



art:21

ART IN THE TWENTY-FIRST CENTURY

EDUCATORS' GUIDE TO THE SECOND SEASON

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Guide Credits

The Season Two Educators' Guide was co-written by *Stephanie Diamond* and *Jessica Hamlin* in collaboration with the Art:21 Education Advisory Council.

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Raymond Pettibon, *No title (Well you needn't)*, detail, 1997. Acrylic on wall, approximately 168 x 360 inches. Installation at David Zwirner Gallery, New York. Courtesy Regen Projects, Los Angeles



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art:21

introduction

contemporary art and art:21

Art:21—Art in the Twenty-First Century is the first broadcast series to focus exclusively on contemporary visual art and to present living artists at work and speaking in their own words about their lives, work, and sources of inspiration.

Contemporary art speaks directly to the important questions of our time as well as to the changing landscape of American identity. By making new ideas, current issues, and forgotten histories visible, living artists show us new perspectives about ourselves and the world around us. As a reflection of contemporary society, the art of our time is relevant to all subject areas and disciplines, and provides teachers and students a rich resource through which to consider new ideas and rethink the familiar.



Left to right: Eleanor Antin,
Janine Antoni, Vija Celmins
Production stills, 2003

about the series

Opening Segments

Each program opens with an introduction by a celebrity host (Jane Alexander, Margaret Cho, Merce Cunningham, or John Waters) who, while well known in each of their respective fields of filmmaking, music, and the theatre, is also passionate and knowledgeable about contemporary art. Artist Charles Atlas created the program opening segments.

Themes

Each one-hour program has been curated like an art exhibition and is loosely structured around a theme that enables viewers, students, and teachers to analyze, compare, and contrast the featured artists and their works. The work presented in the series may cross the thematic boundaries of each program hour and have relevance to more than one theme. The Season Two themes are **Stories, Loss & Desire, Humor, and Time.**

"It's about how you make representations
of your world, given what you've been given."

—Kara Walker

about this guide

This guide is a companion to Season Two of the television series Art:21—Art in the Twenty-First Century and the Online Lesson Library located on the Art:21 Web site, www.pbs.org/art21/education. Art:21 encourages educators to use the Art:21 broadcast series, the Educators' Guide, and the Online Lesson Library in tandem to integrate contemporary art and ideas into classroom discussion and community dialogue.

Discussion Questions and Activities

The Guide is designed to explore the featured artists' ideas and artwork as well as related themes and topics presented in the Art:21 series. The Guide suggests discussion questions (see Before Viewing and After Viewing headings throughout) for use before and after screening series' segments or engaging in related activities. Before Viewing questions may also be used after viewing any segment to elicit further discussion and dialogue. Many of the suggested discussion questions and activities are accompanied by Web site links for lesson plans in the Online Lesson Library: www.pbs.org/art21/education

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. A more comprehensive glossary can be found on the Art:21 Web site: www.pbs.org/art21

about the online lesson library

www.pbs.org/art21/education

The Online Lesson Library expands on ideas presented in the Guide. Lesson plans suitable for a single class period or an entire semester can be found by following the Web site links after specific questions and activities throughout the Guide.

Topics

Lessons are organized according to topics that are based on the themes, ideas, and artwork presented in the series. The following interdisciplinary topics are designed for use in Language Arts, Social Studies, and Visual and Performing Arts classrooms:

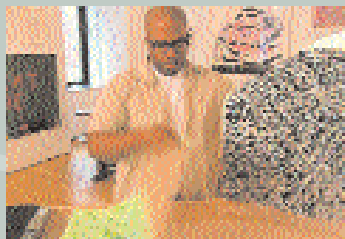
abstraction & realism
home & displacement
individuals & collectives
labor & craftsmanship
the natural world
public & private space
ritual & commemoration
technology & systems
war & conflict

A site map of the Online Lesson Library is located on the back cover of this Guide.

"The question
always comes up.
Who's using who?

Is it the image
making us or do
we make the
image?"

—Paul Pfeiffer



Left to right: Walton Ford,
Trenton Doyle Hancock, Tim
Hawkinson, Elizabeth Murray
Production stills, 2003

Additional Images on the Web

Web sites with additional images by the artists in this series are listed within each artist's section of the Guide, under the subheading Additional Images on the Web. URLs are accurate as of July 1st, 2003. All web addresses should be verified before use in the classroom.

in the classroom

"I try to use tools that everyone can use. I don't want to be a specialist in techniques that are very difficult. I prefer to be a beginner or an amateur in many ways."
—Gabriel Orozco

connections to specific subject areas

The Educators' Guide and Online Lesson Library are designed to bring the resources of contemporary art and artists to diverse classrooms.

Language Arts

Looking at contemporary art and interpreting it provide significant opportunities for developing abilities in written and oral communication. Art:21 suggests ways to use contemporary art to enhance skills in visual and oral 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 Art

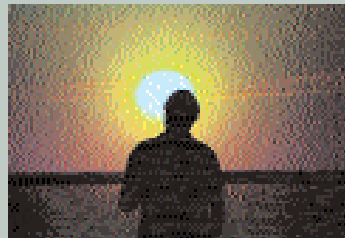
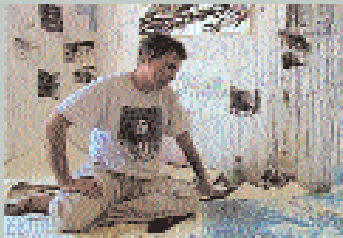
The Art:21 series shows artists as real people and presents a range of examples of what it means to be an artist. Among the artists featured in the series are painters, photographers, sculptors, and performance and video artists who use a variety of media, materials, tools, and processes to create their work.

education standards

All Art:21 materials have been created to help your students achieve the national and state education standards in Language Arts, Social Studies, and Visual and Performing Arts.

The Online Lesson Library provides detailed information about connections to the national standards as well as links to specific state standards for all featured lesson plans. Follow the Web links throughout this guide for specific activities, lessons, and standards.

For more information about the national standards in all subject areas visit:
www.topicseducation.com/standards.htm



Left to right: Gabriel Orozco, Raymond Pettibon, Paul Pfeiffer, Martin Puryear
Production stills, 2003

"For me, making art is a byproduct of life. I don't think I make art just for art's sake. It's a product or residue of my way of thinking and my belief system."

—Do-Ho Suh

starting the conversation

“I’m not a minimalist, I’m a maximalist. The more you throw at it the better.”
—Walton Ford

- Consider the questions: What is the definition of art and what is art about? What is the definition of creativity? How is artistic creativity similar to or different from creativity in science, business, law, or other areas?
- Discuss ideas about what contemporary art is, about what contemporary artists make, and about what contemporary art looks like. Ask your students to describe the last work of contemporary art they saw. What made it contemporary: the time when it was made? the place where it was exhibited? the person or people who made it? the reason it was made? Ask your students to describe their expectations of contemporary art and how it might be different from art of other time periods. Compare and contrast ideas about contemporary art with those from past eras such as the Renaissance, ancient Egyptian civilization, the nineteenth century, etc.
- Journal writing is often a good way to reflect on ideas and themes, and to develop ideas that can lead to discussion. Encourage your students to write regularly in journals or sketchbooks in order to keep notes, questions, ideas, or pictures that relate to their art-viewing experiences on an ongoing basis.
- Encourage students to develop their powers of observation and to learn by seeing. Challenge students to be as specific and detailed as possible in their descriptions when

Season Two 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 on September 9th and 10th, 2003. Check local listings as broadcast times may vary.

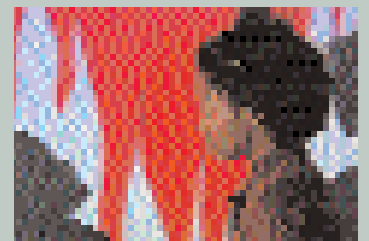
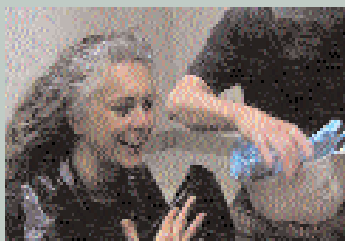
For long-term use Art:21 videocassettes and DVDs can be purchased from PBS Video
1-800-344-3337
www.shoppbs.org

OR

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

The AV or school version of the videocassettes from PBS includes a visible time clock in the corner of the screen and contains an index that is annotated with start times to help teachers target and locate specific content.

Art:21 strongly recommends that teachers preview all videos before showing them to determine whether the content is appropriate for viewing in their particular communities or with their students' age group.



Left to right: Collier Schorr, Kiki Smith, Do-Ho Suh, Kara Walker
Production stills, 2003

looking at works of art or making observations about artists. Encourage students to describe or reflect on what they've seen and to critique and defend their opinions.

- Select specific artists or themes that are most relevant to your curriculum or community. It may be more suitable to focus on a particular artist or program segment than on an entire program. Within each program, the opening segments are 2 minutes long and the artist segments are 12 to 17 minutes long.

stories

THE THEME

Many artists tell stories — autobiographical, fictional, satirical, or fantastical — in their work. The artists featured in Stories do so through installation work, sculpture, painting, printmaking, and drawing, inspired by sources as diverse as architecture, literature, mythology, history, and fairytales. Working in a variety of materials, these four artists provoke us to think about our own stories, the characters and caricatures, the morals and messages, and the beginnings and endings that define our real and imagined lives.

FEATURED ARTISTS

Trenton Doyle Hancock born 1974, Oklahoma City, OK

Kiki Smith born 1954, Nuremberg, Germany

Do-Ho Suh born 1962, Seoul, Korea

Kara Walker born 1969, Stockton, CA

Left to right: Trenton Doyle Hancock, Kiki Smith, Do-Ho Suh, Kara Walker
Production stills, 2003

DISCUSSION

Before Viewing

- What are the important stories that are told in our society today — in books, movies, pictures, music, the news, or by friends and family? Ask your students to consider — if they could personally guarantee a single story to be passed down to future generations — what would that story be, what form would it take, and why?
- Why are some stories told, as opposed to others? Why do some stories continue to be told over time while others are lost?

After Viewing

- Describe the connections between real-life events and fictional stories and characters in the work of the artists featured in Stories hour as well those featured in Loss & Desire, Humor, and Time. www.pbs.org/art21/education/abstraction/lesson1.html
- How do the artists featured in Stories hour use journals or sketchbooks in their artistic processes? Is a journal or sketchbook a work of art? Why or why not?
- How does the opening segment created by the artist Charles Atlas and filmmaker John Waters introduce different stories, both orally and visually?



ACTIVITIES

- Each artist in this hour describes an event or element in his or her childhood that resonates in current work. Ask your students to remember a time when they were 5, 10, or 15 years younger. Ask them to record, in a present-tense voice, the experiences that were important at that time. How did they spend their days? What did they dream about? What emotions did they feel? Ask each student to write a self-description in his or her childhood voice, followed by a second description of that child from the point of view he or she has now. Compare the writing to examples in literature or other popular media like films or songs that take a similar perspective.
- The artists in this hour are all avid collectors of materials and objects, from bottle caps to yearbooks to images from many periods of history. Ask your students to collect found objects from different sources. What types of objects do they find in the landscape as compared to other places, such as thrift stores or in their own homes? Encourage them to consider different ways of categorizing and assembling the objects; to create a social history of a particular time in their community based on their collected “artifacts;” or to photograph or draw objects, creating a “found object” exhibit.

“I don’t want to be so declarative. I’d rather make something that’s very open-ended that then can have a meaning to me, but then . . . somebody else can fill it up with meaning . . .”
—Kiki Smith

loss & desire

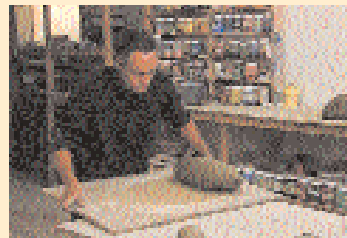
FEATURED ARTISTS

Janine Antoni born 1964, Freeport Bahamas

Gabriel Orozco born 1962, Jalapa, Veracruz, Mexico

Collier Schorr born 1963, New York, NY

Left to right: Janine Antoni,
Gabriel Orozco, Collier Schorr
Production stills, 2003



THE THEME

Thoughts and responses to themes of loss and desire surface in many areas of our lives, from the philosophical to the emotional. In this program, specific works of art provoke us to contemplate issues such as war and peace; questions about the nature of beauty; and the age-old human longing for perfection, whether in the form of the games we create or in the universe as we understand it through science and myth. References to history, religion, and other art abound in the works and ideas presented in this hour.

DISCUSSION

Before Viewing

- Discuss the word “loss.” Ask your students, either individually or in a group, to make a list of as many kinds of loss they can think of. Repeat the exercise for the word “desire.” Can we experience loss and desire at the same time or only separately?
- Great works of art, music, and literature often grapple with the themes of loss and desire. Consider the range of emotions in sculpture, music, or drama from past to present. Think about contemporary media — film, music, poetry, visual art, television, etc. — and consider the different ways they might be used to effectively convey the theme of loss and desire.

After Viewing

- What feelings, other than loss and desire, are raised by the works of art presented in this segment?
- Each of the artists in this section uses a wide range of media in art-making practices. How do they decide what materials to use for each artwork? How do the chosen materials for a piece affect the process of creating, the viewer’s response, and the environment in which the artwork is displayed? www.pbs.org/art21/education/technology/lesson3.html
- Describe the similarities and differences in Schorr, Orozco, and Antoni’s work. Compare and contrast their motivations and interests. Why have they been presented under the theme of Loss & Desire?
- What creative choices did Charles Atlas make in the opening segment with Jane Alexander? How do these decisions reflect the theme, Loss & Desire?

ACTIVITIES

- Consider the symbolic associations and meanings of using chocolate, lard, or soap as a medium for making art. Use one of the non-traditional materials featured in the Loss & Desire hour, or choose a completely different one, and create a work of art based on the qualities of that material and the **symbolic** connections associated with it. www.pbs.org/art21/education/technology/lesson3.html
- Each of the artists featured in the Loss & Desire hour create work that is intimately related to memory. Create a work of art based on the memory of a particular event using objects related to that experience that can function as both an art medium and a **metaphor** for personal ideas about that memory and event.
- Using found or drawn images compose a **collage** of **symbols**, objects, and colors that represent the full range of the human experience of loss and desire. Will people who speak a different language or have a different cultural background understand what your **collage** conveys emotionally? Why, or why not?

“I try always to be
intimate with the world . . .
with everything I can, to
feel love for it, or interest
in it. To be intimate you
have to open yourself, to be
fearless, to trust what is
around you . . . animate
and inanimate.”
—Gabriel Orozco

time

FEATURED ARTISTS

Vija Celmins born 1938, Riga, Latvia

Tim Hawkinson born 1960, San Francisco, CA

Paul Pfeiffer born 1966, Honolulu, HI

Martin Puryear born 1941, Washington, D.C.

"A lot of my work comes from an interest in how things are made and how things are done. And the way materials are manipulated and used . . . and the whole history of that in mankind's past."
—Martin Puryear



Left to right: Vija Celmins,
Tim Hawkinson, Paul Pfeiffer,
Martin Puryear
Production stills, 2003

THE THEME

The element of time is always present in our interaction with works of art, whether we sit to contemplate a painting for a few moments, stroll past a sculpture, or watch a video piece for its entire duration. Some works of art are time-based in that the viewer must experience them through the passage of time, as with music, while others refer to time through links or references to art history or our collective human history. For some, a work of art can make time seem to stand still.

DISCUSSION

Before Viewing

- How is time marked and recorded in different cultures?
- Discuss phrases that use the word "time," for instance, *time is money*. What do these phrases tell us about how our society conceptualizes time? Collect such phrases from a variety of cultures or languages and discuss whether and how they are similar to or different from each other.
- Interview friends and family about what time means to them. How are their answers similar to or different from your own and from each other?
- How do our perceptions of a work of art change over time? How do our "readings" of a work of art change according to context or environment — in an art museum as opposed to on the street, viewed by a child rather than an adult, etc.?

After Viewing

- Describe the particular craft, artwork, or media of each of the artists featured in this hour. Explain why each artist was placed in the Time theme.
- For each of the artists featured in this hour, how has technology influenced and changed the process and product of their art?
www.pbs.org/art21/education/technology/lesson2.html
- Do the artists in this segment make time visible? How?
- In the opening segment, the dancer Merce Cunningham performs a tap dance. How does this dance and the video art created by the artist Charles Atlas to accompany it, refer to the theme of Time?

ACTIVITIES

- Create or conceptualize two works of visual art, creative writing, or **performance** that represent *saving time*, and the *passage of time*. What materials and methods will you use for each representation?
- Create an artwork in any media that reveals what time means to you personally.

humor

FEATURED ARTISTS

Eleanor Antin born 1935, Bronx, NY

Walton Ford born 1960, Larchmont, NY

Elizabeth Murray born 1940, Chicago, IL

Raymond Pettibon born 1957, Tucson, AZ

Left to right: Eleanor Antin,
Walton Ford, Elizabeth Murray,
Raymond Pettibon
Production stills, 2003



THE THEME

This episode explores the ways in which contemporary artists use irony, goofiness, satire, and sarcasm. The artists profiled in this hour have been influenced by the history of humor and comedy, including vaudeville, cartoons, and comic books. Their works of art reveal how humor can stimulate laughter as well as serve as a vehicle to explore serious, even painful subjects such as discrimination, colonialism, war, and humanity's impact on the natural environment.

DISCUSSION

Before Viewing

- What is humor? What are the differences between sarcasm, **satire**, and irony? How are these terms related to humor and to each other?
- Ask your students to describe the last humorous work of art or experience they remember. What made it humorous?
- What are the limits of humor? What are the implications of using irony, satire, or sarcasm when addressing issues of diversity, poverty, or homelessness? Can humor hurt?

After Viewing

- Discuss how the works of art featured in this hour touch on elements of humor in different ways.
- Discuss why the work of each of the artists featured in this hour might or might not be considered humorous. Could these artists appear in other Art:21 themes? Which ones?
- What is the difference between making an artwork that pokes fun at oneself and one's personal issues, and making fun of other people or issues not related to one's personal experience? How do the featured artists' ways of addressing humor relate to those differences?
- After viewing this segment, ask the Before Viewing questions for a second time. What roles can humor play in contemporary visual art, in other art forms, or in other subject areas?

ACTIVITIES

- Have your students keep track of what makes them laugh over the course of a day or a week, and make a chart identifying what kinds of humor inspire them to laugh. Have them create an artwork, story, or **performance** that uses the various elements of humor they have collected.
- Use different elements of humor, including satire, irony, and sarcasm, in a work of art to comment on a serious issue such as recent local or national political events or environmental issues. www.pbs.org/art21/education/abstraction/lesson2.html

"I think that there's almost no subject matter that you can't treat with some humor, no matter how brutal it can seem."
—Walton Ford



Born

1935, New York, NY

Education

BFA, City College of New York

Lives and Works

San Diego, CA

Artist Biography

An influential performer, filmmaker, and **installation** artist, Antin delves into history — whether of ancient Rome, the Crimean War, the salons of nineteenth-century Europe, or her own Jewish heritage and Yiddish culture — as a way to explore the present. Antin is a cultural chameleon, masquerading in theatrical or stage roles to expose her many selves. Her most famous fictional **persona** is that of Eleanora Antinova, the tragically overlooked black ballerina of Sergei Diaghilev's Ballets Russes. Appearing as Antinova and other characters in scripted and non-scripted **performances**, Antin has continually blurred the distinction between her identity and that of her characters. In the process, she has created a rich body of work including numerous films, photographs, **installations**, **performances**, and drawings, as well as a fictitious memoir.

Art:21 Theme

humor

Online Lesson Library Topics

abstraction & realism, individuals & collectives, labor & craftsmanship, war & conflict

Media and Materials

photography, film, **performance**, puppets, drawing

Influences

19th-Century Salon Painting, Greek and Roman history and statuary, Yiddish culture and heritage, paper dolls and puppets

Key Words and Ideas

role-playing, **performance**, **site-specific**, conceptual art, **fluxus**, pop art, feminism, colonialism, nationalism

Additional Images on the Web

www.feldmangallery.com/pages/artists/rffa/artant01.html

www.eai.org/eai/artist.jsp?artistID=354

Eleanor Antin

DISCUSSION

Before Viewing

Who makes history? How? Is there such a thing as a fictional history? What are the differences and similarities between stories, myths, and history?

Role-play is an essential part of childhood. Ask your students to remember some of the roles they adopted when they were younger and some of their childhood interests, for example collecting, drawing, singing, dancing, or acting. Do they still have these interests? In what ways have they changed or stayed the same, and how have they been influential?

What personal experiences can produce laughter and tears together?

After Viewing

In this segment, Antin creates the photographs from *The Last Days of Pompeii* by directing a cast of technicians and actors. At one point she even calls herself a “dictator.” Observe Antin’s method of directing or “dictating.” How is her method unique compared to other artists in this series? www.pbs.org/art21/education/labor/lesson1.html

Antin uses the term “pictorial narrative” to describe her work. What is a pictorial narrative, how does it relate to Antin’s work, and what are other examples of pictorial narratives in visual art or other media?

This segment offers the viewer a deeper look at Antin’s motives for creating *The Last Days of Pompeii* photographs. She compares the fall of Rome to current conditions in the United States. What are the current conditions in the United States to which she refers? What does Antin mean by making the comparison? Will these photographs still convey the same meaning when conditions change?

Antin talks about her interest in going back in history to witness particular events or figures. If you had the ability to go back in time, when, where and whom would you visit?



Detail from *Before the Revolution*, 1979. Installation at Ronald Feldman Fine Arts, New York. Left: *Karsavina*, masonite figure on wheeled base, 54 x 30 inches; Right: *Nijinsky*, masonite figure on wheeled base, 58 x 15 inches. Courtesy Ronald Feldman Fine Arts, New York

ACTIVITIES

Create an alter-ego for yourself and bring it to life in a cartoon or comic-book narrative, or in the performance of a theatrical or filmed script.

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

Go to a museum or look through an art-history book. Study the art and culture of a civilization or people who lived at least 100 years ago. Research the parallels between that time and culture and our own. Create an artwork in the style of that culture that highlights the parallels.

Ask students to select a character or figure from history and reinvent themselves by merging aspects of their own identities with historical research about these characters. Ask students to write a chapter from their memoirs using their new voices.

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



The Angel of Mercy, 1977. Eleanor Antin, *Myself 1854* (Carte de Visite) from *The Nightingale Family Album*. One of 25 tinted gelatin-silver prints, mounted on hand-made paper with text, 18 x 13 inches each. Courtesy Ronald Feldman Fine Arts, New York



The Golden Death, from *The Last Days of Pompeii*, 2001. Chromogenic print, 58% x 46% inches. Courtesy Ronald Feldman Fine Arts, New York

“I’ve always felt that narrative is as much of a human need as breathing. We’re constantly—even if it’s a one-sentence story—explaining ourselves and communicating in terms of putting material together that in some way has aspects of a story. And narrative is how we transform and change into different selves, into new places in our lives, and move back and forth.”



Born

1964, Freeport, Bahamas

Education

BFA, Sarah Lawrence College,
Bronxville, NY
MFA, Rhode Island School of Design,
Providence, RI

Lives and Works

New York City

Artist Biography

Janine Antoni's work often combines both **performance** and sculpture. Transforming everyday activities and rituals such as eating and bathing into ways of making art, Antoni's primary tool for making sculpture has always been her own body. She has chiseled cubes of lard and chocolate with her teeth and washed away the faces of soap busts made in her own likeness. In the video, *Touch*, Antoni appears to perform the impossible act of walking on the surface of water. She accomplished this magician's trick after months of training to balance on a tightrope that she then strung at the height of the horizon line. Balance is also a key component in the related piece, *Moor*, in which the artist taught herself how to make a rope out of unusual and often deeply personal materials donated by friends and relatives.

Art:21 Theme

loss & desire

Online Lesson Library Topics

labor & craftsmanship, public & private space, ritual & **commemoration**

Media and Materials

performance and sculpture using chocolate, lard, found objects, cow hide, video

Influences

personal stories, Virgin Mary, Archimedes and the discovery of mass, Classical art forms, motherhood, the body

Key Words and Ideas

gender, autobiography, ritual, **performance**

Additional Images on the Web

www.pbs.org/wnet/egg/205/antoni/index.html

www.luhringaugustine.com

Janine Antoni

DISCUSSION

Before Viewing

Discuss Antoni's question, "Is it the artist who gives the work power? Or is it the viewer?"

When viewing an artwork, do you need to know the story or the context behind the work in order to understand it?

After Viewing

Antoni says, "To me so much meaning is in how we choose to make something, both in art but in all objects we deal with in our lives. That's why I do these extreme acts with my body. I feel that the viewer has a body too, and can empathize with what I've put myself through to make the artwork." How do you relate to her works of art? Would a female relate to these pieces differently from a male?

Antoni uses garments and objects with important memories and histories from her friends and family to construct the work *Moor*. She says she is creating a piece that parallels her life and



Lick and Lather, 1993–94. 7 soap and 7 chocolate self-portrait busts. Installation view: Hirshhorn Museum, Washington, D.C., *Regarding Beauty* exhibition. Collection of Jeffrey Deitch, New York. Courtesy the artist and Luhring Augustine, New York. Photo by Lee Stalsworth



Lick and Lather (detail), 1993–94. 1 soap and 1 chocolate self-portrait bust, each bust: 24 x 16 x 13 inches. Courtesy the artist and Luhring Augustine, New York. Photo by Jon Bessler

her lifeline. How does this artwork relate to storytelling and what story or stories does the work of art convey? www.pbs.org/art21/education/public/lesson1.html

The artwork *Lick and Lather* refers to historical and contemporary ideas about representation and gender. From what references does Antoni draw? Where have representations of gender traditionally been found? Where else do we see representations of women that comment on traditional ideas of gender?

ACTIVITIES

Ask your students to record the daily activities or rituals they perform; create a new ritual to add to their routines; observe how the new ritual becomes integrated into the other rituals they perform; and create a performance or documentation of the new ritual that considers how daily rituals relate to identity. www.pbs.org/art21/education/ritual/lesson3.html

Antoni talks about making things with her mother and the rest of her family. She describes her interest in the handmade and connections between an object and its maker. Adopt a skill or craft from a family member or ancestor and use it to make a work of art. www.pbs.org/art21/education/labor/lesson2.html

"I imitate fine art rituals such as chiseling (with my teeth), painting (with my hair and eye-lashes), modeling and molding (with my own body) . . ."



Moor (with details, right), 2001. Handmade rope made by materials donated to the artist by friends and family, 280 feet. Installation view: Magasin 3 Stockholm, Konsthall, Sweden, *Free Port* exhibition. Collection of Magasin 3 Stockholm Konsthall. Courtesy the artist and Magasin 3 Stockholm Konsthall



Born

1938, Riga, Latvia

Education

MFA, University of California, Los Angeles

Lives and Works

New York City

Artist Biography

Vija Celmins immigrated to the United States with her family when she was ten years old, settling in Indiana. In the late 1960s, Celmins began painting images that were clipped from newspapers, some of which were of airplanes, which reminded her of her childhood experiences of World War II. She later shifted her attention to **rendering** scenes of nature copied from photographs — specifically photographs that did not have a point of reference, horizon, or discernable depth of field. With a large **palette** of blacks and grays, Celmins **renders** vast, limitless spaces — seascapes, night skies, and the barren desert floor — with a remarkable accuracy, often working for months, and even years, on a single image. A master of several mediums, including oil painting, charcoal, and multiple printmaking processes, Celmins has a highly attuned sense for organic detail and the elegance of imperfection.

Art:21Theme

time

Online Lesson Library Topics

labor & craftsmanship, the natural world, technology & systems

Media and Materials

drawing, oil painting, charcoal, etching, woodcut

Influences

found photographs and objects, World War II, newspaper clippings, the ocean

Key Words and Ideas

realism, artificiality, surface

Additional Images on the Web

www.cirrusgallery.com/exhibitions/vijacelmins.html

www.mckeegallery.com/artists/vija_celmins_img.html

Vija Celmins

DISCUSSION

Before Viewing

Some artists choose to make multiple works that use the same idea or subject matter in each piece. What are artists trying to accomplish by doing this? Are there certain subjects or motifs that recur within their work?

What is a visual **illusion**? What are different ways to create illusion within a 2-dimensional image like a painting, drawing, or photograph?

After Viewing

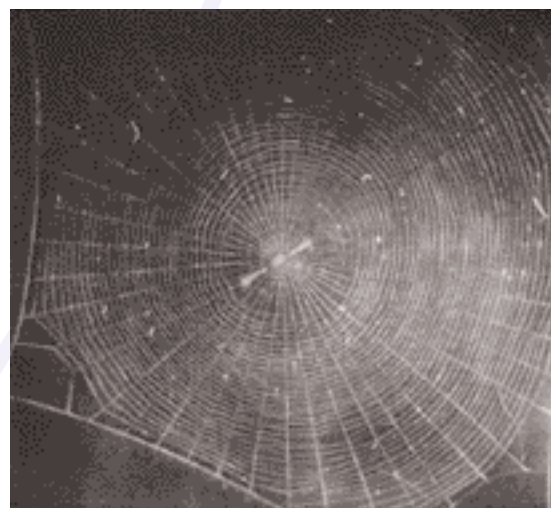
When Celmins prepares her surfaces for her paintings she states that this is part of the process of “building” a painting. What does Celmins mean when she uses the word “building” in this context?

Compare and contrast Celmins’s painting to scientific or journalistic photographs found in magazines or newspapers; Compare and contrast them to traditional landscape paintings from the 18th or 19th century. www.pbs.org/art21/education/naturalworld/lesson2.html

ACTIVITY

Celmins states that when time is taken to create a painting, the artist’s unconscious is allowed to seep into the painting. Choose an object and make two paintings of it. Spend one week to create one painting, and spend one hour to create the other. Then compare and contrast the paintings. Discuss the differences between these experiences. www.pbs.org/art21/education/technology/lesson1.html

Celmins often revisits specific places and images over time to create a long-term visual dialogue. Consider the ways that artists have paid tribute to nature. Write and illustrate an ode to a favorite place or landscape. www.pbs.org/art21/education/naturalworld/lesson1.html



Untitled (Web 2), 2001. Mezzotint on Hahnemühle Copperplate paper, 18 x 14 3/4 inches. Edition of 50, AP of 10. Published by Lapis Press, Los Angeles. Courtesy McKee Gallery, New York



Untitled (Big Sea #1), 1969. Graphite on acrylic ground on paper, 34 1/2 x 45 1/4 inches. Private collection. Courtesy McKee Gallery, New York



Untitled #13, 1996. Charcoal on paper, 17 x 22 inches. The Edward R. Broida Collection. Courtesy McKee Gallery, New York

“I think the meaning of the work is always somewhat ambiguous and that people project different things on it all the time.”



Born

1960, Larchmont, NY

Education

MFA, Rhode Island School of Design, Providence, RI

Lives and Works

Great Barrington, MA

Artist Biography

Originally intending to become a filmmaker, Walton Ford later adapted his talents as a storyteller to his unique style of large-scale watercolor. Blending depictions of natural history with political commentary, Ford's detailed paintings satirize the history of colonialism and the continuing impact of political oppression on today's social and environmental landscape. Inspired by a family history that includes southern slave owners, Ford is interested in confronting these histories through the images he creates. Each painting is as much a tutorial in flora and fauna as it is a scathing indictment of the wrongs committed by nineteenth-century "environmentalists" as well as contemporary American consumer culture. An enthusiast of the watercolors of John James Audubon, Ford celebrates the **myth** of the renowned naturalist-painter while at the same time repositioning him as an infamous anti-hero who, in reality, killed more animals than he ever painted. Each of Ford's animal portraits doubles as a complex, **symbolic** system, which the artist layers with clues and anecdotes from the literature of colonialism and folktales.

Art:21 Theme

humor

Online Lesson Library Topics

abstraction & realism, the natural world, war & conflict

Media and Materials

etching, watercolor, gouache, and acrylic painting

Influences

John James Audubon, naturalist memoirs and illustrations, family history

Key Words and Ideas

satire, heritage, homage, colonialism, capitalism, **symbolism**, **allegory**

Additional Images on the Web

www.paulkasmingallery.com/artists/waltonford/works.htm

www.artnet.com/ag/fineartthumbnails.asp?aid=6355

Walton Ford

DISCUSSION

Before Viewing

What are the ways an artist might alter a viewer's impression of history?

What does realism mean and how might realism be unrealistic?

After Viewing

What is colonialism, and what is the history of the term? How do Ford's paintings comment on colonialism?

Ford states that he is not a minimalist, but a maximalist. What do you think he means?

Many of the stories that have influenced Ford's works are sad and tragic. How does Ford's use of satire and humor redefine the stories he is telling?

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

Compare and contrast how Ford's attitudes about his artwork are similar to or different from the views of the 19th-century naturalists on which his artwork is based.



The Forsaken, 1999. Watercolor, gouache, ink, and pencil on paper, 60 x 40 inches. Private collection, New York. Courtesy Paul Kasmin Gallery

ACTIVITIES

According to the **symbolist** system Ford has created in the work *Nila*, starlings bearing down on the elephant represent the Western tourist; the goldfinches who are working to plant flowers are Peace Corps volunteers; and the woodpecker is the Westerner who goes to India to shop. Create your own **symbolist** system. For whom will you create it, and what will your **symbols** be?

Create an archive of images that depict the natural landscape and our relationship to the natural world. Categorize and organize it according to the major themes that surface in the images you collect. www.pbs.org/art21/education/naturalworld/lesson2.html

Have you ever felt attracted and repulsed simultaneously? Create an image or a piece of creative writing that reflects this idea.



Falling Bough, 2002. Watercolor, gouache, ink, and pencil on paper, 60 3/4 x 119 1/2 inches. Private collection, Tennessee. Courtesy Paul Kasmin Gallery

"A lot of my work deals in metaphor or allegory and discredited modes of communication.... It seems archaic. It seems to fit with my way of wanting to communicate."



Born

1974, Oklahoma City, OK

Education

BFA, Texas A & M University, Commerce, TX
MFA, Tyler School of Art, Temple University, Philadelphia, PA

Lives and Works

Houston, TX

Artist Biography

Trenton Doyle Hancock has been drawing since the age of two. Hancock's prints, drawings, and collaged felt paintings tell the story of the Mounds – a group of mythical creatures that are the tragic protagonists of the artist's unfolding narrative. Additional figures such as Torpedo Boy, Loid, and Painter are among the cast of characters who propel the saga of the Mounds. Influenced by the history of painting, and by abstraction, Hancock transforms traditionally formal decisions – such as the use of color, language, and pattern – into opportunities to create new characters, develop sub-plots, and convey symbolic meaning. Hancock's paintings often rework Biblical stories that he learned as a child. Finding inspiration in his fascination with language and color, Hancock has created volumes of work that detail these characters and the battle of good and evil.

Art:21 Theme

stories

Online Lesson Library Topics

abstraction & realism, individuals & collectives, ritual & commemoration

Media and Materials

drawing, painting, **collage**, text, **installation**

Influences

music, superheroes, word play, childhood toys, thrift stores, Philip Guston, comic books, personal and family history, Biblical stories

Key Words and Ideas

epiphany, **caricature**, **abstraction**, **collage**

Additional Images on the Web

www.flatbedpress.com/gallery/prints/gal_prints_body_main.asp

www.camh.org/cam_exhandprograms/cam_archive/outoftheordinary/hancock.htm

Trenton Doyle Hancock

DISCUSSION

Before Viewing

Think about objects you collect or objects that are collected by friends or family members. Where are items found for these collections? How are they stored? What are other types of collections people create? Why do people make collections?

Have you ever had an epiphany? How did you know, and what was it like?

What is the difference between a character and a **caricature**?
www.pbs.org/art21/education/individuals/lesson1.html

After Viewing

Hancock describes how he organizes his belongings into mounds, stacks or piles. He also uses mounds as a **motif** in his artwork. What are the similarities and differences between the mounds in his physical space and the mounds in his art?

Hancock has many objects in his studio that once belonged to his family. He calls these objects "echoes," and says that because they are in his presence the objects "echo" into his work. How are these "echoes" apparent in his work? What are the important items that you have from your friends or family that create specific "echoes" for you?

How does the saga that Hancock is illustrating relate to mythology and myths passed down through time? www.pbs.org/art21/education/rituals/lesson1.html



I See Things, 2002. Graphite and acrylic on paper, 11¼ x 11 inches. Collection of Stuart Ginsberg, Chappaqua, New York. Courtesy James Cohan Gallery, New York



Left: *Studio Floor Encounter with Vegans 2*, 2002. Graphite and acrylic on canvas, 31 x 31¼ inches. Right: *Studio Floor Encounter with Vegans 5*, 2002. Graphite and acrylic on canvas, 31 x 31¼ inches. Courtesy Dunn and Brown Contemporary, Dallas

ACTIVITIES

Create a cast of characters. Think about what identity each character might represent (for example, power, weakness, love). Assign each character a different color, pattern, material, medium, or discipline that embodies its assigned identity. Make a creative forum for these characters such as a screenplay, a story, work of visual art, a musical, or theatrical work. www.pbs.org/art21/education/individuals/lesson1.html

Create a work of visual poetry that brings together storytelling, word play, and illustration.

Create a contemporary superhero/heroine. To what issues and values would this hero or heroine be dedicated? Who would be his or her arch-enemy, or what would be his or her greatest challenge? What would his or her strengths and weaknesses be? What would his or her costume look like? Create that costume and a cartoon or comic **narrative** to illustrate the hero or heroine's experiences. www.pbs.org/art21/education/individuals/lesson3.html

Hancock's images represent a creation myth of his own design. Have students read examples of other creation myths from around the world and ask them to write and illustrate a creation myth representing their own emergence into the world as a real or fictional character. www.pbs.org/art21/education/ritual/lesson1.html

"I like to play with language, word-play and puns, alliteration and onomatopoeia, poetic devices within the work . . . I like to pick language that has a certain kind of cadence, and words that have double meanings, or maybe words that, if you take a letter away, will be an opposite."



Painter and Loid Struggle for Soul Control, 2001. Mixed media on canvas, 103 x 119 inches. Collection of the Jack S. Blanton Museum of Art, University of Texas, Austin, Texas



Born

1960, San Francisco, CA

Education

BA, San Jose State University,
San Jose, CA
MFA, University of California, Los Angeles

Lives and Works

Los Angeles, CA

Artist Biography

Tim Hawkinson is known for creating complex sculptural systems using surprisingly simple materials. As a child, Hawkinson often made his own toys and musical instruments. As an adult, Hawkinson continues to tinker with found objects and household tools to construct sculptures that are often **kinetic** or mechanized. His **installation** *Überorgan* — a stadium-size, fully automated “bagpipe” — was pieced together from bits of electrical hardware and several miles of inflated plastic sheeting. Hawkinson’s fascination with music and notation can also be seen in *Drip*, a work in which he transformed the random pattern of falling water into rhythmic, “danceable” sounds. In the work *Emotor*, Hawkinson used random electrical signals to create a **kinetic collage** that produces infinite variations of his own features and apparent emotions.

Art:21 Theme

time

Online Lesson Library Topics

abstraction & realism, labor & craftsmanship, technology & systems

Media and Materials

sculpture, household objects, circuitry and switches

Influences

musical instruments and sound, machines, weather, portraiture

Key Words and Ideas

kinetic, ambient, mechanization, sound art

Additional Images on the Web

www.artseensoho.com/art/ace/hawkinson99/hl.html

www.akiraikedagallery.com/pe_hawkinson.htm

Tim Hawkinson

DISCUSSION

Before Viewing

Compare major innovations in technology with how artists innovate in order to make artwork. Is innovation always an advancement? What are the relationships between the tools and skills of the past and current technologies?

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

Where and how do you find ideas for making art or other creative work?

After Viewing

What is the relationship between happenstance and intention in Hawkinson’s work?

Hawkinson uses a drill to draw with, gears and knobs to make music, wires to make movements. Why has Hawkinson chosen these tools to create his work? How does the transformation of the traditional use of these tools affect the process of the work and the art that Hawkinson creates?



Emotor, 2001. Mixed media: image, 49 x 36 x 4 inches; ladder, 27 x 24 x 19 inches; cable, 174 feet. Private collection. Courtesy Ace Gallery. Photo by Ace Gallery



Überorgan, 2000. Woven polyethylene, nylon, net, cardboard tubing, various mechanical components, dimensions variable. Installation view at Ace Gallery, New York, 2002. Collection of Ace Gallery. Courtesy Ace Gallery. Photo by Ace Gallery

Since childhood, music has played an important role in Hawkinson's life. At one time he was interested in making musical instruments professionally. How has this interest translated into his sculptures?

ACTIVITIES

Transform a number of non-traditional art tools into tools for making artwork.

Create an artwork based on the functions of your new tools.

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

Create or find an interesting sound using ordinary materials and perform or record it. Partner with other students to compose a "found sound" musical composition.

Scale is important to Hawkinson's work. Consider how scale changes our thinking about objects or works of art. How does making something significantly larger or smaller affect our thinking about it? Create a work of art or creative writing piece that reflects that understanding.



Drip, 2002. Polyethylene, vinyl, aluminum, mechanical components, water, dimensions variable. Collection of Ace Gallery. Courtesy Ace Gallery. Photo by Ace Gallery

"Using images of myself or impressions of my body . . . is just a way of using a universal kind of stand-in for anybody that I hope other people can identify with. It's not about my identity; it's about our identity and our experiences within our bodies, and our bodies' relationship to the external world."

"There's an organic aspect in much of my work that maybe has to do with keeping the 'rules' really open. And there's this hand-made aspect in a lot of the work that just by nature creates its own signature, creates these organic kinds of references."



Born

1940, Chicago, IL

Education

BFA, Art Institute of Chicago
MFA, Mills College, Oakland, CA

Lives and Works

New York City

Artist Biography

Elizabeth Murray's distinctively shaped canvases break with the art-historical tradition of the two-dimensional **picture-plane**. Jutting out from the wall and sculptural in form, Murray's oil paintings and watercolors playfully blur the line between the painting as an object and the painting as a space for depicting objects. Her still lifes rejuvenate old forms by masters such as Cézanne, Picasso, and Matisse. Breathing life into domestic subject matter, Murray's paintings often include images of cups, drawers, utensils, chairs, and tables. These familiar objects are matched with cartoonish fingers and floating eyeballs. **Abstraction** is a key component in Murray's work. Taken as a whole, Murray's paintings are abstract compositions **rendered** in bold colors and multiple layers of paint. But the details of the paintings reveal a fascination with dream states and the psychological underbelly of domestic life.

Art:21Theme

humor

Online Lesson Library Topics

abstraction & realism, labor & craftsmanship

Media and Materials

oil and watercolor painting, drawing

Influences

Juan Gris, Paul Cézanne, Jasper Johns, William DeKooning, Claes Oldenberg, household objects and shapes, cartoons, and comics

Key Words and Ideas

abstraction, domestic, shaped canvas

Additional Images on the Web

www.artseensoho.com/art/pace/murray97/murray1.html

www.gregkucera.com/murray.htm

Elizabeth Murray

DISCUSSION

Before Viewing

What are the boundaries between painting and sculpture? How would you define each of these processes? Why is it important to those who talk and write about art to make distinctions between different art forms?

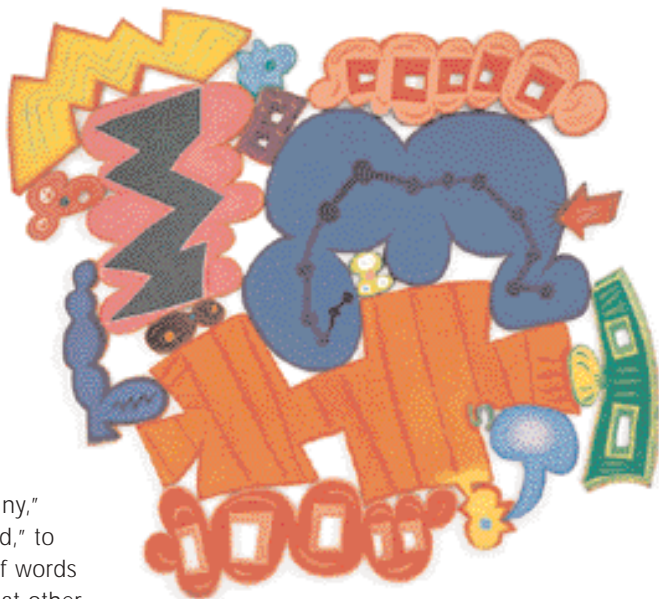
Murray says "Everything's been done a million times." Is it possible to make art that is completely new? Why or why not?

After Viewing

Murray uses words such as "funny," "wacky," "cartoony," and "inflated," to describe her work. Make a list of words that describe Murray's work. What other words come to mind?

For many painters, drawing is a "warm up" or a sketch for a painting. Compare Murray's sketchbook drawings to her paintings. How does Murray's process of translating a drawing into a painting change the imagery and style of the work?

What personal stories does Murray tell through the objects and **symbols** she uses? What kinds of feelings does Murray elicit by the **abstraction** of those objects?
www.pbs.org/art21/education/abstraction/lesson1.html

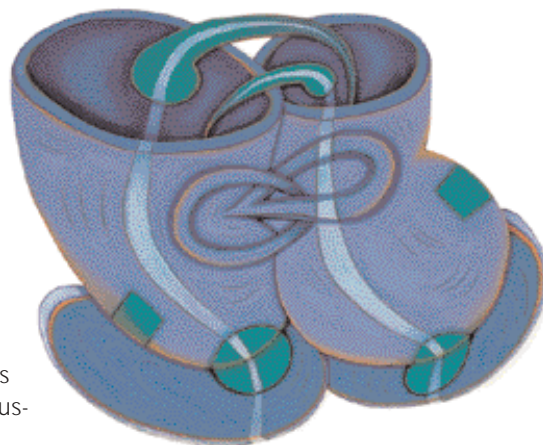


Bop, 2002–03. Oil on canvas, 9 feet 10 inches x 10 feet 10½ inches. Courtesy PaceWildenstein. Photo by Ellen Page Wilson

ACTIVITIES

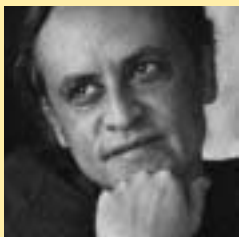
Bring together two or more different types of media to explore a new, hybrid medium, for instance, sculpture and painting, video and drawing, or performance and installation.
www.pbs.org/art21/education/labor/lesson3.html

Select a mundane object, an **abstract** shape, a still-life, or a landscape, and draw or paint it to convey different stylistic moods and characteristics such as wackiness, seriousness, sadness, frustration, etc.



Stirring Still, 1997. Oil on canvas on wood, 92 x 115 x 7 inches. Courtesy PaceWildenstein. Photo by Ellen Page Wilson

"I don't like sentiment, and I don't like nostalgia. And I think the humor has to be something really goofy and really wacky. It can't be cute."



Born

1962, Jalapa, Veracruz, Mexico

Education

National Arts Academy of Mexico
Circulo de Bellas Artes, Madrid, Spain

Lives and Works

New York City, Paris, and Mexico City

Artist Biography

Gabriel Orozco is an internationally respected artist without a studio who travels extensively exploring global cultures and trends. Orozco is known for his work in multiple media: he is a photographer, an **installation** artist, and a sculptor, but does not consider himself a specialist or expert in any particular field or technique. Orozco's work is often apparently simple in subject, yet consistently tackles complex philosophical concepts. His interest in games, mapping, and complex geometry is clear in works like the patterned human skull of *Black Kites*, the curvilinear logic of *Oval Billiard Table*, and the extended playing field of the chessboard in *Horses Running Endlessly*. Principally using everyday materials and found objects, Orozco reframes the urban landscape to challenge the viewer's conception of reality and consciousness. His projects straddle the boundary between art and everyday life.

Art:21 Theme

loss & desire

Online Lesson Library Topics

home & **displacement**, the natural world, ritual & **commemoration**, technology & systems

Media and Materials

photography, found objects, cars, clay

Influences

everyday life, philosophy, games, daily walks

Key Words and Ideas

displacement, specialization, commodification, capitalism

Additional Images on the Web

www.carnegieinternational.org/html/art/orozco.htm

www.yvonneforceinc.com/yfinew/orozco.htm

Gabriel Orozco

DISCUSSION

Before Viewing

Think of all the ways photographs are used and displayed. What are the similarities and differences between fine-art photographs and snapshots? Do these "worlds" ever come together? If so, when, where, and how? www.pbs.org/art21/education/war/lesson2.html

City streets or the natural landscape are often an inspirational source for artists. What objects and incidents do you remember from a walk you took today? What objects and incidents do you think you overlooked? What held these objects or incidents in your mind? www.pbs.org/art21/education/naturalworld/lesson3.html

After Viewing

What and where are "in-between spaces"?

Many artists combine the perspectives they have about the places where they were born or grew up with the places they move or travel to later in their lives. How does Orozco merge different geographic and cultural influences into his work? www.pbs.org/art21/education/home/lesson2.html

In his practice, Orozco does not desire to create **commodities**, or to mimic capitalism, but he admits to **contradicting** himself when he explains his need to produce objects. Where is this contradiction in his work? Discuss the possibility or impossibility of creating an art object that is not a commodity.

ACTIVITIES

Orozco creates games that are based on his own rules and philosophies. Re-invent an existing game by changing its rules and design. Consider how the new game reflects your philosophies.

Orozco's segment opens as he is taking one of his daily walks. Use a daily walk to explore your familiarity with your immediate surroundings. Document your walk by using a camera, a journal, or other means. Create a **collage** or **installation** using the documentation you have collected. www.pbs.org/art21/education/naturalworld/lesson3.html

Transform a found object. Consider whether the modifications will enhance the intrinsic nature of the object or disguise its original intention or function. Describe the method of **abstraction**, camouflage, or alteration. Write a short story about the birth, life, and death of your object.

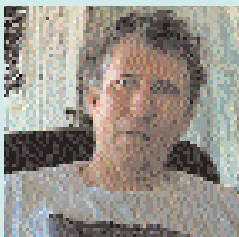


Horses Running Endlessly, 1995. Wood board: 34 $\frac{5}{8}$ x 34 $\frac{5}{8}$ x $\frac{3}{4}$ inches; knights: 11 $\frac{3}{4}$ x 11 $\frac{3}{4}$ x 3 $\frac{1}{2}$ inches each. Edition of 3. Courtesy the artist and Marian Goodman Gallery, New York

"What happens when you don't have a studio is that you have to be confronted with reality all the time. You have to be on the street, you have to walk around."



Black Kites, 1997. Graphite on skull, 8 $\frac{1}{2}$ x 5 x 6 $\frac{1}{4}$ inches. Collection of the Philadelphia Museum of Art: Gift (by exchange) of Mr. & Mrs. James P. Magill, 1997



Born

1957, Tuscon, AZ

Education

BA, University of California, Los Angeles

Lives and Works

Los Angeles, CA

Artist Biography

The fourth of five children, Raymond Pettibon earned a degree in economics and worked as a high-school math teacher before launching a career as a professional artist. A cult figure among underground music devotees for his early work associated with the Los Angeles punk rock scene, Pettibon has acquired an international reputation as one of the foremost contemporary American artists working with drawing, text, and artist's books. Pettibon explores subjects as diverse as surfing, themes from art history and nineteenth-century literature, and figures from American politics from the 1960s and contemporary pop culture. In the 1998 anthology, *Raymond Pettibon: A Reader*, the viewer can read over Pettibon's shoulder to discover a handful of the artist's muses — Henry James, Mickey Spillane, Marcel Proust, William Blake, and Samuel Beckett, among others.

Art:21 Theme

humor

Online Lesson Library Topics

abstraction and realism, individuals and collectives, labor & craftsmanship

Media and Materials

drawing, watercolor, text, **installation**

Influences

American identity, politics, autobiography, Francisco Goya, James Whistler, John Sloan, Edward Hopper, William Blake, R. Crumb, punk rock, surfing, baseball, **popular culture**, cartoons and comics, Gumby, Biblical stories and figures, film noir, Herman Melville, Allen Ginsberg, *The Scarlet Letter*

Key Words and Ideas

motif, satire, burlesque

Additional Images on the Web

www.davidzwirner.com/Raymond_Pettibon/index.html
www.ikonedltd.com/pettibon

Raymond Pettibon

DISCUSSION

Before Viewing

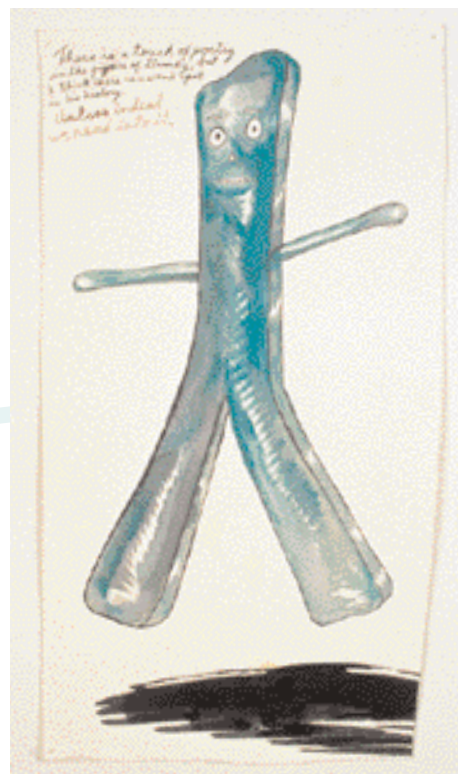
Can a work of art be political if the artist's intentions are not political? Why or why not?

What is a **motif** and how are motifs used in visual art? In other disciplines?

Cartoons we grow up with change from generation to generation. What are the cartoons that will represent your generation? How have the visual qualities of cartoon characters and settings changed over time? www.pbs.org/art21/education/abstraction/lesson2.html

After Viewing

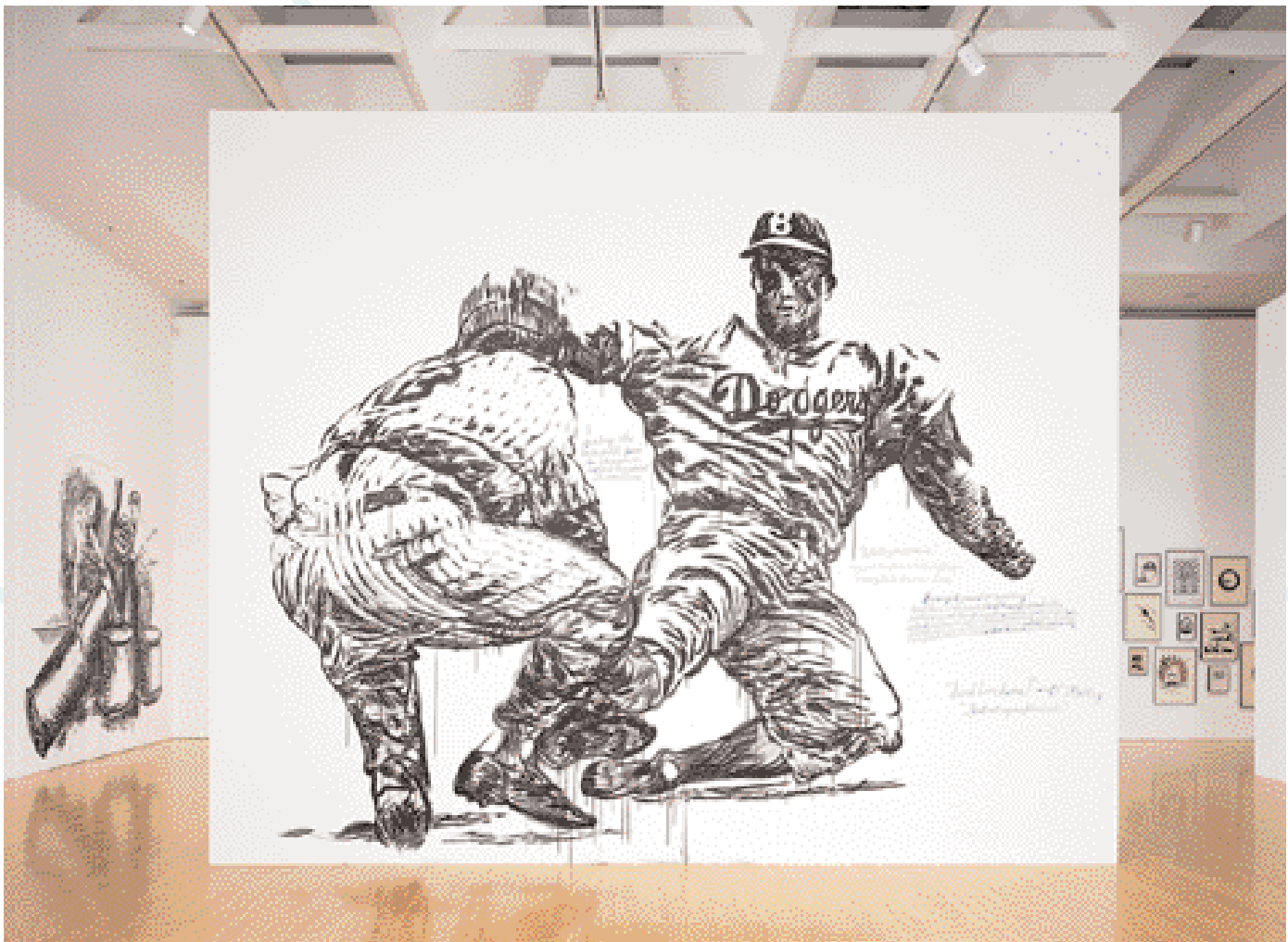
Pettibon says, "Gumby represents an **alter-ego** for my work as an artist . . . Gumby is a kind of **metaphor** for how I work. He actually goes into the book, goes into a biography or historical book, interacts with real figures from the past, and he becomes part of it. He brings it to another direction. And I tend to do that in my work." Compare this statement by Pettibon to Hancock's comments about Torpedo Boy. What is an alter-ego and why do you think artists use alter-egos in their work? www.pbs.org/art21/education/individuals/lesson3.html



No title (*There is a touch of poetry . . .*), 1997. Ink and watercolor on paper, 16¾ x 8½ inches. Collection Zoe and Joel Dictrow, New York. Courtesy Regen Projects, Los Angeles. Photo by Joshua White



No title (*I must tell!*), 2002. Ink and watercolor on paper, 22½ x 30 inches. Courtesy Regen Projects, Los Angeles and David Zwirner, New York. Photo by John Berens



Raymond Pettibon, Installation view at the Museum of Contemporary Art, Los Angeles, 1999–2000. Courtesy Regen Projects, Los Angeles. Photo by Joshua White

What do you think Pettibon means when he says that presidents and political figures are the “real cartoon characters?”

To Pettibon, baseball is a microcosm of our society as a whole, and trains are quintessentially American. Do these **motifs** within Pettibon’s work enable you to see society and America in a different way? What are the **motifs** or **symbols** you would use to describe America?

In his segment, Pettibon’s mother talks about his work as “a thinking person’s art,” suggesting that Pettibon does not simply draw aesthetically pleasing pictures. Do you agree or disagree? What in Pettibon’s art reflects your opinion? If he is not simply painting pretty pictures, how would you describe what he is making?

How does Pettibon use juxtaposition as a device for creating his compositions?

ACTIVITIES

Transform a favorite text or portion of text into a work of art. Manipulate the words and letters using different types of handwriting, photocopying, or Photoshop. Consider using a variety of drawing styles and techniques to accompany your text.

Research the history of political cartoons and the use of **symbolic** imagery to comment on the issues of the day. Create political cartoons that address political situations in your school, town, city or country. www.pbs.org/art21/education/abstraction/lesson2.html

“I don’t investigate and find the right character that is going to express the way I want to do things. But it starts inevitably with just one drawing, and it resonates, and it keeps going from there.”



A Born

1966, Honolulu, HI

Education

BFA, Hunter College
Whitney Independent Study Program

Lives and Works

New York City

Artist Biography

Although Paul Pfeiffer was born in Hawaii, most of his childhood was spent in the Philippines. Pfeiffer's groundbreaking work in video, sculpture, and photography uses recent computer technologies to dissect the role that mass media play in shaping consciousness. In a selection of his video works focusing on professional sports events — including basketball, boxing, and hockey — Pfeiffer digitally removes the bodies of the players from the games, shifting the viewer's focus to the spectators, sports equipment, or trophies won. Presented on small and large screens and often looped, these intimate video works are meditations on faith, desire, and a contemporary culture obsessed with celebrity. Several of Pfeiffer's sculptures include eerie, computer-generated recreations of props from Hollywood thrillers, such as *Poltergeist*, and miniature dioramas of sets from films that include *The Exorcist* and *The Amityville Horror*.

Art:21 Theme

time

Online Lesson Library Topics

abstraction & realism, labor & craftsmanship, public & private, technology & systems

Media and Materials

digital video, media, and film images, sculpture, photography, **installation**

Influences

mass media, basketball, hockey, boxing, horror films, movie stills, popular culture

Key Words and Ideas

heroism, celebrity, media saturation, spectacle, media art

Additional Images on the Web

www.broadartfoundation.org/collection/pfeiffer.html

geocities.com/icasocot/pfeiffer.html

Paul Pfeiffer

DISCUSSION

Before Viewing

What transforms an athletic event into a spectacle?

How do you experience life in a "media-centric" world? What are the relationships between individual identity and identity mediated by technology and advertising? How are the intersections and boundaries established between them?

After Viewing

What do you think Pfeiffer means when he states that we live in a world of "perceptual overload?"

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

Pfeiffer is interested in the relationships between religion, art history, and human consciousness. He states that these ideas are interconnected. How do these interests surface in the content of his work? How do they surface in the titles of his work?

In work taken from professional sports footage, Pfeiffer presents images that address heroism, winning, and losing. How does Pfeiffer critique or comment on these ideas? Enter the mind of an athlete and consider how he or she feels in the spotlight, during play, after play, after a win, or after a loss.

"I wonder sometimes if the reality of what's on the screen seems more real than people's lives."

ACTIVITIES

What factors contribute to shorter- or longer-lasting public fame? If you were to have fifteen minutes of fame, what would you be famous for? Create a document in video or other media that gives you those fifteen minutes. www.pbs.org/art21/education/public/lesson2.html

In *The Long Count* (*It Shook up the World*), Pfeiffer has altered traditional uses of video editing to erase the boxing figures. Consider the ways that Pfeiffer has pushed the medium of video beyond its original function. Using video equipment, photocopy machines, digital or film cameras, stretch their different functions beyond their traditional uses to create different effects and images.



Poltergeist, 2000. Laser-fused polyamide powder, and wood, glass, and linen vitrine, object: 4 x 4 x 8 inches; vitrine: 22 x 22 x 24 inches. Edition of 3, AP of 2. Courtesy the artist and The Project, New York and Los Angeles. Photo by Sheldon Collins



The Long Count (Rumble in the Jungle), 2001. Digital video loop, LCD monitor, DVD player, and metal armature, 6 x 7 x 60 inches. Edition of 6, AP of 1. Courtesy the artist and The Project, New York and Los Angeles. Photo by Erma Eastwick



Born

1941, Washington, D.C.

Education

BA, Catholic University, Washington, D.C.
MFA, Yale University, New Haven, CT

Lives and Works

Hudson Valley, NY

Artist Biography

Martin Puryear showed an early interest in art and attended an art school for children. In his youth, he studied crafts and learned how to build guitars, furniture, and canoes through practical training and instruction. In 1964, Puryear joined the Peace Corps and taught English, art, biology, and French in Sierra Leone where he became interested in the crafts and traditions of the area. Puryear combines woodworking skills with a cultivated sensibility towards simplified sculptural forms. In *Ladder for Booker T.*

Washington, Puryear built a spindly, meandering ladder out of jointed ash wood. More than thirty-five feet tall, the ladder narrows toward the top, creating a distorted perspective that evokes an unattainable or **illusionary** goal. His sculptures (in wood, steel, stone, and other traditional materials) play on culturally inspired shapes, creating new spaces and resonant forms.

Art:21 Theme

time

Online Lesson Library Topics

labor & craftsmanship, public & private space, ritual & **commemoration**

Media and Materials

sculpture in wood, stone, metal, and brick

Influences

architecture, Inca stone work, Machu Picchu, handmade tools, traditional crafts and craftsmanship, furniture making, boat building

Key Words and Ideas

surface, mass, dichotomy, folly

Additional Images on the Web

www.donaldyoung.com

www.mckeegallery.com/artists/martin_puryear_img.html

Martin Puryear

DISCUSSION

Before Viewing

What are the similarities and differences between architecture and sculpture?

How might sculptors and architects influence each other?

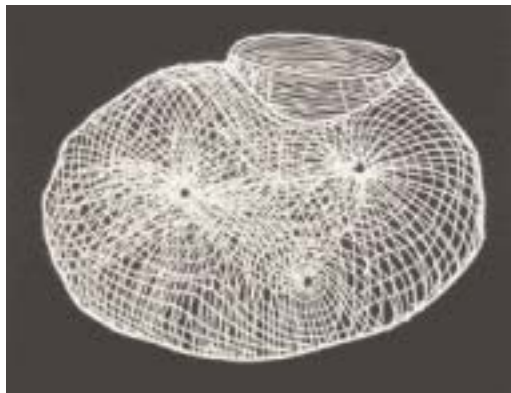
www.pbs.org/art21/education/public/lesson2.html

After Viewing

Find examples of hand-made and mass-produced objects. Compare and contrast their sensory and practical qualities. What does the concept of handicraft mean in our 21st-century technologically oriented society? Why might people take time to make objects by hand rather than buying them?

Puryear incorporates the traditions and techniques of a variety of historical and culturally diverse practices into his work. What can we learn about past or distant cultures through their tools and products? What might an anthropologist learn about us by looking at the tools and products we create today? www.pbs.org/art21/education/labor/lesson2.html

Puryear talks about his respect for craft and the role of the craftsman in the creation of formal beauty rather than artistic beauty. Are there distinctions between art and craft? What are they? Can an object created for a functional purpose achieve the status of art?



Untitled I, 2002. Aquatint etching, 12½ x 14 inches, Edition of 40. Published by Paulson Press. Courtesy McKee Gallery, New York

ACTIVITIES

Create a social history based on a work of art created by someone in your class. Analyze the source of his or her skills, techniques, ideas, and final realization of what he or she has made.

After looking at the work *Ladder for Booker T. Washington*, have students create a portrait of a living or historical figure using abstract shapes, forms, or symbolic elements that represent the significant aspects of their lives.

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

“Other people’s input
can actually open up
your thinking, to possibilities
that you weren’t
even aware of when you
were just relying on your
own, your own sense of
what’s possible.”



Ladder for Booker T. Washington, 1996. Ash, 438 x 22¾ x 1¼ inches. Installation view at the Modern Art Museum of Fort Worth, Texas. Collection of the artist. Courtesy McKee Gallery, New York. Photo © David Woo



Born

1963, New York, NY

Education

BFA, School of the Visual Arts, New York, NY

Lives and Works

Brooklyn, NY

Artist Biography

Best known for her photographic portraits of adolescent men and women, Collier Schorr's pictures often blend photographic realism with elements of fiction and youthful fantasy. Recently, Schorr returned to her high school to photograph the school's wrestling team and began a body of photographs that capture young wrestlers as they experience the triumphs and defeats of adolescent athletics. Of Jewish heritage, Schorr first traveled to Germany in 1989 with an interest in the history that led to World War II and the Holocaust. While there, she was befriended by a German family. Returning each summer over the past fourteen years to visit, Schorr has photographed local boys wearing the military clothing and accessories they collect including an assortment of German, Israeli, Weimar (Nazi), and Vietnam-era American Army uniforms. Schorr's images not only call into question the role of soldiering in today's society, but also examine the way nationality, gender, and sexuality influence an individual's identity.

Art:21 Theme

loss & desire

Online Lesson Library Topics

individuals & collectives, the natural world, public & private space, war & conflict

Media and Materials

photography

Influences

gender, wrestling, Andrew Wyeth, military uniforms, World War II, German and Jewish social history

Key Words and Ideas

confrontation, **voyeur**, tribes, twinship and opposition

Additional Images on the Web

www.303gallery.com/artists/schorr/index.html

<http://www.apexart.org/collier.htm>

Collier Schorr

DISCUSSION

Before Viewing

What is a tribe? How are tribes created? www.pbs.org/art21/education/individuals/lesson2.html

How would you describe your opposite? Your twin?

How do you define your personal space and public space?

After Viewing

Describe personal space and public space in relation to Schorr's work.

Schorr states, "I am creating a boy's world, but from the emotional center of a woman." If a man photographed these images, would they be different? If so, how and why?

Consider the relationship between Schorr's images and photographic images found in advertising or magazines. Describe the similarities and differences.

In order to confront the **myths** and stories she learned about Jews and Germans in World War II Europe as a child, Schorr tries to see Germany from different perspectives. How does she do this? Does she create new myths and stories through her artistic process? What are they?

What is a **voyeur**? How might this term be relevant to Schorr's photography? www.pbs.org/art21/education/public/lesson1.html



America Flag with Scratch, 1999. C-print, 20 x 16 inches. Edition of 5. Courtesy of 303 Gallery, New York



Andreas/POW/(Every Good Soldier/Was a Prisoner of War)/Germany, 2001. C-print, 39 x 28 1/2 inches. Edition of 5. Courtesy 303 Gallery, New York



Two Shirts, 1998. Cibachrome, 40 x 30 inches. Edition of 5. Courtesy 303 Gallery, New York

ACTIVITIES

Consider the profession and history of **photojournalism**. Research how photographs have captured images of soldiers and wartime events from past and present times, and compare them with Schorr's images. Create a photojournalistic essay about a current war or conflict. www.pbs.org/art21/education/war/lesson2.html

Discuss or write about how Schorr's photographs visually represent the following concepts: **illusion**, disillusion, social and cultural **myths**, historical truths. Compare and contrast the works of Kara Walker, Collier Schorr, and Eleanor Antin using to these concepts.

"I can only approach this as a woman, from the outside. Masculinity has been depicted in very black-and-white terms. There never seems to be a wide range of emotional definitions of men."



Born

1954, Nuremberg, Germany

Lives and Works

New York City

Artist Biography

The daughter of American sculptor Tony Smith, Kiki Smith grew up in New Jersey. As a young girl, one of Smith's first experiences with art was helping her father make cardboard models for his geometric sculptures. This training, combined with her upbringing in the Catholic Church, later resurfaced in Smith's evocative sculptures, drawings, and prints. The recurring subject matter in Smith's work has presented the body as a source of knowledge, belief, and storytelling. In the 1980s, Smith's work focused on the body in intricate drawings and objects based on organs, cellular forms, and the human nervous system. This work evolved to incorporate animals, domestic objects, and **narratives** from classical **mythology** and folk tales. Life, death, and resurrection are important themes in many of Smith's **installations** and sculptures.

Art:21 Theme stories

Online Lesson Library Topics

labor & craftsmanship, ritual & commemoration

Media and Materials

drawing, paper mâché, printmaking, fabric and textiles, papermaking, sculpture using wax, metal and glass casting

Influences

Catholicism, gender **stereotypes**, body image, childhood memories, animals, dolls, Virgin Mary, medieval history, witches and witchcraft, St. Genevieve, (the patron saint of Paris), Biblical stories

Key Words and Ideas

mythology, **commemoration**, gender, transfiguration

Additional Images on the Web

www.gregkucera.com/smith.htm

www.uam.ucsb.edu/Pages/kiki.html

Kiki Smith

DISCUSSION

Before Viewing

Mythology often uses particular **symbols** or signs that are identifiable and readable by a wide audience. Why is this important? Think of particular examples of these **symbols**. Think of particular works of art that relate to **myths** or **mythological** stories.

Can **myths** represent both fact and fiction? How?

After Viewing

For many artists, the studio is often the central location for production of their art. It is evident in this segment that Smith works in many communal studios with the assistance and expertise of a range of other artists. How do you think the various studios and her collaborative approach affect the process and outcome of her work? www.pbs.org/art21/education/labor/lesson1.html

Compare and contrast the commemorative sculptures made by Smith (*Pyre*), Martin Puryear (*Ladder for Booker T. Washington*), and Do-Ho Suh (*Public Figures*).



King Kong, 2002. Bronze, 20 x 21 x 8 inches including base. Edition of 3. Courtesy PaceWildenstein. Photo by Ellen Page Wilson

ACTIVITIES

Research, and then write or perform a memorial for a local event or figure in your community. For whom would it be made? What would its design be? What would you say? In what medium or with what materials would it be made? www.pbs.org/art21/education/ritual/lesson2.html

Create a group sculpture that tells a particular story, using only bodies. What is its story, and how will the final work of art be documented?

Write a **mythological** story to accompany one of Smith's sculptures. Incorporate the mythological sources she draws on as well as your own ideas and stories to create your own **myth**. www.pbs.org/art21/education/ritual/lesson1.html



Constellation, 1996 (detail). 26 various glass animal units, 630 bronze scat units, and 67 glass star units, installation dimensions variable. Courtesy PaceWildenstein. Photo by Ellen Page Wilson

"I have no innate ability for doing things physically, so I have to really learn and try to do it, and for me that's the pleasure in it."



Born

1962, Seoul, Korea

Education

BFA and MFA, Seoul National University, Seoul, Korea

BFA, Rhode Island School of Design, Providence, RI

MFA, Yale University

Lives and Works

Seoul, Korea and New York City

Artist Biography

After fulfilling his term of mandatory service in the Korean military, Do-Ho Suh relocated to the United States. Best known for his large scale and **site-specific** sculptures, Suh's work draws attention to the ways viewers occupy and inhabit public space. In several of the artist's floor sculptures, viewers are encouraged to walk on surfaces composed of thousands of miniature human figures. The work *Some/One*, composed of thousands of military dog tags, evokes the way an individual soldier is part of a larger troop or military body. Suh's work addresses the transnational individual's dilemma of home and **displacement**. Whether addressing the dynamic of personal space versus public space, or exploring the fine line between the individual and the collective, Suh's sculptures continually question the identity of the individual in today's increasingly transnational, global society.

Art:21 Theme

stories

Online Lesson Library Topics

home & **displacement**, individuals & collectives, public & private space, ritual & **commemoration**, war & conflict

Media and Materials

fabric, figurines, watercolor, found objects

Influences

urban life, childhood memories, yearbooks, the military, Korean history, **minimalism**

Key Words and Ideas

cultural **displacement**, globalism, nationalism, autobiography, nostalgia, assimilation

Additional Images on the Web

www.abc.net.au/arts/visual/stories/s437303.htm

www.kemperart.org/exhibits/pastexhibits/dohosuh.asp

Do-Ho Suh

DISCUSSION

Before Viewing

What makes public art public?

What and whom do public monuments usually depict?

Why do monuments exist?

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

How does one define oneself as an individual and as part of a collective or part of a social group? Debate the pros and cons of being a part of a collective or living as an individual?

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

Describe how one creates the feeling of home. Is it a building? A feeling? The people close to you? The decoration?

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

After Viewing

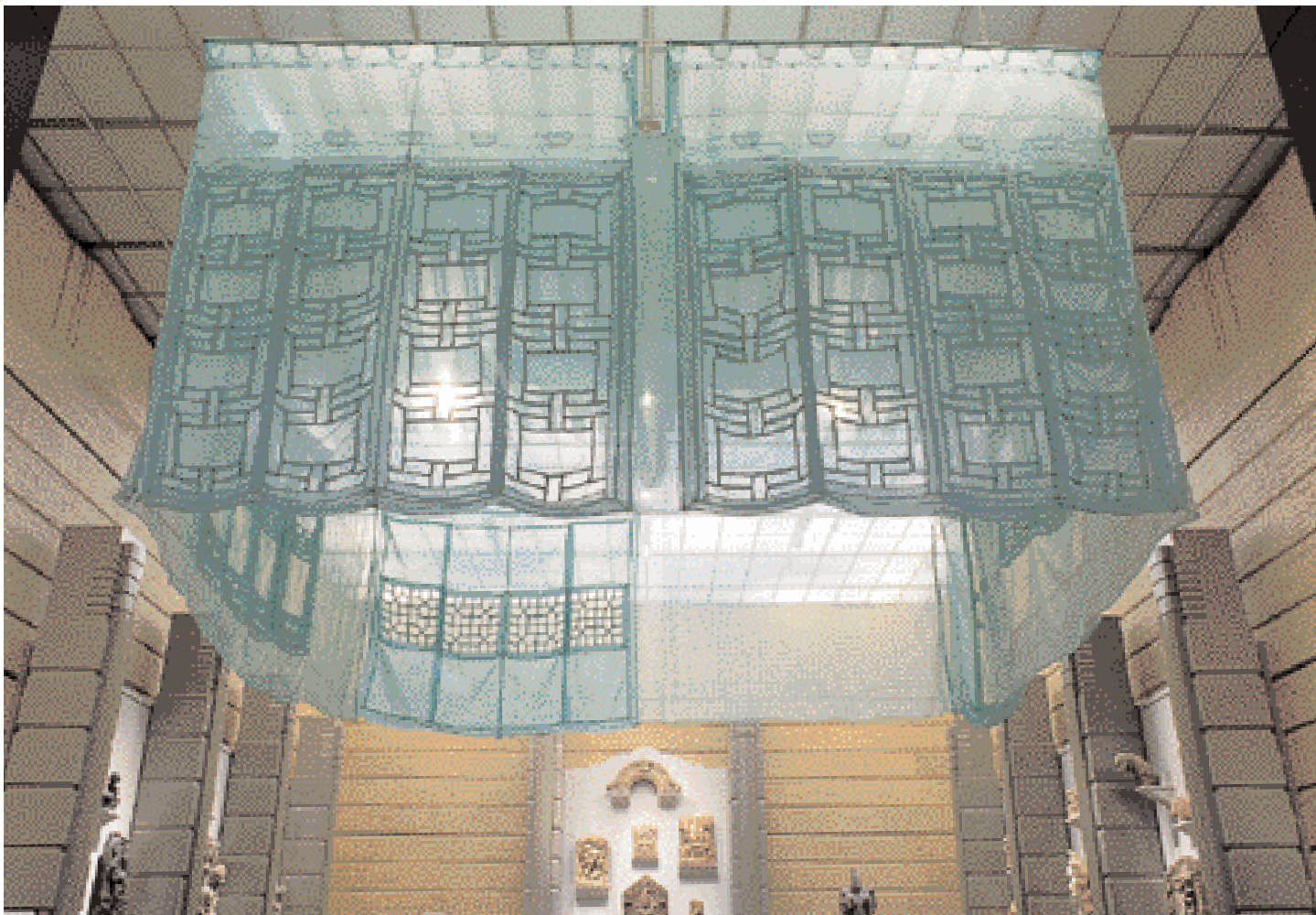
Do-Ho Suh's *Who Am We?* (1997) presents thousands of Korean high school yearbook portraits, composed floor to ceiling as wallpaper. When viewed as a large-scale installation, the individual portraits are lost among the crowd. What are other ways in which the idea of personal and collective identity could be conveyed using different materials or in different media?



Public Figures, Installation view at Metrotech Center Commons, Brooklyn, New York, October 1998–May 1999. Fiberglass/resin, steel pipes, pipe fittings, 10 x 7 x 9 feet. Courtesy the artist and Lehmann Maupin Gallery, New York



Who Am We? (multi), 2000. 25 four-color offset prints on paper, 24 x 36 inches each. Courtesy the artist and Lehmann Maupin Gallery, New York



Seoul Home/L.A. Home/New York Home/Baltimore Home/London Home/Seattle Home, 1999. Installation view at the Seattle Asian Art Museum, 2002. Silk, 149 x 240 x 240 inches. Collection of the Museum of Contemporary Art, Los Angeles. Purchased with funds provided by an anonymous donor and a gift of the artist

Yearbooks are a common representation of the high-school experience, changing in subtle ways over time to reflect the era in which they were created. What are some of the similarities and differences in the contents of yearbooks that were created 10, 20, or 50 years ago compared to the ones we create today? Could you describe yearbooks as public art? Why or why not? www.pbs.org/art21/education/individuals/lesson2.html

Think back to the segment in which Suh says that from the moment a man is born in Korea he knows he will be in the military. He also discusses his military service and the dehumanization he experienced. How do these experiences resonate in Suh's work? Is his work critical of these experiences?

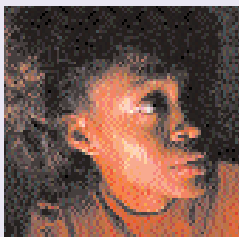
ACTIVITIES

Suh describes his training in the military as instilling a sense of dehumanization. Explore the concept of **dehumanization** as it relates to soldiering through multiple media including photographs, war journals, poetry, popular movies, etc., and compose a creative writing piece based on personal and historic examples of the experience of dehumanization. www.pbs.org/art21/education/war/lesson1.html

Create a model for a house with different sections that represent different times of one's life, past, present and future. How does the construction differ for each section? How do the decoration and furniture change? What materials can be used to convey these changes? www.pbs.org/art21/education/home/lesson3.html

"I want to carry
my house with
me all the time
like a snail."

"I just didn't want
to sit down and
cry for home.
I wanted to more
actively deal with
issues of longing."



Born

1969, Stockton, CA

Education

BA, Atlanta College of Art, Atlanta, GA
MFA, Rhode Island School of Design, Providence, RI

Lives and Works

New York City

Artist Biography

Kara Walker spent much of her childhood in Stone Mountain, Georgia where she moved with her family when she was 13. Walker began her career as a painter, but through the use of cut-paper figures, she explores the raw intersection of race, gender, and sexuality. Presenting disarmingly beautiful images with provocative content and form, Walker appropriates the 18th- and 19th-century medium of the **silhouette**. In recent works Walker uses overhead projectors to throw colored light onto the ceiling, walls, and floor of the exhibition space. When the viewer walks into the **installation**, his or her body casts a shadow onto the walls where it mingles with Walker's figures and landscapes. Drawing her imagery from the history of slavery and the fantasy of the romance novel, Walker simultaneously seduces and implicates her audience.

Art:21 Theme

stories

Online Lesson Library Topics

abstraction & realism, home & **displacement**, individuals & collectives, war & conflict

Media and Materials

paper, chalk, watercolor, light projection, printmaking

Influences

18th- and 19th-century **silhouette** art, race relations, historical archetypes, antebellum South, Thomas Eakins, slave **narratives**, historical cyclorama paintings, Harlequin Romances, *Gone With the Wind*, Civil War era, minstrelsy

Key Words and Ideas

heroines, satire, characters and **caricatures**, **stereotypes**

Additional Images on the Web

www.gregkucera.com/walker.htm

www.renaissancesociety.org/show/walker

Kara Walker

DISCUSSION

Before Viewing

What are the implications of making an artwork that reflects one's culture, race, and identity? Can a person of one culture, race, and identity make a work about another culture, race, and identity?

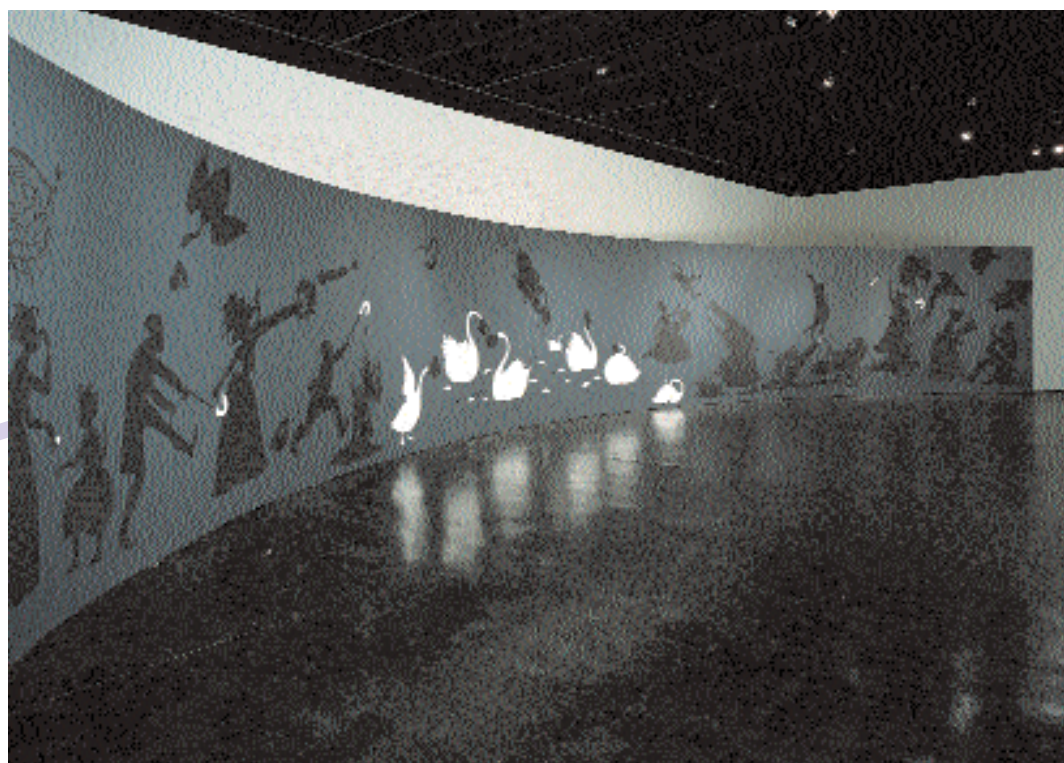
How are **stereotypes** created and perpetuated? How are **stereotypes** related to the fictional characters and **caricatures** that one might see in movies or read about in books?
www.pbs.org/art21/education/individuals/lesson1.html

Does history represent all of the people who have participated in it? Why or why not?

In the 21st century, what are the issues and controversies involved in creating artwork that examines issues of slavery? Are there still slaves in the United States or in other parts of the world?



Burn, 1998. Cut paper and adhesive on wall, 92 1/8 x 48 inches. Collection of Jerry & Katherine Speyer. Courtesy Brent Sikkema, New York



No mere words can Adequately reflect the Remorse this Negress feels at having been Cast into such a lowly state by her former Masters and so it is with a Humble heart that she brings about their physical Ruin and earthly Demise, 1999. Installation view at the California College of Arts and Crafts, Oakland, California. Cut paper and adhesive on painted wall, 10 x 65 feet. Collection of the San Francisco Museum of Modern Art, San Francisco, California



Insurrection! (Our Tools Were Rudimentary Yet We Pressed On), 2002. Installation view at the Solomon R. Guggenheim Museum, New York, 2002. Projection, cut paper, and adhesive on wall, 12 x 74½ feet. Collection of the Solomon R. Guggenheim Museum, New York. Photo courtesy Solomon R. Guggenheim Museum, New York

After Viewing

Walker speaks about the **silhouette** as a medium of avoidance because it prevents the viewer from looking at the subject directly. What does this mean in relation to Walker's subject matter?

How have different stories about the Civil War framed our understanding of the events and consequences of that time? How do history textbooks, movies, slave memoirs, and novels like *Gone With the Wind* represent those stories in different ways?

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

Walker talks about the difficulties of moving from California to Georgia as a child. What does it mean to be transplanted? Is there a connection between Walker's move to the South and her work? Compare and contrast the effects of dislocation in Walker's work to that of Do-Ho Suh and his feelings of **displacement** as he moves between Korea and the United States.

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

ACTIVITIES

Rework the idea of the **silhouette** to create an individualized version of the traditional form. Combine individual figures with others in the class to create a cast of **silhouette** characters to perform a dialogue or screenplay addressing a current conflict or issue in your community, city or country. www.pbs.org/art21/education/war/lesson3.html

As a group activity, create a three-dimensional timeline. Stretch cord, yarn, or string across a room and create millennium, century, and decade markers to hang on the timeline. Have each student research a particular time period and create **symbols** or icons to add to the timeline representing specific incidents of persecution or intolerance that have occurred throughout history up to the present.

"What I have been doing has been about the unexpected . . . that unexpected situation of . . . wanting to be the heroine and yet wanting to kill the heroine at the same time."

"In most of my work the illusion is that it's about past events. The illusion is that it's simply about a particular point in history and nothing else."

glossary

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 provided in this glossary.

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

allegory The expression by means of symbolic fictional figures and actions of truths or generalizations about human existence.

alter-ego A fictional self, different from one's own, in an idealized or transformed version.

caricature A representation of a person or thing that exaggerates striking or characteristic features.

collage The process or product of affixing paper or objects to a two-dimensional surface.

commemoration To remember or mark a particular event or person from the past through ceremony or memorial.

displacement The difference between the initial position of something and any later position; the act or feeling of being removed or alienated from a place or people.

façade The front or public facing side of a building; an artificial or deceptive appearance.

fluxus Implying flow or change, the term fluxus was adopted by a group of artists, musicians, and poets in the 1960s to describe a radical attitude and philosophy for producing and exhibiting art. Often presented in non-traditional settings, fluxus forms included impromptu performances, mail art, and street spectacles.

illusion Visually misleading or perceptually altered space or object.

installation art A work of art created for a specific architectural or environmental situation. Installation art often engages multiple senses such as sight, smell, and hearing.

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

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

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.

motif A recurrent or dominant theme in a work of art.

mythology An allegorical narrative often incorporating legendary heroes, gods, and demi-gods of a particular people or culture.

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

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

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

perspective A visual formula that creates the illusion of depth and volume on a two-dimensional surface. Perspective also infers a particular vantage point or view.

persona A personality that a person projects in public, often representing a character in a fictional context.

photojournalism The profession or practice of recording and reporting real and "newsworthy" events using photography.

picture-plane The surface of a painting or drawing.

popular culture Literature, broadcasting, music, dance, theater, sports, and other cultural aspects of social life distinguished by their broad-based presence and popularity across ethnic, social, and regional groups.

protagonist A leading or principal figure.

render To reproduce or represent by artistic or verbal means.

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

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

satire Exposing human vices or follies to ridicule or scorn.

scale The comparative size of something 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.

silhouette An outline drawing of a shape or figure. Originally a silhouette presented a profile portrait filled in with a solid color.

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

spectacle A mediated or constructed view or image that is of a remarkable or impressive nature, sensationalizing its subject.

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

symbolism Something that stands for or represents something else.

voyeur An observer who derives pleasure from viewing sensational subjects at a distance.

going further through outreach

www.pbs.org/art21/outreach

For individuals and organizations who are interested in using the Art:21 educational resources to extend the conversations started in the series, the following list of ideas may provide guidance.

- Host screenings, panel conversations, town meetings, or brown bag lunches that invite local figures from your community to discuss a particular theme, question, or artist.
- Partner with local galleries or museums to create an exhibit of local and/or national artists who address specific themes or ideas presented in the series or other relevant to local interests or concerns.
- Use the Educators' Guide and Online Lesson Library to create educational programs such as docent and staff trainings or hands-on workshops for teachers in the arts, social studies, or language arts to integrate contemporary art into their curricula.
- Connect with local libraries to create oral and visual stories with young and adult visitors.
- Present the series and its resources at an academic conference or organize a conference that includes or addresses a particular thematic aspect of contemporary art.
- Invite an artist or Art:21 staff member to speak at a public event, on a university campus, or at a local cultural organization.
- Partner with local school districts, schools, or teachers to adapt or create lesson plans or unit plans based on the resources in the Educators' Guide and Online Lesson Library.
- Connect with local science or natural history museums to explore the connections between science, natural history, technology, and art.
- Organize a residency for a featured Art:21 artist.
- Work with students in after-school programs or summer programs to create artwork that responds to the featured artists or themes.
- Participate in online discussion forums on the Art:21 Web site, www.pbs.org/art21/discuss

resources for teaching and outreach

Promotional Materials

Art:21 postcards, posters, and preview reels introducing the Art:21 series and educational materials are available upon request from Art:21 at publicity@art21.org. E-postcard, press materials, graphics, and examples of outreach events that can help extend the impact of local efforts are accessible at the Art:21 Web site, www.pbs.org/art21/events

Art21 Companion Books

The book, *Art:21—Art in the Twenty-First Century 2* is the second volume in the series of Art:21 books published by Harry N. Abrams, Inc. This 216-page volume has 387 illustrations and echoes the style and philosophy of the television series, presenting the artists and their work without interpretive mediation through excerpts of interviews juxtaposed with illustrations of their work. The Season One book includes scholarly essays written by four different authors who discuss the themes, Place, Identity, Consumption, and Spirituality as well as the artists profiled in each hour. Both the Season One and Season Two books are available where books are sold or from PBS video.

Slide Sets and Artist Features

Slide Sets featuring Season One and Season Two artists are available for purchase from Davis Publications by calling 1-800-533-2847 or visiting www.davis-art.com. Monthly *'Artists Speak'* features in *School Arts Magazine* showcase Art:21 artists and contemporary art ideas for the classroom. Annual subscriptions or single issues may also be purchased from Davis Publications.

Online Learning Course

Art:21 also collaborates with Davis Publications to offer an innovative online course for teachers titled "Identity and Place in Contemporary Art" based on Season One. The course was designed by Don Krug, PhD, Associate Professor of Education at University of British Columbia. To find out more about the course visit: www.davis-art.com/learning

Additional Sites to View Art

In addition to the individual artist Web sites that are included in this guide, the following art and museum-related Web sites are excellent general resources and frequently have images and works of art and activities for school and family use. We also encourage teachers and students to visit local museums and galleries that feature contemporary art and artists as well as their Web sites.

www.artcyclopedia.com
www.artsednet.getty.edu
www.artincontext.org
www.artnet.com
www.artsconnected.org
www.jca-online.com
www.the-artists.org

online lesson library site map

summary of lessons at www.pbs.org/art21/education

Subject Area	Featured Artists	Lesson
abstraction & realism	www.pbs.org/art21/education/abstraction	
Language Arts	Antin, Ford, Murray, Osorio, Pettibon, Puryear, Walker	Describing the Real
Social Studies	Ford, Marshall, Pettibon, Walker	Cartoon Commentary
Visual/Perform	Antin, Hamilton, Hancock, Hawkinson, Marshall, Walker	Looking at Likeness
home & displacement	www.pbs.org/art21/education/home	
Language	Marshall, Osorio, Suh, Zittel	Understanding Home
Social Studies	Orozco, Osorio, Sikander, Suh, Walker	Migrating Viewpoints
Visual/Perform	Osorio, Suh, Zittel	Model Homes
individuals & collectives	www.pbs.org/art21/education/individuals	
Language Arts	Antin, Charles, Hancock, Kilgallen, Walker	Characters and Caricatures
Social Studies	Schorr, Suh	Yearbook Tribes and Nomads
Visual/Perform	Antin, Barney, Hancock, Pettibon	The Alter-Ego Saves the Day
labor & craftsmanship	www.pbs.org/art21/education/labor	
Language Art	Antin, Barney, Celmins, Lin, Pettibon, Pfeiffer, Puryear, Serra, Smith	Dictators, Collaborators, Managers, and Soloists
Social Studies	Antoni, Mann, Puryear, Sikander, Suh	Traditional Crafts, Contemporary Ideas
Visual/Perform	Antoni, Barney, Chin, Hamilton, Murray, Smith	Converging Media
the natural world	www.pbs.org/art21/education/naturalworld	
Language Arts	Celmins, Mann, Orozco, Pfeiffer, Schorr, Turrell	Ode to a View
Social Studies	Celmins, Chin, Ford, Mann, Schorr, Turrell	Landscape and Place
Visual/Perform	Chin, Lin, Nauman, Orozco, Turrell	In the Landscape
public & private space	www.pbs.org/art21/education/public	
Language Arts	Antoni, Atlas, Osorio, Schorr	Personal Stories in the Public
Social Studies	Pfeiffer, Schorr	The Face of Fame
Visual/Perform	Lin, Puryear, Serra, Turrell	Public Façades, Private Interiors
ritual & commemoration	www.pbs.org/art21/education/ritual	
Language Arts	Hancock, Sikander, Smith	Re-Making Myths
Social Studies	Bourgeois, Lin, Puryear, Smith, Suh	Honoring Heroes and History
Visual/Perform	Antoni, Nauman, Orozco	New Rituals
technology & systems	www.pbs.org/art21/education/technology	
Language Arts	Celmins, Nauman, Orozco, Pfeiffer, Zittel	Systems and Styles
Social Studies	Charles, Kilgallen, Kruger, Pfeiffer	Mediating Media
Visual/Perform	Antoni, Barney, Chin, Hamilton, Hawkinson, Lin, Zittel	New Tools, New Materials
war & conflict	www.pbs.org/art21/education/war	
Language Arts	Antin, Schorr, Suh	Wartime Voices
Social Studies	Korot, Mann, Schorr	War on Film
Visual/Perform	Ford, Sikander, Walker	Confronting Conflict