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**About Art21**

Art21 is a non-profit organization that inspires a more creative world through the work and words of living artists. Art21 is acknowledged as a global leader in art education, producing historically relevant primary source materials of the highest quality that illuminate the creative process. Art21’s films include the Peabody Award-winning television series Art in the Twenty-First Century, the Peabody Award-winning feature film William Kentridge: Anything Is Possible, and the web series winning feature film William Kentridge: Twenty-First Century, the Peabody Award-winning series. Art21 creates educational resources and programming, including an acclaimed professional development initiative for educators; publishes books and educator guides; hosts a highly active international online magazine and multiple websites; and is home to an ever-growing international online magazine and multiple websites; and is home to an ever-growing unique archive.

**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 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.

- Each season contains 4 one-hour programs.
- Each hour features 3 to 5 artists in 12- to 18-minute segments.
- To date, the broadcast series has featured over 135 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, printmakers, photographers, 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 seven seasons of the Art21 series are available for viewing online at art21.org. 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, 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 the first national broadcast on October 24, October 31, November 7, and November 14, 2014. Check local PBS station listings as broadcast times may vary.

**Art21 Books**

Art21’s richly illustrated companion books mirror program themes and feature interviews with the artists. Art21 books are available through art21.org and where books are sold.

**Art21 Online**

All of Art21’s materials are available for free through the Art21 website. A growing stand-alone resource, the Art21 website highlights the works and words of more than 135 artists through artist interviews, artwork surveys, production stills, artist projects, and resources for educators. The website presents more than 50 hours of video content, including full episodes from all seasons of the Art21 Art in the Twenty-First Century series, as well as original digital series produced exclusively for online viewing.

Art21 New York Close Up explores the lives of young artists living in New York City: art21.org/newyorkcloseup

Art21 Exclusive blends new original filming and previously unreleased archival footage to focus on singular aspects of an artist’s process: art21.org/exclusive

Art21 Artist to Artist features contemporary visual artists in conversation with their peers: art21.org/artisttoartist

Art21 William Kentridge: Anything Is Possible, is the Peabody Award-winning one-hour film providing an intimate look into the mind and creative process of South African artist William Kentridge: art21.org/anythingispossible

**Blog.art21.org**

The Art21 Magazine (previously the Art21 Blog) is part of Art21’s array of programming designed to illuminate the creative process. Each issue of the magazine is devoted to a single theme. Published six times per year, it is available exclusively online.

pbs.org/art21

Art21 on pbs.org chronicles the television series, Art in the Twenty-First Century, and presents the artists and themes featured in the PBS broadcast series, complete episodes, and downloadable Educators’ Guides for each season.

**Social Media**

Join Art21’s active online communities across multiple social media platforms. Find Art21 on Facebook, Twitter, Instagram, Tumblr, and Pinterest.
The Educators’ Guide is designed as a resource for planning lessons, facilitating discussions, introducing Season Seven content, and supporting further research and exploration of contemporary art, artists, and themes. Educators are encouraged to use the broadcast series, the Guide, and ART21 website in tandem to integrate contemporary art into classroom and community-based learning environments.

Getting Started
Prior to introducing particular artists or themes, it may be appropriate to initiate a broader discussion about contemporary art, including the expectations, associations, assumptions, and questions individuals may have about art being made today. The discussion questions and activities included in this introduction 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 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, including current and past projects.

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

**Key Words and Ideas** Additional thematic concepts connect the artist’s work and processes to those of other artists in the series and to online curriculum. This section also highlights relevant vocabulary to support discussion and further inquiry.

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

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

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

Audience
*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.
ART21 defines contemporary art as the work of artists who are living in the twenty-first century. Contemporary art mirrors contemporary culture and society, offering teachers, students, and general audiences a rich resource through which to consider current ideas and rethink the familiar. The work of contemporary artists is a dynamic combination of materials, methods, concepts, and subjects that challenges traditional boundaries and defies easy definition. Diverse and eclectic, contemporary art is distinguished by the very lack of a uniform organizing principle, ideology, or ism. In a globally influenced, culturally diverse, and technologically advancing world, contemporary artists give voice to the varied and changing cultural landscape of identity, values, and beliefs.

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

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

Bringing contemporary art into schools and communities enables educators to promote curiosity, encourage dialogue, and initiate debate about the world and the issues that affect our lives.

ART21 artists serve as creative role models who can inspire people of all ages to consider how ideas are developed, articulated, and realized in the contemporary world, and offer educators opportunities to support diverse learning styles.

Contemporary artists address both current events and historical ideas. These references help educators and students make connections across their curriculum and support interdisciplinary thinking.

As artists continue to explore new technologies and media, the work they create encourages critical thinking and visual literacy in an increasingly media-saturated society.

ART21 enables students to understand that contemporary art is part of a cultural dialogue that concerns larger contextual frameworks such as ideas about beauty, personal and cultural identity, family, community, and nationality.
DISCUSS

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

CREATE

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

PRESENTING VIDEO

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

For more information and resources related to integrating ART21 content and contemporary art into classrooms, museums, and public events visit art21.org and download the Learning with ART21 toolkit.
I am always trying to encounter something that has not been seen. Graciela Iturbide

Leonardo Drew born 1961, Tallahassee, Florida
Thomas Hirschhorn born 1957, Bern, Switzerland
Graciela Iturbide born 1942, Mexico City, Mexico

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

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

DISCUSS

Before Viewing
■ Describe the ways in which artists and other professionals learn about new ideas, processes, and strategies. What kinds of approaches do they take to build on their own experiences and inquire about things they do not know?
■ When do exploration and experimentation become art?
■ How do the roles of teachers, collaborators, and assistants differ, and inform the artistic process?

After Viewing
■ How do the artists in this episode perform investigations? What do their investigations look like?
■ At which stage of the artistic process is experimentation and exploration most important for each of these artists?
■ How do the artists in this episode create work that is a result of their experience with teachers, collaborators, and assistants?
■ What role does complexity play for the artists in this episode? How is this evident in their work?
I see the artist as somebody that can propose things, whether creating an environment for something to happen or giving tools to people to do certain activities on their own. Tania Bruguera

Tania Bruguera was born in 1968 in Havana, Cuba. She explores the relationship between art, activism, and social change, staging participatory events and interactions that build on her own observations, experiences, and understanding of the politics of repression and control. Her work advances the concept of *arte útil*, according to which art can be used as a tool for social and political empowerment.

Abraham Cruzvillegas was born in 1968 in Mexico City, Mexico. He assembles sculptures and installations from found objects and disparate materials, through which he explores the effects of improvisation, transformation, and decay. His experiments with video, performance, family archives, and academic research reveal the deep connection between his identity, born of the harsh realities of his family's life in Mexico, and his artistic practice. Inspired by the teachings of Lao Tzu, by the modern artist Brancusi, and by formative experiences with his family in Germany and India, Abraham Cruzvillegas' sculptures seem to connect the past and present, the ephemeral and eternal. His attention to human scale, duration of time, and his choice of materials give his works the power to transport us to unexpected realms of memory, sensory pleasure, and contemplation.

Wolfgang Laib was born in 1950 in Metzingen, Germany. He makes the invisible visible, documenting evidence of the American surveillance state of the 21st century. Concerned with the politics of perception, Paglen investigates the development of machines that see and the historical relationship between photography and military technology.

Trevor Paglen makes the invisible visible, documenting evidence of the American surveillance state of the 21st century. Concerned with the politics of perception, Paglen investigates the development of machines that see and the historical relationship between photography and military technology.

Arlene Shechet makes the invisible visible, documenting evidence of the American surveillance state of the 21st century. Concerned with the politics of perception, Paglen investigates the development of machines that see and the historical relationship between photography and military technology.

DISCUSS
Before Viewing

- What kinds of things happen when we engage with art? What are the lingering effects of being moved or inspired by a work of visual art, music, or a story?
- Distinguish between lessons we learn in school and those we learn in life. How do such lessons affect us?
- Examine a tradition in which you participate. How did you learn about it? If it has changed over time, describe those changes.

After Viewing

- Choose two works from this episode and describe the kinds of thoughts and images you remember best about them. What might these recollections inspire you to do or inquire about?
- How does each artist in this episode work with lessons learned in different contexts? How do those lessons affect their work?
- What are the traditions with which the artists engage? Where did the traditions originate, and how have artistic processes transformed them?

I have a real appreciation for how complex it is to make something that is compelling and that changes with every view. Arlene Shechet

Elliott Hundley was born in 1975 in Greensboro, North Carolina. He draws inspiration from many sources, including Greek tragedy, classical mythology, and Japanese woodblock prints, and his own family history. His intricately collaged paintings, teeming with humble materials and ephemera, are like palimpsests that simultaneously reveal and hide meaning.

Trevor Paglen was born in 1974 in Camp Springs, Maryland. He makes the invisible visible, documenting evidence of the American surveillance state of the 21st century. Concerned with the politics of perception, Paglen investigates the development of machines that see and the historical relationship between photography and military technology.

Arlene Shechet was born in 1951 in New York, New York. She is curious about the obscured origins of industrial objects, folding clues about production processes into her handcrafted ceramic sculptures. With their hollow interiors often hidden from view, Shechet's sturdy clay vessels disguise their true nature through dazzling surface effects and the illusion of solidity.

DISCUSS
Before Viewing

- Who keeps secrets, and why do they keep them? Consider whether there are benefits and drawbacks to keeping secrets. What forms can secrets take?
- How do we detect or understand things that are invisible or hidden? Who helps us see and understand such things?
- Give examples of artists whose process is evident in their work. Choose works that illustrate this. Describe the qualities that define these works.

After Viewing

- What kinds of secrets do the artists in this episode use, or reveal, through their work?
- How does each artist engage the viewer in the act of seeing differently? What kinds of things do we see with the assistance of these artists?
- Discuss the different ways in which each artist shares his or her process. Which artists emphasize process? How do they do so?
For me the most important moment for an art piece is when people are not sure if it’s art or not. And for me, this is the most productive moment.

DISCUSS

Before Viewing
■ Describe the characteristics that define something as art. Are there particular characteristics that apply to all forms of art?
■ What types of roles do artists have in society today?
■ Research or describe a work of art that makes a specific social comment. What message or theme does this work communicate? How does it do so?

While Viewing
■ How would you describe Bruguera’s work to someone who has never seen it? How does Bruguera’s approach to art-making differ from that of other artists whose work you have seen?
■ Describe some of the ideas Bruguera’s work conveys. How does she communicate them?

After Viewing
■ Bruguera says, “For me, the most important moment for an art piece is when people are not sure if it’s art or not. And for me, this is the most productive moment.” Why might Bruguera consider this the most productive moment? What response does this moment produce for the viewer and perhaps even the artist?
■ Compare Bruguera’s Tatlin’s Whisper #6 to Chalk (Lima) by Allora & Calzadilla (Season 4). In what way does each work give participants a voice? Describe the differences between the two works?
■ Bruguera says, “As a political artist I always want my art to have real consequences.” What are the consequences of works like Displacement and Arte Útil?

CREATE
■ In a written comparison, juxtapose one of Bruguera’s performances to a work of literature. In what ways are the works similar?
■ With one or more partners, create an artwork that engages public participation and teaches something to the participants. What did they learn? How might the work initiate a series of related work?
El susurro de Tatlin #6 (Versión La Habana) / Tatlin’s Whisper #6 (Havana version), 2009. Decontextualization of an action: stage, podium, microphones, 1 loudspeaker inside and 1 loudspeaker outside of the building, 2 persons dressed in military outfits, white dove, 1 minute free of censorship per speaker, 200 disposable cameras with flash, dimensions variable. Performance view: Tenth Havana Biennial, Central Patio of the Wifredo Lam Contemporary Art Center, Havana. Video documentation of performance: HD video, 40 minutes 30 seconds. Edition of 5 (+ 1 AP). Courtesy Studio Bruguera. © Tania Bruguera
The origin of autoconstrucción as a concept is related to people making their houses as they can. It’s not a method or technique or style. It’s more about social . . . and political circumstance.

DISCUSS

Before Viewing
- How do artists plan works of art? What kinds of things influence their planning?
- How do your family life and your own biography affect your work and your interests?
- What kinds of images and memories come to mind when you think of the phrase, ‘starting something from nothing’? How do artists, writers, scientists, and even chefs use this approach in their work?

While Viewing
- Jot down the ways Cruzvillegas prepares to make his work. Are there specific things he thinks about, regardless of the particular work?
- What roles do Cruzvillegas’s family and his experiences growing up in Colonia Ajusco play in the work he makes?
- What kinds of things does Cruzvillegas associate with autoconstrucción? Describe the elements that are crucial to autoconstrucción.

After Viewing
- Cruzvillegas says that the necessity of understanding is important in his work. What is he trying to understand?
- Define autoconstrucción. Why is this concept important to Cruzvillegas? Summarize the ways in which the transformation of his home relates to autoconstrucción.
- In this segment Cruzvillegas states, “Things . . . speak. I try to find a balance among them. In a way I’m making a self-portrait.” Describe the relationship of Cruzvillegas’s work to portraiture?

CREATE
- Create a sculpture from materials you collect, assembling the work as you gather the pieces. What do the chosen objects say about your own history or identity? What story do they tell together as a sculpture?
- Interview members of your family or community and ask them to recount the story of a specific past event or project. How do their recollections differ when compared? Invent a way to represent the findings of the interviews through a drawing, installation, sculpture, or video.

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

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

Teaching Connections

Media and Materials
- assemblage, installation, sculpture

Key Words and Ideas
- animism, architecture, contradiction, identity, improvisation, instability, landscape, transformation

Related Artists
- El Anatsui, Mark Bradford, Mark Dion, John Feodorov, Mike Kelley, Gabriel Orozco, Pepón Osorio, Do-Ho Suh
As I’m moving closer and closer to answering questions . . .
I’m moving further away from the answers.

DISCUSS

Before Viewing
■ Why keep a sketchbook? What purposes do sketchbooks serve?
■ How do the materials used to make sculpture influence the meaning of the work? For example, what do we associate with materials such as wood and cotton?
■ In what ways do artists work with restrictions and rules? How might restrictions or rules help you to form ideas?

While Viewing
■ Take notes or make sketches about how Drew’s sketchbooks might look today in comparison to those in the video segment. How did his early sketches influence his later work?
■ What does Drew do to transform the materials for his sculptures? How do his working methods and choice of materials affect the way viewers interpret his work?
■ How does Drew work with self-imposed restrictions? How have they influenced his process and artwork?

After Viewing
■ Compare Drew’s Number 8 and Number 80. How has Drew transformed the materials used in these sculptures, and how do the materials convey ideas, histories, or meanings? Compare Drew’s approach and process to those of Mark Bradford (Season 4) and El Anatsui (Season 6).
■ Discuss the ways in which restraints, limitations, or failure can affect or change an artist’s work or processes. Brainstorm personal or art-historical examples.
■ What does Drew mean when he says that his “ability to draw and paint well got in the way of realizing something larger. It’s hard to get past something so beautifully done.”

CREATE
■ Write two or three rules or restrictions for making an artwork, and share them with a classmate. Trade ideas for using restrictions, and co-curate a small exhibit of work based on creating rules vs. breaking them.
■ Choose an approach to making art that is the opposite of what you are used to, and use that approach to create a piece that challenges you to in unaccustomed ways. Document your thoughts and responses during the process.
■ Choose two materials (other than those featured in this segment) that have symbolic associations. Create a diagram or plan for using one or both materials to convey an idea or story. Share your process by writing a description that could accompany the work.

Leonardo Drew

Born
1961, Tallahassee, Florida

Education
Parsons School of Design
BFA, Cooper Union

Lives and Works
Brooklyn, New York

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

Teaching Connections
Media and Materials
installation, sculpture

Key Words and Ideas
form, process, history, memory, site-specific, transformation

Related Artists
El Anatsui, Mark Bradford, Arturo Herrera, Allan McCollum, Judy Pfaff, Richard Serra, Jessica Stockholder, Sarah Sze, Ursula von Rydingsvard

Leonardo	Drew
art21.org/artists/leonardo-drew
Two installation views of *Everything That Rises Must Converge*, 2013. Four-channel digital film, color, sound, 56 minutes. Photo: Marc Domage. Courtesy the artist; gb agency, Paris; Arratia Beer, Berlin; and Dvir Gallery, Tel Aviv. © Omer Fast
I'm not a journalist. My work does not exist in the court of law. It exists in the space of art, and the space of art allows for ambiguities and for contradictions.

**DISCUSS**

**Before Viewing**
- Fast works with controversial subject matter, such as the use of drones for surveillance and warfare. Describe other subjects that you consider controversial. Which ones would be difficult for you to represent visually? Why?
- What is a portrait? Consider different approaches to portraiture that artists have taken over time.
- Describe a time when you retold a true story and added fictional elements. Why did you add them?
- Define identity. Is identity formed over time, constructed, or shaped?

**While Viewing**
- How do the interviews from *5000 Feet Is the Best* affect you? Why do you think Fast wants to tell this story? Describe your thoughts as you watch. How do the fictional elements affect Fast’s videos?
- How does Fast use portraiture? What do you learn from the video portraits of the drone pilot and adult-video performers?
- Fast says, “Identity is . . . a performance, a kind of construction.” What does he mean? How does his work reflect this idea?

**After Viewing**
- Fast says, “When I find my subjects the process involves a lot of doubt about the ethical dimension of what I’m doing vis-à-vis someone else’s story, someone else’s life.” What kinds of ethical challenges do you recognize in Fast’s work? Why is it important for him to work with these challenges?
- Fast says that notions of reality and fiction are not interesting for him in the space of art. What kinds of ideas interest you in the space of art? How does Fast include fictional elements in his work? Why did he choose to use fiction in the video portraits of the drone pilot and adult-video performers?
- Fast says that identity is a performance. Do you agree or disagree? Why?

**CREATE**
- Using one of Fast’s works as inspiration, create an artwork or written narrative that blends truth and fiction to tell a new story.
- Describe examples of contradiction. Write a song, a poem, or choreograph a dance that uses a particular contradiction as the work’s subject matter.
I'm talking to the world while painting on it, or with it, or in it.

**DISCUSS**

**Before Viewing**

- Describe the experience of seeing a work of public art, and include information about its size, context, materials used, and meaning.
- How might a team work on a single painting together? What roles could team-members play?

**While Viewing**

- How does Grosse challenge our assumptions about painting? Describe her painting process.
- Jot down some of the steps necessary to make *Just Two of Us*, and characterize Grosse’s role in the process of creating it.
- What did Grosse’s team do during this video segment? How do her collaborators help her realize her vision for each work?

**After Viewing**

- What are the benefits and challenges of ‘painting in space’? Grosse says, “Am I a painter? Am I a sculptor? I don’t know. I’m talking to the world while painting on it, or with it, or in it.” How would you characterize the work she creates with her team? Would you describe her as a painter, a sculptor, or something else? Why?
- Look at several of Grosse’s works, and discuss how she answers her own question, “How can painting appear in space, and what do I need to show in the painting?”
- Compare Grosse’s work and processes with those of Elizabeth Murray (Season 5).

**CREATE**

- Grosse says that painting something can sometimes transform it. Paint a three-dimensional object in a way that makes the viewer reconsider its form and/or use. How did that action transform the object and your approach to painting?
- Grosse says, “I’m really fascinated by that condition of . . . being in something and at the same time looking at it. . . . That’s a condition we have all the time.” List other contexts in which this idea applies. How might this condition be expressed or examined through a written narrative, historical source, or scientific problem?
- Use color to transform a space in your home, school, or community. Consider other ways to use color in addition to painting, such as incorporating lighting or “wrapping” objects.
I want my work [to have] a density, a non-hierarchy, a reason to be, a necessity, an urgency, something I love. That's why it's energy, and that's why I use this term, “Energy yes, quality no.”

DISCUSS

Before Viewing
■ What is a monument? What is its typical function? List some materials used in creating public monuments, and explain why they are used.
■ Describe the similarities and differences between a monument and a work of public art.
■ Who was Antonio Gramsci, and why might his writings and ideas interest artists working today?

While Viewing
■ Describe the materials and tools used by Hirschhorn and the Forest Houses residents to create Gramsci Monument. Why did Hirschhorn use those materials? What are their benefits and challenges?
■ How do the residents of Forest Houses respond to Hirschhorn’s project? What do their statements about the project say about coexisting with the work, as well as the effects of making and sharing in this work?
■ Why is Antonio Gramsci important to Thomas Hirschhorn?

After Viewing
■ Compare or relate Gramsci Monument to other more traditional monuments. Describe the similarities and/or differences between them.
■ What did Hirschhorn and the Forest Houses residents gain from the project? Why create an impermanent monument like this one? How does it relate to Hirschhorn’s goal of creating memory?
■ Compare Hirschhorn’s interest in Antonio Gramsci with that of Alfredo Jaar (Season 4).
■ Hirschhorn says, “Energy, yes. Quality, no.” What does this mean?

CREATE
■ Develop a plan for a monument that would best reflect the ideas and interests of your favorite writer. What materials would you use? What effect would you like this monument to have on viewers?
■ Collaborate with classmates to create a site-specific artwork inspired by an important question. Then, engage the school or local community in a dialogue.
Elliott Hundley

Born
1975, Greensboro, North Carolina

Education
BFA, Rhode Island School of Design
MFA, UCLA

Lives and Works
Los Angeles, California

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

Teaching Connections

Media and Materials
assemblage, collage, embroidery, mixed media, photography, sculpture

Key Words and Ideas
appropriation, craft, ephemera, found object, palimpsest, tableau

Related Artists
Eleanor Antin, John Baldessari, Mark Bradford, Trenton Doyle Hancock, Arturo Herrera, Oliver Herring, Lari Pittman, Jessica Stockholder

Relinquishing some control allows me some distance. I start to feel like the artwork is responding to me—giving me something back or becoming something I never expected. I really enjoy that moment of not recognizing my own hand.

DISCUSS

Before Viewing
■ In this video segment, Hundley says, “Acquiring objects is a way of learning about objects.” What kinds of things do people collect? Why?
■ How does collage differ from other approaches to art-making?
■ Recall a work of art or literature that influenced you. Explain how that experience informed something you participated in or produced.
■ Outline the major steps one takes to create an artwork, and develop a plan that differs significantly from the one you outlined. How do the two approaches compare?

While Viewing
■ How does Hundley’s practice of collecting things influence his collage making?
■ Hundley mentions various forms of collage—from arranging things on a refrigerator to keeping a scrapbook. How do they differ. Which ones have you used?
■ How have art history and contemporary visual culture influenced Hundley? List the art-historical references that you noticed in this video segment.
■ What kinds of skills and expertise do Hundley’s assistants contribute to his work?

After Viewing
■ Compare and contrast Hundley’s work and process with El Anatsui’s (Season 6). Describe the similarities and differences.
■ Compare Hundley’s The Hesitant Hour with several examples of Japanese woodblock prints. Describe their influence on Hundley’s work.
■ Summarize the steps Hundley and his assistants take to complete the works shown in this video segment. How does your summary compare with the one you outlined earlier?

CREATE
■ Using a favorite work of art or literature as a starting point, create a collage that refers to it in some way. Share the collage with classmates and, if possible, create a video introduction that explains how you incorporated influences from the original work.
■ Hundley’s assistant says that Hundley is like a choreographer. Design a plan for an art work, dance, or performance that a small group of people will produce from start to finish.
The sound of its own ringing, 2014. Wood, foam, paper, gesso on linen, pins, string, 96 x 84 x 5 inches. Courtesy the artist, Andrea Rosen Gallery, and Regen Projects. © Elliott Hundley
For me, photography is a pretext to know the world, to know life, to know yourself, and to capture everything you bring inside.

DISCUSS

Before Viewing

■ Describe several professions and occupations that involve some form of investigation.

■ List three things you know and fully understand. How did you come to know and understand them?

■ How would you describe faith? What role(s) does faith play in your own life?

While Viewing

■ In this video segment, Iturbide and her family emphasize the importance of investigation. What kinds of investigations do they describe? How does Iturbide learn about the people and places she photographs? What does she learn?

■ Iturbide says that the camera, or photography, is just a pretext for knowing the world. What does she come to understand or know, and what is the camera’s role in that process? What is a pretext?

■ What are the connections between Iturbide’s Catholic background and her work? Which works illustrate those connections? Why?

After Viewing

■ How did Iturbide’s work with communities of people lead her to focus on landscape? Why does she now concentrate on landscape? How does Iturbide use or explore the idea of self-reinvention, as described by her son?

■ Reflect on Iturbide’s words and actions in this video segment. How might you further investigate the three things you know and understand that you listed in the Before Viewing discussion?

■ Describe a work by Iturbide, or a work you have created yourself, that connects to your concept of faith. What are the connections between the artwork and faith?

CREATE

■ Using Iturbide’s photos of Juchitán, the Seris, and Cholos as inspiration, create a series of photographs or interviews investigating a particular community or group of people.

■ Iturbide reflects on the fact that she likes to photograph intense things. What themes and subjects do you consider intense? Choose one, and use it as the starting point for creating a series of poems, photographs, or other works of art. Share your work as a series.

Teaching Connections

Media and Materials

Photography

Key Words and Ideas

Community, documentary, faith, investigation, landscape, portraiture, series

Related Artists

Robert Adams, Alfredo Jaar, Sally Mann, Catherine Opie, Collier Schorr, Carrie Mae Weems
I don’t like to talk about the symbolism; it puts too much meaning into it. I like it to be what it is in a very concrete way.

**DISCUSS**

**Before Viewing**
- How does our experience of **performance art** differ from our experience of other forms of art? How can performance art tell stories differently than other forms of art such as painting, sculpture, or graphic design?
- Brainstorm a list of artists who use themselves as models or performers. How do they transform themselves through their work?

- Compare how Maya Lin (Season 1), Kimsooja (Season 5), and Catherine Opie (Season 6) relate to space and use it as an element in their work.

**While Viewing**
- Choose a performance from this video segment, and jot down how Jonas uses transformation and storytelling in the work. What role(s) does she play in the work?
- Jonas says, “All of my work, from the beginning, involved dealing with a space.” Illustrate how she works with space in performances of different works.

**After Viewing**
- Choose a performance from this video segment, and discuss how Jonas may have prepared for and executed the work. What kinds of things did she and her collaborators have to consider during the process?

- Compare Jonas’s work and processes to those of William Kentridge (Season 5). How does each artist use drawing and performance?

- Reflect on your comparison of Lin, Kimsooja, and Opie in the **Before Viewing** discussion. How does each artist, including Jonas, offer the viewer opportunities to engage with space? What kinds of cross-disciplinary ideas or questions does each artist ask the viewer to consider?

**CREATE**
- Choreograph a dance or perform a series of movements that communicate a story written by you or another author.

- In your school, create an **installation** that uses the chosen space in a way that differs from any you have ever seen before. If possible, use video to document your **process**, or incorporate video into the work itself.

- Transform an excerpt from a literary text, historical event, or scientific principle in ways that create an alternate experience of the text, event, or principle.
I think the goal of science is to define everything, to make everything clear. And I think art is the opposite, and our life is also the opposite.

DISCUSS

Before Viewing

■ What does an artist do? What materials do artists use?
■ Describe what inspires you to make artworks. What is your primary starting point? Which of your senses stimulates you to make art? Describe other starting points that inspire you.
■ Listen to part or all of the sound track of the video segment about Laib, without watching it. Describe the kinds of work you think Laib creates.

While Viewing

■ What inspires Laib? Why?
■ How does Laib go about creating his work? Describe the materials he uses, and the kinds of associations his materials evoke.

After Viewing

■ Laib says, “Art is about not knowing where you’re going.” How does he illustrate this? How does “not knowing where you’re going” benefit an artist?
■ Describe the connection(s) between Laib’s work and his experiences growing up? Describe one or more connections between the types of art or performance that interest you and your personal history.
■ Before viewing the video segment, you listened to the artist describe his influences and process. What kinds of work did you imagine or expect him to make? How did your expectation compare with the work he actually creates?

CREATE

■ Collect examples of a single natural material that you can use and reuse for making artworks. Use it to create a work of art, and then re-form the material into something new in order to make a second work. How do these works compare? What does each work communicate?
■ Recall a time in your childhood that inspires a fond memory. In what ways has the memory influenced your work and/or actions? Design an artwork or write a poem that uses that memory and investigates its effects over time.


Born
1950, Metzingen, Germany

Education
MD, University of Tübingen

Lives and Works
Hochdorf, Germany, and Tamil Nadu, India

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

Teaching Connections

Media and Materials
installation, organic materials, sculpture

Key Words and Ideas
abstraction, archetype, sensory, memory, process, site-specific art, transcendence

Related Artists
Ai Wei Wei, Janine Antoni, Cai Guo-Qiang, Vija Celmins, Ann Hamilton, Oliver Herring, Glenn Ligon, Hiroshi Sugimoto, James Turrell
Born
1974, Camp Springs, Maryland

Education
BA, University of California at Berkeley
MFA, School of the Art Institute of Chicago
PhD, University of California at Berkeley

Lives and Works
New York, New York

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

Teaching Connections
Media and Materials
installation, photography, sculpture, video

Key Words and Ideas
aesthetics, documentary, geography, landscape, perception, process

Related Artists
Florian Maier-Aichen, Ai Weiwei, Rackstraw Downes, Jenny Holzer, Alfredo Jaar, An-My Lê, Catherine Opie, Nancy Spero, Hiroshi Sugimoto, Krzysztof Wodiczko

DISCUSS
Before Viewing
- Describe some functional objects that you consider aesthetically pleasing. What are the qualities that make these objects so appealing?
- With a partner, illustrate the many different ways we define space. For example, you can make a chart, draw symbols or make a list.
- How do artists, scientists, and writers go about picturing the kinds of things we can’t see? Give examples for each.

While Viewing
- List the kinds of places and objects that attract Paglen. Why is he interested in them? How have his experiences growing up contributed to his interests?
- How is the element of space pictured in this segment? What kinds of spaces does Paglen engage with? How does Paglen’s interest in geography inform his work?
- How does Paglen use diverse approaches to art-making to make the invisible visible?

After Viewing
- Analyze the ways aesthetics, power, and technology come together in Paglen’s work. What does Paglen say about each?
- What do you think Paglen means when he says his work is about the production of space? How does this idea compare with those of other artists who work with the element of space?
- What is Paglen’s view of his role as an artist? What do we learn by looking into his works?

CREATE
- Diagram a secret, and how it becomes one.
- Photograph or draw a series of places you see in your daily travels but do not know much about. Investigate these places, and write a description of each one to accompany your photo or drawing. Work with others to install an exhibit of your work that allows viewers to see these places more clearly.
Singleton/SBWASS-R1 and Three Unidentified Spacecraft (Space Based Wide Area Surveillance System; USA 32), 2012. C-print, 60 x 48 inches. Courtesy the artist, Metro Pictures, Altman Siegel, and Galerie Thomas Zander. © Trevor Paglen
Clay is a great three-dimensional drawing material. It leaves a record in the same way that a drawing leaves a very direct record of the artist’s hand.

DISCUSS

Before Viewing

■ What are the different ways in which artists, writers, and scientists describe or picture movement?

■ Illustrate how drawing relates to sculpture and how each affects the other. How can these approaches to art-making be combined?

■ Examine the similarities and differences between handmade and mass-produced objects. What qualities do such objects have? How do we often distinguish between the two?

While Viewing

■ In the video segment, Shechet says that sculpture creates movement. What kinds of movements do Shechet’s sculptures inspire? How do her sculptures change as you move around them?

■ Shechet likens her studio to a farm or factory. Note the ways Shechet works with her assistants, and how this compares with labor on a farm or in a factory.

■ Identify moments in this video segment when the handmade and mass-produced are combined. What are the effects of these combinations? How do they affect Shechet’s sculptures?

After Viewing

■ Compare Shechet’s work and processes to those of Lynda Benglis (Season 6). How does each artist use drawing and the theme of movement? Why does Shechet think that clay is a great three-dimensional drawing material?

■ What do you think Shechet means when she says, “What some person might think of as mechanized and frightening, I think of as mechanized and fascinating.” What fascinates her, and how does it influence her work?

CREATE

■ Choose a mass-produced object whose design or form interests you. Use it as the starting point for a sculpture or installation that combines handmade and mass-produced elements.

■ Create an artwork, dance, or story, juxtaposing two or more kinds of movement in it. Share your work, and ask a partner to describe how the movements come together in it.

About the Artist

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

Teaching Connections

Media and Materials

ceramic, installation, sculpture

Key Words and Ideas

abstraction, form, movement, perspective

Related Artists

David Altmejd, Lynda Benglis, Mark Dion, Gabriel Orozco, Allan McCollum, Josiah McElheny, Do-Ho Suh, Ursula von Rydingsvard

Born

1951, New York, New York

Education

BA, New York University
MFA, Rhode Island School of Design

Lives and Works

New York, New York and Woodstock, New York


Sounds Like, 2013. Glazed ceramic on glazed kiln bricks, 167 x 17½ x 17 inches. Photo: Alan Wiener. Courtesy the artist and Sikkema Jenkins & Co. © Arlene Shechet

This glossary includes both art and non-art terms. Many of these words have been defined in the context of art but also have nuanced meanings and additional significance. Additional vocabulary can be found on the website 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 in which the artist has reduced natural appearances to simplified or nonrepresentational forms.

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

**aesthetic**
Beautiful or pleasing in appearance. Aesthetics is the philosophy or academic study of beauty and taste in art. The term was first used by philosophers in the 18th century.

**appropriation**
The act of borrowing imagery or forms to create something new.

**assemblage**
a work of art made by grouping found or unrelated objects.

**collaboration**
a 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 creating an artwork by arranging and attaching to a backing various objects and materials, such as photographs, pieces of paper, or fabric, among others.

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

**conceptual art**
a movement that emerged in the 1960s, which proposed that an artist’s idea or concept of an artwork should take precedence over the aesthetic or material aspects of traditional works of art. Conceptual art can take many forms (such as photographs, texts, videos), and sometimes there is no art object at all. Emphasizing ideas and the way things are made more than how they look, conceptual art often raises questions about what a work of art can be.

**convention**
An established technique, practice, or device used in literature, the visual arts, or other disciplines.

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

**culture**
A system of beliefs, values, and practices that shape one’s life; the customary beliefs shared by people in a time and place.

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

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

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

**gesture**
a movement of a part of the body to express an idea or meaning.

**genre**
a category of artistic composition, as in music or literature, characterized by a particular form, style, or subject matter.

**icon**
a symbol or image that represents an idea or object and has a particular meaning.

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

**improvise**
The act of creating and/or performing spontaneously or without preparation; to make or fabricate something out of what is conveniently at hand.

**installation**
a work of art created for a specific architectural situation; installations often engage multiple senses such as sight, smell, and hearing.

**juxtaposition**
The placement of two or more objects, ideas, or images close together or side by side, especially for comparison and contrast. This combination of elements may reveal new meaning and lead to the creation of a new object, idea, or image.

**metaphor**
a relationship between disparate visual or verbal sources where one kind of object, idea, or image is used in place of another to suggest a likeness or analogy between them.

**monument**
a lasting reminder or of someone or something notable or great—most often a statue, building, or other structure erected to commemorate a person or event.

**narrative**
a written or artistic representation of a story, commentary, or series of events.

**palimpsest**
a surface comprised of successive layers and erasures over time, so that traces of information, material, and/or medium on the older surface remain visible despite the addition of new layers. The word comes from the Greek *palimpsestos*, the scraping away of marks or writing from a parchment so that it can be written on again.

**performance art**
a work form, which may be public, private, or documented, that features an activity performed and/or directed by an artist.

**popular culture**
Literature, music, dance, theater, sports, and other aspects of social life, usually disseminated through mass media and distinguished by their widespread popularity across ethnic, social, and regional groups.

**portraiture**
The art of creating a graphic and detailed description, especially of a person.

**process**
The activities, procedures, and investigations engaged in by an artist in the course of making an artwork.

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

**site-specific art**
Artwork created especially for a particular place or location. Site-specific art can be permanent or impermanent.

**social history**
An area of study, considered by some to be a social science, that approaches history from the point of view of developing social trends. Social history is often described as history from below because it deals with the masses and how they, as opposed to their leaders, shape history.

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

**tableau**
A depiction of a scene from a story or from history, usually presented on stage by a group of costumed participants.

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

**vignette**
A brief, evocative description or episode. A short descriptive literary sketch; an incident or scene in a play or movie.
**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](mailto:education@art21.org)

**Screenings**

**ART21 Access ‘14** Host a preview event for ART21’s seventh 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 2014 PBS broadcast.

**Independent Screenings** ART21 provides screening toolkits for every thematic episode presented in its seven broadcast seasons. Toolkits support individual and institutional screening and discussion forums.

For more information about hosting a screening contact [access@art21.org](mailto:access@art21.org)
season 1 to 7    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
Mathew 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-Mi Lê
Nancy Spero

Paradox
Jennifer Allora & Guillermo Calzadilla
Mark Bradford
Robert Ryman
Catherine Sullivan

Ecology
Robert Adams
Mark Dion
Ifjó Mangjano-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

2012 season 6
Balance
Rackstraw Downes
Robert Mangold
Sarah Sze

Boundaries
David Altmejd
assume vivid astro focus
Lynda Benglis
Tabaimo

Change
Ai Weiwei
El Anatsui
Catherine Opie

History
Marina Abramović
Glenn Ligon
Mary Reid Kelley

2014 season 7
Investigation
Leonardo Drew
Thomas Hirschhorn
Graciela Iturbide

Fiction
Omer Fast
Katharina Grosse
Joan Jonas

Legacy
Tania Bruguera
Abraham Cruzvillegas
Wolfgang Laib

Secrets
Elliott Hundley
Trevor Paglen
Arlene Shechet