



art21  
21years

# ART IN THE TWENTY- FIRST CENTURY

Educators' Guide  
to Season Nine

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**Credits**

The Season 9 Educators’ Guide was written by Joe Fusaro, Senior Education Advisor; and Danielle Brock, Curatorial Assistant.

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1. Olafur Eliasson. *Reality projector*, 2018. Commissioned by the Marciano Art Foundation, Los Angeles. Produced in collaboration with Commonwealth Projects. Courtesy of the artist; Tanya Bonakdar Gallery, New York; neugerriemschneider, Berlin. Photo: Christoph Lerch / Art21.

## About Art21

Art21 is a celebrated global leader in presenting thought-provoking and sophisticated content about contemporary art, and the go-to place to learn first-hand from the artists of our time. A nonprofit organization, Art21's mission is to inspire a more creative world through the works and words of contemporary artists.

Art21 provides unparalleled access to the artist's voice to diverse audiences around the world, using the power of digital media to introduce millions of people to contemporary art and artists. For more than two decades, Art21 has changed the paradigm for teaching and learning about the creative process.

### ***Art in the Twenty-First Century* Television Series**

The first and only nationally broadcast public television series to focus exclusively on contemporary visual art and artists, *Art in the Twenty-First Century* introduces audiences to a diverse group of established and emerging artists working today.

- Nine seasons have been produced and broadcast on PBS since 2001.
- Each season contains 3 to 4 one-hour programs, and each hour features 3 to 5 artists in 12- to 18-minute segments.
- To date, the television series has featured more than 140 artists.
- Season 9 features artists living and working in three urban centers across three continents.

### **The Artists**

In the *Art in the Twenty-First Century* television series, contemporary artists speak in their own words directly to the audience, reflecting on their lives, sources of inspiration, and working processes. The featured artists include painters, sculptors, printmakers, photographers, installation artists, video artists, new-media artists, and community art centers.

### **Digital Resources**

Production stills and artwork images are available on the Artist pages at the Art21 website, [art21.org](http://art21.org).

### **Viewing the Series**

All nine seasons of *Art in the Twenty-First Century* are available for viewing online at [art21.org](http://art21.org). The series is also available for purchase: as downloads from iTunes and Amazon and on DVD from ShopPBS and Davis Publications.

To order from ShopPBS:  
1-800-PLAY-PBS (1-800-752-9727)  
[shoppbs.org](http://shoppbs.org)

To order from Davis Publications:  
1-800-533-2847  
[davis-art.com](http://davis-art.com)

Broadcast episodes can also be recorded and used for educational purposes (free for one year from the date of the first national broadcast, on September 21, 2018). Check local PBS station listings, as broadcast times may vary.

## Art21 Online

### **art21.org**

All of Art21's materials are available for free through the Art21 website. A growing stand-alone resource, the Art21 website features more than 200 artists in interviews, artwork surveys, production stills, and educational resources.

Home to more than 60 hours of video content, the website includes full episodes from all seasons of *Art in the Twenty-First Century*, as well as 3 series distributed exclusively online:

- *Extended Play* blends new original and previously unreleased footage to focus on singular aspects of an artist's process: [art21.org/extendedplay](http://art21.org/extendedplay)
- *New York Close Up* explores the lives of young artists living in New York City: [art21.org/newyorkcloseup](http://art21.org/newyorkcloseup)

- *William Kentridge: Anything Is Possible*, a Peabody Award-winning one-hour film, provides an intimate look into the mind and creative process of the South African artist, William Kentridge: [art21.org/anythingispossible](http://art21.org/anythingispossible)

Watch videos and playlists on demand at [art21.org](http://art21.org).

Tune in to a 24/7 curated broadcast channel at [art21.live](http://art21.live).

### **Art21 Magazine**

Art21 Magazine is an online space for insightful writing on contemporary art and artists: [magazine.art21.org](http://magazine.art21.org)

### **Art21 on PBS**

PBS.org presents episodes from the *Art in the Twenty-First Century* television series: [pbs.org/art21](http://pbs.org/art21)

### **Social Media**

Join Art21's communities on Facebook, Twitter, and Instagram: @art21

## About this Guide

This Educators Guide is designed as a resource for planning lessons, facilitating discussions, introducing Season 9 content, and supporting further research and exploration of contemporary art, artists, and themes.

Educators are encouraged to use the television series, the Guide, and the Art21 website in tandem to integrate contemporary art into classroom- and community-based learning environments.

### Getting Started

Prior to introducing particular artists or themes, it may be appropriate to initiate a broader discussion about contemporary art, including the expectations, associations, assumptions, and questions individuals may have about art being made today. The discussion questions and activities in the following section provide starting points to address some of these ideas, as well as strategies for presenting video and online resources.

### Place

The artists in each one-hour program are grouped according to the places where they live and work. While previous seasons of *Art in the Twenty-First Century* were organized around artistic themes, the curatorial approach beginning with Season 8 shifted to the idea of place, in an increasingly digital world. Contemporary artists today simultaneously draw inspiration from and influence their immediate surroundings while they engage communities from all over the world.

### A Note to Educators

*Art in the Twenty-First Century* is produced for a wide range of audiences and is intended to empower viewers to articulate their ideas and interpretations about contemporary art. The series-related educational materials support the inclusion of contemporary art in K–12 classrooms, on college and university campuses, and for adult and community audiences. The Educators' Guide and additional online content introduce opportunities for critical thinking and creative problem-solving relevant to middle school, high school, and college students. Teachers are encouraged to interpret material provided by Art21 to support their individual teaching methods and needs.

### NOTE:

**Contemporary art often explores controversial subject matter, and some of the artists featured in the Art21 series present provocative images and ideas in their work. While this Guide and the Art21 online resources offer suggestions and strategies for framing and introducing challenging material, some content may not be appropriate for all audiences and learning environments. Teachers should preview all segments before classroom screenings to determine whether the content is appropriate for their students' ages, maturity levels, and learning environments.**

### Artist Pages

Along with biographical information, each Artist Page contains the following sections:

#### About the Artist

This is an overview of the artist's work and working methods, including current and past projects.

#### Media and Materials

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

#### Key Words and Ideas

A list of thematic concepts, which connect the artist's work and processes to those of other artists in the series and to online curricula. This section also highlights relevant vocabulary to support discussion and further inquiry.

#### Related Artists

A list of artists who work with similar themes, production methods, or media.

#### Discuss

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

#### Create

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

### Glossary

Selected vocabulary words are included in Key Words and Ideas section of each artist page throughout the Guide. Definitions can be found in the Glossary on page 64.

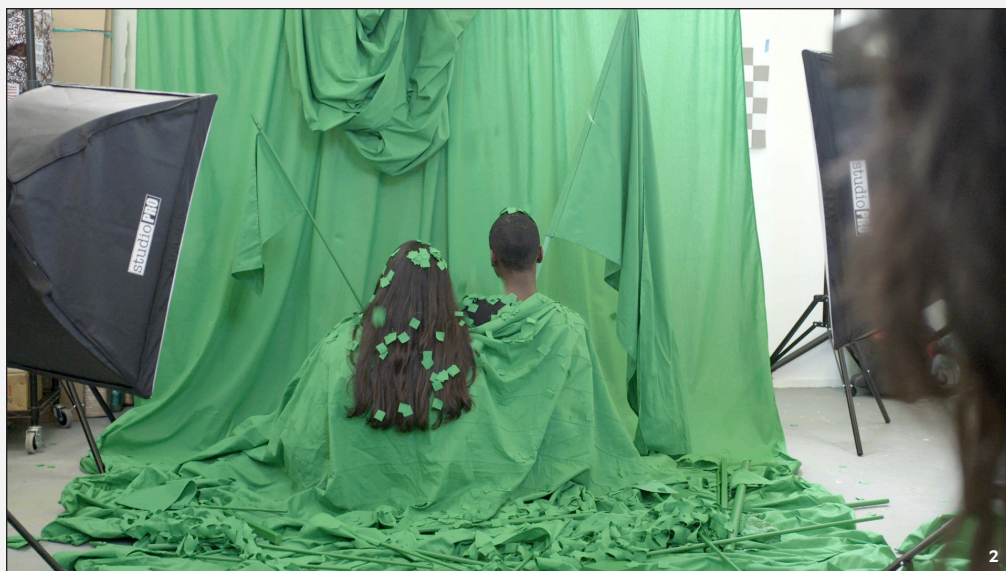
## What is Contemporary Art?

Art21 defines contemporary art as the work of artists who are living in the twenty-first century. Contemporary art mirrors contemporary culture and society, offering teachers, students, and general audiences a rich resource through which to consider current ideas and rethink the familiar.

The work of contemporary artists is a dynamic combination of materials, methods, concepts, and subjects that challenge traditional boundaries and defy easy definitions. Diverse and eclectic, contemporary art is distinguished by the lack of a uniform organizing principle, ideology, or “-ism.” In a globally influenced, culturally diverse, and technologically advancing world, contemporary artists give voice to the varied and changing cultural landscape of identity, values, and beliefs.

Contemporary audiences play an active role in the process of constructing meaning about works of art. Some artists often say that the viewer contributes to or even completes the artwork by contributing his or her personal reflections, experiences, opinions, and interpretations. Two cornerstones of the Art21 philosophy are to allow artists to present their work in their own words and to encourage viewers to access their own abilities to consider, react, and respond to visual art.

Curiosity, openness, and dialogue are important tools for engaging with the work of contemporary artists. Beyond the questioning of quality, of labeling a work of art “good” or “bad,” the study of contemporary art requires a more open-ended methodology and an inquiry-based approach. Asking



questions that ignite discussion and stimulate debate is an important first step toward appreciating and interpreting works of art that can defy expectations, may provoke strong responses, or contradict personal beliefs or societal values.

Bringing contemporary art into schools and communities enables educators to promote curiosity, encourage dialogue, and initiate debate about the world and the issues that affect our lives. Art21 artists serve as creative role models who can inspire people of all ages to consider how ideas are developed, articulated, and realized in the contemporary world, and they offer educators opportunities to support diverse learning styles.

Contemporary artists address both current events and historical ideas. These references help educators and students make connections across their curricula and support interdisciplinary thinking. As artists continue to explore new technologies and media, the work they create encourages critical thinking and visual literacy in

an increasingly media-saturated society. The resources offered by Art21 enable students to understand that contemporary art is part of a cultural dialogue that concerns larger contextual frameworks such as ideas about beauty, personal and cultural identity, family, community, and nationality.

2. Stephanie Syjuco at work in her studio, Richmond, California. Production still from the *Art in the Twenty-First Century* Season 9 episode, “San Francisco Bay Area.” © Art21, Inc. 2018.

# Contemporary Art in the Classroom and Community

## Presenting Video

Preview all video content before presenting it in a classroom or community context. Consider viewing a single artist profile or specific portions of different artist profiles to address particular discussion questions or to anticipate a hands-on activity.

Prepare viewers for what they will see. Initiate a discussion or writing exercise using the Before Viewing questions. These questions are designed to help viewers establish expectations about the content in the video and solicit personal experiences and opinion in relation to a particular idea.

Ask viewers, before watching the video, to discuss key vocabulary words and, while viewing, to identify how the terms are applied.

Introduce additional resources, such as artist interviews, images of specific works of art, or topics found at [art21.org](http://art21.org), to support discussion and introduce specific ideas or themes.

Encourage active viewing by identifying appropriate points for pausing, clarifying, or expanding on what participants are seeing and hearing.

Use the While Viewing questions provided in the Guide or revisit Before Viewing questions or ideas when relevant. Encourage participants to take notes, sketch, or consider additional questions while they watch.

Facilitate After Viewing engagement by analyzing and responding to the video segment with relevant discussion and follow-up activities. Consider ways for participants to process their ideas independently before sharing them with the group, either by writing, sketching, or utilizing graphic organizers.

Use Art21 themes to initiate conversation about multiple artists and their works. Compare and contrast artists, working methods, or interpretations of specific themes or topics. Screen a range of films about different artists (past and present, documentary, and from popular culture) and compare how each film approaches its subject matter and conveys a narrative about the artist and his or her work and ideas.

## Discuss

Use the following questions and activities to initiate dialogues about contemporary art and specific ideas related to where art is seen, how it is made, and who makes it:

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

## Create

Encourage students to write regularly in a journal or sketchbook to record questions, ideas, or pictures related to their art-viewing experiences.

Use any of the Before Viewing, While Viewing, or After Viewing questions as journal assignments, to be completed in anticipation of a group discussion.

Initiate a debate based on any of the previous discussion questions. Turn the question into a statement and have students develop arguments for and against that statement to present to the class.

Use Art21's series and website to prepare students to view art in museums, galleries, and other exhibition venues. Discuss the different ways audiences can see and experience contemporary art (on film, on the Internet, in person, etc.) and reflect on how those contexts influence the way we look at and interpret the work.

View a variety of artist segments to inspire students to write their own statements or to create video segments reflecting their personal artist profiles.

Use Art21 as a springboard to connect with your local arts community. Invite a local artist, curator, collector, or educator to discuss particular artists, issues, or concepts relevant to your students or local community.

For more information and resources related to integrating Art21 content and contemporary art into classrooms, museums, and public events, visit the Learn section of the Art21 website, [art21.org/learn](http://art21.org/learn).

# Johannesburg

Since the dramatic fall of apartheid in 1994, Johannesburg has emerged as the artistic capital of sub-Saharan Africa. This episode tells the story of four South African artists from a range of ethnic backgrounds, identities, and generations working across photography, painting, sculpture, and performance. Collectively, the artists in this hour use their work to empower marginalized communities, reexamine history, and pursue their visions for South Africa's future.

*As an artist, you should be the one who sings off key.*

—Nicholas Hlobo

## Robin Rhode

born 1976,  
Cape Town, South Africa

Robin Rhode and his team of assistants create vibrant, temporary outdoor murals that serve as backdrops for photographed performances. Working in the neighborhood where he grew up, a mixed-race community plagued by drug and gang wars, Rhode leads a team of local young men in creating a new mural and shares his hopes for what participation in an art project can offer. Recounting a career that began on the street in newly post-apartheid South Africa and now extends into the international contemporary-art scene, Rhode engages his “born free” collaborators in a performance at the Johannesburg Art Fair while considering intergenerational socio-political forces and the ways that play, humor, and youth culture inform his work.

## Zanele Muholi

born 1972,  
Umlazi, South Africa

Joyful and courageous, Zanele Muholi photographs Black lesbian, gay, bisexual, transgender, and intersex individuals in South Africa, driven by their intense dedication to increasing the visibility of one of the country's most vulnerable communities. The artist shares their personal motivations behind an ongoing self-portrait series that allows them to own their voice, identity, and history as a queer Zulu person. From a portrait session in the Johannesburg townships to a gallery opening in Cape Town, Muholi photographs LGBTI individuals, in the hopes of eradicating the stigma and violence that has pervaded queer communities in South Africa. Muholi and the participants in their work stake out their places in the world and demand that their voices be heard.

## David Goldblatt

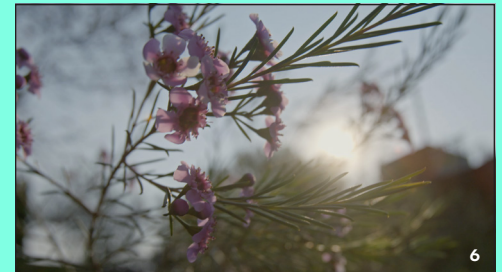
1930–2018,  
born in Randfontein, South Africa

Considered the dean of South African photography, David Goldblatt had a near-six-decade-long career that chronicles and critiques the country's tumultuous modern history. Interspersed with scenes of Goldblatt touring the sites of past and current photographs, this segment surveys the artist's extensive body of work: his earliest projects captured the desperate lives of African gold miners and critically probed white Afrikaner privilege, and his more recent series examines the country's changing politics through the evolution of its architectural structures. Goldblatt's work is a testament to the power of photography as a means of social criticism.

## Nicholas Hlobo

born 1975,  
Cape Town, South Africa

Nicholas Hlobo's gorgeously handcrafted paintings, sculptures, and performances utilize leather, ribbons, and rubber to quietly and subversively examine his sexuality, masculinity, and Xhosa heritage within South African culture. Shopping for materials at a local Johannesburg leather shop and working in his studio (a former synagogue), Hlobo weaves together symbolic bodily innuendos and historical references in his work, examining and exposing the challenges of the country's young democracy. Hlobo brings one of his performances to a renovated church in Harlem, New York City, to investigate the history of missionaries in South Africa and the more subtle ways that bodies are colonized today.



## Discuss

### Before Viewing

- What does it mean to empower others? When have you helped to empower someone or boost a person's confidence?
- Describe an event or period in history that has been reexamined. How has our understanding of this event or time period changed?
- What kinds of hopes do you have for your future and the future of your community?

### After Viewing

- Articulate how artists in the Johannesburg episode empower others in different ways. What do they do? How do these acts affect the people they work with?
- Describe the kinds of events and histories these artists reexamine and analyze.
- How would you describe the vision that each artist has for the future? What kinds of hopes do these four artists have for South Africa?

# Berlin

A city still in the midst of a post–Cold War cultural and economic rebirth, since the 1990s Berlin has become a haven for artists from all over the world—a free zone where experimentation, individual expression, and international influences converge. From creating large-scale public projects to intimately personal ones, the artists in this episode demonstrate the diversity of practice and sensibilities in the German capital, expose its complicated history of war and migration, and convey hopes for finding systems that foster a better tomorrow.

*You play and you test  
your borders, like a small  
Chihuahua or dog.*

—Hiwa K

## Olafur Eliasson

born 1967,  
Copenhagen, Denmark

With the support of his interdisciplinary studio, Olafur Eliasson produces epic, technically sophisticated sculptures and installations, using natural elements like light, water, and air to alter viewers' sensory perceptions. From 120-foot-tall waterfalls floating above New York's East River to chunks of arctic ice installed in a Parisian plaza, his immersive environments, public installations, and architectural projects are motivated by the belief that art has the power to make viewers think differently about the world. Expanding the role of the artist, Eliasson contemplates how art can function as a "civic muscle," offering solutions to global problems like climate change and renewable energy.

## Susan Philipsz

born 1965,  
Glasgow, Scotland

Susan Philipsz treats audio as a sculptural object, using historically-resonant sources—like an orchestral work by a composer who was interned in a German concentration camp in the 1940s—to create unexpectedly haunting and lyrical installations. Philipsz develops a series of projects across Germany and Austria, including the rehearsal of World War II–damaged instruments in a small German town and a new work connecting one of Vienna's best-known public squares to its fascist past.

## Nathalie Djurberg & Hans Berg

Djurberg born 1978, Lysekil, Sweden  
Berg born 1978, Rättvik, Sweden

In their apartment and studio, the sculptor-musician duo Nathalie Djurberg and Hans Berg create playful and bawdy clay-animation films and installations that riff on fables, allegories, and myths. Djurberg's intuitive process of handcrafting clay figures, building sets, and meticulously photographing the tableaux to create each frame reveals the mix of dark and sweet impulses that motivate the work. Berg, with his roots in Berlin's electronic-music scene, creates the hypnotic compositions that bring the animations to life.

## Hiwa K

born 1975,  
Sulaymaniyah in Kurdistan, Iraq

Hiwa K questions his role as an artist within the ever-shifting political landscapes in Europe and the Middle East. From the celebrated Documenta exhibition in Kassel, Germany, to a performance in an Amsterdam boxing gym, to a musical intervention at a protest in Iraq, the sculptures, videos, and performances by the Iraqi-Kurdish artist slyly mix his biography with the larger story of migration and East-West relations in Europe.



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## Discuss

### Before Viewing

- What forms can art take?
- What causes places to change? How do communities, towns, and cities change over time? What kinds of personal experiences have you had with these types of change?
- Experimentation and risk-taking are important for everyone, not just artists. When do you find yourself engaged in acts of experimentation? How and with what do you experiment?

### After Viewing

- Describe the kinds of art featured in this episode and how each artist creates their work.
- How do these five artists engage with an evolving and changing Berlin? How does living in the city affect their work?
- What kinds of experimentation are evident during the Berlin episode?
- How do the experiences of these artists compare to your own?

# San Francisco Bay Area

A longtime home for political progressives and technological pioneers, the San Francisco Bay Area is a magnet for artists who are drawn to its experimental atmosphere, countercultural spirit, and history of innovation. In addition to presenting three artists working across photography, installation, and new media, this episode features a nonprofit art center, spotlighting multiple artists with physical and cognitive disabilities who work in a range of mediums. The artists in this hour are united by their steadfastness and persistence in creating; their art serves as an essential expression of their experience of the world.

*I do work that confronts  
where we are in society.*

—Lynn Hershman Leeson

## Stephanie Syjuco

born 1974,  
Manila, Philippines

Stephanie Syjuco makes research-driven photographs, sculptures, and installations that explore the tension between the authentic and the counterfeit and challenge deep-seated assumptions about history, race, and labor. As a flashpoint of social and political protest, the Bay Area spurs Syjuco's investigations of colonialism, capitalism, and citizenship, in works that range from her participatory projects to her studio-portrait photographs.

## Lynn Hershman Leeson

born 1941,  
Cleveland, Ohio

Lynn Hershman Leeson is at once a pointed critic and a sly practical jokester, as she explores the roles that technology, media, and artifice play in society. This episode surveys the artist's richly varied body of work, from her early performances as the fictional character Roberta Breitmore to the more recent *Vertighost*, a work incorporating surveillance video and sculpture that offers a feminist riff on Alfred Hitchcock's *Vertigo*. Overlooked for the better part of her decades-long career, Leeson is now recognized as a pioneering multidisciplinary artist and critiques the gender biases that excluded her and other women artists.

## Katy Grannan

born 1969,  
Arlington, Massachusetts

Fascinated by the lives of people she describes as "anonymous," the Berkeley-based photographer and filmmaker Katy Grannan develops long-term relationships with the residents of western American cities and towns, which generate beautiful and unsettling images. Surveying her work taking portraits of society's most invisible members to the making of her first feature-length film, *The Nine*, this segment charts the collaborative and at times complicated dynamics between an artist and her muses.

## Creative Growth Art Center

founded 1974 by Elias and Florence Katz,  
Oakland, California

Founded four decades ago, at the height of the disability-rights movement, Creative Growth Art Center is a nonprofit organization serving artists with physical and cognitive disabilities. Telling the story of remarkable individuals—Dan Miller, Judith Scott, William Scott, and Monica Valentine—and a uniquely productive artist community, this segment explores the idea that artmaking is a fundamental human practice and should be accessible to all.



## Discuss

### Before Viewing

- Describe something you have worked on for a long time. What inspires you to continue pursuing this particular thing or ideal?
- How do we represent our everyday experiences in different ways? What options do we have?
- The term “political” is often used to describe a myriad of things. In your opinion, what does the word “political” mean?

### After Viewing

- What inspires the artists featured in the San Francisco Bay Area episode? How do these things contribute to the visions they pursue?
- How do the ideas these artists work with contribute to their choices of media and materials? Give examples for one or more of the featured artists.
- What kinds of connections between the personal and political are made during this episode?



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## Robin Rhode

### Born

1976, Cape Town, South Africa

### Education

South African School of Film, Television, and Dramatic Art, 2000  
Technikon Witwatersrand, 1998

### Lives and Works

Berlin and Johannesburg

### About the Artist

Inspired by youth street culture and art history, Robin Rhode creates drawings, paintings, photography, and films. In Rhode's work, urban walls become his canvases, static images are put into motion, and the artist becomes a performer and street interventionist.

Rhode uses charcoal, chalk, and paint to create imaginary worlds on the sides of abandoned buildings and walls, replete with drawn images of bicycles, cars, television sets, and abstract geometric shapes. The artist (or an actor standing in for the artist) performs in front of the drawings; photographs capture the interaction between the two-dimensional imagery and three-dimensional performer. Working with a group of young mixed-

race and "born free" South African collaborators to create these vibrant and temporary murals, Rhode, who came of age in the final years of South African apartheid, questions ideas of identity, social hierarchy, and access to art history. His work melds a street-based aesthetic drawn from hip-hop, film, and sports with a range of historical and contemporary socio-political references.

### Media and Materials

painting, photography, performance

### Key Words and Ideas

collaboration, geometry, history, identity, repetition, symbolism, transcendence

### Related Artists

Ai Weiwei, Marina Abramović, El Anatsui, Eleanor Antin, assume vivid astro focus, Daniel Gordon, Josephine Halvorson, Trenton Doyle Hancock, Thomas Hirschhorn, William Kentridge, Kimsooja, Liz Larner, Liz Magic Laser, Glenn Ligon, Robert Mangold, Julie Mehretu, Bruce Nauman, Catherine Opie, Collier Schorr, Stephanie Syjuco, Jeff Wall, Kara Walker, Krzysztof Wodiczko

*Simple geometric forms  
allow for a kind of  
transcendence  
—over time, over space,  
over geography.*

—Robin Rhode

## Discuss

### Before Viewing

- What do you think about when you hear the word “geometry”?
- What kinds of things do you find transcendent? Describe the qualities that make them transcendent.
- What is the artistic process— the journey one takes to make a work of art—good for?
- Describe some of the ways that artists and other professionals collaborate. Why collaborate to make a work of art?

### While Viewing

- How does Rhode make his work? Make notes on the kinds of research he does and steps he takes to create his photographs and performances.
- What do these works have in common? Choose words that describe two or more of Rhode's works.

### After Viewing

- What kinds of experiences have influenced Rhode's approach to making his photographs and performances?
- Rhode states, “Simple geometric forms allow for a kind of transcendence— over time, over space, over geography.” What might be transcendent about one or more of his works? Why do you think Rhode is interested in transcendence?
- By working with his team, who he calls his “art soldiers,” Rhode engages urban youth in artistic projects that are about “more than cash.” What do you think his collaborators gain from this experience? Why do you think he makes his works in this way?
- How would you describe the way Rhodes feels about making work between Johannesburg and Berlin? How do these places affect his work?

## Create

- Write or choreograph a short performance and document it in photographs. Present the story in a selected series of still images, paired with other elements such as sound or text.
- Initiate a work of art or a written story in one place and finish it in another. Reflect on how both places affected the process, for a statement that will be exhibited with the work.
- Create a work of art inspired by poetry and exhibit the work alongside the poem.



15. *Frustum (detail)*, 2017. C-print, 9 parts; 21.69 × 28.58 inches each, 69.02 × 89.76 inches overall. Courtesy of the artist and Lehmann Maupin, New York/Hong Kong/Seoul. © Robin Rhode.  
 16. *Untitled, Air Guitar (still)*, 2005. Super 8 film transferred to video; 7 minutes, 15 seconds. Courtesy of the artist. © Robin Rhode.

*We use play as a means to destabilize various dominant structures.*

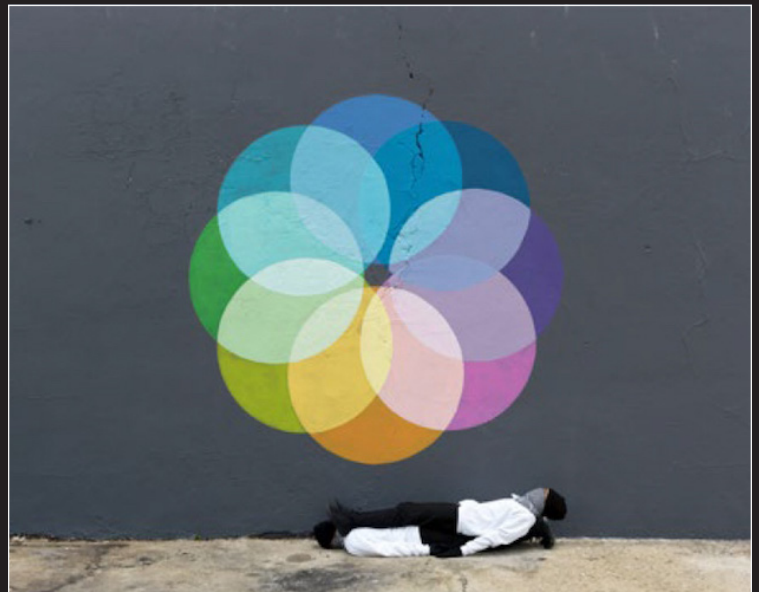
—Robin Rhode



17. *Inverted Cycle*, 2016. C-print, 8 parts; 44.1 × 120.1 inches.  
Courtesy of the artist and Lehmann Maupin, New York/Hong Kong/Seoul. © Robin Rhode.

*The energy and excitement of the process is so intoxicating.  
That's why I always go back to the wall.*

—Robin Rhode





## David Goldblatt

### Born

1930, Randfontein, South Africa

### Education

University of Cape Town, honorary doctorate in fine arts, 2001

### Died

2018, Johannesburg, South Africa

### About the Artist

Since the early 1960s, David Goldblatt photographed the people, landscapes, and architectural structures of South Africa, using photography as a means of social criticism. Chronicling South Africa during apartheid, Goldblatt's powerful monochrome photographs reveal the stark contrast between the lives of Blacks and Whites as well as the ways that public structures have manifested the citizens' self-image.

Inspired by the photography in magazines such as *Life* and *Picture Post*, Goldblatt began his career photographing the desperate lives of Black African miners during the initial years of apartheid. Raised Jewish, Goldblatt was both fascinated and fearful of the anti-Jewish and

anti-Black movement by White right-wing Afrikaners. He critically probed Afrikaner privilege in his series *In Boksburg*, demonstrating the extraordinary contradictions and complexities of apartheid. Beginning in the 1980s, his *Structures* series examined the ways that architecture reflected the country's changing politics. More recently, Goldblatt explored urban and rural landscapes in his work.

### Media and Materials

photography

### Key Words and Ideas

architecture, contradiction, gaze, gesture, landscape, portraiture

### Related Artists

Robert Adams, Natalia Almada, Rackstraw Downes, LaToya Ruby Frazier, Graciela Iturbide, Florian Maier-Aichen, Kerry James Marshall, Zanele Muholi, Catherine Opie, Gabriel Orozco, Hiroshi Sugimoto, Jeff Wall, Chris Ware, Carrie Mae Weems

*Today, under a democracy, I refuse to be complicit.*

—David Goldblatt

## Discuss

### Before Viewing

- What can a photographic portrait convey? What might a portrait of a community look like? Describe the kinds of things one can communicate or learn from a portrait of a person or a community.
- How do you enter spaces or investigate places where you do not already belong?
- How would you describe the landscape and structures that form your community? What is unique about them? What kinds of values are communicated through these structures?

### While Viewing

- Describe the different kinds of portraits that Goldblatt creates. How and in what different ways has he photographed the people of Johannesburg? What is he trying to convey?
- Where does Goldblatt take his photographs? Make a list of the places he mentions.
- What types of structures is Goldblatt interested in? Why does he focus on these architectural examples?

### After Viewing

- Describe the spaces Goldblatt enters as a photographer and some of the stories he tells.
- Where do you see the presence of apartheid in Goldblatt's photographs? How might one of Goldblatt's photos be interpreted by different people?
- Compare Goldblatt's photographs to works by Catherine Opie, an artist featured in Season 6. Describe the similarities and differences in the ways these two artists create portraits and photograph landscapes.
- In this segment, Goldblatt talks about how the architecture of South Africa became "clear demonstrations of value systems." What kinds of values do you think these structures promote? Why?

*A common response from potential publishers was, "Where's the apartheid?" To me, it was embedded deep, deep, deep in the grain of those photographs.*

—David Goldblatt

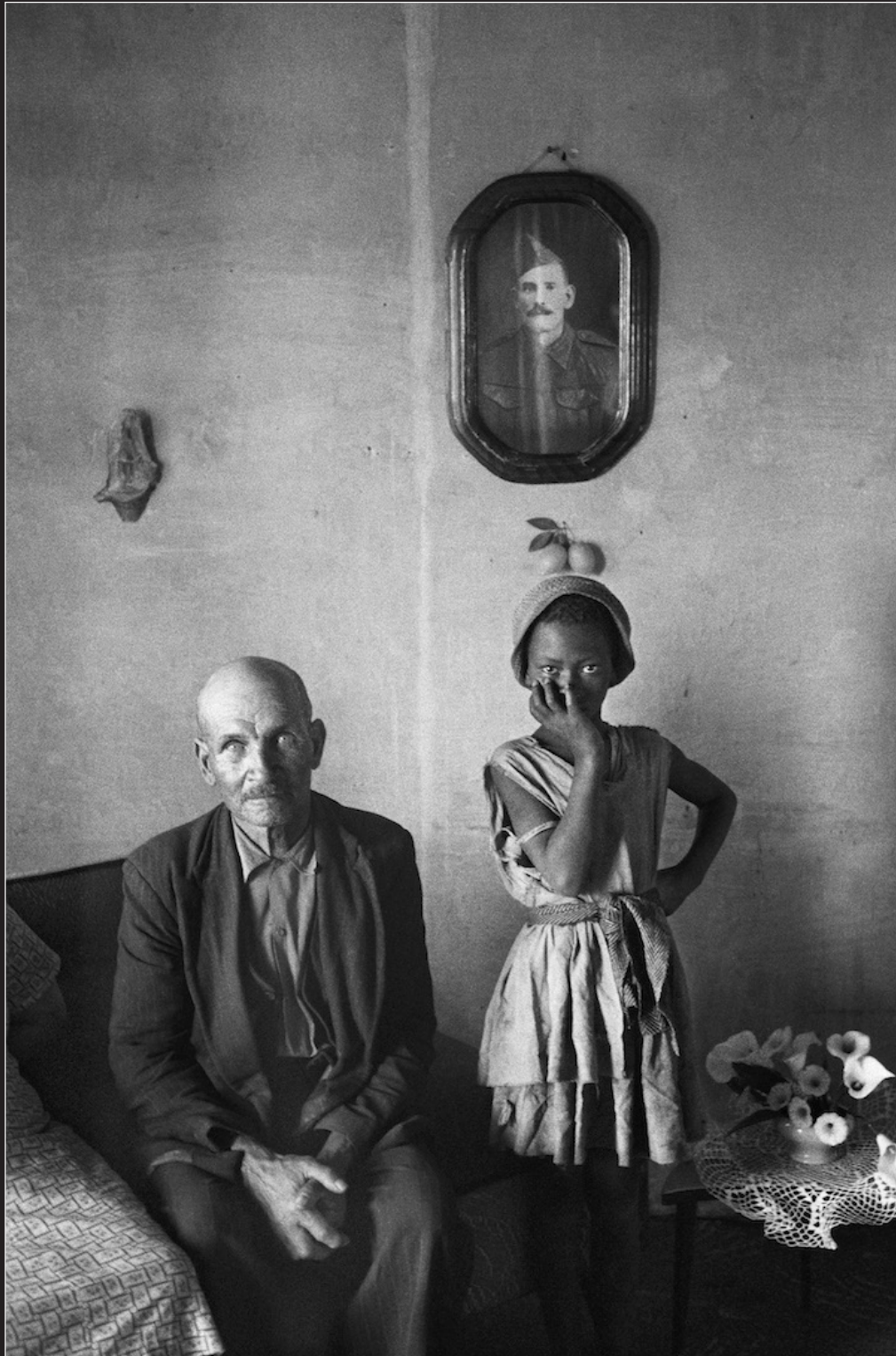
## Create

- Create a small series of works—drawings, paintings, photographs, or collages—that convey particular values.
- Take 20 or more photographs of a specific community. Choose a selection of your best photos and present what you learned while you investigated this particular community.
- Create a portrait of someone without showing a face.

**18.** *Dutch Reformed Church, inaugurated on 31 July 1966. Op-die-Berg, Koue Bokkeveld, Cape. 23 May 1987, 1987.* Silver gelatin photograph on fiber-based paper. From the series *Structures*. Courtesy of Goodman Gallery. © David Goldblatt.

**19.** *Banksman and shaftsinker, President Steyn, No. 4 shaft. Welkom, 1969/70.* Silver gelatin photograph on fiber-based paper. From the series *Structures*. Courtesy of Goodman Gallery. © David Goldblatt.





20. *A plot-holder with the daughter of his servant, Wheatlands, Randfontein, Sept 1962, 1962.* Silver gelatin photograph on fibre-based paper. From the series *Some Afrikaners Photographed*. Courtesy of Goodman Gallery. © David Goldblatt.



21. *Kleinbaas with klonkie, Boothia Plots, Randfontein, Jan 1962*, 1962. Silver gelatin photograph on fibre-based paper. From the series *Some Afrikaners Photographed*. Courtesy of Goodman Gallery. © David Goldblatt.



22



## Zanele Muholi

### Born

1972, Umlazi, South Africa

### Education

Ryerson University, Toronto, MFA, 2009  
Market Photo Workshop, Newtown, Johannesburg, Advanced Photography, 2003

### Lives and Works

Johannesburg, South Africa

### About the Artist

From self-portraiture to photographs of Black lesbian, gay, bisexual, transgender, and intersex people living in South Africa, Zanele Muholi creates work that asserts the presence of South Africa's historically marginalized and discriminated LGBTI community. Both joyful and courageous, Muholi self-identifies as a visual activist, driven by a dedication to owning their voice, identity, and history and providing space for others in their community to do the same.

In the self-portrait series, *Somnyama Ngon-yama* (*Hail the Dark Lioness*), Muholi exaggerates the darkness of their skin tone and tries on different characters and costumes both to experiment with South Africa's layered history and cultures

and to record their existence as a queer Zulu person. For the ongoing, lifetime project *Faces and Phases*, Muholi creates arresting portraits of Black lesbian and transgender individuals. The project documents the visual history of this overlooked queer community, in the hopes of eradicating the stigma, violence, and negativity that has pervaded it. In the *Brave Beauties* series, Muholi focuses their camera on transgender women who participate in beauty pageants, powerfully expressing and claiming their femininity.

**Media and Materials**  
photography

### Key Words and Ideas

activism, advocacy, archive, beauty, gender, history, identity, portraiture, self-portrait, social commentary, symbolism

### Related Artists

assume vivid astro focus, Jordan Casteel, Michael Ray Charles, LaToya Ruby Frazier, David Goldblatt, Katy Grannan, Oliver Herring, Roni Horn, Graciela Iturbide, Sally Mann, Kerry James Marshall, Catherine Opie, Doris Salcedo, Collier Schorr, Yinka Shonibare MBE, Stephanie Syjuco, Carrie Mae Weems

*We work speaking resistance, speaking existence. We're not done yet.*

—Zanele Muholi

## Discuss

### Before Viewing

- How would you describe your voice, and does it have many forms? How do we control or manipulate our voices for different circumstances?
- What are costumes good for? Why dress in costume? How might a costume affect the person wearing it?
- Whom do you identify with? What kinds of characteristics, beliefs, and connections do you have with people you identify with?

### While Viewing

- How does Muholi photograph herself? List the objects Muholi uses in their costumes and portraits. How do they contribute to the work?
- Write words and phrases that describe Muholi's photographs. What is important to Muholi during their process of taking photographs?

### After Viewing

- Muholi states, "I photograph myself to remind myself that you exist." What do they mean?
- Why is documentary important for Muholi? How would you describe their series, *Faces and Phases*, as a form of documentary?
- How does the *Faces and Phases* book compare to the way the project is installed as an exhibition? Why do you think the photographs are displayed this way?
- What is political about Muholi's phrase, "a queer being in space"? How does Muholi advocate for the LGBTI community in South Africa and beyond?

## Create

- o Take a series of photographs (of classmates or friends, as models) that present, reinterpret, or critique a period in history through the way the models are dressed and/or the settings they appear in.
- o Create a self-portrait and present it to a family member as a gift. What aspects of yourself did you choose to emphasize?

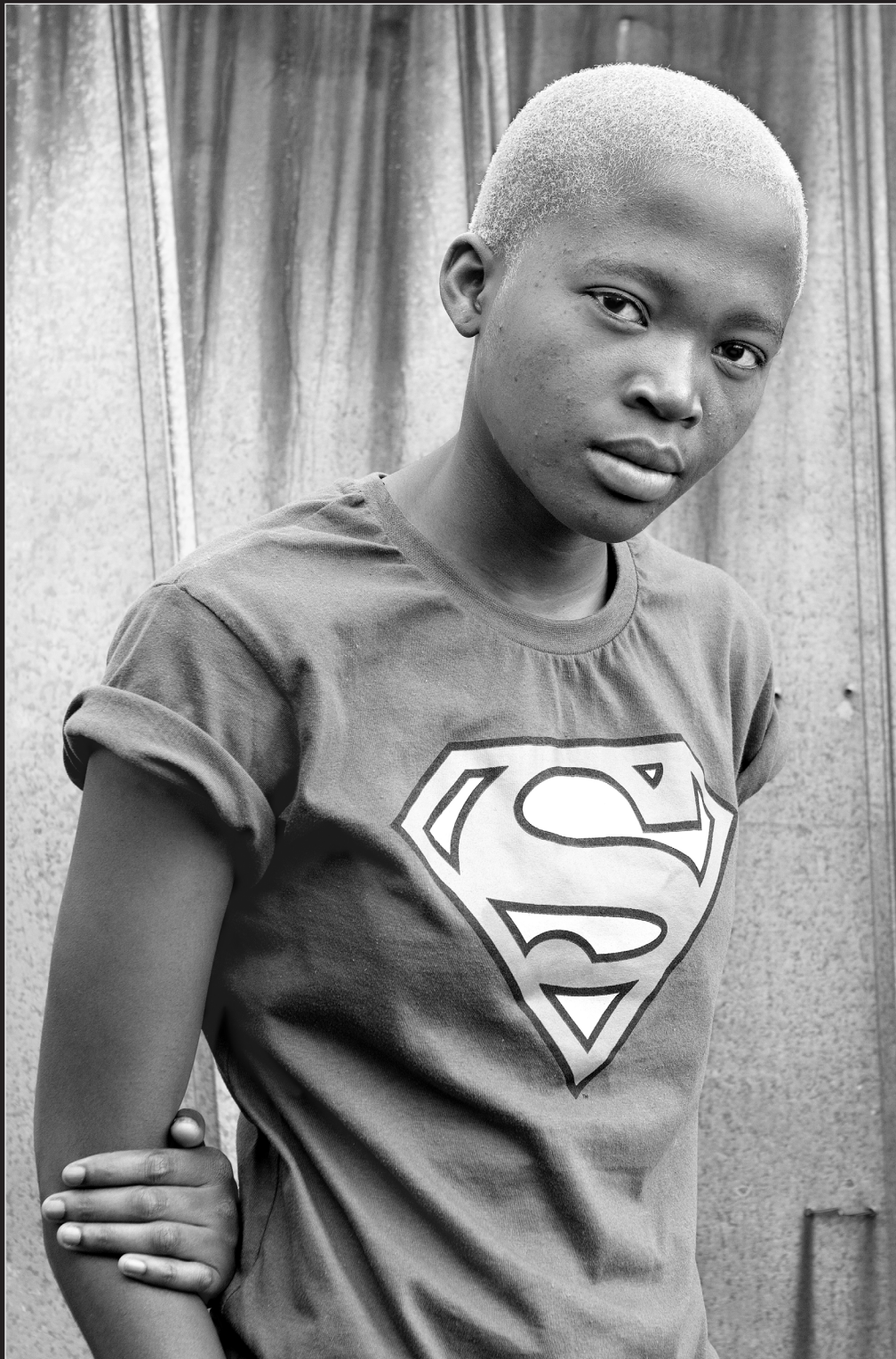


*A simple image  
of a queer being  
in space:  
that's political.*

—Zanele Muholi

22. *Mr. Lesbian 2013 Winners, Daveyton*, 2013. Gelatin silver print. Courtesy of the artist, Yancey Richardson, New York, and Stevenson Cape Town/Johannesburg.

23. *Miss Lesbian V. Amsterdam*, 2009. C-print. Image size: 76.5 × 50.5cm. Paper size: 86.5 × 60.5cm. Edition of 8 + 2AP. Photographer: Sean Fitzpatrick. Project realised during artist's residency at the Thami Mnyele studios, Amsterdam.



24. Pearl Mbali Zulu, *KwaThema, Springs, Johannesburg*, 2010.

Silver gelatin print. Image size: 76.5 × 50.5cm.

Paper size: 86.5 × 60.5cm. Edition of 8 + 2AP.

From the series *Faces and Phases*.

*Like any other great man,  
I want to be counted in  
history. I want to produce  
that history. I want to  
say, "This is me."*

—Zanele Muholi



25. *Bester V, Mayotte*, 2015. Silver gelatin print.  
Image size: 50 × 41cm. Paper size: 60 × 51cm. Edition of 8 + 2 AP.  
From the series *Somnyama Ngonyama (Hail the Black Lioness)*.



26



## Nicholas Hlobo

### Born

1975, Cape Town, South Africa

### Education

Technikon Witwatersrand, 2002

### Lives and Works

Johannesburg, South Africa

### About the Artist

Nicholas Hlobo was born in Cape Town and grew up in Transkei, South Africa. His works on paper, sculptures, installations, and performances utilize rubber, ribbons, leather, and a variety of domestic objects to explore both his identity as a gay Xhosa man and issues of masculinity, sexuality, and ethnicity in South African culture.

Subtly and subversively weaving together bodily innuendos and historical references, Hlobo uses raw materials to represent female and male forms and to question gender roles. Interested in the history of colonization in South Africa and the broad and subtle ways that colonization occurs in contemporary life, Hlobo cuts and stitches materials back together, to

represent the idea of the healing that follows a tearing apart.

### Media and Materials

installation, performance, sculpture

### Key Words and Ideas

colonization, form, gender, history, identity, irony, process, symbolism, transformation

### Related Artists

David Altmejd, El Anatsui, Janine Antoni, Lynda Benglis, Louise Bourgeois, Mark Bradford, Nick Cave, Leonardo Drew, Theaster Gates, Doreen Garner, Oliver Herring, Elliot Hundley, Joan Jonas, Brian Jungen, Kimsooja, Doris Salcedo, Arlene Shechet, Kiki Smith, Nancy Spero, Do Ho Suh, Sarah Sze

*As an artist, you should be the one who sings off key.*

—Nicholas Hlobo

## Discuss

### Before Viewing

- Describe the materials and tools often used for drawing.
- With whom do you identify? How is your identity influenced by these people?
- Describe a transformative moment in your life. What changed? How? Why?

### While Viewing

- What does drawing look like, for Hlobo?
- Who has played a part in shaping Hlobo's identity and his work? How?
- Hlobo states, "I'm not the first person to tell the South African story. Many people have told it, and many people will continue telling that story, but I have to find my way of telling that story and share it with people all over the world." Make notes about the kinds of stories communicated through Hlobo's sculptures and performances. How do symbols inform these stories? What symbols do you notice?

### After Viewing

- Hlobo describes "drawing with a knife" in this segment. What is symbolic about drawing with a knife?
- Why do you think Hlobo chooses the specific materials he does for his sculptures and performances? How do these materials help to inform the viewer about what the work may be about?
- Hlobo states, "Today, how we colonize is not done by force." What does he mean when he says that he "colonizes the viewer"?
- Hlobo describes moving to Johannesburg and being made to feel different because of his race. When have you been made to feel different? When were differences between you and others emphasized?

## Create

- o Juxtapose two materials that have special significance in your community (like your hometown, school, or city) and create a sculpture or mixed-media work that makes a personal statement about your idea of home.
- o Hlobo states, "'Zawelela Ngale' could be a psychological, spiritual, or intellectual crossing—going across to the other side of the field." Write a short story or create a work of art that is about a crossing or journey: going from one side to the other.



26. *Idabi*, 2016. Ribbons and leather on cotton canvas. 62.75 × 98.5 × 5.375 inches. Courtesy the artist and Lehmann Maupin, New York, Hong Kong, and Seoul. © Nicholas Hlobo.

27. Nicholas Hlobo at work in his studio, Johannesburg. Production still from the *Art in the Twenty-First Century* Season 9 episode, "Johannesburg." © Art21, Inc. 2018.



28. *Umphanda ongazaliyo*, 2008. Installation view: National Museum of Art, Architecture, and Design, Oslo, Norway (2011). Courtesy of the artist and Stevenson, Cape Town/Johannesburg. Photo: John Kennard.



29. *Thoba, utsale umnxeba*, 2008. Artist performance from Monumentum series (#11) at the Institute of Contemporary Art/Boston, Boston, MA. Courtesy of the artist and Stevenson, Cape Town/Johannesburg. Photo: John Kennard.

*In the process of nation building, you  
are inflicting pain in order to heal.*

—Nicholas Hlobo



30. *Zawelela ngale*, 2017. Installation view, Uppsala Art Museum, Uppsala, Sweden. Photo: Jean-Baptiste Béranger. Courtesy of Stevenson, Cape Town/Johannesburg and Lehmann Maupin, New York/Hong Kong/Seoul. © Nicholas Hlobo.



31



## Olafur Eliasson

### Born

1967, Copenhagen, Denmark

### Education

Royal Danish Academy of Art, Copenhagen, 1995

### Lives and Works

Copenhagen and Berlin

### About the Artist

Moving seamlessly from his early photographs to sculpture, immersive environments, large-scale public interventions, and architectural projects, Olafur Eliasson uses simple natural elements—light, color, water, and movement—to alter viewers' sensory perceptions. Predicated on the idea that “art does not end where the real world begins,” Eliasson's work lives in the active exchange between his creations and the viewers.

Inspired by growing up in Denmark and Iceland, Eliasson's use of natural elements evokes an awareness of the sublime world around us and how we interact with it; his projects often point toward global environmental crises and consider art's power to offer solutions to issues

like climate change and renewable energy. In addition to his installations in galleries and museums, Eliasson's work has increasingly engaged broader audiences through permanent architectural projects and interventions in public spaces. Since 2012, Eliasson has also run Little Sun, a certified B Corporation that produces small, solar-powered LED lamps with the aim to provide clean, affordable, and renewable light to communities without access to electricity.

### Media and Materials

installation, sculpture

### Key Words and Ideas

context, critique, found materials, ephemeral, fabrication, public space, site-specific, symbolism

### Related Artists

assume vivid astro focus, Tania Bruguera, Nick Cave, Mel Chin, Leonardo Drew, Cai Guo-Qiang, Ann Hamilton, Thomas Hirschhorn, Roni Horn, Wolfgang Laib, Allan McCollum, Josiah McElheny, Judy Pfaff, Martin Puryear, Pedro Reyes, Matthew Ritchie, Ursula von Rydingsvard, Richard Serra, Sarah Sze, James Turrell

*Art doesn't stop where  
the real world starts.*

—Olafur Eliasson

## Discuss

### Before Viewing

- What are the benefits of looking at and engaging with works of art? What purposes can art serve?
- Must an artist have an identifiable style? What are the benefits of having or not having a style?
- Describe things that are ephemeral. Why might an artist choose to work with materials that are ephemeral?

### While Viewing

- How would you describe Eliasson's style?
- Describe how one or more of these works engages with public space. How does the space change?
- List the materials that Eliasson works with in this segment and how they are used to create works of art.

### After Viewing

- Eliasson states, "Nature presents a great toolbox, which offered a lot of special experiments through which we could investigate each other." What do you think he means by "investigate each other"? How can works of art do this?
- Why does Eliasson choose materials that are often ephemeral? What advantages do they present for him?
- How can art serve as a "civic muscle" and "create solutions, just like science has created solutions" for us?

*The objects are not necessarily the most interesting part of art. It is what the object does to me when I look at it or engage in it.*

—Olafur Eliasson

## Create

- o Starting with Eliasson's Little Sun project, research works of art that aim to create change: in individuals, in communities, and even worldwide. What do these works have in common? Create a map, guide, or social-media promotion that helps others to engage with these works, in person or online, to create change.
- o Design a work that uses water, temperature, or light in order to activate it. Share this work with a public audience and document their reactions, questions, and comments.





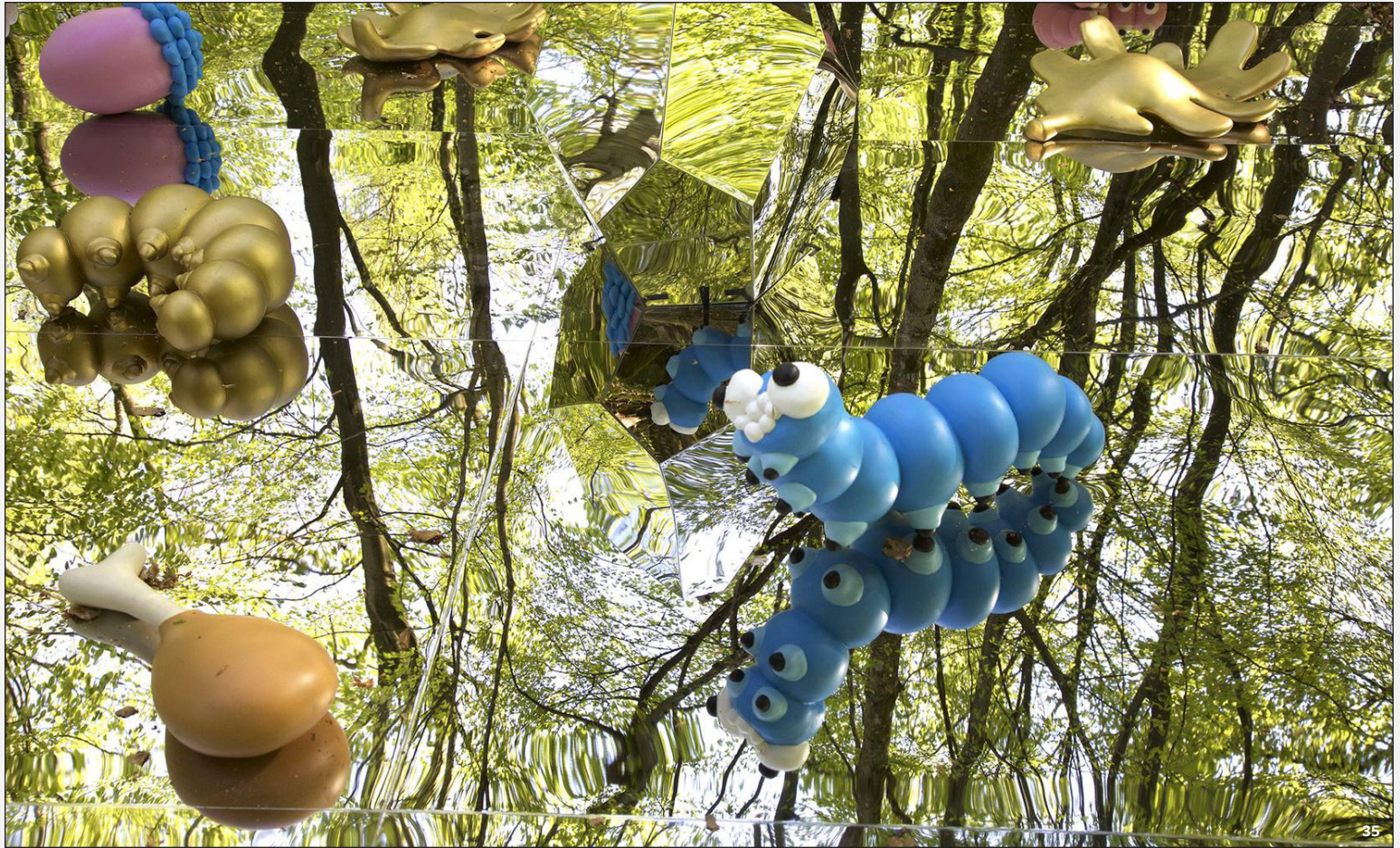
33. Olafur Eliasson. *Cirkelbroen*, 2015. Christianshavns Kanal, Copenhagen, 2015. Photo: Anders Sune Berg. A gift from Nordea-fonden to the city of Copenhagen. © Olafur Eliasson.

*We need to find a way to create solutions,  
just like science has presented solutions to us.*

—Olafur Eliasson



**34.** Olafur Eliasson. *The weather project*, 2003. Microfrequency lights, projection foil, haze machines, mirror foil, aluminum, scaffolding; 26.7 × 22.3 × 155.44 m. Installation view: Tate Modern, London, 2003. Photo: Olafur Eliasson. Courtesy of the artist, neugerriemschneider, Berlin, and Tanya Bonakdar Gallery, New York. © Olafur Eliasson.



## Nathalie Djurberg & Hans Berg

### Born

Nathalie Djurberg: 1978, Lysekil, Sweden

Hans Berg: 1978, Rättvik, Sweden

### Education

Nathalie Djurberg: Malmö Art Academy, Sweden, MFA 2002

### Lives and Works

Berlin

### About the Artists

Mixing sculpture, sound, and filmmaking, Djurberg and Berg have collaborated since 2004 to create absurd and bawdy clay-animation films and installations. Their work exposes an undercurrent of psychologically charged human and animalistic desires with the sweet veneer of a childhood fairytale.

Djurberg intuitively handcrafts colorful clay figures and meticulously photographs each frame of the duo's stop-motion films, dramatizing the perverse personalities of the cast of people, animals, and objects. With roots in electronic music, Berg scores the compositions and atmospheric sounds that bring the animations

to life. Together, they build elaborate immersive environments that marry moving images with hypnotic musical scores. At times nightmarish and grotesque, their films are imbued with a dark sense of humor and emotional depth.

### Media and Materials

animation, sound, video

### Key Words and Ideas

collaboration, juxtaposition, language, play, process, self-taught, taboo

### Related Artists

Laylah Ali, David Altmejd, Ida Applebroog, Matthew Barney, Michael Ray Charles, Cao Fei, Trenton Doyle Hancock, Pierre Huyghe, Jamian Juliano-Villani, Tala Madani, Paul McCarthy, Raymond Pettibon, Susan Philipsz, Mary Reid Kelley, Bruce Nauman, Laurie Simmons, Nancy Spero, Tabaimo, Whoop Dee Doo

*Art is one of the few places in society that is not so rigid. It doesn't have to have one single purpose.*

—Nathalie Djurberg

## Discuss

### Before Viewing

- What kinds of situations bring about the need to learn something new?
- What is animation particularly good for? Why would an artist choose animation to express ideas?
- How does music affect you? What roles does music play in your life? Do you play specific kinds of music at different times of the day?

### While Viewing

- What kinds of things have both artists learned on their own? How do they describe the advantages of being self-taught?
- Write descriptive words or phrases in two lists, one for Djurberg's characters and one for Berg's musical compositions.

### After Viewing

- Hans Berg states, "If you're self-taught, what's driving you is the necessity to do it." What kinds of things have you taught yourself? Explain the kinds of things you learned during the process.
- With classmates, share your two lists that describe Djurberg's characters and Berg's musical compositions. Discuss how these lists compare.
- In your own words, how does Berg's music affect Djurberg's animations? In turn, how do Djurberg's animations affect your experience of the music?
- Djurberg states, "I don't really care about story. It's the situation that interests me." What kinds of situations is she interested in? Why do you think she's interested in these kinds of situations?

## Create

- o Create a stop-motion animation that explores a taboo in a playful way.
- o Compose a short piece of music that will be paired with an everyday activity, such as doing dishes or sweeping a floor. Film your chosen activity while the musical composition is playing. Describe if and how this everyday activity was changed by the presence of the music.



**35.** *In Dreams* (detail), 2016. Installation view: *In Dreams*, Wanås Konst/The Wanas Foundation, Knislinge, Sweden, May 15 — November 6, 2016. Photo: Mattias Givell. Courtesy of the artists, Tanya Bonakdar Gallery, New York/Los Angeles, Lisson Gallery, London and Gio Marconi, Milan.

**36.** *Dark Side of the Moon* (detail), 2017. Installation view: Stavanger Art Museum (MUST), Stavanger, Norway, November 17, 2017 — March 11, 2018. Photo: Oddbjørn Erland Aarstad. Courtesy of the artists, Tanya Bonakdar Gallery, New York/Los Angeles, Lisson Gallery, London and Gio Marconi, Milan.



**37.** *One Need Not be a House, The Brain Has Corridors*, 2018. Film still from a stop motion animation. Courtesy of the artists and Tanya Bonakdar Gallery, New York/Lisson/London, and Gio Marconi, Milan.



**38.** *Dark Side of the Moon*, 2017. Stop motion animation; 6 minutes, 40 seconds. Courtesy of the artists, Tanya Bonakdar Gallery, New York/Los Angeles, Lisson Gallery, London and Gio Marconi, Milan.

*I don't really care about story.  
It's the situation that interests me.*

—Nathalie Djurberg & Hans Berg



39. *The Parade*, 2011. Installation of 82 sculptures and 5 projected videos with a six-channel soundtrack. Installation view: "The Parade: Nathalie Djurberg with Music by Hans Berg," Walker Art Center, Minneapolis, September 8 – December 31, 2011. Photo: Benoit Pailley. Courtesy of the artists, Tanya Bonakdar Gallery, New York/Los Angeles, Lisson Gallery, London and Gio Marconi, Milan.



40



## Susan Philipsz

### Born

1965, Glasgow, Scotland

### Education

Duncan of Jordanstone College, Dundee, Scotland, BFA 1993

University of Ulster, Belfast, MFA 1994

### Lives and Works

Berlin

### About the Artist

Susan Philipsz's work explores the psychological and sculptural dimensions of sound, with recordings of her voice and a variety of reworked musical compositions. Interested in the power of sound to trigger emotion, Philipsz responds to the architecture and history of the spaces in which her pieces are installed; her works prompt introspection and an examination of personal and collective memories, losses, and yearnings. Philipsz's interest in the history of war has prompted her to consider ways her installations may engage and connect communities in Germany and Austria to the atrocities of their collective past.

### Media and Materials

installation, sound

### Key Words and Ideas

architecture, context, ephemeral, history, transformation

### Related Artists

Marina Abramović, Laurie Anderson, David Brooks, Nathalie Djurberg and Hans Berg, Stan Douglas, Cai Guo-Qiang, Ann Hamilton, Thomas Hirschhorn, Joan Jonas, Maya Lin, Bruce Nauman, Diana Thater, Krzysztof Wodiczko

*I'm interested in the emotive and psychological aspects of sound.*

—Susan Philipsz

## Discuss

### Before Viewing

- What kinds of sounds produce particular memories for you? Describe a specific memory that is paired with a sound from your past.
- How can sound define space? What places or architectural spaces are further defined by sounds? How do these sounds affect your experience of that space?
- How do places and particular settings affect our mood and emotional state? Describe examples from your experience.

### While Viewing

- What kinds of memories are evoked by Philipsz's work? Choose a work featured in this segment that suggests a memory for you and make notes about it.
- Choose one of the works featured in this segment. How might the sounds that Philipsz utilizes affect the way people interact with that space?

### After Viewing

- Describe how engaging with Philipsz's work inside and outside of a gallery setting might affect a viewer's experience.
- How might viewers in different contexts pay attention to the work differently?
- How does Philipsz's work engage with the history of Germany?

*Sound can act as a trigger for memory.*

—Susan Philipsz

## Create

- o Choose a poem or short story to read aloud and record. Then choose a space or setting that will either enhance or contrast with the recorded story, and make a video of these combined elements. How did the chosen context affect the work?
- o Write a story, poem, or song for a specific place that you visit. Perform this work in the chosen place. Document the performance and audience's reactions.

40. *Night and Fog*, 2016. Installation view: Kunsthau Bregenz, Austria. Photo: Markus Tretter. Courtesy of the artist, Tanya Bonakdar Gallery, New York/Los Angeles and Galerie Isabella Bortolozzi, Berlin.

41. *War Damaged Musical Instruments (Pair)*, 2015. Installation view: Theseus Temple, Kunsthistorisches Museum, Vienna. Photo: Thomas Ritter. Courtesy of the artist, Tanya Bonakdar Gallery, New York/Los Angeles and Galerie Isabella Bortolozzi, Berlin.





42. *War Damaged Musical Instruments (Shellac)*, 2015. Installation view: Hamburger Bahnhof Berlin. Courtesy of the artist and Tanya Bonakdar Gallery. © Susan Philippsz. © Nationalgalerie in Hamburger Bahnhof, Staatliche Museen zu Berlin, Foundation of the Friends of the National Gallery for Contemporary Art/Jan Windszus. Production still from the *Art in the Twenty-First Century* Season 9 episode, "Berlin." © Art21, Inc. 2018.





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## Hiwa K

### Born

1975, Sulaymaniyah in Kurdistan, Iraq

### Education

Akademie der Bildende Kunst, Mainz, Germany, 2009

### Lives and Works

Berlin

### About the Artist

Hiwa K's sculptures, videos, and performances slyly weave together anecdotes from friends and family members with his biography. As a Kurdish Iraqi and immigrant to Germany, Hiwa K draws from personal memories to tell stories of our ongoing global crises: war, migration, and the effects of neoliberalism and colonialism. Documenting with video, the artist inserts himself into his works, which often involve participatory dimensions (such as group cooking classes, musical performances, and political protests) and collaborations with a wide cast of players, from Iraqi philosophers to Venetian metal casters. Largely self-taught, his multidisciplinary approach draws upon his peer-to-peer education in Iraq as well as his musical training

under the flamenco master, Paco Peña.

Hiwa K's work explores in-between spaces, his sense of belonging, and exchanges between Western and Middle Eastern cultures. Many of the artist's works critique institutional systems, such as art education and professionalization, and the tension between the individual and the collective.

### Media and Materials

performance, sculpture, video

### Key Words and Ideas

civic engagement, collaboration, critique, displacement, documentary, improvisation, memory, social commentary

### Related Artists

Marina Abramović, Ai Weiwei, Allora and Calzadilla, assume vivid astro focus, Natalia Almada, Tania Bruguera, Nick Cave, Mel Chin, Abraham Cruzvillegas, Minerva Cuevas, Abigail DeVille, Theaster Gates, Thomas Hirschhorn, Jenny Holzer, Alfredo Jaar, Mike Kelley, William Kentridge, Liz Magic Laser, Bruce Nauman, Pedro Reyes, Doris Salcedo, Do Ho Suh, Kara Walker, Krzysztof Wodiczko, Bryan Zanisnik

*The refugees that we see: they come because you export wars to their countries.*

—Hiwa K

## Discuss

### Before Viewing

- How have the roles of artists evolved over time?
- Describe the kinds of risks you take each day. What kinds of risks are involved in different professions?
- Describe the difference between civic engagement and activism. Would you describe yourself as civically engaged and/or as an activist? How so?

### While Viewing

- How does the artist view his role? Record quotes that may illustrate this.
- Hiwa K says he “tests borders.” How does he do this? List the ways that Hiwa K takes risks as an artist and as a citizen.

### After Viewing

- Compare the quotes you noted with those of your classmates. Which quote was chosen most often? Why? How do you interpret these quotes?
- What kinds of effects are produced by Hiwa K's risk-taking? Describe a specific work or project and discuss its potential effects.
- Compare the work and projects of Hiwa K with those of Ai Weiwei (Season 6) and Tania Bruguera (Season 7). How are these artists engaged with activism in different ways?
- Hiwa K states, “The refugees that we see: they come because you export wars to their countries.” Who is he referring to? What is he asking us to think about?

*You play and test your borders, like a small Chihuahua or dog. You try and see who is the master, and the material always stops you.*

—Hiwa K

## Create

- o **Without jeopardizing your safety or the safety of others, take a risk. Document this risk-taking through photos, writing, or performance, and present the effects this action had on you.**
- o **Create a work of art or write a story that educates others about a specific local or global plight. Publish this work in some way.**

**43.** *When We Were Exhaling Images*, 2017. In collaboration with the Diplom Degree Programme in Product Design, Prof. Jakob Gebert, Kunsthochschule Kassel. Installation view documenta 14, Friedrichsplatz, Kassel. Photo: Mathias Voelzke. Courtesy of the artist, KOW, Berlin and Prometeogallery di Ida Pisani, Milan/Lucca.

**44.** *0° Blind Spot, Where Beloved is...*, 2017–2018. Mixed media; approx. 225 × 120 × 50 cm. Photo: Ladislav Zajac, KOW. Courtesy of the artist and KOW, Berlin.



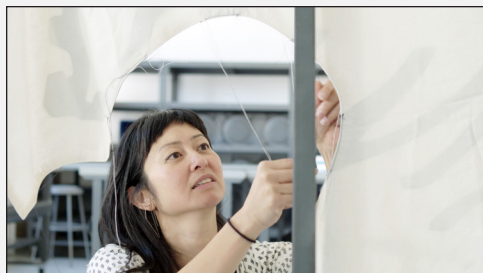


45. *My Father's Colour Period*, 2013. Video installation with 16 old TV sets and colored cellophane sheets; dimensions variable. Courtesy of the artist and Prometeogallery di Ida Pisani, Milan/Lucca.





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## Stephanie Syjuco

### Born

1974, Manila, Philippines

### Education

San Francisco Art Institute, BFA  
Stanford University, MFA

### Lives and Works

Oakland, California

### About the Artist

Stephanie Syjuco works in photography, sculpture, and installation, moving from handmade and craft-inspired mediums to digital editing. Her work explores the tension between the authentic and the counterfeit, challenging deep-seated assumptions about history, race, and labor.

Syjuco's installations frequently invite viewers to be active participants, from crocheting counterfeit designer handbags to purchasing items at an alternative gift shop within a museum, in order to investigate global consumerism, capitalism, and their effects on artists. Through photographic portraits composed in the studio, Syjuco further explores economies of labor

and value, with a political dimension inspired by colonialist ethnographic photography, her identity as an immigrant, and media-filtered protest imagery.

### Media and Materials

digital media, installation, photography, sculpture

### Key Words and Ideas

appropriation, authentic, counterfeit, ethnography, investigation, motif, portrait, process, protest, value

### Related Artists

Laylah Ali, Allora and Calzadilla, Eleanor Antin, John Baldessari, Nick Cave, Abigail DeVille, Raúl de Nieves, LaToya Ruby Frazier, Ellen Gallagher, Thomas Hirschhorn, Jenny Holzer, Elliot Hundley, Alfredo Jaar, William Kentridge, Margaret Kilgallen, Barbara Kruger, Jeff Koons, Glenn Ligon, Aliza Nisenbaum, Catherine Opie, Lari Pittman, Yinka Shonibare MBE, Carrie Mae Weems, Bryan Zanisnik, Andrea Zittel

*I'm interested in how objects reflect cultural moments, and I'm trying to figure out why we value what we value.*

—Stephanie Syjuco

## Discuss

### Before Viewing

- From your perspective, what kinds of objects and images reflect the current political and social climate?
- How do artists, musicians, and other professionals appropriate material for their work? How would you describe the way appropriation affects these works?
- Can one create a portrait of someone without showing that person's physical features? If so, why make a portrait in this way?

### While Viewing

- Why does the artist encourage others to make counterfeit handbags? What benefits does this kind of collaborative project produce?
- How and why does Syjuco use these mass-produced materials in her work?
- Describe the kinds of portraits featured in this segment.

### After Viewing

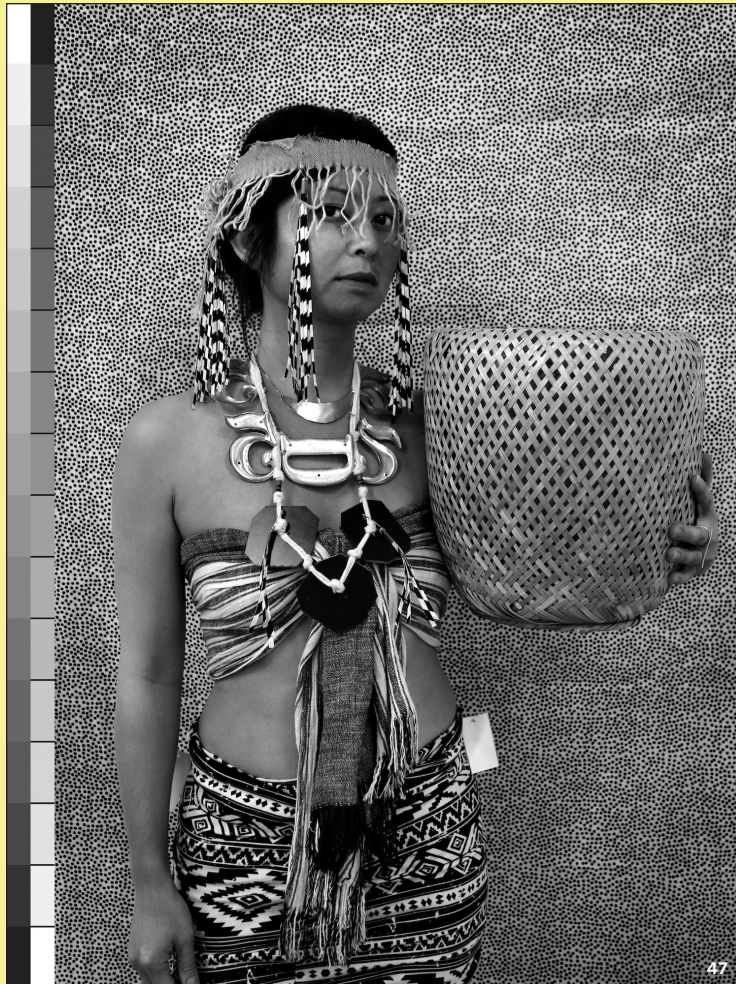
- Compare the work of Syjuco with that of Minerva Cuevas, a Season 8 artist. Describe the similarities and differences between these two artists, how they appropriate imagery and materials, and how their work inspires dialogue about what we value.
- How are Syjuco's portraits different from other examples you've experienced?
- Compare works by Syjuco with those of Graciela Iturbide, a Season 7 artist. How do these artists explore and investigate their subjects?

## Create

- o **Create a slogan for a banner or sign. Print the words on paper using large type. Crumple, fold, or otherwise manipulate the sheet of paper until the printed words say or suggest something different than the original slogan. What does the new version reveal?**
- o **Write a story or compose a song about authenticity and the idea of "being authentic versus being a copy."**

**46.** *Chromakey Aftermath 1*, 2017. Archival pigment print, 36 × 24 inches. Re-fabricated objects based on the physical residue found after public protests. Courtesy of the artist and RYAN LEE Gallery, New York. © Stephanie Syjuco.

**47.** *Cargo Cults (Headbundle)*, 2016. Archival pigment print; 40 × 30 inches. From the series *Cargo Cults*. Courtesy of the artist, Catherine Clark Gallery, San Francisco, and RYAN LEE Gallery, New York. © Stephanie Syjuco.





48. *I Am An...*, 2017. Sewn cotton panel on moveable ceiling track; 9 × 24 feet. Courtesy of the artist and RYAN LEE Gallery, New York. © Stephanie Syjuco.

49. *Ungovernable (Hoist)* (left) and *Ungovernable (Fold)* (right), 2017. Installation view of the exhibition "Stephanie Syjuco: CITIZENS" at RYAN LEE, New York. Sewn muslin and steel armatures; dimensions variable. Courtesy of the artist and RYAN LEE Gallery, New York. © Stephanie Syjuco.



50. *Total Transparency Filter (Portrait of N)*, 2017.  
Archival pigment print; 30 × 40 inches. Courtesy of the artist  
and RYAN LEE Gallery, New York. © Stephanie Syjuco.



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## Katy Grannan

### Born

1969, Arlington, Massachusetts

### Education

Yale University, MFA 1999

### Lives and Works

Berkeley, California

### About the Artist

A photographer and filmmaker, Grannan is fascinated by the lives of what she describes as “anonymous people” on the margins of society in the American West. Grannan develops long-term relationships with transient residents, which lead to stunningly beautiful and unsettling portraits.

Grannan’s first feature film, *The Nine*, is a poetic and emotional study of heartbreak, loss, and euphoria—characteristics of the makeshift community of forgotten and displaced individuals living along the South Ninth Street corridor in Modesto, California, where, as Grannan has said, “the American Dream comes to a dead halt.” Working in the lineage of social documentary and pushing at the bounds of cinéma-vérité,

Grannan explores the complicated dynamics between an artist and her muses.

### Media and Materials

photography, video

### Key Words and Ideas

collaboration, context, documentary, gaze, gesture, investigation, muse, narrative, portrait, series

### Related Artists

Robert Adams, Jordan Casteel, Omer Fast, David Goldblatt, Oliver Herring, Thomas Hirschhorn, Roni Horn, Graciela Iturbide, An-My Le, Sally Mann, Kerry James Marshall, Catherine Opie, Doris Salcedo, Collier Schorr, Cindy Sherman, Catherine Sullivan, Jeff Wall, Carrie Mae Weems

*I want to be shaken out of complacency.*

—Katy Grannan

## Discuss

### Before Viewing

- What can a photograph do?
- When making a portrait, how important is the relationship between the artist and the subject?
- What roles can a model play during the creation of a portrait?

### While Viewing

- What do Grannan's photographs make you think about? Describe your reactions to her images.
- What responsibilities does Grannan give her models, such as Melissa and Kiki?

### After Viewing

- Compare Grannan's work with that of David Goldblatt. How does each artist photograph communities in different ways?
- Describe the conflict that Grannan feels when she describes working with Kiki. What do you think she means by not wanting to be "complicit in not seeing"?
- How would you characterize Grannan's relationships with her models and collaborators?

*My work has always been about photographing people who are interested in being photographed.*

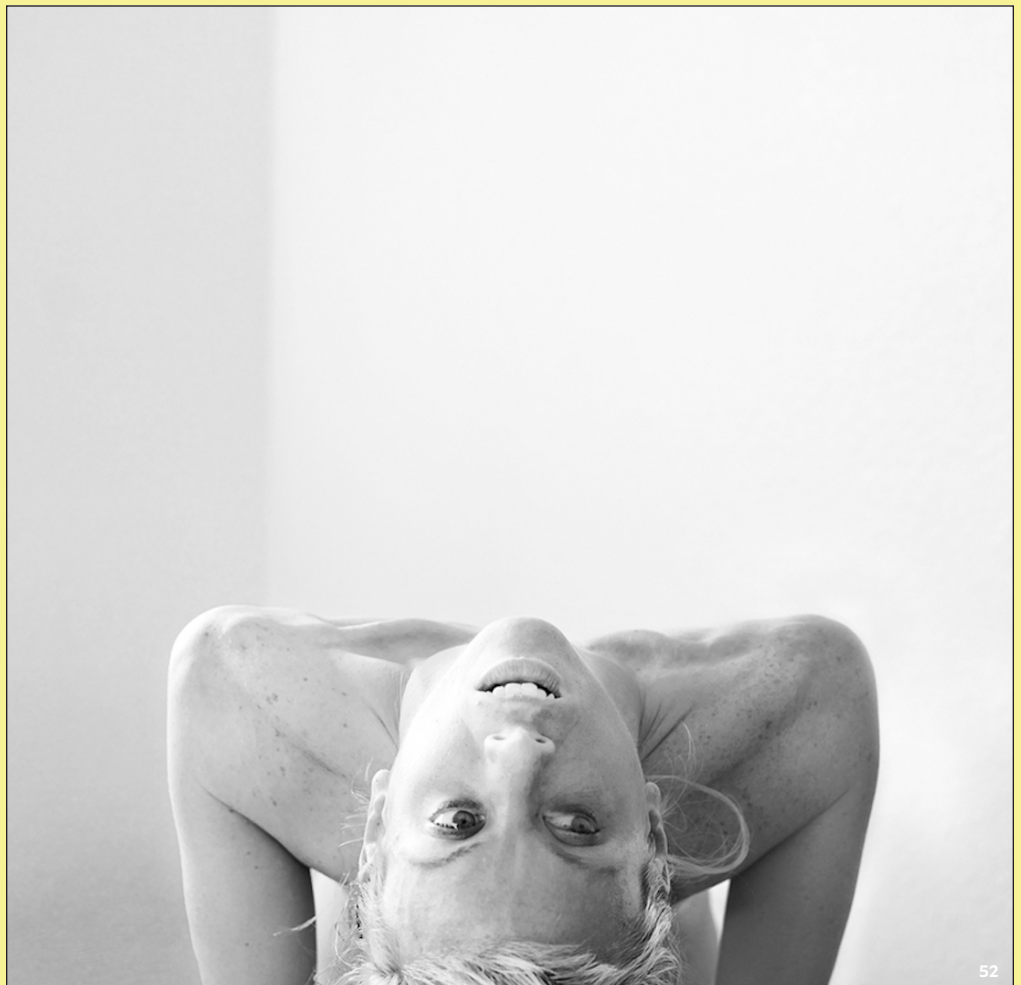
—Katy Grannan

## Create

- o Take a series of photos of family members and friends, and then take a series of photos of people you are meeting for the first time. Make pairs of photos, with one from each set. Document your thoughts about the differences between the photos in each pair and what they say about the two series of photos and experiences.
- o Write an article or create a short video that explores a community or group of people who you feel are invisible. Present your work in a public space and share your reasons for focusing on this particular group.

51. Installation view of Katy Grannan's series *The Boulevard*, 2011. Production still from the *Art in the Twenty-First Century* Season 9 episode, "San Francisco Bay Area." © Art21, Inc. 2018.

52. *Nicole, Self Portraits, II*, 2012. From the series *N*. Courtesy of Fraenkel Gallery, San Francisco, and Salon 94, New York. © Katy Grannan.







53. *Anonymous, San Francisco, 2009. From the series Boulevard.*  
Archival pigment print on cotton rag paper mounted to  
Plexiglas; 39 × 29 inches. Courtesy of Fraenkel Gallery,  
San Francisco, and Salon 94, New York. © Katy Grannan.

54. *Anonymous, San Francisco, 2009. From the series Boulevard.*  
Archival pigment print on cotton rag paper mounted to  
Plexiglas; 39 × 29 inches. Courtesy of Fraenkel Gallery,  
San Francisco, and Salon 94, New York. © Katy Grannan.



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## Lynn Hershman Leeson

### Born

1941, Cleveland, Ohio

### Education

San Francisco State University

### Lives and Works

San Francisco, California

### About the Artist

At once a pointed critic and a sly practical jokester, Lynn Hershman Leeson has worked across a wide range of mediums, from drawing, painting, and sculpture to interactive films, net-based media works, and artificial intelligence. Overlooked for the better part of her decades-long career, Leeson is a pioneering multidisciplinary artist, critiquing the deep-seated gender biases that have excluded her and other women artists.

From her early performances as the fictional Roberta Breitmore to her recent surveillance installations, Leeson has focused on the role that technology, media, and artifice play in contemporary culture. Her work continues to forecast some of today's most pressing topics:

the relationship between humans and technology, the role of media as a tool of both empowerment and repression, and the moral quandaries of technological advancement.

### Media and Materials

film, installation, performance, photography, sculpture, video

### Key Words and Ideas

costume, gender, identity, interactive, multidisciplinary, persona, power, sound, technology

### Related Artists

Eleanor Antin, Edgar Arceneaux, assume vivid astro focus, Cao Fei, Stan Douglas, Omer Fast, Tim Hawkinson, Pierre Huyghe, William Kentridge, Liz Magor, Inigo Manglano-Ovalle, Paul Pfeiffer, Pepon Osorio, Trevor Paglen, Aki Sasamoto, Cindy Sherman, Yinka Shonibare MBE, Hiroshi Sugimoto

*I do work that confronts where we are in society.*

—Lynn Hershman Leeson

## Discuss

### Before Viewing

- How would you characterize your relationship with technology? When do you depend on technology, and when can you live without it? How does technology inform the decisions you make each day?
- When do people assume personas? Why would someone choose to adopt a specific kind of persona and live as that character?
- Is surveillance necessary? When?

### While Viewing

- Note the ways Leeson utilizes technology in various works during this segment. What roles does technology play in her art?
- What reasons does Leeson give for developing the persona of Roberta? What kinds of things did Roberta do on a daily basis?
- When is Leeson utilizing surveillance, and how is she subverting the idea of it?

### After Viewing

- Leeson focuses on the ways technology and media play different roles in our lives. What might one of the works featured in this segment teach us about technology?
- Leeson calls the persona of Roberta an “intervention in society.” How is Roberta an intervention? Why perform a long-term work such as this?
- In her work, *VertiGhost*, Leeson incorporates the act of surveillance. What might this work be saying or asking us to consider, with regard to how we distinguish truth from fiction versus the blending of reality and fiction?

*I think that I am asking viewers to consider: what is real, what isn't real, why we would need to imitate something, and the credibility of things around us.*

—Lynn Hershman Leeson

## Create

- o Develop a persona based on a personal experience or favorite story. Write down a set of characteristics and create sketches and composite images to envision other details about this character. Pick a day, or a few hours, to perform this persona. Afterward, reflect on what the experience taught you or led you to consider.
- o Create a multimedia work that simultaneously utilizes and critiques technology.

**55.** *Lorna*, 1984. Installation view: “Lynn Hershman Leeson: Civic Radar,” Yerba Buena Center for the Arts, San Francisco, 2017. Photo: John Foster Cartwright. Courtesy of the artist and Yerba Buena Center for the Arts, San Francisco.

**56.** *Self Portrait as Another Person*, 1965. Installation view: “Lynn Hershman Leeson: Civic Radar,” Yerba Buena Center for the Arts, San Francisco, 2017. Courtesy of the artist and Yerba Buena Center for the Arts, San Francisco. © Lynn Hershman Leeson. Photo: Charlie Villyard.





57. *Seduction*, 1988. From the series *Phantom Limb*. Gelatin silver print; 28 × 39 inches. Courtesy of the artist, Bridget Donahue, New York and Anglim Gilbert Gallery, San Francisco. © Lynn Hershman Leeson.



58. Roberta's Construction Chart #2, 1975. Photography, digital pigment print, 63.8 × 50 cm. Courtesy of the artist, Bridget Donahue, New York and Anglim Gilbert Gallery, San Francisco.  
 © Lynn Hershman Leeson.



## Creative Growth Art Center

### Founded

1974, by Elias and Florence Katz

### Location

Oakland, California

### About

Operating in a former car-body shop near downtown Oakland, California, Creative Growth Art Center provides studios, gallery space, and supplies to more than 150 artists with developmental, mental, and physical disabilities, who work in a wide array of media. Predicated on the belief that art is fundamental to human expression and that all people are entitled to its tools of communication, Creative Growth is an incubator of artistic activity that has fostered exemplary artists, such as Dan Miller, Judith Scott, William Scott, and Monica Valentine.

An outgrowth of the Bay Area grassroots collectivism and disability-rights movement of the 1970s, the nonprofit Creative Growth Art Center is currently run by the filmmaker and former curator, Tom di Maria. The organization's success challenges society's assumptions about inclusion and exclusion in art and culture,

disability visibility, and access to creative expression as a human right; like any other contemporary artists, Creative Growth artists use art to tell their stories.

### Media and Materials

drawing, mixed-media, painting, sculpture

### Key Words and Ideas

access, communication, disability, inclusion, language, nonprofit, storytelling

### Related Artists

Nick Cave, Mel Chin, Abigail DeVille, Mark Dion, Theaster Gates, Thomas Hirschhorn, Allan McCollum, Zanele Muholi, Robin Rhode, Krzysztof Wodiczko

*People with disabilities can communicate and be a vital part of society.*

—Tom di Maria

## Discuss

### Before Viewing

- What are your preferred methods of communication with others? Are you a writer? Do you prefer conversations in person? Are there other ways you prefer to communicate your ideas and feelings to others?
- Describe some common stereotypes often associated with people who have disabilities.
- How does context—where we see and engage with art—affect the way we perceive its value?

### While Viewing

- How would you describe the way some Creative Growth artists communicate with viewers? What kinds of stories do they tell?
- Which of the stereotypes previously discussed are proved false in this segment? Why?
- Write down words that describe some of the works featured by Creative Growth artists. How are their works enhanced or affected by gallery spaces and other contexts where they are shown?

### After Viewing

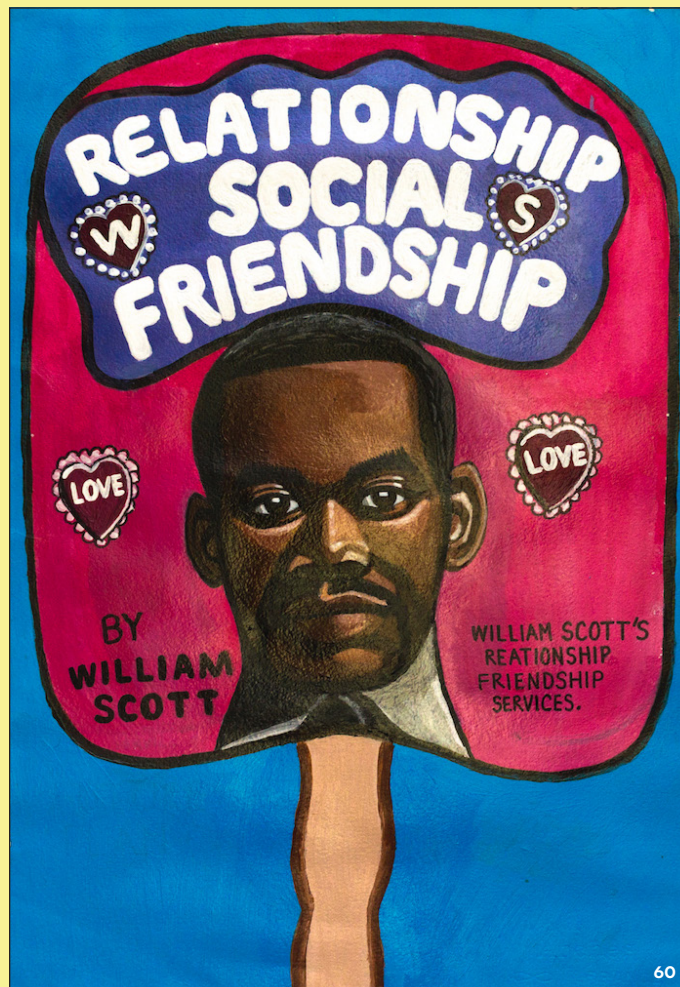
- How does this segment affect your perception or opinion of people with disabilities?
- Tom di Maria states, “When people come to the Creative Growth studio, for the most part, they have never made art before in their lives, and we welcome that because it allows us to see who they are.” How can we learn about people through the things they create?
- Describe your reactions to di Maria promoting Creative Growth artists as contemporary artists while de-emphasizing their disabilities. How does this change the way the public perceives works by Creative Growth artists?

*Art is a great equalizer that transcends language, that transcends culture, and that transcends disability.*

—Tom di Maria

## Create

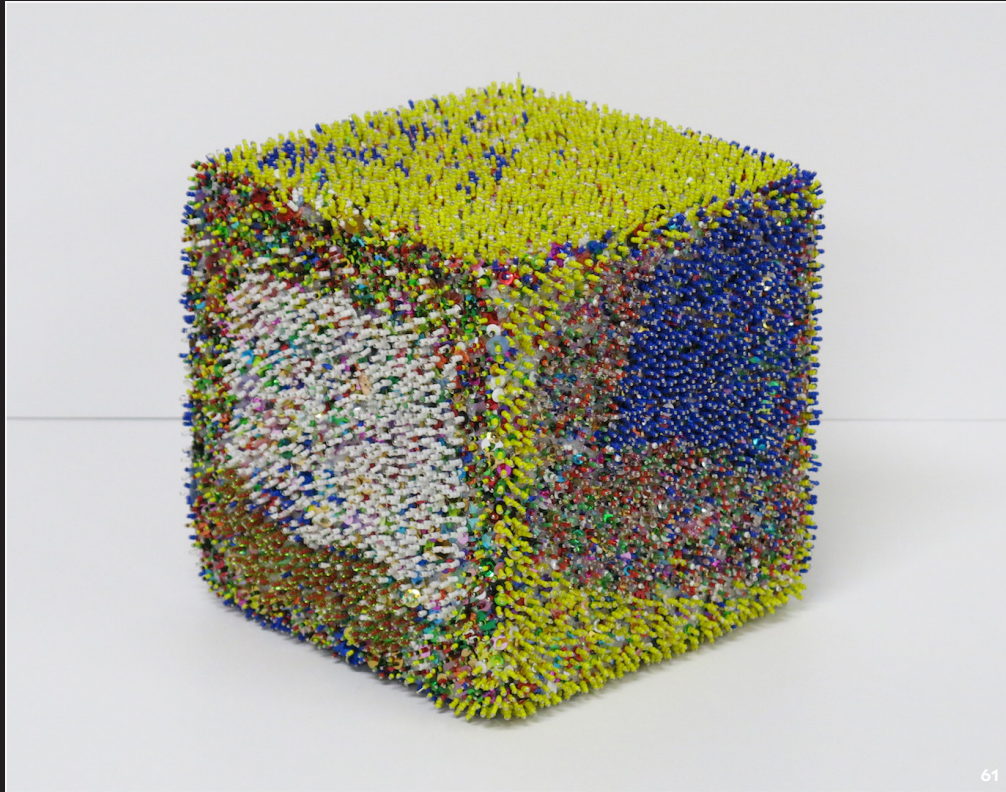
- Volunteer at a local nonprofit and take note of how your perception changes with regard to whom the nonprofit serves. Create a work of art or written story about your experience.
- Research different organizations that work with disabled people, and then conduct an interview with a staff member at an organization of your choice. How does this organization empower people with disabilities? How does it encourage multiple forms of communication? How do the people being served benefit in other ways? Create a promotional ad or public service announcement for the organization, and share it with the organization.



59. Judith Scott, *Untitled*, 1997. Fiber and found objects; 79 × 19 × 20 inches. Courtesy of the artist and Creative Growth Art Center, Oakland. © Creative Growth Art Center.

60. William Scott, *Untitled*, ND. Acrylic on paper; 18 × 24 inches. Courtesy of the artist and Creative Growth Art Center, Oakland. © Creative Growth Art Center.

# Creative Growth Artist Biographies



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## Monica Valentine

Monica Valentine was born in San Mateo, California, in 1955. Using pins, colored sequins, beads and shaped foam, Valentine creates sculptures that are both visually rich and tactile. From geometric cubes and spheres to more playful cake shapes, skulls and logs, Valentine's sculptures draw up the artist's fascination with color, despite her blindness.

Valentine relates to color through her other senses, such as touch, describing her ability to feel the heat of the color red and the cool of the color green. Through this synesthetic relation to color, Valentine speedily pins beads and sequins into the foam body of her sculptures, intuitively grouping similar colors together or positioning contrasting colors in relation to one another. Her work has been described as embodying her cheerfulness and dry sense of humor.

Valentine has worked out of Creative Growth Art Center in Oakland, California since 2012.

61. Monica Valentine, *Untitled*, 2014. Mixed media, 8 × 8 × 8 inches. Courtesy of the artist and Creative Growth Art Center, Oakland. © Creative Growth Art Center.

62. Monica Valentine, *Untitled*, 2015. Mixed media. Courtesy of the artist and Creative Growth Art Center, Oakland. © Creative Growth Art Center.

63. William Scott, *Untitled*, 2017. Acrylic on canvas; 36 × 48 inches. Courtesy of the artist and Creative Growth Art Center, Oakland. © Creative Growth Art Center.



## William Scott

William Scott was born in San Francisco, California, in 1964. A self-taught artist, Scott's paintings often render San Francisco as "Praise Frisco", an imagined utopia that realizes his idealization of a wholesome place of community. Scott features transformed city landmarks, neighborhood sites, and portraits of African-American celebrities and community members from his church. Scott layers text phrases such as, "Reinvent the past", "Another life", and "Wholesome encounters" in his paintings, reiterating the aspirations in his imagined world.

Scott's recurring fantastical narratives and characters address realities of race, class, identity, citizenship, spirituality, and tolerance. Born and raised in San Francisco, Scott has observed the marginalized spaces in the city, including his own neighborhood, change over the years. Through meticulous detailing of a futuristic urban utopia in his drawings and paintings, Scott communicates his desire for an optimistic future.

William Scott lives in San Francisco, California, and works out of Creative Growth Art Center in Oakland, California.

64. Judith Scott, *Untitled*, 2004. Fiber and found objects; 29 × 16 × 21 inches. Courtesy of the artist and Creative Growth Art Center, Oakland. © Creative Growth Art Center.



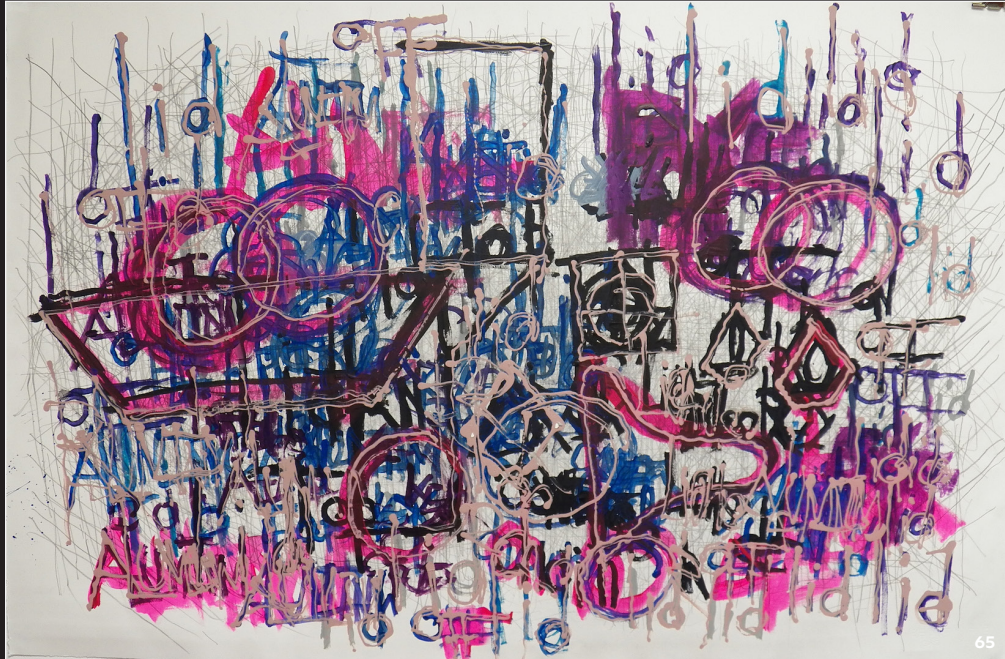
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## Judith Scott

Judith Scott was born in Columbus, Ohio, in 1943. Isolated as a result of being institutionalized for most of her life due to Down syndrome and deafness, Scott began creating art at age forty-three, after being introduced to Creative Growth in 1987. Fabric quickly became her passion and medium of choice, and for the next eighteen years of her life, Scott created sculptures using yarn, twine, and strips of fabric, to wrap and knot around an array of mundane objects she discovered around her, such as keys, plastic tubing, bicycle wheels, and a shopping cart.

Scott's vivid and enigmatic sculptures, which evolved in shape and material throughout her career, expressed her imagination in ways she could not through speech. Her abstract works have been compared to nests and cocoons while her processes alluded to both ritual and play. Described as hermetic and complex, the wrapping suggests protection and concealment.

Scott lived in Dutch Flat, California, and continued making art at Creative Growth until she passed away in 2005.



## Dan Miller

Dan Miller was born in Castro Valley, California, in 1961. Working with paper, ink, pencil, and paint, Miller illustrates dense layers of words and letters and objects such as light bulbs and electrical sockets, obsessively repeated into abstraction. These layers are superimposed upon each other and amalgamate, resulting in monochromatic fields of patterned forms and bold strokes.

His impressive canvases, sometimes measuring over twelve feet tall, serve as a way for Miller to organize, process, and communicate with the world around him. Rendering visible “the cacophony that is daily life,” Miller’s work “articulate[s] something of the relentless ebb and flow of thoughts, ideas and emotions that are common to us all.” In recent years, he has expanded his use of materials to include wood, textiles, and ceramics.

Dan Miller lives in Hayward, California, and continues to work out of Creative Growth Art Center.

**65.** Dan Miller, *Untitled*, 2012. Ink and acrylic on paper; 44.5 × 30 inches. Courtesy of the artist and Creative Growth Art Center, Oakland. © Creative Growth Art Center.

**66.** Dan Miller, *Untitled*, 2018. Ink and acrylic on paper; 59.5 × 98 inches. Courtesy of the artist and Creative Growth Art Center, Oakland. © Creative Growth Art Center.

## Glossary

This glossary includes both art terms and non-art terms. Many of these words have been defined in the context of art but also have nuanced meanings and additional significance. Additional vocabulary terms can be found on [art21.org](http://art21.org).

**abstraction**

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

**access**

The right or opportunity to use or benefit from something.

**active viewing**

Guided viewing of a segment(s) in order to support discussion and reflection afterward. This can include specific activities, instructions, and materials utilized while viewing the series.

**activism**

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

**advocacy**

Public support for a particular policy or recommendation for specific change(s).

**aesthetic**

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

**ambiguity**

The capacity to be understood in more than one way. In art, a word, phrase, or image can be ambiguous if it contains multiple meanings to the artist or viewer. Ambiguity is often cited as an important characteristic that allows art to be appreciated or interpreted from multiple perspectives.

**animation**

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

**appropriation**

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

**archive**

An accumulation of historical records.

**assemblage**

A work of art made by grouping found or unrelated objects.

**civic engagement**

Working to make a difference in the life of our communities and developing the combination of knowledge, skills, values, and motivation to make that difference.

**collaboration**

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

**collage**

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

**composition**

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

**conceptual art**

A concept is a thought or idea, a frame of mind that can include imagination, opinion, and logic. Concept-based or conceptual art emphasizes that the idea is equal to, if not more important than, the finished product. Conceptual art can take many forms, from texts to videos, and sometimes there is no tangible object at all. Emphasizing how things exist or are created more than how they look, conceptual art often raises questions about what a work of art is or can be.

**contemporary art**

Works of art made by living artists. Contemporary art can also refer to artworks that address ideas or concerns that are timely or characteristic of society after the 1950s. Contemporary art is usually not defined by a succession of periods, schools, or styles, unlike Modern art.

**context**

The location, information, or time frame that informs how a work of art is viewed and what it means. Artists often make works to respond to a particular space or cultural climate. If the context for a work of art is changed (recontextualized), the way that the work is understood may change as well.

**convention**

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

**craft**

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

**critique**

The activity of judgment or informed interpretation, critique remains an important element in many works of art that address social issues, ideas, and events. A work of art itself can criticize a specific idea or express a critical idea or opinion.

**culture**

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

**documentary**

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

**ephemera**

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

**ethnography**

The customs of individual peoples and cultures.

**fabrication**

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

**gaze**

The act of seeing and being seen, as well as studying and scrutinizing.

**icon**

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

**identity**

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

**illusion**

A visually misleading or perceptually altered object or physical space.

**improvise**

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

**installation art**

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

**juxtaposition**

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

**metaphor**

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

**montage**

Originally from the French, *monter* ("to mount"). Refers to an image—or a sequence in film and music—composed by assembling and overlapping many different pieces from various sources.

**monument**

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

**motif**

A recurrent or dominant theme in a work of visual or literary art.

**narrative**

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

**performance art**

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

**place**

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

**popular culture**

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

**portraiture**

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

**post-colonialism**

A set of theoretical approaches to the aftermath and legacy of nineteenth- and twentieth-century European colonial rule—and especially to issues of individual and national identity, the subjugation and exploitation of nations or ethnic groups, and dynamics of race, class, and gender.

**process**

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

**propaganda**

A systematically distributed message aimed at influencing the opinions or behavior of people. Often the term refers to publicity released by an organization or government to promote a specific policy, idea, doctrine, or cause.

**public art**

Artwork designed specifically for or placed in public areas, frequently outside and publicly owned or easily accessed by the public.

**reenactment**

Restaging events from the past, or presenting a new version of an old event, usually through a theatrical performance.

**representational**

Depicting recognizable people, places, or things. Includes the figurative, landscape, and still life genres of traditional painting and sculpture.

**site-specific art**

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

**social commentary**

The act of expressing an opinion about the nature of society, most often with the intention of promoting change by calling attention to a given problem. Artists engage in social commentary through their work as a means of raising public awareness and inspiring dialogue about pertinent issues.

**social history**

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

**symbolism**

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

**transcendence**

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

**vantage point**

A physical point of view, or a philosophical position on a subject.

## Get Involved

### Screenings

#### Art21 Screening Society

Host a free screening of one episode from the ninth broadcast season of *Art in the Twenty-First Century* from September 22 to December 31, 2018. As part of the Screening Society, Art21 offers high-definition downloads, a screening guide, an education guide, and press images and logos. Museums, schools, community-based organizations, libraries, and individuals are encouraged to host screenings that are free and open to the public, which aim to inspire new audiences with contemporary art and alert local communities about the Fall 2018 PBS broadcast. More info at [art21.org/screening-society](http://art21.org/screening-society)

#### Independent Screenings

Should you or your organization be interested in screening an episode or segment from seasons one through nine of *Art in the Twenty-First Century*, please contact us at [art21.org/licensing](http://art21.org/licensing)

### Art21 Education

#### Art21 Educators

A year-long professional development initiative designed to cultivate and support K–12 educators across the United States, Canada, and Mexico interested in bringing contemporary art, artists, and themes into their classrooms.

#### Art21 Workshops

Art21 presents workshops for teachers in partnership with schools, school districts, and museums. Workshops introduce multimedia resources and related strategies for bringing contemporary art, artists, and themes into classroom and community learning.

#### Art21 Guides

Both Educators' Guides and Screening Guides are available online for all nine seasons of *Art in the Twenty-First Century*. In addition, the "Learning with Art21 Guide" contains tips on initiating a discussion around contemporary art. Find all the Art21 Guides at [art21.org/guides](http://art21.org/guides)

67. Robin Rhode and crew at work in Johannesburg. Production still from the *Art in the Twenty-First Century* Season 9 episode, "Johannesburg." © Art21, Inc. 2018.



## Additional Resources

### Art21 Video

[art21.org](http://art21.org)

All of Art21's films, including digital series and all nine seasons of *Art in the Twenty-First Century*, are available to watch for free online.

### Season 9 Screening Guide

[art21.org/guides](http://art21.org/guides)

The Season Nine Screening Guide contains event ideas, discussion questions, and helpful information for your free screening event.

### Art21 Magazine

[magazine.art21.org](http://magazine.art21.org)

As part of Art21's array of programming designed to illuminate the creative process, the Art21 Magazine provides a space for insightful writing on contemporary art and artists. The magazine is home to quarterly thematic issues, resources on the intersection of art and education, as well as news about Art21 films, programs, featured artists. The Art21 Magazine is available exclusively online.

68. Hiwa K. *When We Were Exhaling Images*, 2017. In collaboration with the Diplom Degree Programme in Product Design, Prof. Jakob Gebert, Kunsthochschule Kassel. Installation view documenta 14, Friedrichsplatz, Kassel. Production still from the *Art in the Twenty-First Century* Season 9 episode, "Berlin." © Art21, Inc. 2018.



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