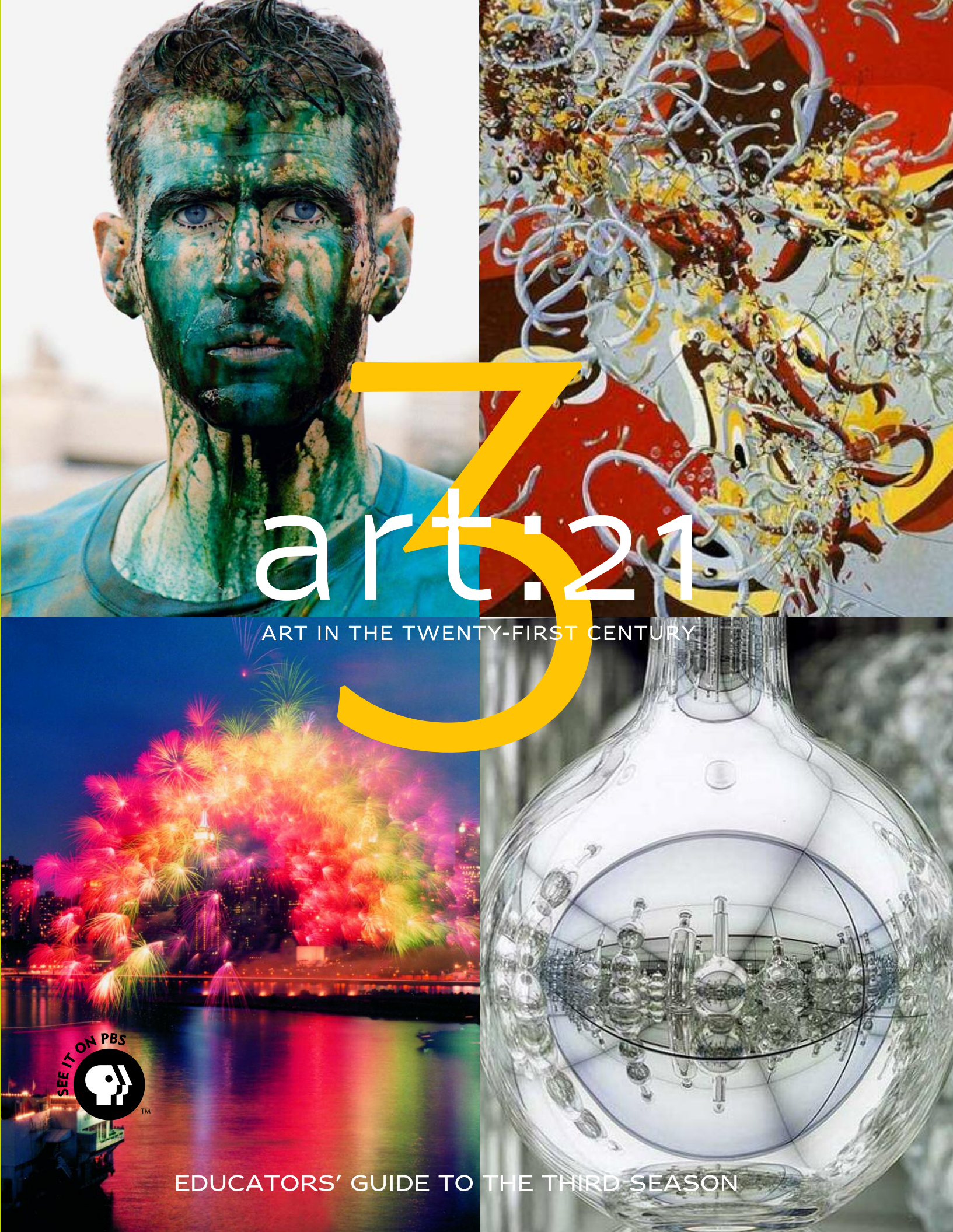


<p>Abstraction & Realism www.pbs.org/art21/education/abstraction</p> <p>Title Describing the Real Subject Area Language Arts Artists Antin, Ford, Herrera, Kelley, McElheny, Murray, Osorio, Pettibon, Puryear, Ritchie, Rothenberg, Sugimoto, Walker</p> <p>Title Cartoon Commentary Subject Area Social Studies Artists Ford, Marshall, Pettibon, Walker</p> <p>Title Looking at Likeness Subject Area Visual/Performing Artists Antin, Hamilton, Hancock, Hawkinson, Marshall, Walker</p>	<p>Home & Displacement www.pbs.org/art21/education/home</p> <p>Title Understanding Home Subject Area Language Arts Artists Marshall, Osorio, Suh, Zittel</p> <p>Title Migrating Viewpoints Subject Area Social Studies Artists Orozco, Osorio, Sikander, Suh, Walker</p> <p>Title Model Homes Subject Area Visual/Performing Artists Osorio, Suh, Zittel</p>	<p>Individuals & Collectives www.pbs.org/art21/education/individuals</p> <p>Title Characters and Caricatures Subject Area Language Arts Artists Antin, Charles, Hancock, Kilgallen, Walker</p> <p>Title Yearbook Tribes and Nomads Subject Area Social Studies Artists Schorr, Suh</p> <p>Title The Alter-Ego Saves the Day Subject Area Visual/Performing Artists Antin, Barney, Hancock, Pettibon</p>
<p>Labor & Craftsmanship www.pbs.org/art21/education/labor</p> <p>Title Dictators, Collaborators, Managers, and Soloists Subject Area Language Arts Artists Ali, Antin, Barney, Celmins, Herring, Lin, Pettibon, Pfeiffer, Puryear, Ritchie, Serra, Smith, Stockholder, Wilson</p> <p>Title Traditional Crafts, Contemporary Ideas Subject Area Social Studies Artists Antoni, Mann, Puryear, Sikander, Suh</p> <p>Title Converging Media Subject Area Visual/Performing Artists Antoni, Applebroog, Barney, Cai, Chin, Hamilton, Herring, Murray, Smith, Wodiczko</p>	<p>The Natural World www.pbs.org/art21/education/naturalworld</p> <p>Title Ode to a View Subject Area Language Arts Artists Celmins, Horn, Mann, McElheny, Orozco, Pfeiffer, Schorr, Stockholder, Sugimoto, Turrell, Tuttle</p> <p>Title Landscape and Place Subject Area Social Studies Artists Celmins, Chin, Ford, Mann, Schorr, Turrell</p> <p>Title In the Landscape Subject Area Visual/Performing Artists Chin, Lin, Nauman, Orozco, Turrell</p>	<p>Public & Private Spaces www.pbs.org/art21/education/public</p> <p>Title Personal Stories in the Public Subject Area Language Arts Artists Antoni, Atlas, Osorio, Schorr</p> <p>Title The Face of Fame Subject Area Social Studies Artists Horn, Pfeiffer, Schorr, Wodiczko</p> <p>Title Public Façades, Private Interiors Subject Area Visual/Performing Artists Lin, Puryear, Serra, Turrell</p>
<p>Ritual & Commemoration www.pbs.org/art21/education/ritual</p> <p>Title Remaking Myths Subject Area Language Arts Artists Hancock, Ritchie, Sikander, Smith, Wilson</p> <p>Title Honoring Heroes and History Subject Area Social Studies Artists Bourgeois, Herring, Lin, Puryear, Smith, Suh, Wodiczko</p> <p>Title New Rituals Subject Area Visual/Performing Artists Antoni, Nauman, Orozco</p>	<p>Technology & Systems www.pbs.org/art21/education/technology</p> <p>Title Systems and Styles Subject Area Language Arts Artists Celmins, Gallagher, Nauman, Orozco, Pfeiffer, Ritchie, Zittel</p> <p>Title Mediating Media Subject Area Social Studies Artists Charles, Kilgallen, Kruger, Pfeiffer</p> <p>Title New Tools, New Materials Subject Area Visual/Performing Artists Antoni, Applebroog, Barney, Chin, Hamilton, Hawkinson, Lin, Ritchie, Stockholder, Wodiczko, Zittel</p>	<p>War & Conflict www.pbs.org/art21/education/war</p> <p>Title Wartime Voices Subject Area Language Arts Artists Antin, Schorr, Suh</p> <p>Title War on Film Subject Area Social Studies Artists Korot, Mann, Schorr</p> <p>Title Confronting Conflict Subject Area Visual/Performing Artists Ford, Sikander, Walker</p>

Cover, clockwise from top left: **Oliver Herring**, *CHRIS AFTER HOURS OF SPITTING FOOD, DYE OUTDOORS*, detail, 2004. C-print, 41 1/2 x 62 1/2 inches. Edition of 5 with 2 AP. Originally commissioned by Artpace, San Antonio, Texas. Courtesy Max Pinerich Gallery, New York; **Matthew Ritchie**, *Self Portrait in 2064*, detail, 2003. Oil and marker on canvas, 80 x 100 inches. Photo by Oren Sior. © Matthew Ritchie. Courtesy Andrea Rosen Gallery, New York; **Josiah McElheny**, *Modernity circa 1952, Mirrored and Reflected Infinitely*, detail, 2004. Mirrored blown glass, chrome metal, glass, mirror, electric lighting, 30 1/2 x 56 1/2 x 18 1/2 inches. Collection Milwaukee Art Museum, Milwaukee, Wisconsin. Photo by Tom Van Eynde. Courtesy Donald Young Gallery, Chicago; **Cai Guo-Qiang**, *Transient Rainbow*, 2002. 1000 three-inch multicolor peonies fitted with computer chips, 300 x 600 feet, duration 15 seconds. Commissioned by Museum of Modern Art, New York. Photos by Hiro Ithara. Courtesy the artist.



art:21
ART IN THE TWENTY-FIRST CENTURY



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Associate Producer: Migs Wright
Series Producer: Eve Moros Ortega
Assistant Curator: Wesley Miller
Director of Education and Outreach: Jessica Hamlin
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Consulting Director (*Power and Structures*): Catherine Tatge
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Credits

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THIS SPREAD Teresa Hubbard/AlexanderBirchler, *Detached Building*, 2001. High-definition video with sound transferred to DVD, 5 min 38 sec, loop. Installation view, Kunstmuseum St. Gallen, St. Gallen, Switzerland



additional resources

Videocassettes and DVDs

www.pbs.org/art21/series/products

Seasons One, Two, and Three of the series are available from PBS Video and Davis Publications. To order from PBS call 1-800-PLAY-PBS (1-800-752-9727) or visit the PBS Web site (www.shoppbs.org); from Davis Publications, call 1-800-533-2847 or visit Davis Publications online (www.davis-art.com)

Art21 Companion Books

www.pbs.org/art21/series/products

Art21's richly illustrated companion books mirror program themes, featuring essays by scholars and Art21 Executive Producer and Curator Susan Sollins (Volume 1) and interviews with the artists (Volumes 2 and 3). Published by Harry N. Abrams, Art21 books are available where books are sold.

Art21 Slide and Digital images

www.pbs.org/art21/education/teachingmaterials

In partnership with Davis Publications, Art21 produces slide and digital images based on the artists featured in the series. Images are available individually or in complete sets by season. The availability of these slide and digital resources marks the first time that many of these artists' works are accessible for classroom use.

Promotional Materials

www.pbs.org/art21/series/publicity

Art21 postcards and posters are available upon request from Art21 at publicity@art21.org to support local events. Customizable E-postcards, press materials, graphics, and examples of outreach events that can help publicize and extend the impact of local events are accessible on the Art21 Web site.

art21 in the community

www.pbs.org/art21/events

Art21 encourages individuals and organizations to celebrate the importance of the arts in their communities and to extend the conversations started in the series by hosting events inspired by the Art:21 series.

Art21@school and after-school programs

To support school and community-based youth screening and discussion forums, Art21 has created media tools to introduce contemporary art and artists to student, parent, and teacher audiences and inspire discussion about current trends in art, creativity, and student learning.

Art21@museums and libraries

These events explore the Art21 themes of Identity, Memory, and Stories from visual and literary perspectives. Hosted by local museums and libraries, these gatherings are tailored for adult, family, and youth audiences, and encourage an interdisciplinary approach to exploring the art and artists of today.

Art21@colleges and universities

Art21 encourages faculty, students, and campus groups to use the series and its accompanying materials to support instruction and public programming. A rich resource for college and university galleries and museums, studio art and art education departments, and student organizations, Art21 brings contemporary art and artists into a wide variety of instructional and extracurricular campus contexts.

Art21@large

Individuals and organizations are always welcome to create their own screening events based on series themes or particular artist profiles. Art21 strongly encourages partners to incorporate interactive or participatory components to events such as:

- brown bag lunches or open discussion forums that provide an extended opportunity for conversation about a particular theme, artists, or question;
- panel conversations or Q&A sessions with local artists, art historians, curators, or gallerists;
- guest speakers or moderators such as writers, historians, educators from local colleges and universities, or representatives of the business community who can contribute diverse viewpoints on contemporary art;
- interactive sessions that encourage hands-on art-making, writing activities, or performance components.

To learn more about these Art21 events or to create your own local event, visit www.pbs.org/art21/events for downloadable outreach materials and registration forms.

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Viewing the Series

Season Three programs can be taped off the air and used for educational purposes at no cost for one year from the date of the first national broadcast—September 2005. Check local PBS station listings as broadcast times may vary.

For long-term use *Art:21* VHS sets and DVDs can be purchased from PBS Video 1-800-752-9727/3337 www.shoppbs.com/teachers

OR

**Davis Publications
1-800-533-2847
www.davis-art.com**

Audience

The *Art:21* series is produced for a broad range of public television audiences. Education materials support the use of contemporary art and information about artists in K-12 classrooms, on college and university campuses, and for adult and community audiences. While the Guide material and Online Lessons introduce critical concepts and opportunities for higher level thinking relevant to middle, high school, and college students, teachers who work with students of all ages are encouraged to interpret the material to support their individual teaching methods and needs.

Art21 strongly recommends that teachers preview all videos before showing them to determine whether the content is appropriate for their students' age level.

Art21 is a non-profit contemporary art organization serving students, teachers, and the general public. In addition to the Emmy-nominated, nationally broadcast PBS series, *Art:21—Art in the Twenty-First Century*, Art21 produces a wide range of education materials and outreach programs. This multi-faceted project introduces broad public audiences to a diverse range of contemporary visual artists working in the United States today and to the art they are producing now.

art:21, the series

Art:21 is the first broadcast series for national public television to focus exclusively on contemporary visual art and artists in the United States. To date, Art21 has produced three seasons for PBS (Fall 2001, Fall 2003, Fall 2005), creating a biennial event that has featured 55 established and emerging artists. Each season contains four one-hour programs, with each hour featuring as few as 3 and as many as 5 artists in 12- to 15-minute segments.

Artists

In the *Art:21* series, contemporary artists speak directly to the audience in their own words, reflecting on their lives, sources of inspiration, and working processes. Profiled artists include painters, sculptors, printmakers, photographers, installation and video artists, and artists working with new media, environmental or public issues, and hybrid forms. Filmed in their studios, homes, and exhibition spaces, these artists demonstrate the breadth of artistic practice across the country and reveal the depth of intergenerational and multicultural talent. Executive Producer and Curator Susan Sollins and Assistant Curator Wesley Miller select featured artists in collaboration with a national curatorial advisory council of independent critics and museum curators.

Themes

Each one-hour program is loosely organized around a broad category or theme that helps viewers analyze, compare, contrast, and juxtapose the works of the profiled artists. Themes for Season Three are **Memory, Play, Structures, and Power**. These themes are intended to inspire interpretive possibilities and in many cases the artists' works are relevant to multiple themes.

Commissioned Video Segments

Each thematic hour in Season Three includes an original work of video art, commissioned by Art21 for this television series, by the artists Teresa Hubbard/Alexander Birchler.

educators' guides

This guide is the third in a series of Educators' Guides created to accompany the Art:21 series and is designed as a reference for planning lessons, facilitating discussions, introducing video content in various contexts, and supporting further research and exploration of contemporary art and artists. Educators are encouraged to use the *Art:21* broadcast series, Educators' Guides, and Art21 Web site in tandem to integrate contemporary art and ideas into classroom learning and community dialogue.

Discussion Questions and Activities

Suggested discussion questions and activities explore ideas introduced in the series. Questions are organized for **Before Viewing** and **After Viewing** in an effort to connect and build on audience knowledge before and after segments from the series are screened. Web links listed throughout the Guide lead to extended lesson plans in the Art21 Online Lesson Library.

Glossary

Selected vocabulary words have been highlighted in bold print throughout this Guide. Definitions for these words can be found in the glossary on page 32.

Links to Images on the World Wide Web

Web sites that feature images by the artists in this series support further research. URLs are accurate as of May 2005 but all web addresses should be verified before use.



Art:21 production stills, 2005

on the web

Artists Online

www.pbs.org/art21/artists

Find out more about the artists featured in the series through biographies, interviews, video clips, web-based art, and slideshows.

Online Lesson Library

www.pbs.org/art21/education/onlinelessonlibrary

A growing archive of lesson plans supports interdisciplinary teaching through references to literature, the humanities, visual literacy, popular culture, history, and current events. Links to national and state education standards, student worksheets, video clips, and slideshows enrich each lesson. Topics include **abstraction & realism, home & displacement, individuals & collectives, labor & craftsmanship, the natural world, public & private space, rituals & commemoration, technology & systems, war & conflict**. A site map of the Online Lesson Library is located on the back cover of this Guide.

Student Projects

www.pbs.org/art21/education/studentartprojects

Teachers are invited to post lesson plans and examples of student artwork, based on their use of the broadcast series and curriculum materials, on the Art21 Web site. Designed as a site for sharing ideas, these pages offer viewers the opportunity to find inspiration in the work of teachers and students from across the country and around the world.

Professional Development

www.pbs.org/art21/education/professional

To support the use of Art21 materials in classrooms and other educational settings, this section provides resources for creating professional development opportunities that introduce contemporary art and artists to a wide range of educators.

Discuss

www.pbs.org/art21/discuss

Online discussion forums support Art21's mission to foster dialogue and exchange about contemporary art and artists. Use these forums to encourage classroom debate or contribute a personal opinion on contemporary art and ideas.

subject areas

The art of our time is relevant to all subject areas and disciplines, providing teachers and students with a rich resource through which to consider new ideas, rethink the familiar, and enhance visual literacy.

Language Arts

Looking at and interpreting contemporary art provides significant opportunities for developing abilities in written and oral communication. Art21 suggests ways to use contemporary art to enhance skills in visual and verbal literacy, self-expression, creative problem-solving, writing, and critical thinking.

Social Studies

Contemporary artists grapple with local, national, and international events in their work, bringing creative perspectives to age-old issues and current concerns. Sometimes controversial and often provocative, artists engage ideas that are critical to the study of history, geography, psychology, civics, government, and economics.

Visual and Performing Arts

The Art21 series shows artists as real people and presents a range of examples of what it means to be an artist. Among the artists featured in the series are painters, photographers, sculptors, and performance and video artists who use a variety of media, materials, tools, and processes to create their work.

National and State Education Standards

Art21 educational materials help teachers address national and state education standards in Language Arts, Social Studies, and Visual and Performing Arts. The Online Lesson Library provides connections to the national standards and Web links to specific state standards for all featured lesson plans.

To download a reference sheet that outlines how Art21 materials meet national education standards visit:
www.pbs.org/art21/education/professional

what is contemporary art?

Art21 defines contemporary art as the art of today, produced by artists who are living in the twenty-first century. It is both a mirror of contemporary society and a window through which we view and deepen our understanding of the world and ourselves.

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

Contemporary viewers play an active role in the process of constructing meaning in art. With contemporary art, it is often said that *the viewer completes the artwork* by bringing to it his or her personal reflections, experiences, and opinions.

What can we learn from contemporary art?

- The integration of contemporary art into school and community learning enables educators to address issues that affect our lives, provoking curiosity, encouraging dialogue, and igniting debate about the world around us.
- Art:21 artists serve as creative role models who inspire students to consider how ideas are developed, articulated, and realized in the contemporary world and offer educators opportunities to support diverse learning styles.
- Contemporary artists address both current events and historical ideas. These references help educators and students make connections across the curriculum and support interdisciplinary thinking.
- As artists continue to explore new technologies and media, the work they create encourages critical thinking and visual literacy in our increasingly media-saturated society.
- Art21 enables students to understand that contemporary art is part of a cultural dialogue that concerns larger contextual frameworks such as personal and cultural identity, family, community, and nationality.



Art:21 production stills, 2005



Art:21 production stills, 2005

starting the conversation

Curiosity, openness, and dialogue are important tools for engaging audiences in contemporary art. Instead of questioning whether a work of art is good or bad, the study of contemporary art requires a more open-ended methodology and an inquiry-based approach. Asking questions that stimulate discussion is an integral step in the process towards understanding.

One of the cornerstones of the Art21 philosophy is to allow the artists to present their work in their own words. This encourages viewers to find their own innate abilities to consider, react, and respond to visual art. Looking at contemporary art is an investigation and an exploration; an opportunity to consider ideas and different perspectives, to learn something new, and eventually to create a personal sense of meaning and understanding.

Throughout time, art has served as a means of communication and expression. Use the following questions as starting points for looking at and thinking about contemporary (as well as historical) works of art:

- Describe the artwork—its formal qualities: color, composition, media, etc.
- Consider the artist's concept—the thinking, choices, and process that contribute to a work of art
- Identify the context of the work—the circumstances in which an artwork is made, as well as when, where, and how the viewer sees a work of art.

Start a conversation about contemporary art

- What makes a work of art a work of art? Is contemporary art defined by particular boundaries or parameters?
- Who decides what an artwork means—the artist, the critic, the viewer, history?
- What are the most important skills a contemporary artist can have?
- Where do artists find inspiration?
- What materials and tools are artists using to create art?
- What is the difference between working alone and collaborating with fabricators, audiences, others?
- In addition to museums and galleries, what are other venues where art can be shown?
- What are the subjects, issues, and themes important to artists working today?
- Does a work of art need to be beautiful? Why or why not?
- Does contemporary art have a purpose, a role, a responsibility?

Suggested activities for introducing contemporary art

- Initiate a debate based on any of the previous discussion questions. Turn the question into a statement and have students develop arguments for and against to present to the class.
- Encourage students to write regularly in a journal or notebook to keep questions, ideas, or pictures related to their art-viewing experiences. Consider using any of the **Before Viewing** and **After Viewing** questions as journal assignments to be completed in anticipation of a group discussion.

- The *Art:21* series and Web site present a unique view into artists' studios and working processes. These resources are designed to enhance the viewing of art in museums, galleries, and other exhibition venues. Discuss the different ways audiences can see and experience contemporary art (in the *Art:21* series, on the Internet, in person, etc.) and reflect on how these different forums influence the way we look at and interpret the work.
- Use Art21 as a springboard to connect with your local arts community. Invite a local artist, curator, or collector to discuss particular artists, issues, or concepts relevant to your classroom.

Suggested Reading

Susan Cahan and Zoya Kocur, eds. *Contemporary Art and Multicultural Education*. New York: The New Museum of Contemporary Art, Routledge, 1996.

Lisa Cartwright & Marita Sturken. *Practices of Looking*. Oxford: Oxford University Press, 2001.

Arthur C. Danto. *After the End of Art: Contemporary Art and the Pale of History*. Princeton: Princeton University Press, 1997.

Linda Weintraub. *In the Making: Creative Options for Contemporary Art*. New York: (d.a.p.) Distributed Art Publishers Inc., 2004.

Web Resources

<http://www.artsconnected.org/>
<http://www.uic.edu/classes/ad/ad382/>
<http://www.artdaily.com>
<http://www.youth2youth.org>
<http://www.whitney.org/learning>
<http://www.tate.org/uk/learning>
<http://redstudio.moma.org/>



Commissioned Video Segments

Hubbard/Birchler

Born

Teresa Hubbard was born in Dublin, Ireland in 1965.

Alexander Birchler was born in Baden, Switzerland in 1962.

Education

Both received MFAs from the Nova Scotia College of Art and Design, Halifax, Canada.

Live and Work

Austin, Texas

Biography

As life partners and artist-collaborators, Teresa Hubbard and Alexander Birchler make short films and photographs about the construction of narrative time and space without the context of a traditional story line. Their open-ended, enigmatic narratives elicit multiple readings. They began their collaboration in the mid-1990s, making sculpture, installation, photography, and performance-based work. Their productions reveal a strong sense of a carefully constructed *mise-en-scène* that owes as much to natural history-museum dioramas as to cinematic directorial techniques. These works seem to be spliced from a larger narrative, but the artists are unwilling to lead the viewer toward any specific apprehension of what that story might be. Hubbard and Birchler cite as influences Hitchcock, Malick, Mamet, Kafka, Flaubert, and Hopper, all of whom are notable for use of the psycho-spatial dimension.

An original work of video art by Hubbard and Birchler concludes each thematic hour of the Season Three series.

power

Cai Guo-Qiang born 1957, Quanzhou City, Fujian Province, China

Laylah Ali born 1968, Buffalo, New York

Krzysztof Wodiczko born 1943, Warsaw, Poland

Ida Applebroog born 1929, the Bronx, New York

From politics to mass media, power pervades daily life. The artists in this hour explore personal and cultural histories, re-imagine social space, and challenge authority, oppression, and control. Each artist humanizes difficult issues by acting as a witness to violence, working to heal communities, or achieving a balance between constructive and destructive energies.

DISCUSSION

Before Viewing

- What images or symbols do you associate with the word power? With the word control?
- Identify people in your daily life who have power. What does it mean to be powerful? What makes a person powerful? How do people secure, wield, or exercise their power?

After Viewing

- How do the artists in this hour exercise or relinquish power or control in their work? What types of power do artists have? In what ways can art empower people?
- How do the artists in this hour explore ideas about violence to address the theme of power? What do you think the artists in this hour hope to achieve through making art?

ACTIVITY

- Cai Guo-Qiang says, "Art is not about what you say. It's about these other things that you don't say." Make an artwork in any medium about how notions of silence and/or absence function in relationship to the idea of power.

memory

Susan Rothenberg born 1945, Buffalo, New York

Mike Kelley born 1954, Detroit, Michigan

Hiroshi Sugimoto born 1948, Tokyo, Japan

Josiah McElheny born 1966, Boston, Massachusetts

How does memory function? How do we understand history? Whether critical, irreverent, or introspective, the artists in this hour delve into personal memory and the past, transforming them in their work. The artists wrestle with complex topics such as the veracity of history, the nature of interpretation, subjective versus objective truth, and the ways in which objects and images from the past suggest a cultural memory.

DISCUSSION

Before Viewing

- Who writes history and how do we come to 'know' about the past? How can art contribute to our understanding of past cultures/societies or of historical events?
- How can memories be shared with other people or translated into visual form? What are different ways people keep memories?

After Viewing

- How do the artists in the Memory hour revisit ideas or objects from the past in their work? How do these artists use historical sources and influences to say something new?
- How does the Hubbard and Birchler video featured at the end of this hour explore the idea of Memory? Why do you think the artists selected the particular dialogue, characters, and film sequences that are presented?

ACTIVITY

- Make a drawing or painting from memory of an important event in your life. Choose an experience that still elicits specific physical and emotional sensations. Incorporate different visual symbols or motifs to represent these sensations and the related objects from your memory of this event.

structures

Art:21 production stills, 2005

Matthew Ritchie born 1964, London, England

Fred Wilson born 1954, the Bronx, New York

Richard Tuttle born 1941, Rahway, New Jersey

Roni Horn born 1955, New York, New York

How do we organize life? What are the ways in which we capture knowledge and attempt greater understanding? The artists in this hour create systems, shift contexts, and engage with perception, utilizing unconventional devices such as exhibitions within exhibitions and dramatic shifts in scale.

DISCUSSION

Before Viewing

- How is art related to language? How is our understanding of identity, history, or the world around us tied to language? Are there ideas or experiences that are impossible to articulate verbally?
- Describe yourself using 25 words. How do you know these things about yourself? How is your identity related to groups, communities, or other social structures? How is it related to personal experience?

After Viewing

- Fred Wilson says, "I look at things and wonder what they are and why they are. I see things and wonder why people are not wondering about them." To what type of 'things' do you think he is referring? What are objects or images that might be taken for granted when seen on a daily basis?
- How does Hubbard and Birchler's video, placed at the end of this hour, relate to the rest of the program? How does it defy or meet the expectations of a television program? How does it call attention to the constructed nature of video as a medium?

ACTIVITY

- Create a series of lists that represent your ideas about personal identity, family history, learning from school, and philosophies or belief systems with which you are familiar. Turn these lists into a visual web or narrative that connects related words to tell a story about yourself or your family.

play

Jessica Stockholder born 1959, Seattle, Washington

Ellen Gallagher born 1965, Providence, Rhode Island

Arturo Herrera born 1959, Caracas, Venezuela

Oliver Herring born 1964, Heidelberg, Germany

Spontaneous and joyful, subversive or amusing, play can take many forms. The artists in this hour improvise games, draw inspiration from dance and music, and employ color, pattern, and movement to elicit delight. These artists transform naive impulses into critical statements about the nature of identity, creative expression, and pleasure.

DISCUSSION

Before Viewing

- Consider how fantasy, imagination, and the unconscious have been incorporated into literature, art, or other expressive movements and trends over the last century.
- Is it important to set out to make a work of art in order to end up with a work of art? What is the role of intention in creating an art object? What is the role of chance?

After Viewing

- Jessica Stockholder says "I think what kids do is play. [It is] a kind of thinking and learning that doesn't have a predetermined end." What methods do these four artists use to avoid a predetermined end to their work?
- Consider the ways in which the four artists in this hour begin their art-making process and the importance of process to their work. When does the process end and the work of art begin? How do these artists know when a work of art is finished?

ACTIVITY

- Oliver Herring says, "After the first five or ten minutes, the performance is entirely self-perpetuating. You don't know what's going to happen. The rules I start with are not binding." Make up a set of rules to follow through the process of creating a sculpture, collage, film, or poem. Using found objects, images, film clips, or text create a playful assemblage that begins with your rules and then breaks them.





Born
1968, Buffalo, NY

Education
BA, Williams College, Williamstown, MA
MFA, Washington University, St. Louis, MO

Lives and Works
Williamstown, MA

Art:21 Theme
Power

Biography

The precision with which Laylah Ali creates her small figurative gouache paintings on paper is such that it takes her many months to complete a single work. In style, her paintings resemble comic-book serials, but they also contain stylistic references to hieroglyphics and American folk-art traditions. Ali often achieves a high level of emotional tension in her work as a result of **juxtaposing** brightly colored scenes with dark, often violent subject matter that speaks of political resistance, social relationships, and betrayal. Although Ali's interest in current events drives her work, her finished paintings rarely reveal specific references. Her most famous and longest-running series of paintings depicts the brown-skinned and gender-neutral Greenheads, while her most recent works include portraits as well as more **abstract** biomorphic images. Ali endows the characters and scenes in her paintings with everyday attributes like dodge balls, sneakers, and band-aids as well as historically and culturally loaded signs such as nooses, hoods, robes, masks, and military-style uniforms.

Media and Materials
drawing, painting, digital imaging, billboard

Key Words and Ideas
cartoons, characters, comics, **gesture**, race, **symbols**, **visual signs**, violence

Additional Images on the Web
<http://www.303gallery.com/artists/ali/>
http://www.millerblockgallery.com/artist_pages/Laylah_Ali/Laylah_Ali.html
http://www.moma.org/exhibitions/2002/projects/projects75/75_current.html

Laylah Ali

DISCUSSION

Before Viewing

Why do artists make drawings? How is a drawing different from a painting or a sculpture?

Brainstorm a list of cartoon and comic book characters, both contemporary and historical. Discuss how heroes and villains are represented differently and the ways in which these characters reflect real and imagined sources.



Untitled, 2002. Ink and watercolor pencil on paper, 11 3/4 x 8 1/4 inches. Courtesy 303 Gallery, New York

What is the difference between visual signs and symbols? What are examples of signs and symbols from daily life? What do they communicate and how? www.pbs.org/art21/education/ritual/lesson1.html

After Viewing

Compare and contrast the characters that populate Ali's work with comic book and cartoon figures from film and television.

What connections does Ali make between her working process as an artist and the process of a writer or a reader? Compare and contrast Ali's paintings to written texts. How does each form communicate ideas in different ways?

Consider Ali's question, "Could racism just be attributed to bizarre visual phenomena?" What do you think she means and how would you respond?

ACTIVITIES

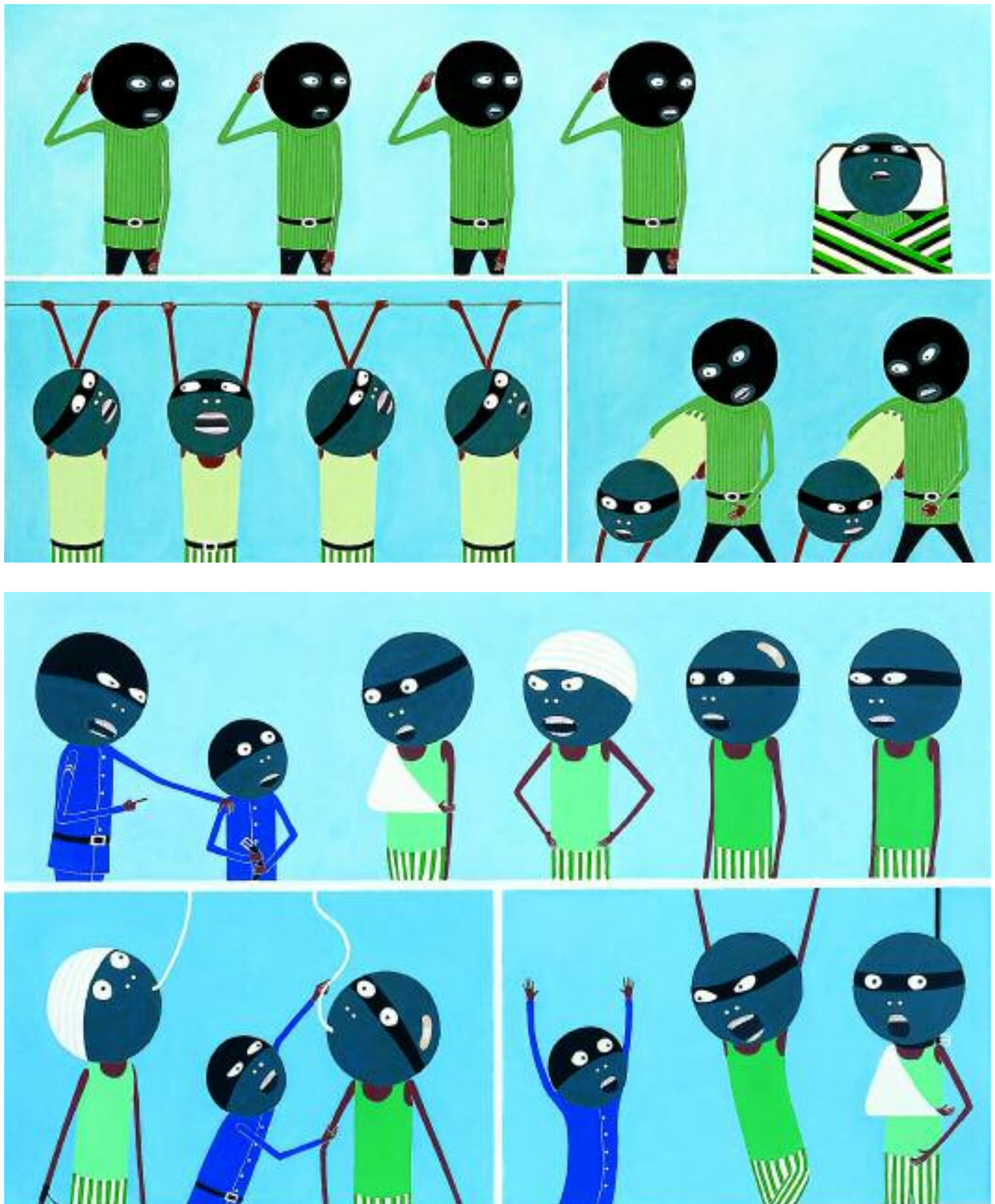
In small groups, discuss one of Ali's images and create an interpretation of the scene depicted. Write a short story, poem, song, or screenplay that describes what might have happened before and what might happen after the depicted moment.

Look at different graphic media that use pictures to tell a story or give directions (comics, airplane safety brochures, packaging instructions, etc.). Discuss how the images are framed and sequenced to illustrate the details of the action. Create a drawing, painting, or print that gives step-by-step instructions for a specific action using only visual images.

Over the course of a week or longer, collect as many examples as possible of a specific body pose, gesture or thematic idea from newspapers, magazines, or other print media. Combine these images to create a visual essay or statement.



Untitled, 2004. Gouache on paper, 10 3/8 x 8 inches. Courtesy 303 Gallery, New York



top *Unlitled (Greenheads)*, 1999. Gouache on paper, 8¼ x 13¾ inches. Courtesy Miller Block Gallery, Boston bottom *Unlitled*, 1998. Gouache on paper, 8 x 12½ inches. Courtesy 303 Gallery, New York





Born

1929, the Bronx, NY

Education

BFA, School of the Art Institute of Chicago, Chicago, IL

Honorary doctorate, New School University/Parsons School of Design, New York, NY

Lives and Works

New York, NY

Art:21 Theme

Power

Biography

Ida Applebroog has been making pointed social commentary in the form of beguiling comic-like images for nearly half a century. Anonymous 'everyman' figures, anthropomorphized animals, and half human-half creature characters are featured players in the **uncanny** theater of her work. Applebroog propels her paintings and drawings into the realm of **installation** by arranging and stacking canvases in space. In her most characteristic work, she combines popular imagery from everyday urban and domestic scenes, sometimes paired with curt texts, to skew otherwise banal images into anxious scenarios infused with a sense of irony and black humor. Strong themes in her work include gender and sexual identity, power struggles both political and personal, and the pernicious role of mass media in desensitizing the public to violence.

Media and Materials

painting, photography, sculpture; digital imaging, plasticine

Key Words and Ideas

animation, beauty, gender, feminism, figurative art, fragmentation, repetition, **scale**, technology

Additional Images on the Web

http://www.lowegallery.com/ida_applebroog/

<http://www.feldmangallery.com/pages/artistsrffa/artapp01.html>

Ida Applebroog

DISCUSSION

Before Viewing

Is beauty an important aspect of art? How would you describe what you find beautiful in art?

What personal, political, or social issues did artists address in the 17th, 18th, and 19th centuries in their work? What issues do artists address in their work today? Does an artist have a responsibility to address personal, political, or social issues in his or her work? Why or why not?

www.pbs.org/art21/education/war/lesson3.html

Is gender an important factor in determining an individual's opportunities and choices in life? How have societal opinions about gender affected past generations including those of your parents and grandparents? How do contemporary ideas about gender affect current generations?



Marginalia (Isaac Stern), 1992. Oil on canvas, 2 panels, 35 x 39 inches overall. Photo: Dennis Cowley. Courtesy Ronald Feldman Fine Arts, New York

ACTIVITIES

Applebroog makes her small plasticine sculptures monumental by placing them on a stage and photographing them. Alter a found or made object by putting it on a stage of your creation and representing it through photography, drawing, or painting. Present the original sculpture and representation in a way that comments on their relationship to one another. www.pbs.org/art21/education/labor/lesson3.html

Create a series of drawings or prints that explores a specific social issue. Using shifts in color and tone as well as repetition and fragmentation, create up to 10 images that express the issue through different points of view and imagery. Bind the images together to create an artist's book to share with others.

Re-create a favorite drawing or painting using a computer. What new results or limitations are created? Exhibit the works as a series that shows the different stages of creation.

Research the history of feminism and its impact on women's rights and the production of and response to art by women. Interview teachers, students, or family members about their attitudes toward feminism today and create a written and visual summary that combines research and personal narratives.

opposite *Marginalia II*, 1991. Oil on canvas, 6 panels, wood struts, 100 x 146 x 140 inches overall. Photo: Jennifer Kotter. Courtesy Ronald Feldman Fine Arts, New York

After Viewing

Applebroog says, "Technology is just another way to make art." Discuss the ways in which technology has affected Applebroog's artistic practice and how technology has changed the ways that artists are making work today.

"I use a lot of repetition. And it becomes a filmic way of talking because as you put the same image after the other, even though it's the exact identical image, everyone sees something changing from one image to the next." Compare some of Applebroog's paintings to film or animation. How does her use of repetition and fragmentation affect the stories she is telling in her work?



Digital Outtake of Work in Progress, 2005. Production: Rita MacDonald and Robert MacDonald. Courtesy Ronald Feldman Fine Arts, New York



Born

1957, Quanzhou City, Fujian Province, China

Education

Studied Stage Design at Shanghai Drama Institute, Shanghai, China (1981–85)

Lives and Works

New York, NY

Art:21 Theme

Power

Biography

Accomplished in a variety of media, Cai Guo-Qiang began using gunpowder in his work to foster spontaneity and confront the controlled artistic tradition and social climate in China. These projects, while poetic and ambitious at their core, aim to establish an exchange between viewers and the larger universe. For his work, Cai draws on a wide variety of materials, **symbols, narratives,** and traditions—elements of feng shui, Chinese medicine and philosophy, images of dragons and tigers, roller coasters, computers, vending machines, and gunpowder. “Why is it important,” he asks, “to make these violent explosions beautiful? Because the artist, like an alchemist, has the ability to transform certain energies, using poison against poison, using dirt and getting gold.”

Media and Materials

drawing, installation, performance; fireworks, gun powder

Key Words and Ideas

aesthetic, collaboration, duality, explosions, hand scroll, landscape, memorial, spectacle, tradition, violence

Additional Images on the Web

<http://www.caiguoqiang.com>

http://www.asiasociety.org/arts/cai_fireworks.html

Cai Guo-Qiang

DISCUSSION

Before Viewing

Who invented gunpowder and how did it come to the West? Research contemporary celebrations around the world that integrate fireworks or gunpowder. What do these events commemorate or celebrate and how is the use of fireworks **symbolic** of those events?

Can creative forces also be destructive? What are examples of different cultures that use the idea of opposites or opposing dualities as a central aspect of their beliefs?

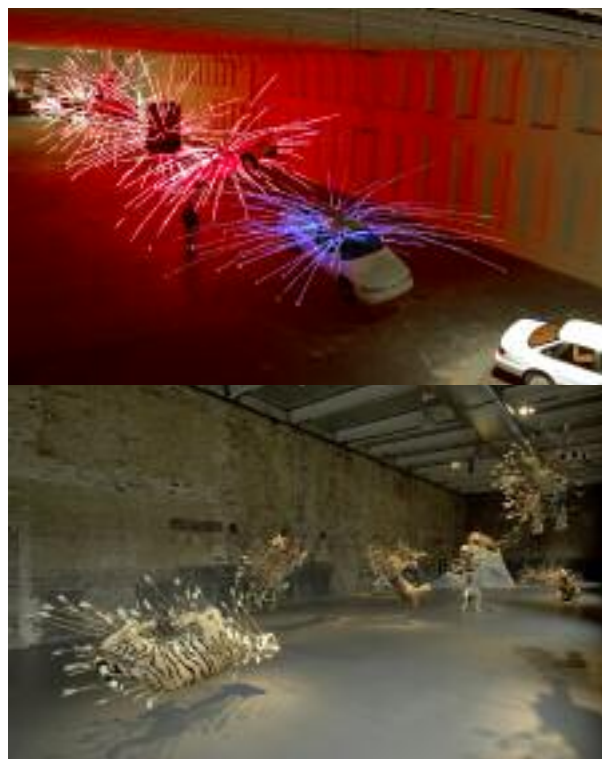
In what ways do the events on September 11th, 2001 continue to affect American society today? How did this event change the way society considers the themes of violence, power, fear, and control?

After Viewing

“From early on, very early on, I understood that art is not about what you say. It’s about these other things that you don’t say.” Use Cai’s statement to discuss his work and working process.

How is Cai’s work related to his father’s work? In what ways has he diverged from traditional artistic practice and in what ways has he maintained connections to age-old practices and philosophies?

Cai says, “Maybe my work sometimes is like the poppy flower. It’s very beautiful, but yet because of circumstances it also represents a poison to society as well.” Discuss Cai’s metaphor and describe the connections between violence and beauty in his work.



top *Inopportune: Stage One*, 2004. Installation view: MASS MoCA, North Adams, Massachusetts. Cars, sequenced multi-channel light tubes, dimensions variable. Collection of the artist. Photo: Kevin Kennefick. Courtesy the artist
bottom *Inopportune: Stage Two*, 2004. Installation view: MASS MoCA, North Adams, Massachusetts. Tigers: paper mâché, plaster, fiberglass, resin, painted hide. Arrows: brass, bamboo, feathers. Stage prop: Styrofoam, wood, canvas, acrylic paint, dimensions variable. Collection of the artist. Photos: Hiro Ihara. Courtesy the artist

ACTIVITIES

Create a drawing that is both an ephemeral performance and a lasting image.
www.pbs.org/art21/education/labor/lesson3.html

Draw a multi-panel comic strip that begins and ends with something or someone very ordinary but shows something extraordinary in between.

“I see my explosion projects almost like these scrolls: once you open them, they open up the universe and, around that, it seems boundless. Then it disappears. But what holds in your mind is also that realm that is limitless.” Use Cai’s quote as inspiration for illustrating an event from the news or your own life in the form of a fold-out sketchbook or scroll.



Born

1965, Providence, RI

Education

BFA, Oberlin College, Oberlin, OH
MFA, The School of the Museum of Fine Arts, Boston, MA

Lives and Works

New York, NY and Rotterdam, Netherlands

Art:21 Theme

Play

Biography

Repetition and revision are central to Ellen Gallagher's treatment of advertisements that she appropriates from popular magazines like *Ebony*, *Our World*, and *Sepia* and uses in works like *eXelento* (2004) and *DeLuxe* (2004–05). Although the work has often been interpreted strictly as an examination of race, Gallagher also suggests a more formal reading with respect to materials and processes. From afar, the work appears **abstract** and minimal. Upon closer inspection, googly eyes, reconfigured wigs, tongues, and lips of minstrel caricatures multiply in detail. In her earlier works, Gallagher glued pages of penmanship paper onto stretched canvas and then drew and painted on it. Gallagher has many influences including the **sublime aesthetics** of Agnes Martin's paintings as well the subtle shifts and repetitions of Gertrude Stein's writing.

Media and Materials

drawing, painting, printmaking, video; collage, mixed-media, ledger paper, plasticine

Key Words and Ideas

advertising, grid, identity, **lexicon**, **Minimalism**, minstrel, **narrative**, race, repetition, scrimshaw, sequence, **stereotypes**

Additional Images on the Web

<http://www.drawingcenter.org/gallagher.htm>

<http://www.mocanomi.org/html/html/gallagher.htm>

[http://www.fruitmarket.co.uk/archive8\(EG\).html](http://www.fruitmarket.co.uk/archive8(EG).html)

Ellen Gallagher

DISCUSSION

Before Viewing

What are some of the prevailing notions about male and female beauty in contemporary society? Where do these ideas come from?

Discuss the role of advertising with your students. How do ads communicate their messages? What makes advertisements effective? Which ads do you pay attention to and why? How are images that are created by artists different from the ones created by advertisers?

Review examples of **narrative** painting such as Gericault's *The Raft of the Medusa*, Goya's *The Third of May*, or Chinese scroll painting. Discuss the similarities and differences between 'reading' a painting and 'reading' a book.

www.pbs.org/art21/education/technology/lesson1.html



Mr. Terrific, from *DeLuxe*, 2004–05. Aquatint, photogravure and plasticine, 13 x 10 inches. Edition of 20. Photo by D. James Dee. Courtesy Two Palms Press, New York. © Ellen Gallagher



Isaac from *DeLuxe*, 2004–05. Lithography, tattoo engraving, laser-cutting, crystals, gold leaf, velvet, and plasticine, 13 x 10 inches. Edition of 20. Courtesy Two Palms Press, New York. © Ellen Gallagher

After Viewing

How does Gallagher's work reflect **stereotypes** from the past? What characters and motifs appear in Gallagher's artwork? How does Gallagher alter these characters and address these stereotypes to change the way the original images are read and interpreted?

Consider different ways that artists have used repetition in their work. Compare and contrast Gallagher's use of repetition with that of other artists such as Andy Warhol, Ida Applebroog, and Roni Horn.

Gallagher makes connections between her work, language, and literature. What is a **lexicon**? What images and **symbols** make up Gallagher's visual **lexicon**? How does Gallagher's use of the grid alter the way her images are 'read'?

ACTIVITIES

Explore the changing styles of advertising. Choose a product such as soap, make-up, or clothing brand and research how it has been advertised or addressed over the last 20, 50, or 100 years.

Modify a found advertisement on paper or with a computer. Experiment with the following alterations: re-framing, coloring, shrinking, enlarging, changing the words, and finally changing the meaning or intention of the advertisement.

When you're reading a magazine or a book, that's a particular kind of reading. It's a kind of "sequential page-by-page, and you remember what you've read five pages ago—or you don't—but that's how you keep that information. And the reading of a painting, what I loved was the idea of opening up the pages so that your sequence was then more spatial, rather than sequential." Turn a painting into a series of images presented in sequential form that allows a reader to 'read' the painting the way *you* 'read' it. www.pbs.org/art21/education/technology/lesson1.html



Born

1959, Caracas, Venezuela

Education

BA, University of Tulsa, Tulsa, OK
MFA, University of Illinois at Chicago, Chicago, IL

Lives and Works

New York, NY and Berlin, Germany

Art:21 Theme

Play

Biography

Arturo Herrera's work includes **collage**, work on paper, sculpture, relief, wall painting, photography, and felt wall hangings. His work taps into the viewer's unconscious, often intertwining fragments of cartoon characters with **abstract** shapes and partially obscured images that evoke memory and recollection. For his collages he uses found images from cartoons, coloring books, and fairy tales, combining fragments of Disney-like characters with violent imagery to make work that borders between figuration and abstraction and subverts the supposed innocence of cartoon references. In his felt works, he cuts shapes from a piece of fabric and pins the fabric to the wall so that it hangs like a tangled form resembling the drips and splatters of a Jackson Pollock painting. Herrera's wall paintings also meld recognizable imagery with **abstraction**, but on an environmental scale that he compares to the qualities of dance and music.

Media and Materials

drawing, painting, photography; collage, found imagery

Key Words and Ideas

abstraction, **aesthetic**, assemblage, cartoons, **conceptual**, figuration, **high and low culture**

Additional Images on the Web

http://www.brentsikkema.com/arturoherrera_works.html

<http://renaissancesociety.org/site/Exhibitions/Images.47.0.0.0.html>

<http://www.diacenter.org/herrera/>

Arturo Herrera

DISCUSSION

Before Viewing

Research the history of cartoons and comics and identify the characters that were popular for different generations. Where do you see these cartoons and characters today?

What do the terms **high and low culture** describe? What are the similarities and differences between them? What are examples of each?

What are the differences between **conceptual** and **aesthetic** concerns in art? Is one more important than the other? Why or why not?

After Viewing

Herrera says "Being Latin American, you're made up of so many fragments from different cultures. Venezuelan culture is extremely complex. And then you're part of Latin America, and part of America itself. The European tradition is part of you because you came from there." How is Herrera's mixed cultural identity reflected in his work?

"I'm always looking for something that will hold the image into place. . . . What I want to create is basically an image that has this . . . **aesthetic** and also this **conceptual** power." Discuss the ways in which Arturo Herrera's work conveys both aesthetic and conceptual power.

"I think there's still potential for **abstraction** to become a viable language of . . . visual communication." Discuss Herrera's statement. What is **abstraction** and do you think he has created "a viable language of visual communication?" Why or why not? www.pbs.org/art21/education/abstraction/lesson1.html



Untitled, works from 1997–1998. Mixed media collage on paper, 12 x 9 inches. Courtesy Brent Sikkema, New York

ACTIVITIES

"I decided to photograph my own drawings, not because I just want to photograph my own pieces, but because I am trying to use the camera lens as a blade that cuts rectangular fragments from the originals." Use a camera as a 'blade' to capture images of the world around you that frame particular **aesthetic** moments—whether abstract or realistic.

Recreate a favorite cartoon character by cutting it into unique shapes and re-assembling it. Add a backdrop or scenery by using the remaining cartoon fragments.



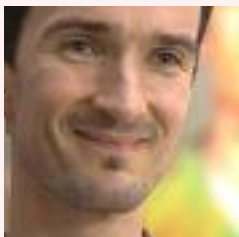
Untitled, 2003. Enamel paint on wall, dimensions site specific. Collection Carlos and Rosa de la Cruz. Courtesy Brent Sikkema, New York.

Magnify a found image or favorite drawing to 50, 100, and eventually 500 times its original size. Determine a system for accurately enlarging the image for each increase in size and decide how you will exhibit it.



Untitled, 2002. Collage (gouache on paper), 9¼ x 7 inches. Private collection. Courtesy Brent Sikkema, New York





Born
1964, Heidelberg, Germany

Education
BFA, University of Oxford (Ruskin School of Drawing and Fine Art), Oxford, England
MFA, Hunter College, New York, NY

Lives and Works
Brooklyn, New York

Art:21 Theme
Play

Biography
Among Oliver Herring's early works were his knitted sculptures and performance pieces in which he knitted Mylar, a transparent and reflective material, into human figures, clothing, and furniture. Since 1998, Herring has created stop-motion videos and participatory performances with 'off-the-street' strangers. Open-ended and impromptu, many of Herring's videos have a dreamlike stream-of-consciousness quality. Embracing chance encounters, his videos and performances liberate participants to explore aspects of their personalities through art in a way that would otherwise probably be impossible. In a series of large-scale photographs, Herring documents strangers' faces after hours of spitting colorful food dye, recording a moment of exhaustion and intensity to create an image that doubles as a form of **abstract** painting. Herring's use of photography takes an extreme turn in his most recent series of photo-sculptures. For these works, Herring painstakingly photographs a model from all possible angles, then cuts and pastes the photographs onto the sculptural form of his subject.

Media and Materials
performance, photography, sculpture, video; knitting, stop-motion **animation**

Key Words and Ideas
collaboration, commemoration, intimacy, process, **ritual**

Additional Images on the Web
<http://www.maxprotetch.com/SITE/ARTISTS/HERRING/>

Oliver Herring

DISCUSSION

Before Viewing

In art, is the process or the product more important? How does performance art combine process and product differently than sculpture, video, or painting?

What are different ways in which our society commemorates individuals and events? What are the differences between personal commemoration and public commemoration?
www.pbs.org/art21/education/ritual/lesson2.html



GLORIA, 2004. Digital C-Print photographs, museum board, foam core and polystyrene, 72 x 40 x 40 inches with vitrine. Private collection. Photo: Chris Burke Studio. Courtesy Max Protetch Gallery, New York

What is **ritual**? How do rituals differ in different cultures and families? What purpose does **ritual** serve in the lives of individuals and society as a whole? Could art be considered a type of **ritual**?

After Viewing

Discuss Herring's statement that "most people are much more unusual, complicated, eccentric, playful and creative than they have time to express." How does Herring's work reflect unusual, eccentric, or playful expression?

Consider the different working processes Herring uses to make his work. How are his working methods and collaborations different from those of other artists you are familiar with? How are they similar?

How does Herring's work relate to the idea of **ritual**?

ACTIVITIES

Create a commemorative image or sculpture for an important person in the world today. Choose a metaphor or working method that will convey your ideas about this person without representing him or her physically. www.pbs.org/art21/education/ritual/lesson2.html

What would it look like if you could unpack the contents of your head? What combination of reality and fantasy might exist in the world of your mind? Create a drawing, painting, sculpture, or **installation** that represents this world.

Create a framework or schema for a collaborative work that allows for unscripted experimentation without predetermined results. Trade ideas for collaboration by brainstorming with drawing, photography, or video. www.pbs.org/art21/education/labor/lesson1.html



above *The Sum and Its Parts*, 2000. 10 min 35 sec, loop. Edition of 10 with 2 AP. Courtesy Max Protetch Gallery, New York
opposite *Double Rocker*, 1999. Knit silver Mylar and wire, 44 x 24 x 50 inches. Collection of Kent and Vicki Logan. Photo: Dennis Cowley. Courtesy Max Protetch Gallery, New York



Born

1955, New York, NY

Education

BFA, Rhode Island School of Design, Providence, RI
MFA from Yale University, New Haven, CT

Lives and Works

New York, NY

Art:21 Theme

Structures

Biography

Roni Horn explores the mutable nature of art through sculptures, works on paper, photography, and books. She describes drawing as the key activity in all her work because drawing is about composing relationships. Horn crafts complex relationships between the viewer and her work by installing a single piece on opposing walls, in adjoining rooms, or throughout a series of buildings. She subverts the notion of 'identical experience', insisting that one's sense of self is marked by a place in the here-and-there, and by time in the now-and-then. She describes her artworks as site-dependent, expanding upon the idea of **site-specificity** associated with **Minimalism**. Since 1975 Horn has traveled often to Iceland, whose landscape and isolation have strongly influenced her work. *Some Thames* (2000), a permanent **installation** at the University of Akureyri in Iceland, consists of 80 photographs of water dispersed throughout the university's public spaces, echoing the ebb and flow of students over time at the university.

Media and Materials

drawing, installation, photography

Key Words and Ideas

landscape, identity, language, materiality, **metaphor**, **Minimalism**, portraiture, seriality, **site-specific**, voyeur

Additional Images on the Web

<http://www.matthewmarks.com/index.php?n=1&a=132&im=1>

<http://www.padt.org.uk/thrp/horn/horni.html>

Roni Horn

DISCUSSION

Before Viewing

Is it more important for a work of art to be personal or universal?

How has the practice of portraiture in art changed over the last 500 years? Study portraits from a range of different time periods and artistic styles. What do these portraits have in common?

After Viewing

What is the difference between looking at a single image and looking at a series of Horn's photographs? How does your understanding of Horn's work change as you see more of it, as you see it in succession or in serial form?

Compare Horn's portraits in *You are the Weather* and *This is You This is Me*. In what ways is Horn's process similar and different for each series of portraits? In what ways are the portraits themselves similar and different? www.pbs.org/art21/education/public/lesson2.html

How would you describe Horn's relationship to the landscapes in which she creates her work? What metaphors that relate to humanity and the natural world does Horn explore?



Still Water (The River Thames, for Example)—Image C, 1999. Offset lithograph (photograph and text combined) on uncoated paper, 30½ x 41½ inches. Edition of 7. Courtesy Matthew Marks Gallery, New York

ACTIVITIES

Find a body of water or a view of the sky and record your observations, thoughts, and feelings about it over the course of several days, in different weather. Present your observations as a series of images with accompanying text.

www.pbs.org/art21/education/naturalworld/lesson1.html

Plan and execute a two- or three-dimensional work of art in discrete parts that creates a complete art experience when viewed in situ. Place or distribute the work throughout a building, campus, or other space and interview viewers about their discovery and experience of the work.



You are the Weather, 1994–95. 100 color photographs and gelatin silver prints, 107½ x 87½ inches each. Installation view at Matthew Marks Gallery, New York. Private collection, Seattle, Washington. Photo: Bill Jacobson. Courtesy Matthew Marks Gallery, New York



Born

1954, Detroit, MI

Education

BFA, University of Michigan, Ann Arbor, MI
MFA, California Institute of the Arts,
Valencia, CA

Lives and Works

Los Angeles, CA

Art:21 Theme

Memory

Biography

Mike Kelley's work ranges from highly **symbolic** and **ritualistic** performance pieces, to arrangements of stuffed-animal sculptures, to multi-room installations that restage institutional environments (schools, offices, zoos). A critic and **curator**, Kelley has organized numerous exhibitions incorporating his own work, work by fellow artists, and non-art objects that exemplify aspects of nostalgia, the grotesque, and **the uncanny**. His work questions the legitimacy of 'normative' values and systems of authority, and attacks the sanctity of cultural attitudes toward family, religion, sexuality, art history, and education. He also comments on and undermines the legitimacy of victim or trauma culture, which posits that almost all behavior results from some form of repressed abuse. Kelley's ongoing pseudo-autobiographical project *Extracurricular Activity Projective Reconstruction* is a planned compendium of 365 sculpture and video works, inspired by mundane yearbook photos. Kelley's **aesthetic** mines the rich and often overlooked history of **vernacular** art in America, and his practice borrows heavily from the confrontational, "by all means necessary" attitude of punk music.

Media and Materials

video, painting, performance, sculpture, found objects,

Key Words and Ideas

autobiography, **craft**, cultural memory, fiction, humor, institutions, **modernism**, **narrative**, negative aesthetic, passion play, spectacle, **sublime**, **the uncanny**, **vernacular** culture

Additional Images on the Web

http://www.metropicturesgallery.com/index.php?mode=artists&object_id=7

<http://www.dia.org/artiststake/projects/kelley.html>

Mike Kelley

DISCUSSION

Before Viewing

What is personal memory and what is cultural memory? Compare and contrast different examples of each to see how they are related and how they are unique.

How do the mediums of sculpture, video, and painting convey **narrative** in different ways?

Does art have a social function? If so, how would you describe it?

After Viewing

Much of Kelley's source material derives from memories of his own and others' childhood and school days. How does Kelley transform those experiences into visual **narratives**? How do Kelley's narratives relate to your own memories and experiences from childhood? www.pbs.org/art21/education/abstraction/lesson1.html

What is **the uncanny** and what is the **sublime**? How does Kelley use those terms and how do those terms describe his work?

"I still think the social function of art is that kind of negative **aesthetic**. Otherwise there's no social function for it." Mike Kelley, like Laylah Ali and Ida Applebroog, disrupts standard notions of beauty in order to critique society and challenge the viewer. Describe how Kelley's work reflects this 'negative **aesthetic**.' Is his critique effective?

ACTIVITIES

Kelley describes *Educational Complex* as, "a model of every school I ever went to, plus the home I grew up in, with all the parts I can't remember left blank. . . . They're all combined into a new kind of structure that looks like a kind of modernist building." Create a drawing, blueprint, or model of your school, a local building, or a collection of buildings entirely from memory.

For *Day is Done*, Kelley was inspired by images he found in high-school yearbooks. Review a selection of yearbooks from different time periods. Design a new yearbook representing a unique perspective on important individuals and activities.



Extracurricular Activity Projective Reconstruction #s 2 through 32. (Day is Done), 2004–05. Courtesy the Artist



Educational Complex, 1995. Synthetic polymer, latex, foam core, fiberglass and wood, 51 x 192 x 96 inches. Whitney Museum of American Art, New York; Purchase, with funds from The Contemporary Painting and Sculpture Committee 96.50.



Born

1966, Boston, MA

Education

BFA, Rhode Island School of Design, Providence, RI
Apprenticeships with master glassblowers Ronald Wilkins, Jan-Erik Ritzman, Sven-Ake Carlsson, and Lino Tagliapietra

Lives and Works

Brooklyn, NY

Art:21 Theme

Memory

Biography

Josiah McElheny creates finely crafted, handmade glass objects that he combines with photographs, text, and museological displays to evoke notions of meaning and memory. Whether recreating miraculous glass objects pictured in Renaissance paintings or modernized versions of nonextant glassware from documentary photographs, McElheny's work takes as its subject the object, idea, and social nexus of glass. Influenced by the writings of Jorge Luis Borges, McElheny's work often takes the form of 'historical fiction'. Part of McElheny's fascination with storytelling is that glassmaking is part of an **oral tradition** handed down **artisan** to artisan. In *Total Reflective Abstraction* (2003–04), the mirrored works themselves refract the artist's self-reflexive examination. Sculptural models of **modernist** ideals, these totally reflective environments are both elegant seductions as well as parables of the vices of utopian aspirations.

Media and Materials

installation, sculpture; Hand-blown glass

Key Words and Ideas

abstraction, apprentice, **artisan**, Buckminster Fuller, craft, historical fiction, infinity, Isamu Noguchi, Jorge Luis Borges, **modernism**, **oral tradition**, reflectivity, utopia

Additional Images on the Web

www.creativtv.net/artists/josiah.html
http://www.donaldyoung.com/mcelheny/mcelheny_1.html

Josiah McElheny

DISCUSSION

Before Viewing

Define, compare, and contrast the terms craft and art. Where do their boundaries intersect and where do they diverge?

What is an **oral tradition**?

What kinds of information or skills are passed down through oral tradition?

What is infinity and how could it be represented visually?



Modernity circa 1952, Mirrored and Reflected Infinitely, 2004. Mirrored blown glass, chrome metal, glass, mirror, electric lighting, 30½ x 56½ x 18½ inches. Collection Milwaukee Art Museum, Milwaukee, WI. Photo: Tom Van Eynde. Courtesy Donald Young Gallery, Chicago

After Viewing

McElheny compares the process of making a glass object with the **oral tradition** of storytelling. What might a storyteller have in common with a glass **artisan**?

"The definition of being a **modern** person is to examine yourself, to reflect on yourself and to be a self-knowledgeable person." Discuss McElheny's statement and how it relates to his work. How do you define a modern person?

McElheny's totally reflective installation, *Modernity circa 1952, Mirrored and Reflected Infinitely* (2004), is based on a conversation between inventor Buckminster Fuller and sculptor Isamu Noguchi in 1929 in which they propose a sculpture or sculptural **abstraction** that could exist without any shadow, "a perfectly reflective sculpture in a perfectly reflective environment." After learning about the work of Fuller and Noguchi, discuss how McElheny's work illustrates both this idea as well as other connections to their work.

ACTIVITIES

Explore prose and poetry about glass and mirrors and compare them to McElheny's work. For example: the myth of Narcissus; *Through the Looking Glass and What Alice Found There* (Lewis Carroll); *The Chinese Mirror* (Mirra Ginsberg); *The Glass Bottle Tree* (Evelyn Coleman and Gail Gordon Carter); *The Glass Palace* (Loung Ung); and *Good Mirrors Are Not Cheap* (Audre Lorde). www.pbs.org/art21/education/naturalworld/lesson1.html

Create a view of infinity. Position two mirrors opposite each other and place a small object in between. Write an illustrative paragraph or poem that describes your view of infinity

and create a visual accompaniment.



From an Historical Anecdote about Fashion, 2000. Blown glass, wood, metal and glass display case, five framed digital prints. Display case dimensions: 72 x 120 x 28 inches. Digital prints: 18 x 25½ inches each. Collection Whitney Museum of American Art, New York, NY. Photo: Tom Van Eynde. Courtesy Donald Young Gallery, Chicago

Research the history and development of glass and glass production. How have traditional glass forms and techniques changed with new generations? What technologies have been used to refine its production and use? Visit a glass manufacturer or glassmaking workshop in your community.



Born

1964, London, United Kingdom

Education

BFA, Camberwell School of Art, London
Boston University, Boston, MA

Lives and Works

New York, NY

Art:21 Theme

Structures

Biography

Matthew Ritchie's artistic ambition is to represent the entire universe and the structures of knowledge and belief that we use to visualize it. Ritchie's encyclopedic project stems from his imagination, and is catalogued in a **conceptual** chart replete with allusions from Judaeo-Christian religion, occult practices, Gnostic traditions, and scientific principles. Ritchie's paintings, **installations**, and narrative threads delineate the universe's formation as well as the attempts and limits of human consciousness to comprehend its vastness. Ritchie's work deals explicitly with the idea of information being 'on the surface'; and information is also the subject of his work. Although often described as a painter, Ritchie creates floor-to-wall **installations**, freestanding sculpture, web sites, and short stories, which tie his sprawling works together into a **narrative** structure. He scans his drawings into a computer so that images can be blown up, taken apart, made smaller or three-dimensional. One ongoing work that Ritchie calls an endless drawing contains everything he has drawn before.

Media and Materials

drawing, **installation**, painting; digital imaging, **lenticular**, metal fabrication

Key Words and Ideas

abstraction, collaboration, cosmology, dimensionality, figurative art, **iconography**, **installation art**, **metaphor**, **narrative**, philosophy, **symbolism**

Additional Images on the Web

<http://adaweb.walkerart.org/influx/hardway>

<http://newplace.projects.sfmoma.org/mockUp1204/>

Matthew Ritchie

DISCUSSION

Before Viewing

Do artists always work independently? What is the difference between working alone and working with fabricators, assistants, audiences, others? What are the benefits and drawbacks of collaboration? www.pbs.org/art21/education/labor/lesson1.html

Can an image be **abstract** and realistic at the same time? Are there differences between imagery and information? Would you describe information like mathematical equations or maps as abstract or realistic? Why?

Is it possible to visually represent theoretical ideas and **abstract** concepts? How are abstract ideas or theories represented in literature, science, or religion? Are there limits to the boundaries of human knowledge?

After Viewing

Ritchie says, "Drawing is very central to the way that I work because it can be blown up, taken apart. . . . You can just keep on pushing it, like this infinite machine. . . ." What does this statement describe and how is it reflected in Ritchie's work?

Ritchie describes his work as "a cross between a dictionary and a map." What are the essential elements of maps and dictionaries? How does Ritchie's work relate to the ways that maps and dictionaries describe information?

Ritchie says, "I'm most interested in what one person can know and how much." Think about all of the information we encounter every day. What do we take in and what do we tune out? What structures and systems do we create to help us understand the world we live in? www.pbs.org/art21/education/technology/lesson1.html



Self-Portrait in 2064, 2003. Oil and marker on canvas, 80 x 100 inches. Photo: Oren Slor. Courtesy Andrea Rosen Gallery, New York. © Matthew Ritchie

ACTIVITIES

Create a collaborative work of art based on preexisting or new drawings. Explore **scale** and dimensionality (2-d & 3-d) by imploding and exploding lines and shapes using a photocopy machine, scanner/computer, or overhead projector to create a unique image that combines the skills and ideas of multiple participants.

Explore different kinds of maps including topographic and geographic, astrological, train, or road. What are the similarities and differences among them? What information is presented and how is it described? Create a map of your life that includes the places, events, and people significant to you.

Research and design a series of visual **icons** representing cosmological elements from different cultures, such as the four elements from ancient Greece (earth, air, fire, water), the five elements of the Chinese I Ching (earth, water, fire, metal, wood), or the five elements central to Hindu belief (earth, fire, water, air, ether). www.pbs.org/art21/education/ritual/lesson1.html



Installation view: *Proposition Player*, Contemporary Arts Museum Houston, TX. December 12, 2003–March 14, 2004. Photo: Hester + Hardaway. Courtesy Andrea Rosen Gallery, New York. © Matthew Ritchie



Born

1945, Buffalo, NY

Education

BFA, Cornell University, Ithaca, NY

Lives and Works

Galisteo, NM

Biography

The first body of work for which Susan Rothenberg became known centered on life-sized images of horses. Glyph-like and **iconic**, these images are not so much **abstracted** as pared down to their most essential elements. The horses, along with fragmented body parts (heads, eyes, and hands), serve as formal elements through which Rothenberg investigated the meaning, mechanics, and essence of painting. Rothenberg's paintings since the 1990s reflect her move from New York to New Mexico, her adoption of oil painting, and her new-found interest in using the memory of observed and experienced events as an armature for creating a painting. These scenes excerpted from daily life, whether highlighting an untoward event or a moment of remembrance, come to life through Rothenberg's thickly layered and nervous brushwork. A distinctive characteristic of these paintings is a perspective in which the **vantage point** is located above the ground. A common experience in the New Mexico landscape, this unexpected perspective invests the work with an eerily objective psychological edge.

Art:21 Theme

Memory

Media and Materials

drawing, painting

Key Words and Ideas

Abstract Expressionism, **composition**, **iconography**, Jackson Pollock, landscape, **palette**, Phillip Guston, process, **vantage point**, **symbolism**, Willem De Kooning

Additional Images on the Web

<http://collections.walkerart.org/item/agent/254>

http://www.themodern.org/f_html/rothen.html

<http://www.speronewestwater.com/cgi-bin/iowa/artists/record.html?record=18>

Susan Rothenberg

DISCUSSION

Before Viewing

Where does meaning in a work of art come from—the artist, the viewer, the critic, history?

Can colors be symbolic? Of what? For whom?

What does it mean to have discipline in an art practice? What does it mean to follow your instincts?

After Viewing

Rothenberg states that “Red is just part of my internal **palette**.” How would you describe your internal **palette**? How does your palette reflect or symbolize you?

Rothenberg talks about how the rural desert landscape of New Mexico has affected the vantage points she includes in her work. She finds a similar vantage point when painting on a ladder. What are the places, landscapes, and situations in your life where you experience a change in vantage point?

“I’m not really a less-is-more person, but I figure a hand on a table suggests a human being. . . . I don’t want to get too literal about things. . . . I want the viewer to be able to do the work, too.” How does Rothenberg describe specific events and images through her paintings? What inspires these images and how do they combine “literal” or **abstract** imagery? www.pbs.org/art21/education/abstraction/lesson1.html



Pontiac, 1979. Acrylic and flashe on canvas, 88 x 61 inches. Collection Miani Johnson. Courtesy Sperone Westwater, New York © 2005 Susan Rothenberg/Artists Rights Society (ARS), New York

ACTIVITIES

Over the course of a week or month create an image every day that depicts a single space, real or imagined. For each new image, represent a different perspective or **vantage point** on that space. Exhibit your images individually, in book form, or installed as a series to create a complete view of the space.



Dominos-Hot, 2001–02. Oil on canvas, 73 x 75 inches. Courtesy Sperone Westwater, New York. © 2005 Susan Rothenberg/Artists Rights Society (ARS), New York

Research the physical and cultural characteristics of the two landscapes where Rothenberg has lived and worked: New York City and New Mexico. Focus on the downtown art scene of the 1960s in New York and the desert landscape of the contemporary American West. Incorporate observations about Rothenberg's work to illustrate your research.

Create two images of the same landscape or object using two different **palettes**: one with unmixed or “pure” colors, the other with mixed or “dirtied-down” colors. What do you find beautiful in each work and approach?



Red Studio, 2002–03. Oil on canvas, 63 x 58 inches. Private collection. Courtesy Sperone Westwater, New York. © 2005 Susan Rothenberg/Artists Rights Society (ARS), New York



1995. Wicker chair, plastic tub, light fixture with bulb, synthetic polymer, oil paint, plastic, fabric, concrete, resin, wood, wheels, acrylic yarn, glass and cookie in resin, 71½ x 63 x 50 inches. Collection Whitney Museum of American Art, New York: gift of the Jack E. Chachkes Estate, by exchange, and purchase, with funds from the Peter Norton Family Foundation and Linda and Ronald F. Daltz. Courtesy the artist and Mitchell-Innes & Nash, New York



Born

1959, Seattle, WA

Education

University of British Columbia, Vancouver, Canada
MFA, Yale University, New Haven, CT

Lives and Works

New Haven, CT

Art:21 Theme

Play

Biography

Jessica Stockholder is a pioneer of multi-media genre-bending. Her **site-specific** interventions and autonomous floor and wall pieces have been described as "paintings in space." Stockholder's complex **installations** incorporate the architecture in which they have been conceived, blanketing the floor, scaling walls and ceiling, and even spilling out of windows, through doors, and into the surrounding landscape. Her work is energetic, cacophonous, and idiosyncratic, but close observation reveals formal decisions about color and **composition**, and a tempering of chaos with control. Bringing the vibrant, Technicolor plastic products of consumer culture to her work, she later adds painted areas of bright purple, turquoise, pink, orange and green, calibrating each color for maximum optical and spatial impact. Stockholder's installations, sculptures, and collages affirm the primacy of pleasure, the blunt reality of things, and the rich heterogeneity of life, mind, and art amid a vortex of shifting polarities—**abstraction/realism**, classical order/intuitive expressionism, conscious thought/unconscious desire.

Media and Materials

Installation, painting, sculpture; found objects, papermaking

Key Words and Ideas

aesthetic, architecture, **classical art**, color, **composition**, consumer culture, contrast, form, line, **narrative**, **scale**, shape

Additional Images on the Web

<http://www.diacenter.org/exhibs/stockholder/progress/>

<http://www.diabeacon.org/exhibs/stockholder/skin/>

<http://www.jessicastockholder.coe.uh.edu/biography.shtm>

Jessica Stockholder

DISCUSSION

Before Viewing

What is an **installation**? How does installation relate to sculpture, drawing, or painting? How does installation relate to architecture and public space?

What are the differences between intuition and learned knowledge? Define and discuss where creativity, inspiration, and intuition come from.

How have the materials that artists use to create art changed over time? What are examples of traditional and contemporary materials used by artists?



Vortex in the Play of Theatre with Real Passion: In Memory of Kay Stockholder, 2000. Kunstmuseum St. Gallen, St. Gallen, Switzerland. Collection Kunstmuseum St. Gallen, St. Gallen, Switzerland. Courtesy the artist and the Kunstmuseum St. Gallen, Switzerland

After Viewing

Compare Stockholder's work with examples of sculpture from history such as work by Michelangelo, Rodin, or Brancusi. Discuss how sculpture changes when it is "taken off the pedestal," altered in **scale**, or when it addresses the surrounding architecture.

Consider how Stockholder constructs her sculptures and installations. What does Stockholder plan? What happens spontaneously? And how are these working methods reflected in her work?

"My work participates in that really quick and easy and inexpensive material that's part of our culture. In that way, my work engages the means of production that we live with, even while it's **classical** and embodies some things from a very long time ago." How does Stockholder's work reflect contemporary culture? How does her work embody classical elements of art such as form, line, color, and composition?

ACTIVITIES

Stockholder refers to drawings as "recipes for action." In small groups, have each member create an individual drawing or "recipe" for an artistic action. Make a collaborative work by completing each action to realize a final image, sculpture, or **installation**.

www.pbs.org/art21/education/labor/lesson1.html



Photo Cut Up, 2005. Pigmented abaca/cotton and archival inkjet print, 22 x 30 inches. Courtesy the artist and Dieu Donné Papermill, New York

Select a found object and change its color using paint or other means of camouflage. Arrange a collection of altered objects in an installation that takes into account the formal relationships between different shapes and colors, and the relationship to the space where they are placed.

"Things have character. So I'm interested in how the character of the thing might function as a protagonist in what isn't a **narrative**." Discuss Stockholder's statement and write a screenplay, short story, or poem based on the interaction of a group of characters that have been inspired by household items or everyday objects.



Born

1948, Tokyo, Japan

Education

BA, Saint Paul's University, Tokyo, Japan
BFA, Art Center College of Design, Los Angeles, CA

Lives and Works

New York, NY

Art:21 Theme

Memory

Biography

Central to Hiroshi Sugimoto's work is the idea that photography is a time machine, a method of preserving and picturing memory and time. This is the defining principle of his ongoing series including, among others, *Dioramas* (1976–); *Theaters* (1978–); and *Seascapes* (1980–). Sugimoto sees with the eye of the sculptor, painter, architect, and philosopher. He uses his camera in a myriad of ways to create images that seem to convey his subjects' essence, whether architectural, sculptural, painterly, or of the natural world. He places extraordinary value on craftsmanship, printing his photographs with meticulous attention to detail. Recent projects include an architectural commission at Naoshima Contemporary Art Center in Japan, for which Sugimoto designed and built a Shinto shrine, and the photographic series *Conceptual Forms*, inspired by Marcel Duchamp's *Large Glass: The Bride Stripped Bare by her Bachelors, Even*.

Media and Materials

architecture, installation, photography

Key Words and Ideas

abstraction, aperture, appropriation, architecture, Buddhism, fossils, Marxism, Marcel Duchamp, **originality**, Shinto shrine, tradition, technology

Additional Images on the Web

http://www.sfmoma.org/exhibitions/exhib_detail/00_exhib_hiroshi_sugimoto.html

<http://www.robertkleingallery.com/gallery/sugimoto>

Hiroshi Sugimoto

DISCUSSION

Before Viewing

Why do people take photographs and how are they used in our society? What functions can a photograph serve?

How did the invention of photography change the nature of representation in art? What was art like before photography and after? How do photographs represent ideas differently than paintings or drawings?

What is the importance of **originality** and imagination in an artistic practice, in other fields and roles?

Who was Marcel Duchamp? Explore his influence on the world of art.

After Viewing

Sugimoto says, "To me photography functions as the fossilization of time." How are fossils and photographs made? Consider their similarities and differences.

Discuss Sugimoto's statement "We believe that computers may change the world. . . . But I'm kind of suspicious." Why might we be suspicious of computers? Have computers emerged from our traditions or have computers changed our traditions? Has technology improved our lives? Why or why not?

Referring to his photographic series *Seascapes*, Sugimoto says that his subject matter—water and air—is "the most **abstract** theme." What do you think he means? Can a photograph that captures real space and time be abstract? How? www.pbs.org/art21/education/abstraction/lesson1.html

ACTIVITIES

Research the evolution of photography from its earliest forms to contemporary digital technology. Using at least two different photographic processes (sun prints using light sensitive paper, pinhole cameras, 35mm cameras, digital cameras, etc.) create a series of images that reflect on traditional and modern photographic aesthetics and methods.



Caribbean Sea, Jamaica, 1980. Gelatin-silver print. Image size: 47 x 58¾ inches. Frame size: 60 x 71 inches. Edition of 5. Courtesy the artist



La Boite en Bois (Wooden Box) (Replica of Duchamp's 'Large Glass'), 2004. Glass, gelatin-silver print, and 2 sheets of 8 x 10" original negative. Glass: 16 x 10 x 1½ inches. Box: 17½ x 11½ x 3 inches. Edition of 35. Commissioned by the New Museum of Contemporary Art, New York. Photo: Hiroshi Sugimoto. Courtesy the artist

As part of his photographic installation based on Duchamp's *Large Glass*, Sugimoto photographed 3-dimensional models of geometric equations. Create a visual essay that represents other **abstract** mathematical concepts such as multiplication, exponents, or ratios and proportions.

Create an original work of art or writing based entirely on copying and **appropriating** existing imagery and text.



Born

1941, Rahway, NJ

Education

BA, Trinity College, Hartford, CT

Lives and Works

New Mexico and New York, NY

Art:21 Theme

Structures

Biography

Although some of Richard Tuttle's prolific artistic output since he began his career in the 1960s has taken the form of three-dimensional objects, he commonly refers to his work as drawing rather than sculpture, emphasizing the diminutive **scale** and idea-based nature of his practice. He subverts the conventions of **modernist** sculpture (defined by grand heroic gestures, monumental scale, and the 'macho' materials of steel, marble, and bronze) and instead creates small, eccentrically playful objects in decidedly humble, even 'pathetic' materials such as paper, rope, string, cloth, wire, and Styrofoam. Tuttle also manipulates the space in which his objects exist, placing them unnaturally high or oddly low on a wall. Influences on his work include **calligraphy**, poetry, and language. A lover of books and printed matter, Tuttle has created artist's books, collaborated on the design of exhibition catalogues, and is a consummate printmaker.

Media and Materials

drawing, painting, printmaking, sculpture

Key Words and Ideas

architecture, **calligraphy**, duality, form, idealism, invisibility, Jean Van Eyck, scale

Additional Images on the Web

<http://www.speronewestwater.com/cgi-bin/iowa/artists/record.html?record=3>
<http://www.crownpoint.com/artists/tuttle/>
<http://search.famsf.org:8080/search.shtml?keywords=Tuttle+Richard>

Richard Tuttle

DISCUSSION

Before Viewing

What are different ways that artists define and use drawing in their art practice?

What makes a work of art a work of art? Is contemporary art defined by particular boundaries or parameters? Can a work of art be invisible?

Describe how a work of art might 'move' a viewer. Describe the last time you were 'moved' by a work of art? www.pbs.org/art21/education/naturalworld/lesson1.html

After Viewing

How does Tuttle define art? How are his personal philosophies about art reflected in his work, in the materials with which he chooses to work, and in his life?

Tuttle lives with his art in his home and also exhibits it in public. What are the differences between exhibiting art in the home and in public spaces?

Tuttle says, "One of my favorite artists is Jan van Eyck who gives you a picture that satisfies all attentiveness to the smallest of the small and all attentiveness to the largest of the large." Compare and contrast Tuttle's work with Van Eyck's work and discuss how both artists draw your attention to the very small and the very large.



"Village I, Sculpture I"; 2003. Steel, iron, wire, piñon and juniper wood, 60 x 16 x 31 inches. Collection Deedie and Rusty Rose, Dallas, Texas. Courtesy Sperone Westwater, New York

ACTIVITIES

Use Tuttle's statement, "An exhibition might be likened to a city," to create a suite or 'city' of drawings and exhibit them correspondingly.

Consider the ways artists have approached the idea of invisibility in literature and art. Read *The Emperor's New Clothes* (Hans Christian Andersen), *Invisible Man* (Ralph Ellison), or *The Woman Warrior* (Maxine Hong Kingston). Compare these authors' ideas with Tuttle's interest in invisibility.

Make two drawings of a space or object: one that captures the visible form, the other representing the absences or empty parts. Create a third 'drawing' in 3 dimensions that recreates the entire space or object.



Left: "Village V, Sculpture"; 2004. Styrene, fir plywood, vinyl, acrylic, canvas, fluorescent lamp, straight pins, brass wire, charcoal, 61 x 31 x 62 inches. Courtesy Sperone Westwater, New York. Right: "Village V, No. 1, I"; 2004. Graphite, acrylic, paper, maple wood, museum board and glass, 15 3/8 x 18 3/8 x 1 inches



Born

1954, the Bronx, NY

Education

BFA, SUNY/Purchase

Lives and Works

New York, NY

Art:21 Theme

Structures

Biography

Fred Wilson's artistic practice spans a wide range of materials, methods, and sites. Known for his work creating new exhibition contexts for the display of art and **artifacts** found in museum collections, Wilson's interventions encompass everything from wall labels, sound, and lighting, to non-traditional pairings of objects. His **installations** lead viewers to recognize that changes in context create changes in meaning. While **appropriating** curatorial methods and strategies, Wilson questions—and forces the viewer to question—how **curators** shape interpretations of historical truth, artistic value, the language of display, and what kinds of biases our cultural institutions express. More recently, Wilson has created a series of prints and works in glass. For the 2003 Venice Biennale, Wilson created a mixed-media installation of many parts, focusing on Africans in Venice, and issues and representations of black and white, which included a suite of black glass sculptures; a black-and-white tiled room with wall graffiti; and a video **installation** of *Othello* screened backwards.

Media and Materials

installation, printmaking, sculpture; found objects, glass

Key Words and Ideas

aesthetic, **artifact**, context, **curator**, display, ethnography, **installation**, **juxtaposition**, meta-narrative, **modernism**, race, representation, **site-specificity**

Additional Images on the Web

<http://www.moma.org/exhibitions/1999/wilson/index.html>

http://www.hfac.uh.edu/blaffer/exhibitions/past_exhibition/2003/FWilson.html

<http://www.crownpoint.com/artists/wilson/about.html>

Fred Wilson

DISCUSSION

Before Viewing

What are the most important skills an artist working today can have? www.pbs.org/art21/education/labor/lesson1.html

What is the purpose of a museum? What is the role of a **curator**? How do museums inform our understanding of history, art, science, etc.?

What is **juxtaposition**? What is meta-narrative? How do these terms relate to the ways in which objects are displayed in museums or other venues?

Do you have a collection? What do you collect? How do you share, display, and store your collection? What do others collect? What makes an object valuable?

After Viewing

How would you describe Wilson's skills as an artist?

"I am using everything about the museum in my **installations**, and the meaning happens around how the objects relate to each other. . . . I try to bring the invisible into view." How would you describe what Wilson brings into view? How does he change the meaning of exhibitions through his work in museums?

Wilson says, "All these representations that I grew up with are telling me who I am, whether I realize it or not. And so putting them all out and having them talk to each other is my way of taking control of who I am: what is me and what is something that the rest of the world has said that I am." How does Wilson's work reflect his personal identity as well as his social identity? www.pbs.org/art21/education/ritual/lesson1.html



Drip Drop Plop, 2001. Glass, approximately 8 x 5 feet. Courtesy Metro Pictures, New York



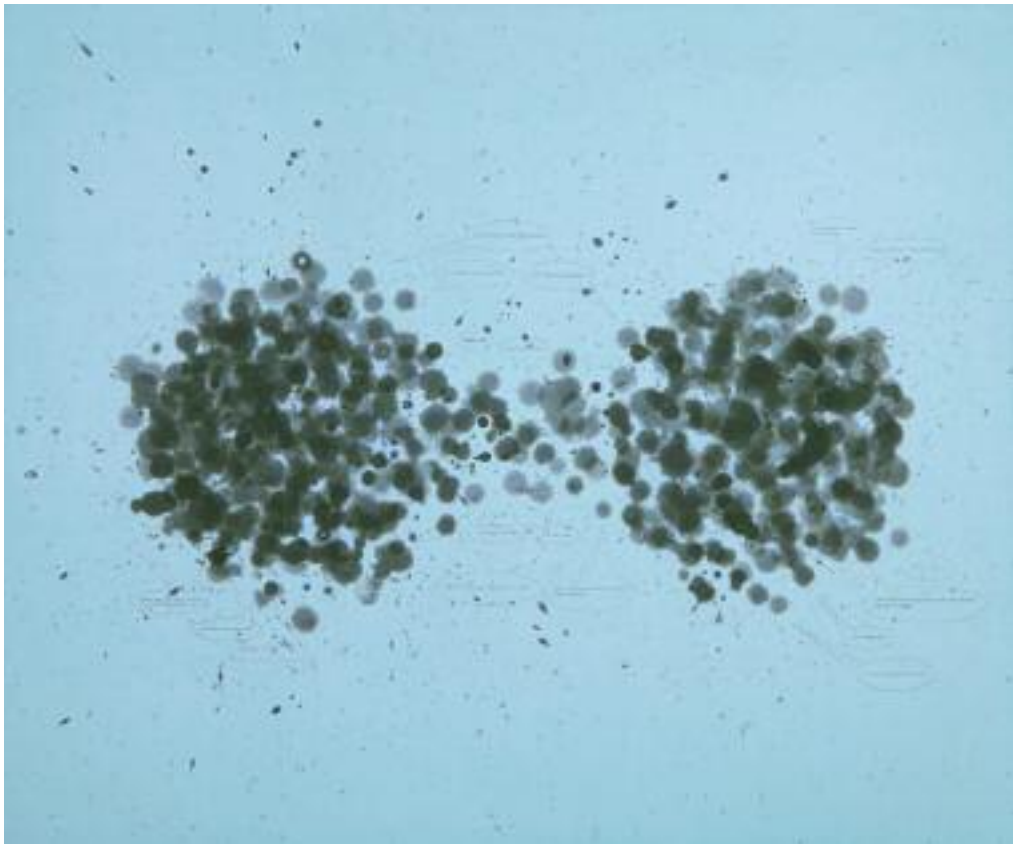
above *By Degree*, 1995. Ceramic and painted porcelain, 8 x 7 x 11¼ inches. Photo: Kerry Ryan McFate. Courtesy PaceWildenstein, New York

ACTIVITIES

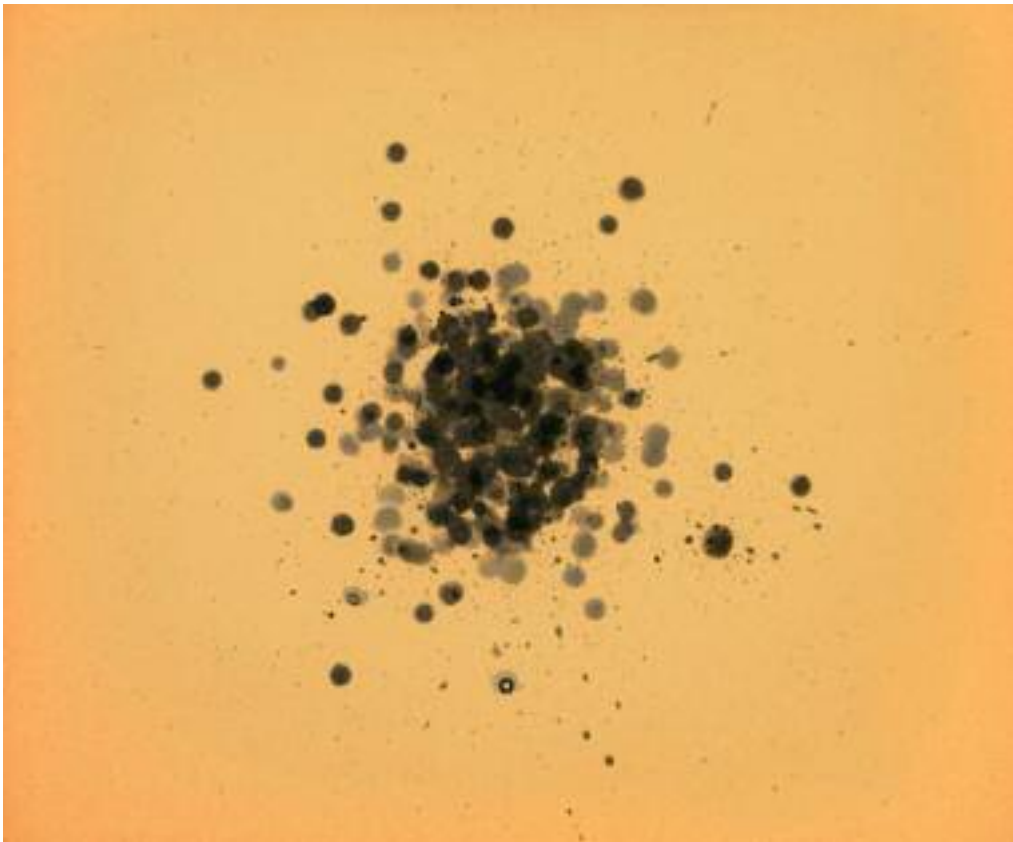
Select 5 to 10 objects that represent your identity. Imagine that you are an archaeologist who has just unearthed these objects. Create a display that includes interpretive labels, illustrations, and related historical information.

Critically analyze an art history or world history textbook. Discuss what information is included and what is left out, and then revise the text and images for a specific chapter, subject, or historical figure using research from diverse sources.

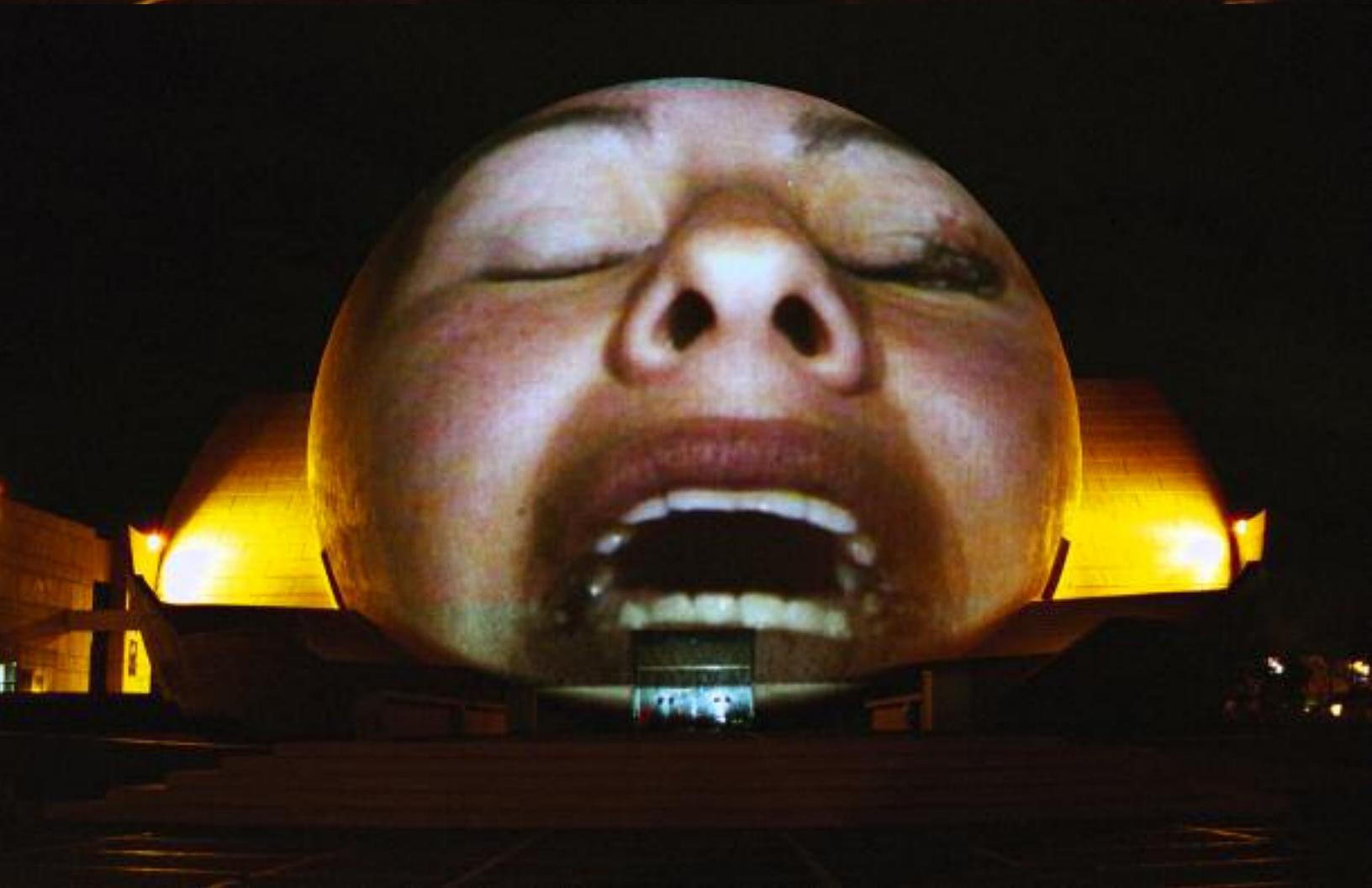
Imagine a conversation between two or more disparate or unrelated **artifacts** from a local museum or daily life. Illustrate this exchange using text and images combined in 2 or 3 dimensions.



Exchange, 2004. Spit bite aquatint with color aquatint and direct gravure, 30½ x 34 inches. Printed by Case Hudson, assisted by Rachel Stevenson. Edition of 25. Courtesy Crown Point Press, San Francisco



Bang, 2004. Spit bite aquatint with color aquatint, 30½ x 34 inches. Printed by Case Hudson, assisted by Rachel Stevenson. Edition of 20. Courtesy Crown Point Press, San Francisco





Born

1943, Warsaw, Poland

Education

MFA, Academy of Fine Arts, Warsaw, Poland

Lives and Works

Cambridge, MA

Art:21 Theme

Power

Biography

Since 1980, Wodiczko has created large-scale slide and video projections of politically-charged images on architectural **façades** and monuments worldwide. By **appropriating** public buildings and monuments as backdrops for projections, Wodiczko focuses attention on ways in which architecture and monuments reflect collective memory and history. In 1996 he added sound and motion to the projections and began to collaborate with communities around chosen projection sites, giving voice to the concerns of heretofore marginalized and silent citizens. Projecting images of community members' hands, faces, or entire bodies onto architectural façades, and combining those images with voiced testimonies, Wodiczko disrupts our traditional understanding of the functions of public space and architecture. He challenges the silent, stark monumentality of buildings, activating them in an examination of notions of human rights, democracy, and truths about the violence, alienation, and inhumanity that underlie countless aspects of present-day society. Wodiczko heads the Interrogative Design Group and is Director of the Center for Art, Culture, and Technology at the Massachusetts Institute of Technology.

Media and Materials

performance, video; advanced digital technologies

Key Words and Ideas

architecture, empowerment, Hiroshima, injustice, interactive, memorial, monument, **public art**, **scale**, **site-specific**, technology

Additional Images on the Web

<http://agglutinations.com/archives/000035.html>

http://web.mit.edu/sap/www/plan/plan_issues/53/wodiczko2/article_bottom.html

<http://www.npr.org/templates/story/story.php?storyId=1840761>

Krzysztof Wodiczko

DISCUSSION

Before Viewing

In what forums do citizens have the opportunity to express their opinions or voice concerns about issues that are important to them?

What is **public art**? How does it differ from art that is exhibited in galleries or museums? What are examples of public art in your community?

What is the function of a public memorial? Who and what is commemorated in local communities? Whose voices are not heard and what stories are untold? How do artists contribute to the interpretation of historical events and people?

www.pbs.org/art21/education/ritual/lesson2.html

After Viewing

What is the significance of drawing, technology, and architecture in Wodiczko's work?

www.pbs.org/art21/education/labor/lesson3.html

Discuss Wodiczko's comment, "It seems easier to be honest speaking to thousands of people through a monument than to tell the truth at home to the closest person." What is the First Amendment? How does it relate to Wodiczko's work and the quote above?

Consider one or more of Wodiczko's projections and compare with news portrayals of war, abuse, or bombings. How are Wodiczko's projections similar to or different from these news presentations?

Wodiczko says, "It's not only important what art is, but what art does." What can art do?



Bunker Hill Monument, Boston. September 24, 1998
Public projection at Bunker Hill Monument, Boston, Massachusetts. Courtesy the artist and Galerie Lelong, New York

ACTIVITIES

Research one of the following pairs of issues addressed in Wodiczko's projections:

- The bombing of Hiroshima during World War II, and Hiroshima survivors
- The Battle of Bunker Hill, and contemporary violence in Charlestown, MA
- Abuses against Mexican factory workers, and the NAFTA agreement.

Integrate historical research with the opinions and expertise of individuals in your own community to create a unique oral history of the topic.

Create a debate or public forum addressing an issue that is important to your community or school. Videotape debate participants and project their comments in a **site-specific installation** where their voices will be heard.

Read the book *Sadako and the Thousand Paper Cranes* (Eleanor Coerr) or *Hiroshima No Pika* (Toshi Maruki) about the bombing of Hiroshima. Design a monument that speaks to a specific issue inspired by Wodiczko's work and the book.

www.pbs.org/art21/education/ritual/lesson2.html



above *The Hiroshima Projection*, August 7-8, 1999.
Public projection at A-Bomb Dome, Hiroshima, Japan opposite *The Tijuana Projection*, February 23-24, 2001.
Public projection (as part of In-Site 2000) at Centro Cultural de Tijuana, Mexico

The following glossary words include both art and non-art terms. Many of these words have been defined in the context of an art experience but also have nuanced meanings and additional significance beyond the definitions in this glossary. A more comprehensive glossary with additional vocabulary can be found on the Art:21 Web site: www.pbs.org/art21

abstract art At its purest, abstract art is characterized by the use of shapes, colors, and lines as elements in and for themselves.

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

aperture A small, narrow opening through which light is focused. Found in cameras, microscopes, and other devices, apertures are often adjustable so as to increase or decrease the amount of light.

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

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

artifact An object produced or shaped by human craft, especially a rudimentary art form or object, as in the products of prehistoric workmanship.

calligraphy The art of handwriting, or letters formed by hand.

classical art Referring to the art of ancient Greece and Rome (300–400 bce) and characterized by its emphasis on balance, proportion, and harmony.

composition The arrangement of an artwork's formal elements.

conceptual art Works of art in which the idea is of equal, or greater, importance as the finished product. Conceptual art can take many forms, from photographs to texts to videos, while sometimes there is no object at all. Emphasizing the ways things are made more than how they look, conceptual art often raises questions about what a work of art can be.

curator A person who is responsible for the collection, care, research, and exhibition of art or artifacts.

gesture A description of figural movement; the embodiment of the essence of a figure.

high and low culture These terms refer to artistic traditions which previously were considered distinct but are increasingly blurred in contemporary culture. High art has been defined as visual expression using established materials and media, such as painting and sculpture, while low art includes more popular arts such as cartoons, kitsch, and cinema.

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

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

juxtaposition The state or position of being placed close together or side by side, so as to permit comparison or contrast.

lenticular A printed image that shows depth or motion as the viewing angle changes; of or relating to a lens.

lexicon Literally, a vocabulary. A collection of terms or characteristics used in a particular profession, subject, or style.

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

minimalism Coined by the art world as a term to describe a particular aesthetic, minimalism refers to a school of abstract painting and sculpture that emphasizes extreme simplification of form, often employing geometry or repetition.

modernism A term that describes an historical period and attitude from the early to mid-20th century, characterized by experimentation, abstraction, a desire to provoke, and a belief in progress. Modern artists strove to go beyond that which had come before. Works of modern art may be visually different and yet share the same commitment to questioning artistic conventions.

narrative The representation in form and content of an event or story.

oral tradition The spoken relation and preservation, from one generation to the next, of a people's cultural history and ancestry, often by a storyteller in narrative form.

originality The quality of being new and original; not derived from something else.

palette A particular range of colors or a tray for mixing colors.

public art Works of art that are designed specifically for, or placed in, areas physically accessible to the general public.

realism The realistic and natural representation of people, places, and/or things in a work of art; the opposite of idealization.

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

scale The comparative size of a thing in relation to another like thing or its 'normal' or 'expected size.' Scale can refer to an entire work of art or to elements within it.

site-specific art Work created especially for a particular space or site. Site-specific work can be permanent or impermanent.

stereotype A generalized type, or caricature of a person, place or culture, often negative in tone. Visual as well as verbal, stereotypes tend to be simplified images.

sublime That which impresses the mind with a sense of grandeur and power, inspiring a sense of awe.

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

the uncanny Peculiarly unsettling, as if of supernatural origin or nature; eerie

vantage point A point of view, or a place from which subject matter is viewed.

vernacular Everyday language specific to a social group or region; the everyday language spoken by a people as opposed to the literary language.

visual sign A visible, conventional figure or device that stands for a word, phrase, or operation.