

art21<sub>21</sub>years

# ART IN THE TWENTY- FIRST CENTURY

Screening Guide  
to Season Nine

## Getting Started

### About This Screening Guide

This Screening Guide is designed to help you plan an event using Season 9 of *Art in the Twenty-First Century*. For each of the three episodes in Season 9, this guide includes:

- Episode Synopsis
- Artist Biographies
- Screening Resources
  - Ideas for Screening-Based Events
  - Screening-Based Activities
  - Discussion Questions
  - Links to Online Resources

### About Art21 Screening Events

Public screenings of the *Art in the Twenty-First Century* series illuminate the creative processes of today's visual artists in order to deepen audiences' appreciation and understanding of contemporary art and ideas. Organizations and individuals interested in screening Art21 films can either license films individually or join the Art21 Screening Society, a free program that facilitates screenings of each new season of *Art in the Twenty-First Century* for a limited period of time. Art21 invites museums, high schools, colleges, universities, community-based organizations, libraries, art spaces, and individuals to create Art21 screening events in their communities. Examples of public events include viewing parties, panel discussions, brown-bag lunches, guest speakers, and hands-on art-making activities.

### Credit Line

When hosting an Art21 screening, please use the following credit line in publications associated with your event:

*This event is produced in collaboration with Art21, a nonprofit global leader in art education, producing preeminent films on today's leading visual artists and education programs that inspire creativity worldwide.*

### About The Art In The Twenty-First Century 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 range of established and emerging artists working today and to the art they are

producing now. A biennial event for television, Art21 produces a series of one-hour episodes each season. *Art in the Twenty-First Century* is broadcast nationwide on PBS in the United States and is distributed internationally.

Through in-depth profiles and interviews, the series reveals the inspiration, vision, and techniques behind the creative works of some of today's most accomplished contemporary artists. Art21 travels around the world to film contemporary artists—from painters and photographers to installation artists, video artists, and sound artists—in their own spaces and in their own words. The result is a unique opportunity to experience first-hand the complexity of the artistic processes—from inception to finished product—behind today's most thought-provoking art.

### 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.

In addition to its Peabody Award-winning PBS-broadcast television series, *Art in the Twenty-First Century*, Art21 produces the digital film series *New York Close Up* and *Extended Play*; special artist projects, including the Peabody Award-winning feature *William Kentridge: Anything Is Possible*; educational resources and professional development; a digital publication featuring guest editors and contributors; and a comprehensive website, [art21.org](http://art21.org). Art21 also annually produces a number of public programs that connect audiences to artists and the artistic process.

### Contact

Please send inquiries to:  
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### Educators' Guide

The Season 9 68-page color manual includes information on artists, before-viewing, while-viewing, and after-viewing discussion questions, as well as classroom activities and curriculum connections.

**FREE** | [art21.org/guides](http://art21.org/guides)



### DVD Home Video

The Season 9 DVD features twelve artists during three one-hour episodes: "Johannesburg," "Berlin," and "San Francisco Bay Area."

**\$24.99** | [shoppbs.org](http://shoppbs.org)

Major underwriting for Season 9 of *Art in the Twenty-First Century* is provided by National Endowment for the Arts, PBS, Lambent Foundation, Agnes Gund, Ford Foundation, The Andy Warhol Foundation for the Visual Arts, The Anna-Maria and Stephen Kellen Foundation, The Horace W. Goldsmith Foundation, Toby Devan Lewis, Nion McEvoy, and The Phyllis C. Wattis Foundation.

COVER: 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.



## Berlin



## Episode Synopsis

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.

### 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.

### 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.

### 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.

### 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.

## Berlin

## Artist Biographies



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

—Olafur Eliasson

### Olafur Eliasson

Olafur Eliasson was born in Copenhagen, Denmark, in 1967. Moving seamlessly from his early photographs to sculpture, immersive environments, large-scale public interventions, and architectural projects, 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.

Eliasson studied at the Royal Danish Academy of Art in Copenhagen (1995). His awards include the Eugene McDermott Award in the Arts at MIT (2014); Wolf Prize in Painting and Sculpture (2014); European Union Prize for Contemporary Architecture–Mies van der Rohe Award (2013); Joan Miró Prize (2007); and the 3rd Benesse Prize (1999). He has had major exhibitions at the Marciano Art Foundation (2018); the Venice Biennial (2017, 2003); Louisiana Museum of Modern Art (2015); Martin-Gropius-Bau (2010); Museum of Contemporary Art, Chicago (2009); Museum of Contemporary Art, Sydney (2009); Museum of Modern Art and PS1, New York (2008); Dallas Museum of Art (2008); San Francisco Museum of Modern Art (2007); Museum Boijmans Van Beuningen (2005); Tate Modern (2003); Musée d'Art Moderne de la Ville de Paris (2002); Institute of Contemporary Art, Boston (2001); and Kunsthalle Basel (1997). Eliasson has also produced a number of permanent installations and site-specific works, such as at Christianshavns Kanal, Copenhagen (2015); ARoS Aarhus Kunstmuseum (2011); Harpa Reykjavik Concert Hall and Conference Centre (2011); The Israel Museum (2010); and Hara Museum ARC (2009). Eliasson lives and works in Copenhagen and Berlin.



*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

### Nathalie Djurberg & Hans Berg

Nathalie Djurberg was born in Lysekil, Sweden, in 1978. Hans Berg was born in Rättvik, Sweden, in 1978. Mixing sculpture, sound, and filmmaking, the duo has 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.

Nathalie Djurberg received her MFA from Malmö Art Academy, Sweden, in 2002. Hans Berg is a self-taught musician, producer, and composer. Their awards include the Cairo Biennale Prize (2010) and the Silver Lion, for a promising young artist at the Venice Biennale (2009). They have had major exhibitions at Moderna Museet, Sweden (2018); Stavanger Art Museum, Norway (2018); Shanghai 21st Century Minsheng Art Museum (2016); Perth Institute of Contemporary Art (2016); Australian Centre for Contemporary Art (2015); ARoS Aarhus Kunstmuseum, Denmark (2015); Walker Art Center (2011); New Museum (2011); Yerba Buena Center for the Arts (2011); Venice Biennale (2009); and Fondazione Prada, Milan (2008). Djurberg and Berg live and work in Berlin.

## Berlin

## Artist Biographies



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

—Susan Philipsz

### Susan Philipsz

Susan Philipsz was born in Glasgow, Scotland, in 1965. 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 received a BFA in sculpture from Duncan of Jordanstone College in Dundee, Scotland, in 1993 and an MFA from the University of Ulster in Belfast in 1994. Her awards and residencies include an Honorary Doctor of Laws, University of Dundee, Scotland (2017); Turner Prize (2010); shortlist for Glenfiddich Spirit of Scotland Award (2010); Kunst-Werke Berlin Artist Residency (2002); and MoMA PS1

Fellowship (2000). She has had major exhibitions at Hamburger Bahnhof (2014); Museum of Modern Art (2013); Carnegie Museum of Art (2013); Documenta 13 (2012); Museum of Contemporary Art, Chicago (2011); Institute of Contemporary Art, London (2008); 55th Carnegie International (2008); and Skulptur Projekte, Muenster (2007). Philipsz lives and works in Berlin.



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

—Hiwa K

### Hiwa K

Hiwa K was born in Sulaymaniyah in Kurdistan, Iraq, in 1975. His 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.

Hiwa K attended the Akademie der Bildende Kunst in Mainz, Germany, and was a guest student at Städelschule Frankfurt. His awards include the Arnold Bode Prize (2016); Schering Stiftung Art Award (2016); Kunstfonds Grant (2015); and Goethe Institut Grant (2014). He has had major exhibitions at the New Museum (2018, 2014); Documenta 14 (2017); KW Institute for Contemporary Art (2017); Venice Biennale (2015); La Triennale in Paris (2012); Serpentine Gallery (2012); and Manifesta 7 (2008). Hiwa K lives and works in Berlin.

## Berlin

## Screening Resources

### Screening-based Events

#### Complicated Histories

Susan Philipsz states, “Sound can act as a trigger for memory; it can bring you back to a particular place and time. I wanted to bring those voices from the past into the present.” Host a screening of the Berlin episode and, prior to viewing, ask audience members to take note of the sounds in this hour that produce specific memories. Ask for volunteers from the audience to share some of the memories with the larger viewing audience. Extend the conversation by asking audience members about other kinds of sounds that produce specific memories.

#### Benefits of Diversity

Artists in the Berlin episode engage in diverse practices, creating works that incorporate sound, sculpture, performance, and animation. Invite artists and other professionals from your community to publicly view the episode, and then host a panel discussion examining the benefits of diversity in different contexts, such as education, business, and public service.

#### The Role of the Artist

Each of the artists featured in the Berlin episode suggest possibilities for the role of the artist in society: as an activist, as someone who activates public spaces through sculpture and sound, as a citizen who pokes fun at taboos. Following a public viewing of the episode, ask two or more local artists to compare their roles with the roles these Berlin artists assume.

### Screening-based Activities

#### Collaboration Across Disciplines

In this segment, Olafur Eliasson says, “A lot of people still think that artists work in this kind of solitary position, and I actually don’t think that’s the case. Artists are incredibly interconnected in different networks.” Partner with a classmate, colleague, or someone else who is an expert in a skill that you do not have. Utilize your collective expertise to create a work of art or propose an invention of some kind.

#### The Benefits of Play

Artists in the Berlin episode, such as Hiwa K, Nathalie Djurberg, and Hans Berg, often take a playful approach to the creation of their work. Each artist brainstorms and generates ideas in different ways, with surprising results. With a

partner or small group, utilize games as a way to propose solutions to organizational problems. For example, generate metaphors or popular phrases that align with persistent challenges and then have participants draw cartoons or simple illustrations that suggest new ideas to address these challenges. Choose one or more proposals to act on.

#### Defining Space

Susan Philipsz states, “Singing has always been part of my life...I became aware of what happens when you project your voice into a room and how it can define space.” With a partner or a small group, create a sound or musical composition for a specific space in order to help to “define” that space. Perform the piece for others, or document it on video for others to see and hear.

### Screening-based Questions

- Olafur Eliasson states, “The objects are not necessarily the most interesting part about art. It is what the object does to me when I look at it, or engage in it, that is actually interesting.” Do you agree or disagree? Explain your response.
- When describing working in the studio, Nathalie Djurberg explains, “In the studio, there are no taboos. Taboos exist because we are really scared of being that ourselves. So we don’t look at it.” Describe places or spaces where you feel most free from taboos or judgment. What is it about these places that provide that kind of freedom?
- In this episode, Susan Philipsz describes learning about, “what happens when you project your voice into a room and how it can define space.” What do you think she means when she talks about “defining space”?
- Hiwa K states, “I don’t like to hide behind my camera. To jump in front of your own camera, you make yourself vulnerable, and you are not looking at things as an object; you are a part of it. And this engagement is very important for me.” Consider your own profession or context, and describe when you feel most engaged and vulnerable.
- In his work, *Ice Watch*, Olafur Eliasson brought twelve blocks of Greenlandic ice to Copenhagen in 2014 to coincide with the

publication of the fifth report from the Intergovernmental Panel on Climate Change. How would you describe this work’s purpose as “an immediate experience of what climate change means”?

- Natalie Djurberg states that although images can evoke emotions, music or sound do so more often. What kinds of stimulus evoke emotions most often for you?
- Susan Philipsz states, “Train stations are very evocative places, of departure and separation. The station has a melancholy feel about it.” What kinds of places are, for you, similarly evocative? Why?
- Compare how Hiwa K, Susan Philipsz, and Olafur Eliasson all work in public spaces. How would you describe the differences between these artists’ approaches to making works for public spaces?

### Online Resources

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



## Johannesburg

## Episode Synopsis



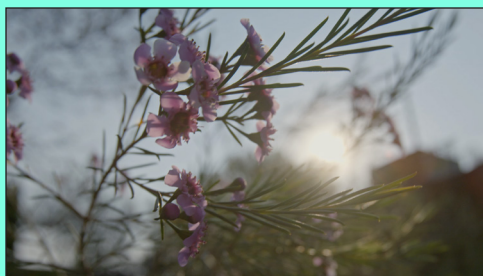
Since the dramatic fall of apartheid in 1994, Johannesburg has emerged as the artistic capital of sub-Saharan Africa. This episode tells the story of four South African artists from a range of ethnic backgrounds, identities, and generations working across photography, painting, sculpture, and performance.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



### 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.



### 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.

### 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.

### 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.

## Johannesburg

## Artist Biographies



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

—Robin Rhode

### Robin Rhode

Robin Rhode was born in Cape Town, South Africa, in 1976. Inspired by youth street culture and art history, 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.

Robin Rhode graduated from the South African School of Film, Television, and Dramatic Art (2000) and the Technikon Witwatersrand (1998). His awards and residencies include the Zurich Art Prize (2018); A.T. Kearney Young Artist Award (2011); Illy Prize, at Art Brussels (2007); Walker Art Center residency (2003); Karl Hofer Gesellschaft residency (2001); and South African National Gallery residency (2000). He has had major exhibitions at Tel Aviv Museum of Art (2017); Performa (2015); National Gallery of Victoria, Melbourne, Australia (2013); Sydney Biennale (2012); Los Angeles County Museum of Art (2010); Hayward Gallery, London (2008); Haus der Kunst, Munich (2007); Museum of Modern Art (2011, 2005); and Venice Biennale (2005). Robin Rhodes lives and works in Berlin and Johannesburg.



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

—David Goldblatt

### David Goldblatt

David Goldblatt was born in Randfontein, South Africa, in 1930, and died in Johannesburg in 2018. Since the early 1960s, 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.

David Goldblatt received an honorary doctorate in fine arts at the University of Cape Town (2001). His awards and residencies include the Infinity Lifetime Achievement Award from the International Center for Photography, New York (2013); Henri Cartier-Bresson Award (2009); Lifetime Achievement Award, Arts and Culture Trust (2009); and Hasselblad Foundation International Award in Photography (2006). He has had major exhibitions at Centre Pompidou, Paris (2018); Minneapolis Institute of Art (2014); San Francisco Museum of Modern Art (2012); Barbican Centre, London (2012); Venice Biennale (2011); Jewish Museum, New York (2010); New Museum, New York (2009); documenta 12 (2007); documenta 11 (2002); and Museum of Modern Art (1998). In 1989, he founded the Market Photography Workshop in Johannesburg. Goldblatt lived and worked in Johannesburg.



## Johannesburg

## Artist Biographies



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

—Zanele Muholi

## Zanele Muholi

Zanele Muholi was born in Umlazi, a township southwest of Durban, South Africa, in 1972. 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 Ngonyama (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 eradicat-

ing 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.

Zanele Muholi studied advanced photography at the Market Photo Workshop in Newtown, Johannesburg, and completed an MFA in documentary media at Ryerson University, Toronto (2009). Their awards and residencies include France's Knight in the Order of Arts and Letters (2017); ICP Infinity Award for Documentary and Photojournalism (2016); Africa'Sout! Courage and Creativity Award (2016); Outstanding International Alumni Award from Ryerson University (2016); the Fine Prize, for an emerging artist at the 2013 Carnegie International (2013); and a Prince Claus Award (2013). Muholi's work has been exhibited at Stedelijk Museum, Amsterdam (2017); Kulturhistorisk Museum, Oslo (2016); Brooklyn Museum (2015); Schwules Museum, Berlin (2014); Venice Biennale (2013); Documenta 13 (2012); and Casa Africa, Las Palmas (2011). Muholi is an honorary professor at the Hochschule für Künste Bremen. They live and work in Johannesburg.



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

—Nicholas Hlobo

## Nicholas Hlobo

Nicholas Hlobo was born in Cape Town, South Africa, in 1975 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.

Nicholas Hlobo received a fine-art degree from the Technikon Witwatersrand (2002). His

awards and residencies include the Rolex Visual Arts Protégé (2010–11); Standard Bank Young Artist Award (2009); and Tollman Award for Visual Art (2006). He has had major exhibitions at Uppsala Konstmuseum, Sweden (2017); Museum Beelden aan Zee, The Hague (2016); Smithsonian National Museum of African Art, Washington DC (2015); Savannah College of Art and Design (2014, 2010, 2007); Museum für Moderne Kunst, Frankfurt (2014); Locust Project, Miami (2013); Biennale of Sydney (2012); La Triennale at the Palais de Tokyo, Paris (2012); Venice Biennale (2011); National Museum of Art, Architecture and Design, Oslo (2011); Liverpool Biennial (2010); Tate Modern, London (2008); Institute of Contemporary Art, Boston (2008); Guangzhou Triennial, China (2008); and Studio Museum in Harlem (2008). Hlobo lives and works in Johannesburg.

## Johannesburg

## Screening Resources

### Screening-based Events

#### Empowering Marginalized Communities

The artists in the Johannesburg hour take particular interest in marginalized communities and those affected by discrimination. After screening the Johannesburg episode, host a panel discussion, asking participants to make suggestions or proposals that may have a positive effect on local residents who suffer similar kinds of discrimination and marginalization.

#### Re-examining History

For more than fifty years, David Goldblatt documented the people and volatile history of South Africa. How can reconsidering our past affect our future? Invite local historians to examine the histories of your own towns and cities. Engage participants in a dialogue about which moments in history might benefit from re-examination and the possibilities for doing so.

#### Potential in Numbers

In this episode, both Robin Rhode and Zanele Muholi work with local residents in order to realize important ideas and create stunning photographs, but each artist collaborates in very different ways with those involved in the process. After screening the Johannesburg hour, invite audience members to share personal stories about the role of collaboration in their own lives, highlighting the effects of these partnerships.

### Screening-based Activities

#### Entering Spaces

David Goldblatt states in his segment, “The camera is a very strange instrument. It demands, first of all, that you see coherently. It makes it possible for you to enter into worlds, places, and associations that would otherwise be very difficult to do.” Use your own camera as a way to critically explore spaces of interest. Document your process and select a series of photos to share with a larger audience that highlights not only what you photographed but also what you learned during this critical examination.

#### Picturing the Constitution

Zanele Muholi emphatically proclaims, “I always say to people: It’s one thing to have the constitution. It’s something else to have the document that speaks to that constitution. You can’t say people have a right to exist without visuals that are produced by us about us. A simple image of

a queer being in space: that’s political.” With a partner, research a specific constitutional principle and create a short slideshow of images that illustrate this principle. Combine your slideshow with others’ to create a series of images that illustrate the chosen principles in different ways.

#### Creating Opportunity

Artists in this episode work with others to not only make works of art but also make a difference in the lives of people who live in their communities. Initiate a group activity, in which you and a partner teach each other a specific skill and then continue this process with different partners, thereby learning new skills and sharing your area of expertise. Brainstorm how this kind of activity may be replicated in the larger community.

### Screening-based Questions

- Recounting his experiences with apartheid upon arriving in Johannesburg, Nicholas Hlobo says, “We have a lot of challenges in our young democracy. It’s almost as though, whatever we thought was taut, it’s beginning to almost unravel itself somehow.” What do you think Hlobo means?
- Zanele Muholi states, “When I started *Faces and Phases*, I just wanted to produce a project that will live beyond us.” Describe a project, work of art, or publication you feel has a similar goal. Why does this work resonate with you?
- What do you think David Goldblatt means when he describes Johannesburg’s architectural structures as “declarations of value”?
- Describing his exhibition, *Zawelala Ngale*, Nicholas Hlobo emphasizes going across boundaries “to the other side.” What kinds of possible crossings are being described here? Why is it important to cross boundaries? What do we gain from it?
- In his segment, David Goldblatt describes the University of Cape Town’s decision to exclude or conceal images in their art collection that are potentially offensive to Black students. He responded to this decision by rescinding his plans to donate his work to the University upon his death: “I can’t accept that kind of valuation and interference in the freedom of expression. If there are pieces

of work in the art collection that perhaps make other people uncomfortable, then let’s exhibit them and hold debates.” How do you feel about Goldblatt’s resolution?

- Describing the documentation of beauty pageants, Zanele Muholi says, “Beauty pageants and drag shows create space that’s safe for LGBTI individuals to express themselves, which is not what they usually do on daily basis.” When are you most free to express yourself? What contributes to this freedom?
- Zanele Muholi states, “I work with participants. There are no subjects in my photography.” What does this say about the photographer’s relationship with these participants?

### Online Resources

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

## San Francisco Bay Area

## Episode Synopsis



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.

### 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.

### 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.

### 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.

### 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.



## San Francisco Bay Area

## Artist Biographies



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

—Stephanie Syjuco

### Stephanie Syjuco

Stephanie Syjuco was born in Manila, Philippines, in 1974. Syjuco works in photography, sculpture, and installation, moving from hand-made 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.

Stephanie Syjuco received her BFA from the San Francisco Art Institute and MFA from Stanford University. Her awards and residencies include the Guggenheim Fellowship (2014), Artadia Fellowship Residency Award at the International Studio and Curatorial Program (2010), Joan Mitchell Painters & Sculptors Award (2009), and Skowhegan School of Painting and Sculpture (1997). She has had major exhibitions at the Museum of Modern Art (2018); the San Francisco Museum of Modern Art (2018, 2017, 2011, 2000); Havana Biennial (2015); Asian Art Biennial (2015); Z33 Space for Contemporary Art (2012); ZKM Center for Art and Media Technology (2011); MoMA P.S.1 (2009, 2006); and Whitney Museum of American Art (2005). Syjuco is a long-time educator and currently an assistant professor of sculpture at the University of California, Berkeley. She lives and works in Oakland, California.



*I want to be shaken out of complacency.*

—Katy Grannan

### Katy Grannan

Katy Grannan was born in Arlington, Massachusetts, in 1969. 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.

Grannan received her MFA at Yale University (1999). Her awards and residencies include an Aperture emerging-artist award (2005);

The Baum Award, for emerging American photographers (2004); and a Rema Hort Mann Foundation Grant (1999). She has had major exhibitions at FOAM, Amsterdam (2015); Los Angeles County Museum of Art (2012); CCA Wattis Institute for Contemporary Arts (2011); Museum of Modern Art (2008); International Center for Photography (2005); Whitney Biennial (2004), and Guggenheim Museum Bilbao (2003). Grannan lives and works in Berkeley, California.

## San Francisco Bay Area

## Artist Biographies



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

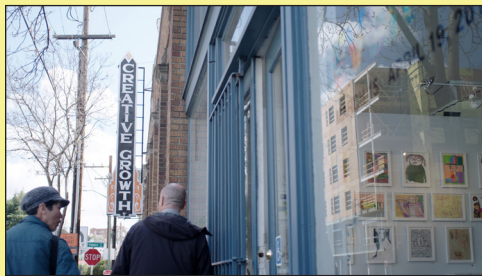
—Lynn Hershman Leeson

### Lynn Hershman Leeson

Lynn Hershman Leeson was born in Cleveland, Ohio in 1941. At once a pointed critic and a sly practical jokester, 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 Breitmeyer 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.

Leeson attended San Francisco State University. Her awards include the San Francisco Film Society's "Persistence of Vision" Award (2017); College Art Association's Lifetime Achievement Award (2017); United States Artists Fellowship (2016); John Simon Guggenheim Memorial Foundation Fellowship (2009); Siggraph Lifetime Achievement Award (2009); Creative Capital Grant (2008); Alfred P. Sloan Foundation Prize (2002); and Prix Ars Electronica Golden Nica (1999). She has had major exhibitions at the Legion of Honor and de Young Fine Arts Museums of San Francisco (2017); Yerba Buena Center for the Arts (2017); Cleveland Museum of Art (2016); ZKM Center for Art and Media Technology (2014); San Francisco Museum of Modern Art (2013); Kunsthalle Bremen (2012); The Kitchen (1999); Museum of Modern Art (1999, 1991); National Gallery of Canada (1995); Institute of Contemporary Art, London (1991). Her feature films have screened at the Sundance Film Festival, Toronto Film Festival, and Berlin International Film Festival. Leeson lives and works in San Francisco.



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

—Florence Katz

### Creative Growth Art Center

Creative Growth Art Center was founded by Elias and Florence Katz in 1974. Operating in a former car-body shop near downtown Oakland, California, Creative Growth 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.

Creative Growth artists have had major exhibitions at the National Gallery of Art, Washington DC (Judith Scott, 2018); Venice Biennale (Dan Miller and Judith Scott, 2017); Brooklyn Museum (Judith Scott, 2015); Museum of Modern Art (Dan Miller, 2008); and White Columns (William Scott, 2009, 2006). Creative Growth Art Center is located in Oakland, California.

## San Francisco Bay Area

## Creative Growth Artist Biographies



### 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's works have been shown at Creative Growth and Outsider Art Fair. Valentine has worked out of Creative Growth Art Center in Oakland, California since 2012.



### 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.

Scott's work has been exhibited at galleries and fairs including Boca Raton Museum of Art, Palais de Tokyo, The Armory Show, NADA Miami. His works are in the permanent collection of the Museum of Modern Art, the Studio Museum in Harlem, and the Oakland Museum of California.

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



## San Francisco Bay Area

## Creative Growth Artist Biographies



### 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's work is held by the permanent collections of the Museum of Modern Art, the San Francisco Museum of Modern Art, the American Folk Art Museum, the Museum of Everything, and the Collection de l'Art Brut in Switzerland. Her works have been displayed in galleries, fairs and museums around the world, most notably the 57th Venice Biennale in 2017. In 2014, the Brooklyn Museum held the first comprehensive survey of Scott's works in an exhibition titled *Judith Scott: Bound and Unbound*.

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.

Miller has had solo exhibitions at galleries internationally and been featured in major art fairs including Frieze New York, The Armory Show, the 57th Venice Biennale, and NADA Miami.

His work is held in the permanent collection of the Museum of Modern Art, the Smithsonian American Art Museum, the American Folk Art Museum, and the Berkeley Art Museum. In 2015, Miller received the Wyn Newhouse award, an annual grant for artists with disabilities.

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

## San Francisco Bay Area

## Screening Resources

### Screening-based Events

#### Fact and Fiction

Lynn Hershman Leeson says, “I think we’ve become a society of screens, of different layers that keep us from knowing the truth, as if the truth is almost unbearable, too much for us to deal with, just like our feelings. So, we deal with things through replication and through copying: through screens, through simulation, through facsimiles, and through fiction—and through factions.” Invite a group of educators to view the San Francisco Bay Area hour, and host a roundtable discussion at which participants are asked to share how they teach about truth and distinguishing fact from fiction in today’s social and political climate.

#### Art as a Recording Device

Stephanie Syjuco explains in her segment, “One really important possibility for art is that it is a recording device.” Invite a group of news reporters and historians to view the San Francisco Bay Area-hour and ask them to discuss with the larger audience the kinds of things being recorded in this episode and how it compares to their personal experience with these issues.

#### Benefits of Discomfort

Reflecting on her work and career thus far, Katy Grannan said, “I want to be shaken out of complacency. I think discomfort is a really important feeling; it might help you recognize some of your own limitations and the way you see the world.” After viewing the San Francisco Bay Area-hour, ask audience members to write down things that make them uncomfortable. Using an online forum or simply a chart on paper, ask audience members to record their responses in order to note similarities among them. Discuss why specific things produce discomfort and the benefits of feeling discomfort.

### Screening-based Activities

#### Who in the World Are We?

Tom di Maria explains, “Creative Growth is about artistic expression as a form of self-empowerment, as a form of aesthetic development, as a form of saying, ‘This is who I am in the world.’” Create a bumper sticker that says something about who you are in the world. Post your design alongside others, and discuss what you chose to share.

#### Illuminating Challenges

Katy Grannan describes her first impression after moving to the West Coast, stating, “The light was bright and illuminating everything, including the incredible suffering here.” Utilize photography to illuminate the challenges faced in your home or community. Present these photos publicly—in person or online—accompanied by a narrative that details the suffering and challenges pictured.

#### Artists and Collaborators

Discussing her collaborative work, Katy Grannan says, “I think often that there might be a perception that the artist is the author, when in fact it is so much more collaborative, with people who have very strong ideas.” Choose a partner and assume different roles: one person will be the artist, and one person will be the model/subject/focus of the work. Discuss, plan, and create a series of collaborative works—in visual art, writing, or performance—in which both partners have responsibility for the content of the work.

work a utopian reality that he creates for us all to live in. A world where people have died and come back to life, places where bad neighborhoods are safe, where his family is happy, and where the world is peaceful. And he believes the painting will be powerful enough to make that a reality.” When has a work of art served as a positive reminder or powerful force for you?

- When describing her work, *Vertighost*, Lynn Hershman Leeson says, “I’m asking viewers to consider what is real, what isn’t real, why we need to imitate something, and the credibility of the things around us.” How do you distinguish between what is real and what isn’t?

### Online Resources

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

### Screening-based Questions

- Describing her interests and art making, Lynn Hershman Leeson states, “I do work that confronts where we are in society.” From your perspective, how do you characterize “where we are in society”?
- In her opening segment to the San Francisco Bay Area-hour, Stephanie Syjuco states, “I’m interested in how objects reflect cultural moments, and I’m trying to figure out why we value what we value.” How would you describe what you value?
- At the opening of the Creative Growth segment, Tom di Maria states, “Art’s a great equalizer that transcends language, that transcends culture, and that transcends disability.” When has art served as an equalizer for you?
- Katy Grannan reflects on her work by saying, “As time has gone on, the people who I’ve photographed or the places I’ve gone have been completely overlooked.” Why do you think she is attracted to people and places that have been overlooked?
- Discussing the work of William Scott, Tom di Maria explains, “He envisions through his

## Additional Resources

### Art21 Website

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

All of Art21's films, including short-form video and all nine seasons of *Art in the Twenty-First Century*, are available for free, online.

In addition to nine seasons of the broadcast series, *Art in the Twenty-First Century*, Art21 also produces the digital series *New York Close Up* and *Extended Play*. Past projects include the feature-length documentary, *William Kentridge: Anything Is Possible* (2010), and the digital series, *Artist to Artist* (2013–14).

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

### Art21 Screening Society

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

Public screenings of the *Art in the Twenty-First Century* series illuminate the creative process of today's visual artists in order to deepen audiences' appreciation and understanding of contemporary art and ideas. Organizations and individuals interested in screening Art21 films can either license films individually or join the Art21 Screening Society, a free program that facilitates screenings of each new season of *Art in the Twenty-First Century* for a limited period of time.

Art21 invites museums, high schools, colleges, universities, community-based organizations, libraries, art spaces, and individuals to create Art21 screening events in their communities. Examples of public events include viewing parties, panel discussions, brown-bag lunches, guest speakers, and hands-on art-making activities.

### Art21 Education

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

Art21's educational initiatives include the Art21 Educators learning community, the production of interpretive resources, and participatory programs and screening events.

Art21 Educators is an intensive, year-long professional development initiative and learning community. The program is designed to support K-12 educators in any subject area who are interested in bringing contemporary art, artists, and themes into classroom teaching and learning.

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

For more information about Art21 Education programming, contact: [education@art21.org](mailto:education@art21.org)

### Season 9 Educators' Guide

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

The Season 9 Educators Guide contains episode synopses and detailed artist pages that include biographies, images of featured artworks included in the film, and discussion questions for before, while, and after viewing each artist segment.

Art21 has produced Educators' Guides and Screening Guides for all nine seasons of the television series, *Art in the Twenty-First Century*.

