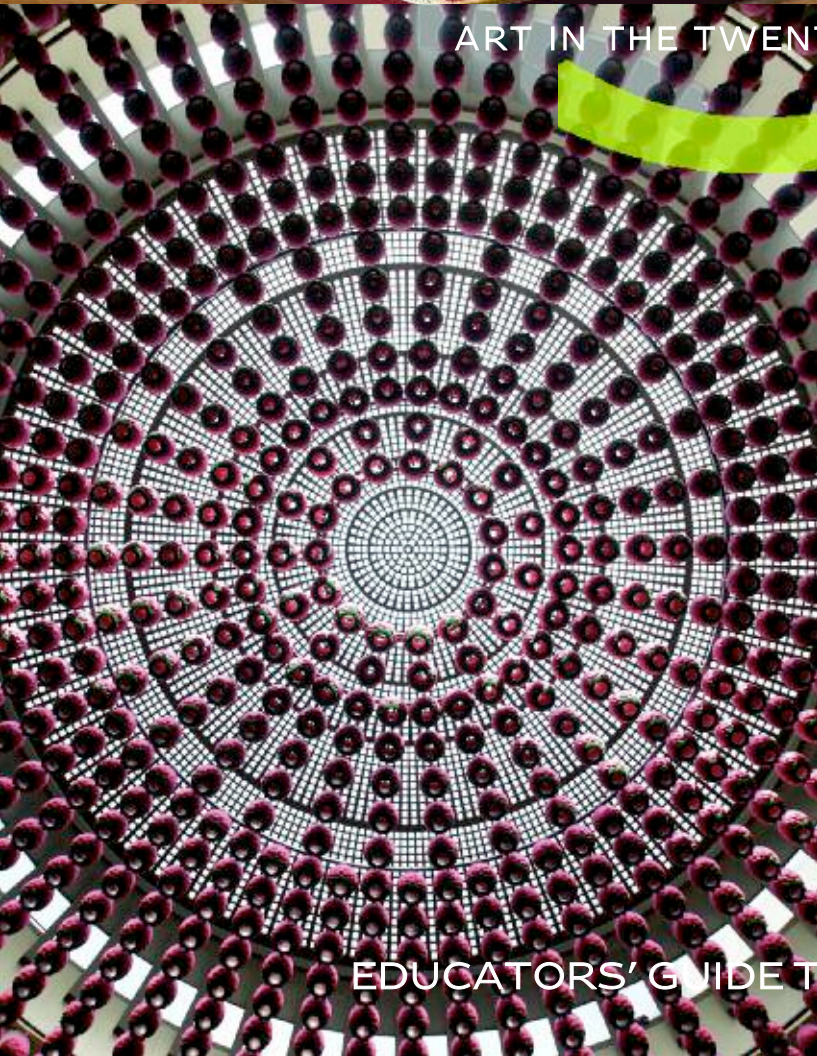


art:21

ART IN THE TWENTY-FIRST CENTURY



EDUCATORS' GUIDE TO THE FIFTH SEASON

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Series Editors: Elizabeth Donahue, Mark Sutton
Design: Russell Hassell
Art21 Books and Educators' Guide Editor: Marybeth Sollins

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Credits

The Season 5 Educators' Guide was written by Joe Fusaro, Senior Education Advisor; Jessica Hamlin, Director of Education and Public Programs; Marc Mayer, Manager of Education and Public Programs; and Natalia Good, Art21 Education and Public Programs Intern

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COVER, CLOCKWISE FROM TOP LEFT: **Jeff Koons**, *Balloon Dog (Magenta)*, 1994–2000. High-chromium stainless steel with transparent color coating, 121 x 143 x 45 inches. Installation view, *Jeff Koons Versailles*, Château de Versailles, France. © Jeff Koons, courtesy the artist; **Florian Maier-Aichen**, *Untitled*, detail, 2005. C-print, 72 x 90½ inches. © Florian Maier-Aichen, courtesy of Blum & Poe, Los Angeles, and Gallery 303, New York; **Cao Fei**, *Dog Days (Rapid Dogs Series)*, detail, 2002. Digital C-print, 35½ x 23½ inches. © Cao Fei, courtesy the artist and Lombard-Freid Projects, New York; **Kimsooja**, *Lotus: Zone of Zero*, 2008. Approximately 2000 lotus lanterns, Tibetan, Gregorian, and Islamic chants, steel structure and cables, dimensions variable. Installation at Rotunda, Galerie Ravenstein, Brussels. Photo by Mikael Falke, © Kimsooja, courtesy the artist, Dijon Consortium, the Centre for Fine Arts, Brussels, and the Ministry of Culture, Sports and Tourism, Korea. THIS PAGE: **Carrie Mae Weems**, *Ritual & Revolution*, 1998. Installation view, P.P.O.W. Gallery, New York. © Carrie Mae Weems, courtesy the artist and Jack Shainman Gallery, New York.



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Art21, Inc.

Art21 is a non-profit organization that illuminates the creative processes of today's visual artists through the production of documentary films, interpretive media, and live programs that stimulate critical reflection as well as conversation. Based in New York, with a global reach on television and online, Art21 projects also include workshops for teachers; public screenings and lectures; and a blog and social media initiatives.

Art:21—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 in the United States and around the world, *Art:21—Art in the Twenty-First Century* introduces audiences to a diverse group of established and emerging artists working today, and to the art they are producing now.

- Five seasons have been produced for PBS (2001, 2003, 2005, 2007, 2009).
- Each season contains 4 one-hour programs.
- Each hour features 3 to 5 artists in 12- to 18-minute segments.
- To date, Art21 has featured 86 established and emerging artists.

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, print-makers, photographers, and installation, video, and new media artists. Executive Producer and Curator Susan Sollins and Associate Curator Wesley Miller select the artists in collaboration with a national curatorial advisory council of independent critics and museum curators.

Viewing the Series

All five seasons of the Art21 series are available for viewing online at www.art21.org in Fall 2009. The series is also available as a download-to-own from the iTunes store, and on DVD from ShopPBS and Davis Publications. In addition, watch Art21 videos online through iTunes, Blip.tv, YouTube, and Hulu.

To order from ShopPBS
1-800-PLAY-PBS (1-800-752-9727)
www.shoppbs.org

To order from Davis Publications
1-800-533-2847
www.davis-art.com

Episodes can also be recorded off the air and used for educational purposes, free for one year from the date of first national broadcast in October 2009. Check local PBS station listings as broadcast times may vary.

**Additional Resources**

Art21 Books Art21's richly illustrated companion books mirror program themes and feature excerpts of interviews with the artists. Art21 books are available where books are sold and online at pbs.org/shop and art21.org/shop

Slide & digital images Images of selected season 1–3 artworks by Art21 artists are available from Davis Art Images at www.davis-art.com

www.art21.org

Art21's Web site presents original Art21 videos, complete episodes of the PBS series, artist projects, editorial content, and educational resources. It is a stand-alone site featuring more than 86 artists, 300 video clips, 2,800 photographs of artwork and production stills, 200 artist interviews, and interactive content for educators, as well as a growing archive of multimedia material focused on films, contemporary art, artists, and ideas.

blog.art21.org

Art21's Blog is a dynamic site that presents daily artist updates, weekly columns, exclusive videos, in-depth discussion features, a focus on art education, and more. In collaboration with artists, educators, curators, academics, and writers, the blog offers timely information for anyone interested in Art21 artists and the broader scope of contemporary art.

www.pbs.org/art21

Art21 on PBS.org chronicles the television series, *Art:21—Art in the Twenty-First Century*. The site presents the artists and themes featured in the PBS series, complete episodes, and downloadable Educators' Guides for each season.

Stay up-to-date with Art21 and join our community online. Let us know what you think. Share your ideas, artwork, events, and videos by becoming a fan on Facebook, Flickr, and YouTube, or following us on Twitter.

facebook

flickr

twitter

YouTube

about this guide

This Guide is designed as a resource for planning lessons, facilitating discussions, introducing Season Five content, and supporting further research and exploration of contemporary art, artists, and themes. Educators are encouraged to use the broadcast series, Educators' Guides, and Art21 Web sites in tandem to integrate contemporary art into classroom and community-based learning environments.

Getting Started

Prior to introducing individual 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 on pages 4 and 5 provide a starting point to address some of these ideas, as well as strategies for presenting video and online resources.

Themes

Each one-hour program is loosely organized around a theme (see pages 6 and 7) that helps viewers analyze, compare, contrast, and juxtapose the works of the profiled artists. These themes are intended to inspire interpretive possibilities; in many cases the artists' work is relevant to multiple themes.



Artist Pages

Each Artist Page contains biographical information and the following:

About the Artist An overview of the artist's work and working methods, which can also be found online at www.pbs.org/art21/artists.

Media and Materials A list of the artist's principal media and materials, which can be related to those used by other artists in the series.

Key Words and Ideas Additional thematic references and concepts connect the artist's work and processes to those of other artists and relate to online curriculum. Key Words and Ideas also highlight 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 Suggested activities are open-ended opportunities to encourage active, engaged exploration of the ideas and materials presented in the Discuss section as well as individual interpretation of the creative methods and interests of featured artists. Activities can be modified according to age levels, learning styles, and media choices.

Glossary

Selected vocabulary words are highlighted in bold print throughout this Guide. Definitions can be found in the Glossary on page 32. An Online Glossary with additional vocabulary can be found at www.art21.org

Audience

Art:21—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 series' segments before classroom or other screening to determine whether the content is appropriate for their students' ages, maturity levels, and learning environments.

about contemporary art

Art21 defines contemporary art as the work produced by artists of the twenty-first century. It is both a mirror of contemporary society and a window through which we view and deepen our understanding of the world and ourselves—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 challenges traditional assumptions and easy definitions. Diverse and eclectic, contemporary art is distinguished by the absence of a uniform, organizing principle, ideology, or *ism*. Contemporary artists give voice to the varied and changing landscapes of identity, values, and beliefs in the increasingly global culture of our diverse and technologically advancing world.

Viewers play an active role in the process of constructing meaning about works of art. Some artists have said that the viewer completes an artwork by bringing to it personal reflections, experiences, and opinions. One of the cornerstones of Art21's philosophy is to allow artists to present their work in their own words, without mediation or interpretation. This encourages viewers to discover their innate 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 an 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 may defy expectation, provoke strong responses, or contradict personal beliefs or societal values.

■ The integration of contemporary art into school and community learning enables educators to provoke curiosity and encourage dialogue about the world and the issues that affect our lives.

■ Art21 artists serve as 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 the curriculum and support interdisciplinary and critical thinking.

■ As artists continue to explore new technologies and media, the work they create encourages 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 personal and cultural identity, family, community, and nationality.



working with contemporary art

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 boundaries or characteristics? If so, what are they and how have they changed over time?
- What is the role of the artist? How has this role changed through the course of history?
- 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?
- What are the most important skills an artist can have?
- What materials and tools do artists use today? How have tools and materials for making art changed over time?
- Where do artists find inspiration?
- What is the difference between working alone and collaborating on an artwork?
- 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 have to be beautiful? Who decides what is beautiful?

CREATE

- 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.
- 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, During, or After Viewing** questions as journal assignments to be completed in anticipation of a group discussion.
- Use Art21's broadcast series and Web sites 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 different contexts influence the way we look at and interpret art.
- View a range of artist segments to inspire students to write their own artist statements or to create video segments that reflect their own profiles as artists.
- 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.

PRESENTING THE SERIES

- Preview all 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 anticipate content in the segment(s) to be viewed and to solicit their personal experiences and opinions with respect to a particular topic or idea.

- Ask viewers to discuss key vocabulary words before viewing and to identify how the terms are applied during viewing. Use the Glossary in this Guide to discuss and clarify relevant terms.
- Introduce additional resources such as copies of artist interviews, images of specific artworks, or key words or topics found on the Art21 Web site (www.art21.org). These resources introduce ideas or themes addressed in the series' segments and can support post-viewing discussion.
- Encourage active viewing. Identify appropriate points at which to pause, clarify, or expand on content. Use the **While Viewing** questions provided in this Guide, or revisit **Before Viewing** questions or ideas when relevant. Encourage participants to take notes, sketch, or consider additional questions while they watch. This strategy promotes engagement of students and educators, and prioritizes specific ideas or themes during viewing.
- Facilitate **After Viewing** engagement with relevant discussion and follow-up activities. Consider ways for participants to develop their ideas independently, either by writing or drawing, before sharing them with the group.
- Use Art21 themes to initiate conversation about a selection of artists and their works. Compare and contrast artists, working methods, or interpretations of specific themes or topics.
- Screen a variety of films (past and present, documentary, and from popular culture) about artists. Compare and contrast how each film approaches its subject matter and conveys a narrative about the artist and his or her work and ideas.

For more information and resources related to integrating Art21 content and contemporary art into classrooms, museums, and public events visit www.art21.org and download the Learning with Art21 toolkit.

For me, it's . . . important that, as human beings, we assume the responsibility of remembering. We don't just drop the responsibility onto an object and a sculpture. Doris Salcedo

William Kentridge born 1955, Johannesburg, South Africa

Doris Salcedo born 1958, Bogotá, Colombia

Carrie Mae Weems born 1953, Portland, Oregon

Might a work of art move us to temper our more destructive impulses? In what ways do artists' feelings of empathy contribute to work that addresses the broader human condition? How do artists tackle problematic subjects? This episode features artists whose works explore conscience and the possibility of understanding and reconciling past and present, while exposing injustice and expressing tolerance for others.

DISCUSS

Before Viewing

- Describe or define the terms sympathy, empathy, and compassion. Discuss how these feelings influence our daily life.
- How might the notion of compassion inform the artistic process?
- Do artists have a social responsibility? To whom? To what?
- Do art objects possess the power to convey empathy or compassion? Discuss why, or why not.

After Viewing

- How does each artist's work reflect or incorporate elements of compassion, empathy, and/or sympathy and to what effect? How do these artists expose or reveal marginalized or hidden histories and perspectives?
- How do these artists view their responsibilities in relation to the subjects they address in their work? How does a sense of social responsibility challenge or inspire the creative process?
- Describe how the feeling of compassion might affect your experience of art. Discuss your response to particular works by these artists, to the artists themselves, or towards the events and people to whom they refer.

A body of work starts by daydreaming, imagining, looking at my own work, the work that's already around in the studio, and also looking at the work on the computer. Mary Heilmann

Cao Fei born 1978, Guangzhou, China

Mary Heilmann, born 1940, San Francisco, California

Jeff Koons born 1955, York, Pennsylvania

Florian Maier-Aichen born 1973, Stuttgart, Germany

How does our desire for perfection control us? What role does technology play in our ability to imagine? This episode presents artists whose works defy convention and transport us to unreal worlds and altered states of consciousness. With works at times irreverent and sublime, each of these artists pursues a vision first held in the mind's eye, inventing and reimagining along the way.

DISCUSS

Before Viewing

- What forms can fantasy take? Which fantasies are socially acceptable and which are not? Why? How are fantasies expressed or realized in everyday life?
- How do the definition, understanding, and expression of fantasy change or evolve from childhood to adulthood?
- Are dreams the same as fantasies? In what ways are they similar or different? What is the relationship between fantasy and reality?

After Viewing

- How do these artists use fantasy to animate the everyday world? How do they use fantasy to empower and/or enact alternate realities and identities?
- What are the elements of fantasy in the works of these artists? Describe the visual elements that signal the presence of fantasy.
- Consider how viewing the work of these artists in photographs or video might differ from looking at it in person. How do viewers use fantasy when imagining a work of art in real space and time?



What's a system? I think my idea is this: not so much structure that it's inhibiting or that there's no wiggle room, but not so loose that it could be anything. I guess it's like a corral around your idea, a corral that you can move—but not too much. And it's that limited movement that promotes creativity. John Baldessari

John Baldessari born 1931, National City, California
Kimsooja born 1957, Taegu, South Korea
Allan McCollum born 1944, Los Angeles, California
Julie Mehretu born 1970, Addis Ababa, Ethiopia

How do artists use systems? Why do we accept some systems while rebelling against others? Who owns images? How do artists invent new grammars and logics in today's supercharged, information-based society? This episode features artists who realize complex projects, whether through acts of **appropriation**, accumulation, **collaboration**, living as an artist-nomad, or creating projects so vast in scope as to elude comprehension.

DISCUSS

Before Viewing

■ Give examples of the ways in which artists borrow or **appropriate** material or ideas to create their work. Describe what they borrow, from where, and why.

■ How does **collaboration** affect the making of something, such as a work of art? Describe a recent collaboration in which you participated, including the contributions of each collaborator, the process you went through to produce something collectively, and the result.

After Viewing

■ What methods do each of the artists featured in this hour employ? How do these artists select and implement systems that allow them to imagine and create their work?

■ How does each artist embrace creative or artistic freedom in his or her working process? How is that freedom tempered or driven by constraints or rules?

My work is not about fantasizing about characters or situations. Some people have thought that I've always fantasized about the characters I do, about being a femme fatale or whoever, in my Film Stills. But when I'm doing the characters, I really don't feel like it's something that grows out of my fantasy, my own dreams. Cindy Sherman

Paul McCarthy born 1945, Salt Lake City, Utah
Cindy Sherman born 1954, Glen Ridge, New Jersey
Yinka Shonibare MBE born 1962, London, England

What strategies do we use to refashion identity? Do we seek out extremes in order to see ourselves more clearly? Are we motivated to explore transformation by virtue of today's multitude of possibilities? The artists in this episode populate their work with dolls, mannequins, and their own and others' bodies in ambiguous narratives. Whether satirizing society or reinventing **icons** of literature, art history, and **popular culture**, these artists inhabit the characters they create and capture the sensibilities of our age.

DISCUSS

Before Viewing

■ Define and discuss the idea of transformation. What types of changes can transformation involve? What are some examples of transformation (people, places, or things) from your life?

■ How might art support the act of transformation or reinvention?

■ In what ways does one fashion an identity? How is identity defined and described? How might fashion, style, or a certain look inspire behavior or actions? How does identity lead us to participate in various group mentalities, ideas, and stereotypes?

After Viewing

■ What have these artists transformed? Describe the vantage point from which each artist approaches the idea of transformation. What are the artists' intentions and results? Discuss the media used by each artist. How does the act of transformation differ, depending on the use of sculpture, photography, or video?

■ Why do you think that these artists incorporate their own bodies in their work? How does the medium of performance affect the act of transformation and reinvention? How do each of these artists use performance?

■ Why might these artists choose to inhabit a variety of personas to communicate their ideas? In what ways might a persona communicate more effectively than the artist?



**Born**

1931, National City, CA

Education

BA, MA, San Diego State College,
San Diego, CA

Otis Art Institute; Chouinard Art Institute
Honorary doctorates from several institutions

Lives and Works

Santa Monica, CA

About the Artist

Synthesizing **photomontage**, painting, and language, Baldessari's deadpan visual **juxtapositions** equate images with words and illuminate, confound, and challenge meaning. He upends commonly held expectations of how images function, often by drawing the viewer's attention to minor details, absences, or the spaces between things. By placing colorful dots over faces, obscuring portions of scenes, or juxtaposing stock photographs with quixotic phrases, he injects humor and dissonance into **vernacular** imagery. For most of his career John Baldessari has also been a teacher. While some of the strategies he deploys in his work—experimentation, rule-based systems, and working within and against arbitrarily imposed limits to find new solutions to problems—share similarities with pedagogical methods, they are also intrinsic to his particular world view and philosophy.

Teaching Connections**Media and Materials**

collage, installation, painting, photography, printmaking, sculpture

Key Words and Ideas

appropriation, collections, **juxtaposition**, popular culture, text & image

Related Artists

Ellen Gallagher, Arturo Herrera, Raymond Pettibon, Cindy Sherman, Fred Wilson

Don't look at things. Look between two things and see what you notice.

DISCUSS**Before Viewing**

■ What are the qualities or characteristics that define something as art, versus something that is not art? How and why are these definitions established?

■ How can artists guide or even control the way audiences see and experience their work?

While Viewing

■ Baldessari says that art is about making a choice. Pause the segment on a particular image and describe the choices Baldessari has made. Discuss how these choices contribute to your interpretation of the work.

■ Baldessari is interested in the things that people don't call art, and wonders what he can do to change their minds. Take note of the ways in which Baldessari transforms things that are not considered art (found images, ideas, text) into art.

After Viewing

■ What do you think Baldessari means when he describes his system for making art as a coral around his idea. How does Baldessari's work and working process reflect constraint as well as artistic freedom?

■ Choose a work by Baldessari and talk about the process of looking at it. What images or ideas do you notice first, second, third? How does your eye travel around these images? What has Baldessari prioritized, and why? How has the artist controlled the viewer's vision?

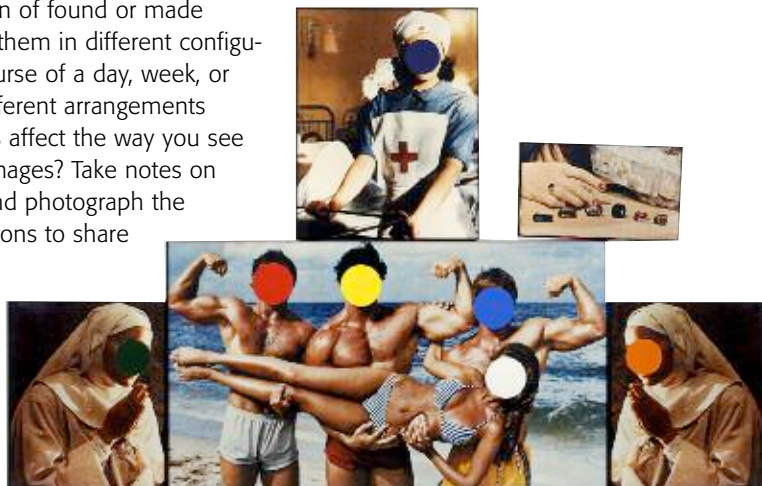
CREATE

■ Baldessari talks about text and image as interchangeable forms of language and describes the process of making his **photomontages** as building a poem from words, but with images. Create a poem out of images, and an image out of words, based on a single theme, word, or idea.

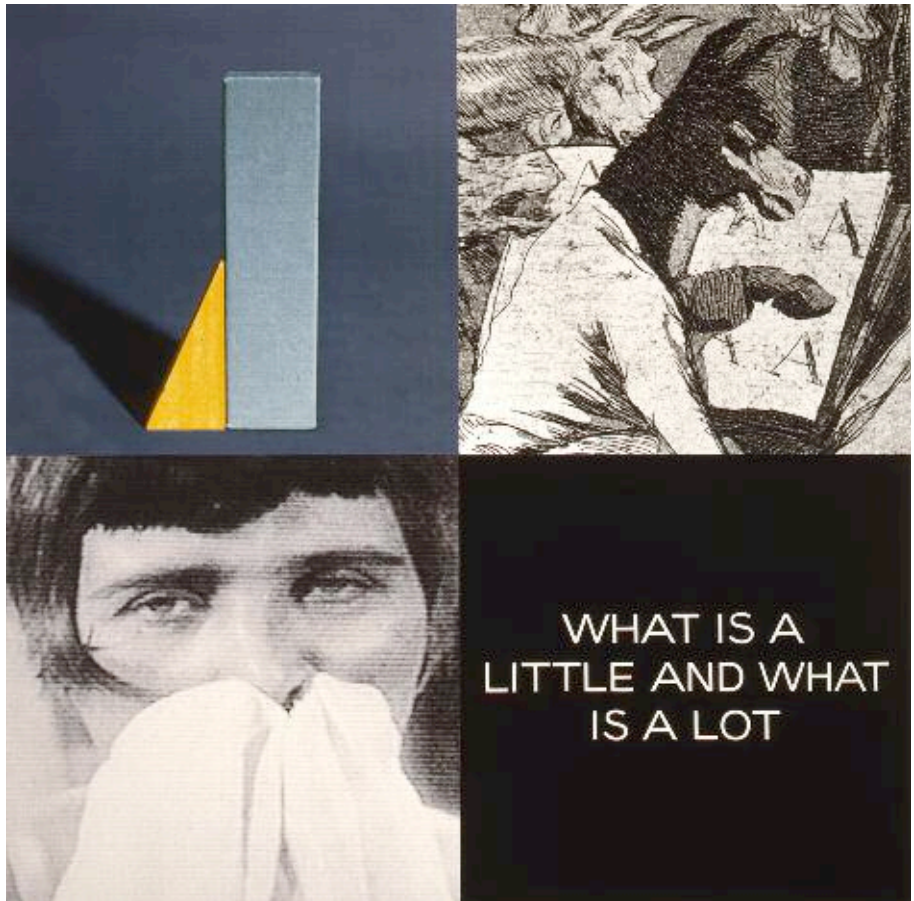
■ Create a collection of found or made images. Rearrange them in different configurations over the course of a day, week, or month. How do different arrangements and **juxtapositions** affect the way you see and interpret the images? Take notes on your discoveries, and photograph the different configurations to share with others in an exhibition.



Two Person Fight (One Orange): With Spectator, 2004. Three-dimensional digital archival print with acrylic paint on Sintra, Dibond, and Gatorfoam panels, 84 x 79 inches. © John Baldessari, courtesy Marian Goodman Gallery, New York.



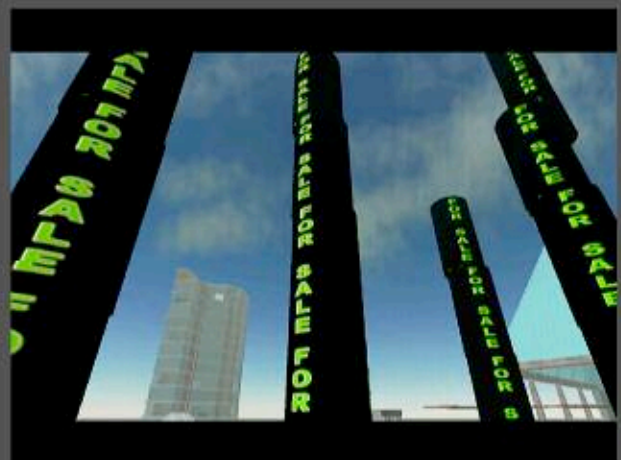
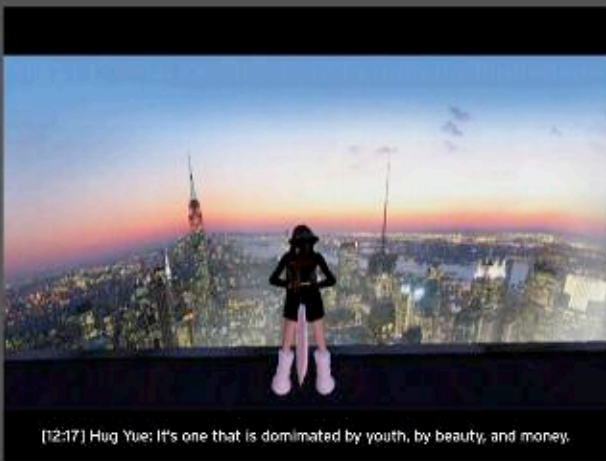
Beach Scene/Nuns/Nurse (with Choices), 1991. Black-and-white photographs, acrylic paint, 91½ x 144 inches. © John Baldessari, courtesy Marian Goodman Gallery, New York.



Tetrad Series: WHAT IS A LITTLE AND WHAT IS A LOT, 1999. Digital printing, hand lettering and acrylic paint on canvas, 94 x 94 inches. © John Baldessari, courtesy Marian Goodman Gallery, New York.



Tetrad Series: UNNOTICED AMONG LARGER THINGS, 1999. Digital printing, hand lettering and acrylic paint on canvas, 94 x 94 inches. © John Baldessari, courtesy Marian Goodman Gallery, New York.



To me, street culture is a very natural, wild, free, and spontaneous form of expression. I like its tempo, force, energy, its image, and impact.

DISCUSS

Before Viewing

- Where do cultural trends come from, and how do they spread? Define the terms *street culture* and **popular culture**. How do they differ? In what cases might they be the same?
- Discuss the concept of utopia. What makes something utopian? How does technology contribute new ways of defining and imagining utopia?

While Viewing

- To what forms of popular culture does Cao Fei refer during the segment, and how do they influence her work? Define the terms **cosplay**, *hip-hop*, and **avatar**, and discuss how students personally relate to them.
- List the examples of role-playing presented in Cao Fei's work and her segment. What kinds of characters and **avatars** does she create? How do they interact with their environments?



RMB CITY 4, 2007. Digital C-print, 47 1/5 x 63 inches. © Cao Fei, courtesy the artist and Lombard-Freid Projects, New York

After Viewing

- Discuss the term *cultural mobility*. How does it relate to Cao Fei's observation, "Neither **cosplay** nor hip-hop is native to China. But when we experience cosplay...we feel that it has become indigenous and original."
- Cao Fei says that she thinks it is very common in the nature of human beings to dream of establishing one's own rules of the game. How does Cao Fei's work in Second Life or in her videos illustrate this observation and provide a platform to experiment with utopian concepts or political ideals?



Golden Fighter (COSPlayers Series), 2004. Digital C-print, 29 1/4 x 39 1/4 inches. © Cao Fei, courtesy the artist and Lombard-Freid Projects, New York

CREATE

- Write a short story or choose a favorite work of literature. Fashion a character from this work as an **avatar**, using SecondLife.com or another application. Using images of the avatar, create a digital profile that includes photographs or drawings of the avatar in relation to the story.
- Collect music videos from a variety of genres, cultures, and countries that blend imagery, music, text, and performance in different ways. Using these videos as inspiration, create a multimedia installation or performance that explores a specific street culture.

OPPOSITE: *iMirror* by China Tracy (AKA: Cao Fei Second Life Documentary Film), 2007. Video stills. Second Life documentary film, single-channel color video with sound, 28 min



Born

1978, Guangzhou, China

Education

BFA, Guangzhou Academy of Fine Arts, Guangzhou, China

Lives and Works

Beijing, China

About the Artist

Cao Fei's work reflects the fluidity of a world in which cultures have mixed and diverged in rapid evolution. Her video installations and new media works explore perception and reality in places as diverse as a Chinese factory and the virtual world of Second Life. Applying strategies of sampling, role-play, and documentary filmmaking to capture individuals' longings and the ways in which they imagine themselves—as hip-hop musicians, costumed characters, or digitized alter egos—Cao Fei reveals the discrepancy between reality and dream, and the discontent and disillusionment of China's younger generation. Depictions of Chinese architecture and landscape abound in scenes of hyper-capitalistic Pearl River Delta development, in images that echo traditional Chinese painting, and in the design of her own virtual utopia, *RMB City*. Fascinated by the world of Second Life, Cao Fei has created several works in which she is both participant and observer through her Second Life **avatar**, China Tracy, who acts as a guide, philosopher, and tourist.

Teaching Connections

Media and Materials

net art, new media, video

Key Words and Ideas

avatar, **cosplay**, cultural mobility, **popular culture**, Second Life, street culture, utopia

Related Artists

Matthew Barney, Mel Chin, Trenton Doyle Hancock, Barry McGee/Margaret Kilgallen, Raymond Pettibon, Paul Pfeiffer

**Born**

1940, San Francisco, CA

Education

BA, University of California, Santa Barbara, CA
MA, University of California, Berkeley, CA

Lives and Works

New York, NY and Bridgehampton, NY

About the Artist

For every piece of Mary Heilmann's work—abstract paintings, ceramics, and furniture—there is a backstory. Imbued with recollections, stories spun from her imagination, and references to music, **aesthetic** influences, and dreams, her paintings are like meditations or **icons**. Her expert and sometimes surprising treatment of paint (alternately diaphanous and goopy) complements a keen sense of color that glories in the hues and light that emanate from her laptop, and finds inspiration in the saturated colors of TV cartoons such as *The Simpsons*. Her compositions are often hybrid spatial environments that **juxtapose** two- and three-dimensional renderings in a single frame, join several canvases into new works, or create diptychs of paintings and photographs in the form of prints, slideshows, and videos. Heilmann sometimes installs her paintings alongside chairs and benches, an open invitation for viewers to socialize and contemplate her work communally.

Teaching Connections**Media and Materials**

ceramics, digital prints, painting, sculpture

Key Words and Ideas

abstraction, craft, icon, popular culture, spirituality

Related Artists

Janine Antoni, Elizabeth Murray, Judy Pfaff, Jessica Stockholder, Richard Tuttle

An artwork can transport a person in a soulful, rich way without having any fear of punishment or hell or sin or any of those other good things.

DISCUSS**Before Viewing**

- How can colors and shapes convey a narrative? Can abstract imagery tell a story? How?
- What is an **icon**? Can a contemporary work of art function as an icon? Why or why not? Give specific examples.

While Viewing

- Heilmann says that color can be thought of in an iconographic way. List the colors that could be considered iconographic in Heilmann's work, and the associations they bring to mind.

- What kinds of **juxtapositions** does Heilmann make in her slideshows? In what ways are her images both representational and **abstract**?

- Heilmann says of some of her early paintings, "First they're objects, and then they're pictures of something." What do you think she means by this?

After Viewing

- What are the sources of inspiration for Heilmann's work? How do different sources come together in her paintings, ceramics, and slideshows?

- Heilmann says that she wanted viewers to have an antagonistic response to her early work. What do you think that comment means? Describe other artists or art movements that have "caused trouble" and challenged the status quo?

- Heilmann states that, as she matured, she realized that the most important thing about doing artwork was about communicating and having a conversation through the work. What does Heilmann communicate through her work?



Installation view, *Flying Saucer Project* ceramics on *Chartreuse Table*, New Museum, 2008. © Mary Heilmann, courtesy the artist, 303 Gallery, New York, and Hauser & Wirth, Zürich London

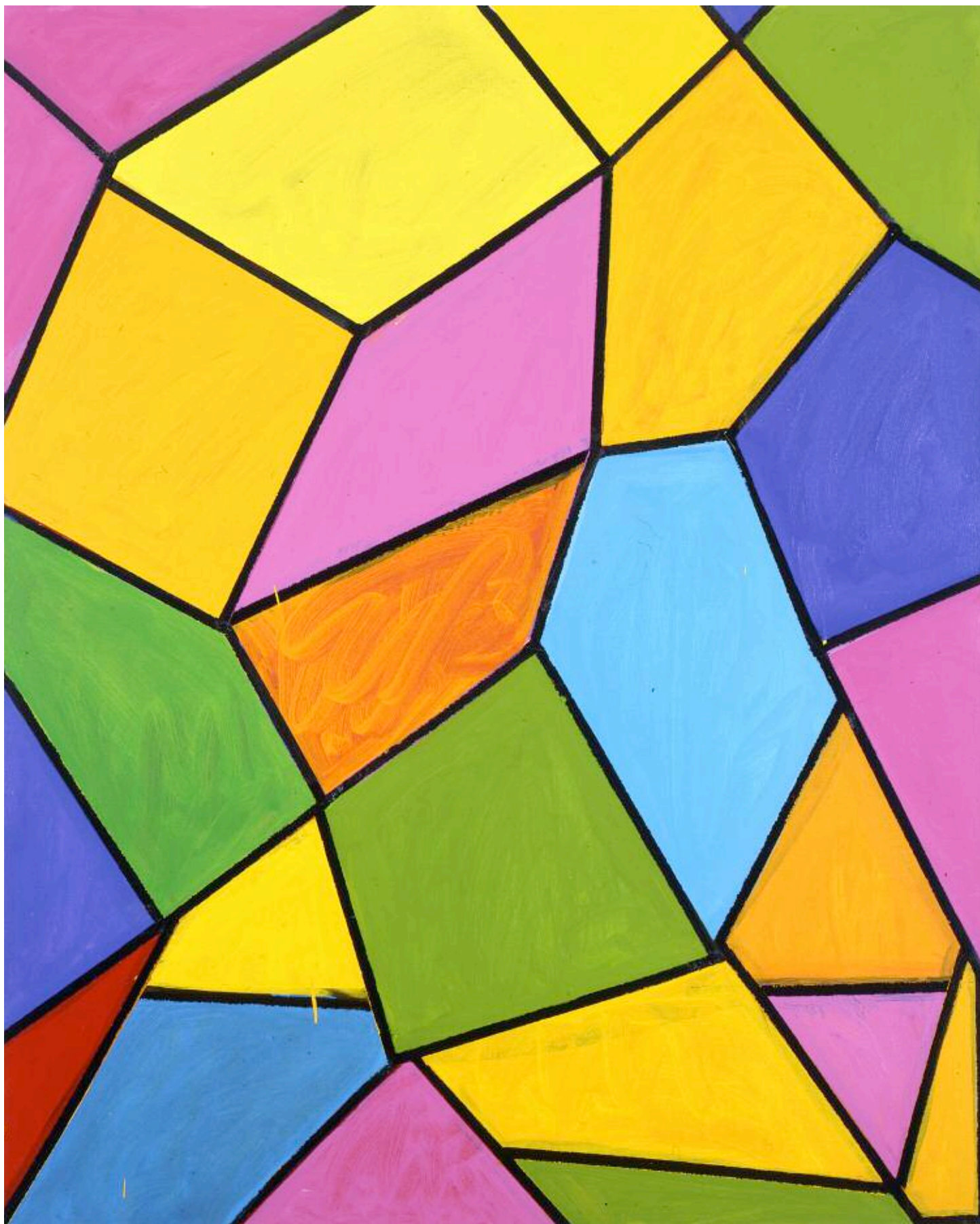
CREATE

- Create two paintings using two different approaches. First, create an **abstract** image and title it after you are finished. Second, create a title and then create an abstract image. How do the processes and finished works differ?

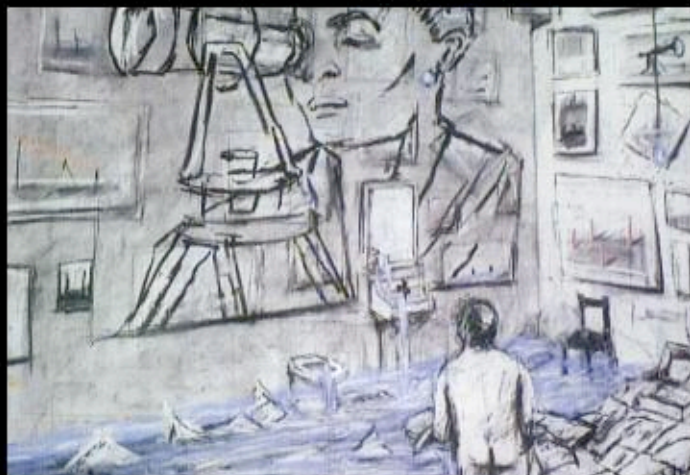
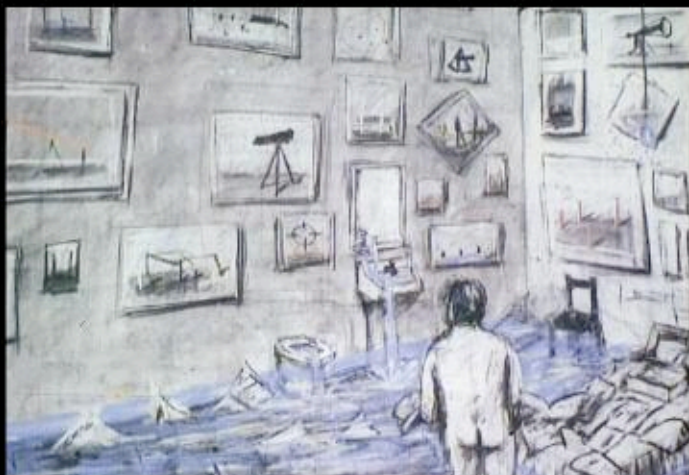
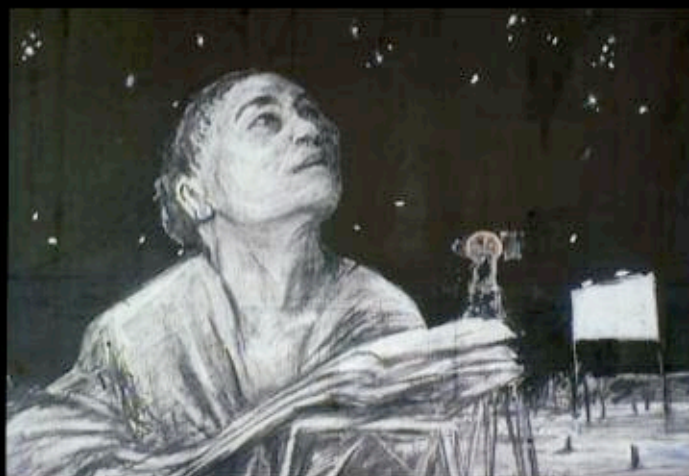
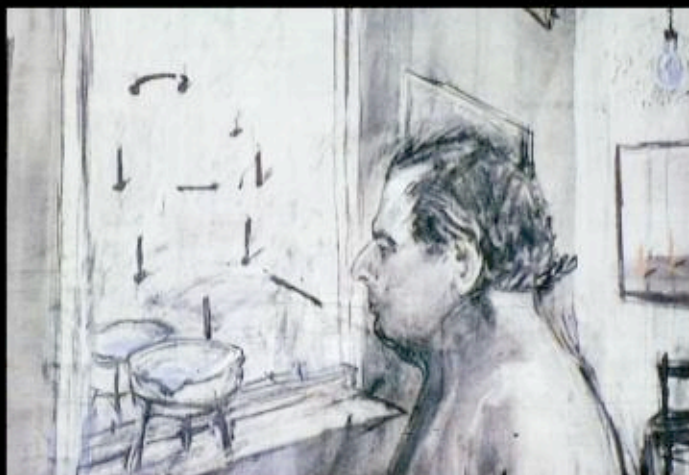
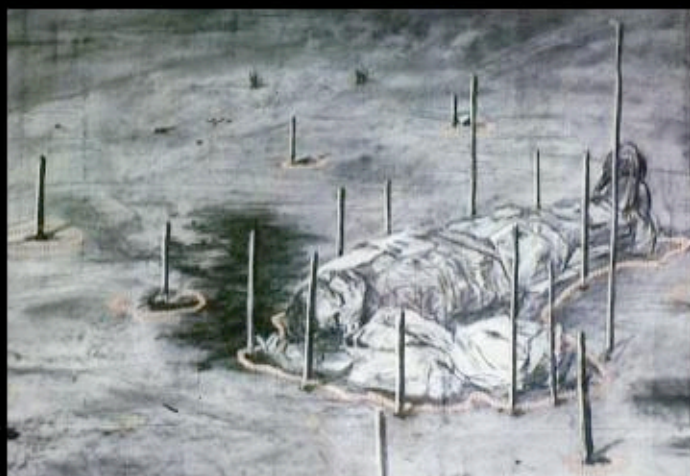
- Curate a collection of works that **juxtaposes abstract** and representational images—found, drawn, painted, or created digitally. Narrate a story based on the sequence of the images.



Two Lane Blacktop, 2008. Oil on canvas, 42 x 42 inches. © Mary Heilmann, courtesy the artist, 303 Gallery, New York, and Hauser & Wirth, Zürich London



Lovejoy, 2004. Oil on canvas, 50 x 40 inches. © Mary Heilmann, courtesy the artist, 303 Gallery, New York, and Hauser & Wirth, Zürich London



All the interesting work I've done has always been against ideas I've had. It's always in between the things I thought I was doing that the real work has happened.

DISCUSS

Before Viewing

■ Discuss an artist who works simultaneously in more than one discipline, such as visual art and theater. What kinds of work does this artist produce? How is it similar to or different from the work of artists who work in a single discipline?

■ What are the benefits and drawbacks of having a plan when creating a work of art? Compare them to the benefits and drawbacks of spontaneity.

While Viewing

■ Describe the skills that Kentridge employs in his work. What roles does he play when creating his multimedia projects?

■ Identify the artworks in which Kentridge mixes media. In what ways do these projects reflect Kentridge's preference for play or for working without a plan?

After Viewing

■ Kentridge is interested the process of seeing and what we do when we construct the world by looking. How does his work communicate that interest?

■ Kentridge discusses the relationship of his characters, Soho and Felix, to himself, and describes much of his work as a self-portrait in the third person. What do you think he means? How does his work relate to autobiography? How does it relate to fantasy or fiction?



Drawing for *What Will Come (has already come) (Two Heads)*, 2007. Charcoal on paper, cold rolled steel table and mirrored steel cylinder. Paper diameter: 47 1/4 inches, cylinder height: 11 1/2 inches, diameter: 6 1/2 inches. Installation at Marian Goodman Gallery, 2008. © William Kentridge, courtesy Marian Goodman Gallery, New York.



Born

1955, Johannesburg, South Africa

Education

University of the Witwatersrand, Johannesburg; Johannesburg Art Foundation; L'École Internationale de Théâtre Jacques Lecoq, Paris

Lives and Works

Johannesburg, South Africa

About the Artist

Having witnessed first-hand one of the twentieth century's most contentious struggles—the dissolution of apartheid—Kentridge brings the ambiguity and subtlety of personal experience to public subjects most often framed in narrowly defined terms. Using film, drawing, sculpture, animation, and performance, he transmutes sobering political events into powerful poetic **allegories**. In a now-signature technique, he photographs his charcoal drawings and paper collages over time, recording scenes as they evolve. Working without a script or storyboard, he plots out each animated film, preserving every addition and erasure. Aware of myriad ways in which we construct the world by looking, Kentridge uses stereoscopic viewers and creates optical illusions with anamorphic projection to extend his drawings-in-time into three dimensions.

Teaching Connections

Media and Materials

animation, drawing, music (opera), performance, photography

Key Words and Ideas

autobiography, **collaboration**, history, memory, play, process

Related Artists

Eleanor Antin, Oliver Herring, Laurie Simmons, Kara Walker, Carrie Mae Weems



Promised Land, from *Horse and Nose* series, 2008. Tapestry weave with embroidery, 149 3/8 x 163 1/2 inches. © William Kentridge, courtesy the artist.

CREATE

■ Create a drawing and take a digital photograph of it. Exchange your photo for a classmate's and erase, add to, or alter the image you received. Photograph this work and repeat the process with other classmates. Reflect on the ways in which the original drawings change over time.

■ Kentridge says that he enjoys staying in the looseness of trying different things. Create a work of art that involves two very different media, such as drawing and performance or computer graphics and sculpture, without a pre-conceived idea of how they will be combined or connected.

OPPOSITE: From *9 Drawings for Projection (1989–2003)*: *Felix in Exile*, 1994. Production stills, dimensions variable. Photo: John Hodgkiss. © William Kentridge, courtesy the artist.



Born

1957, Taegu, South Korea

Education

BFA, MA, Hong-ik University, Seoul

Lives and Works

New York, NY

About the Artist

Kimsooja's videos and installations blur the boundaries between **aesthetics** and transcendent experience through their use of repetitive actions, meditative practices, and serial forms. In many pieces, everyday actions—such as sewing or doing laundry—become two- and three-dimensional or performative activities. Central to her work is the *bottari*, a bundle traditionally used by Koreans to wrap and protect personal belongings, which Kimsooja transforms into a philosophical **metaphor** for structure and connection. In videos that feature her in various personas (Needle Woman, Beggar Woman, Homeless Woman), she leads us to reflect on the human condition, offering open-ended perspectives through which she presents and questions reality. Using her own body, facing away from the camera, Kimsooja becomes a void; we literally see and respond through her. While striking for their vibrant color and density of imagery, Kimsooja's works emphasize **metaphysical** changes within the artist-as-performer as well as the viewer.

Teaching Connections

Media and Materials

installation, performance, sculpture, **textiles**, video

Key Words and Ideas

culture, nature, nomadism, **social sculpture**, **symbolism**, **transcendence**

Related Artists

Janine Antoni, Cai Guo Qiang, Ann Hamilton, Roni Horn, James Turrell

For me, all the questions I have personally or professionally as an artist are always linked to life itself. I see art in life and life as an art, and I can't separate one from another.

DISCUSS

Before Viewing

- Define and discuss the word **transcendence**.

What kinds of experiences are transcendent?

Can art be transcendent? How? Why?

- Consider the terms *traditional sculpture* and *social sculpture*. What forms might these types of sculpture take? Look at examples of contemporary and historic sculpture. How do they relate to or challenge the categories of traditional and **social sculpture**?

While Viewing

- Kimsooja is physically present in many of her projects and speaks specifically about using her body to become Needle Woman. How does she do this? Why do you think she chose the **metaphor** of a needle?

- What associations do you make with Kimsooja's work? Consider specific artworks featured in this segment in relation to your own ideas, experiences, and memories.

After Viewing

- Kimsooja talks about the importance of the *bottari* (the Korean word for a bundle used to transport belongings or goods) in her work. She also describes her installation at the Crystal Palace as "a bottari of light and sound and reflection." Discuss this metaphor.



Cities on the Move—Bottari Truck, 2000. 2½ ton truck stacked with bottaris. Installation at Rodin Gallery, Seoul. Photo: Kim Hyunsoo, courtesy Samsung Museum of Art, Seoul.

- In what ways is Kimsooja's work transcendent? Kimsooja says that she always tries to find the **transcendent** moment and space within her work. Does she achieve her goal? How?

CREATE

- Create a video or series of photographic images that describe how you see yourself in relation to your school, community, city, or country.
- Assemble a unique collection of objects that reflect aspects of your daily life and use them to form a sculpture or installation. Write a brief description of each object's significance to you and describe how they all contribute to the finished artwork.



To Breathe—A Mirror Woman, 2006. Diffraction grating film, mirror, and sound performance piece by the artist from *The Weaving Factory*, 2004. Installation at The Crystal Palace, Madrid. Photo: Jaeho Chong, © Kimsooja, courtesy the artist and Museo Nacional Centro de Arte Reina Sofía, Madrid.

If I look at a soup can [by Warhol] or a urinal by Duchamp, these are really cries of communication. I don't think they're about the objects. I think objects are metaphors for people. And so it's not about accepting that object in high-mode culture. It's about acceptance of others.

DISCUSS

Before Viewing

■ How has technology changed the ways in which art can be made and who makes it? What new tools, equipment, and methods are artists using that integrate technology into their processes?

■ What are the personal items and objects that are most significant in your life? How or in what ways might these objects be transformed into art?

While Viewing

■ List all the references to **popular culture** that you recognize in Koons's work.

■ Recount the steps in the process of making one of Koons's paintings. What technologies and innovations are utilized to create a finished work?

After Viewing

■ Koons speaks about his desire for communication and interaction. How does his choice of media, materials, and subjects relate to his desire to communicate through his work?

■ How does Koons's painting process differ from the process of painting ten years ago, 100 years ago, 1,000 years ago?

CREATE

■ Select an object, idea, or element from **popular culture** that you think is important but misunderstood or not taken seriously. **Appropriate** and transform it to make a work of art that reflects its significance.

■ Design a toy inspired by a 'masterpiece' from art history.



Play-Doh, 1995–2008. Oil on canvas, 131¼ x 111¼ inches. © Jeff Koons, courtesy the artist.



Born

1955, York, PA

Education

School of the Art Institute of Chicago
BFA, Maryland Institute College of Art,
Baltimore. MD

Lives and Works

New York, NY

About the Artist

Jeff Koons plucks images and objects from **popular culture**, framing questions about taste and pleasure. His contextual sleight-of-hand, which transforms banal items into sumptuous **icons**, takes on a psychological dimension through dramatic shifts in scale, spectacularly engineered surfaces, and subliminal allegories of animals, humans, and anthropomorphized objects. The subject of art history is a constant undercurrent, whether Koons elevates **kitsch** to the level of Classical art, produces photos in the manner of Baroque paintings, or develops public works that borrow techniques and elements of seventeenth-century French garden design. Organizing his own studio production in a manner that rivals that of a Renaissance workshop, Koons makes computer-assisted, handcrafted works that communicate through their meticulous attention to detail.

Teaching Connections

Media and Materials

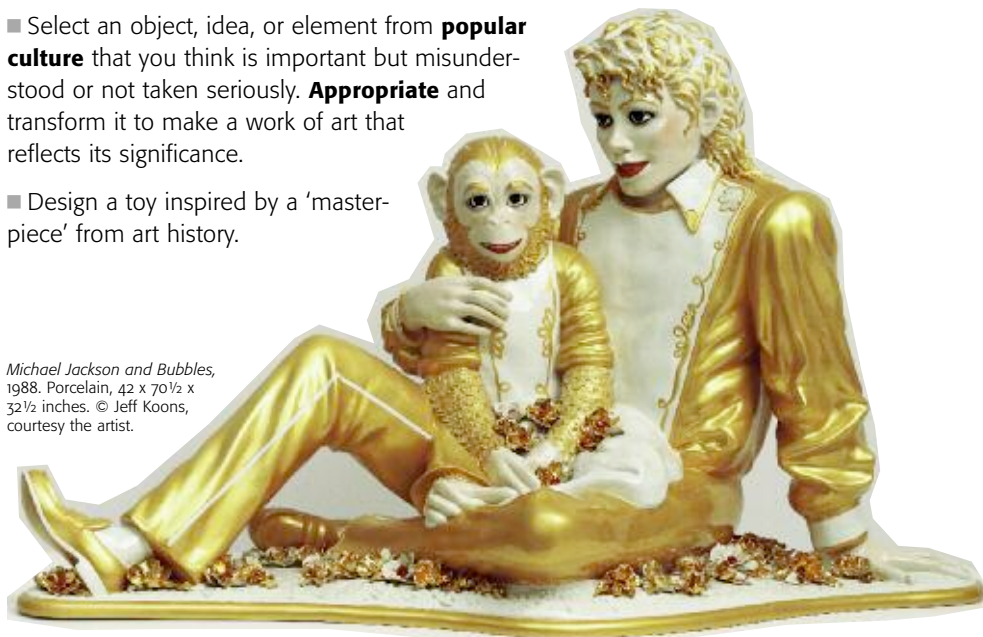
installation, painting, public art, sculpture

Key Words and Ideas

collaboration, **fabrication**, **juxtaposition**, **kitsch**, **metaphor**, **popular culture**

Related Artists

Paul McCarthy, Yinka Shonibare MBE,
Doris Salcedo, Jessica Stockholder,
Inigo Mangano-Ovalle



Michael Jackson and Bubbles, 1988. Porcelain, 42 x 70½ x 32½ inches. © Jeff Koons, courtesy the artist.

Florian Maier-Aichen (myer-AY-ken)

www.art21.org/artists/maier-aichen



Born

1973, Stuttgart, Germany

Education

Högskolan för Fotografi och Film Göteborg, Sweden; University of Essen, Germany; MFA, University of California, Los Angeles, CA

Lives and Works

Los Angeles, CA and Cologne, Germany

About the Artist

Florian Maier-Aichen's digitally altered photographs are closer to the realm of drawing and fiction than documentation. He embraces difficult techniques, chooses equipment that produces accidents such as light leaks and double exposures, and uses computer enhancements to introduce imperfections and illogical elements into images that paradoxically are visually right, though they are technically wrong. Often employing an elevated viewpoint (the objective but haunting "God's-eye view" of aerial photography and satellite imaging), Maier-Aichen creates idealized, painterly landscapes. Interested in places where landscape and cityscape meet, he chooses locations and subjects from the American West and Europe. Looking backwards for his influences, Maier-Aichen often reenacts or pays homage to the work of the pioneer photographers of the nineteenth century, sometimes even remaking their subject matter from their original standpoints. Always experimenting, he marries digital technologies with traditional processes and films (black-and-white, color, infrared, and tricolor), restoring and reinvigorating the artistry and alchemy of early photography.

Teaching Connections

Media and Materials

digital manipulation, photography

Key Words and Ideas

abstraction, composition, history, information, landscape, maps

Related Artists

Vija Celmins, An-My Lê, Julie Mehretu, Hiroshi Sugimoto, James Turrell

Photography used to be like alchemy. It was a medium of the few, and now it has turned into a mass medium. Maybe it's kind of reactionary to turn backwards to try to establish its artistry again but the most interesting part of it is process and texture. The digital camera is basically like a dead black box without anything else left.

DISCUSS

Before Viewing

■ Consider the relationship between documentary photographs and photographs as art. Do photographs always reflect reality or truth? Can a photograph be fictional? Discuss these questions using examples of photographs from the news, art history, and popular culture.

■ How has digital technology influenced the way we take photographs? How has photography changed since the nineteenth century?



Untitled (St. Francis Dam), 2009. C-print, 71½ x 93 inches. © Florian Maier-Aichen, courtesy Blum & Poe, Los Angeles, and 303 Gallery, New York

While Viewing

■ Make a list of the tools and techniques that Maier-Aichen uses to alter or manipulate the images he photographs. Consider how his process encompasses the practices of traditional and contemporary photography.

■ Pause on one photograph and discuss how the image conveys Maier-Aichen's interest in transforming a photograph back to an "unfinished" state. In what ways does the work reflect a more open-ended and less over-determined approach? How does the image open up your own mythmaking?

After Viewing

■ How does Maier-Aichen reimagine the art of landscape photography? In what ways is his work related to early landscape photography? How does it differ? What do his images suggest about our relationship to nature and to technology?

■ Maier-Aichen photographs painted maps and describes them as being very imprecise images that just give you an idea of a place and leave everything up to your imagination. How do these images relate to the other photographs he creates?

CREATE

■ Alter a postcard image to fictionalize or reinterpret a familiar tourist or local destination.

■ Consider how the methods of photography and topography represent place and location. Research photographs of a location in your neighborhood (or take them yourself) and find a map of that same location. Combine the two types of images to create a work of art that simultaneously represents and abstracts that place.



Rügenlandschaft, 2007. C-print, 42¾ x 75¼ inches. © Florian Maier-Aichen, courtesy Blum & Poe, Los Angeles, and Gallery 303, New York



Above June Lake, 2005. C-print, 86 x 72 inches. © Florian Maier-Aichen, courtesy Blum & Poe, Los Angeles, and 303 Gallery, New York.

transformation Paul McCarthy

www.art21.org/artists/mccarthy



Born

1945, Salt Lake City, UT

Education

BFA, San Francisco Art Institute, San Francisco, CA

MFA, University of Southern California, Los Angeles, CA

Lives and Works

Altadena, CA

About the Artist

Paul McCarthy's videotaped performances and provocative multimedia **installations** lampoon polite society, ridicule authority, and bombard the viewer with a sensory overload of often sexually-tinged, violent imagery. With irreverent wit, McCarthy often takes aim at cherished American myths and icons—Walt Disney, the Western, and even the Modern Artist—adding a touch of malice to subjects that have been traditionally revered for their innocence or purity. Absent or present, the human figure is a constant element in his work, whether in the form of bodies in action, satirical caricatures, or animistic sculptures; as the residue of a private ritual; or as architectural space left uninhabited for the viewer to occupy. Whether conflating real-world political figures with fantastical characters such as Santa Claus, or treating erotic and abject content with frivolity and charm, McCarthy's work confuses codes, mixes high and low culture, and provokes an analysis of fundamental beliefs.

Teaching Connections

Media and Materials

drawing, performance, sculpture, video

Key Words and Ideas

distortion, the grotesque, **popular culture**, social conventions, **taboo**

Related Artists

Ida Applebroog, Mike Kelley, Bruce Nauman, Cindy Sherman, Kara Walker

In the beginning, the people who help me think they're making a sculpture. Then they begin to realize that what the sculpture is going to be doesn't exist at the end, but it may exist anywhere in between, and they have no idea where that is. What begins to be important is that they start to see the aesthetic of this. But then it begins to be about how we don't contrive that aesthetic. Some of it really is just about letting something go and finding something.

DISCUSS

Before Viewing

■ What subjects, ideas, or imagery are considered **taboo** in contemporary society or in particular cultures? Why do you think these taboos exist? How are social mores and conventions of social behavior established and how are they enforced?

■ Describe an instance when you were confronted with something familiar that was distorted, transformed, or even mutilated. Describe artworks, advertisements, or aspects of **popular culture** that play with or distort familiar genres or subject matter.

■ What are the differences between creating entertainment for **popular culture** and making art?

While Viewing

■ Make a list of your reactions as you look at McCarthy's work while watching this segment. What provokes the strongest reactions? Discuss which works provoke laughter, discomfort, curiosity, or other feelings, and why.

■ Take note of the ways in which McCarthy transforms the familiar into disturbing, grotesque, or carnivalesque imagery. On what kinds of characters and subject matter does he focus? What kinds of materials, tools, and approaches does he use to achieve these transformations?



Pig Island, work in progress, 2006–. Mixed media. Photo: Ann-Marie Rounkle, © Paul McCarthy, courtesy the artist and Hauser & Wirth, Zürich London.



Painter, 1995. Wood paneling, carpet, paint, furniture, canvas, kitchen utensils, over-sized paint tubes and brush, video projector, latex noses, and folding chairs, dimensions variable. Video tape, performance, installation at Los Angeles, CA with Brian Butler, Sabina Hornig, Paul McCarthy, Fredrik Nilsen, and Barbara Smith. Collection of the Rubell Family, Miami, FL. © Paul McCarthy, courtesy the artist and Hauser & Wirth, Zürich London.

After Viewing

■ McCarthy says that his work seems to be about tearing down and opening up conventions. How does he do this? What are the conventions to which he refers?

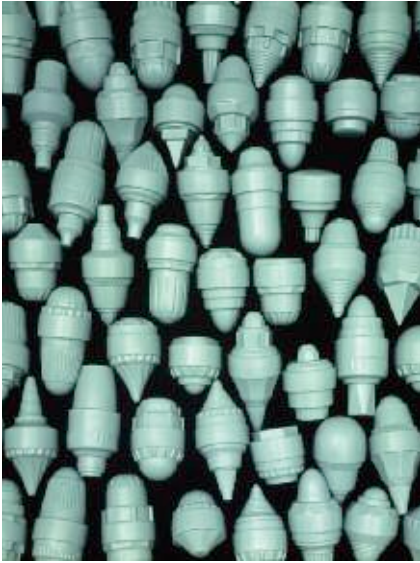
■ McCarthy says that his responsibility is to the ideas in his work, and not to the audience. Describe one of the works in this segment in which McCarthy pursues an idea without considering the audience. How would you describe the idea? How has he chosen to convey it?

CREATE

■ Distort or destroy a work of art you have created in order to make something new that conveys a different or opposing message.

■ McCarthy says that making videos is like making paintings, but he distinguishes between the different kinds of narrative they produce. Discuss this idea and create a two-dimensional painting or collage on a chosen theme using popular imagery and objects, and then translate the image into a video or sequence of images.

I've done 30,000 unique plaster objects...and I had to do all of that by hand. The word digital includes fingers. I hate it when people say that my shapes are generated digitally, because what does that mean? It's like saying a painting is generated by a brush. Of course, it's by hand.



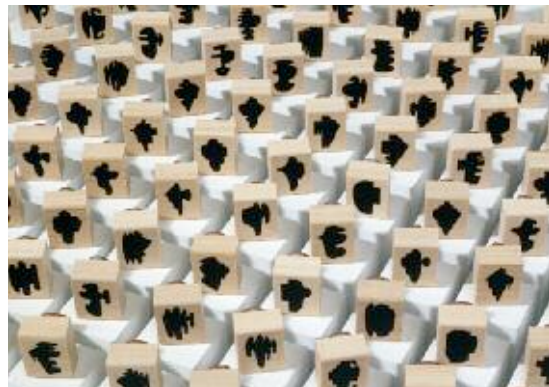
Over Ten Thousand Individual Works, 1987/1988. Enamel on cast Hydrocal, 2 inches in diameter each, with variable lengths, each unique. Photo: Fred Scruton, © Allan McCollum, courtesy the artist.

After Viewing

- How is McCollum's collaboration with **fabricators** similar to and different from forms of collaboration used by other artists today and throughout history?
- Discuss the different ways in which McCollum uses the idea of what he calls combinatorial elements in his work, working process, and **collaborations**.

CREATE

- Create a set of instructions for a work of art and ask three different people to carry them out. Compare and contrast the results.
- Select a mass-produced item and collect examples of it over the course of a few days. At the end of this period, begin making slight changes to each of the items in order to create unique objects. Create an **installation** of these unique objects in order to tell a story about the process or the idea behind collecting the item.



Shapes from Maine: Shapes Rubber Stamps, 2005/2008. Wood and rubber, 1¼ x 1½ x 1⅜ inches each, each unique. Produced in collaboration with Wendy Wyman and Bill Welsh, founders of Repeat Impressions, Trescott, Maine. Photo: Lamay Photo, © Allan McCollum, courtesy Friedrich Petzel Gallery, New York.

DISCUSS

Before Viewing

- What is uniqueness? Discuss the question of whether art is inherently unique. How might the consideration of prints or photographs influence this discussion?
- Describe the tradition of heraldry. How do symbolic systems like heraldry categorize or represent groups of people? What are some contemporary symbols used to define or describe groups?

While Viewing

- Before McCollum creates a work he asks himself whether it makes a good story. Take note of the different stories McCollum is trying to tell and then compare notes with your classmates.
- McCollum talks about how his work could be considered awe-inspiring or nightmarish because of its sheer magnitude. Pick a particular work in relation to these descriptors and choose other words you would use to describe the work and the ideas it conveys.



Born

1944, Los Angeles, CA

Education

Allan McCollum educated himself as an artist

Lives and Works

New York, NY

About the Artist

Applying strategies of mass production to hand-made objects, McCollum's labor-intensive practice questions the intrinsic value of the unique work of art. McCollum's **installations**—fields of vast numbers of small-scale works, systematically arranged—are the product of many tiny gestures, built up over time. Viewing his work often produces a sublime effect as one slowly realizes that the dizzying array of thousands of identical-looking shapes is, in fact, comprised of subtly different, unique things. Engaging assistants, scientists, and local craftspeople in his process, McCollum embraces a collaborative and democratic form of creativity. His drawings and sculptures often serve a **symbolic** purpose—as surrogates, faithful copies, or stand-ins for people—and are presented theatrically, transforming the exhibition space into a laboratory where artifice and context are scrutinized. Economical in form, yet curious in function, his work and mechanical-looking processes are infused with humor and humility.

Teaching Connections

Media and Materials

drawing, digital images, **installation**, sculpture

Key Words and Ideas

collaboration, **craft**, **installation**, mass-production, **symbol**

Related Artists

Josiah McElheny, Matthew Ritchie, Hiroshi Sugimoto, Do-Ho Suh, Andrea Zittel

**Born**

1970, Addis Ababa, Ethiopia

Education

University Cheik Anta Diop, Dakar, Senegal
BA, Kalamazoo College, Kalamazoo, MI
MFA, Rhode Island School of Design,
Providence, RI

Lives and Works

Berlin, Germany

About the Artist

Julie Mehretu's paintings and drawings refer to elements of mapping and architecture, achieving a calligraphic complexity that resembles turbulent atmospheres and dense social networks. Architectural renderings and aerial views of urban grids enter the work as fragments, losing their real-world specificity and challenging narrow geographic and cultural readings. The paintings' wax-like surfaces—built up over weeks and months in thin translucent layers—have a luminous warmth and spatial depth, with formal qualities of light and space made all the more complex by Mehretu's delicate depictions of fire, explosions, and perspectives in both two and three dimensions. Her works engage the history of nonobjective art—from Constructivism to Futurism—posing contemporary questions about the relationship between utopian impulses and **abstraction**.

Teaching Connections**Media and Materials**

drawing, mixed media, painting

Key Words and Ideas

architecture, **collaboration**, landscape, layers, mapping, scale, tracing, erasure

Related Artists

Mark Bradford, William Kentridge, Florian Maier-Aichen, Iñigo Manglano-Ovalle, Matthew Ritchie

As the work has shifted to being more atmospheric or painterly, I think I refrain from trying to explain what's going on. The paintings are not rational descriptions or efforts to articulate something in that way.

DISCUSS**Before Viewing**

■ How can the process of drawing and painting, like sculpture, be both additive and subtractive?

■ How does the scale of an artwork affect the ways in which one might experience it?

While Viewing

■ What roles do Mehretu's assistants play in the process of creating her work?

■ Pause the segment at a particular work and describe the ways in which Mehretu's paintings relate to maps and diagrams. How might her paintings make the viewer reconsider those forms and see them in new ways?



Bombing Babylon, 2001. Ink and acrylic on canvas, 60 x 84 inches. Collection Giulia Ghirardi. Photo: Erma Estwick, © Julie Mehretu, courtesy the artist and The Project, New York.

After Viewing

■ How do Mehretu's paintings relate to works of epic scale in the history of art? How would you describe her work in relation to building and architecture or destruction and disintegration?

■ Mehretu talks about a work that is supposed to map a history of capitalism and economic development in relation to its location in Lower Manhattan. What might this history include? How can the artist incorporate these ideas in one painting?

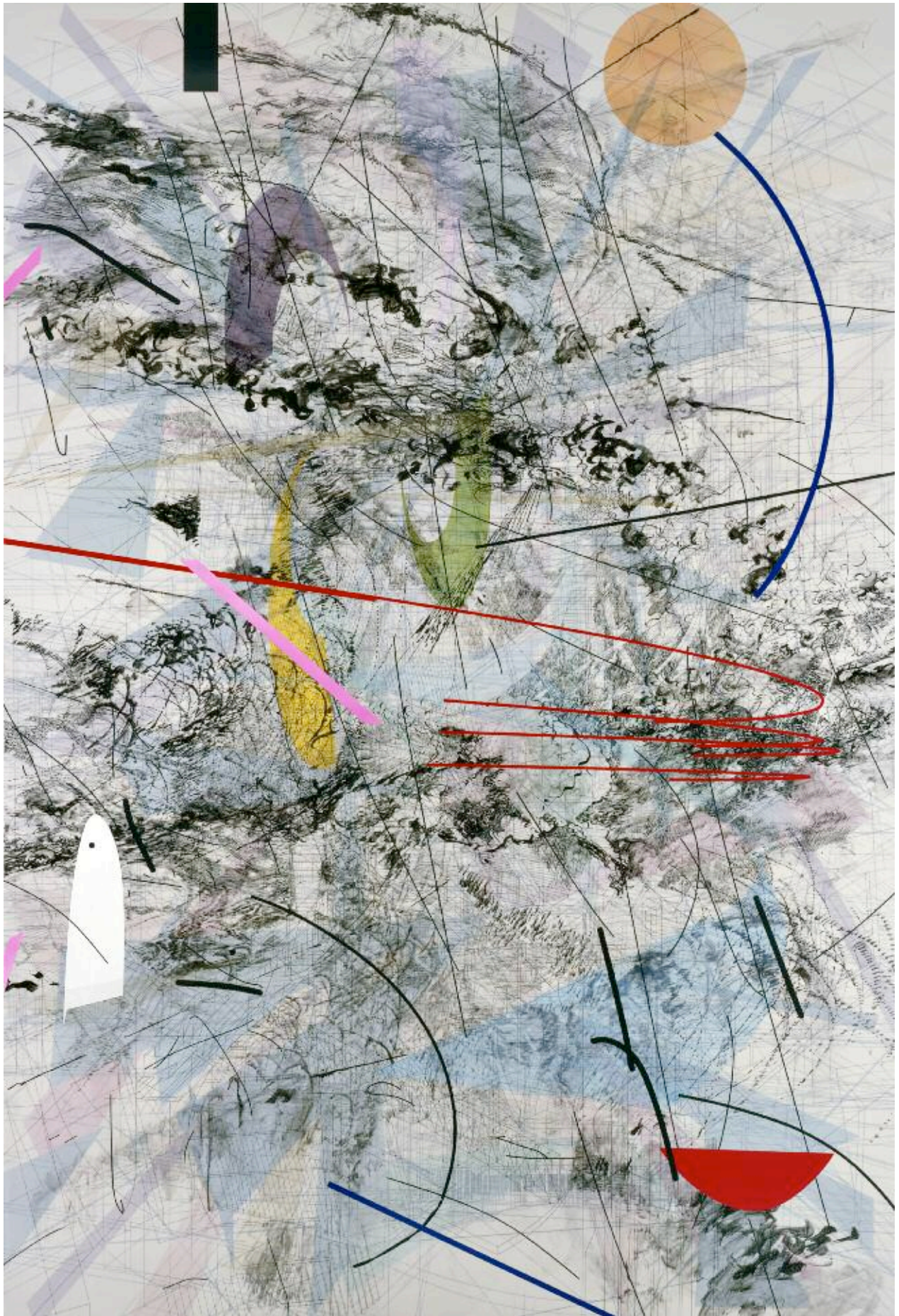


Stadia II, 2004. Ink and acrylic on canvas, 108 x 144 inches. Collection of Carnegie Museum of Art, Pittsburgh, PA, Gift of Jeanne Greenberg Rohatyn and Nicolas Rohatyn, and A.W. Mellon Acquisition Endowment Fund. Photo: Richard Stoner, © Julie Mehretu, courtesy the artist and The Project, New York.

CREATE

■ Create a drawing that incorporates both additive and reductive marks as a way of representing the transformations of a particular room, public space, or element in nature over time.

■ Research a specific location in your neighborhood or elsewhere. Collect photographs that document a change in that place over time. Use layering and tracing to build an image that reflects this history but becomes increasingly abstract with progressive layers. Write a statement that reflects on the process of visually representing a history.



Easy Dark, 2007. Ink and acrylic on canvas, 108 x 72 inches. Louisiana Museum of Modern Art Collection, Humlebæk, Denmark. Photo: Steven Gerlich, © Julie Mehretu, courtesy the artist and The Project, New York.



The memory of anonymous victims is always being obliterated. I'm trying to rescue it. That's why my work does not represent something; it's simply a hint of something—trying to bring into our presence something subtle that is no longer here.

DISCUSS

Before Viewing

- What are the different ways in which our society remembers current and historic events? In what ways do monuments, textbooks, or works of art convey history and historic events?
- Define the terms **modernism** and *modernity*. Discuss the historical context in which modernism developed, and give examples of artworks that can be described as modern. How does contemporary art relate to its modern antecedents?

While Viewing

- Salcedo describes her process and art as a collective effort. Describe the specialists and the skills that are needed to complete one of her works.
- Discuss Salcedo's explanation of the word *experience*, including the Latin root that signifies 'going across danger'. How does Salcedo's definition relate to specific works of art and her working process?

After Viewing

- Salcedo says that the word that defines her work is *impotence*. Why do you think Salcedo chose that word, and how does it relate to her work? What word or words would you use to describe Salcedo's work?
- Salcedo describes her work as an attempt to rescue a memory. What do you think she means by this? What kinds of memories is Salcedo trying to rescue? How does she do this?
- How does Salcedo's description of herself as a Third World artist define her work? What does it mean for her to be a Third World artist?

CREATE

- Use a series of interviews with people in your family, school, or neighborhood as the starting point for a work of art.
- Create a work of art that communicates something about a group of people without using representations or images of human figures.



Installation, 8th International Istanbul Biennial, 2003. Photo: Muammer Yanmaz, © Doris Salcedo, courtesy the artist and Alexander and Bonin, New York.



Untitled, 1998. Wood, concrete, and metal, 74 x 44 x 21½ inches. Collection of Albright-Knox Art Gallery, Buffalo, NY. Photo: David Heald, © Doris Salcedo, courtesy the artist and Alexander and Bonin, New York.



Born

1958, Bogotá, Colombia

Education

BFA, Universidad de Bogotá, Bogotá, Colombia
MFA, New York University

Lives and Works

Bogotá, Colombia

About the Artist

Salcedo's understated sculptures and **installations** embody the silenced lives of the marginalized, from individual victims of violence to the disempowered of the Third World. Although elegiac in tone, her works are not memorials: Salcedo concretizes absence, oppression, and the gap between the disempowered and powerful. While **abstract** in form and open to interpretation, her works are essential testimonies on behalf of both victims and perpetrators. Even when monumental in scale, her installations achieve a degree of imperceptibility—receding into a wall, burrowed into the ground, or lasting for only a short time. Salcedo's work reflects a collective effort and close **collaboration** with a team of architects, engineers, and assistants and—as Salcedo says—with the victims of the senseless and brutal acts to which her work refers.

Teaching Connections

Media and Materials

installation, sculpture

Key Words and Ideas

collaboration, humanity, memory,
modernism, social justice, Third World

Related Artists

Vija Celmins, Maya Lin, Martin Puryear,
Krzysztof Wodiczko

transformation Cindy Sherman

www.art21.org/artists/sherman



Born

1954, Glen Ridge, NJ

Education

BA, State University College, Buffalo, NY

Lives and Works

New York, NY

About the Artist

In self-reflexive photographs and films, Cindy Sherman invents myriad guises, metamorphosing from Hollywood starlet to clown to society matron. Often with the simplest of means—a camera, a wig, makeup, an outfit—Sherman fashions ambiguous but memorable characters that suggest complex lives lived out of frame. Leaving her works untitled, Sherman refuses to impose descriptive language on her images, relying instead on the viewer's ability to develop narratives as an essential component of appreciating the work. While rarely revealing her private intentions, Sherman's investigations have a compelling relationship to public images, from **kitsch** (*Film Stills* and *Centerfolds*) to art history (Old Masters and **Surrealism**) to green-screen technology and the latest advances in digital photography. Sherman's exhaustive study of portraiture and self-portraiture—often a playful mixture of camp and horror, heightened by gritty realism—provides a new lens through which to examine societal assumptions surrounding gender and the valuation of concept over style.

Teaching Connections

Media and Materials

performance, photography

Key Words and Ideas

alter-ego, cinema, costume, the grotesque, narrative, portraiture

Related Artists

Eleanor Antin, Matthew Barney, John Baldessari, Trenton Doyle Hancock, Mike Kelley

We're brought up to believe that what we see is fact, and I guess my work has always been about that—that I can make it look like it's from a movie. But it's not really from a movie, and you think you've seen it before but you haven't!

DISCUSS

Before Viewing

■ How do makeup, accessories, clothing, and other props affect identity? How do they affect the way we present ourselves to the world? How can these things shape or create an alter ego, personality, or identity?

■ What do portrait photographers create? For whom, and for what occasions?

While Viewing

■ How would you describe the characters that Sherman creates? Select one portrait and note the visual clues that Sherman has included in the image. What do they tell you about the character she is presenting. Who is this person? Where is she? Imagine what might have happened to this character in the moments before and after the photograph was taken.

■ Sherman says that film has always been more influential for her than the art world. Describe the images that reflect her interest in cinema, and explain why.

After Viewing

■ Discuss the term **artistic license**. What is it? How might this term apply to the choices that Sherman makes in her work?

■ Describe the similarities and differences between Sherman's photographs and portraits from other art-historical periods and other cultures. Discuss the contexts, intentions, and subjects in other forms of portraiture. How do they relate to or diverge from Sherman's work?



Untitled Film Still (#48), 1979. Black-and-white photograph, 8 x 10 inches. Edition of 10. © Cindy Sherman, courtesy the artist and Metro Pictures, New York.



Untitled (#424), 2004. Color photograph, 55½ x 56½ inches. Edition of 6. © Cindy Sherman, courtesy the artist and Metro Pictures, New York.

CREATE

■ Create two photographic self-portraits. First, create a portrait working alone. For the second portrait, work with a partner who can act as photographer and director. Compare the two photographs, decide which presents the "truer" self, and explain why.

■ Working in a small group, choose a Sherman photograph and ask each person to write a short story that relates to the character portrayed in the image. Compare similarities and differences between each of the stories, and discuss the aspects of the photograph that inspired different interpretations.



Untitled (#476), 2008. Color photograph, 91½ x 75½ inches. Edition of 6. © Cindy Sherman, courtesy the artist and Metro Pictures, New York.

**Born**

1962, London, England

Education

Byam Shaw School of Art, London, England
MA, Goldsmiths, University of London

Lives and Works

London, England

About the Artist

Known for using batik in costumed dioramas that explore race and colonialism, Yinka Shonibare MBE also employs painting, sculpture, photography, and film in work that disrupts and challenges our notions of cultural identity. Taking on the honorific MBE as part of his name in everyday use, Shonibare plays with the ambiguities and contradictions of his attitude toward the Establishment and its legacies of colonialism and class. In multimedia projects that reveal his passion for art history, literature, and philosophy, Shonibare provides a critical tour of Western civilization and its achievements and failures. At the same time, his sensitive use of his own foibles (vanity, for one) and challenges (physical disability) provide an autobiographical perspective through which to navigate the contradictory emotions and paradoxes of his examination of individual and political power.

Teaching Connections**Media and Materials**

drawing, film, **installation**, painting, photography, sculpture

Key Words and Ideas

appropriation, beauty, **collaboration**, costume, critique, history, **juxtaposition**, **parody**

Related Artists

Eleanor Antin, Walton Ford, Laurie Simmons, Kara Walker, Cindy Sherman

My work is artificial; it is artifice. It is art, made as art; it is not unmediated reality. It is mediated reality through form, and form is artifice. What I really like in a work of art is for the formal strategy to be part of the meaning of the work.

DISCUSS**Before Viewing**

- How is beauty defined? Why might beauty be important to society and culture? In what ways are notions of beauty different among different cultures and in what ways are they similar?
- Discuss and define the words **parody** and **mimicry**. How do these terms relate to humor and **satire**? Discuss examples of parody and mimicry found in art history or contemporary culture. Why and how are they used in art?

While Viewing

- Select works of art in which Shonibare uses beauty to engage viewers with specific issues and themes. Identify which elements of beauty engage the viewer. How do they relate to the issues and themes that Shonibare presents?
- Describe the figures in Shonibare's work, including their construction and clothing. Why did Shonibare present them this way? Describe the identities of the figures.



Diary of a Victorian Dandy: 14.00 hours, 1998. Type-C photograph, 72 x 90 inches. Edition of 3 (1 AP). Collections of Peter Norton and Eileen Harris Norton, Santa Monica. © Yinka Shonibare MBE, courtesy the artist, James Cohan Gallery, New York, and Stephen Friedman Gallery, London.

After Viewing

- Compare and contrast Shonibare's *Diary of a Victorian Dandy* with Hogarth's *The Rake's Progress*. How does each artist use **parody**, humor, and **satire**?
- Shonibare talks about the difficulty of living in his own body. Which of his works address this difficulty, and how?
- When referring to some drawings that he started to make as a result of the issue of climate change, Shonibare says that for him climate is about **zeitgeist**—about trying to capture the climate of the moment. What do you think he means? In what ways do *Black Gold* and *Scramble for Africa* address an historic or contemporary climate?



Black Gold II, 2006. Acrylic paint on wall, acrylic on 25 Dutch wax printed cotton canvases, 130 x 265 inches overall, canvas dimensions variable. Photo: Stephen White, © Yinka Shonibare MBE, courtesy the artist, James Cohan Gallery, New York, and Stephen Friedman Gallery, London.

CREATE

- Assemble a collection of political cartoons that describe the climate of the moment. Use the images as inspiration to create an original cartoon representing your own perspective about the current political or social climate.
- Shonibare says that he would like to have the trappings of wealth, even though he criticizes it. Consider the genre of **satire**: create a work of art that critiques something you desire.

OPPOSITE: *Scramble for Africa*, 2003. 14 life-size fiberglass mannequins, 14 chairs, table, and Dutch wax printed cotton, overall 52 x 192¹/₁₀ x 110¹/₁₀ inches. Commissioned by the Museum of African Art, Long Island City, New York. The Pinnell Collection, Dallas. Photo: Stephen White, © Yinka Shonibare MBE, courtesy the artist, James Cohan Gallery, New York, and Stephen Friedman Gallery, London.





CLOCKWISE FROM TOP LEFT: *Mourning*, 2008. *The Assassination of Medgar, Malcolm, and Martin*, 2008. *The First Major Blow*, 2008. *Suspended Belief*, 2008. Archival pigment prints, 61 x 51 inches each © Carrie Mae Weems, courtesy the artist and Jack Shainman Gallery, New York.

I spend a great deal of time thinking about what something looks like. It concerns me deeply. I'm very interested in how I map something, how I enter it—literally the porthole through which I can enter into the space of making the work.

DISCUSS

Before Viewing

■ How is history perceived, shared, and taught? Research the term **social history**, and discuss how this approach to history and historical research differs from traditionally defined and interpreted history.

■ In what ways does personal or family history affect or influence our understanding of the past? What is the role of photography in documenting and constructing personal history?

■ Define and discuss the terms *borrowing*, **appropriation**, and *plagiarism* in the context of art. From what sources do artists appropriate or borrow to create their own art? Why do they do this?

While Viewing

■ Weems discusses several disputes in relation to borrowing and owning historic photographic images. How have these disputes and attitudes toward **appropriation** shaped her work?

■ List the historic events mentioned during this segment. In what ways and why are these events of American history significant for Weems? In what ways and why are they significant to you?

After Viewing

■ How does Weems “construct” history? What techniques does she use to tell a larger story through her work? How do these techniques represent historical events while also addressing the nature of history itself? What is the relationship between Weems’s work and **social history**?

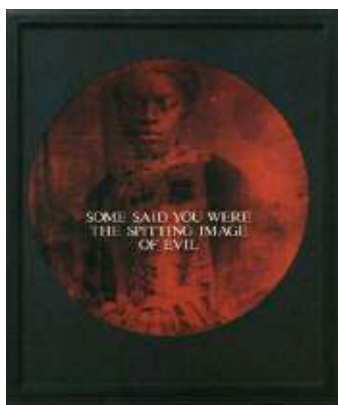
■ Through her work, Weems has examined the last forty years of her own life along with “all the amazing and horrific things” that are part of our collective history. What responsibilities does she take on as an artist, and how does she address the challenge of doing so?

■ In what ways has Weems reconsidered portraiture? What visual elements and devices does she use to reframe the people and events she represents in her work?

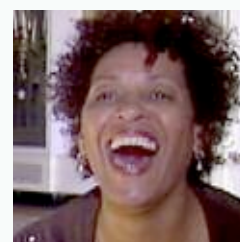
CREATE

■ Photograph a reconstruction or reenactment of an important moment in your own personal or family history, using friends or classmates as models. Tell the story in a text that accompanies the work. How does reenacting the event change your understanding of that moment in your own history?

■ Animate a series of found or borrowed images to create a critique or comment on a current political or social issue.



From Here I Saw What Happened and I Cried, 1995–1996. Selections from set of 30 C-prints with sandblasted text on glass, dimensions variable. © Carrie Mae Weems, courtesy the artist and Jack Shainman Gallery, New York.



Born

1953, Portland, OR

Education

BFA, California Institute of the Arts, Valencia, CA
MFA, University of California, San Diego, San Diego, CA
Graduate Program in Folklore, University of California, Berkeley, CA

Lives and Works

Syracuse, NY

About the Artist

With the pitch and timbre of an accomplished storyteller, Carrie Mae Weems uses **colloquial** forms—jokes, songs, rebukes—in photographic series that scrutinize subjectivity and expose pernicious stereotypes. Weems’s vibrant explorations of photography, video, and verse breathe new life into traditional narrative forms—social documentary, tableaux, self-portrait, and oral history. Eliciting epic contexts from individually framed moments, Weems debunks racist and sexist labels, examines the relationship between power and **aesthetics**, and uses personal biography to articulate broader truths. Whether adapting or **appropriating** archival images, restaging famous news photographs, or creating altogether new scenes, she traces an indirect history of the depiction of African Americans for the past century and more.

Teaching Connections

Media and Materials

performance, photography, video

Key Words and Ideas

appropriation, archives, portraiture, reenactment, **social history**

Related Artists

Eleanor Antin, Kerry James Marshall, Cindy Sherman, Collier Schorr, Kara Walker

glossary

This Glossary includes art and non-art terminology. Many of these words have been defined in the context of art but also have nuanced meanings and additional significance beyond the definitions provided here. A more comprehensive glossary with additional vocabulary and expanded definitions can be found at www.art21.org

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

aesthetic This word describes something that is perceived as beautiful or pleasing in appearance. *Aesthetics* is the philosophy or academic study of beauty or taste in art. The term was first used by philosophers in the 18th century.

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

appropriation In art, the act of borrowing imagery or forms to create a new work of art.

artistic license An intentional deviation from fact or convention for artistic effect. Using artistic license, an artist, writer, or musician may change the facts or details of source materials in obvious or subtle ways to serve his or her own artistic purposes.

avatar In contemporary gaming and online culture, an avatar is an alter ego or persona who participates in a virtual community. Derived from Hindu mythology, the term *avatar* originally referred to the descent of a deity to earth in manifest form or as a human incarnation of a god or goddess.

collaboration A cooperative working arrangement between an artist and another person, group, or institution. Artists often work in collaboration with a variety of specialists, assistants, colleagues, and audiences.

collage The process or product of composing an artwork by affixing various materials or objects to a single or flat surface.

colloquial Refers to words or, by extension, images that reflect familiar and everyday communication.

cosplay An abbreviation of the term *costume role-play*, a form of performance in which participants outfit themselves with costumes and accessories to become specific characters or ideas derived from such popular culture genre as manga, anime, comic books, graphic novels, video games, and fantasy movies.

craft The artistic practices within the decorative arts that are traditionally defined by their relationship to functional or utilitarian products. Craft can also refer to the labor or skill of an artist or artisan.

fabrication The act of forming something into a whole by constructing, framing, or uniting its parts. The fabrication of a work of art often involves the collaboration of specialists who work with an artist to realize his or her work.

icon An image or symbol that has a particular meaning by virtue of resemblance or analogy to the object or idea it represents.

installation A work of art created for a specific architectural site. Installations often engage multiple senses such as sight, smell, and hearing.

juxtaposition An act or instance of placing two or more objects, ideas, or images close together or side by side, especially for comparison and contrast.

kitsch From the German word *kitsch*, meaning trash. Used to describe something that appeals to popular, indiscriminating, or lowbrow taste and is often of poor quality. Things that are considered kitsch in one cultural context may not be in another.

metaphor From an ancient Greek word, meaning *a 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.

metaphysical Of or relating to a reality beyond what is perceptible to the senses, or something that is highly abstract.

modernism A deliberate philosophical and practical divergence from the past in the arts and literature, occurring especially in the course of the 20th century and taking form in various innovative movements and styles. The terms *modernism* and *modern art* are generally used to describe a succession of art periods, schools, and styles beginning with Realism in the 1840s and culminating in abstract art in the 1960s. The term *modernity* refers to the quality of being modern.

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.

photomontage The process and result of making a composite photograph by joining together a number of photographs. The process of montage can also apply to other media, including video or sound.

popular culture Literature, music, dance, theater, film, sports, and other aspects of a culture distinguished by a widespread presence and popularity across ethnic, social, and regional groups and often disseminated through mass media.

post-colonialism Post-colonialism refers to 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.

sampling The act of borrowing from visual, performative, or popular sources in order to create a new work.

satire Usually intended to be humorous or witty, satire typically attacks, critiques, or ridicules human vices and follies.

social history An area of study that emphasizes the interaction of social groups within society rather than affairs of state. It views historical evidence with respect to social trends that reflect the ways in which society changes over time, and examines social norms, beliefs, and behavior. As an outgrowth of economic history in the 1960s, this discipline initially focused on disenfranchised social groups.

social sculpture First conceived by the avant-garde German artist Joseph Beuys, social sculpture advocates for art's potential to transform society and is expressly opposed to art that is rooted solely in formal and aesthetic considerations. Social sculpture often includes human activity, in particular activity that strives to structure and reshape society as if it were a sculpture.

surrealism An artistic and literary movement of the 1920s and 30s characterized by a fascination with the bizarre, incongruous, and the irrational. Influenced by the work of Sigmund Freud, the founder of psychoanalysis, Surrealism was conceived as a revolutionary mode of thought and action whose purpose was described as a way to resolve the conditions of dream and reality into a super-reality. Some Surrealist artists used dreamlike imagery and unexpected juxtapositions to explore the relationship between the unconscious and the rational mind; others used automatic drawing to create a direct link to the unconscious.

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

taboo A strong social prohibition or ban against words, objects, actions, or behavior considered undesirable or offensive to a group, culture, society, or community.

textiles Works that are created from the weaving of fibers, fabrics, or other materials. Weaving, basketry, stitchery, fabric design, and knitting are some of the processes involved in the creation of textiles.

transcendence The state of being beyond the range of normal perception and consciousness, or of being free from the constraints of the material world.

vernacular Everyday language specific to a social group or region; everyday spoken or written language, as opposed to literary language. In visual art, vernacular images are those that commonly appear in everyday life in a particular culture.

zeitgeist The spirit of the age or time; the general trend of thought or feeling characteristic of a particular period of time.



get involved

www.art21.org
blog.art21.org

Educator Workshops

Art21 Educators A year-long professional development initiative designed to cultivate and support K–12 educators 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.

For more information about Art21 Educators or Art21 Workshops contact education@art21.org

Screenings

Art21 Access '09 Host a preview event for Art21's fifth broadcast season. Art21 offers preview DVDs and a project toolkit containing event suggestions and publicity materials. Museums, schools, community-based organizations, libraries, and individuals are encouraged to host events, inspire new audiences for contemporary art, and alert local communities about the Fall 2009 PBS broadcast.

Independent Screenings Art21 provides screening toolkits for every thematic episode presented in its five broadcast seasons. Toolkits support individual and institutional screening and discussion forums.

For more information about hosting a screening contact outreach@art21.org

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season 1 to 5 artists and themes

2001 season 1

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

2003 season 2

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

2005 season 3

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

2007 season 4

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

2009 season 5

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