

# art:21

ART IN THE TWENTY-FIRST CENTURY

EDUCATOR'S GUIDE TO THE 2001 SEASON

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# an introduction to the 2001 season

Art:21 — Art in the Twenty-First Century — is the first public broadcasting series to focus exclusively on contemporary visual art, and to approach contemporary artists through conversations about their lives, work and sources of inspiration. Each one-hour program, like an art exhibit, is structured around a theme — a broad category to help students analyze, compare and contrast the diverse artists presented. The four themes are **Place**, **Spirituality**, **Identity** and **Consumption**.

Each program opens with an introduction by a celebrity host, among them Steve Martin and John McEnroe. Martin and McEnroe, while being well known in their own fields, are also passionate and knowledgeable about contemporary art. To make the introduction itself unique to television, each opening segment was created as a work of art. The opening of Place, for example, was created by visual and performing artist Laurie Anderson. Identity opens with an original scene created collaboratively by William Wegman and Steve Martin. Within each program, collages of written and spoken words appear between segments as thought-provoking stimuli about the themes and art featured.

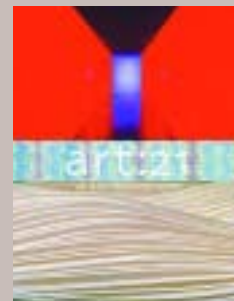
## related resources

Students and teachers also will find additional background information in two other resources created specifically for Art:21: a Web site and a companion book.

The Web site can be found at [www.pbs.org](http://www.pbs.org) beginning August 2001. Look for the series under Programs on the PBS home page. In addition to considerable background on the series and artists, the site contains activities and information on local resources in many areas.

Note also that throughout this guide selected vocabulary words are highlighted in **bold print**. This signifies that their definitions can be found on page 32. A more comprehensive glossary is on the Art:21 Web site.

The book, *Art:21 — Art in the Twenty-First Century* (isbn 0-8109-1397-6; ean 978081091397) is published by the prestigious art book publisher Harry N. Abrams, Inc. The 8½ x 11½ inch volume has over 350 illustrations, 320 of them in full color, and is 216 pages in length.



### Why use such a series in the classroom?

- The series is a window through which to view numerous contemporary themes. It can have a significant educational impact by creating points of communication and conversation about issues that are important to students.
- Art reflects what is going on in society and enables people to have some influence over their environment. It is a process both of communication and discovery.
- The series shows artists as real people and presents a range of notions of what it means to be an artist. The artists featured, who range in age from their early 30s to early 90s, are males and females; European American, Latino, African American, Native American, Chinese American and so forth; they live on ranches and in cities; they create art using paint, film, light, wood, fabric, computers and as many other media as you can imagine. Collectively, the artists look a lot like the diverse populations of our schools.
- The series shows how artists use many contemporary technologies with which students are increasingly familiar.
- **Contemporary art** can be a springboard to the study of history as reflected in the art of any era. As well, it addresses numerous social studies themes and promotes strong involvement in the language arts.
- You do not need to be an expert on art to use the series as a teaching resource. Art:21 is an introduction to contemporary art as well as a vehicle for critical thinking and creative exploration. Join in exploring new ideas alongside your students.



# using the series in the classroom

This guide is organized to give teachers, museum educators and librarians the greatest flexibility in using Art:21 in secondary schools, teacher training workshops and community-based adult education programs. Various lessons may also be adaptable for use with younger students.

You can use Art:21 in a variety of ways:

- to introduce **contemporary art** — use the entire series
- to explore a particular theme — use individual programs
- to learn about individual artists — use individual segments within programs

This section of the guide contains teaching approaches that relate to the series as a whole. Later in the guide are sections on how to use individual programs and within them, ideas for exploring the work of individual artists.

Each program and artist guide begins with a suggestion for how to start a lesson (**Before Viewing**). These experiences reflect media educators' recommendations that teachers prepare students for watching television programs in the classroom. Following are a variety of methods for extending the activity (**After Viewing**): discussion prompts (**To Think About and Discuss**), suggestions for hands-on activities (**To Do**) and World Wide Web addresses where you can find images of artists' work (**Images on the Web**). These suggestions will support various disciplines including the arts, English, language arts, social studies and humanities. Many of these lessons can be adapted easily for adult groups.



Richard Serra  
Production  
still, 2000

## access to art

In each program, viewers will see a variety of works of art — or parts of works of art, because contemporary artworks do not always fit neatly into a television screen. A Richard Serra sculpture, for example, fills the lobby of a skyscraper; a Pepón Osorio **installation** takes up several rooms of an art gallery and includes hundreds of individual objects; James Turrell's work extends over several acres; and a Matthew Barney film is realized through thousands of frames of film.

Seeing and experiencing art should be an important objective of the work you do with students. Art:21 suggests seeking out art in your own community. Consult with your art resource teacher or art educators at your nearest university or museum for help in locating art galleries and artists' studios that are near enough to visit. Similarly, find out whether your school or local library has museum-created CD-ROMs or DVDs.

Increasingly, images of significant works of art can be viewed on the Internet. This guide contains URLs (World Wide Web addresses) for images of work by each featured artist. Sometimes these are the same works discussed in the segment; other times not. Often, when a work of art is presented on a Web site, clicking on the art brings up an enlarged image of it. Sites may also contain background information about the artist or teaching activities. In a few cases, the URL will lead to a general site and students can use the site's search engine to locate information about the specific artist.

**Only the specific Web pages listed have been reviewed for their appropriateness for students.**

The URLs are accurate as of press time, and must be entered exactly as presented. Because the Internet is an ever-changing resource, new exhibitions and new Web sites will emerge, very likely replacing some of those we have recommended. The last page of this guide contains a list of some general and museum-related Web sites that specialize in art and artists. These sites are good places to start when you are looking for opportunities for students to study specific artists and their work.

# WWW.

# curriculum connections

**Art:21 can be used to help your students achieve the national standards that follow.**

## ART

Adapted from *The National Visual Arts Standards* (National Art Education Association, 1994).

### **Understand and apply media, techniques and processes.**

- Conceive and create works of visual art that demonstrate an understanding of how the communication of ideas relates to the media, techniques and processes used.

### **Use knowledge of structure and functions.**

- Demonstrate the ability to form and defend judgments about the characteristics and structures to accomplish commercial, personal, communal or other purposes of art.
- Evaluate and defend the validity of sources for content and the manner in which subject matter, symbols and images are used.

### **Choose and evaluate a range of subject matter, symbols and ideas.**

- Reflect on how artworks differ visually, spatially, temporally and functionally, and describe how these relate to history and culture.
- Describe the origins of specific images and ideas and explain why they are of value.

### **Reflect on and assess the characteristics and merits of their own work and the work of others.**

- Identify intentions of those creating artworks, explore the implications of various purposes and justify their analyses of purposes in particular works.
- Describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts.
- Reflect analytically on various interpretations as a means for understanding and evaluating works of visual art.

### **Make connections between visual arts and other disciplines.**

- Compare the materials, technologies, media and processes of the visual arts with those of other arts disciplines as they are used in creation and types of analyses.
- Compare characteristics of visual arts within a particular historical period or style with ideas, issues or themes in the humanities and sciences.

## SOCIAL STUDIES

Adapted from *Expectations of Excellence: Curriculum Standards for Social Studies* (National Council for the Social Studies, 1994).

### **Culture**

- Apply an understanding of culture as an integrated whole that explains the functions and interactions of language, literature, the arts, traditions, beliefs and values, and behavior patterns.
- Compare and analyze societal patterns for preserving and transmitting culture while adapting to environmental or social change.

### **Individual Development and Identity**

- Describe the ways family, religion, gender, ethnicity, nationality, socioeconomic status and other group and cultural influences contribute to the development of a sense of self.
- Examine the interactions of ethnic, national or cultural influences in specific situations or events.
- Analyze the role of perceptions, attitudes, values and beliefs in the development of personal identity.
- Work independently and cooperatively within groups and institutions to accomplish goals.
- Identify and analyze examples of tensions between expressions of individuality and efforts used to promote social conformity by groups and institutions.

## U.S. HISTORY

Adapted from *Exploring the American Experience: National Standards for United States History, Grade 5–12 Expanded Edition* (University of California National Center for History in the Schools).

### **Demonstrate an understanding of contemporary American culture.**

- Analyze how social change has affected artistic expression.
- Explain the influence of media on contemporary American culture.
- Examine the effects of ethnic diversity on popular culture.

## ENGLISH LANGUAGE ARTS

Adapted from *Standards for the English Language Arts* (International Reading Association and the National Council of Teachers of English, 1996).

- Read a wide range of print and nonprint texts to build an understanding of texts, of themselves and of the cultures of the United States and the world.
- Adjust their use of spoken, written and visual language to communicate effectively with a variety of audiences and for different purposes.
- Employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
- Conduct research on issues and interests by generating ideas and questions, and by posing problems.
- Participate as knowledgeable, reflective, creative and critical members of a variety of literary communities.
- Use spoken, written and visual language to accomplish their own purposes.



## teaching approaches

We strongly recommend that teachers preview all videos before showing them in class to determine whether the content is appropriate for viewing in their particular community.

- Select those segments and programs that are most relevant to your curriculum and appropriate for your students. Because the programs are one-hour long, it may suit your schedule better to focus on specific artists than on an entire program. The opening segments are 2 to 3 minutes long; the artist segments are 10 to 12 minutes long.
- To facilitate previewing, Art:21 programs can be taped off the air and used for educational purposes at no cost for one year from the date of first broadcast. Check with the programming department at your local public television station for broadcast dates and times. For longer-term use, videocassettes can be purchased from PBS Video, 1320 Braddock Place, Alexandria, VA 22314-1698, 1-800-PLAY-PBS (1-800-752-9727), [www.shop.pbs.org](http://www.shop.pbs.org). The school version of the series includes a visible time clock in a corner of the screen and contains an index that is annotated with start times to help teachers target and locate specific content.
- Ask students to focus on a particular idea each time you view a program in the classroom. This might be as specific a prompt as focusing on the artist's background, the media used by the artist, typical locations of the finished art and so forth.
- Immediately after viewing you might ask students to spend a few minutes on reflective writing. They might note the emotions evoked by the segment, a specific work of art that made a strong impression on them — and why — or questions they have about the artist or his or her work. These notes can form the basis of a personal journal. The journals might be referenced from time to time to stimulate longer pieces of writing that analyze, compare and contrast the work of different artists. These writings might also take the form of criticism, with students treating each program or program segment as if it were an exhibition at a museum. Writing assignments can also be generated from discussion questions in the individual program guides.
- To begin a discussion, you might ask: What did you learn about the artist and his or her work? What are some of the big ideas? Once these ideas have been expressed, ask students to recall more specific information that supports the larger concepts (e.g., where the artist lives and works, the media in which the artist works, specific works of art seen, comments made by the artist and so forth).
- Compare different artists and students' responses to them. Students might later conduct research about those artists and approaches that particularly interest them.
- Ask: "What is art?" Elicit a series of single words that when taken together form a set of criteria for a work to be considered art. Apply those criteria to artworks seen. A similar discussion can emerge from the question "Where is art?"
- Most of us are used to learning by reading or being told things. Encourage students to increase their powers of observation and to learn by seeing. Challenge students to be as specific and detailed as possible in their descriptions. Many of the works of art seen in the series are quite large and complex, consisting of numerous component parts and various media. Ask students to describe in detail how these works might have been created. The development of such a "recipe" will help students focus on the individual elements and also on the process through which such complex works evolve.
- Help students talk about their image of **contemporary art**. Ask, "If you were going on a field trip to a museum of contemporary art, what would you expect to see?" Explore whether their viewing of Art:21 alters their perceptions in any way. Compare and contrast characteristics of contemporary art with those of other periods of art (e.g., modern art, Renaissance art and so forth).
- Although the producers have placed the work of each artist within a theme for the purpose of creating television programs, each could fit within several themes. It is also possible to discuss each of these artists without reference to any theme. After showing an individual segment, divide the class into small discussion groups to discuss which of the four themes (**place, spirituality, identity, consumption**), if any, they might associate with a particular artist and why. See whether consensus emerges or if interesting rationales for other categorizations develop.
- Some of the subjects raised by the artists' work may affect students so deeply that they find it difficult to discuss their reactions in an open forum. Often, this reticence disappears or abates in the context of a small group, writing assignment or paired discussion.
- Divide students into small teams and have each one create a poster, advertisement, Web site, billboard, video, painting or sculpture to summarize the concepts presented in the program. In fact, whenever possible, after viewing and discussing a program, have students create art. Many activities in the guide suggest a particular art **form** or medium, but these are not meant to be restrictive. Encourage students to use whatever media are available and to create art that is as diverse as their interests.

Why  
contemporary  
art?

# place

## the artists

Laurie Anderson	New York (born 1947, Chicago)
Richard Serra	New York and Nova Scotia (born 1939, San Francisco)
Sally Mann	Virginia (born 1951, Lexington, Virginia)
Margaret Kilgallen	born 1967, Washington, D.C.; died 2001, California
Barry McGee	California (born 1966, San Francisco)
Pepón Osorio	Pennsylvania (born 1955, Santurce, Puerto Rico)

## the theme

The symbiotic relationship between an artist's work and the **place** that inspires it or in which it is seen is at the heart of this program. Richard Serra's massive rolled-steel plates affect the way people experience public spaces. Sally Mann's photographic landscapes emerge from her deep ties to her southern upbringing and stimulate us to revisit critical historical events that took place in that region. The **site-specific**, densely figurative paintings of Barry McGee and Margaret Kilgallen blend realistic murals with urban **graffiti** to comment on society. Pepón Osorio's room-sized installations evoke the survival of communities across borders, whether in a living room in Philadelphia, a barbershop in Hartford or an exhibition in his native Puerto Rico.

## the opening

The program opening was created by Laurie Anderson. One of eight children, Anderson studied the violin and, while growing up, played in the Chicago Youth Symphony. She graduated in 1969 from Barnard College in New York, and studied for a graduate degree in sculpture at Columbia University. In the early 1970s, Anderson was attracted by the experimental work of many young artists then living in New York City. Some of her earliest **performances** took place on the street and in informal art spaces. In one of the most memorable of these, she stood on a block of ice wearing ice skates and played her violin. When the ice melted, the performance ended. Since that time, Anderson has created and performed large-scale electrifying theatrical works that combine a variety of media such as music, video, storytelling, projected imagery and sculpture. Her most recent large-scale work, *Moby Dick*, is a staged interpretation of Herman Melville's 1851 novel.



Laurie Anderson





### Before Viewing

Ask students to think about a place that has influenced them. It might be a place that is particularly memorable, or one where an important event occurred that shaped their identity either positively or negatively. Have them jot down words that describe how the place looks and smells, how it feels, what sounds they associate with it, why the place is important to them, and what about that place they will carry with them forever.

### After Viewing

#### To Think About and Discuss

- How is each of the featured artists influenced by particular places? How is this influence reflected in the artist's work?
- How has the program altered your notion of how art expresses place?
- Do we define a place or does the place define us?
- Compare and contrast the four artists with respect to how they work and how their work relates to their lives. Tell which artist you feel most connected to and why.
- Compare the media used by each artist and discuss how it affects the scale, composition and accessibility of his or her work.
- Mann talks about the value of ambiguity; Osorio talks about contradiction. Compare these concepts and discuss how they are represented in the art of these individuals.

### To Do

- Have students create something (e.g., a model, photograph, floor plan, sketch or journal entry) that is inspired by the place they described in the Before Viewing activity and tell what impact their favorite place will have on someone visiting it. Discuss: Which of the following artists most influenced their creation and why: Serra, Mann, McGee, Kilgallen, Osorio or Anderson?
- Compare how the concept of place is explored in different forms of artistic expression. Select pieces of music that either are meant to reflect a particular place or that evoke specific places for you. Review works of literature that you have studied (e.g., *Huckleberry Finn*, *Lord of the Flies*, Robert Frost's poetry, *The House on Mango Street*, *The Joy Luck Club*, *The Great Gatsby*) and compare the importance and expression of place in literature to its expression in any of the art seen in the program.
- In small groups, select one of the artists profiled and list in order each thing the artist had to do to create a work of art, including any arrangements with other people that were needed to complete or display the work.
- Create a **site-specific** work or a performance (e.g., a sculpture that is intended for a mall parking lot, a monologue that requires an audience to be in a public bathroom, a mural that is commissioned for a particular building). Discuss whether the location determined the work or whether the work determined the location.
- What elements of a place exemplify, symbolize or serve as a **metaphor** for a place (e.g., a childhood toy, a "Don't Walk" sign, a locker)? Use that item as a metaphor in a poem or work of fiction.

# Richard Serra



Born in San Francisco in 1939, Richard Serra worked in steel mills and shipyards to support himself through college. He earned a bachelor's degree in English literature from the University of California (he studied at both the Berkeley and Santa Barbara campuses) and a master's degree in fine arts from Yale. He then spent two years traveling in Europe before settling in New York City, where he continues to live and work. The subject of a 1986 retrospective at the Museum of Modern Art in New York, Serra is known for the subtle forms and delicate balance he brings to heavy steel. Serra's work makes the awesome power of gravity, material stress and physical scale vividly real. For a full viewing experience, his works must be walked in, through and around, physically involving the viewer in the very essence of the work.

## Before Viewing

Select a large open space with which your students are likely to be familiar. It could be an empty lot, the school playing fields, a lobby of a big building, a mall or even a large highway. Pose the following question: If you were going to develop a three-dimensional work of art for this space, what would you need to consider? Brainstorm a list of these considerations.

## After Viewing

### To Think About and Discuss

- What makes Serra's work art?
- How does the specific site where Serra's work will be installed affect what he creates? How does what he creates affect the site where it is installed?
- How would you describe Serra's work to someone who has not seen the program?
- Serra talks about keeping a notebook to "keep track of himself." What do you think he means by this? Jot down ideas in your journal that you might want to develop artistically.
- Serra must consult and/or collaborate with a number of people to realize his ideas (e.g., engineers, steelworkers, crane operators, police). What are some advantages and disadvantages of these **collaborations**? How do you think such collaboration changes the defi-



Richard Serra, *Double Torqued Ellipse*, 1997. Weatherproof steel. Outer ellipse: 13 feet 1 inch x 33 feet 6 inches x 27 feet 1 inch; inner ellipse: 13 feet 1 inch x 25 feet 11 inches x 20 feet 11 inches; plate thickness: 2 inches. Collection Dia Center for the Arts, New York. Photo by Ivory Serra.

nition of what an artist is and does?

- Compare a work by Serra with some other three-dimensional work you have experienced.

### To Do

- Experiment with turning two-dimensional geometric forms into three-dimensional forms. Using a simple piece of paper, create an object that can stand up on its own. Compare this artwork to the models Serra develops. Consider what material you might use if you were to scale your work up to ten or twenty times its current size. What would you need to know to actually create the larger-scaled version?
- Locate three-dimensional art in your community (e.g., a sculpture, mobile, **monument**). Experience it as people experience Serra's work. Walk around it. If possible, walk through it. Listen to the difference in sound when you are on different sides of it. Consider the materials used to create it, and discuss how the materials relate to the site on which it is located. Talk to local people about their reactions to the work. Find newspaper stories about the work from the time it was first installed. Develop a paper that tells both the factual history of the work and people's response to it.
- Research whether your community funds public art, that is, art commissioned for placement in or at buildings that house public functions (e.g., schools, train stations, libraries and the like). If such a fund exists, obtain the guidelines and a list of art the program has funded and visit the works to see how they reflect the community's criteria. (An alternative project is to research local art funded by the Works Progress Administration, established in mid-1935 by Franklin Delano Roosevelt to get people off relief and put them to work.)

### Images on the Web

- *Left Square Into Left Corner* at [www.nga.gov/cgi-bin/pinfo?Object=68383+o+none](http://www.nga.gov/cgi-bin/pinfo?Object=68383+o+none)
- *Five Plates, Two Poles* at [www.walkerart.org/resources/res\\_msg\\_mapframe.html](http://www.walkerart.org/resources/res_msg_mapframe.html) (select Richard Serra on garden map)

# Sally Mann



Born in 1951 in Lexington, Virginia, Sally Mann continues to live and work in her hometown. Mann attended various schools, receiving a bachelor of arts degree summa cum laude from Hollins College in 1974. The following year, she received a master's degree in writing from the same school. Her earlier and best-known photographs of her three children and husband resulted in a series called *Immediate Family*. With her recent series of landscapes of Alabama, Mississippi, Virginia and Georgia, Mann states that she "wanted to go right into the heart of the deep dark South." Using damaged lenses and a camera that requires the artist to use her hand as a shutter, each photograph is marked by the scratches, light leaks and shifts in focus that are a part of the photographic process. Mann has won numerous awards, including Guggenheim and National Endowment for the Arts fellowships. Her photographs are in the permanent collections of many museums, including the Museum of Modern Art, the Whitney Museum of American Art and the Smithsonian American Art Museum.

**Program Note:** This segment contains photographs that Sally Mann took of her children while they were unclothed. Previewing prior to class use is recommended.

## Before Viewing

Ask students to bring in a photograph that shows them as a child (or a photo of a child from a magazine) and to tell what they like about it. What aspects of the **composition** seem meaningful (e.g., the inclusion or exclusion of someone from the picture, the sizes of people in the frame, relevant objects included in the composition)?

## After Viewing

### To Think About and Discuss

- This program shows two types of Mann's work: her landscapes and photographs of her children. Which do you prefer and why?
- In this segment we not only see the Mann children through the photographer's eyes, we hear their views of their experience. What do you learn from these two views of this family? What do you think about the ways in which Mann has used her children in her work? How/why are Mann's photographs of her children different from typical family photo albums?
- Mann talks about "happy accidents." What do you think she means?

- If you could interview Mann or her children, what would you want to ask them?
- How does photography affect how we see history? What do you think Mann is trying to say about the history of the South from the photographs she takes?

### To Do

- Select a series of photographs that tell a story about a family. Arrange the photographs in a collage or assemblage to tell your story. How might you change the photos if you were trying to make art?
- Conduct research on the chemical process used in Mann's collodian photography.
- Create a collage or assemblage using found objects that would exemplify what Mann calls a "magpie aesthetic."
- Take a series of photographs of a place that is important to you. Try to capture different aspects of that place by taking the photographs from different angles and distances, at different times of the day or year, with and without people in the photograph. Select one photograph that best represents your feeling about the place and tell why you have chosen it.

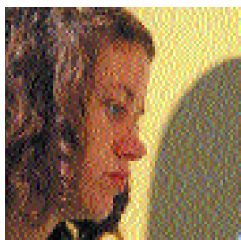
### Images on the Web

- *The New Mothers* at [www.mamfw.org/f\\_html/mann.html](http://www.mamfw.org/f_html/mann.html)
- *Shiva at Whistle Creek* at [www.artgallery.sbc.edu/highlights/mann.html](http://www.artgallery.sbc.edu/highlights/mann.html)



Sally Mann, *Yard Eggs*, 1989. Tea-toned gelatin silver print, 20 x 24 inches. © Sally Mann. Courtesy Edwynn Houk Gallery, New York.

# Margaret Kilgallen & Barry McGee



Margaret Kilgallen was born in 1967 in Washington, D.C., and received her bachelor of arts degree in printmaking from Colorado College. Early experiences as a librarian and bookbinder contribute to Kilgallen's encyclopedic knowledge of signs drawn from the American folk tradition, printmaking and letterpress. Kilgallen has a love of "things that show the evidence of the human hand." Painting directly on walls, Kilgallen creates room-sized murals that recall a time when personal craft and handmade signs were the dominant aesthetic. Her emphasis on strong, individualistic women is evident in her many images of women walking, surfing, fighting and biking. Margaret Kilgallen died in California on June 26, 2001, as this guide was going to press.

## Before Viewing

Discuss differences among outdoor murals, hand-painted signs and **graffiti**.

## After Viewing

### To Think About and Discuss

- What artistic choices do Kilgallen and McGee make to reflect the urban setting that inspires their work?
  - Why do people paint graffiti? Why is graffiti illegal in most places?
  - Discuss the following statement included in Rice University Art Gallery's introduction to a work by Barry McGee: "Unlike graffiti, **installation** art is created inside with the permission of the institution, and is presented to a willing and self-selected audience. Conversely, graffiti, which some believe to be nothing more than defacement of public places, is a radical art with a radical methodology primarily because it is illegal. To the uninitiated, graffiti looks like scribbles on the wall,
- at best a hermetic babble of hieroglyphs. But for those who know the code, graffiti is a language distinguished by balance, flow and symmetry."
- What ideas do Kilgallen's images of women express?
  - Compare the works of McGee and Kilgallen with respect to the lettering systems they use. How do they differ **aesthetically**? Which would you use to create a sign for your school and why?
  - Why do you think it is important to McGee that he maintain his street credibility? What is his street message, and does it differ in any way from his gallery message? What do you think accounts for any such differences?
  - Kilgallen and McGee both express concern about the need to create art that can be sold in order to support themselves as full-time working artists. What kinds of compromises do you think are involved in this concern?



Margaret Kilgallen, detail of installation at UCLA Hammer Museum, February 6–April 2, 2000. Mixed media, dimensions varied. Courtesy Deitch Projects, New York. Photo by Robert Wedemeyer.



A favorite of young skaters, **taggers** and West Coast surfers, Barry McGee was born in 1966 in California, where he continues to live and work. In 1991 he received a bachelor of fine arts degree in painting and print-making from the San Francisco Art Institute. The artist's drawings, paintings and mixed-media installations reflect contemporary urban culture, incorporating such elements as empty bottles and spray paint cans, tagged signs, wrenches and scrap wood or metal. McGee is also a graffiti artist, known by the tag name "Twist." McGee sees graffiti as a vital method of communication, one that keeps him in touch with a larger, more diverse audience than can be reached through the traditional spaces of a gallery or museum. His trademark **icon**, a **caricature** of a male figure with sagging eyes and a bemused expression, recalls the homeless people and transients who call the streets their home.

### To Do

- Study the use of symbols and **icons** in twentieth-century advertising. Create a visual logo for yourself. Be prepared to discuss what you think it represents.
- Kilgallen likes to walk around commercial areas and find hand-painted signs. Do this where you live. Try to find out who created them. Discuss how they differ from commercially made signs.
- Find out the laws relating to graffiti in your community. What are the consequences of painting on property that is not your own? Interview members of the community to see what they think about graffiti. Debate the creation of graffiti from both the artist's and landowner's points of view. What are some creative solutions to their differences?
- Ask local house painters or hardware stores to donate left-over paint. Using a large brush, paint forms, words or figures on the largest available surface. See how precise you can be. Then use extremely thin brushes to make sim-

ilar shapes, lines and figures. Compare your results and ability to control the edges of your forms. Discuss the results.

- Think about other ways to communicate Kilgallen and McGee's messages to the audiences they want to reach. Choose a message, an audience and a site in the school or community that might serve that message. Find out if you need permission to use it and consider whether getting that permission will help or hinder your message. Decide what you will do if you are denied permission.
- What feeling does Kilgallen's lettering evoke or make you think of? Where would you expect to find similar lettering? Find a similar type face in a computer or magazine and make a sign. Now choose another font and use it in the same composition. Compare the effect.

### Images on the Web

- [www.ruf.rice.edu/~ruag/](http://www.ruf.rice.edu/~ruag/)
- [www.hammer.ucla.edu/exhibits/barrymcgee](http://www.hammer.ucla.edu/exhibits/barrymcgee)
- [www.dailybruin.ucla.edu/db/issues/00/03.08/ae.mural.html](http://www.dailybruin.ucla.edu/db/issues/00/03.08/ae.mural.html)
- [www.paulsonpress.com/html/margaret\\_kilgallen.html](http://www.paulsonpress.com/html/margaret_kilgallen.html)



Barry McGee, detail of installation at UCLA Hammer Museum, February 6–June 4, 2000. Mixed media, dimensions varied. Courtesy Deitch Projects, New York. Photo by Robert Wedemeyer.



# Pepón Osorio



Pepón Osorio, an **installation** and video artist, was born in Santurce, Puerto Rico, in 1955. Educated at the Universidad Inter-Americana in Puerto Rico and Herbert H. Lehman College in The Bronx, New York, Osorio received a master's degree from Columbia University in 1985. Influenced by his experience as a social worker in The Bronx, Osorio's work usually evolves from an interaction with specific people, places and incidents. "My principal commitment as an artist is to return art to the community," says Osorio. A recent example is *Tina's House*, a project created in **collaboration** with a family recovering from a devastating fire. The house — a tabletop-sized artwork — tells the story of the night of the fire and those affected by it, and is traveling the country in a series of home visits in which each selected family is invited to live with the work for at least a week. Osorio currently lives in Pennsylvania.

## Before Viewing

Osorio's art often reflects a very specific experience, either in his own life or in the life of the community. Invite students to think about and discuss significant events or times in their class, school or community that might have sufficient importance to become the subject of a major work of art. Discuss what characteristics of an event might give it importance (e.g., the emotions it aroused, its uniqueness, its ordinariness, its implications for long-term consequences and so forth).

## After Viewing

### To Think About and Discuss

- If you were making a "memory house," what objects, people and memories would you include? Create an idea or concept map (web) showing which of these notions are related.
- Osorio thinks exhibiting in a home environment makes art less intimidating than seeing it in the context of a museum. Do you? How is seeing art in a home setting different from seeing it in a museum?
- What is the story of *Tina's House*? Is all art **narrative**?
- Osorio placed himself in *Tina's House* in two places: in front and on the roof. What role does this give him in the story? How do writers or playwrights establish their presence in a story? Give examples from works you have read or seen.
- Osorio says the role of the professional artist is to provoke change socially, physically and spiritually. How do you think his work contributes to that goal? Are you involved in any activity or project that "provokes" change?
- How is the cultural history of a place defined? Maintained? Assimilated? How does Osorio's work express his Latino **culture**?



Pepón Osorio, *En la barbaria no se llora* (No Crying Allowed in the Barbershop), 1994. Mixed media, dimensions varied. Installation at Real Art Ways, Hartford, Connecticut. © Pepón Osorio. Courtesy Ronald Feldman Fine Arts.

- Osorio says that being an artist has enabled him to resolve his feeling of being “displaced.” What do you think he means by this, and how is this feeling reflected or resolved in his art?
- If it is not within the traditions of your students, invite someone from the community to discuss with the class the Catholic tradition of “visiting saints” that led Osorio to develop works of art that travel from home to home.

#### To Do

- In small groups, review those characteristics of events that give them importance. Select an event of importance to the group and create an **installation** about it. Begin by determining the basic **narrative** of the story: What do you want to communicate? Then identify and gather various objects that can help tell the story. This will inevitably lead to a discussion of scale, which could be anything from a

shoebox to a complete room (if a location is available). Finally, determine the **composition**: How will the story be told?

- *No Crying Allowed in the Barbershop* (*En la barbaria no se llora*) deals with a child's rite of passage that Osorio experienced quite differently from what his parents intended. Think about the role of memory in establishing one's history. Create a work of art (e.g., a story, video, journal entry or sculpture) about an experience from your childhood that you recall very differently from the recollections of the adults in your life.

#### Images on the Web

- *100% Boricua, 1991* at [www.artconnected.org/artsnetmn/identity/osorio.html](http://www.artconnected.org/artsnetmn/identity/osorio.html) (includes lessons and activities); see also [www.nmaa.si.edu](http://www.nmaa.si.edu)
- Learn more about Osorio and his work at [www.peponosorio.com](http://www.peponosorio.com)



Pepón Osorio, *Home Visits*, 1999–2000. Detail of *Tina's House*. Mixed media, 20 x 28 x 17 inches.



# spirituality

## the artists

Beryl Korot	New York and Vermont (born 1945, New York)
Ann Hamilton	Ohio (born 1956, Lima, Ohio)
John Feodorov	Washington (born 1960, Los Angeles)
Shahzia Sikander	New York (born 1969, Lahore, Pakistan)
James Turrell	Arizona (born 1943, Los Angeles)

## the theme

It is no doubt a part of the human condition to ponder questions of time, space and immortality. Just as cultures approach **spirituality** differently, so, too, have artists of every generation. In the twenty-first century, James Turrell's perceptual explorations of light and space reflect his Quaker heritage and suggest the idea of light as a **metaphor** for the spiritual. Ann Hamilton's **installations**, which often feature a solitary figure attending to a task, evoke a sense of mortality, quiet meditation and awe. The labor-intensive miniature paintings of Shahzia Sikander combine figurative and **abstract** elements from both the Muslim and Hindu faiths, often featuring a veiled goddess wielding weapons in multiple arms. Finally, the works of John Feodorov provoke a examination of New Age assumptions about Native American spirituality.

## the opening

Host: S. Epatha Merkerson; Artist: Beryl Korot  
Beryl Korot is an early video art pioneer and an internationally exhibited artist whose multi-channel and multi-monitor video installations demonstrate how new technologies can be used by artists. For most of the 1980s, Korot concentrated on a series of paintings that were based on a language she created. Drawing on her earlier interest in weaving and video, she made most of these paintings on traditional handwoven canvas. More recently, she has collaborated with her husband, the composer Steve Reich, on *Three Tales*, a digital video opera that combines documentary footage with music in a progressive investigation of the way technology has both created and framed our experience. Korot lives in New York City.



Beryl Korot

Beryl Korot and Steve Reich

Left: Production still from the opera *Three Tales—Act 1—Hindenburg*, 1998. Color and black-and-white video  
Right: Production still from the opera *Three Tales—Act 2—Bikini*, 2000. Color and black-and-white video





Beryl Korot. Production  
still from *Untitled*, 2001.  
Color video

### Before Viewing

Ask students to define the word spirituality and to differentiate the concept from a definition of religion. Have students identify and discuss works of art they have seen that express a spiritual theme or evoke a spiritual feeling but not a religious belief.

### After Viewing

#### To Think About and Discuss

- Describe the introduction to this program. What expectations are raised by the images that you see? What impressions do they evoke?
- Compare and contrast how each artist in this segment comments on or causes us to think about or experience something spiritual. Talk about how concepts of spirituality have changed in response to such factors as the passage of time, increasing ethnic diversity in the country and scientific/technological advances.
- Which artists evoke the strongest feeling of spirituality and why?
- Compare the manner in which Hamilton, Feodorov, Sikander and Turrell establish mood with the creation of mood in literature, music and dance. Cite specific examples from the other art **forms** to support your view.
- In what ways do the following elements enable the artists to evoke spiritual feelings: color, light, space, time, subject, **composition**?
- Compare Hamilton's approach to the use of space with that of Turrell.
- Feodorov and Sikander both use traditional **cultural** or religious elements in their work. Compare how they use them and how similar elements are used in their native cultures.

- Which do you think evokes a more spiritual mood and why: art that is **abstract** or art that is **representational**?
- These four artists use an exceedingly wide range of media from toys to film to fabric to feathers to paint. Why do you think the artists chose specific media? What other choices might they have made and how would other media affect the impact of the artwork?

#### To Do

- Draw a plan or make a model of a spiritual environment. Include some or all of the following elements in your plan: light, color, sound, texture, found images and/or found objects. How would your work appeal to someone's senses? How would it appeal to someone's intellect?
- Create two works of art: one that expresses anger and another that expresses peace.
- Think about how sound could be used to create a spiritual feeling. Consider the various roles of melody, rhythm (including tempo), volume and instrumentation in evoking particular moods. Consider the inclusion of sound sources that may be outside of what we traditionally consider to be musical. Create a sound picture that expresses spirituality or evokes a spiritual feeling.

#### Images on the Web

- To learn more about the work of Beryl Korot, see [www.massart.edu/campus/events/transmission/kbio.html](http://www.massart.edu/campus/events/transmission/kbio.html)

# Ann Hamilton



Ann Hamilton was born in 1956 in Lima, Ohio, and studied **textile** design at the University of Kansas. Although her master's degree in fine arts from Yale University is in sculpture, textiles and fabric continue to be an important part of her work, which includes **installations**, photographs, videos, performances and objects. *Toothpick Suit*, her first piece following graduation, layered thousands of toothpicks in porcupine fashion along a suit of clothes that Hamilton then wore and had photographed. The tactile focus of this work is also seen in Hamilton's installations, which typically combine sound with cloth, film, organic material and objects. Hamilton is as interested in language as she is in visual images. In recent work, she has experimented with exchanging one sense-gathering organ for another. She turns her mouth into an eye, for example, with the addition of a miniature pinhole camera that she activates by opening her mouth. Hamilton won a prestigious MacArthur Fellowship in 1993, and in 1999 she was the American representative at the Venice Biennale. After teaching in Santa Barbara, California, for almost a decade, Hamilton returned to her native Ohio, where she now lives.

## Before Viewing

Have students describe a **spiritual** association with each sense (e.g., the smell of incense, the sound of a bell) and tell which sense they think is most important in eliciting a spiritual feeling and why.

## After Viewing

### To Think About and Discuss

- What does Hamilton mean when she describes cloth as a "social **metaphor**"?
- Entering a work by Ann Hamilton has been described as "crossing the threshold." What do you think this means, and once you cross over that threshold, where are you and what role do you play in completing the work?
- Hamilton creates a space and a **narrative** more through objects and setting than through language and people. How is her work like theater? How does she use plot, character, setting, language and movement in her work?

### To Do

- Hamilton uses her camera as a new means of seeing and relating to another individual. Create a photographic essay about an individual.
- Use words as an art medium. Select a paragraph that intrigues you and create a work of art that incorporates the words in some man-

ner, either audibly or in writing or both. Try experimenting with speed, articulation and other transformations (e.g., suppose you read the paragraph backward).

- Look at several works of art that emphasize the role of line (as opposed to color or **composition**, for example). Create a work of art dominated by the concept of line.
- Brainstorm ways of using a camera to take pictures from a new perspective (i.e., not by looking through the lens with your eye) and then try taking pictures in these ways. How do these experiences differ from "normal" picture taking? Reflect on your photographs in writing.
- Choose a partner. For one minute, stand perfectly still directly in front of this person. Find a way to communicate a message without speech. Change roles with your partner. Compare the roles of sender and receiver. How does each experience feel? Were you able to stand still? Did you feel silly? How did you relate to your partner? Is there anything about this experience that could be called spiritual?

### Images on the Web

- *Privation and Excesses* at [www.artsednet.getty.edu/ArtsEdNet/Images/Ecology/privation.html](http://www.artsednet.getty.edu/ArtsEdNet/Images/Ecology/privation.html)
- *Tropos* at [www.diacenter.org/exhibs/hamilton/images.html](http://www.diacenter.org/exhibs/hamilton/images.html)
- For more information on Ann Hamilton, see [www.arts.usf.edu/art/naming.html](http://www.arts.usf.edu/art/naming.html)



Ann Hamilton, *body object series #13 — toothpick suit*, 1984/1993. Black-and-white photograph. 4 3/4 x 4 3/4 inches. Courtesy of the artist.

# John Feodorov



John Feodorov was born in 1960 in Los Angeles of mixed Native and European American parents. Raised both in the suburbs of Los Angeles and on a Navajo reservation in New Mexico, he experienced early on the cultural differences between his Navajo and Jehovah's Witness backgrounds. He also keenly observed how New Age consumers idealized Native Americans as the living embodiment of spirituality. His work addresses this irony through the humorous interjection of "sacred" items into recognizable consumer products. His *Totem Teddies* series, for instance, adds masks and totemic markings to stuffed toy bears and includes booklets declaring the bears to "meet the spiritual needs of consumers of all ages!" Feodorov notes that a major theme in his work "is the way Native Americans are still being portrayed, **stereotyped** and studied in contemporary America. I've read that the Navajo Nation is the most studied group of people on Earth. I don't know whether to be proud or disgusted." Feodorov holds a bachelor's degree in fine arts (drawing and painting) from California State University at Long Beach and is also a musician. He lives in Seattle.

## Before Viewing

To prepare students for the ways in which Feodorov uses Native American **icons** in his work, discuss or review the meaning of irony and satire prior to screening this program. Ask, "What is the difference between satirizing your own culture and satirizing someone else's **culture**?"

## After Viewing

### To Think About and Discuss

- Why would New Age practitioners borrow from Native American spiritual practices? Why would a Navajo satirize this impulse? Can you think of examples where one culture has borrowed aspects from another culture?
- Define the term sacred cow and write a poem that makes fun of a sacred cow.
- Who or what are some of the things we worship in American culture? What aspects of these things do you think accounts for their power? Recall, for example, that Feodorov talks about CEOs as among our deities.
- What do you think about the way Feodorov treats Native American spiritual symbols?
- Why do you think Feodorov's work has been placed in the program on **spirituality**?
- Feodorov states that art should be provoking. Explain what he means, using examples from his work.

- What is an iconoclast? Are you one? Identify both contemporary and historic incidents where traditional ideas or sacred images have been destroyed. Why would a person or group of people choose to do that? What was the result of their actions? Have you ever destroyed or wanted to destroy a traditional idea?
- Feodorov says he doesn't know whether to be "proud or disgusted" at the way Native Americans are studied and portrayed in the United States. What do you think he means?

### To Do

- Select two specific subcultures that you believe view the world very differently (e.g., parents and teens, different economic groups, different groups in your school) and illustrate your views in a collage, assemblage or video. Show the contrasts in the things each group thinks are important. Incorporate items and labels each group has consciously chosen to define itself.
- Select one or more Native American objects that Feodorov uses in his work and research their significance.
- Study the findings of the 2000 Census to determine how many residents of the United States share a mixed cultural heritage of some kind. What percentage of those individuals living in your state describe themselves as coming from two or more cultural or ethnic backgrounds? What are the sociological implications of this for the United States? Draw a portrait of what you think an American of the year 3000 will look like culturally.
- Feodorov refers to the "Disneyfication of nature" and "commodifying spirituality." What does he mean by this? Create an artwork based on these concepts.



John Feodorov, *Totem Teddy*, 1989–1998. Mixed media, 11 x 8 x 8 inches. Courtesy the artist. Photo by the artist.



# Shahzia Sikander



Shahzia Sikander was born in 1969 in Lahore, Pakistan. She earned an undergraduate degree at the National College of Arts in Lahore and a master of fine arts degree with honors from the Rhode Island School of Design. Sikander specializes in Indian and Persian miniature painting, a technique-driven traditional medium that is both highly **stylized** and disciplined. In recent years, however, miniature painting in this style has been marginalized as a “tourist-industry art.” While becoming an expert in this often impersonal art form, Sikander transformed it into **contemporary art** by blending an Eastern focus on precision and methodology with a Western emphasis on creative, subjective expression. Raised as a Muslim, Sikander explores both Hindu and Muslim imagery, often combining them in a single painting, such as her use of the Muslim veil and the Hindu multi-armed goddess. Sikander views the juxtaposition and mixing of Hindu and Muslim **iconography** as “parallel to the entanglement of histories of India and Pakistan.”

## Before Viewing

Sikander is one of several artists featured in Art:21 who talks about the need to learn traditional methods before one can learn to express oneself. Ask students to discuss which is more important for an artist: technique or expression and to think about this distinction as they learn about Ms. Sikander in this segment.

## After Viewing

### To Think About and Discuss

- In this segment, Sikander talks about the ways in which her traditional instructors taught her to work on miniature paintings (e.g., meditating, doing eye exercises, sitting in a particular fashion and location and so forth). How do you think her preparations contribute to her work? How important do you think preparing one's mind and body is to an artist? In what other careers is this critical?
- Sikander speaks of her respect for “tradition and patience” and says that “time is the key.” What does she mean by this?
- Sikander notes that her miniature paintings are an old art **form**, yet she has made them contemporary. How does she do that?
- Contrast Sikander's miniatures with her large-scale works. If Sikander did the same work in a large format as she does in miniature, how

do you think your perception of it would change?

- Sikander says that she herself has not felt oppressed as a woman by her background or religion. Yet she recognizes the oppression of women in some Muslim cultures. How does her work call into question the treatment of women?

### To Do

- Sikander makes at least some of her own paints and washes. Create a wash of tea or experiment with soaking different plants in water to produce dyes. See how they behave with different concentrations and temperatures of water. Use the dyes on various types of paper to see how they behave. What do you learn about color and materials from these experiments?
- Conduct research on the differences between the Muslim and Hindu **cultures** as well as the relationship between Pakistan and India. Write about why Sikander would blend elements of these two cultures in her work.
- Sikander uses the Arabic alphabet as an inspiration for visual images. Choose an alphabet form (from a particular language) and create imagery based on its design. You could work in black and white (i.e., in ink on paper) or in color using markers or watercolors. Experiment with having the letters morph into people, places and things.
- Sikander speaks of using miniature painting to “break tradition, make meaning, question.” Using a traditional artwork or art form, modify it in a way that transforms its meaning or questions what it represents.

### Images on the Web

- *Drawings and Miniatures* at [www.kemperart.org/large\\_images/s\\_sikander\\_large.html](http://www.kemperart.org/large_images/s_sikander_large.html)
- *Hood's Red Rider #1, G-endangered* and *Untitled* at [www.artseensoho.com/Art/DEITCH/sikander97/sikander2.html](http://www.artseensoho.com/Art/DEITCH/sikander97/sikander2.html)
- *Not on My Head, Maybe It's in Your Mind, Anchor, Maligned Monsters I* and *Maligned Monsters II* at [www.artnet.com/GalHome/FineArtThumbnails.asp?AID=9463+AILETTER=SFromLoc=ArtHome](http://www.artnet.com/GalHome/FineArtThumbnails.asp?AID=9463+AILETTER=SFromLoc=ArtHome)



Shahzia Sikander, *Riding the Ridden*, 2000. Vegetable color, dry pigment, watercolor, tea, on hand-prepared wasli paper, 9¼ x 15¼ inches (framed). Courtesy Deitch Projects, New York. Photo by Tom Powell.

# James Turrell



James Turrell was born in Los Angeles in 1943. His undergraduate studies at Pomona College focused on psychology and mathematics, but he later received a master's degree in art from Claremont Graduate School. Turrell explores light and space to "create an atmosphere that can be consciously plumbed with seeing." Whether harnessing the light at sunset or transforming the glow of a television set into a fluctuating portal, Turrell's art challenges audiences to see themselves seeing. For the past thirty years, Turrell has been transforming an extinct volcano near the Grand Canyon into a celestial observatory. Working with cosmological phenomena that have interested people since the dawn of civilization, Turrell's *Roden Crater* links the actions of people with the movements of planets and distant galaxies. Turrell's fascination with light is ultimately connected to a very personal, inward search for humankind's place in the universe and is influenced by his Quaker background. The recipient of several prestigious awards including Guggenheim and MacArthur fellowships, Turrell lives and works in Arizona.

## Before Viewing

Light is the focus of James Turrell's work. Ask students to describe their favorite kind of light and to tell what is it that they like about it. Where does it occur? Is it indoors or outdoors? At what time of the day and at what time of the year does it occur?

## After Viewing

### To Think About and Discuss

- Light is often used as a **metaphor**. What are some of the ideas it is meant to represent? What have you read that featured light as an important element?
- Describe how the light in the room in which you are sitting affects you.
- What role does light play — if any — in places of worship?
- Turrell has spent more than thirty years working on *Roden Crater*. What do you think he is trying to achieve? How has this project affected his life? Do you think it is worth the time and money he put into it?

### To Do

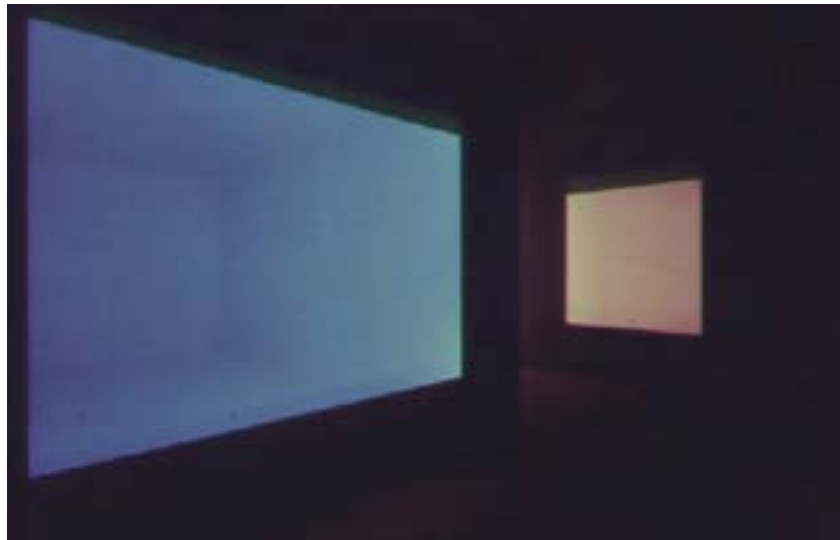
- Watch the sun come up one morning (or go down in the evening). Write a poem or create a piece of art that expresses the experience and describes the changes in the light.
- Design an architectural plan for your classroom, bedroom or some other room that would provide you with an optimal viewing space for observing changes in outside light

(e.g., covering some windows or creating pinholes to isolate the light).

- Compare the effects of different kinds of light (e.g., candlelight, fluorescent light, skylights, oil lamps, incandescent light) on a particular space. Write about it.
- Visit several houses of worship in your community and analyze what features give them a **spiritual** feeling. Try to select buildings that represent different architectural periods as well as those that serve different religions.
- Talk with an architect about how he or she would approach designing a spiritual space. Similarly interview lighting experts from theaters, museums, engineering or architectural firms.
- Compare and contrast Turrell's approach and philosophies about light, architecture, the sun and celestial events with the role of these ideas in such indigenous cultures as the Mayans and Aztecs and such locations as Chaco Canyon and Chichén Itzá. Research the monuments of other cultures that mark astronomical events.
- Make a preliminary drawing for a work of art in which you capture or utilize light as a basic element of your composition. Consider whether you are using light as a metaphor and, if so, what it represents.

### Images on the Web

- To learn more about the *Roden Crater*, see [www.RodenCrater.org](http://www.RodenCrater.org)
- *Gasworks* and *Afrum-proto* at [www.soum.co.jp/mito/art/95/turrell/release-e.html](http://www.soum.co.jp/mito/art/95/turrell/release-e.html)



James Turrell, *Kono*, 1984. Argon light and helium light. Courtesy Barbara Gladstone Gallery, New York.

# identity

## the artists

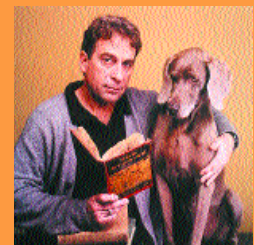
William Wegman	New York (born 1943, Holyoke, Massachusetts)
Bruce Nauman	New Mexico (born 1941, Fort Wayne, Indiana)
Kerry James Marshall	Illinois (born 1955, Birmingham, Alabama)
Louise Bourgeois	New York (born 1911, Paris, France)
Maya Lin	New York (born 1959, Athens, Ohio)

## the opening

The opening is a **collaboration** between comedian, writer and art collector Steve Martin and artist William Wegman. Wegman graduated from the Massachusetts College of Art with a bachelor of fine arts (painting) degree and then enrolled in a painting and printmaking program at the University of Illinois in Champaign-Urbana, where he received a master of fine arts degree. After teaching at various universities, Wegman became interested in other media and began to explore photography and the then infant medium of video. While living in California, Wegman began a long collaboration with his weimaraner dog, Man Ray, who became a central figure in his work and renowned worldwide for his endearing deadpan presence. In 1972, Wegman and Man Ray moved to New York and continued to collaborate for another 12 years. In 1986, Wegman acquired a new dog, Fay Ray, and began another famous collaboration, marked by Wegman's use of the Polaroid 20 x 24 camera. With the birth of Fay's litter in 1989 and her daughter's litter in 1995, Wegman's cast grew.

## the theme

The questions "Who am I" and "Who are we?" are central throughout our lives. Viewers are introduced to the varied artistic explorations of Maya Lin as she considers the degree to which she is an artist or architect, having achieved national fame as a young graduate student when her now famous design was selected for the Vietnam Veterans Memorial in Washington, D.C. Kerry James Marshall's painting and **installations** emerge from and reflect his deep ties to family as well as his lifelong study of art history. Louise Bourgeois's work examines the importance of memory as a foundation of identity. The densely psychological videos, sculptures and installations of Bruce Nauman consider the relationships among artist, viewer and society.



William Wegman





### Before Viewing

Ask students to answer these questions: Who am I? Who are we? How do we show others who we are? Do we have a single **identity**?

### After Viewing

#### To Think About and Discuss

- What makes the opening of this program funny? What role do the dogs play? What role does Steve Martin play as host, and how does this compare to the personality of other television hosts, for example, on game shows or newsmagazines? What kind of identity do these hosts project?
- What are some ways in which people express their identity? In literature? In music? In clothing? In their homes?
- Each of the individuals featured in this program is identified as an artist. What makes someone an artist?
- How do the artists' identities come through in their art?
- Compare and contrast Lin and Nauman with respect to how their different **cultural** backgrounds might affect their work.
- All artists tell us something about themselves in their work. Compare the art of Turrell and Bourgeois with respect to how their art reflects their lives.

#### To Do

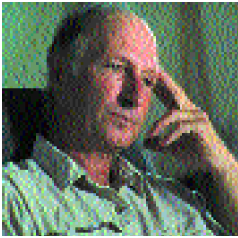
- Write an essay or poem that answers the question "Who am I?" Consider the ways in which you express your identity or are defined by others. What aspects of your identity are easily noticed and which are hidden? To what extent is our identity determined by the society in which we live?

- Design an autobiographic work of art. What medium and scale would you choose to work in and why? What would you call your work? Discuss whether your work represents how you see yourself or how you think others see you.
- Create something in which each of your identities is visible, tangible and identifiable. Then create a second work reflecting how you would like to be seen.
- Working with a small group, create a work of art that expresses the identity of your school. Consider the various backgrounds of students in your school, different types of students you have encountered, how different groups of students relate to one another, how some groups of students differentiate themselves from other groups, and whether you think these various elements blend well together or are in conflict. Define the elements that bring a school together and give it an identity (e.g., architecture, the size of the student body, the neighborhood in which it is located, etc.).
- Select one of the following works of literature and examine how the author establishes the identities of the primary characters: *Invisible Man* (Ralph Ellison), *Catcher in the Rye* (J.D. Salinger), *Raisin in the Sun* (Lorraine Hansberry), *The Awakening* (Kate Chopin), *The Color Purple* (Alice Walker), *Their Eyes Were Watching God* (Zora Neale Hurston). Contrast these techniques with those used by one of the artists featured in this program.
- Make a self-portrait without including a figure or a face.

#### Images on the Web

- For more information about William Wegman, and to see *Reading Two Books* and *Cotto*, go to [www.wegmanworld.com](http://www.wegmanworld.com)
- *3=5*, *Dusted*, *Greek Set*, *Bad Dog*, *Elephant* and *Irrigation* at [www.artincontext.org/artist/w/william\\_wegman/images.htm](http://www.artincontext.org/artist/w/william_wegman/images.htm)

# Bruce Nauman



Born in 1941 in Fort Wayne, Indiana, Bruce Nauman has been recognized as one of the most innovative and provocative of America's **contemporary artists**. Nauman finds inspiration in the activities, speech and materials of everyday life. Confronted with what "to do" in his studio soon after graduating from the University of Wisconsin at Madison and the University of California at Davis, Nauman had the simple but profound realization that if "I was an artist and I was in the studio, then whatever I was doing in the studio must be art." Working in sculpture, video, film, printmaking, **performance** and **installation**, Nauman's art centers less on the development of a characteristic style and more on the way in which a **process** or activity can transform or become a work of art. The text from an early neon work proclaims, "The artist helps the world by revealing mystic truths." Whether or not we — or even Nauman — agree with this statement, the underlying subtext of the piece suggests the way in which the audience, artist and culture at large are all implicated in the resonance a work of art will have. Nauman lives in New Mexico where in addition to making art, he breeds and trains quarter horses.

## Before Viewing

Much of Nauman's work emerges from his daily life experiences. At any given moment he is likely to be working on a number of different pieces in a variety of media. Assign students the task of trying to learn as much as they can about Nauman's life simply by watching this segment. This will mean paying careful attention and may require more than one viewing.

## After Viewing

### To Think About and Discuss

- What are the ways in which Nauman makes you, the viewer, pay attention?
- Were you paying attention? List the different media Nauman works in and discuss the connections, if any, among them. How do you think the use of varied media affects his view of himself as an artist as well as other people's view of him as an artist? Is it important for society to be able to categorize an artist? Why or why not?
- Discuss Nauman's statement: "Whatever I was doing in the studio must be art." Is this statement different from "If I am in the classroom, then whatever I am doing must be educational"? Defend your views.
- Nauman remarks that "accidents keep it real." In general, what role do you think accidents play in art? How do you reconcile his interest in accidents with his statement that "You have to be clear about what you are trying to do?"

## To Do

- Make a plan for an object that appears to be functional but really is not.
- Nauman says, "You have to kind of not watch anything, so you can be aware of everything," which he calls meditation. To achieve this state, focus on the scene out a window for a period of five minutes (have someone else do the timing). Then write down everything you saw or experienced during your meditation. Pay attention to your senses as well as the scene. Write about your experience.
- Select a process you do every day, like brushing your teeth or getting ready to go to school. Design the most efficient way of doing the task and write down each step. Exchange your work with a partner and try out one another's plans. Discuss the results.
- If you have access to a video camera, let it run for a period of time on some seemingly ordinary scene. Replay the tape and write about what you notice in the scene that you had never noticed before.

## Images on the Web

- *Vices and Virtues* at [stuartcollection.ucsd.edu/nauman/index.html](http://stuartcollection.ucsd.edu/nauman/index.html)
- *Double Poke in the Eye II* at [www.kemperart.org/perm.html](http://www.kemperart.org/perm.html)



Bruce Nauman, *Stadium Piece*, 1998–99. Concrete. Gift of Virginia Wright Fund, Western Washington University, Bellingham, Washington. Photo by Rod del Pozo. © 2001 Bruce Nauman/Artists Rights Society (ARS), New York

# Kerry James Marshall



Kerry James Marshall was born in 1955 in Birmingham, Alabama, and educated at the Otis Art Institute in California, where he received a bachelor of fine arts degree and an honorary doctorate. The subject matter of his paintings, **installations** and public projects is often drawn from African American popular culture and rooted in the geography of his upbringing: "You can't be born in Birmingham, Alabama, in 1955 and grow up in South Central (Los Angeles) near the Black Panthers' headquarters, and not feel like you've got some kind of social responsibility," says Marshall. In his *Mementos* series of paintings and sculptures, Marshall pays tribute to the civil rights movement, with mammoth printing stamps featuring bold slogans of the era (e.g., "Black Power!") and paintings of middle-class living rooms where ordinary black citizens tend a domestic scene populated by the ghosts of Martin Luther King Jr., John F. Kennedy, Robert Kennedy and other heroes of the 1960s. Marshall's work evokes a broad range of art history, from the grand tradition of **narrative** Renaissance painting to black folk art. A striking aspect of Marshall's work is the emphatically black skin tone of his figures that he thinks is really beautiful. Marshall lives in Illinois, where he is an instructor at the University of Illinois at Chicago.

## Before Viewing

Ask students to make a list of those things that are connected to their **identity** (e.g., people, experiences, race, religious values, interests, objects, places). Another way of asking this question is, "What makes you, you?"

## After Viewing

### To Think About and Discuss

- Marshall says he wants to "reclaim the image of blackness as an image of power." What do you think he means and how does he try to do this?
- What do you learn about Marshall's identity from this segment?
- Marshall says that he is either working with a set of conventions that have already been established or he is working against a set of conventions. Pick at least two works by Marshall that you saw in the video and tell which view you think they express and why.
- Do you think artists look at works in a museum differently than other people? How so? What connections exist between art of the past and the work Marshall is doing today?
- What inspired Marshall to create comic strips? How are Marshall's comic books different from other comic books?
- What social responsibilities does Marshall assume? What social responsibilities do you have?

## To Do

- Study a painting by Marshall and list all of the visual references to the U.S. civil rights movement you see. Research what they mean. If the painting includes a picture of Martin Luther King Jr., for example, find out why his inclusion is significant. Write an essay that connects these elements and tells why they uniquely express Marshall's identity.
- Marshall is particularly interested in learning about how other artists think and what processes they use. Some of this he learns by looking at art in different stages. See if a local artist would allow you to visit his or her studio to see and discuss works in progress.
- Visit a museum (or select an art book from the library) that shows paintings from before 1900. Select one that gives you ideas about an artwork you would like to create. Make a quick pencil sketch of the **composition** of the work. Later, create an artwork that uses the same composition.
- Design a greeting card in a particular artistic style or **form** that conveys a specific message or sentiment.
- Study paintings that represent the "grand narrative style" Marshall has incorporated in his art. Working in groups, design a mural that utilizes this form.

## Images on the Web

- For more information on Kerry James Marshall, see [www.carnegieinternational.org/html/art/marshall.htm](http://www.carnegieinternational.org/html/art/marshall.htm)



Kerry James Marshall. *Souvenir I*, 1997. Acrylic, collage and glitter on unstretched canvas, 118 x 156 inches. Photo by Tom Van Eynde.

# Louise Bourgeois



Louise Bourgeois was born in Paris in 1911. She studied art at various schools there, including the Ecole du Louvre, Académie des Beaux-Arts, Académie Julian, and Atelier Fernand Léger. In 1938, she emigrated to the United States and continued her studies at the Art Students League in New York. Though she began as an engraver and painter, by the 1940s she had turned to sculptural work, for which she is now recognized as a twentieth-century leader. Greatly influenced by the influx of European Surrealist artists who immigrated to the United States after World War II, Bourgeois's early sculpture was composed of groupings of abstract and organic shapes, often carved from wood. By the 1960s she began to execute her work in rubber, bronze and stone, and the pieces themselves became larger and more referential to what has become the dominant theme of her work — her childhood. The anthropomorphic shapes her pieces take — the female and male bodies are continually referenced and remade — are charged with sexuality and innocence and the interplay between the two. Bourgeois's work is in the collections of most major museums around the world. She lives in New York.

## Before Viewing

Discuss with students: Is it necessary to understand the artist's meaning in a work of art in order to appreciate it? (Bourgeois herself has said, "A work of art doesn't have to be explained. If it doesn't touch you, I have failed.")

## After Viewing

### To Think About and Discuss

- Bourgeois has said, "I am not what I am. I am what I do with my hands." Discuss the meaning of this statement and reflect on why you think hands are such an important element in Bourgeois's work.
- As a student at the Sorbonne, Bourgeois studied mathematics and geometry. How is this knowledge reflected in her work?
- Bourgeois states that it might be true that an artist has "something in them that either refuses or is unable to grow up." What do you think she means by this?
- What is Bourgeois's concern in putting her sculpture outside in a public setting? How does she resolve this issue?
- Develop a list of materials one might use for a sculpture. Compare and contrast the characteristics of each of these materials. Tell which you would select for a self-portrait and why.

## To Do

- Pick a partner and study one another's hands. Create a drawing or three-dimensional artwork of your partner's hands that you think expresses his or her identity.
- The art historian Charlotte Kubik has written, "The universal themes that have long obsessed Bourgeois — anxiety, alienation, love, identity, sex, and death — dovetail with and illuminate the contemporary issues of gender, sexuality, and the right to freedom and individuality." Research and select a work by Bourgeois and discuss it with respect to these themes.
- It is said that much of Bourgeois's work exhibits her childhood conflicts with her father, who was at the same time loving, attentive, demanding and betraying. Based on what you have seen, do you see this conflict reflected in her work? Think about an individual who evokes strong conflicts in your life. Create a work of art expressing that conflict.

## Images on the Web

- *Eyes* at [www.metmuseum.org/collections/view1.asp?dep=21&full=0&item=1986%2E397](http://www.metmuseum.org/collections/view1.asp?dep=21&full=0&item=1986%2E397)
- *The Nest* at [www.sfmoma.org/collections/recent\\_acquisitions/ma\\_coll\\_bourgeois.html](http://www.sfmoma.org/collections/recent_acquisitions/ma_coll_bourgeois.html)
- *Ste. Sebastienne, second version, State VI* at [www.moma.org/docs/collection/printsbooks/c48.htm](http://www.moma.org/docs/collection/printsbooks/c48.htm)
- *The Blind Leading the Blind* at [www.walkerart.org/resources/res\\_msg\\_mapframe.html](http://www.walkerart.org/resources/res_msg_mapframe.html)



Louise Bourgeois, *Untitled (No. 2)*, 1996. Pink marble on steel base, 26 x 31 x 25 inches. Courtesy Cheim & Read, New York. Photo by Peter Bellamy.

# Maya Lin



Born in 1959 in Athens, Ohio, Maya Lin catapulted into the public eye when, as a senior at Yale University, she submitted the winning design to a national competition for the Vietnam Veterans Memorial to be built in Washington, D.C. Writing about the memorial, a black granite wedge that emerges from and disappears into the ground, she says it “does not force or dictate how you should think. In that sense it’s very Eastern. . . . It reflects me and my parents.” Her father was the dean of fine arts at Ohio State University, and her mother, Julia Chang Lin, is a professor of literature at Ohio University. “As the child of immigrants you have that sense of ‘Where are you? Where’s home?’” notes Lin, “and of trying to make a home.” Trained as an artist and architect, Lin’s sculptures, parks, monuments and architectural projects are linked by a common ideal of making a place for individuals within the landscape. She draws inspiration from culturally diverse sources including Japanese gardens, Hopewell Indian earthen mounds and works by American Earth-artists of the 1960s and 1970s.

## Before Viewing

Since Lin is probably best known for her design of the Vietnam Veterans Memorial, find out what students think about the memorial as a means of providing **identity** to the soldiers who died in the war. Discuss these questions: What is a memorial? What should a memorial achieve? What must an artist consider in designing a **monument**?

## After Viewing

### To Think About and Discuss

- Select any sculpture, architecture or memorial by Lin and analyze how you think it expresses her identity.
- Lin works in varied media. Discuss why you think artists do this and how it benefits them rather than working in a single medium.
- How does Lin use shape to define a landscape? Compare her three-dimensional landscapes with a traditional landscape painting with respect to the use of color, space, shape, light and line.
- Lin describes art as “everything you have ever known and everything you’ve ever done somehow percolating up with ideas you might want to explore.” What do you think she means by this? Give an example from her work seen in the segment.
- How is Lin’s skating rink different from ones you know?

## To Do

- Spend 15 minutes at an outdoor location and design a piece of art that reflects the surrounding earth formations and other natural elements. Suggest alterations that would change the way people use the space.
- Working in teams, develop a landscape design for a vacant parcel of land in the community that in some way expresses the identity of the community in which you live. Be prepared to tell why you have chosen various elements.
- Write a research paper that compares the Vietnam Veterans Memorial with at least two other memorials on the Mall in Washington, D.C. (e.g., the Jefferson Memorial, the Lincoln Memorial). Tell which memorial you think is most successful in achieving its purpose and why.
- Research and report on other **cultures** that have constructed **land art**, for example, Egyptians (pyramids), Native Americans (burial mounds), Anglo-Saxons (Stonehenge), Japanese (rock and sand gardens).
- Choose a contemporary or historical event and design a memorial to commemorate it. Specify the materials, scale and setting for your work. Write about the factors you considered and how you chose among alternative design ideas.

## Images on the Web

- *Topologies* at [www.nyu.edu/greyart/exhibits/maya/index.html](http://www.nyu.edu/greyart/exhibits/maya/index.html)
- To learn more about Maya Lin and her work, go to [www.greatbuildings.com](http://www.greatbuildings.com) and use the Search feature under either Architects or Buildings.



Maya Lin, *The Wave Field*, 1995. Shaped earth, 100 x 100 feet. University of Michigan, Ann Arbor. Courtesy the artist. Photo by Tim Thayer.



# consumption

## the artists

Barbara Kruger	New York and California (born 1945, Newark, New Jersey)
Michael Ray Charles	Texas (born 1967, Lafayette, Louisiana)
Matthew Barney	New York (born 1967, San Francisco)
Andrea Zittel	California and New York (born 1965, Escondido, California)
Mel Chin	North Carolina (born 1951, Houston)

## the theme

This program examines the mutual influences of popular **culture** and **contemporary art**. It features the work of Michael Ray Charles, whose paintings explore the historical relationship between advertising and cultural **stereotypes**, and Andrea Zittel's unique explorations of living spaces and **forms**. Also profiled are Matthew Barney, whose films and **installations** synthesize ideas from athletics, biotechnology, American history and religion, and Mel Chin, whose projects — such as Revival Field — also examine consumption, in this case by cleaning polluted plots of land using special breeds of hyperaccumulator plants.

## the opening

Barbara Kruger, the artist who created this opening with tennis ace John McEnroe as host, is well known for using words as major elements in her art. Kruger began college at Syracuse University and continued her education at Parson's School of Design in New York, where she studied with photographers Diane Arbus and Marvin Israel. After graduating from Parson's, Kruger became a designer at *Mademoiselle*, where she was promoted to head designer after one year. In 1969, after several years in publishing, Kruger began focusing on her own art, but found that her ideas did not fit readily into any category. Of the artists whose work was being exhibited at the time, Kruger was influenced most by Magdalena Abakanowicz, whose show at the Museum of Modern Art helped develop Kruger's strong feminist voice, and by photographer Diane Arbus. In the late 1970s, after guest-teaching at several universities, Kruger began experimenting with text overlays on existing photographs, particularly those she felt had been so overused that they had been drained of meaning.



Barbara Kruger

John McEnroe in his gallery  
Production stills, 2000



### Before Viewing

The artists featured in this program use a broad array of media to realize their ideas — from a strand of yarn to the digitization of a video game. Ask students to make a list of the materials they would expect to find used in contemporary art. Have them bring in examples of such materials.

### After Viewing

#### To Think About and Discuss

- Why do you think John McEnroe was chosen to introduce this program?
- Brainstorm all possible definitions and applications of the word **consumption** and generate diverse examples. Test out the definition with reference to each of the artists featured.
- Explore the difference between conscious and unconscious consumption. Discuss: How is art consumed? How is art used to consume other things? How does art consume us? How does it consume a time or place?
- Three of the four artists featured in this program (Zittel, Barney, Chin) work **collaboratively**, that is, their vision could not be realized without the contributions of people with specialties other than their own. How does collaboration affect a work of art? How is it different from an individually realized work?
- Define popular culture and explain how it is reflected in the work of each featured artist.
- Select one aspect of each artist's work and describe its main idea in ten words or less.
- Richard Serra appears in this program as an actor in a Barney film. Compare his role here with that in the segment of Place in which he is featured.

### To Do

- Write a paper that relates the themes addressed by these artists to work in other art forms (e.g., music, plays or such literature as Arthur Miller's *Death of a Salesman* and F. Scott Fitzgerald's *The Great Gatsby*).
- Each of the artists featured set out to solve a particular problem artistically or to express a particular idea. Consider the following problem: Recent research on the biorhythms of the average high school student has suggested that high schools start the school day closer to 9 a.m. than 7:30 to enable students to get more sleep and to position learning time during the hours when they are more likely to be awake and alert. Working in a group of four or five students, create a collaborative work of art that expresses this idea and uses at least three of the materials identified in the Before Viewing discussion. Be prepared to discuss why you chose specific materials and how each individual in the group contributed to the work.
- Using the typefaces available in a computer word processing program, select a single word related to the theme of consumption and create at least ten variations of it (e.g., by varying the type font, size, special effects). In a companion paper, discuss which variations you think are most powerful and why. Alternatively, select a single word and collect as many examples of it as possible from different publications. Discuss how the message changes according to the way the word appears and is used. Use the word to create a quilt, screen printing, advertisement, commercial, sculpture or piece of clothing.



# Michael Ray Charles



Michael Ray Charles was born in 1967 in Lafayette, Louisiana, and graduated from McNeese State University in Lake Charles, Louisiana, in 1985. Charles studied advertising design and illustration, eventually moving to painting, his preferred medium. Charles also received a master's degree in fine arts from the University of Houston in 1993. His **stylized** paintings examine racial stereotypes in American advertising from product packaging and billboards to radio jingles and television commercials. Charles compares Sambo, Mammy and minstrel images, for example, with contemporary mass-media portrayals of black youths, celebrities and athletes. "I'm trying to deal with . . . present and past stereotypes in the **context** of today's society," notes Charles. "Aunt Jemima is just an image, but it almost automatically becomes a real person for many people in their minds." In each of Charles's paintings, notions of beauty, ugliness, nostalgia and violence emerge and mingle, reminding us that we are unable to strip the past from where we are, who we have become and how we are portrayed. Charles currently resides in Texas where, in addition to creating his own art, he teaches art on the university level. He is the father of three sons.

## Before Viewing

Discuss the meaning of the word **stereotype**. What images come to mind? Where have we seen them historically? Where do we see them today? Have each student identify a visual image that they believe shows a stereotype and tell why they have chosen it.

## After Viewing

### To Think About and Discuss

- What do you think Charles means by Americanism? What image would you choose to represent this idea and why?
- Charles says the images he studies and includes in his paintings are "just as much white as they are black." What does this mean? Relate this discussion to the U.S. Supreme Court 1954 case, *Brown v. Board of Education of Topeka*, in which a significant argument for the plaintiff concerned the psychological effects on black children of being educated in "separate but equal" schools.
- Focus on the words Charles includes in his paintings. What do they mean?



Michael Ray Charles, (*Forever Free*) *Hear Yo Freedom*, 1997. Acrylic latex, stain and copper penny on paper, 60 x 36 inches. Private collection. Courtesy Tony Shafrazi Gallery, New York. Photo by Beth Phillips.

- Charles says he wants his children to grow up well prepared to live in this world. How is this concern reflected in his art?
- Are any individuals or groups in your school, community or home environment treated as "other"? How does this affect the entire population? What might you do to improve the situation?

### To Do

- Some people say that Michael Ray Charles's work perpetuates stereotypes. He says it "questions" something. Research how others in the African American community feel about African American art that uses stereotypes and compare their views to those of Charles's. Which view do you hold and why?
- Charles uses images of both blackface and whiteface to express the concept of "other." Design different means to express this concept visually. Write about how your new visual concept evolved.
- Select several **cultures** and find images that you think represent those cultures. Describe what gives them their meaning.
- Select and study advertisements that feature African Americans (or Latinos, or Asians, or Native Americans, etc.). What product is being sold and what messages are being delivered? Alternatively, view television for a set period of time (divide up responsibilities for watching different channels among members of the class). How many people of different ethnic groups appear? What roles are they playing? What is communicated about the ethnic group from the manner in which they are portrayed? How do these portrayals compare with reality?
- Research the work of African American artists from other periods, such as Joshua Johnson (1765–1830), Robert S. Duncanson (1821–1872), Edward Mitchell Bannister (1828–1901), Laura Wheeling Waring (1887–1948) and Jacob Lawrence (1917–2000). Compare their work with that of Michael Ray Charles. How do they differ? What do these differences suggest?

### Images on the Web

- *Brothers Permanent Daily Circus, Free Ride, The Fool, You Only Live Once and Forever Free* at [www.artincontext.org/artist/c/michael\\_ray\\_charles/images.htm](http://www.artincontext.org/artist/c/michael_ray_charles/images.htm)

# Matthew Barney



Matthew Barney was born in San Francisco in 1967. After his parents divorced in 1973, Barney lived with his father in Idaho, where he played football in high school, and visited his mother in New York City, where he was introduced to art and museums. This intermingling of physical prowess and art informs his work. Barney created and produced the five *CREMASTER* films. The title refers to the muscle that raises and lowers the male reproductive system according to temperature, external stimulation or fear. The films generally feature Barney in myriad roles, including characters as diverse as a satyr, a magician, a ram and Harry Houdini. The films themselves mix history, autobiography and mythology. Symbols and images are densely layered and interconnected. The segment concentrates on *CREMASTER 3*, his latest film in the series, which will be released in 2002. The film includes scenes at the Saratoga racetrack, where costumed horses appear to race although dead, and at the Guggenheim Museum, where artist Richard Serra throws hot petroleum jelly down the museum's spiral ramp. Matthew Barney attended Yale University and won the prestigious Europa 2000 prize at the 45th Venice Biennale in 1996.

**Program Note:** This segment contains a brief shot of nudity. Previewing prior to class is recommended.

## Before Viewing

This segment has images of horses dressed in costumes that may make some students uncomfortable (a veterinarian supervised the shoot to make sure the horses were not harmed by wearing these suits). Before showing it, ask students to imagine how they would approach creating a film in which it appears that dead horses are racing. How would they depict the horses?

## After Viewing

### To Think About and Discuss

- Where do you think Barney's ideas come from, and how does his work fit into your definition of art?
- What do you think Barney is trying to convey in the racetrack scenes?
- From the images you have seen, discuss how Barney's films are both strange and familiar.
- Barney's films typically have no clear plot. How does this affect your enjoyment of them as art? Do films need to have a plot?
- Barney has said that he is often attracted to what is repulsive. How does he reflect this in his art? Can you think of an example where this is true for you?

- It has been said that Barney creates work that follows his own imagination. Based on what you saw, what kinds of things stimulate his imagination?

### To Do

- Freeze-frame any video image from the *CREMASTER* scenes in the segment and describe it in sufficient detail for the scene to be recreated by someone else.
- Imagine you are developing a sequence on conflict for a new Barney film. Write a paragraph or draw an image that describes the scene. Create a storyboard of a brief sequence that uses special effects to elicit an emotion or impression. Create a mask or costume for a character in the film.
- Using either words or images, build three views of yourself: as you are, as a historic figure and as a mythological character.
- Barney uses many tactile materials in his work. Create a sculpture using unusual tactile materials such as petroleum jelly, bread dough or sugar.
- Conduct research on the use of animals in films and circuses.

### Images on the Web

- *CREMASTER 2*, *Drawing Restraint 7*, *CREMASTER 5*, *CREMASTER 1* at [www.iws.net/cydonia/media/zbarney2.html](http://www.iws.net/cydonia/media/zbarney2.html)
- *Drawing Restraint 7* at [www.moma.org/exhibitions/dannheisser/barney.html](http://www.moma.org/exhibitions/dannheisser/barney.html)



Matthew Barney, *CREMASTER 3*. Production still, 2000. © 2000 Matthew Barney. Courtesy Barbara Gladstone. Photo by Chris Winget.

# Andrea Zittel



Andrea Zittel was born in 1965, in Escondido, California. She earned a bachelor of fine arts in painting and sculpture from San Diego State University and a master of fine arts in sculpture from the Rhode Island School of Design. Influenced by **modernist** design and architecture from the early twentieth century, Zittel, who works under the corporate-sounding title of A-Z Administrative Services, creates clothing, furniture, homes and vehicles. Her sculptures and **installations** transform everything necessary for life, such as eating, sleeping, bathing and socializing, into artful experiments. Between wearing a single outfit every day for an entire season (which she designs and makes herself) and constantly remodeling her home to suit her changing interests, Zittel continually reinvents her relationship with her environment. "I am always looking for the gray area between freedom — which can sometimes feel too open-ended and vast — and security — which may easily turn to confinement," says the artist. Zittel's *Pocket Property* — a 44-ton floating fantasy island off the coast of Denmark — contrasts the extremes of a creative escape with the isolation that occurs when a person is removed from society. Zittel currently lives and works in California and New York.

## Before Viewing

To prepare for a discussion of Zittel's approach, discuss the difference in meaning between the words necessary and sufficient. Have students apply their definitions to the design of a room in which they will live for one week and list all items that will be both necessary and sufficient.

## After Viewing

### To Think About and Discuss

- Discuss the pros and cons of isolation. What makes a person want or need to seek isolation? What challenges would you expect Zittel to face during the month she lives on her island?
- One of Zittel's first works was a "breeding unit" for animals (chickens and flies among them). Suppose you were creating a breeding unit for a dog. Describe what it would look like and the materials you would use to construct it. Tell how it would work.
- Zittel says, "Things that you think are liberating can actually become extremely confining or restrictive and oppressive and things that you think are controlling can actually give you a greater sense of security and liberation in the end." Provide some examples of each point of view and tell why you think the distinction works. How does this relate to Zittel's work?

## To Do

- One of Zittel's ideas was to overcome the notion that one should not wear the same garment two days in a row in an office environment. Design a personal uniform that you would wear for four months. Prepare a working model. Get some feedback from your friends.
- Create an article of clothing out of a rectangle that differs from any you saw in the segment.
- Zittel organizes her bathroom under the following headings: Corrections, Tools and Implements, Subtractions and Additions. Pick a surface in your home (e.g., a desk, dresser top, bathtub rim). List all the objects on that surface and develop at least three categories. Keep category names to no more than one word.
- Discuss what you would find necessary and sufficient to spend a month on an island. Design an island to meet these criteria.
- Zittel designs furniture units that maximize use of space. Design an "ideal locker" to effectively meet your needs.

## Images on the Web

- A-Z Time Tunnel: *Time to Do Nothing Productive At All* and *Time to Read Every Book I Ever Wanted to Read* at [www.artincontext.org/new\\_york/andrea\\_rosen\\_gallery/images.htm](http://www.artincontext.org/new_york/andrea_rosen_gallery/images.htm)



Andrea Zittel, *A-Z Living Unit II*, 1994. Steel, wood, metal, mattress, glass, mirror, lighting fixture, oven, range, velvet upholstery, utensils, saucepans, bowls, towel, hairbrush, pillow, clock; closed: 36 $\frac{3}{4}$  x 84 x 38 inches, open: 57 x 84 x 82 inches. Courtesy Andrea Rosen Gallery, New York.



# Mel Chin



Chin was born in Houston in 1951 and raised in mostly African American and Latino neighborhoods. Though he is classically trained, Chin's art evades easy classification. Alchemy, botany and ecology are but a few of the disciplines involved. Chin insinuates art into unlikely places including destroyed homes, toxic landfills and even television to investigate how art can provoke greater social awareness and responsibility. Chin's projects also challenge the idea of the artist as the exclusive creative force behind an artwork. He often enlists entire neighborhoods or groups of students in creative partnerships. In *Knowmad*, for example, Chin worked with software engineers to create a video game based on rug patterns of nomadic peoples facing persecution. Chin also develops artworks that have the ultimate effect of benefiting science or rejuvenating the economies of inner-city neighborhoods. In *Revival Field*, he worked with scientists to create gardens of hyperaccumulators — plants that can draw heavy metals from contaminated sites — in some of the most polluted locations in the world. Chin earned a bachelor of arts degree from Peabody College in Nashville in 1975, and received fellowships from the National Endowment for the Arts in 1988 and 1990.

## Before Viewing

Discuss the concepts of transformation and economic self-sufficiency. Chin defines transformation, for example, as taking something of no value and giving it a new life. Have students speculate on what these concepts have to do with **contemporary art**.

## After Viewing

### To Think About and Discuss

- Define **consumption** from the point of view of Chin's work.
- Create a list of the various **collaborators** Chin needs to realize his work. What kinds of backgrounds and skills do they bring to his projects?
- How is Chin's approach to being an artist different from the approach of other artists you have studied? What makes the Revival Field project art, for example? How does it reflect Chin's concept of transformation? What is left of the original? How has it been transformed?
- What do you think about the use of a video game to teach about history? What part of your own history would you want to preserve through a video game?
- Because of its scale and placement, some of Chin's work might be difficult to preserve. Is this an important consideration in creating art? Should it be?

## To Do

- Chin's project is designed to make the artistic product of another **culture** more accessible to us. Research and collect images of fabric art from a selected culture (e.g., American or Hmong quilts, Navajo blankets). Find a way to present these images to your classmates in a manner that is historically accurate and artistically satisfying and would help someone to learn about or appreciate that culture.
- Working with a small group, create characters, a plot and a setting for a video game.
- Find a site in your community that would benefit from transformation. Research the history of the site as well as any future plans the community might have for it. Plan a transformation that would both improve the site and function as a model of economic self-sufficiency. Bear in mind that some aspect of the original land use must be preserved even as its purpose is transformed.

## Images on the Web

- *Revival Field* at [www.artsednet.getty.edu/ArtsEdNet/images/ecology/revival.html](http://www.artsednet.getty.edu/ArtsEdNet/images/ecology/revival.html)
- *Landmind* at [www.ci.nyc.us/html/dcla/html/panyc/chin.html](http://www.ci.nyc.us/html/dcla/html/panyc/chin.html)
- *Know-Mad* at [www.artcarmuseum.com/knowmad.html](http://www.artcarmuseum.com/knowmad.html)



Mel Chin, *Revival Field*, 1991. Plants, industrial fencing on a hazardous waste landfill, dimensions varied, plot approximately 60 x 60 x 9 feet. Pig's Eye Landfill, St. Paul, Minnesota. Photo documentation of the first Revival Field Harvest on a State Priority Superfund Site. Courtesy of the artist.

# glossary

**abstract art** At its purist, abstraction uses shapes, colors and lines as elements in and for themselves.

**aesthetic** Used to describe something as visually based and beautiful or pleasing in appearance and to the senses.

**collaboration** A working arrangement between an artist and another person, group or institution.

**composition** The arrangement of an artwork's formal elements.

**conceptual art** Works of art in which the idea is equally, if not more important, than the finished product.

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

**contemporary art** Art made after 1970 or works of art made by living artists.

**content** The subject matter, concepts or ideas associated with a work of art.

**context** The location, information or time-frame that informs how a work of art is viewed and what it means.

**culture** The system of beliefs, values and practices that form one's life.

**design** Relating to popular forms of art, including architecture, books, the Internet, furniture and mass media.

**form** The shape and structure of a work of art; formal elements include color, shape, pattern and duration.

**graffiti** Markings, messages or art made on a public surface, such as a building or a street sign, that is not owned by the artist.

**graphic** Flat, two-dimensional images, including fonts, commonly used in advertising, posters, comic books and cartoons.

**history painting** Large-scale painting which represents either historical events or scenes from legend and literature.

**iconography** Symbols and images that have a particular meaning, either learned or universal.

**identity** How one views oneself, how others perceive you and how a society as a whole defines groups of people.

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

**land art** Also known as earth art or earth-works, land art uses the raw materials of the natural world to make large-scale outdoor sculpture.

**metaphor** A visual or verbal comparison that uses one thing to represent another.

**minimal art** A type of abstract art, primarily three-dimensional, which often uses industrial materials in geometric or repetitive ways.

**modernism** An historical period and attitude from the early to the mid-twentieth century characterized by experimentation, abstraction, a desire to provoke and a belief in progress.

**monument** A public work of art, usually large in scale, which commemorates a group of people, historical event or ideal.

**multicultural** Influenced by a diversity of ethnic, religious, cultural or national perspectives.

**narrative** The representation in art, by form and content, of an event or story.

**performance** Public, private or documented (for example, by film, video, audio and writing), performance art is a nontraditional art form that features a performance activity by or directed by an artist.

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

**pop art** Art which draws its subject matter or appearance from mass media and consumer culture.

**process** An artist's investigation, or the steps the artist takes to make a work of art.

**representational** Works of art that depict recognizable people, places or things, often figures or landscapes.

**site-specific** Works of art that are tied to a specific place and time; site-specific art is sometimes impermanent.

**spirituality** A questioning of humanity's place in the universe or an interest in self-reflection, mortality and meditation.

**stereotype** A generalized type, or a caricature of a person, place or culture, often negative in tone.

**stylized** Works of art which conform to imagined or invented visual rules.

**tagging** The act of writing graffiti; a tag is often an artist's name or visual trademark.

**textile** Materials that are woven, knitted or made from cloth.

## related resources

The following art- and museum-related Web sites are excellent general resources and frequently have images of works of art and activities for school and family use.

### General

[www.artcyclopedia.com](http://www.artcyclopedia.com)  
[www.artsednet.getty.edu](http://www.artsednet.getty.edu)  
[www.artincontext.org](http://www.artincontext.org)  
[www.artnet.com](http://www.artnet.com)  
[www.artsconnected.org](http://www.artsconnected.org)

### Museums

Bowdoin College Museum of Art, Maine  
[academic.bowdoin.edu/artmuseum](http://academic.bowdoin.edu/artmuseum)

Henry Art Gallery, University of Washington, Seattle  
[www.henryart.org](http://www.henryart.org)

Miami Art Museum of Dade County, Florida  
[www.miamiartmuseum.org](http://www.miamiartmuseum.org)

Museum of Art, Rhode Island School  
of Design, Providence  
[www.risd.edu/museum.cfm](http://www.risd.edu/museum.cfm)

The Museum of Contemporary Art, Los Angeles  
[www.moca.org](http://www.moca.org)

Museum of Modern Art, New York City  
[www.moma.org](http://www.moma.org)

San Francisco Museum of Modern Art  
[www.sfmoma.org](http://www.sfmoma.org)

Smithsonian American Art Museum, Washington, D.C.  
[www.nmaa.si.edu](http://www.nmaa.si.edu)

Studio Museum in Harlem, New York City  
[www.studiomuseuminharlem.org](http://www.studiomuseuminharlem.org)

Walker Art Museum, Minneapolis, Minnesota  
[www.walkerart.org](http://www.walkerart.org)

Whitney Museum of American Art, New York  
[www.whitney.org](http://www.whitney.org)

Front cover: James Turrell. Red light view of site-specific permanent installation of *The Light Inside*, 1999, at The Museum of Fine Arts, Houston, Texas (Main Street tunnel passage). Electric lights, wires, metal, and paint. Museum commission with funds provided by Isabel B. and Wallace S. Wilson

Title page: Richard Serra. Installation view of *Torqued Ellipse VI*, 1999, at the Guggenheim Museum, Bilbao, Spain. Weatherproof steel, 13 feet 8 1/2 inches x 33 feet 5 1/2 inches x 19 feet 8 1/4 inches. Metropolitan Museum of Art, Gift of Jerry Leiber, 1985

This page: Ann Hamilton. Untitled, (detail) 2000.  
Pin-hole mouth photograph from the series "face to face"

Back cover: Mel Chin and KNOWMAD Confederacy. Digital stills from *KNOWMAD*, 1999, commissioned installation for Frederick R. Weisman Art Museum, University of Minnesota, Minneapolis, exhibition "World Views: Maps and Art" Courtesy Frederieke Taylor Gallery



