



art21

**ART IN THE TWENTY-FIRST CENTURY**  
EDUCATORS' GUIDE TO THE EIGHTH SEASON

## ART21 Staff

Executive Director: Tina Kukielski  
Deputy Director: Kerri Schlottman-Bright  
Executive Producer: Eve-Laure Moros Ortega  
Associate Director of Development and External Relations: Maggie Albert  
Digital Content Editor: Lindsey Davis  
Producer: Ian Forster  
Senior Education Advisor: Joe Fusaro  
Curator: Wesley Miller  
Director of Digital Media and Strategy: Jonathan Munar  
Director of Production: Nick Ravich  
Founder (In Memoriam): Susan Sollins

## Art in the Twenty-First Century Season Eight Contributors

Series Directors: Deborah Dickson, Stanley Nelson, Pamela Mason Wagner  
Series Editors: Kate Taverna, Mary Ann Toman, Aljernon Tunsil  
Structure Consultant & Producer: Veronique Bernard  
Series Consultant: Tucker Gates  
Host: Claire Danes  
Title/Motion Design: Matt Eller / Afternoon Inc.  
Composer: Joel Pickard

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## Credits

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COVER, ABOVE: Liz Magor in her studio in Vancouver. Production still from Season 8 of *Art in the Twenty-First Century*.

COVER, BELOW: Stan Douglas' assistant Brodie Smith at Western Front in Vancouver. Production still from Season 8 of *Art in the Twenty-First Century*.



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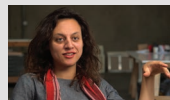


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ART21 is a celebrated global leader in presenting thought-provoking and sophisticated content about contemporary art, and the go-to place to learn first-hand from the artists of our time. A nonprofit organization, ART21's mission is to inspire a more creative world through the works and words of contemporary artists.

ART21 provides unparalleled access to the artist's voice to diverse audiences around the world, using the power of digital media to introduce millions of people to contemporary art and artists. For nearly two decades, ART21 has changed the paradigm for teaching and learning about the creative process.

### ***Art in the Twenty-First Century, the Series***

The first and only nationally broadcast public television series to focus exclusively on contemporary visual art and artists, *Art in the Twenty-First Century* introduces audiences to a diverse group of established and emerging artists working today.

- Eight seasons have been produced for PBS (2001, 2003, 2005, 2007, 2009, 2012, 2014, 2016).
- Each season contains 4 one-hour programs and each hour features 3 to 5 artists in 12- to 18-minute segments.
- To date, the broadcast series has featured over 120 established and emerging artists.
- With Season Eight, the series shifted from being organized around artistic themes to featuring artists living and working in the same cities.

### **The Artists**

In the ART21 broadcast series, contemporary artists speak directly to the audience in their own words, reflecting on their lives, sources of inspiration, and working processes. Profiled artists include painters, sculptors, printmakers, photographers, installation, video, and new media artists.

### **Digital Resources**

Production stills and artwork images are available through the artist pages on [art21.org](http://art21.org).

### **Viewing the Series**

All eight seasons of *Art in the Twenty-First Century* are available for viewing online at [art21.org](http://art21.org). The series is also available for purchase from iTunes and Amazon, and on DVD from ShopPBS.

- To order from ShopPBS  
1-800-PLAY-PBS (1-800-752-9727)

[www.shoppbs.org](http://www.shoppbs.org)

Episodes can also be recorded off the air and used for educational purposes, free for one year from the date of the first national broadcast on September 16 and 23, 2016. Check local PBS station listings as broadcast times may vary.

### **art21.org**

All of ART21's materials are available for free through the ART21 website. A growing stand-alone resource, the ART21 website features more than 135 artists in artist interviews, artwork surveys, production stills, artist projects, and education resources. Home to more than 50 hours of video content, the website includes full episodes from all seasons of the ART21 *Art in the Twenty-First Century* series, as well as original digital series produced exclusively online:

ART21 *New York Close Up* explores the lives of young artists living in New York City: [art21.org/newyorkcloseup](http://art21.org/newyorkcloseup)

ART21 *Exclusive* blends new original filming and previously unreleased archival footage to focus on singular aspects of an artist's process:

[art21.org/exclusive](http://art21.org/exclusive)

ART21 *Artist to Artist* features contemporary visual artists in conversation with their peers: [art21.org/artisttoartist](http://art21.org/artisttoartist)

ART21 *William Kentridge: Anything Is Possible*, is the Peabody Award-winning one-hour film providing an intimate look into the mind and creative process of South African artist William Kentridge: [art21.org/anythingispossible](http://art21.org/anythingispossible)

### **ART21 Magazine**

The *ART21 Magazine* is part of ART21's array of programming designed to illuminate the creative process. Each issue of the magazine is devoted to a single theme. Published six times per year, it is available exclusively online: [blog.art21.org](http://blog.art21.org)

### **ART21 on PBS**

ART21 on pbs.org chronicles the television series, *Art in the Twenty-First Century*, and presents complete episodes, and downloadable Educators' Guides for each season: [pbs.org/art21](http://pbs.org/art21)

### **Social Media**

Join ART21's online communities on Facebook, Twitter, Instagram, and Tumblr: [@art21](https://www.instagram.com/art21)





## introduction about this guide

This Educators' Guide is designed as a resource for planning lessons, facilitating discussions, introducing Season Eight content, and supporting further research and exploration of contemporary art, artists, and themes.

Educators are encouraged to use the broadcast series, the Guide, and the ART21 website in tandem to integrate contemporary art into classroom and community-based learning environments.

### Getting Started

Prior to introducing particular artists or themes, it may be appropriate to initiate a broader discussion about contemporary art, including the expectations, associations, assumptions, and questions individuals may have about art being made today. The discussion questions and activities included in the following section provide a starting point to address some of these ideas, as well as strategies for presenting video and online resources.

### Place

The artists in each one-hour program are grouped according to the places where they live and work. While previous seasons of *Art in the Twenty-First Century* were organized around artistic themes, in an increasingly digital world the curatorial approach for Season Eight shifted to place. Contemporary artists today simultaneously draw inspiration from and influence their immediate surroundings, while engaging far-flung communities from all over the world.

### A Note to Educators

*Art in the Twenty-First Century* is produced for a wide range of audiences and is intended to empower viewers to articulate their own ideas and interpretations about contemporary art. Series-related education materials support the use of contemporary art in K-12 classrooms, on college and university campuses, and for adult and community audiences. The Educators' Guide and additional online content introduce opportunities for critical thinking and creative problem-solving relevant to middle school, high school, and college students. Teachers who work with students of all ages are encouraged to interpret material provided by ART21 to support their individual teaching methods and needs.

Contemporary art often explores controversial subject matter, and some of the artists featured in the ART21 series present provocative images and ideas in their work. While this Guide and the resources provided online offer suggestions and strategies for framing and introducing challenging material, some content may not be appropriate for all audiences and learning environments. Teachers should preview all segments before classroom screening to determine whether the content is appropriate for their students' ages, maturity levels, and learning environments.

### Artist Pages

Each Artist Page contains biographical information as well as:

#### About the Artist

An overview of the artist's work and working methods, including current and past projects.

#### Media and Materials

A synopsis of the artist's principal media and materials, which are documented in the artist's video segment. Featured media and materials can be cross-referenced to those used by other artists in the series.

#### Key Words and Ideas

Thematic concepts also connect the artist's work and processes to those of other artists in the series, and to online curriculum. This section also highlights relevant vocabulary to support discussion and further inquiry.

#### Discuss

Suggested discussion questions explore ideas introduced in the series. **Before Viewing** questions establish key ideas in anticipation of viewing the artist segments. **While Viewing** questions support active viewing and encourage facilitators to pause and clarify or illuminate particular ideas or vocabulary. **After Viewing** questions follow up on key ideas and encourage viewers to synthesize prior knowledge and personal opinion with the narratives presented in the segment.

#### Create

To encourage active, hands-on exploration of the ideas and materials presented in the **Discuss** section, **Create** activities are open-ended interdisciplinary opportunities for individual interpretation of the creative methods and interests of featured artists. Suggested activities can be modified for different age levels, learning styles, and media choices.

### Glossary

Selected vocabulary words are included in each artist's "Key Words and Ideas" section throughout the Guide. Definitions can be found in the Glossary on page 60. An online glossary with additional vocabulary can be found at [art21.org/glossary](http://art21.org/glossary)



## teaching with contemporary art

# what is contemporary art?



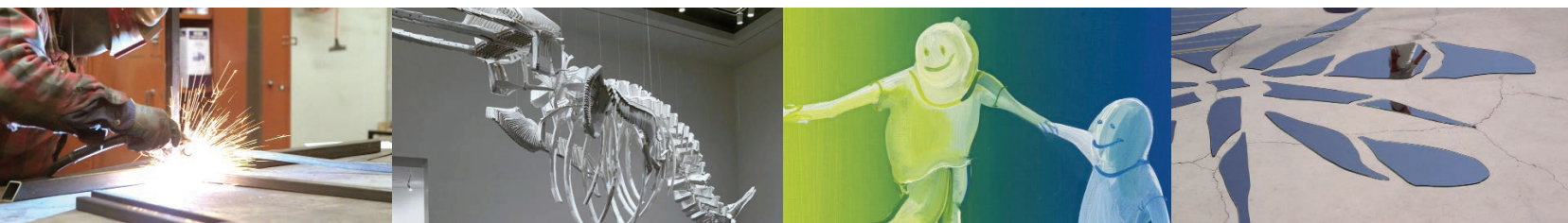
ART21 defines contemporary art as the work of artists who are living in the twenty-first century. Contemporary art mirrors contemporary culture and society, offering teachers, students, and general audiences a rich resource through which to consider current ideas and rethink the familiar.

The work of contemporary artists is a dynamic combination of materials, methods, concepts, and subjects that challenge traditional boundaries and defy easy definition. Diverse and eclectic, contemporary art is distinguished by the very lack of a uniform organizing principle, ideology, or *ism*. In a globally influenced, culturally diverse, and technologically advancing world, contemporary artists give voice to the varied and changing cultural landscape of identity, values, and beliefs.

Contemporary audiences play an active role in the process of constructing meaning about works of art. Some artists often say that the viewer contributes to or even completes the artwork by contributing his or her personal reflections, experiences, opinions, and interpretations. One of the cornerstones of the ART21 philosophy is to allow artists to present their work in their own words and to encourage viewers to access their own abilities to consider, react, and respond to visual art.

Curiosity, openness, and dialogue are important tools for engaging with the work of contemporary artists. Instead of questioning whether a work of art is 'good' or 'bad', the study of contemporary art requires a more open-ended methodology and an inquiry-based approach. Asking questions that ignite discussion and stimulate debate is an important first step toward appreciating and interpreting works of art that can defy expectation, may provoke strong responses, or contradict personal beliefs or societal values.

- Bringing contemporary art into schools and communities enables educators to promote curiosity, encourage dialogue, and initiate debate about the world and the issues that affect our lives.
- ART21 artists serve as creative role models who can inspire people of all ages to consider how ideas are developed, articulated, and realized in the contemporary world, and offer educators opportunities to support diverse learning styles.
- Contemporary artists address both current events and historical ideas. These references help educators and students make connections across their curriculum and support interdisciplinary thinking.
- As artists continue to explore new technologies and media, the work they create encourages critical thinking and visual literacy in an increasingly media-saturated society.
- ART21 enables students to understand that contemporary art is part of a cultural dialogue that concerns larger contextual frameworks such as ideas about beauty, personal and cultural identity, family, community, and nationality.



## teaching with contemporary art

# contemporary art in the classroom & community

### PRESENTING VIDEO

- Preview all video content before presenting it in a classroom or community context. Consider viewing a single artist profile or specific portions of different artist profiles to address particular discussion questions or to anticipate a hands-on activity.
- Prepare viewers for what they will see. Initiate a discussion or writing exercise using the **Before Viewing** questions. These questions are designed to help viewers establish expectations about the content in the video and solicit personal experiences and opinion in relation to a particular idea
- Ask viewers to discuss key vocabulary words before viewing, and identify how the terms are applied, while watching the video.
- Introduce additional resources such as artist interviews, images of specific works of art, or topics found at [art21.org](http://art21.org). These resources support discussion and introduce specific ideas or themes
- Encourage active viewing by identifying appropriate points for pausing, clarifying, or expanding on what participants are seeing and hearing. Use the **While Viewing** questions provided in the Guide or revisit **Before Viewing** questions or ideas when relevant. Encourage participants to take notes, sketch, or consider additional questions while they watch.
- Facilitate **After Viewing** engagement by analyzing and responding to the video segment with relevant discussion and follow-up activities. Consider ways for participants to process their ideas independently before sharing them with the group, either by writing, sketching, or utilizing graphic organizers.
- Use ART21 themes to initiate conversation about multiple artists and their works. Compare and contrast artists, working methods, or interpretations of specific themes or topics. Screen a range of films about different artists (past and present, documentary, and from popular culture) and compare how each film approaches its subject matter and conveys a narrative about the artist and his or her work and ideas.

### DISCUSS

Use the following questions and activities as a way to initiate a broad-based dialogue about contemporary art and specific ideas related to where art is seen, how it is made, and who makes it.

- Why is art important? What role does art play in our society? What value is placed upon artists and their art, and why?
- What makes something a work of art? Is art defined by particular boundaries? If so, what are they and how have they changed over the course of history?
- What is the role of the artist? How has this role changed over time?
- What distinguishes visual art from other forms of visual communication like advertising, design, or photojournalism?
- Who decides what a work of art means—the artist, the critic, the viewer? How do history and the passage of time affect the meaning of an artwork?
- What are the most important skills an artist can have?
- What materials and tools do artists use to create art today? Have the tools changed over time?
- Where do artists find inspiration?
- What is the difference between working alone and collaborating on an artwork with fabricators, audiences, or others?
- In addition to museums and galleries, where else can art be shown? How does the location or context of a work of art affect its meaning?
- What are the subjects, issues, and themes important to artists working today?
- What role does beauty play in contemporary art? Does a work of art need to be beautiful? Why, or why not? Who decides what is beautiful?

### CREATE

- Encourage students to write regularly in a journal or sketchbook to record questions, ideas, or pictures related to their art-viewing experiences. Use any of the **Before, While, or After Viewing** questions as journal assignments to be completed in anticipation of a group discussion.
- Initiate a debate based on any of the previous discussion questions. Turn the question into a statement and have students develop arguments for and against that statement to present to the class.
- Use ART21's series and website to prepare students to view art in museums, galleries, and other exhibition venues. Discuss the different ways audiences can see and experience contemporary art (on film, on the Internet, in person, etc.) and reflect on how those contexts influence the way we look at and interpret the work.
- View a variety of artist segments to inspire students to write his or her own artist statement or to create a video segment reflecting a personal artist profile
- Use ART21 as a springboard to connect with your local arts community. Invite a local artist, curator, collector, or educator to discuss particular artists, issues, or concepts relevant to your students or local community.

For more information and resources related to integrating ART21 content and contemporary art into classrooms, museums, and public events visit [art21.org/learn](http://art21.org/learn).



## episode Chicago



*I want to change our way of engaging with one another. I want to use art as a form of diplomacy.*  
—Nick Cave

Chicago is a city rooted in industry and towering architecture, and artists in Chicago are disrupting urban experience through experimentation.

**Nick Cave** born 1959, Fulton, Missouri  
**Theaster Gates** born 1973, Chicago, Illinois  
**Barbara Kasten** born 1936, Chicago, Illinois  
**Chris Ware** born 1967, Omaha, Nebraska

**Nick Cave** creates “Soundsuits”—surreally majestic objects blending fashion and sculpture—that originated as metaphorical suits of armor in response to the Rodney King beatings and have evolved into vehicles for empowerment.

**Theaster Gates** first encountered creativity in the music of Black churches on his journey to becoming an urban planner, potter, and artist. Gates creates sculptures out of clay, tar, and renovated buildings, transforming the raw material of the South Side into radically reimagined vessels of opportunity for the community.

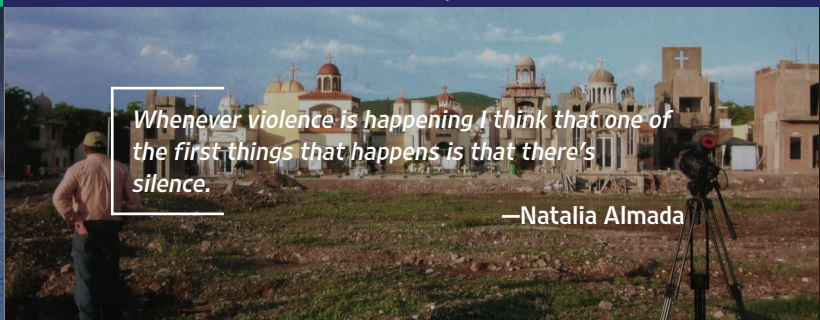
**Barbara Kasten** makes photographs and video projections in her studio that evoke an experience of movement through modernist architecture.

**Chris Ware**, known for his *New Yorker* magazine covers, is hailed as a master of the comic art form. Ware’s complex graphic novels, which tell stories about people in suburban midwestern neighborhoods, poignantly reflect on the role of memory in constructing identity.

[art21.org/chicago](http://art21.org/chicago)

Nick Cave. *Here Hear*, 2015. Courtesy of Cranbrook Art Museum. Production still from ART21’s series *Art in the Twenty-First Century*, Season 8. © ART21, Inc. 2016.

## episode Mexico City



*Whenever violence is happening I think that one of the first things that happens is that there’s silence.*  
—Natalia Almada

Mexico City artists exit their homes and studios to use the growing megalopolis as their canvas. The artists present everyday materials as artworks, mine recognizable images for their poetic potential, and take their art to the streets.

**Natalia Almada** born 1974, Mexico City, Mexico  
**Minerva Cuevas** born 1975, Mexico City, Mexico  
**Damián Ortega** born 1967, Mexico City, Mexico  
**Pedro Reyes** born 1972, Mexico City, Mexico

**Natalia Almada**, the greatgranddaughter of Mexico’s controversial 40th president, Plutarco Elías Calles, makes intimate films that delve into the tragedies of her Mexican-American family’s personal history as well as the Sinaloa region’s violent present.

**Minerva Cuevas** is a conceptual and socially-engaged artist who creates sculptural installations and paintings in response to politically charged events such as the tension between world starvation and capitalistic excess. Cuevas documents community protests in a cartography of resistance while also creating mini-sabotages—altering grocery store bar codes and manufacturing student identity cards—as part of her Better Life Corporation.

**Damián Ortega** uses objects from his everyday life—Volkswagen Beetle cars, Day of the Dead posters, locally sourced corn tortillas—to make spectacular sculptures, which suggest stories of both mythic import and cosmological scale.

**Pedro Reyes** designs ongoing projects that propose playful solutions to urgent social problems. From turning guns into musical instruments, to hosting a People’s United Nations to address pressing concerns, to offering ecologically friendly grasshopper burgers from a food cart, Reyes transforms existing problems into ideas for a better world.

[art21.org/mexicocity](http://art21.org/mexicocity)

Production still from the *Mexico City* episode in ART21’s series *Art in the Twenty-First Century*, Season 8. © ART21, Inc. 2016.

episode

# Los Angeles



*I think all artists want to change the world.*

—Diana Thater

While sprawling Los Angeles has world-class museums and art schools, artists working in the shadow of the entertainment industry are more “under the radar,” affording them the space and time to imagine.

**Edgar Arceneaux** born 1972, Los Angeles, California

**Liz Larner** born 1960, Sacramento, California

**Tala Madani** born 1981, Tehran, Iran

**Diana Thater** born 1962, San Francisco, California

**Edgar Arceneaux** investigates historical patterns through drawings, installations, and multimedia events, such as the reenactment of Ben Vereen’s tragically misunderstood blackface performance at Ronald Reagan’s 1981 Inaugural Gala.

**Liz Larner** experiments with abstract sculptural forms in a dizzying array of materials, including polychromatic ceramics that evoke the tectonic geologic shifts of the western landscape.

**Tala Madani** skewers stereotypes in her sharply satirical paintings that evoke clashes of culture: men and women, the rational and the absurd, Western and non-Western.

**Diana Thater** makes video installations that poetically grapple with threats to the natural world. She is filmed preparing for her monumental exhibition, *The Sympathetic Imagination*, at the Los Angeles County Museum of Art.

[art21.org/losangeles](http://art21.org/losangeles)

Diana Thater. *The Sympathetic Imagination*, 2015. Installation view at the Los Angeles County Museum of Art (LACMA), Los Angeles. Production still from ART21’s series *Art in the Twenty-First Century*, Season 8. © ART21, Inc. 2016.

episode

# Vancouver



*There’s really no difference between capturing a gesture by accident and capturing a gesture by design.*

—Jeff Wall

In small and tightly-knit Vancouver, artists reframe the world through a series of sophisticated illusions. Artists reveal how everyday images and moments from the past are not always what they seem.

**Stan Douglas** born 1960, Vancouver, BC, Canada

**Brian Jungen** born 1970, Fort St. John, BC, Canada

**Liz Magor** born 1948, Winnipeg, MB, Canada

**Jeff Wall** born 1946, Vancouver, BC, Canada

Through complex video installations, photos, theatrical productions, and virtual reality simulations, **Stan Douglas** reenacts historical moments of tension that connect the history of Vancouver to broader social movements of struggle and utopian aspiration.

**Brian Jungen** draws from his family’s ranching and hunting background, as well as his Dane-zaa heritage, when disassembling and recombining consumer goods into whimsical sculptures.

**Liz Magor** makes uncannily realistic casts of humble objects—gloves, cardboard boxes, cigarettes—that speak to mortality and local histories.

Attentive to the accidental encounters that can inspire an image, photographer **Jeff Wall** recreates flashes of inspiration by building sets and repeatedly photographing gestures until they coalesce into a picture that’s printed on a grand scale.

[art21.org/vancouver](http://art21.org/vancouver)

Transparencies of Jeff Wall’s *A view from an apartment* (2004–05) on a lightbox at the artist’s Vancouver studio. Production still from ART21’s series *Art in the Twenty-First Century*, Season 8. © ART21, Inc. 2016.



# CHICAGO Nick Cave

[art21.org/nickcave](http://art21.org/nickcave)

## Born:

1959, Fulton, MO, USA

## Education:

BFA, Kansas City Art Institute,  
North Texas State University  
MFA, Cranbrook Academy of Art

## Lives and Works:

Chicago, IL, USA

## About the Artist:

Nick Cave creates "Soundsuits"—surreally majestic objects blending fashion and sculpture—that originated as metaphorical suits of armor in response to the Rodney King beatings and have evolved into vehicles for empowerment. Fully concealing the body, the "Soundsuits" serve as an alien second skin that obscures race, gender, and class, allowing viewers to look without bias towards the wearer's identity.

Cave regularly performs in the sculptures himself, dancing either before the public or for the camera, activating their full potential as costume, musical instrument, and living icon. The artist also works with choreographers, dancers, and amateur performers to produce lavish community celebrations in untraditional venues for art. Dazzling in their movement, Cave's sculptures are crafted in collaboration with artisans from a dizzying array of materials that include beads, raffia, buttons, sequins, twigs, fur, and fabric. The "Soundsuits" are also displayed in exhibitions as static sculptures, arranged as groups of figures in formation that are striking in their diversity and powerful stance. Cave's sculptures also include non-figurative assemblages, intricate accumulations of found objects that project out from the wall, and installations enveloping entire rooms.

## Teaching Connections

### Media and Materials:

installation, performance art, sculpture

### Key Words and Ideas:

class, collaboration, community, costume, dance, diversity, gender, identity, metaphor, public art, social practice

### Related Artists:

Allora and Calzadilla, Janine Antoni, Mark Bradford, Tania Bruguera, Mel Chin, Theaster Gates, Oliver Herring, Kimsooja, Bruce Nauman, Pedro Reyes, Cindy Sherman, Yinka Shonibare MBE, Krzysztof Wodiczko

*What do I have to put into place to allow you to dream?*

## DISCUSS

### Before Viewing

- What are the benefits of wearing costumes? What kinds of things do they allow the wearer to do or become?
- How can art serve as a form of diplomacy? Research artists such as Season 7 artist Tania Bruguera and Season 6 artist Ai Weiwei and describe an example you consider effective or unique.



*Heard Detroit, 2015.* © Nick Cave. Courtesy of the artist and James Prinz Photography.

### While Viewing

- How did the "Soundsuits" evolve? What initiates an idea for a "Soundsuit" and how does Cave pursue the idea? How does Cave honor and remember others through these works?
- How do the "Soundsuits" change when performers wear them for a performance or dance? How might movement affect a viewer's experience, for example, during the Cranbrook Art Museum performances?

### After Viewing

- Season 5 artist Cindy Sherman is another artist that utilizes costumes in her work. Compare Cave to Sherman. Discuss the similarities and differences between these two artists.
- Why do you think Cave's life was "literally turned upside down" once he realized he was "an artist with a conscience"? How does this affect his work? How do you think this informed his work, for example, on *TM 13*?
- How is Cave's art a "form of diplomacy"?

## CREATE

- Design a costume that allows the wearer to assume a new identity. Film or photograph the wearer interacting with others in public. How does the costume allow for a unique exchange with those in the community?
- Collaborate with others to create a public reading, a public work of art, or performance that employs a persuasion technique used in diplomacy. Utilize artists such as Nick Cave, Season 8 artist Pedro Reyes, and others to inform possibilities for planning and design. Share your collaborative work with others and assess your experience.



*Soundsuit, 2009.* Human hair; 97 x 26 x 20 inches. © Nick Cave. Photo: James Prinz Photography. Courtesy of the artist and Jack Shainman Gallery, New York



*Soundsuit*, 2008. Mixed media including embroidery, fabric, vintage toys, and mannequin; 94 x 35 x 35 inches. © Nick Cave. Photo: James Prinz Photography. Courtesy of the artist and Jack Shainman Gallery, New York.





Nick Cave. *Soundsuit*, 2010. Dogwood twigs, wire, upholstery, basket and mannequin; 77 x 41 x 40 inches. © Nick Cave. Photo: James Prinz Photography. Courtesy of the artist and Jack Shainman Gallery, New York.





Nick Cave. *Soundsuit*, 2009. Human hair; 97 x 26 x 20 inches. © Nick Cave. Photo: James Prinz Photography. Courtesy of the artist and Jack Shainman Gallery, New York.



# CHICAGO Theaster Gates

[art21.org/theastergates](http://art21.org/theastergates)

*The world is ripe for a making—for a remaking, for a reshaping. Art has the ability to help us imagine that the world we live in is really just today's condition.*

## DISCUSS

### Before Viewing

- ▶ What types of roles do artists assume today?
- ▶ Visualize what a "tapestry" in honor of the civil rights movement might look like. Share your ideas with a partner or small group.
- ▶ How does art function as a form of currency?

### While Viewing

- ▶ Jot down some of the roles Gates finds himself in during this episode.
- ▶ What do Gates' civil rights tapestries look like? How do these symbolize the struggle for civil rights? What other symbols does Gates employ in his work?
- ▶ How does Gates utilize his work as a form of currency? How is this connected to activism?
- ▶ Gates states, "I think that when art and culture is present, when it's doing its thing well, that it, it becomes a kind of magnet for lots of different possibilities." List the kinds of things that are possible as a result of Gates' work.

### After Viewing

- ▶ While Theaster Gates is well known for his sculptures, the work in this episode integrates other disciplines. From your perspective what other disciplines are crucial to consider when engaging with Gates' work? Why?
- ▶ Gates discusses collaborating with his father on artworks connected to his former work as a roofer. Discuss the other collaborators whom Gates must work with to realize his vision for different projects. Choose other artists who rely on collaboration, such as Season 7 artists Thomas Hirschhorn and Omer Fast, and compare how they utilize participants and collaborators in different ways.
- ▶ Describe the "cycle" that Gates employs to restore buildings. How is this formula important to understanding his art as a form of currency?

## CREATE

- ▶ Propose an artistic solution to a community challenge. Prepare a formal proposal to be shared with local officials and the community.
- ▶ Collaborate with others to redesign or revitalize a space in your school. Choose a space that has potential and possibilities beyond its current use. Document your progress through written reflections, photographs and/or video interviews with stakeholders.

### Born:

1973, Chicago, IL, USA

### Education:

BS, MS, Iowa State University  
MA, University of Cape Town

### Lives and Works:

Chicago, IL, USA

### About the Artist:

Theaster Gates first encountered creativity in the music of Black churches on his journey to becoming an urban planner, potter, and artist. Gates creates sculptures with clay, tar, and renovated buildings, transforming the raw material of urban neighborhoods into radically reimagined vessels of opportunity for the community.

Establishing a virtuous circle between fine art and social progress, Gates strips dilapidated buildings of their components, transforming those elements into sculptures that act as bonds or investments, the proceeds of which are used to finance the rehabilitation of entire city blocks. Gates's non-profit, Rebuild Foundation, manages the many projects in his Chicago hometown—including the Stony Island Arts Bank, Black Cinema House, Dorchester Art and Housing Collaborative, Archive House, and Listening House—while extending its support to cities throughout the American Midwest. Many of the artist's works evoke his African-American identity and the broader struggle for civil rights, from sculptures incorporating fire hoses, to events organized around soul food, and choral performances by the experimental musical ensemble Black Monks of Mississippi, led by Gates himself.

## Teaching Connections

### Media and Materials:

installation, performance, sculpture

### Key Words and Ideas:

activism, community, identity, performance, pottery, social practice, urban planning

### Related Artists:

Ai Weiwei, assume vivid astro focus, Mark Bradford, Tania Bruguera, Nick Cave, Mel Chin, Alfredo Jaar, Glenn Ligon, Jenny Holzer, Kerry James Marshall, Pedro Reyes, Yinka Shonibare MBE, Carrie Mae Weems, Krzysztof Wodiczko



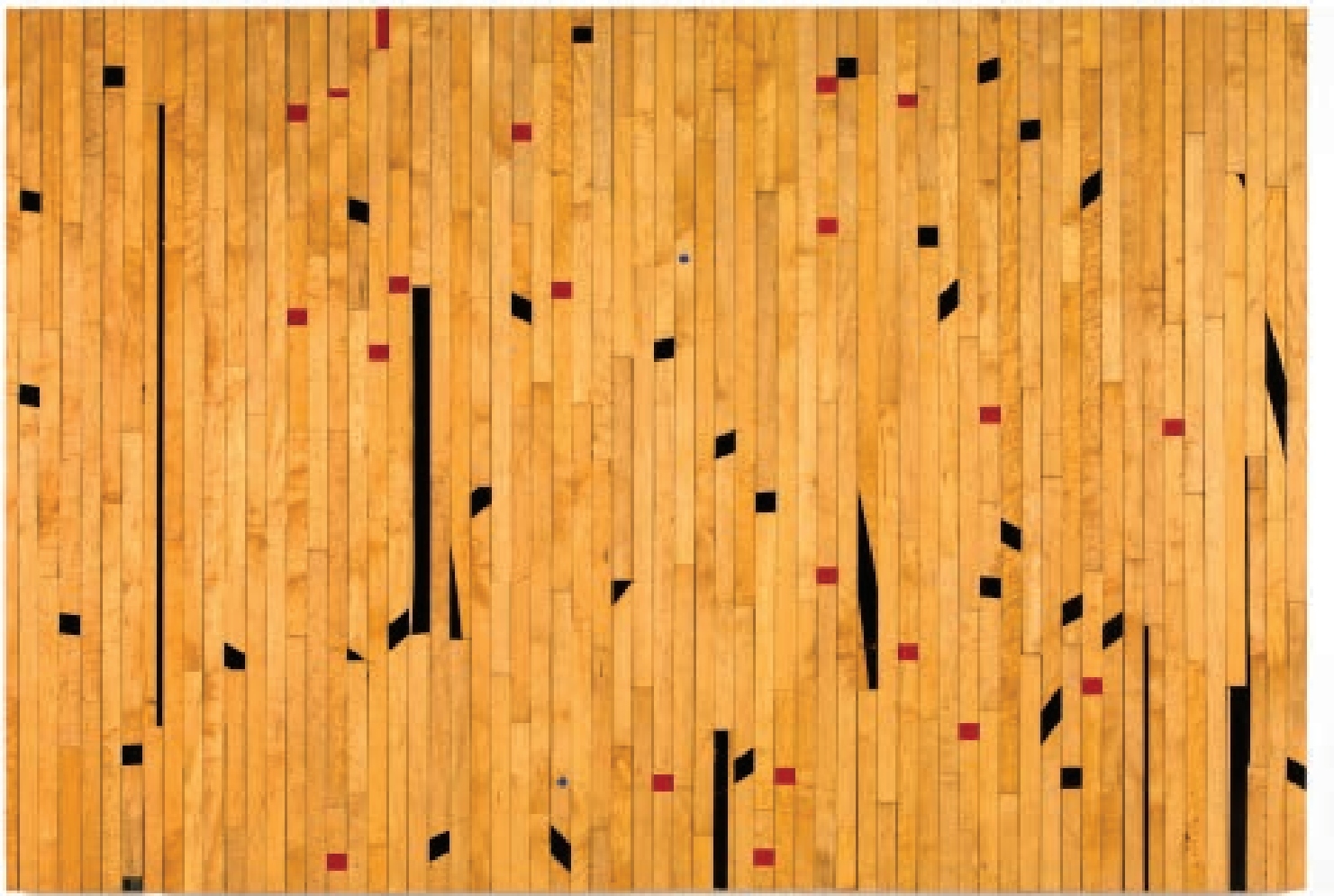


*Listening House and Archive House*, 2009-present. Acquisition of property for reuse as a gallery, community nexus, and archive for Dr. Wax records, portions of the Johnson Publishing Library, and remaining stock from the now-closed Prairie Avenue Books. 6918 South Dorchester Avenue, Chicago, IL. © Theaster Gates. Courtesy of the artist and Rebuild Foundation.

*Raising Goliath*, 2012. 1967 Ford fire truck, magazines, tar bucket, mop, steel, and wire; dimensions variable. Installation view: *My Labor Is My Protest*, White Cube, London. © Theaster Gates. Photo: Ben Westoby. Courtesy of the artist and White Cube, London.







Theater Gates. *Ground Rules (Free throw possibility)*, 2014. Wood flooring, 254.3 x 374.1 x 6.5 cm. © Theater Gates. Photo © White Cube (Ben Westoby).  
Courtesy of Regen Projects, Los Angeles, and White Cube, London.



Theaster Gates. *Civil Landscape*. Black concrete and fire hose. Installed dimensions: 130 11/16 x 121 1/4 x 5 1/2 in. (332 x 308 x 14 cm) 2012.  
© Theaster Gates. Photo © White Cube (Ben Westoby). Courtesy of Regen Projects, Los Angeles, and White Cube, London.

# CHICAGO Barbara Kasten

[art21.org/barbarakasten](http://art21.org/barbarakasten)

## Born:

1936, Chicago, IL, USA

## Education:

BFA, University of Arizona, Tucson

MFA, California College of Arts and Crafts

## Lives and Works:

Chicago, IL, USA

## About the Artist:

Barbara Kasten makes photographs and video projections in her studio that evoke an experience of movement through modernist architecture. While abstract, her work is subversively political, asking viewers to fundamentally question their perceptions. Trained as a sculptor, Kasten began to investigate photography through cyanotypes of fabrics and photograms of objects placed directly on the paper. This led her to photograph elaborate compositions of objects in the studio—such as Platonic shapes, paper, plexiglass, and wire—often illuminated by theatrical lighting and colored gels. When recorded by her large-format camera—and without digital manipulation—Kasten's arrangements become ambiguous in scale, confusing in spatial dimensions, and uncertain in differentiation between surface, shape, and shadow.

On a grander scale, Kasten also pictures architectural spaces and landscapes, manipulating the environment through carefully placed mirrors and dramatic gemlike tones. Kasten's video projections of rotating objects and planes of drifting color, cast onto building exteriors and interiors, destabilize the architecture through the optical fragmentation of forms.

## Teaching Connections

### Media and Materials:

photography, sculpture, video

### Key Words and Ideas:

abstraction, composition, construction, cyanotype, form, fragmentation, perception, space

### Related Artists:

Robert Adams, Katharina Grosse, Ann Hamilton, Joan Jonas, Liz Larner, Florian Maier-Aichen, Julie Mehretu, Robert Mangold, Elizabeth Murray, Trevor Paglen, Robert Ryman, James Turrell

*I always think of myself as actually photographing the shadows, not the light.*

## DISCUSS

### Before Viewing

- How do you go about questioning things you want to understand? What processes do you take in order to explore questions with others and with yourself? What kinds of questions are you thinking about lately?
- What forms of art utilize photography in different ways to create the work itself? How is photography employed in distinct ways in these examples?



*Photogram Painting Untitled 77/3, 1977. Cyanotype (photogram) with paint stick on BFK Rives paper; 30 × 40 in. © Barbara Kasten. Courtesy of the artist and Bortolami, New York.*

### While Viewing

- What kinds of things does Kasten question through her work and processes?
- How does Kasten's early work with cyanotypes inform her photography and video projections later on? What influences do you see?
- How has the architecture of Chicago affected Kasten's work? What do these architectural elements add to her photographs?

### After Viewing

- How might Kasten's photography and video projections relate to painting?
- How does Kasten's work evoke an experience of movement?
- Describe Kasten as an artist. How is her photography, sculpture and video projection work different from others you have experienced? What advice would you give to viewers who want to fully engage with Kasten's work?

## CREATE

- Shoot a series of 20 or more photographs that focuses solely on shadows. After shooting the photos, discuss the themes that emerge for you with classmates or colleagues. What kinds of shadows are you drawn to? What stories do they tell?
- With a partner or small group, transform an interior space through the dramatic use of light and form. Utilize the space for a performance and/or photograph the space with and without people in the room. How does the space change when it's activated by human forms?

*Transposition 7, 2014. Fujiflex Digital Print; 60 x 48 in. © Barbara Kasten. Courtesy of the artist and Bortolami, New York.*

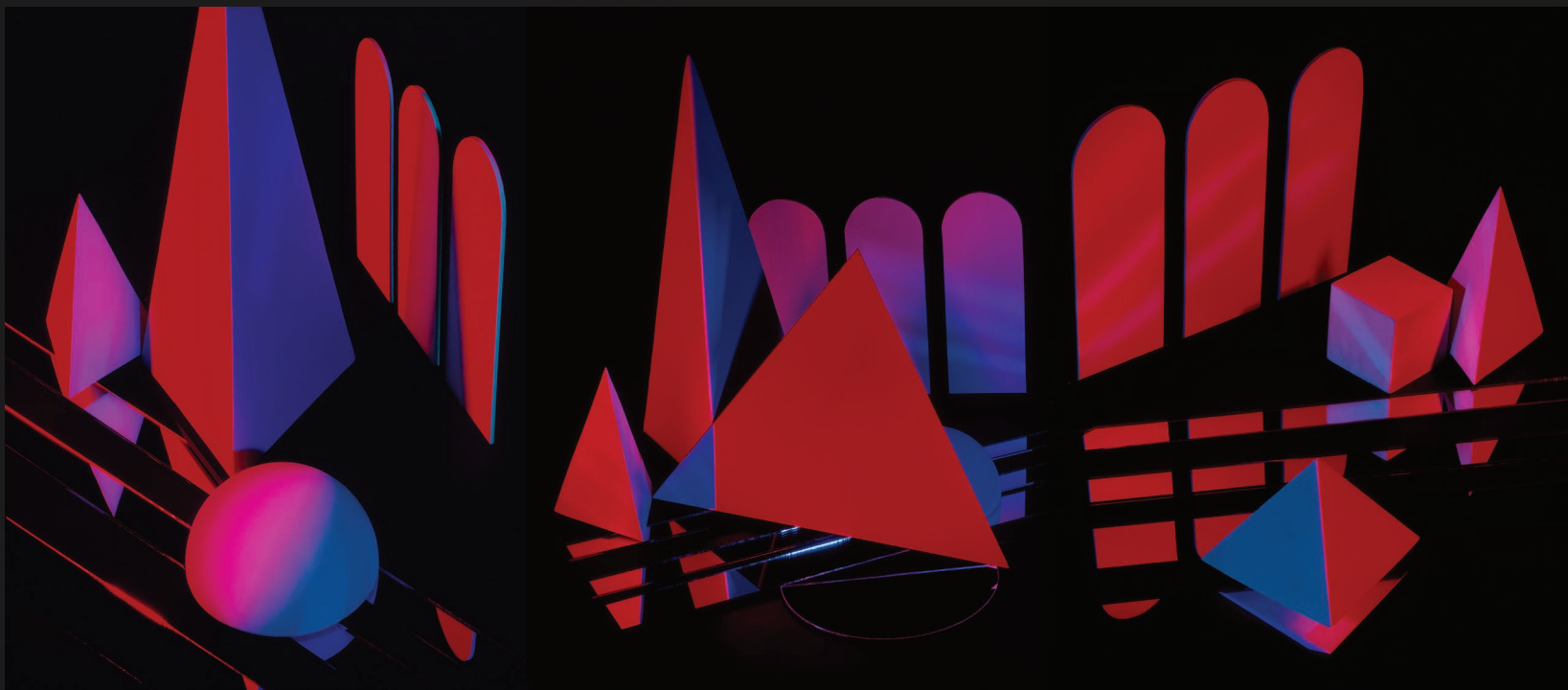




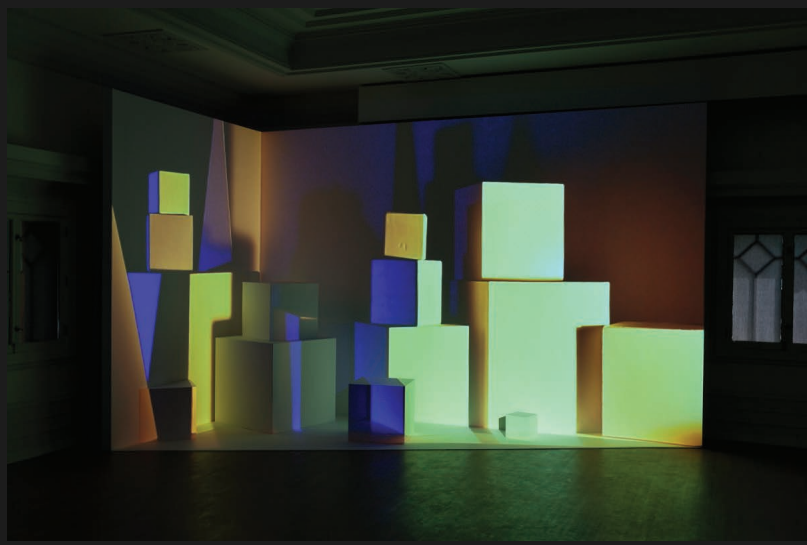
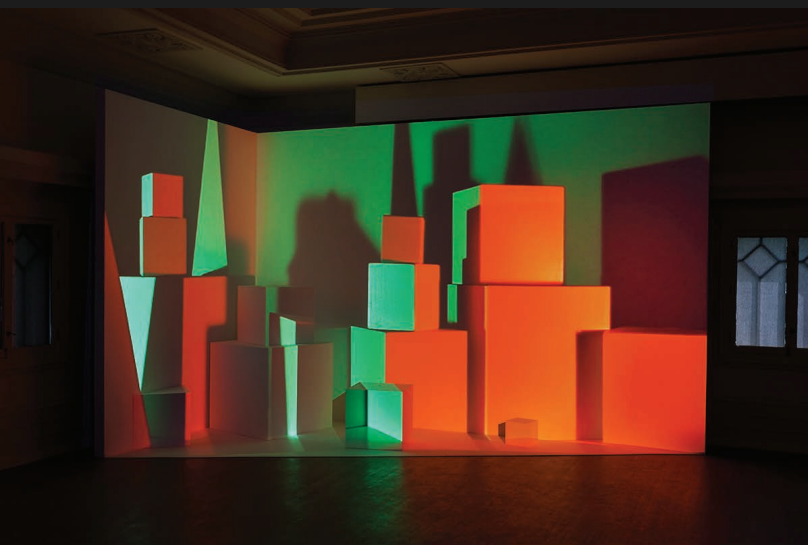


*Metaphase 5*, 1986. Cibachrome; 37 x 29.375 in. © Barbara Kasten. Courtesy of the artist and Bortolami, New York.





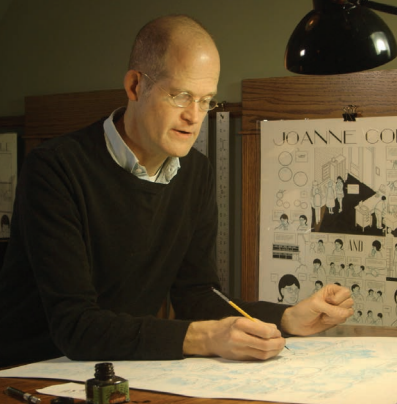
Barbara Kasten. *Triptych II*, 1983. Silver dye bleach print (Cibachrome); Three parts: 37 × 29 1/2 in. each, 37 × 89 1/2 in. overall. © Barbara Kasten. Courtesy of the artist and Bortolami, New York.



Barbara Kasten. *Scenario*, 2015. HD color video with plaster geometric forms, 12 × 18 × 9 ft. Installation view, Graham Foundation, Chicago, 2015. Photo: RCH | EKH. © Barbara Kasten. Courtesy of the artist and Bortolami, New York.



Barbara Kasten. *Architectural Site 17, August 29, 1988, 1988*. Silver dye bleach print (Cibachrome); 48 × 61 in. © Barbara Kasten. Courtesy of the artist and Bortolami, New York.



# CHICAGO Chris Ware

[art21.org/chrisware](http://art21.org/chrisware)

*The real process that goes into comics is not pictures with accompanying text, it's a psychological process of reading pictures. It's a symbol system.*

## DISCUSS

### Before Viewing

- Describe a specific experience you've had with comics, cartoons and/or graphic novels. How are each different from one another?
- What is the relationship between reading text and reading pictures?
- Choose a character from a novel, comic, or film that you *empathize* with. What makes you understand or share the feelings of this particular character?

### While Viewing

- How is Ware's work different from comics, cartoons and/or graphic novels you have seen? What is he able to do or provoke in the viewer? How?
- Freeze the video and "read" one of Ware's comics. What do you notice? How do you go about reading and understanding it? How does the composition of the page affect how you read the work?
- How does Ware get the viewer to empathize with his characters? What strategies or techniques does he use? Which character do you particularly empathize with and why?

### After Viewing

- What do you think Ware means when he describes a "soundless music" that's created when we read pictures?
- Compare Ware's characters to the characters in Season 1 artist Barry McGee's segment. What similarities exist between these artists and how does each investigate ideas of place and empathy through the characters they create?

## CREATE

- Ware says, "A book itself is sort of the perfect metaphor for a human being. It's got a front and a back. It's got a spine. And it's bigger on the inside than it is on the outside." Create a book with these characteristics that is about a single human being or group of people.
- Create a series of illustrations or soundtrack for a specific story you have read or been told. How do these illustrations or soundtrack portray the characters and place in the story?



*Lipstick*, as originally published in *The New Yorker*, 2015. Original artwork: ink, pencil and white gouache on bristol; 20 x 28 inches.  
© Chris Ware. Courtesy of the artist.

### Born:

1967, Omaha, NE, USA

### Education:

BFA, University of Texas at Austin  
School of the Art Institute of Chicago

### Lives and Works:

Oak Park, IL, USA

### About the Artist:

Chris Ware, known for his *New Yorker* magazine covers, is hailed as a master of the comic art form. Ware's complex graphic novels tell stories about people in suburban Midwestern neighborhoods, poignantly reflecting on the role memory plays in constructing identity. Stories featuring many of Ware's protagonists—Quimby the Mouse, Rusty Brown, and Jimmy Corrigan—often first appear in serialized form, in publications such as *The New York Times*, *The Guardian*, or Ware's own ongoing comic book series *Acme Novelty Library*, before being organized into their own stand-alone books.

Experimenting with the form of the novel itself, Ware's *Building Stories* (which took a decade to complete) is a box set of fourteen printed works in a variety of formats—cloth-bound books, newspapers, pamphlets, and flip books—that can be read in any order. The artist's hand-drawn, complex compositions unfold time through space in surprising arrangements which include pages entirely absent of words, radical shifts in scale, and characters, locations, and events seen from multiple points of view.

## Teaching Connections

### Media and Materials:

bookmaking, drawing

### Key Words and Ideas:

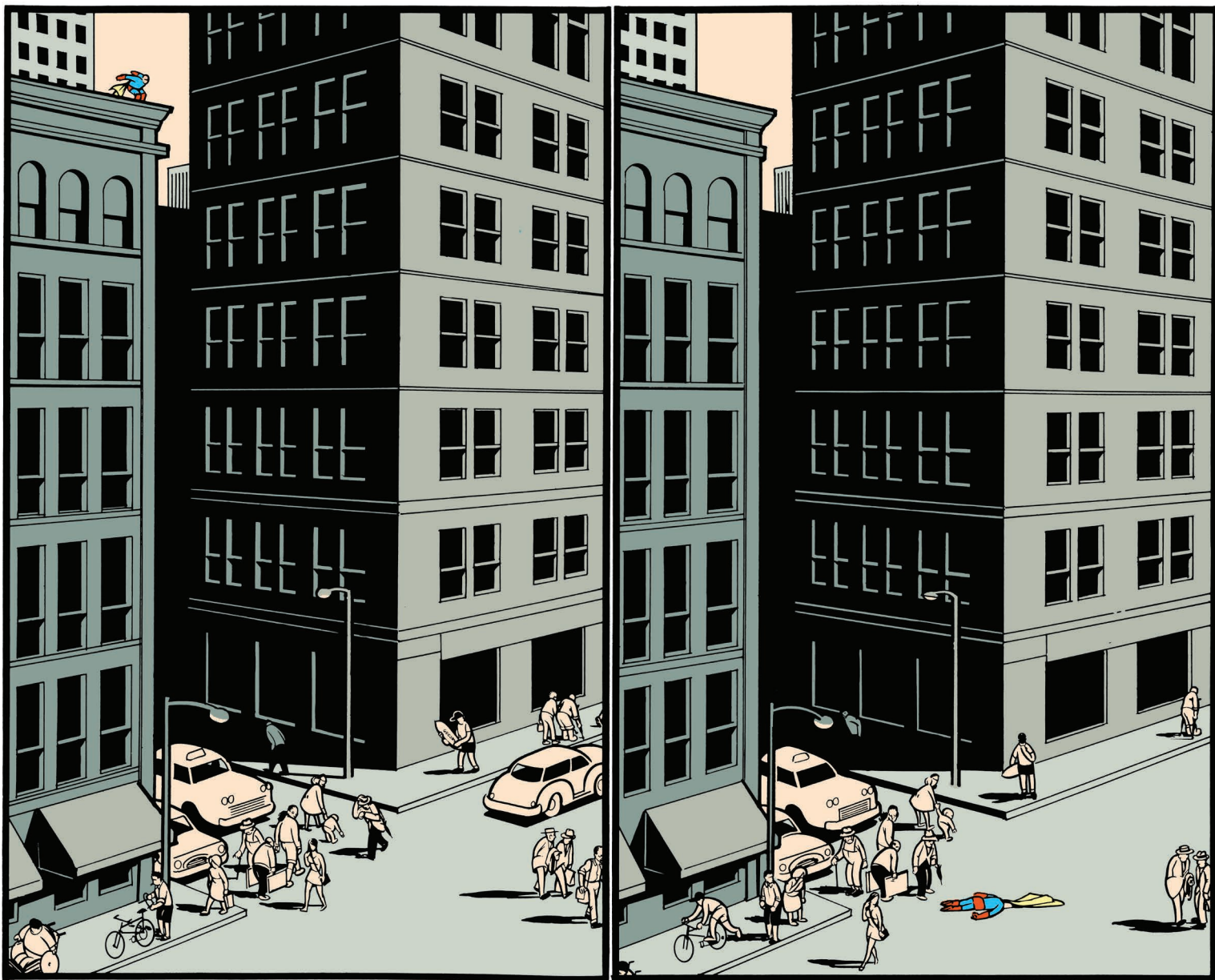
comic, composition, empathy, graphic novel, identity, memory, perspective, storytelling

### Related Artists:

Laylah Ali, John Baldessari, Walton Ford, Ellen Gallagher, William Kentridge, Margaret Kilgallen, Tala Madani, Barry McGee, Raymond Pettibon, Lari Pittman, Nancy Spero, Carrie Mae Weems



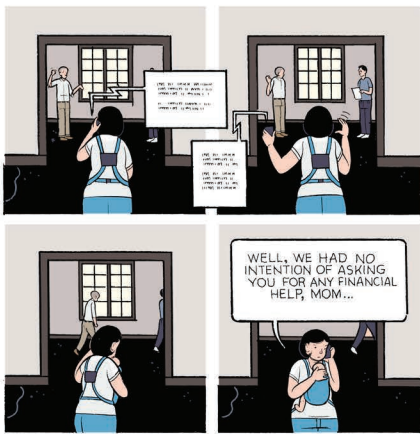




Chris Ware. From *Jimmy Corrigan, the Smartest Kid on Earth*, 1993-2000. Published by Pantheon Books, 2000. Some pages originally published in *The New Yorker*, 2000. Original artwork: ink, pencil and white gouache on bristol; 16 x 24 inches. © Chris Ware. Courtesy of the artist.

OPPOSITE: Chris Ware. From *Building Stories*, 2001-2011. Published by Pantheon Books, 2012. Some pages originally published in *The New Yorker*, 2006-2011. Original artwork: ink, pencil and white gouache on bristol; 20 x 28 inches. © Chris Ware. Courtesy of the artist.





WELL, WE HAD NO INTENTION OF ASKING YOU FOR ANY FINANCIAL HELP, MOM...

### POOR MOM...

EVER SINCE DAD DIED SHE'S JUST GOTTEN WEIRDER AND WEIRDER. I GUESS I SHOULD FEEL SORRY FOR HER, BUT SHE CAN BE SO IRRITATING SOMETIMES...

WHY COULDN'T SHE JUST BE HAPPY FOR US?



OH WOW

HONEY, WHAT ARE YOU DOING? DON'T COME UP HERE WITH HER... THE RISE IS ONLY 46 INCHES...



### AFTER

A TENSE 72 HOURS DURING WHICH WE PUT IN A BID \$20K ABOVE THE ASKING PRICE, OUR OFFER WAS ACCEPTED, AND THE ANXIOUS ELATION WE'D BEEN ENJOYING FLIPPED RIGHT BACK INTO PANIC AND DREAD... HAD I REALLY JUST SIGNED MY LIFE AWAY AS A SUBURBANITE? WAS I REALLY READY TO GIVE UP THAT EASILY?

BUT SOON, WE WERE PACKING UP...

JESUS, WHAT'S THE PROBLEM NOW?

I DON'T KNOW, I DON'T KNOW!

OH MISS KITTY... NOT AGAIN

gkq.

\* YES, THIS WAS BEFORE THE CRASH

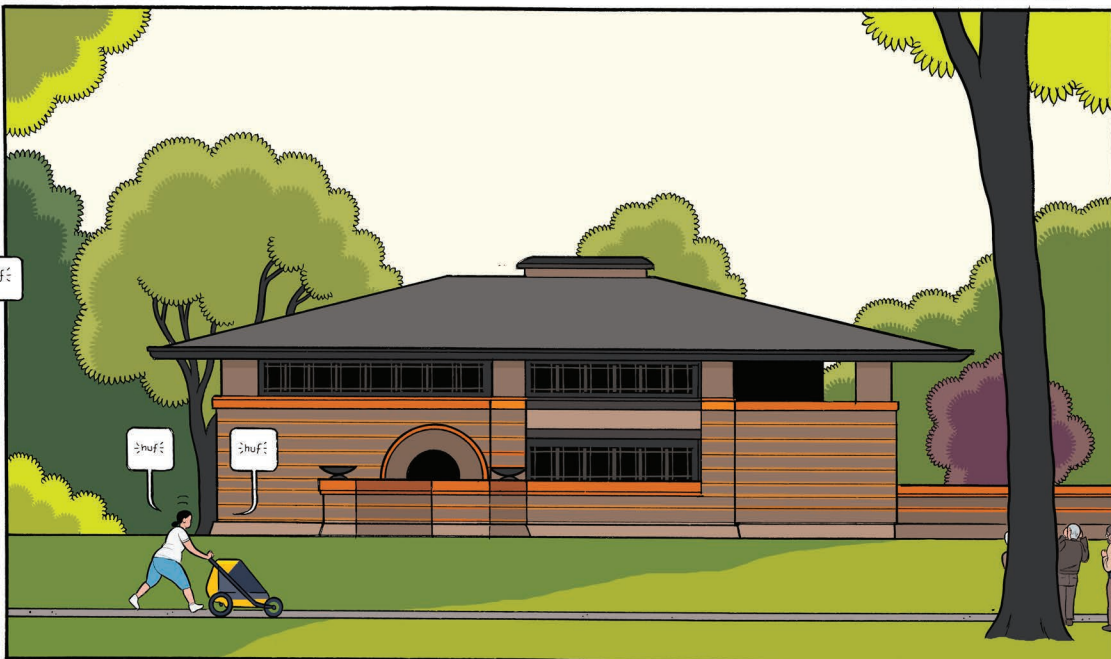


AND NOW...

shuf

shuf

HERE WE ARE.



### THE PREVIOUS

OWNERS HAD LIVED IN THE HOUSE FOR ALMOST 50 YEARS, AND WE KEPT FINDING THINGS THEY'D LEFT BEHIND...

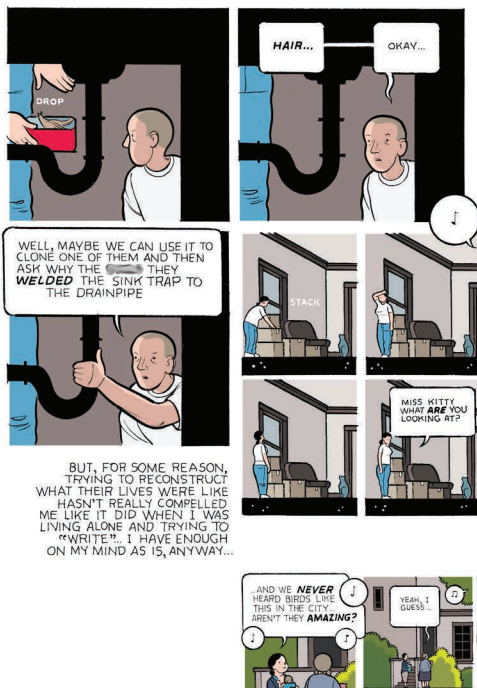


GOOD GOD WHAT IS THAT?



HAIR

IN A BOX



HAIR... OKAY...

WELL, MAYBE WE CAN USE IT TO CLONE ONE OF THEM AND THEN ASK WHY THE THEY WELDED THE SINK TRAP TO THE DRAINPIPE

STACK

MISS KITTY, WHAT ARE YOU LOOKING AT?

BUT, FOR SOME REASON, TRYING TO RECONSTRUCT WHAT THEIR LIVES WERE LIKE HASN'T REALLY COMPELLED ME LIKE IT DID WHEN I WAS LIVING ALONE AND TRYING TO "WRITE". I HAVE ENOUGH ON MY MIND AS IS, ANYWAY...

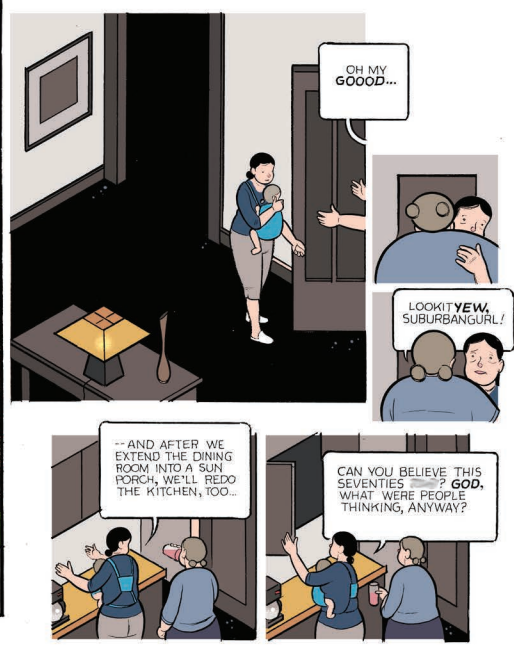
AND WE NEVER HEARD BIRDS LIVE THIS IN THE CITY... AREN'T THEY AMAZING?

YEAS, I GARD.

EXCEPT THEY'RE REALLY SAYING "YOU STINK" MY WIFE, YOU GET OUT OF MY NEST! I HATE MY LIFE!"



shuf



OH MY GOOD...

LOOKIT YEW, SUBURBANGURL!

--AND AFTER WE EXTEND THE DINING ROOM INTO A SUN PORCH, WE'LL REDO THE KITCHEN, TOO...

CAN YOU BELIEVE THIS SEVENTIES? GOD, WHAT WERE PEOPLE THINKING, ANYWAY?

# Natalia Almada (al-MAH-duh)

[art21.org/nataliaalmada](http://art21.org/nataliaalmada)

## Born:

1974, Mexico City, Mexico

## Education:

MFA, Rhode Island School of Design  
BFA, College of Santa Fe

## Lives and Works:

Mexico City, Mexico, and  
San Francisco, CA, USA

## About the Artist:

Natalia Almada, the great-granddaughter of Mexico's controversial 40th president Plutarco Elías Calles, makes intimate films that delve into the tragedies of her Mexican-American family's personal history as well as the Sinaloa region's violent present. Ranging from documentary to fiction to experimental narrative, Almada's films portray a world filtered through recollection and constructed by diverging points of view.

Whether chronicling the daily lives of Mexican drug smugglers, immigrants, corrido musicians, or government bureaucrats, Almada's camera acts as a witness to lives ensnared by violence and power struggles. What comes into view is a portrait of society, both its political history and collective memory, as told through individual experiences. Her lyrical films adopt non-linear and multilayered approaches to storytelling, advancing the narrative through arresting images, poetic observations, and meditative scenes that unfold in real time. Almada's own presence—sympathetic yet questioning—permeates each film through her role as director, cinematographer, editor, narrator, and at times autobiographical subject of the work.

## Teaching Connections

**Media and Materials:**  
film

## Key Words and Ideas:

documentary, history, memory, narrative, power, storytelling

## Related Artists:

Laurie Anderson, Minerva Cuevas, Stan Douglas, Omer Fast, Graciela Iturbide, Sally Mann, Josiah McElheny, Pepón Osorio, Paul Pfeiffer, Mary Reid Kelley, Laurie Simmons, Hiroshi Sugimoto, Carrie Mae Weems, Jeff Wall

*The act of filming is kind of an act of creating memory for yourself.*

## DISCUSS

### Before Viewing

- How do we remember things? What kinds of actions do we take to mark the past and remember certain events, people and places?
- Describe some of the violent or dehumanizing aspects of bureaucracies, especially when having to negotiate large spaces, offices, agencies, etc.?



*All Water Has a Perfect Memory*, 2001. Production still of experimental documentary; 19 minutes. © Natalia Almada. Courtesy of the artist.

### While Viewing

- What kinds of filming strategies are used in this episode to highlight memories and the past? What types of camera shots seem to reference memory or the past?
- *Todo lo demás* is a work of fiction that examines the violence and dehumanizing aspects of bureaucracies. How does Almada go about portraying this? What other ideas is she trying to explore through the process of creating this film?

### After Viewing

- What inspires Almada to create some of these memories in film? For example, why might she construct a memory about her sister or great-grandfather?
- Almada says, "Whenever violence is happening I think that one of the first things that happens is that there's silence." What does she mean? How does she try to understand some of her subjects through silence?

## CREATE

- Utilize a memory to initiate a new work of art or writing. Explore the memory through interviews with those connected to the memory in some way, and invite those interviewed to see or read the final work.
- Choose a film strategy employed in this episode or one specifically utilized by Almada to explore an idea or tell a particular story using video. Which strategy did you choose and why? Edit the video to make a short 3-4 minute film that tells your story.



Masked wrestler at a protest against the 2006 presidential elections as seen in *El General*, 2009. Production still of feature film; 83 minutes. © Natalia Almada. Courtesy of the artist.







*El Velador*, 2011. Production still of feature film; 72 minutes. © Natalia Almada. Courtesy of the artist.



Bus musicians in Culiacán, Sinaloa as seen in *Al Otro Lado*, 2005. Production still of feature film; 90 minutes. © Natalia Almada. Courtesy of the artist.





(koo-EH-vaas)

# MEXICO CITY Minerva Cuevas

[art21.org/minervacuevas](http://art21.org/minervacuevas)

*We don't have a way to measure how art can impact society and that's good, because that's part of the freedom.*

## DISCUSS

### Before Viewing

- ▶ When do artists serve as activists? What forms does their work take?
- ▶ How would you describe conceptual art? What kinds of special qualities are inherent in conceptual art?
- ▶ How do we become aware of atrocities? What is your response when you learn of certain atrocities in the world or even in your own community?



*Mejor Vida Corp.*, 1998-2012. Installation view of the 41 Salón Nacional de Artistas de Colombia, Cali. © Minerva Cuevas. Courtesy of the artist and kurimanzutto, Mexico City.

### While Viewing

- ▶ How do Cuevas' roles as artist and activist come together? What does she do in order to make art that inspires action?
- ▶ Describe the ideas and issues Cuevas finds important in this episode.

### After Viewing

- ▶ What kinds of activism does Cuevas' work inspire? Why? How can viewers actively engage with the ideas and issues she highlights?
- ▶ Describe the strategies Cuevas uses to focus attention on atrocities and issues of social justice. What is their potential effect?
- ▶ Some of the "sabotage" Cuevas initiates in *Mejor Vida Corp* (1998-2012) is illegal. Describe works of art that push the limits of what's considered legal or within the law. Why do they push these limits? For what reason(s)?



## CREATE

- ▶ Take a series of photographs that focus on and highlight a specific kind of inequality. Present your photographs to classmates or colleagues and ask that they discuss the inequality present in the photographs. Propose a solution and utilize social media to discuss your proposal.
- ▶ Using *Del Montte* (2003) as an example, subvert an advertisement or redesign an ad campaign in order to alert viewers to a hidden truth behind a specific company or business.

### Born:

1975, Mexico City, Mexico

### Education:

Escuela Nacional de Artes Plásticas

### Lives and Works:

Mexico City, Mexico

### About the Artist:

Minerva Cuevas is a conceptual and socially-engaged artist who creates sculptural installations and paintings in response to politically-charged events, such as the tension between world starvation and capitalistic excess. Cuevas documents community protests in a cartography of resistance while also creating mini-sabotages—altering grocery store bar codes and manufacturing student identity cards—as part of her non-profit *Mejor Vida Corp* / Better Life Corporation.

Several of the artist's works take the form of re-branding campaigns—exhibited as murals and product designs—that question the role corporations play in food production, the management of natural resources, fair labor practices, and evolving forms of neo-colonialism. Cuevas finds provocative ways to intervene in public space, whether through the deployment of billboards and posters, or by hacking public utilities to provide discounted or free services. Cuevas addresses the negative impact that humans have on animals and the environment through sculptures coated in tar and tender paintings of animal rights activists, imagining a society that values all living beings.

## Teaching Connections

### Media and Materials:

installation, painting, sculpture

### Key Words and Ideas:

activism, community, conceptual art, investigation, power, public art, social commentary, social justice

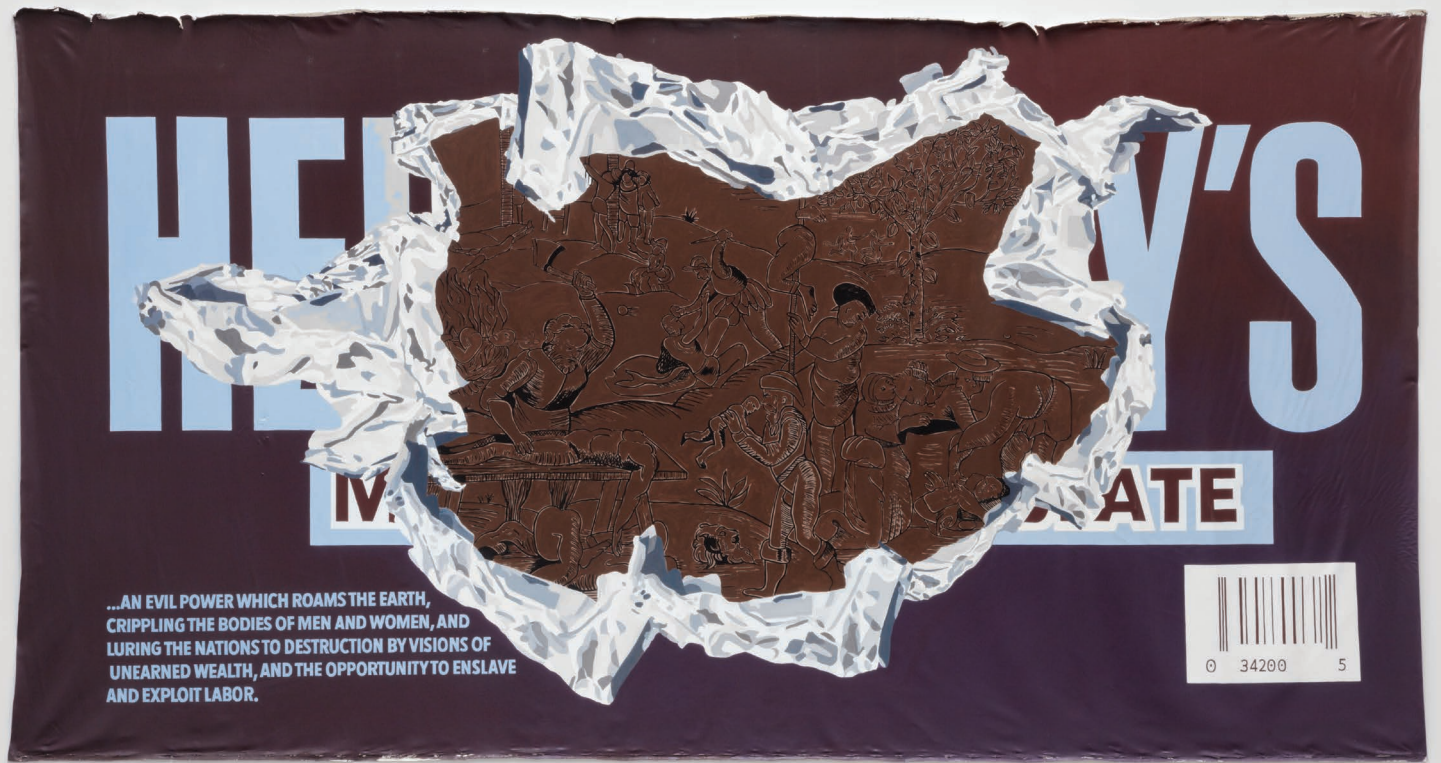
### Related Artists:

Robert Adams, Allora and Calzadilla, Natalia Almada, Tania Bruguera, Michael Ray Charles, Stan Douglas, Alfredo Jaar, William Kentridge, Trevor Paglen, Doris Salcedo, Nancy Spero, Kara Walker, Carrie Mae Weems

*Famine 3.6*, 2015. Chocolate drop on site installation; dimensions variable. Photo: Omar Luis Olguín. Courtesy of the artist and kurimanzutto, Mexico City.

OPPOSITE: (ABOVE) *Bitter Sweet - Hershey's*, 2015. Acrylic on canvas; 406 x 216 cm. Photo: Omar Luis Olguín. Courtesy of the artist and kurimanzutto, Mexico City. (BELOW) *Del Montte*, 2003. Installation view, Museo de la Ciudad, México City. Acrylic paint on wall, a black and white research scheme on paper, and 100 relabeled tomato cans (english); Scheme: 90 x 60 cm, Mural: 500 x 600 cm. Photo: Michel Zabé. Courtesy of the artist and kurimanzutto, Mexico City.









Minerva Cuevas. *Teléfono*, 2012. Mexican public telephone structure and telephonic system based on software. Installation view at Museo de la Ciudad de México, Mexico City. Courtesy of the artist and kurimanzutto, Mexico City.





LEFT: Minerva Cuevas. *Oreja RX*, 2015. Chocolate and silkscreen on cardboard box; 20 x 28 x 28 cm. © Minerva Cuevas. Photo: Omar Luis Olguín. Courtesy of the artist and kurimanzutto, Mexico City.

BELOW: Minerva Cuevas. *Mejor Vida Corp*, 1998-2012. Installation and documental archive; variable dimensions. Courtesy of the artist and kurimanzutto, Mexico City.



# Damián Ortega

(DAH-mi-un / ohr-TEH-gah)

[art21.org/damianortega](http://art21.org/damianortega)**Born:**

1967, Mexico City, Mexico

**Lives and Works:**

Mexico City, Mexico

**About the Artist:**

Damián Ortega uses objects from his everyday life—Volkswagen Beetle cars, Day of the Dead posters, locally-sourced corn tortillas—to make spectacular sculptures which suggest stories of both mythic import and cosmological scale.

Ortega began his career as a political cartoonist and his works balance humor with incisive observations on political, social, and economic conditions.

In many of the artist's sculptures, vernacular objects are presented in precise arrangements—often suspended from the ceiling or as part of mechanized systems—that become witty representations of diagrams, solar systems, words, buildings, and faces.

These shifts in perception are not just visual but also cultural, as the artist draws out the social history of the objects featured in his sculptures, films, and performances. The intellectual leap between recycled quotidian objects and complex systems of thought is what lends Ortega's work a humble yet profound poesis.

**Teaching Connections****Media and Materials:**

installation, performance, sculpture, video

**Key Words and Ideas:**

abstraction, form, history, humor, site-specific, systems, transformation

**Related Artists:**

Ai Weiwei, El Anatsui, Cai Guo-Qiang, Mel Chin, Leonardo Drew, John Feodorov, Tim Hawkinson, Brian Jungen, Allan McCollum, Barry McGee, Gabriel Orozco, Pepón Osorio, Judy Pfaff, Matthew Ritchie, Jessica Stockholder, Do Ho Suh, Sarah Sze, Andrea Zittel

*If you asked me to...put in the balance, what is more important, the object or the idea, I think what's important is the composition—the sparks between both.*

**DISCUSS****Before Viewing**

- What kinds of materials are used for making art today? How does this compare to the ways art was created decades or even centuries ago?
- Describe the roles of artists in today's society. What types of roles do artists serve?
- How do you get ideas for creating works of art, writing stories, poems, lyrics or songs? Where does the inspiration come from?

**While Viewing**

- List the materials Ortega uses for making works of art.
- How does Ortega describe his role as an artist? How did he come to realize this?
- How does the artist arrive at ideas for his work? Jot down words and phrases that describe his process as well as the ideas behind his work.



*Magnetósfera*, 2014. Tissue paper, dyed newspaper, kraft paper and white acid free adhesive; 50 x 32 cm each. Courtesy of the artist and kurimanzutto, Mexico City.

**After Viewing**

- Why does Ortega choose certain materials for his work? What connections does he make?
- Compare Ortega to Season 6 artists El Anatsui and Sarah Sze. How does each artist work with systems in different ways?
- How does living and working in Mexico City affect Ortega's work? What do you think he means when he talks about "having a dialogue with the street"?
- Ortega says, "Every material has some political meaning, coded into the materials." What do you think he means?

**CREATE**

- Choose a material to work with that has personal significance and a unique history. This can be a personal object or a mass-produced material. Utilizing this object or material create a sculpture, diagram or short story that analyzes or shares its history.
- In this episode Ortega discusses understanding architecture "from the inside" and creating a "space to protect yourself." Design an interior space that's about protection. Consider the different ways of defining "protection," including emotional and physical protection, as well as the protection of civil liberties and rights.

OPPOSITE: (ABOVE) *Cosmic Thing*, 2002. Volkswagen Beetle '89, metal wires, threaded bars, plexiglass; dimensions variable. Installation view of *Do It Yourself* at Institute of Contemporary Art, Boston, 2009. Image courtesy of the artist and ICA Boston. (BELOW) *Cosmogonia doméstica*, 2013. Iron, wood, plywood, brass, aluminum, polyurethane foam, leather, 4 wooden chairs, ceramic dishes, cutlery, glass lamp, light bulb, circular table; 175 x 1060 x 1060 cm. Courtesy of the artist and Museo Jumex, Mexico City.









Damián Ortega. *Controller of the Universe*, 2007. Found tools and wire; 285 x 405 x 455 cm. Courtesy of the artist and White Cube, London.





Damián Ortega. *Tortillas Construction module*, 1998. 26 corn tortillas; variable dimensions. Courtesy of the artist and kurimanzutto, Mexico City.



# MEXICO CITY Pedro Reyes

[art21.org/pedroreyes](http://art21.org/pedroreyes)

*I believe that anything can become material for art.*

## DISCUSS

### Before Viewing

- ▶ How do you learn to be an artist? What are the possible pathways one might take?
- ▶ Describe different professions that focus on solving problems. What kinds of problems do they solve?
- ▶ What kinds of things can we learn through the act of play? Describe a time you learned something specific through play, role playing or performing.



*Entomofagia / The Grasshopper*, 2013—present. Food cart with welded iron and mechanical parts, cricket sandwich, and public activity. Photo: Mauricio Castillo.

### While Viewing

- ▶ How did Reyes become an artist? What kinds of things influence his art making?
- ▶ List some of the problems Reyes takes on with collaborators in this episode.
- ▶ When is Reyes incorporating play to grapple with social problems?

### After Viewing

- ▶ Reyes states, "*I learned through curating what was the trade of being an artist.*" How does his background as a curator benefit his work?
- ▶ Why is play an important component of *The People's United Nations*? How is it, as Reyes describes, "serious play"? Describe another work in this episode that incorporates play to engage participants in subjects which are sometimes overwhelming.

## CREATE

- ▶ Curate an exhibition that asks artists, writers and inventors to propose solutions to existing community concerns and everyday problems. Include a reception that engages the audience in discussing the proposals.
- ▶ Create a theatrical performance or puppet show with classmates that teaches younger students about problem-solving. Film the performance and reflect on what went well, challenges faced and next steps.



*Baby Marx*, 2008—present. Video production, puppet show, installation. View of the making of *Baby Marx*, Mexico City, 2008. Photo: © Emilio Valdés.

### Born:

1972, Mexico City, Mexico

### Education:

Ibero-American University

### Lives and Works:

Mexico City, Mexico

### About the Artist:

Pedro Reyes designs ongoing projects that propose playful solutions to social problems. From turning guns into musical instruments, to hosting a People's United Nations to address pressing concerns, to offering ecologically-friendly grasshopper burgers from a food cart, Reyes transforms existing problems into ideas for a better world. In the artist's hands, complex subjects like political and economic philosophies are reframed in ways that are easy to understand, such as a puppet play featuring Karl Marx and Adam Smith fighting over how to share cookies.

When encountering a project by the artist, viewers are often enlisted as participants, whether through one-on-one conversations, therapeutic acts, or as creators of objects in collaborative workshops. Originally trained as an architect, Reyes is acutely aware of how people interact with the built environment, with many of the artist's works taking the form of enclosures. Reyes's own home, featuring an extensive library that he draws from for inspiration, is a work of art in itself that's continually adapted by the artist and his family.

## Teaching Connections

### Media and Materials:

performance, sculpture

### Key Words and Ideas:

collaboration, participatory events, play, power, public art, social commentary

### Related Artists:

Ai Weiwei, assume vivid astro focus, Tania Bruguera, Abraham Cruzvillegas, Oliver Herring, Thomas Hirschhorn, Maya Lin, Bruce Nauman, Krzysztof Wodiczko





*Disarm (double psaltery)*, 2012. Recycled metal; 20 x 50 x 50 cm. Photo: Ken Adlard. © Pedro Reyes. Courtesy of the artist and Lisson Gallery.

*pUN: People's United Nations*, 2013—present. View of Queens Museum, New York, 2013. Photo: Ramiro Chaves. © Pedro Reyes. Courtesy of the artist.



# Edgar Arceneaux (ar-cen-O)

[art21.org/edgararceneaux](http://art21.org/edgararceneaux)

## Born:

1972, Los Angeles, CA

## Education:

MFA, California Institute of the Arts  
BFA, Art Center College of Design

## Lives and Works:

Los Angeles, CA

## About the Artist:

Edgar Arceneaux investigates historical patterns through drawings, installations, and multimedia events, such as the reenactment of Ben Vereen's tragically misunderstood blackface performance at Ronald Reagan's 1981 Inaugural Gala. In the artist's work, linear logic is abandoned in favor of wordplay and visual associations, revealing how language, technology, and systems of ordering produce reality as much as describe them.

Seemingly disparate elements—such as science fiction, civil rights era speeches, techno music, and the crumbling architecture of Detroit—find a new synchronicity in the artist's hands, ultimately pointing to larger historical forces such as the rise of the surveillance state. Arceneaux's installations have taken the form of labyrinths, libraries, multi-channel videos, and drawn landscapes that change over the course of an exhibition, only ever offering a partial view of the whole at any given moment. This fragmentation extends to the artist's use of historical research in his work, such as FBI documents concerning civil rights leader Martin Luther King, Jr., where redacted passages are presented on mirrors that reflect the viewer's curious gaze.

*The Fall of Man*, 2009. Synthetic polymer paint, book cover, and pencil on transparentized paper taped to paper; 72.5 x 58.25 inches. Photo: Lutz Bertram, Berlin. © Edgar Arceneaux. Courtesy of the artist and Susanne Vielmetter Los Angeles Projects.

*Drawing for me is both a technique, but is also a methodology. It's a way of thinking about how we make connections between things.*



## DISCUSS

### Before Viewing

- Discuss the reasons an artist or performer might want to recreate a performance from the past.
- Choose specific examples of art you would describe as "unruly," "contradictory," or "uncertain." What makes them so?
- Describe the kinds of barriers you face each day in your different roles. For example, what kinds of barriers do you encounter as students, artists, teachers, sons and daughters?

### While Viewing

- How does Vereen's performance affect Arceneaux? Why does he want to recreate this work?
- What is unruly, contradictory, or uncertain about Arceneaux's work?

- Take note of the types of barriers and limitations Arceneaux confronts in this segment. How does he confront them?

### After Viewing

- In this segment we hear Arceneaux state, "*Within the space of making.... a body of work, the thing that I'm trying to talk about is not necessarily in the picture.*" Describe the kinds of things Arceneaux is possibly talking about through his work.
- How does uncertainty inform exploration and innovation for the artist?
- Arceneaux says, "*A maze is where you go to get lost. A labyrinth is where you go to find yourself.*" What do you think he means? Discuss examples of "mazes" and "labyrinths" that we as a society use to both lose and find ourselves.



## Teaching Connections

### Media and Materials:

drawing, performance, sculpture, video

### Key Words and Ideas:

collaboration, history, installation, investigation, narrative, social commentary, storytelling

### Related Artists:

Ai Weiwei, Eleanor Antin, Stan Douglas, Omer Fast, Theaster Gates, Jenny Holzer, Pierre Huyghe, William Kentridge, Mary Reid Kelley, Catherine Sullivan, Carrie Mae Weems, Fred Wilson

## CREATE

- Choose a character from a novel or play and use this character as a symbol or metaphor for something you want to communicate. Create a work of art utilizing this character as a way to help send the message.
- In this episode Arceneaux states, "*In a lot of ways... the project of democracy as a true possibility is really predicated on how the United States deals with its legacy of genocide and slavery.*" Create a work of art or written response to Arceneaux's statement that is informed by research into slavery and/or genocide in the United States.
- Collect a series of images that offer contradictory messages. Investigate advertisements, symbols, photographs on social media, news photos, etc. Utilize one or more of these images and diagram the contradiction in some way. Share your work with others and compare the kinds of contradictions illustrated.





*Until, Until, Until...*, 2015. A Performa Commission. Photo: © Paula Court. Courtesy of Performa.

*Library of Black Lies*, 2016.  
Wood, mirrored glass,  
mylar, newspaper,  
hardbound books, sugar  
crystals, lighting fixture,  
audio component;  
16 × 16 × 9 feet.  
© Edgar Arceneaux.  
Courtesy of the artist and  
Susanne Vielmetter Los  
Angeles Projects.







LOS ANGELES

# Liz Larner

[art21.org/lizlarner](http://art21.org/lizlarner)

*If I keep using the same techniques then it's going to become more permanent and I don't want it to be permanent, I want it to be about impermanence.*

## DISCUSS

### Before Viewing

- ▶ Which forms of art would you describe as poetic? Why?
- ▶ Do abstract forms have character? Can an inanimate object have character? If so, give an example.
- ▶ Describe an illusion that's particularly effective. How do illusions affect the way we think about or perceive objects? How do illusions affect the way we perceive certain situations?

### While Viewing

- ▶ What is poetic about Larner's sculptures? Write down words and phrases you would use to describe her work in this episode.
- ▶ What kinds of illusions does Larner construct? Take note of how she achieves these illusions.
- ▶ How would you describe the character of one of Larner's sculptures?
- ▶ Take note of the different materials Larner works with in this segment. How might this affect the character or even your experience of the work?

### After Viewing

- ▶ In this episode Larner remarks that her work explores impermanence. In what ways would you say she engages with impermanence? Why is this important to her?
- ▶ Use your notes from viewing the episode to initiate a discussion describing Larner's work. What role does color play, and how does she make decisions about color? In what ways does this connect to her idea about the works having "character"?
- ▶ When discussing *2001*, Larner states, "I believe right now we're in a time where reality and illusion are kind of always together. And I think that the reality of this work is its illusion. You're constantly having to understand the form and then re-understand the form." Which works cause you to try to understand and then re-understand the form? Why? What is it about these works that causes you to do this? Why might Larner want the viewer to work at these kinds of things?

## CREATE

- ▶ Choose a material to work with that changes over time. Use this material to create a work of art, or use it as a metaphor for a poem, song or story. Collaborate with others and present your finished works in a display, exhibit, public reading or performance that focuses on the theme of change.
- ▶ Investigate the mechanics of different optical illusions and then create a work of art that employs this illusion in some way. Does the illusion you chose relate to one of Larner's works? If so, how?

### Born:

1960, Sacramento CA

### Education:

BFA, California Institute of Arts

### Lives and Works:

Los Angeles

### About the Artist:

Liz Larner experiments with abstract sculptural forms in a dizzying array of materials, including polychromatic ceramics that evoke the tectonic geologic shifts of the western landscape. An inventor of new forms, Larner's sculptures are not easy to categorize. They defy easy description by design, such as the geometric sculpture of a cube turning into a sphere that is both yet neither, or a complex chain of linked metal rings that never tangles and can also be worn as jewelry.

Optically they allure and confuse, such as her sculptures of wiry boxes that appear to solidify into new shapes based on the alignment of colors. Working with both analog and digital tools, Larner's materials change from work to work and can include fiberglass, crystals, paper, clay, aluminum, steel, rubber, epoxy, mirror, cloth, and even bacteria. As daring as her investigation into new forms can be, Larner's sculptures are approachable in their human scale and idiosyncratic vision that favors personal narrative over minimal austerity.



## Teaching Connections

### Media and Materials:

ceramics, sculpture

### Key Words and Ideas:

abstraction, form, geology, geometry, illusion

### Related Artists:

Lynda Benglis, Leonardo Drew, Robert Mangold, Allan McCollum, Judy Pfaff, Matthew Ritchie, Ursula von Rydingsvard, Richard Serra, Arlene Shechet, Sarah Sze

RIGHT: *2001*, 2001. Fiberglass, stainless steel, and automotive paint; 144 x 144 x 144 inches. Edition of 3 (each unique to its color). Installation view: Doris C. Freedman Plaza in Central Park, New York. © Liz Larner. Courtesy of Regen Projects, Los Angeles.





*V (planchette)*, 2013. Paper, aluminum, and egg tempera; 98 x 88 x 68 inches. © Liz Larner, Courtesy of Regen Projects, Los Angeles.



Liz Larner. *2 as 3 and Some, Too*, 1997-98. Mulberry paper, steel, and watercolor; 112 x 137 x 95 inches. © Liz Larner. Courtesy of Regen Projects, Los Angeles.





ABOVE: Liz Larner.  
*ii (inflexion)*, 2013-15.  
 Ceramic, epoxy, and  
 pigment; 18 1/4 x 33 3/4 x  
 10 1/2 in. © Liz Larner.  
 Courtesy of Regen  
 Projects, Los Angeles and  
 The Modern Institute/  
 Toby Webster Ltd,  
 Glasgow.

RIGHT: Liz Larner. *Reticule*,  
 1999. Cast polyurethane;  
 74 x 112 x 80 inches.  
 © Liz Larner. Courtesy of  
 Regen Projects, Los  
 Angeles.



# Tala Madani

(mah-dA-ni)

[art21.org/talamadani](http://art21.org/talamadani)

## Born:

1981, Teheran, Iran

## Education:

MFA, Yale University

BFA, Oregon State University

## Lives and Works:

Los Angeles

## About the Artist:

Tala Madani skewers stereotypes in her sharply satirical paintings that evoke clashes of culture: men and women, the rational and the absurd, Western and non-Western. Madani's figurative paintings often feature a riotous cast of middle-aged men, balding and stocky, whose libidinal mayhem wreaks havoc on any situation the artist thrusts them into. Acerbic caricatures of both machismo and a childlike desire for mischief, the physical comedy at work in Madani's paintings is anchored by intense pleasures, pathos, and a pervasive sense of violence.

The history of painting itself is also a target in Madani's witty works, with spread-eagled characters resembling Color Field paintings, or characters wearing stripes appearing to be both prisoners and Minimalist abstractions. Painted with quick gestures, where oozing paint often doubles as bodily fluids, food, and stains, Madani's compositions are derived from sketchbooks where countless studies provide the skeleton for her speedy execution. Madani's pictures are also transformed into stop-motion animations where the artist photographs a freshly created scene over time—wet paint still glistening—resulting in stories of small calamities that are once hilarious, tender, and ghoulish.

## Teaching Connections

### Media and Materials:

painting, video animation

### Key Words and Ideas:

abstraction, ambiguity, distortion, metaphor, popular culture, satire, stereotype

### Related Artists:

Laylah Ali, Edgar Arceneaux, assume vivid astro focus, Michael Ray Charles, Trenton Doyle Hancock, Margaret Kilgallen, Barry McGee, Raymond Pettibon, James Turrell, Chris Ware

*For me I think the salvation is to behave like children. So in a sense the true oppressor is the frontal lobe. The true oppression would be like the controlled behavior.*

## DISCUSS

### Before Viewing

- ▶ What advantages does paint offer artists? When is paint advantageous in depicting certain things?
- ▶ What's abstraction good for? Describe some of the reasons why artists might employ abstraction.
- ▶ Describe spaces that are inclusive and others that are exclusive. Why are these particular places inclusive or exclusive? Who decides?
- ▶ Share a work of art that can be interpreted in multiple ways. Why is this particular work especially open to multiple interpretations? What are the characteristics of this work that allow for multiple interpretations?

### While Viewing

- ▶ Choose words and phrases that describe Madani's paintings. How does she interpret certain words in this episode and how does this affect the way she approaches her work?
- ▶ What kinds of things does Madani abstract in her work? Why are these elements changed in certain ways and how might this affect the viewer's experience of the work?
- ▶ What kinds of spaces and places are inferred in Madani's paintings?

### After Viewing

- ▶ Share the words you chose to describe Madani's paintings. How does her approach to painting contribute to multiple interpretations? Choose one of Madani's paintings and interpret it in two different ways. Share evidence that supports your interpretation.
- ▶ How does Madani address certain stereotypes through her work?
- ▶ Why are the spaces and places Madani depicts important to the artist?

## CREATE

- ▶ Choose a word or phrase Madani uses that sparks your own curiosity. Write a poem, create a diagram, or illustrate the multiple definitions of this word or phrase.
- ▶ Write about a place you've always wanted to visit. Compare your initial perceptions of this place with factual information based on research or an actual visit. Create a work of art, such as a graphic design or illustration, incorporating the "dream and reality" of this place.
- ▶ In this episode Madani states, "I'm really interested in this relationship between adults and kids." Create a work of art about a particular "adult-kid" relationship—parent/child, coach/player, doctor/patient, etc.—and compare your work with others. What kinds of relationships are depicted and how are they characterized? What similarities exist and what kinds of different perspectives are offered on similar relationships?



*Smiley has no nose*, 2015. Oil on linen, 60 x 60 x 1 5/8 inches. © Tala Madani. Courtesy the artist and David Kordansky Gallery, Los Angeles.





ABOVE: *Grey shadows*, 2014. Oil on linen; 40.64 x 56 cm. © Tala Madani. Courtesy the artist and Pilar Corrias, London.



RIGHT: *Finding Zebra*, 2008. Oil on linen; 15.7 x 19.7 in. © Tala Madani. Courtesy the artist and Pilar Corrias, London.

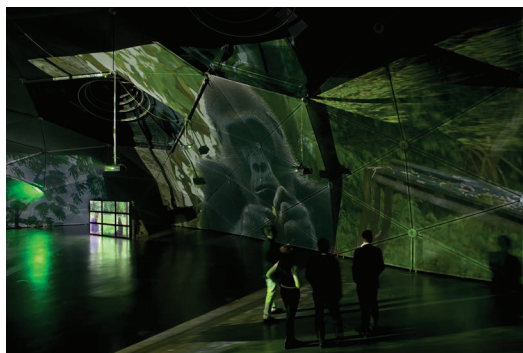


*Abstraction in art is the abstraction of the figurative. But abstraction in film and video is the abstraction of time.*

## DISCUSS

### Before Viewing

- ▶ When does seeing how something is created or manufactured affect your experience of it? Describe a time when seeing how something was made altered your perspective in some way.
- ▶ Describe three different ways you experience time. Include the context.
- ▶ How do you learn about different animals, especially those not a part of your daily life? How are certain types of animals portrayed in the media and how does this affect how we come to learn about them?
- ▶ When are you most aware of your own body? In what types of situations? Why do these instances provoke this kind of keen awareness?



*gorillagorillagorilla*, 2009. 6 video projectors, 2 video monitors, 8 media players, Lee filters and existing architecture; dimensions variable. Installation view: Kunsthaus Graz, Graz, Austria, 2009.

### While Viewing

- ▶ What do you notice about the way Thater plans for her installations? What kinds of things surprise or interest you about her process?
- ▶ How does Thater attempt to alter our experiences of time?
- ▶ How does Thater take a unique approach to filming the monkeys? What specifically is she taking into consideration?
- ▶ Take note of the strategies and approaches Thater uses to make viewers more aware of their own bodies and the space they are engaging with.

### After Viewing

- ▶ How does seeing the way Thater constructs her installations help viewers better understand how she shapes our experiences of time and space? Describe how abstraction plays a part in this. How does Thater employ abstraction?
- ▶ What might an installation like *Life is a Time-Based Medium* teach us? Why film animals, as Thater explains, "three ways"?
- ▶ Why would entering spaces such as the ones Thater creates make us more conscious of ourselves and our own bodies?

## CREATE

- ▶ Team up with a partner to create a work of art about time. See if you and your partner can get viewers/participants to experience time in a unique way.
- ▶ Write a story that teaches a lesson and features an animal as the main character. Illustrate the story or collaborate with a classmate to illustrate each other's stories.
- ▶ Create an advertisement or public service announcement that specifically allows viewers to learn surprising facts about local wildlife and ways they can help these animals.
- ▶ Create a performance or sound piece that utilizes a particular space and emphasizes the space as a focal point.

### Born:

1962, San Francisco, CA

### Education:

MFA, Art Center College of Design  
BA, New York University

### Lives and Works:

Los Angeles

### About the Artist:

Diana Thater makes video installations that poetically grapple with threats to the natural world, from the extinction of species to long-lasting environmental disasters such as the nuclear fallout of Chernobyl. Many of the artist's works take the space where people and animals meet as their subject, exploring the experiences of wild gorillas in a Cameroon park, a wolf trained to work in Hollywood films, a monkey-inhabited temple in India, zebras at an exotic animal farm, dolphins in the Caribbean, and trained horses at Medieval Times Dinner and Tournament.

Thater also provides a window onto animal subjectivity through her use of atypical camera angles, dramatic shifts in scale, and colored lights that alter the spectrum of her exhibitions. Adopting cyclical time signatures and extended durations, Thater's ambient works are abstractions of time which diverge from the linear narratives humans use to make sense of themselves and the cosmos. Whether using floor-to-ceiling video projections, stacks of television monitors, or screens placed flat on the ground, Thater's installations are site-dependent and subtly change from venue to venue.

## Teaching Connections

### Media and Materials:

installation, video

### Key Words and Ideas:

abstraction, juxtaposition, nature, space

### Related Artists:

Robert Adams, Mark Dion, Stan Douglas, Ann Hamilton, Wolfgang Laib, Bruce Nauman, Tabaimo, James Turrell





*knots + surfaces*, 2001. Installation view: *Diana Thater: The Sympathetic Imagination*, Los Angeles County Museum of Art, November 22, 2015-February 21, 2016.  
© Diana Thater. Photo © Fredrik Nilsen. Courtesy of David Zwirner, New York/London.



*Delphine*, 1999. Installation view: *Diana Thater: The Sympathetic Imagination*, Los Angeles County Museum of Art, November 22, 2015-February 21, 2016.  
© Diana Thater. Photo © Fredrik Nilsen. Courtesy of David Zwirner, New York/London.

**Born:**

1960, Vancouver, BC, Canada

**Education:**

BFA, Emily Carr College of Art and Design

**Lives and Works:**

Vancouver, BC, Canada

**About the Artist:**

Stan Douglas reenacts historical moments of tension that connect local histories to broader social movements of struggle and utopian aspiration. In the artist's intricate works, time and place fold back onto themselves to create a parallax of both vision and narrative: multiple moments in history and geography are experienced by the viewer simultaneously and reconciled into a new story.

The artist's hometown of Vancouver often serves as inspiration for research into transitional periods—the raucous early twentieth century, the noirish aftermath of World War II, the revolutionary and libertine 1970s—while Douglas's investigations take him around the globe to explore moments of crisis and change in Cuba, Detroit, Berlin, Paris, New York, Lisbon, and Angola, among others. Working at the forefront of new media technologies, Douglas's works have taken the form of mobile apps, virtual reality simulations, live cinema, theatrical productions, and multi-channel video installations where the narrative alters continuously through recombinant editing software. Douglas also produces photographs with the period detail and staging of a feature film director, freezing both reenactments and imagined scenes from the past in sumptuous color and rich black and white.

**Teaching Connections****Media and Materials:**

video, photography, mobile applications

**Key Words and Ideas:**

allegory, collaboration, genre, history, installation, narrative, performance, perspective, reenactment

**Related Artists:**

Eleanor Antin, Edgar Arceneaux, Joan Jonas, William Kentridge, Mary Reid Kelley, Yinka Shonibare MBE, Diana Thater, Carrie Mae Weems, Fred Wilson

*History does not repeat itself. Things do come back, symptoms do recur. But they often recur because what caused it in the first place never actually went away.*

**DISCUSS****Before Viewing**

- ▶ What kinds of things hold your attention for extended periods of time? Why?
- ▶ Describe a time when you changed your mind or opinion about something.
- ▶ How do we learn about history? How has television, photography, video and other media sources played a role in this?
- ▶ Describe a place in your community that has changed over time. What precipitated this change and how has this place transformed?

**While Viewing**

- ▶ How does Douglas attempt to hold a viewer's attention? What kinds of strategies does he employ?
- ▶ At which points during this segment do you experience something unexpected or see something in particular anew?
- ▶ Which points in history are highlighted by Douglas? Why? What significance do they hold?

**After Viewing**

- ▶ Which works in this segment captured your attention? Why?
- ▶ Why might Douglas use existing Hollywood genres, such as a murder mystery, to create new narratives? What do these new narratives suggest?
- ▶ *Circa 1948* utilizes an app that allows users to see a community as it was and compare it to the present day. How might this kind of app be useful in different ways?
- ▶ Douglas states, "*History does not repeat itself. Things do come back, symptoms do recur. But they often recur because what caused it in the first place never actually went away.*" Draw connections between current events and Douglas' quote.

**CREATE**

- ▶ Create a work of art where performance and video come together in the same piece and inform one another.
- ▶ With a partner, use a digital recorder or storytelling app to recount something you both remember. Record a version of this story or moment in history from each of your perspectives and then compare how they differ and what kinds of things each of you learned. Create a way to present these two versions to an audience.





*Helen Lawrence*, 2014. Play, 1 hour 35 minutes. Conceived and directed by Stan Douglas. Story by Chris Haddock and Stan Douglas, written by Chris Haddock.  
 Pictured: Julie played by Haley McGee (left), Helen Lawrence played by Lisa Ryder (right). Photo: Stan Douglas, Munich Kammerspiele, 2014. © Stan Douglas. Courtesy of the artist.



*Helen Lawrence*, 2014. Play, 1 hour 35 minutes. Conceived and directed by Stan Douglas. Story by Chris Haddock and Stan Douglas, written by Chris Haddock.  
 Photo: Stan Douglas, Munich Kammerspiele, 2014. © Stan Douglas. Courtesy of the artist.





Stan Douglas. *Exodus*, 1975, 2012. Digital C-print mounted on aluminum; 71 x 101.5 in. © Stan Douglas. Courtesy of the artist and David Zwirner, New York/London.





Stan Douglas. *Secret Agent*, 2015. Six-channel video installation, eight audio channels, 53:35 min (loop) with six musical variations, color, sound; overall dimensions vary with installation. Installation view: David Zwirner, New York. © Stan Douglas. Courtesy of the artist and David Zwirner, New York/London.



Stan Douglas. *Luanda-Kinshasa*, 2013. Single-channel video projection, 6 hours 1 minute (loop), color, sound; overall dimensions vary with each installation. Installation view: David Zwirner, New York. © Stan Douglas. Courtesy of the artist and David Zwirner, New York/London.



(yun-GEN)

VANCOUVER

# Brian Jungen

[art21.org/brianjungen](http://art21.org/brianjungen)

*When I started working with shoes in the '90s I went into Niketown. They had sneakers in glass vitrines and I thought that was so strange. I started to make connections between the commodification of those shoes and the same thing that's happened to Native art.*

## DISCUSS

### Before Viewing

- ▶ Name an everyday object or article that has special significance or symbolic meaning for you. Describe the story behind this object.
- ▶ Illustrate ways in which your own biography, community, or family history affects things you do and say.
- ▶ Describe the kinds of things you do in order to make something special or unique.

### While Viewing

- ▶ Take note of the similarities between Native Canadian art and the works Jungen creates. How would you describe these similarities?
- ▶ How does Jungen's past affect the work he creates?
- ▶ What kinds of words would you use to describe Jungen's sculptures?

### After Viewing

- ▶ How do Jungen's sculptures function as a critique?
- ▶ How does your past affect the work you create?
- ▶ When describing *Shapeshifter*, Jungen talks about a "switch" that occurs. How does this compare to the "flip" Liz Magor describes when discussing *LightShed* earlier in the Vancouver episode?



Prototype for New Understanding #18, 2004. Nike Air Jordans; 67.5 x 45.7 x 19.75 cm. Photo: Trevor Mills, Vancouver Art Gallery. © Brian Jungen. Courtesy of the artist and Catriona Jeffries, Vancouver.



Fore Revolver Reverse, 2011. Side Shell Rocker, American elk hide, tarred twine, steel, granite; installed dimensions: 62.5 x 23.5 x 29.75 inches. Photo: Cathy Carver. © Brian Jungen. Courtesy of the artist and Casey Kaplan, New York.

## CREATE

- ▶ Transform a mass-produced object into a sculpture by manipulating its form. How does the intent or experience of the object change? Transform a second, different object and intentionally comment on the function or intention through the way you transform it. How do these two works compare?
- ▶ Research how Native symbols have been appropriated for different kinds of consumer goods. Present your findings and observations. How do these consumer goods affect our perception or experience of the symbols that inspired them?

### Born:

1970, Fort St. John, BC, Canada

### Education:

BFA, Emily Carr College of Art + Design

### Lives and Works:

North Okanagan, BC, Canada

### About the Artist:

Brian Jungen draws from his family's ranching and hunting background, as well as his Dane-zaa heritage, when disassembling and recombining consumer goods into whimsical sculptures. Jungen transforms plastic chairs into whale skeletons, garbage bins into a giant turtle carapace, sewing tables into a basketball court, golf bags into towering totem poles, and collectible Nike Air Jordan shoes into objects resembling both the ceremonial masks of British Columbian coastal tribes and abstract modernist sculptures.

At once direct and disarming, Jungen's sculptures are entirely familiar in their material and assembly and yet still trick the eye through complex and deft illusions. He has created many works involving animals, from habitats and playgrounds for household pets, to paintings and drums utilizing stretched and tanned hides—demonstrating an interdependence between people and other species as well as between aesthetic form and function. While exquisite for their craftsmanship and graphic use of pattern and color, Jungen's works also contain subtle critiques of labor practices, global capitalism, and cultural stereotypes.

## Teaching Connections

**Media and Materials:**  
sculpture

**Key Words and Ideas:**  
abstraction, craft, critique, identity, process, transformation

### Related Artists:

El Anatsui, Janine Antoni, Michael Ray Charles, Abraham Cruzvillegas, Leonardo Drew, Jeff Koons, Liz Larner, Liz Magor, Iñigo Manglano-Ovalle, Gabriel Orozco, Damián Ortega, Martin Puryear, Doris Salcedo, Yinka Shonibare MBE, Jessica Stockholder, Do Ho Suh, Fred Wilson





Foreground: *Shapeshifter*, 2000. Plastic chairs; 57 × 60 × 260 inches. Background: *Cetology*, 2002. Plastic chairs; 64 x 496 x 66 inches. © Brian Jungen. Courtesy of the artist and Catriona Jeffries, Vancouver.



*Broken Arrangement*, detail, 2015-16. Nike Air Jordans, painted fir plywood, stainless steel; 190.5 x 50.2 x 50.2 cm. Photo: SITE Photography. © Brian Jungen. Courtesy of the artist and Catriona Jeffries, Vancouver.



Brian Jungen. *Lay Down Tender Fire*, 2015-2016. Nike Air Jordans, painted fir plywood, stainless steel; 100 x 17 x 24 inches. Photo: SITE Photography. © Brian Jungen. Courtesy of the artist and Catriona Jeffries, Vancouver.





Brian Jungen. *Shake*, 2014. Cedar, alkyd-resin enamel; 27.5 x 11.5 x 0.75 inches. © Brian Jungen. Courtesy of the artist and Catriona Jeffries, Vancouver.

VANCOUVER  
**Liz Magor** (MAY-gor)

[art21.org/lizmagor](http://art21.org/lizmagor)

**Born:**

1948, Winnipeg, Canada

**Education:**

Vancouver School of Art  
Parsons School of Design  
University of British Columbia

**Lives and Works:**

Vancouver, British Columbia, Canada

**About the Artist:**

Liz Magor makes uncannily realistic casts of humble objects—garments, cardboard boxes, ashtrays—that speak to mortality and local histories. Magor’s delicate copies are often combined with found ephemera, whether tiny vices—such as cigarettes, candy, and alcohol—animals in the form of taxidermied birds and stuffed toy dogs, or small mementos given to her by friends or scavenged from the limbo of thrift stores. Social narratives of how things in the world are created, enter our lives, and depart to the junk heap as part of a vast human waste stream are folded together with personal anxieties and small worries, such as the desire to afford nice things, to mend what’s broken, and to preserve order against inevitable entropy.

The visual doubletake in Magor’s work—of things appearing one way but being quite another—are on dramatic display in the artist’s large-scale public projects where an architectural column resembles a towering Douglas fir tree and a rickety clapboard shack from a bygone era is carefully remade in cast aluminum. By resurrecting uncared-for items and moments from the recent past, Magor preserves faint whispers of life in artworks that function as fossils do—exact copies of existence.

**Teaching Connections**

**Media and Materials:**  
sculpture

**Key Words and Ideas:**  
ephemera, history, installation, memory, narrative, process, public art, site-specific, transformation

**Related Artists:**

Ai Weiwei, David Altmejd, El Anatsui, Mark Dion, Do Ho Suh, Mike Kelley, Damián Ortega, Kiki Smith, Arlene Shechet, Jessica Stockholder

*The objects come first. And objects flow through systems. We use them, we waste them, we wear them out. And then it comes out the other end...I’m not an animist, but I do feel the objects that have been in the world for a while, they’ve got all this stuff in them that comes out.*

**DISCUSS**

**Before Viewing**

- How do we make things special? What kinds of everyday objects are special to you? Talk about an object you have a personal attachment to. How did this relationship form over time?
- What kinds of things inspire awe? When do you find yourself closely paying attention to things? Under what kinds of circumstances?
- How important is context when trying to understand or “read” a work of art?
- Describe the kinds of things that make you slow down.



*Light Shed*, 2005. Cast aluminum. Installation view: Coal Harbour, Vancouver. © Liz Magor. Courtesy of the artist and Catriona Jeffries, Vancouver.

**After Viewing**

- Why does Magor find certain objects interesting? How does this interest inform her work and process?
- What kinds of narratives are formed by Magor’s works? Discuss one featured in this episode.
- How does seeing Magor’s process in this segment help the viewer understand the work differently?

**CREATE**

- Photograph an object you have a personal connection with and picture it in six or more ways. Assemble the photographs in an exhibition and reflect on how photographing the object allowed you to see it differently or more specifically. What did you learn?
- Utilize a single object as a metaphor to tell a story through a work of art, writing, or music.

*Eatonia*, 2011. Wool, fabric, metal and thread; dimensions variable. Photo: Toni Hafkenscheid. © Liz Magor. Courtesy Susan Hobbs Gallery, Toronto.







*Being This*, detail, 2012. 24 boxes, paper, textiles, found materials; installation dimensions variable. Photo: SITE Photography. © Liz Magor. Courtesy of the artist and Catriona Jeffries, Vancouver.

*Being This*, 2012. 78 boxes paper, textiles, found materials; each box approximately 48.2 x 30.5 x 6.3 cm. Installation view, Catriona Jeffries, Vancouver. © Liz Magor. Courtesy of the artist and Catriona Jeffries, Vancouver.







*I'm always searching for that picture.  
That's what I do. I'm always looking for  
that picture. Some people call it subject.  
I just call it a starting point.*

## DISCUSS

### Before Viewing

- ▶ How has photography changed since its invention?
- ▶ How do you come up with ideas? What steps do you take to create something new?
- ▶ Recall a time when an accident or chance occurrence was beneficial. What happened?

### While Viewing

- ▶ What kinds of narratives do the photos in this segment suggest or imply?
- ▶ How does Wall come up with ideas and how does this compare to your own approach?
- ▶ How do accidents serve as inspiration for Wall? Which works in this segment perhaps began as productive accidents?



*Approach*, 2014. Silver gelatin print; 188.3 x 240.9 cm. © Jeff Wall. Courtesy of the artist.

### After Viewing

- ▶ Discuss Wall's subject matter and connections across photos in this segment. What kinds of things is he interested in depicting?
- ▶ Compare the approach Wall takes to recreating a scene with another artist in the Vancouver episode. Which artist did you choose and how does each artist go about recreating something specific to realize their vision?
- ▶ How does Wall's incorporation of large-format photography and lightboxes affect his work?

## CREATE

- ▶ Write about a specific moment that is vivid in your memory. Draw, photograph or perform this memory as a way of staging it and emphasizing a particular perspective.
- ▶ Over the course of a day, pay special attention to the time *in between* the major events and interactions you have. Create a work of art or writing that uses chance or accidental occurrences during these "in between" moments as the starting point.

### Born:

1946, Vancouver, BC, Canada

### Education:

MA, University of British Columbia,  
Vancouver  
Courtauld Institute, University of London

### Lives and Works:

Vancouver, BC, Canada

### About the Artist:

Attentive to the accidental encounters that can inspire an image, photographer Jeff Wall recreates flashes of inspiration obtained from sources as varied as personal recollections to something noticed on the street, to daydreams, and encounters with paintings or photographs. With an idea in mind, Wall goes to exacting lengths to produce the picture, which may include constructing a scene from scratch, factoring in the position of the sun over several weeks, and improvisational rehearsals with performers. Wall's pictures include both fantastical scenes—a picnic with vampires, dead troops conversing, a grave flooded by the ocean—and vernacular images of people on the margins of society or in moments of exchange and quiet contemplation. Orchestrating his compositions with the creative liberties that a painter would take, the curious magic and discipline of Wall's work is that it all takes place in a state of photographic realism where every action, object, and condition is simultaneously artificial and entirely natural. Often printed on the grand scale of a history painting—exhibited either as backlit lightboxes akin to advertising displays or as crisp ink jet and silver gelatin prints—Wall's works reveal their poetic potential through portraying empathetic characters, picturing impossible vantage points, and capturing elusive moments.

## Teaching Connections

**Media and Materials:**  
photography

**Key Words and Ideas:**  
chance, narrative, perspective, process, reconstruction

### Related Artists:

Natalia Almada, Eleanor Antin, Stan Douglas, Oliver Herring, William Kentridge, Florian Maier-Aichen, Sally Mann, Catherine Opie, Collier Schorr, Cindy Sherman, Nancy Spero, Hiroshi Sugimoto, Catherine Sullivan, Carrie Mae Weems





*Listener*, 2015. Inkjet print; 159.4 x 233 cm. © Jeff Wall. Courtesy of the artist.



*Milk*, 1984. Transparency in lightbox; 187 x 229 cm. © Jeff Wall. Courtesy of the artist.





Jeff Wall. *Overpass*, 2001. Transparency in lightbox; 214.2 x 273.3 cm. © Jeff Wall. Courtesy of the artist.





Jeff Wall. After *'Invisible Man'* by Ralph Ellison, the Prologue, 1999-2001. Transparency in lightbox; 174 x 250 cm. © Jeff Wall. Courtesy of the artist.

# glossary

This glossary includes both art and non-art terms. Many of these words have been defined in the context of art but also have nuanced meanings and additional significance. Additional vocabulary can be found online at [art21.org/glossary](http://art21.org/glossary).

## **abstraction**

In visual art, the use of shape, color, and line as elements in and for themselves. The term also refers to artwork in which the artist has reduced natural appearances to simplified or nonrepresentational forms.

## **activism**

Direct, vigorous action in support of or opposition to one side of a controversy, particularly with respect to social, political, or environmental issues.

## **allegory**

An image or story that refers to a related or overarching concept, such as good or evil, which typically reflects truths or generalizations about human experience.

## **ambiguity**

The capacity to be understood in more than one way. In art, a word, phrase, or image can be ambiguous if it contains multiple meanings to the artist or viewer. Ambiguity is often cited as an important characteristic that allows art to be appreciated or interpreted from multiple perspectives.

## **animation**

Giving movement to something; the process of making moving cartoons or films that use cartoon imagery.

## **composition**

The way in which an entire work is designed and organized. Composition also refers to a work of art, music, or literature.

## **conceptual art**

A concept is a thought or idea; a frame of mind that can include imagination, opinion, and logic. Concept-based or conceptual art emphasizes that the idea is equal to, if not more important than, the finished product. Conceptual art can take many forms, from texts to videos, and sometimes there is no art object at all. Emphasizing the ways things exist or are created more than how they look, conceptual art often raises questions about what a work of art is or can be.

## **consumption**

The intake of objects, images, and popular ideas into one's home, body, or daily life.

## **contemporary art**

Works of art made by living artists. Contemporary art can also refer to artworks that address ideas or concerns that are timely or characteristic of society after the 1950s. Unlike Modern art, contemporary art is usually not defined by a succession of periods, schools, or styles.

## **context**

The location, information, or time frame that informs how a work of art is viewed and what it means. Artists often make works to respond to a particular space or cultural climate. If the context for a work of art is changed (or *recontextualized*), the way in which the work is understood may change as well.

## **critique**

The activity of judgment or informed interpretation. Critique remains an important element in many works of art that address social issues, ideas, and events. (A work of art itself can criticize a specific idea or express a critical idea or opinion.)

## **documentary**

A work of art that provides a factual record or report about people, places, or events.

## **ecology**

The relationship between organisms and their environment, ecology is also concerned with the relationship between people and nature.

## **ephemera**

Something of no lasting significance. This term also refers to paper items (posters, tickets, and the like) that were originally meant to be discarded after use but have since become collectibles. The root of the word is from the Greek *ephemerōs*, lasting one day.

## **fabrication**

The act of forming something into a whole by constructing, framing, or uniting its parts. The fabrication of a work of art can involve specialists and collaborators who work with artists to realize their work.

## **identity**

How you view yourself, how others perceive you, and how a society as a whole defines groups of people. Influences of one's identity are: ethnicity, gender, age, sexual orientation, and class, as well as education, childhood, and life experience.

## **illusion**

A visually misleading or perceptually altered or object or physical space.

## **installation art**

The distinguishing characteristics that define how one views oneself, how others perceive you, and how society as a whole categorizes groups of people.

## **kinetic**

Having mechanical or moving parts that can be set in motion; art that moves.

## **metaphor**

From an ancient Greek word, meaning "to transfer." A figure of speech or art in which one word, idea, image, or object is used in place of another, to suggest a likeness or analogy between them.

## **montage**

Originally French, from *monter* ("to mount"). Refers to an image—or, in film and music, a sequence—composed by assembling and overlapping many different pieces from various sources.

## **motif**

A recurrent or dominant theme in a work of visual or literary art.

## **parody**

A work in which the style of another work, its subject, or author is closely imitated for comic effect or ridicule. Parody is a frequent ingredient in satire and is often used in social or political commentary.

## **performance art**

An art form, which may be public, private, or documented, that featured an activity performed and/or directed by an artist.

## **photojournalism**

The profession or practice of recording and reporting events using photography.

## **place**

A geographic or imaginary location, landscape, origin or relation in space.

## **post-colonialism**

A set of theoretical approaches to the aftermath and legacy of nineteenth- and twentieth-century European colonial rule—and especially to issues of individual and national identity, the subjugation and exploitation of nations or ethnic groups, and dynamics of race, class, and gender.

## **process**

An artist's investigation, or the steps the artist takes to make a work of art. For many artists, the process of making a work of art has become just as important, if not more important, than the final work of art itself.

## **propaganda**

A systematically distributed message aimed at influencing the opinions or behavior of people. Often, publicity released by an organization or government to promote a specific policy, idea, doctrine, or cause.

## **public art**

Artwork designed specifically for, or placed in, public areas.

## **reenactment**

Restaging events from the past, or the action of performing a new version of an old event usually through a theatrical performance.

## **representational**

Depicting recognizable people, places, or things. Includes the figurative, landscape, and still life genres of traditional painting and sculpture.

## **ritual**

A ceremonial act, or a detailed method or process for accomplishing specific objectives.

## **satire**

The use of sharp wit, irony, or sarcasm to expose, discredit, or ridicule human vice or folly.

## **social commentary**

The act of expressing an opinion about the nature of society, most often with the intention of promoting change by calling attention to a given problem. Artists engage in social commentary through their work as a means of raising public awareness and inspiring dialogue about pertinent issues.

## **symbolism**

The practice of representing something by an image, sign, symbol, convention, or association.

## **vantage point**

A physical point of view, or a philosophical position on a subject.





## Screenings

### ART21 Screening Society

Host a free screening of an episode of the eighth broadcast season of *Art in the Twenty-First Century* from September 16 to December 31, 2016. As part of the Screening Society, ART21 offers high-definition downloads, a screening guide and customizable publicity materials. Museums, schools, community-based organizations, libraries, and individuals are encouraged to host screenings that are free and open to the public, which aim to inspire new audiences with contemporary art and alert local communities about the Fall 2016 PBS broadcast.

To learn more about the Screening Society and to register for a free screening, please visit [art21.org/screeningsociety](http://art21.org/screeningsociety)

### Independent Screenings

Should you or your organization be interested in screening an episode or segment from seasons one through seven of *Art in the Twenty-First Century*, please contact us at [art21.org/licensing](http://art21.org/licensing)

## Additional Resources

### ART21 Video [art21.org](http://art21.org)

All of ART21's films, including short form video and all eight seasons of *Art in the Twenty-First Century*, are available to watch for free online.

### Season 8 Screening Guide [art21.org/screeningguides](http://art21.org/screeningguides)

The Season Eight Screening Guide contains event ideas, discussion questions, and helpful information for your free screening event.

## ART21 Education

### ART21 Educators

A year-long professional development initiative designed to cultivate and support K-12 educators across the United States, Canada, and Mexico interested in bringing contemporary art, artists, and themes into their classrooms.

### ART21 Workshops

ART21 presents workshops for teachers in partnership with schools, school districts, and museums. Workshops introduce multimedia resources and related strategies for bringing contemporary art, artists, and themes into classroom and community learning.

### ART21 Guides

Both Educators' Guides and Screening Guides are available online for all eight seasons of *Art in the Twenty-First Century*. In addition, the "Learning with ART21 Guide" contains tips on initiating a discussion around contemporary art. Find all the ART21 Guides at [art21.org/guides](http://art21.org/guides)



### ART21 Magazine [blog.art21.org](http://blog.art21.org)

Drawing connections between ART21-featured artists and the larger context in which they thrive, the *ART21 Magazine* chronicles this landscape, post-by-post—from indexing daily events and activities to posing broader, meditative questions about the place of art in our world.

The magazine is home to both bi-monthly thematic issues and news on ART21 films, education programs, and screenings.

# ART21 Short Form Video

## ART21 Exclusive

A blend of newly-shot original filming and previously unreleased archival footage, videos from the web-only Exclusive series focus on singular aspects of an artist's process, significant individual works and exhibitions, provocative ideas, and biographical anecdotes.

## New York Close Up

Diana Al-Hadid  
Alejandro Almanza Pereda  
Lucas Blalock  
David Brooks  
Martha Colburn  
Louise Despont  
Abigail DeVille  
Debo Eilers  
Keltie Ferris  
LaToya Ruby Frazier  
Daniel Gordon  
Josephine Halvorson  
Tommy Hartung  
Rashid Johnson  
Jamian Juliano-Villani

Laleh Khorramian  
Liz Magic Laser  
Kalup Linzy  
Eddie Martinez  
Mary Mattingly  
Shana Moulton  
Mariah Robertson  
Mika Rottenberg  
Jacolby Satterwhite  
Erin Shirreff  
Mika Tajima  
Jaimie Warren  
Caroline Woolard  
Marela Zacarías  
Bryan Zanisnik

## Past Projects

Feature-length film  
*William Kentridge:  
Anything is Possible* (2010)

Short form series  
*Artist to Artist* (2013-2014)

## Art in the Twenty-First Century seasons 1 - 8 **artists, themes, & cities**

### season 1 2001

#### Place

Laurie Anderson  
Margaret Kilgallen  
Sally Mann  
Barry McGee  
Pepón Osorio  
Richard Serra

#### Identity

Louise Bourgeois  
Maya Lin  
Kerry James  
Marshall  
Bruce Nauman  
William Wegman

#### Spirituality

John Feodorov  
Ann Hamilton  
Beryl Korot  
Shahzia Sikander  
James Turrell

#### Consumption

Matthew Barney  
Michael Ray Charles  
Mel Chin  
Barbara Kruger  
Andrea Zittel

### season 2 2003

#### Stories

Trenton Doyle  
Hancock  
Kiki Smith  
Do-Ho Suh  
Kara Walker

#### Loss & Desire

Janine Antoni  
Gabriel Orozco  
Collier Schorr

#### Humor

Eleanor Antin  
Walton Ford  
Elizabeth Murray  
Raymond Pettibon

#### Time

Vija Celmins  
Tim Hawkinson  
Paul Pfeiffer  
Martin Puryear

### season 3 2005

#### Memory

Mike Kelley  
Josiah McElheny  
Susan Rothenberg  
Hiroshi Sugimoto

#### Power

Laylah Ali  
Ida Applebroog  
Cai Guo-Qiang  
Krzysztof Wodiczko

#### Play

Ellen Gallagher  
Arturo Herrera  
Oliver Herring  
Jessica Stockholder

#### Structures

Roni Horn  
Matthew Ritchie  
Richard Tuttle  
Fred Wilson

#### Commissioned Video Art

Teresa Hubbard &  
Alexander Birchler

### season 4 2007

#### Romance

Pierre Huyghe  
Judy Pfaff  
Lari Pittman  
Laurie Simmons

#### Protest

Jenny Holzer  
Alfredo Jaar  
An-My Lê  
Nancy Spero

#### Paradox

Jennifer Allora &  
Guillermo Calzadilla  
Mark Bradford  
Robert Ryman  
Catherine Sullivan

#### Ecology

Robert Adams  
Mark Dion  
Iñigo Manglano-  
Ovalle  
Ursula von  
Rydingsvard

### season 5 2009

#### Compassion

William Kentridge  
Doris Salcedo  
Carrie Mae Weems

#### Fantasy

Cao Fei  
Mary Heilmann  
Jeff Koons  
Florian Maier-Aichen

#### Systems

John Baldessari  
Kimsooja  
Allan McCollum  
Julie Mehretu

#### Transformation

Paul McCarthy  
Cindy Sherman  
Yinka Shonibare MBE

### season 6 2012

#### Balance

Rackstraw Downes  
Robert Mangold  
Sarah Sze

#### Boundaries

David Altmejd  
assume vivid  
astro focus  
Lynda Benglis  
Tabaimo

#### Change

Ai Weiwei  
El Anatsui  
Catherine Opie

#### History

Marina Abramović  
Glenn Ligon  
Mary Reid Kelley

### season 7 2014

#### Investigation

Leonardo Drew  
Thomas Hirschhorn  
Graciela Iturbide

#### Fiction

Omer Fast  
Katharina Grosse  
Joan Jonas

#### Legacy

Tania Bruguera  
Abraham  
Cruzvillegas  
Wolfgang Laib

#### Secrets

Elliott Hundley  
Trevor Paglen  
Arlene Shechet

### season 8 2016

#### Chicago

Nick Cave  
Theaster Gates  
Barbara Kasten  
Chris Ware

#### Mexico City

Natalia Almada  
Minerva Cuevas  
Damián Ortega  
Pedro Reyes

#### Los Angeles

Edgar Arceneaux  
Liz Larner  
Tala Madani  
Diana Thater

#### Vancouver

Stan Douglas  
Brian Jungen  
Liz Magor  
Jeff Wall