


The background of the entire page is a night-time photograph of a city skyline, likely Los Angeles, viewed from a high vantage point. The city lights are visible in the distance, and the foreground shows the dark silhouettes of several people standing on a ledge, looking out at the city. Two bright spotlights are visible, casting beams of light across the scene. The overall mood is contemplative and artistic.

art21

ART IN THE TWENTY- FIRST CENTURY

Educators' Guide

SEASON TEN



COVER: Rafael Lozano-Hemmer's *Border Tuner* installed at the border between El Paso and Juárez in 2019.
Production still from the *Art in the Twenty-First Century* Season 10 episode, "Borderlands." © Art21, Inc. 2020.

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Production still from the *Art in the Twenty-First Century*
Season 10 episode, "Beijing." © Art21, Inc. 2020.

About Art21

Art21 is a celebrated global leader in presenting thought-provoking and sophisticated content about contemporary art—a preeminent resource for learning first-hand from the artists of our time. Art21’s mission is to inspire a more creative world through the works and words of contemporary artists.

A nonprofit organization, Art21 provides unparalleled access to artists’ voices, using the power of digital media to introduce diverse audiences around the world 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

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

- ✓ Ten seasons have been produced for PBS (2001, 2003, 2005, 2007, 2009, 2012, 2014, 2016, 2018, 2020).
- ✓ Each season contains 3 to 4 one-hour programs.
- ✓ Each hour features 3 to 5 artists in 12- to 18-minute segments.
- ✓ To date, the broadcast series has featured 240 established and emerging artists.

The Artists

In the Art21 broadcast series, contemporary artists speak in their own words and reflect on their lives, sources of inspiration, and working processes. The featured artists include painters, sculptors, printmakers, photographers, installation artists, video artists, and new-media artists.

Viewing the Series

All ten seasons of the Art21 series are available for viewing online at art21.org. DVDs from past seasons can be purchased from ShopPBS. In addition, Art21 digital films are available to stream on YouTube and Vimeo.

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

Season 10 episodes can also be recorded during broadcast and used freely for educational purposes for one year after the date of the first national broadcast in September 2020. 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 standalone 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
- ✓ *New York Close Up* explores the lives of young artists living in New York City: 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

Watch videos and playlists on demand at art21.org.

Tune in to a 24/7 curated broadcast channel at art21.live.

Art21 on PBS

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

Social Media

Join Art21’s communities on Facebook, Twitter, and Instagram: [@art21](https://www.instagram.com/art21)

About this Guide

The Educators' Guide is designed as a resource for planning lessons, facilitating discussions, introducing Season 10 content, and supporting further research and exploration of contemporary art, artists, and themes. Educators are encouraged to use the broadcast series, the Educators 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 this introduction provide starting points to address some of these ideas, as well as strategies for presenting video and online resources.

Artist Pages

Each Artist Page contains biographical information and the following sections:

About the Artist

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

Media and Materials

A synopsis 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

Additional thematic concepts 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.

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 Discuss 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 are highlighted in boldface throughout the Guide. Definitions can be found in the Glossary on page 28. An online glossary with additional vocabulary can be found at art21.org.

Audience

Art in the Twenty-First Century is produced for a broad range of audiences and is intended to empower viewers to articulate their ideas and interpretations about contemporary art. Series-related educational materials support the use 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 students in middle school, high school, and college. Teachers who work with students of all ages are encouraged to interpret material provided by Art21 to support their individual teaching contexts.

Teachers should preview all series' segments before classroom or other screenings to determine whether the content is appropriate for the ages, maturity levels, and learning environments of their students. 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.

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 challenges traditional boundaries and defies easy definition. 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 today’s 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. Often, artists say that viewers contribute to or even complete the artwork by contributing their personal reflections, experiences, opinions, and interpretations. A cornerstone of Art21’s philosophy is to allow artists to present their work in their own words and to encourage viewers to access their individual abilities to consider, react, and respond to visual art.

The artists featured by Art21 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.

Why teach with contemporary art?

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. Contemporary artists address both current events and historical ideas. These references help educators and students make connections across their curriculum and support interdisciplinary thinking. As artists continue to explore new

technologies and media, the work they create encourages critical thinking and visual literacy in an increasingly media-saturated society.

Art21 enables students to understand that contemporary art is part of a cultural dialogue that concerns larger contextual frameworks, such as ideas about beauty, race, personal and cultural identity, family, community, and nationality.

Contemporary art in the classroom and community

Curiosity, openness, and dialogue are important tools for engaging with the work of contemporary artists. Beyond the question 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.

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 to solicit personal experiences and opinions in relation to a particular idea.

Ask viewers, before they watch 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, 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 or revisit Before Viewing questions or ideas when relevant. Encourage participants to take notes, sketch, or consider additional questions while they watch the video.

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 the films approach their subject matter and convey narratives about the artists and their work and ideas.

Discuss

Use the following questions and activities to initiate conversations about contemporary art and to prompt ideas about 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 is the role of the artist? How has this role changed over time?
- How does a place—where an artist lives and works—affect the art they make?
- 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 its meaning?
- What are 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 to be completed in anticipation of a group discussion.
- ✓ Initiate a debate based on any of the previous discussion questions. Turn a question into a statement and have students develop arguments for and against that statement, to present to the class.
- ✓ Use the Art21 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 artist 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.

London

A centuries-old city transformed by skyscrapers, innovations, and a diverse citizenry, London has long been home to groundbreaking artists, from Romantic-era trailblazers like J.M.W. Turner to pioneering modernists like Francis Bacon. Buoyed by this history of artistic excellence, the artists featured in this film draw inspiration from decades of British art while contending with the repercussions of colonialism and xenophobia, brought to light at a time of massive political upheaval in the country. This esteemed group takes on fundamental artistic principles of form and content to create sculpture, installation, video, and performance works that rethink history and subvert tradition, all while drawing upon the architectural and technological innovations of the twenty-first century. As collisions of old and new, their works are as layered, diverse, and dynamic as the city in which they live.

ARTISTS **Anish Kapoor**

Born 1954, Mumbai, India

A signature artist of his generation, the sculptor Anish Kapoor poetically transforms stainless steel, stone, wax, PVC, and colorful pigment into transcendent and mystifying forms that provoke fundamental questions about perception, consciousness, and spirituality. As he works in his South London studio with a team of assistants, Kapoor shares the motivations behind his ongoing explorations of concavity, scale, and the immersive potential of colors like black and red. These aspects of his work become metaphors for both the artist and the viewer and reminders to go inward to understand one's sense of self, place, and significance.

John Akomfrah

Born 1957, Accra, Ghana

Since the early 1980s, the groundbreaking filmmaker John Akomfrah has created enormous, multi-channel video installations that blend archival and original footage and audio. His epic works ambitiously connect the global legacies of slavery and colonialism to environmental degradation and his personal biography. While visiting the Tate Britain, Akomfrah recounts his artistic beginnings, from his fascination with the British Romantic painters John Constable and J.M.W. Turner to his co-founding of the Black Audio Film Collective. Shown shooting a new film on location in the state of Louisiana and editing footage in his studio in East London, Akomfrah explains, "I'm more choreographer than creator."

Phyllida Barlow

Born 1944, Newcastle upon Tyne, England)

Since the late 1960s, the British-born artist Phyllida Barlow has experimented with non-traditional, modest materials like cement, fabric, plaster, plywood, and metal to create colossal sculptures and installations that occupy, challenge, and interrupt physical spaces. Barlow is inspired by the industrial urban landscape and its processes of damage and repair. The worn surfaces of her sculptural forms intentionally reveal the processes of their making, creating a thrillingly contradictory experience of physical threat and stability, of emotional alienation and connection.

Christian Marclay

Born 1955, San Rafael, California

The artist and composer Christian Marclay works with the interplay of sound and images through a variety of media, ranging from performance to printmaking, video, and collage. Marclay recounts his artistic beginnings as an experimental DJ and musician without formal training. These early experiments with sound and collaborations with artists from a diversity of backgrounds laid the foundation for Marclay's "graphic scores," his works that visualize sound through drawing, prints, and video and then transform those visuals back to audio experiences and performances. Unexpected, playful, and often challenging, Marclay's work is an investigation into our contemporary visual and audio culture.

Once you've understood that you're a product of things, you can't shake off realizing that from across your life. • —John Akomfrah



Discuss

Before Viewing

- How do you define collaboration?
- What items, values, and historic events are associated with London?
- How does color acquire a particular meaning? Create a list of colors and their popular symbolism.
- Describe how the transformation of something might lead to contemplation. Conversely, how might contemplation inspire some kind of transformation?

After Viewing

- How do these artists collaborate? Describe the qualities that make these four artists similar to each other and how they differ.
- Consider the Before Viewing discussion. Did the featured artists refer to or comment on any of the traditional associations of London, and did they change your perspective on the city? Discuss why or why not.
- What colors do these artists favor? What do the colors symbolize to the artists? Are these new or familiar meanings to you?
- What do these artists transform? How does each artist ask us to contemplate different ideas and questions?

Beijing

A city with a history of more than two thousand years, Beijing has recently become the center of shifting politics, rapid urbanization, and an economic boom, making it fertile ground for art and artists. Beginning in the late 1980s and continuing into the 1990s, a new generation of artists emerged in the city, marking the birth of contemporary art in China. Amid Beijing's dizzying economic, urban, and cultural transformation, artists have responded to its relentless evolution with urgency and ambition, all the while contending with many centuries of Chinese cultural traditions. This film witnesses the maturing of a unique contemporary-art hub and follows a multigenerational group of artists who grapple with memory, modernization, their roles in the global art world, and art's place in their own ever-changing society.

ARTISTS

Xu Bing

Born 1955, Chongqing, China

A pioneering Chinese contemporary artist, Xu Bing creates mixed-media installations that subvert viewers' ways of thinking about language, cultural tradition, and the lessons of our past while pointing to the possibilities of our future. Shown at work in his Beijing studio, Xu constructs one of his Background Story installations, in which he places twigs, newspaper, and scraps of plastic behind frosted glass to create the illusion of a Song Dynasty landscape painting. Installed so that viewers can see both the beautiful landscape from the front of the glass and the means of its making from the back, Xu's work asks viewers to reconcile their initial assumptions with what they actually see.

Yin Xiuzhen

Born 1963, Beijing, China

Song Dong

Born 1966, Beijing, China

Song Dong and Yin Xiuzhen, two Beijing natives, reflect on three decades of deeply personal artmaking and the shared experience of living in Beijing through its unprecedented transformation. This film follows the pair as they install the latest iteration of their collaborative project, The Way of the Chopsticks. In their sculptures and installations, both artists work with readily accessible materials, like clothing, roofing tiles, window frames, and household objects, using art to come to terms with their personal grief, memories, and anxiety about the future.

Guan Xiao

Born 1983, Chongqing Province, China

The sculptor and video artist Guan Xiao employs juxtapositions—past and present, tradition and innovation, the natural and the industrial—to create works that are discordant, astute, and frequently humorous reflections on the matrices and radical contrasts of twenty-first-century life. At work in her Beijing studio, Guan combines readymade industrial materials like motorbike and automobile parts with traditional Chinese ceramics and tree roots, creating dissonant, futuristic, and quasi-anthropomorphic sculptures. For her multi-channel video work, the artist brings together found footage from the Internet in a series of contradictory yet inexplicably resonant tableaux.

Liu Xiaodong

Born 1963, Liaoning, China

A leading figurative painter, Liu Xiaodong creates large-scale works that dramatize the lives of everyday people: migrants, laborers, and others on the economic and geographic margins. Best known for his live, en plein air process, Liu travels to Eagle Pass, Texas, a city on the U.S./Mexico border, to paint a county sheriff, his friends, and colleagues. As he works outdoors, Liu contends with the natural elements to complete his ambitious mural-size work, composed of loose brushstrokes and rich colors. The artist considers this process a meditative one that allows him to soften the harsh edges of the world.

As an artist you try and say what's never been said, pointing out what normally goes unnoticed. —Xu Bing



Discuss

Before Viewing

- How do traditions affect our lives? When are traditions beneficial, and when are they not?
- What causes cities to change over time? What specifically changes? How can art play a role in the evolution of a city?
- Why do artists examine the past? What do they do in their works of art to juxtapose the past and the present? Can you identify any artists who do this? Describe their work.

After Viewing

- Which traditions are these artists engaging with and confronting? What do they have to say about these traditions?
- According to the artists in this episode, how has Beijing changed over time? How does their work confront this change in different ways?
- What kinds of memories and histories are being examined in this episode? How do the featured artists use memory, as well as the history and future of Beijing, to fuel their work?

Borderlands

A vast geography encompassing open deserts and densely populated metropolises, the borderland between the United States and Mexico has long been a site of not only political conflict and social struggle but also intense creative ferment. Taking a new curatorial and filmmaking approach, Art21 connects and juxtaposes a group of acclaimed artists as they work along the U.S.-Mexico border, interweaving their stories to chronicle the creative responses to one of most divisive moments in the history of this area. From an epic interactive searchlight installation along the El Paso–Juárez divide to a deeply personal performance at the Tijuana border wall, these artists consider the border as an open wound, a theatrical stage, a political podium, a studio, and a contradictory landscape that features both ugliness and beauty.

ARTISTS

Tanya Aguiñiga

Born 1978, San Diego, California

The binational artist Tanya Aguiñiga pushes the power of art to transform the U.S.-Mexico border from a site of trauma to a creative space for personal healing and collective expression. Reflecting the cultural hybridity and community of the U.S.-Mexico borderlands, the artist discusses her upbringing in Tijuana, her training as a furniture and craft designer, and her artistic beginnings with the Border Art Workshop/Taller de Arte Fronterizo collective. Aguiñiga demonstrates how art can be both a personal “physical and emotional outlet” and a vehicle to help others “empathize and think about how we’re all connected to each other.”

Rafael Lozano-Hemmer

Born 1967, Mexico City, Mexico

Known for his large-scale, interactive installations, Rafael Lozano-Hemmer uses contemporary technologies like computerized surveillance, heart-rate sensors, and robotics to create participatory experiences and platforms for public participation and connection. The artist frequently works in and transforms public spaces, creating awe-inspiring, poetic, and critical installations. Highlighting the intimate, personal relations in a public space that is otherwise systematically dehumanizing.

Richard Misrach

Born 1949, Los Angeles, California

A pioneer of large-format color photography, Richard Misrach has photographed the American desert for decades, examining the impact of human activity on the natural landscape. Creating otherworldly images of cacti and rock formations and unsettling pictures of military bombing ranges, nuclear test sites, and man-made fires, for his ongoing *Desert Cantos* series, Misrach explains how “our culture stands out in very clear relief in the desert.” Collectively, Misrach’s work chronicles the places where nature and culture collide, highlighting where beauty and ugliness exist side-by-side.

Postcommodity

Founded 2007

The interdisciplinary collective Postcommodity creates site-specific installations and interventions that critically examine our modern-day institutions and systems through the history and perspectives of Indigenous people. Influenced by growing up in the southwestern United States, the artists Cristóbal Martínez and Kade L. Twist revisit their 2015 public installation, *Repellent Fence*, produced with previous Postcommodity artist, Raven Chacon. A two-mile-long line of enormous balloons across the Arizona-Sonora border, *Repellent Fence* symbolically sutured together cultures and lands that had been unified long before borders were drawn.

To me, the low desert was a place where anything that showed up there told you about larger American issues—and global ones. —Richard Misrach



Discuss

Before Viewing

- Where do artists work? Describe the kinds of places where artists can make art.
- What do artists use as materials for making works of art?
- How do borders function? What do they do? Make a list of the different kinds of borders that you encounter in your daily life.
- When do artists speak up for others who are marginalized or discriminated against? Share examples of artists who do this and describe how their art works in this way.
- Describe things that you find simultaneously beautiful and ugly.

After Viewing

- Discuss the different places in this episode where you saw artists working. How do the places where they work affect the art that they create?
- What kinds of traditional and nontraditional materials for making works of art are featured in this episode? Which materials were surprising to you? Why?
- Describe the literal and figurative borders that these artists work with.
- How might the work of one or more of these artists affect the lives of people at and near the U.S.-Mexico border?

London



As artists, we conduct our educations in public. One just has to risk it. —Anish Kapoor

Anish Kapoor | Ah-NEESH Kah-POOR |

ABOUT

Born

1954, Mumbai, India

Education

BA, Hornsey College of Art

MA, Chelsea School of Art and Design

Lives and Works

London, England

About the Artist

World renowned for his perception-defying sculptures and large-scale public installations, Anish Kapoor works with industrial materials like mirror, steel, stone, and vinyl to create forms that evoke the metaphysical and challenge viewers' ideas about physical space. Kapoor's sublime use of concave forms, reflective surfaces, intense colors, and monumental scale invites viewers to experience both collective awe and private contemplation. He is best known for his enigmatic large-scale works and public installations, such as the famous Cloud Gate, fondly referred to as "The Bean," in Chicago's Millennium Park. Cloud Gate, like many of Kapoor's works, utilizes reflective surfaces and captivates viewers with its awe-inspiring scale and deceptive beauty.

TEACHING CONNECTIONS

Media and Materials

installation

sculpture

Key Words and Ideas

abstraction

concavity

contemplation

form

illusion

perception

public art

scale

site-specific

Related Artists

Diana Al-Hadid

David Altmejd

Lynda Benglis

Olafur Eliasson

Katharina Grosse

Mary Heilmann

Rashid Johnson

Jeff Koons

Wolfgang Laib

Liz Larner

Liz Magor

Iñigo Manglano-Ovalle

Robert Mangold

Elizabeth Murray

Gabriel Orozco

Damián Ortega

Judy Pfaff

Martin Puryear

Pedro Reyes

Robin Rhode

Ursula von Rydingsvard

Richard Serra

Arlene Shechet

Jessica Stockholder

Hiroshi Sugimoto

James Turrell

Monica Valentine

Discuss

Before Viewing

- Describe one or two colors that you find powerful. Why are these colors powerful, from your perspective?
- When have you been in awe of something? Describe the context.
- Who decides what an object means: the artist or the viewer?
- What do you think about when you hear the word geometry?
- What do you associate with these materials: mirror, steel, stone, and vinyl?

While Viewing

- Describe the colors that Kapoor is attracted to. Why is he attracted to these colors?
- When does Kapoor create a sense of awe, during this segment?
- Which works does Kapoor find successful? Does his definition of success change? How?
- Take notes about the ways in which Kapoor employs mirror, steel, stone, and vinyl in his works. What does he do with these materials, in order to gain our attention?

After Viewing

- How do your associations with the color red compare to Kapoor's associations?
- How does Kapoor create a sense of awe? What strategies or approaches does he use? How does this compare to moments when you have been in awe?
- What might Kapoor be asking us to contemplate through his works? How is he directing our thinking?
- Compare Kapoor to an Art21 Season 9 artist, Olafur Eliasson. How are both artists using unique materials and geometry to incite our thinking?
- Reflect on the Before Viewing question regarding materials such as mirror, steel, stone, and vinyl. After viewing this segment, how does Kapoor's use of these materials build upon the associations you shared?

We think of geometry as knowable. The interesting thing about geometry, however, is that when it's taken to the nth degree of knowing, it becomes unknowable. —Anish Kapoor



Create

- ✓ Use a single color to influence the creation of a work of art or to compose a piece of music. How is your relationship to this color connected with the object or music?
- ✓ The word awesome is often used to describe a wide range of things, from experiences to places to people. Think about a time when you experienced being in awe. Create a poem or short video that aims to share this feeling.
- ✓ Play with geometry to create an artwork. Consider how the design influences what the audience will see, from various points of view.

Anish Kapoor. *Descension*, 2014. Photograph: James Ewing.
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John Akomfrah, *Purple*, 2017.
Installation view at ICA Watershed, Boston, 2019.
6 channel HD colour video installation with 15.1
surround sound; Dimensions variable. 62 minutes.
© Smoking Dogs Films. Courtesy Lisson Gallery.
Production still from the *Art in the Twenty-First
Century* Season 10 episode, "London."



When you're a kid, you're made by paintings
because they teach you to be a human being.
They didn't teach me to be a Black person, but
they taught me to be a human being.. —John Akomfrah

John Akomfrah | jon ah-KOM-frah |

London

ABOUT

Born

1957, Accra, Ghana

Education

BS, Portsmouth Polytechnic

Lives and Works

London, England

About the Artist

A pioneering filmmaker, John Akomfrah creates multichannel video installations that critically examine the legacy of colonialism, the Black diaspora, and environmental degradation. Akomfrah weaves together original footage with archival material to create stirring, layered narratives that juxtapose personal and historical memory, past and present, and environmental and human crises. During a period of political and social unrest in 1980s England, Akomfrah co-founded the Black Audio Film Collective, a group that developed a groundbreaking experimental style to center Black identity and culture within the British experience. Since then, Akomfrah has developed his signature multilayered filmic style, creating enormous, multichannel video installations with soundtracks of haunting musical compositions and readings from historical texts.

TEACHING CONNECTIONS

Media and Materials

installation
film
video

Key Words and Ideas

archival material
collaboration
colonialism
documentary
history
identity
layer
legacy
memory
multiplicity
museum
narrative
political

Related Artists

Ai Weiwei
Allora and Calzadilla
Edgar Arceneaux
Tania Bruguera
Stan Douglas
Jenny Holzer
Alfredo Jaar
Hiwa K
William Kentridge
Barbara Kruger
Liz Magic Laser
Sally Mann
Mary Reid Kelley
Yinka Shonibare CBE
(RA)
Tabaimo
Diana Thater
Carrie Mae Weems
Krzysztof Wodiczko

Discuss

Before Viewing

- Describe your experience with museums. What kinds of memories do you have, from seeing art in museums?
- Why might an artist choose to make a multi-screen film? What would inspire an artist to want to share multiple moving images at once?
- Who writes history? Who decides which stories are given prominence?
- What can the sea represent?
- What do you associate with the British Empire? Consider historical and contemporary perspectives.

While Viewing

- What is Akomfrah's relationship to museums? What did he learn while growing up?
- Why does Akomfrah utilize multiple screens in his films? How does seeing these multiple images at the same time affect you?
- Archival material is a hallmark of Akomfrah's work. How does he use it?
- In his films, Akomfrah often uses the theme of water. List some examples (like ships, marine animals, ocean scenes, rain, etc.).

After Viewing

- Explain what you think Akomfrah means when he describes his realization that the museum is a "temple of whiteness."
- How is Akomfrah "more a choreographer than a creator"?
- What does Akomfrah mean when he describes having "voices at work, instead of a voice"?
- How does Akomfrah's use of water and the sea make you feel, when watching his films?
- Akomfrah refers to multiple points of view on several historical events, including Brexit, global warming, immigration, Ghanaian independence, British colonization, and transatlantic slavery. How does he confront these topics differently than a historian would?

We wanted to raise the question of Black representation in filmmaking. —John Akomfrah



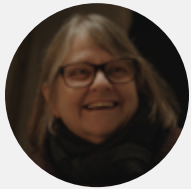
Create

- ✓ Similar to how Akomfrah utilized Turner's painting *The Deluge* when installing his film, *Vertigo Sea*, choose a work of art to inspire a short film that you create. When choosing this work, look for something that initiates a story you want to tell and allow your film to extend the story.
- ✓ Identify a historical moment that influences our lives today. Find archival material and create a work to bridge the past and the present.
- ✓ Akomfrah uses place-based metaphors, such as the sea and the desert, to comment on various topics. Choose a place that has multiple meanings to you and write a poem to describe it.

John Akomfrah. *Purple*, 2017. 6 channel HD colour video installation with 15.1 surround sound; Dimensions variable. 62 minutes.
© Smoking Dogs Films. Courtesy Lisson Gallery.



Phyllida Barlow. *Sculptural Acts*, installation view, Haus der Kunst, Munich, Germany, 2011. © Phyllida Barlow. Courtesy the artist, Haus der Kunst and Hauser & Wirth. Photo: Wilfried Petzi.



London

Phyllida Barlow | fih-LID-ah bahr-low |

ABOUT

Born

1944, Newcastle upon Tyne, England

Education

Chelsea College of Art,
and Slade School of Fine Art, London

Lives and Works

London, England

About the Artist

Inspired by the urban environment, Phyllida Barlow's sculptures marry unconventional materials such as cardboard, plywood, plaster, and cement with vibrantly colored paint and fabrics. Her invented forms are created through layered processes of accumulation, removal, and juxtaposition—gestures that Barlow describes as “more functional than artistic.” The resulting massive works challenge viewers' experiences of physical space, stretching the limits of mass, volume, and height as they tower, block, and interrupt space. Yet these works remain distinctly anti-monumental; the artist leaves exposed, unfinished seams, revealing the means of the works' making and playing with the tensions between hardness and softness, the imperious and the comic, and the painterly and the sculptural.

TEACHING CONNECTIONS

Media and Materials

installation
mixed media
sculpture

Key Words and Ideas

abstraction
color
context
damage
decay
form

layer
memory
play
process
repair

Related Artists

Diana Al-Hadid
David Altmejd
Lynda Benglis
Louise Bourgeois
Mark Bradford
Nick Cave
Alex Da Corte
Katharina Grosse
Mary Heilmann
Oliver Herring
Liz Larner
Liz Magor

Robert Mangold
Paul McCarthy
Elizabeth Murray
Gabriel Orozco
Judy Pfaff
Martin Puryear
Pedro Reyes
Ursula von Rydingsvard
Richard Serra
Arlene Shechet
Jessica Stockholder
Monica Valentine

Sculpture can take on the world we're living in. It can absorb color and those industrial processes. —Phyllida Barlow

Discuss

Before Viewing

- Where do you encounter sculpture? Make a list of places where you have seen sculpture in different contexts.
- What types of materials are associated with sculpture?
- What does the phrase “damage and repair” mean to you?
- How do childhood memories influence the kinds of things you create?

While Viewing

- List the different places where you see Barlow’s sculptures installed, in this segment.
- How do processes of building and construction influence Barlow’s work? What materials does Barlow use in her sculptures? How might those be seen as new?
- How does Barlow balance having a family and being an artist?
- Barlow discusses her childhood memories of London’s destruction during World War II. Describe her memories. Are there allusions to those early experiences in the work she makes today?

After Viewing

- Barlow asks, “What happens if sculpture ends up where it’s not supposed to be?” Why do you think Barlow considers this possibility when it comes to her work?
- Look closely at one of Barlow’s sculptures featured in this segment. How does placement, and the space around the sculpture, affect your interpretation of the work?
- Barlow discusses her memories several times during the segment. How is memory a theme of her work?

What is the ambition of the space in the way that it becomes enclosed, and what happens if that space is explored to the maximum? —Phyllida Barlow



Create

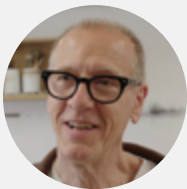
- ✓ Create a sculpture using simple materials, and install the work in a space where you think it’s not supposed to be. How does inserting your sculpture into a specific environment affect the space or the way viewers experience it?
- ✓ Barlow says, “I think I have always been interested in the object that seems badly behaved.” Pick an object and depict it behaving badly, in any medium.
- ✓ Barlow discusses how, while her children were young, she had only an hour or two to make art each day. Work with a time restriction to create a work of art or write a short story. How does this restriction affect your work? Is the restriction beneficial or a hindrance? Why?

Phyllida Barlow, *pom-pom* 2014–3, 2014.
Fabric, paper, cord; 18 1/8 x 18 1/8 x 18 1/8 in. (46 x 46 x 46 cm).
© Phyllida Barlow. Courtesy Hauser & Wirth. Photo: Alex Delfanne.



Christian Marclay. *Scream (Curls)*, 2017.
Woodcut: 31 7/8 x 38 9/16 in. (81 x 98 cm).
© the artist. Photo © White Cube (Ben Westoby).

London



Christian Marclay | kris-jen MARK-lay |

ABOUT

Born

1955, San Rafael, California

Education

BFA, Massachusetts College of Art

Lives and Works

London, England

About the Artist

Marclay began his career in New York City's East Village, where he was an early experimental DJ and musician, creating a series of works by destroying, collaging, and scratching vinyl records. Influenced by musique concrète, punk rock, and the work of John Cage, Marclay collaborated with a variety of artists, musicians, and performers during this time. The transformation of sound and musical objects into visuals and visuals back into audio experiences has been an important and ongoing part of the artist's practice. Marclay is best known for *The Clock* (2010), a work for which he collaged and sequenced views of clocks from a broad range of films to create a 24-hour video installation that also functions as a timekeeper. Collectively, his works tap into and comment on the subliminal power of mass visual and audio culture.

TEACHING CONNECTIONS

Media and Materials

installation

music

photography

printmaking

sound

video

Key Words and Ideas

collaboration

juxtaposition

language

musique concrète

representation

sound

"turntablism"

Related Artists

Marina Abramović

Eleanor Antin

Kevin Beasley

Nick Cave

Alex Da Corte

Ann Hamilton

Liz Magic Laser

Paul McCarthy

Susan Philipsz

Krzysztof Wodiczko

I think it's important to make discoveries through the knowledge of other people. —Christian Marclay

Before Viewing

- Can sound be visual? In what ways can sound be represented visually?
- What is involved when you listen to something closely? How does your body behave?
- What are some conditions for making a discovery? When have you experienced discovering something?
- When is collaboration fruitful? What are the benefits of working with others?

While Viewing

- List the moments when Marclay pairs sound with images or performance.
- Pay close attention to your reactions and feelings during this segment. Make notes about specific works that have a particular effect on you. What aspects of Marclay's work are triggering these reactions?
- During the segment, when does Marclay put himself in a position to make discoveries? What does he do to set this up? What does he discover?
- How does Marclay make his work without reading or using sheet music?

After Viewing

- Earlier in the London episode, the artist John Akomfrah asks viewers to engage with works that feature multiple images being projected at once. How does Marclay's work compare to Akomfrah's? Describe the similarities and differences in their processes and works.
- How might a viewer have to prepare, or be able to look at art differently, in order to engage with Marclay's works?
- Think about the media and materials that Marclay utilizes, including records, turntables, video, sounds of things breaking, and sounds from social media. What references might the viewer discover when engaging with Marclay's works?
- How has Marclay's work evolved, with respect to advances in technology?

I wanted to shift the focus, so it wouldn't be on the image but on the sound. —Christian Marclay



Create

- ✓ Select an image to inspire you to create a sound or a song. Then reverse the process: choose a sound or song that inspires a work of visual art. Design a display for these two works and what inspired them.
- ✓ Interpret sound as a two-dimensional artwork. Choose a sound to highlight and use any two-dimensional style to illustrate it.
- ✓ Collaborate with a classmate on a multi-dimensional piece, in which sound is a focal point. Each partner will work on only certain aspects of the piece; partners should not work together on the same aspects.
- ✓ Create a video or performance that not only experiments with sound but also emphasizes new or discovered sounds.

Christian Marclay. *Black on Red Plop*, 2014. Ink and acrylic on paper; 35 13/16 x 28 3/8 in. (91 x 72 cm). © the artist. Photo © White Cube (George Darrell).



Beijing



Xu Bing | SHOO Bing |

ABOUT

Born

1955, Chongqing, China

Education

BA, MFA, Central Academy of Fine Arts
in Beijing (CAFA)

Lives and Works

Beijing, China

About the Artist

Fascinated with visual and written languages, Xu Bing builds mixed-media installations that simultaneously evoke and subvert centuries-old Chinese cultural traditions, such as calligraphy, wood-block printing, and landscape painting scrolls. The artist asks viewers to consider how our cultural backgrounds, especially those shaped by language, fundamentally color our worldviews. Due to increasing artistic restrictions following the 1989 Tiananmen Square protests, Xu moved to New York City, where he lived for almost two decades. Created with materials as varied as tobacco, construction debris, and surveillance-camera footage, Xu Bing's installations remain elegant and poignant, at once revering and questioning cultural traditions and challenging viewers' preconceived assumptions.

TEACHING CONNECTIONS

Media and Materials

installation
painting
sculpture

Key Words and Ideas

calligraphy	observation
illusion	surveillance
imitation	tradition
language	

Related Artists

Ai Weiwei	Jeff Koons
Louise Bourgeois	Barbara Kruger
Cai Guo-Qiang	Allan McCollum
Vija Celmins	Barry McGee
Minerva Cuevas	Bruce Nauman
Rackstraw Downes	Trevor Paglen
Omer Fast	Paul Pfeiffer
Walton Ford	Shahzia Sikander
Anish Kapoor	Do Ho Suh
Margaret Kilgallen	Carrie Mae Weems

Every artist carries their own
cultural background with them.

—Xu Bing

Discuss

Before Viewing

- What kinds of things are imitated? What reasons might people give for creating imitations or copies of something? When is copying another person's work acceptable?
- How might our handwriting say something about us?
- What does the word language mean? How are art and language linked?
- What is surveillance? When are you aware of it happening?

While Viewing

- What is Xu Bing's relationship to imitation? How does his work at the beginning of the segment, *Background Story*, relate his perspective?
- Make notes about the different ways that Xu Bing approaches handwriting, calligraphy, and language.
- How does Xu Bing comment on surveillance?
- Characterize Xu Bing's feelings on China's political history. Consider how he uses humor to comment on difficult subject matter.

After Viewing

- Compare Xu Bing's work *Background Story*—and the way he works with illusion and imitation—with the balloon sculptures of Jeff Koons, an Art21 Season 5 artist, and with the illustrations of Walton Ford, a Season 2 artist. How does each artist engage differently with imitation and illusion and for what reasons?
- Why is using a “tactic of diversion” important to Xu Bing? What tactics does he use to inspire viewers to look closely at the work?
- How might constant surveillance infringe on an individual's civil rights?
- Xu Bing muses on the meaning of imitating past artists and copying in China and the United States. Did his perspective change how you view imitation?

Our brains are used to lazy thinking, which needs to be disrupted and rebooted, just like a crashed computer. —Xu Bing

Create

- ✓ Using *Background Story* for inspiration, create an artwork with materials that look like completely different materials when the work is finished.
- ✓ Xu Bing says, “Imitating past artists is a historic Chinese tradition.” Choose an artist from the past and include references to them in a new work. The work can be inspired by their ideas or by a different topic.
- ✓ Play with language: use the characteristics of one written alphabet to create another, and rewrite a favorite phrase, quote, or poem using these new letters and symbols. How does this new language still communicate your message? Share the work with others and ask if they get a sense of the message you are trying to convey.

Xu Bing. *The Grand Canal*. Installation view at *Common Space—The Grand Canal*, Beijing Time Art Museum, Beijing, China, 2019. ©Xu Bing Studio. Image courtesy Beijing Times Art Museum.





Song Dong & Yin Xiuzhen. *Chopsticks 2006* (筷子2006), 2005–2006.
Stockings, thread, foam, and stainless steel (长筒袜、线、泡沫塑料、不锈钢);
Set of 2, 312 x 12 x 12 in. (793 x 31 x 31 cm) each. Courtesy the artists and Chambers Fine Art.

Beijing



Song Dong & Yin Xiuzhen

| song dou-ng | yin SHOO-jen |

ABOUT

Born

Yin Xiuzhen: 1963, Beijing, China
Song Dong: 1966, Beijing, China

Education

Yin Xiuzhen: BA, Capital Normal University
Song Dong: BA, Capital Normal University

Live and Work

Beijing, China

About the Artists

Song Dong: Working with humble, readily accessible materials, such as household objects, wooden window and door frames, and even food, Song Dong creates sculptures, installations, videos, and performance works that explore personal and collective memory, impermanence, and the transience of human endeavor.

Yin Xiuzhen: Working in site-specific installation and sculpture, Yin Xiuzhen uses second-hand or recycled items like clothing and domestic objects to create works that preserve personal memories in a rapidly globalizing and homogenizing world.

TEACHING CONNECTIONS

Media and Materials

installation
sculpture

Key Words and Ideas

collaboration	memory
family	place
found objects	time
history	tradition
impermanence	

Related Artists

Ai Weiwei	Liz Magor
Allora & Calzadilla	Martin Puryear
Mark Bradford	Pedro Reyes
Abraham Cruzvillegas	Doris Salcedo
Alex Da Corte	Do Ho Suh
Nathalie Djurberg	Stephanie Syjuco
& Hans Berg	Fred Wilson
Rackstraw Downes	Bryan Zanisnik
David Goldblatt	Andrea Zittel
Ann Hamilton	

People build cities out of desire.
People also destroy cities
out of desire. —Song Dong

Discuss

Before Viewing

- How do you define the word home?
- How can daily interactions with family inspire moments of creativity?
- How does experiencing works of art, and particular places, help us to reconnect with the past?
- When have you collaborated with someone to make something? Describe this experience and how you and your partner decided on the roles you would play.

While Viewing

- How do Song Dong and Yin Xiuzhen describe the changes they have experienced in Beijing? Describe their feelings about home.
- Describe Song Dong and Yin Xiuzhen's collaborative process for *Chopsticks*.
- Take notes on the ways in which Song Dong and Yin Xiuzhen connect with the past, in this segment.

After Viewing

- Discuss the ways that Song Dong and Yin Xiuzhen's projects reflect the idea of home.
- The nature of family plays a clear role in the work of Song Dong and Yin Xiuzhen. Discuss other artists who are creatively inspired by ideas about family.
- Song says, "Once these objects are turned into something new, we can meet people of the past." What do you think he means by this?
- How does Song Dong and Yin Xiuzhen's collaborative process compare to your own experience with collaboration, as well as other forms of collaboration that you know? Why do you think these artists choose to work in this way?

So I don't think art is about making objects. It's more about the process: how you spend your time. —Yin Xiuzhen



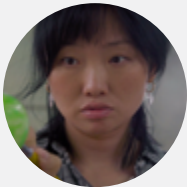
Create

- ✓ Use found materials at a meaningful site—such as a community center, a favorite park, or your home—to create a new artwork devoted to it.
- ✓ Inspired by *The Way of the Chopsticks*, make a collaborative work with a partner: Pick objects (not chopsticks) with two separate pieces that work together, such as a needle and thread or a lock and key. Each partner creates one half of the object in secrecy, apart from their collaborator. After both halves are completed, reveal them to each other, and decide how they will be displayed.
- ✓ Create a timeline with objects from your home, or from the home of a friend, and photograph this sculptural timeline to tell a story about the past.

Yin Xiuzhen. *Trojan*, 2016–2017. Steel frame, used clothes; 224 7/16 x 86 5/8 x 185 1/16 in. (570 x 220 x 470 cm). © Yin Xiuzhen. Courtesy Pace Gallery.



Beijing



Guan Xiao | gwaan SHEE-ow |

ABOUT

Born

1983, Chongqing Province, China

Education

BA, Communication University of China

Lives and Works

Beijing, China

About the Artist

In her sculpture and video work, Guan Xiao juxtaposes discordant images, diverse cultural artifacts, and modern technology to create objects that are futuristic, referential, unsettling, and humorous. Working with traditional Chinese sculpted tree roots, 3D fabrications, and readymade industrial objects, Guan Xiao epitomizes the next generation of artists from China, rooted in transnational culture and immersed in our technology-fueled present. Her video works mirror viewers' experiences of the Internet and personal memories, where seemingly unrelated images find inexplicable yet resonant connection.

TEACHING CONNECTIONS

Media and Materials

sculpture
video

Key Words and Ideas

abstraction
artifact
industrial design

juxtaposition
readymade materials
research

Related Artists

Ai Weiwei
El Anatsui
Janine Antoni
Meriem Bennani
Mark Bradford
Abraham Cruzvillegas
Cao Fei
Leonardo Drew
Olafur Eliasson
Ellen Gallagher
Theaster Gates

Brian Jungen
Liz Magor
Jessica Stockholder
Hiroshi Sugimoto
Sarah Sze
Richard Tuttle
Ursula von Rydingsvard
Fred Wilson
Xu Bing
Bryan Zanisnik

During periods of change, there's opportunity to do interesting things.

—Guan Xiao

Discuss

Before Viewing

- What is abstraction? What forms can it take?
- When is it helpful to create a plan before starting a new artwork?
- How do you “read” a sculpture? How is looking at art similar to and different from reading printed words?
- What kinds of materials are often associated with making art, especially sculpture?
- How does the act of juxtaposition—placing things in close proximity—help us to see the details of things being compared?

While Viewing

- What kinds of things does Guan Xiao abstract, or change, in this segment?
- Describe Guan Xiao’s process for planning a new work.
- Describe how you might look at and engage with Guan Xiao’s abstract sculptures.
- What traditional Chinese materials does Guan Xiao use? Why is this a complex decision for her?
- What kinds of objects, forms, and colors does Guan Xiao juxtapose?

After Viewing

- How does Guan Xiao describe the contemporary art scene in China? Consider the other artists featured in this episode. How do their perspectives compare?
- Why is it beneficial for Guan Xiao to have a detailed plan in advance of executing her work?
- Guan Xiao says she wants viewers to slowly “experience each layer” of her works. How does her process and presentation bring this about?
- Describe an instance when you found a new use for something that typically has an entirely different purpose. How does Guan Xiao push the idea of what can be used to make art, in this segment?
- Guan states, “In fairy-tale worlds, there’s an openness and acceptance of different characters and their traits. I think it’s a more interesting world.” How do the different objects and forms that Guan Xiao incorporates affect your response to her work?

When things are linked through a mysterious logic, it’s more interesting. — Guan Xiao



Create

- ✓ Mix traditional art-making materials with industrial objects to create a work of abstract art.
- ✓ Create a work of art, or a short story, that incorporates layers to reveal what’s at the heart of the work.
- ✓ Find a new use for an everyday object and create an advertisement or other kind of visual message that illustrates this new use.
- ✓ Juxtapose two very different objects in order to tell a story. Photograph these two objects in a variety of ways, choose the best photo, and display the picture (or the objects themselves) with a written text that describes the story.

Guan Xiao. *Sesame, Keyhole, Sunset*, 2020. Wood panel, poly-putty base, paint; 120 x 120 x 7.5 cm. Courtesy of the artist and Antenna Space.



Liu Xiaodong. *South*, detail, 2012. Oil on canvas; 98 3/8 x 118 1/8 in. (250 x 300 cm).
© Liu Xiaodong. Courtesy Lisson Gallery.

Beijing



Liu Xiaodong | lyooSHEE-ow-dong |

ABOUT

Born

1963, Liaoning, China

Education

BFA and MFA, Central Academy of Fine Arts

Lives and Works

Beijing, China

About the Artist

A leading figure among the Chinese Neo-Realist painters, Liu Xiaodong depicts everyday people in his enormous oil-and-acrylic paintings, foregrounding the human dimension of global issues like economic hardship, environmental crisis, and migration. The artist often works on site, painting his subjects en plein air. Considered a part of the New Wave or New Generation artists who emerged following the end of the Cultural Revolution and the death of Mao Zedong, Liu Xiaodong creates work influenced by figurative realism, a key artistic legacy still thriving in contemporary Chinese art. Imbued with rawness, his paintings are composed of loose brushstrokes and rich colors, suggestive of the sometimes rough, improvised lives of his subjects. The resulting paintings are tender reminders of our humanity, where viewers can see themselves in the joys and struggles of the artist's subjects.

—Liu Xiaodong

TEACHING CONNECTIONS

Media and Materials

painting
photography

Key Words and Ideas

memory
place
portraiture
political commentary

process
time
value system

Related Artists

Eleanor Antin
Kevin Beasley
Jordan Casteel
Vija Celmins
Mel Chin
Rackstraw Downes
LaToya Ruby Frazier
Katy Grannan
An-My Lê
Tala Madani
Sally Mann

Kerry James Marshall
Zanelle Muholi
Catherine Opie
Robin Rhode
Nancy Spero
Stephanie Syjuco
Jeff Wall
Chris Ware
Carrie Mae Weems
Krzysztof Wodiczko

A common thing among artists is they're in love with their world.

Discuss

Before Viewing

- Why does someone paint? Why might artists choose to use paint to present images and convey ideas?
- What qualities make a successful portrait?
- When does the ordinary become extraordinary? Describe a memory of when something mundane became magical.
- During hectic or very active situations, what do you do to become more calm?

While Viewing

- What reasons does Liu Xiaodong share about why he paints in different contexts, indoors and outdoors?
- In his work, how does Liu Xiaodong balance images from real life and his imagination?
- What words would you use to describe the portraits and scenes that Liu Xiaodong paints?
- What effects do Liu Xiaodong's paintings have on you?

After Viewing

- What political moments does Liu Xiaodong refer to in his work? How do these paintings ask the viewer to reconsider these moments?
- Compare Liu Xiaodong's process to that of a New York Close Up featured artist, Jordan Casteel. How are these two artists' processes similar? How are they different? In what ways do they amplify the voices of marginalized communities?
- How does Liu Xiaodong use "ordinary, everyday folks" in his paintings? What in his paintings is extraordinary? How does Liu Xiaodong allow us to see these people in ways we may have not noticed otherwise?
- Liu Xiaodong states, "Before painting, everything seems very fierce, but the world after being painted becomes very calm." In your own words, describe how Liu Xiaodong achieves this sense of calm.

This world is always so black and white, especially in politics, which leaves no room for a middle ground; either you're for something or completely against it. But for artists, we're always looking for a different path. — Liu Xiaodong



Create

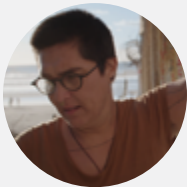
- ✓ Consider a place that has a contested history. Create a work that includes references to those differing views.
- ✓ Use an ordinary, everyday moment to begin or inspire a work of art or music that is extraordinary. Write a short explanation of the connection between the work you created and the moment that inspired it.
- ✓ Photograph a particular place and the people who live there. Choose a few of these photos and combine the images, using any approach you choose, to make a new work of art. What qualities does your combined image have that the individual images do not?

Liu Xiaodong, *Green Pub*, 2013. Oil on cotton duck; 86 5/8 x 88 5/8 in. (220 x 225 cm).
© Liu Xiaodong. Courtesy Lisson Gallery.



Tanya Aguiñiga. *Tension*, 2017. Performed by Tanya Aguiñiga and Jackie Amézquita. Image by Gina Clyne. Courtesy Tanya Aguiñiga.

Borderlands



Tanya Aguiñiga | ta-nee-ah ah-geh-NEE-gah |

ABOUT

Born
1978

Education

BA, San Diego State University
MFA, Rhode Island School of Design

Lives and Works

Los Angeles, California

About the Artist

An artist, designer, and craftsperson, Tanya Aguiñiga works with traditional craft materials like natural fibers and collaborates with other artists and activists to create sculptures, installations, performances, and community-based art projects. Drawing on her upbringing as a binational citizen, who daily crossed the border from Tijuana to San Diego for school, Aguiñiga's work speaks of the artist's experience of her divided identity and aspires to tell the larger and often invisible stories of the transnational community. Aguiñiga began her career by creating collaborative installations with the Border Art Workshop/ Taller de Arte Fronterizo, an artist collective that addressed political and human rights issues at the U.S.-Mexico border.

TEACHING CONNECTIONS

Media and Materials

furniture design
installation
performance
sculpture

Key Words and Ideas

activism	identity
community	narrative
engagement	place
craft	reclamation
design	representation
empathy	

Related Artists

Edgar Arceneaux	Theaster Gates
Meriem Bennani	Ann Hamilton
Mark Bradford	Nicholas Hlobo
Tania Bruguera	Graciela Iturbide
Nick Cave	Hiwa K
Mel Chin	Brian Jungen
Minerva Cuevas	Pedro Reyes
Raúl de Nieves	Robin Rhode
Abigail DeVille	Doris Salcedo
Doreen Garner	Do Ho Suh

A lot of my work is about visibility and is about more representation: having more people see themselves or their struggles mirrored. —Tanya Aguiñiga

Discuss

Before Viewing

- How does one become an artist? (Or: What kinds of things does one do in order to become an artist?) Besides making works of art, what other things do artists do?
- Describe the physical borders that you engage with each day. How do these borders affect your movements, your actions, and your feelings?
- When does art draw attention to inequities in our society? Can you describe one or more examples?
- What do you think of when you hear the word craft?
- What does touch convey that other senses cannot?

While Viewing

- Describe Aguiñiga's path to becoming an artist.
- How does Aguiñiga encourage interaction and collaboration utilizing the border wall?
- What does Aguiñiga specifically do in order to draw attention to those affected by the border wall?
- How is craft utilized in Aguiñiga's projects?

After Viewing

- How was Aguiñiga's path to becoming an artist similar to or different from what might be expected?
- What characteristics do artists share? How does Aguiñiga exemplify this?
- How does Aguiñiga engage community members and change attitudes about the U.S.-Mexico border through her work?
- Aguiñiga uses several Mesoamerican traditions (like the quipu and certain imagery) in her work. How does she connect people through these traditions?
- In what ways does Aguiñiga "take back the fence" through her work? How might her work affect those who engage with it?

Our government doesn't represent the feelings of the majority of Americans. —Tanya Aguiñiga



Create

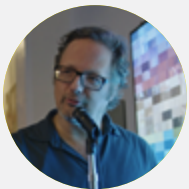
- ✓ Consider a culture that you identify with, research its traditional art forms, and use at least one to create a work commenting on a social or political issue that is important to you.
- ✓ Pick a current event or issue that is important to you. Plan and execute an art project that draws attention to the cause and includes participation from the public (through creating an installation or mural, communicating to elected officials, etc.).
- ✓ Write an editorial for a local newspaper or magazine that suggests a specific change that the community can make to improve equity and inclusion of all people. Share your editorial with others and advocate for this change through other channels, like social media.

Tanya Aguiñiga. *Hand in Hand*, 2015. From performance at the Center for Craft, Creativity and Design, Asheville, NC. Image by Tanya Aguiñiga. Courtesy Tanya Aguiñiga.



Rafael Lozano-Hemmer, *Border Tuner / Sintonizador Fronterizo*, *Relational Architecture* 23, 2019. Bowie High-School / Parque Chamizal, El Paso / Ciudad Juárez, Texas / Chihuahua, United States / México, 2019. Photo by: Monica Lozano.

Borderlands



Many of my works involve taking a portrait of a participant, like their face or their fingerprint or their heartbeat, and then making it into a landscape. —Rafael Lozano-Hemmer

ABOUT

Born
1967

Education
BS, Concordia University

Lives and Works
Montréal, Canada

About the Artist
An artist working at the intersection of architecture and performance art, Rafael Lozano-Hemmer creates participatory artworks that utilize technology like robotics, heart-rate sensors, and computerized surveillance tools in order to facilitate human connection. Technologically sophisticated yet deceptively simple in their execution, Lozano-Hemmer's spectacular, immersive works are often installed in public places as a means of transforming these sites into forums for civic engagement. From an education in chemistry, Lozano-Hemmer's early career in a molecular-recognition lab influenced his conceptual and practical approach to creating art. His work often invites viewers to provide a biometric "snapshot" of themselves—whether their fingerprint, heartbeat, or portrait—that the artist then transforms into a dynamic, collective landscape and representation of both anonymity and community.

TEACHING CONNECTIONS

Media and Materials
installation
performance
sound

Key Words and Ideas
biology
chemistry
communication
community
engagement
complexity
connection
space
surveillance
visibility

Related Artists
Allora and Calzadilla
Janine Antoni
Kevin Beasley
Tania Bruguera
Nick Cave
Mark Dion
Theaster Gates
Ann Hamilton
Tim Hawkinson
Thomas Hirschhorn
Hiwa K
Anish Kapoor
Wolfgang Laib
Bruce Nauman
Susan Philipsz
Pedro Reyes
James Turrell
Krzysztof Wodiczko

Discuss

Before Viewing

- Can a portrait become a landscape? How?
- What does audience engagement mean, in art?
- What kinds of art are found in public spaces? Describe some you have encountered.
- When do science and art intersect? Describe examples in which one has influenced the other.
- Describe the main forms of communication that you employ in your daily life.

While Viewing

- How does Lozano-Hemmer create portraits without depicting faces? How does he go about forming these portraits?
- List words and phrases to describe Lozano-Hemmer's *Border Tuner*.
- Lozano-Hemmer creates opportunities for large numbers of people to experience his work. List the types of projects he creates and how viewers participate with them.
- Which branches of science does Lozano-Hemmer engage with? How?

After Viewing

- Lozano-Hemmer challenges the traditional understanding of a portrait. After seeing his work, did your idea of a portrait change? How so? How are biology and chemistry employed in these works?
- What makes *Border Tuner* a form of communication and interaction unlike the examples you described earlier?
- Lozano-Hemmer states, "As an artist, my challenge is to interrupt the normal ways that the city is becoming homogenous." What do you think he means?
- How does Lozano-Hemmer view his role as an artist? What kinds of specialists does he work with to realize his ideas?
- In what ways do voices become visible in Lozano-Hemmer's work?

I love when you have a pre-established notion of what you're going to see, and it's wrong. —Rafael Lozano-Hemmer



Create

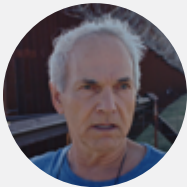
- ✓ Ask a family member or friend if you may use them as inspiration for a special portrait, without showing their face. Utilize aspects of this person—such as their fingerprint, hairstyle, or voice—to initiate an abstract portrait inspired by one or more of these characteristics.
- ✓ Invent a form of communication that doesn't involve words or text. Try using it with friends or family members. Does this new form of communication allow you to express certain things that words and text do not? How?

Rafael Lozano-Hemmer. *Vicious Circular Breathing*, 2013. Installation view at *Rafael Lozano-Hemmer: Unstable Presence*, Musée d'Art Contemporain de Montréal, Montréal, Québec, Canada, 2018. Photo by: Guy L'Heureux.



Richard Misrach. *Wall, near Brownsville, Texas*, 2013, 2013.
Edition of 5 with 1 AP. Archival Pigment Print/CP.
© Richard Misrach, courtesy Fraenkel Gallery, San Francisco,
Pace Gallery, New York, and Marc Selwyn Fine Art, Los Angeles.

Borderlands



Richard Misrach | Richard MIZZ-RACK |

In a funny way, our culture stands out
in very clear relief in the desert. —Richard Misrach

ABOUT

Born
1949

Education
BA, University of California, Berkeley

Lives and Works
Berkeley, California

About the Artist
A leading photographer of his generation, Richard Misrach explores the collision of nature and culture through his large-format color photographs. Fascinated by the political and environmental transformation of the deserts of the American southwest, Misrach creates hauntingly beautiful photographs of arid landscapes that contrast the natural and man-made tragedies found there: floods, fires, nuclear-test sites, the U.S.-Mexico border wall, and the traces of migrants who make the perilous journey north. Misrach began his career in Berkeley, California, in the early 1970s, photographing the anti-war protests happening throughout the city. His ongoing series, *Desert Cantos*, consists of groups of photographs that depict the ecological effects of human intervention in the desert landscape. A more recent chapter, *Border Cantos*, captures the pathos of the 2000-mile border between the U.S. and Mexico.

TEACHING CONNECTIONS

Media and Materials
photography

Key Words and Ideas

culture	nature
discovery	place
documentary	political commentary
investigation	social justice
landscape	transcendence
memory	

Related Artists

Robert Adams	Graciela Iturbide
Vija Celmins	Alfredo Jaar
Mel Chin	Barbara Kruger
Abraham Cruzvillegas	William Kentridge
Minerva Cuevas	An-My Lê
Abigail DeVille	Florian Maier-Aichen
Stan Douglas	Sally Mann
Rackstraw Downes	Catherine Opie
LaToya Ruby Frazier	Trevor Paglen
Katy Grannan	Carrie Mae Weems

Discuss

Before Viewing

- What kinds of places are you attracted to? Why are you drawn to these places? Describe their characteristics.
- What can the desert represent?
- Can photographs change public opinion? List examples of when this has happened. What kinds of things can photography, as a medium, do?
- What kinds of places defy description? Have you been to places that are hard to describe unless one has already been there? Where are they located? What is special about these places?

While Viewing

- What kinds of spaces is Misrach attracted to? Why?
- How does Misrach's relationship to the desert develop over the course of this Art21 segment?
- What types of things does Misrach consider and think about while taking photographs?
- How did Misrach's early experience with success influence his subsequent work?
- List a few examples in which Misrach illustrates how nature and the human race are colliding.

After Viewing

- What are the possible effects of Misrach's photography? How might audiences engage with Misrach's work and be moved to some kind of action?
- Why does the American desert have so many links to major historical moments? What characteristics of the desert allowed these events to happen?
- How does Misrach put photography to use, in this segment? What power does photography have, in his work? Compare Misrach's segment to an Art21 Season 1 artist, Sally Mann, or a *New York Close Up* artist, LaToya Ruby Frazier. How does each artist use beauty to reveal dark realities?
- What do you think Misrach means when he says, "Our culture stands out in very clear relief in the desert"?

One of the things I've learned from this series is that until you go see this place for yourself, you have no idea what's really going on there. — Richard Misrach



Create

- ✓ Choose a location in your neighborhood that has a contested history. Take a series of photographs of it. In these photos, try to balance beauty with truth. While doing this project, consider Misrach's statement: "I want to make them so beautiful that you have to look and then think about them—to really slow down and consider and think, 'This doesn't look right. Is it right?'"
- ✓ Take a series of photographs that reveal the complexity of a particular place. Upload these images to an online slideshow and write or make an audio recording of a narrative to accompany the photos. How does your photo series and narrative expose the complexities of the place you chose?
- ✓ Write an epic poem to explore and celebrate a particular place that inspires feelings of ambivalence.

Richard Misrach. *Agua #1, near Calexico, California*, 2004. Edition of 5 with 1 AP. Archival Pigment Print. © Richard Misrach, courtesy Fraenkel Gallery, San Francisco, Pace Gallery, New York, and Marc Selwyn Fine Art, Los Angeles.



Postcommodity. *Repellent Fence / Valla Repelente*, 2015.
Cristóbal Martínez, Kade L. Twist, and Raven Chacon.
Installation view, U.S.-Mexico border, Douglas, Arizona—Agua Prieta, Sonora, Mexico.
©Postcommodity. Photo: Michael Lundgren, courtesy of artists and Bockley Gallery.

Borderlands



Suturing is remembering. — Cristóbal Martínez

Postcommodity | post-kuh-mod-it-ee |

ABOUT

Born

Cristóbal Martínez, in New Mexico
Kade L. Twist, in California

About the Artist

Postcommodity is an interdisciplinary arts collective composed of Cristóbal Martínez (born in New Mexico) and Kade L. Twist (born in California). Postcommodity creates site-specific installations, interventions, videos, and sound works, utilizing the members' shared Indigenous lens to reveal the incongruent histories embedded in our modern-day institutions, systems, and beliefs. The group often works closely with local communities to create poetic installations that reimagine sites of conflict as places of curiosity that foreground Indigenous culture. Postcommodity was founded in 2007 by Twist, Steve Yazzie, and Nathan Young and acknowledges the important contributions of its previous collaborators, including Yazzie (2007-2010), Young (2007-2015), and Raven Chacon (2009-2018). The collective focuses on centering Indigenous perspectives and working in response to the land where their projects take place.

TEACHING CONNECTIONS

Media and Materials

installation
land art
sculpture
video

Key Words and Ideas

activism	intersect
collaborate	investigate
collective	place
cross-cultural	site-specific
history	story
identity	suture
indigenous	tradition
interdisciplinary	

Related Artists

Ai Weiwei	Jenny Holzer
Allora and Calzadilla	Maryam Hoseini
assume vivid astro	Graciela Iturbide
focus	Alfredo Jaar
Kevin Beasley	Zanele Muholi
Tania Bruguera	Aliza Nisenbaum
Mel Chin	Catherine Opie
Minerva Cuevas	Gabriel Orozco
Raúl de Nieves	Doris Salcedo
Olafur Eliasson	Do Ho Suh
John Feodorov	Fred Wilson
Theaster Gates	Krzysztof Wodiczko
Thomas Hirschhorn	

Discuss

Before Viewing

- What distinctions do you make between the terms *United States* and *America*? Are they the same or different? Why do you think so?
- Describe words and phrases that relate to the term *collective*.
- How are borders created and defined? Who makes those decisions? When do borders change?

While Viewing

- How do the artists describe the term *American*? How does their work *Repellent Fence* symbolically stitch the people of the Americas together?
- With Pueblo and Cherokee ancestry, Cristóbal Martínez and Kade Twist are multicultural artists. How does their Indigenous cultural heritage manifest in the collective's work?
- Through its work, how does Postcommodity question borders and the influence of borders on the land and people?

After Viewing

- How does Postcommodity enable viewers and participants to “complicate the way we understand fences”?
- Postcommodity is an interdisciplinary arts collective. How does its work as a team incorporate perspectives from the experiences of the individual members?
- Consider the cultures highlighted in this film. Why might Postcommodity choose to focus on those in a public forum? How does the public representation of a culture matter?

**People can't remember
what it means to be American
—not as a United States citizen
but as a person of the Americas**

— Kade L. Twist



Create

- ✓ Bring together two specific places, or spaces, through a work of visual art, a poem, or a song. To inspire and inform the work, try to incorporate both the physical details found in these places and the histories of the places.
- ✓ Martinez says, “Our job is to provide space for people to connect their own narratives and cultural self-determination—to allow a new public memory to be born.” Consider your own cultural history and the place where you live. Pick a place that represents the past, present, or future of your cultural group. Create an artwork to celebrate both the place and your identity.

Postcommodity. *Do You Remember When?*, 2012. Cristóbal Martínez, Kade L. Twist, Steven Yazzie, and Nathan Young. Site-specific intervention and mixed media installation (cut concrete, exposed earth, light, sound). Installation view, Art Gallery of New South Wales, 18th Biennale of Sydney. ©Postcommodity. Courtesy of the artists and Bockley Gallery.

Glossary

This glossary includes both art and non-art terms. Many of these words have been defined here in the context of art but have nuanced meanings and additional significance beyond it.

abstraction

The use of visual elements like shape, color, and line as the subjects of artworks, in themselves. Also refers to an artwork in which the artist employs reductive or simplified forms that are not intended to convey pictorial representation or narrative content.

access

The right or opportunity to use or benefit from something.

active viewing

Utilizing specific activities, instructions, and materials while viewing a video segment in order to support discussion and reflection afterward.

activism

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

advocacy

Public support for a particular policy or a 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 originated in the 18th century.) Also refers to a set of principles that guide an artistic approach.

ambiguity

The capacity to be understood in more than one way. An ambiguous word, phrase, or image presents multiple meanings to the viewer. In contemporary art, ambiguity is often considered an important characteristic that allows art to be appreciated or interpreted from multiple perspectives.

appropriation

The use of borrowed imagery or forms in a new work of art.

archive

An accumulation of historical records.

artifact

An object or item of cultural or historical interest.

calligraphy

Writing or lettering, often elaborate or decorative, created by hand using a brush or pen.

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 partnership between an artist and another person, group, or institution to share the process of creating an artwork. Artists often work in collaboration with a variety of specialists, assistants, colleagues, and audiences.

collage

The process creating an artwork by arranging and attaching various objects and materials (such as photographs, pieces of paper, or fabric) to a backing support. Also refers to the product of combining various things to form a work of art.

colonialism

The policy or practice of acquiring full or partial political control over another country, occupying it with settlers, and exploiting it economically.

composition

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

conceptual art

A concept is an idea, born of a frame of mind that can include imagination, opinion, and logic. Concept-based or conceptual art emphasizes that the idea of the artwork is equal to, if not more important than, a tangible or finished product. Conceptual art can take many forms (such as texts, photographs, and videos), and sometimes there is no art object at all. By emphasizing the ways

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.

concavity

The state or quality of being hollowed or rounded inward, like the inside of a bowl; a surface or thing that has this shape.

contemporary art

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

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 (or recontextualized), the way in which 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

A general term for practices within the decorative arts that traditionally are defined by their origins in functional or utilitarian products. Can also refer to the labor or skill of an artist or artisan.

critique

The activity of informed judgment or interpretation. Critique is an important element in looking at, understanding, and appreciating works of art. Artworks can be forms of critique, by conveying criticisms of specific ideas, opinions, social issues, and events.

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, often a film, that provides a factual record or report about people, places, or events.

ephemera

Objects intended to have only short-term significance. Also refers to paper items (like posters and paper tickets) that were originally meant to be discarded but have become collectibles. The root of the word is from the Greek *ephemeros* ("lasting one day").

ethnography

The study and systematic description of 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 concepts.

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 within a culture.

identity

Any number of distinguishing characteristics that affect how one defines oneself, how one is perceived by others, and how society categorizes groups of people.

illusion

A visually misleading or perceptually altered object or physical space.

impermanence

The state of existing for only a limited period of time.

improvise

The act of creating or performing spontaneously or without preparation; to make or fabricate something from whatever is conveniently at hand.

Indigenous

A term that describes the original inhabitants of a place. An identity given or reported by a person whose ancestors inhabited a country or a geographical region at the time when people of different cultures or ethnic origins arrived. Within the Americas, there are more than 2,000 culturally unique Indigenous tribal groups.

installation art

A type of art created for a specific space or 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.

layer

The process of placing multiple materials on top of each other, with varying transparencies, thicknesses, or cutouts, often held together with a binding substance to create a desired effect.

legacy

Something handed down from earlier generations. A set of behaviors and/or actions instituted by a predecessor.

metaphor

A visual or verbal object, idea, or image used in place of another to suggest a likeness or analogy between them.

montage

An image—or, in film and music, a sequence—composed by assembling and overlapping selections from various sources. Originally from the French *monter* (“to mount”).

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 image or theme in a work of visual or literary art.

multiplicity

A large number or variety.

musique concrète

Music constructed by mixing recorded sounds, first developed by experimental composers in the 1940s.

narrative

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

perception

The use of the senses of become aware of something.

performance art

A public, private, or documented art form that features an activity performed and/or directed by an artist.

place

A geographical or psychological location, landscape, origin, or spatial relationship.

political commentary

Criticism of or relevant to politics, including policies, politicians, political parties, and types of government.

popular culture

The practices, beliefs, and objects that are dominant or prevalent in a society at a given point in time, as well as the activities and feelings produced as a result of interaction with these dominant elements. Usually disseminated through mass media, this collection of ideas permeates the everyday lives of large numbers of people across ethnic, social, and regional groups. Forms of popular culture can include music, dance, theater, books, movies, television, video games, the Internet, sports, and celebrities.

portraiture

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

postcolonialism

A theoretical approach 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 that an artist undertakes in the course of making an artwork.

propaganda

Systematically distributed messages or information, typically misleading or biased, that aim to influence the opinions or behaviors of people, often to promote a specific policy, idea, doctrine, or cause.

public art

Artwork designed specifically for, or placed in, publicly accessible areas.

readymade

A term coined by Marcel Duchamp in 1916 to describe a pre-fabricated, often mass-produced object isolated from its intended use and elevated to the status of art by the fact that an artist chose and designated it as such.

reclamation

The process of claiming something back or of reasserting a right.

reenactment

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

representational

Depicting the physical appearance of people, places, or things, such as in the figurative, landscape, and still-life genres of traditional painting and sculpture.

scale

The relative size or extent of something.

site-specific art

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

social commentary

Expressed opinions about the nature of society, most often with the intention of promoting change by calling attention to a 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 considers economic and social factors and trends as agents of historical change. Social history is often described as “history from below” because it focuses on how a society’s people, as opposed to its political leaders, shape history.

surveillance

The monitoring of behavior, activities, or information for the purpose of influencing, managing, or directing people.

suture

A stitch holding together the edges of a wound or surgical incision. Also used as a verb, to refer to the act of closing a wound with sutures.

symbolism

The practice of representing something, usually invisible, intangible, or immaterial, by using an image or sign.

tradition

The transmission of customs or beliefs through generations; something that has been passed on in this way.

transcendence

The state of existing beyond the range of ordinary experience, or of being free from the constraints of the material world.

turntablism

The art of manipulating sounds and creating new music, sound effects, mixes, and other creative sounds and beats, typically by using two or more turntables and a crossfader-equipped DJ mixer.

value system

The established principles, norms, and goals that are held by a society.

vantage point

A physical point of view or a philosophical position from which a subject is considered.

Get Involved

Screenings

Art21 Screening Society

Host a free screening of one episode from the tenth broadcast season of *Art in the Twenty-First Century* from October 3 to December 31, 2020. 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 2020 PBS broadcast. More info at art21.org/screening-society

Independent Screenings

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

Art21 Education

Art21 Educators

A year-long professional development initiative designed to cultivate and support K-12 educators interested in bringing contemporary art, artists, and themes into their classrooms.

Art21 Ambassadors

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

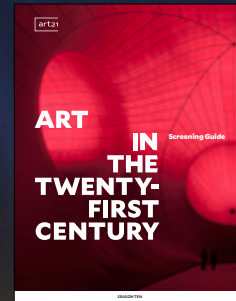
Both Educators' Guides and Screening Guides are available online for all ten seasons of *Art in the Twenty-First Century* and a growing list of Educators' Guides on artists featured in digital series. In addition, the "Learning with Art21 Guide" contains tips on initiating a discussion around contemporary art. Find all the Art21 Guides at art21.org/guides

Additional Resources

Art21 Video

art21.org

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



Season 10 Screening Guide

art21.org/guides

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