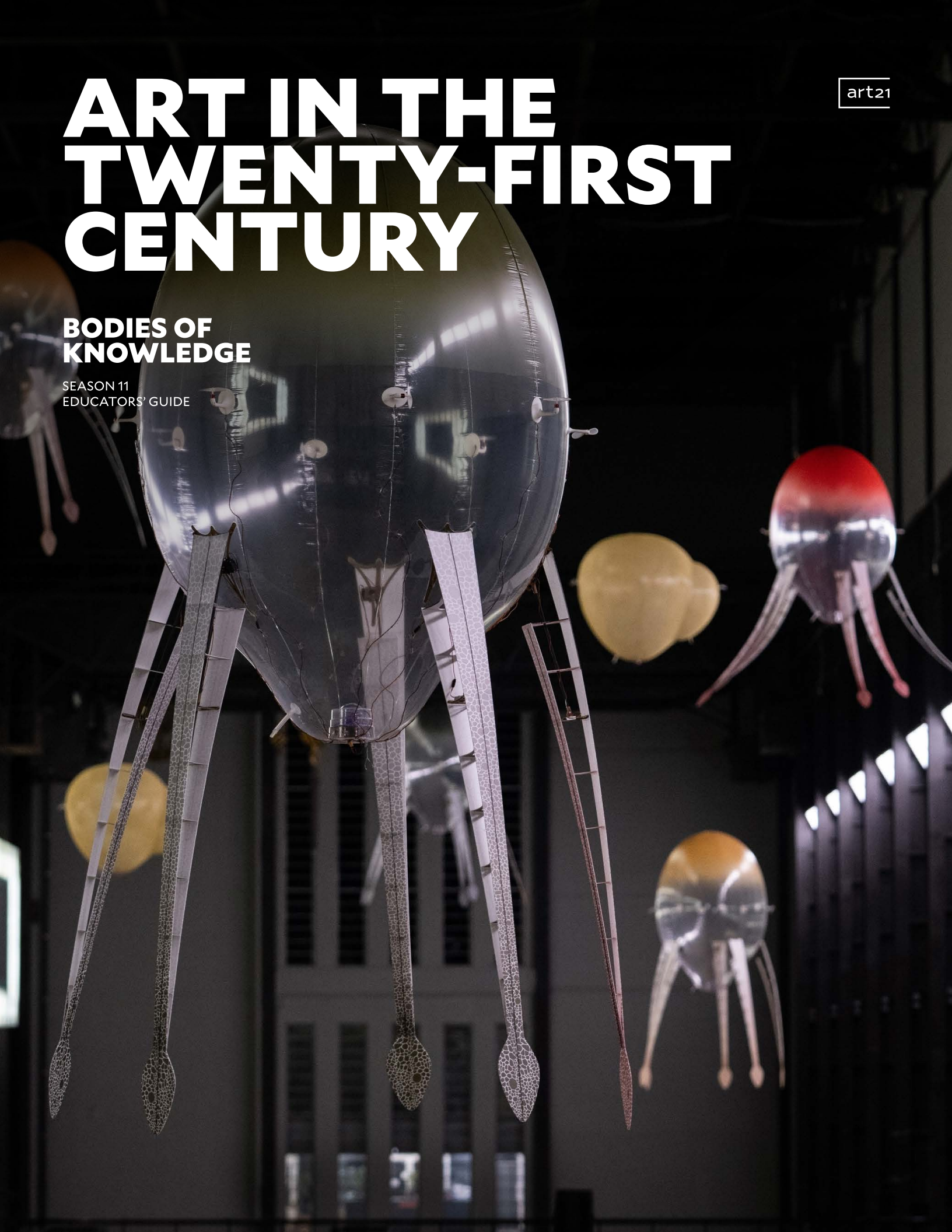


ART IN THE TWENTY-FIRST CENTURY

art21

BODIES OF KNOWLEDGE

SEASON 11
EDUCATORS' GUIDE



ART 21 STAFF

Tina Kukielski, Susan Sollins Executive Director and Chief Curator
Lauren Barnett, Chief Operating Officer
Andrea Chung, Associate Producer
Hannah DeGarmo, Manager of Communications
Lolita Fierro, Director of Development
Ian Forster, Senior Producer
Joe Fusaro, Education Advisor
Molaundo Jones, Senior Director of Communications & Partnerships
Jurrell Lewis, Assistant Curator
Emma Nordin, Associate Director of Education Initiatives
Anna Pruett, Development Assistant
Nick Ravich, Director of Video Programming & Production
Jessica Svenson, Development Manager
Noor Tamari, Executive Assistant
Nora Wimmer, Associate Manager of Web & Editorial
Susan Sollins, Founder (In Memoriam)

SECTION CONTRIBUTORS

Executive Producer: Tina Kukielski
Series Producer: Nick Ravich
Director and Producer: Malika Zouhali-Worrall & Danielle Varga
Episode Editor: Steven Golliday
Educators' Guide Designer: Esteban Marquez
Educators' Guide Editor: Alex Verman

FUNDERS

Major underwriting for Season 11 of Art in the Twenty-First Century is provided by the National Endowment for the Arts, Lambent Foundation, The Anna-Maria and Stephen Kellen Foundation, The Andy Warhol Foundation for the Visual Arts, The Horace W. Goldsmith Foundation, Toby Devan Lewis, Robert Lehman Foundation, and Nion McEvoy & Leslie Berriman.

CREDITS

The Season 11 Educators' Guide was written by Joe Fusaro, Education Advisor; Jurrell Lewis, Assistant Curator; and Emma Nordin, Associate Director of Education Initiatives.

Copyright © 2023

Cover: Installation view of Hyundai Commission: Anicka Yi. Photography by Will Burrard-Lucas

Installation view of Hyundai Commission Anicka Yi at Tate Modern. Photo courtesy Tate (Joe Humphrys) (6)





CONTENTS

About Art21	04
About this Guide	05
 Bodies of Knowledge	 06
 Artists	
GUERRILLA GIRLS	08
ANICKA YI	12
HANK WILLIS THOMAS	16
TAUBA AUERBACH	20
 Get Involved	 24



Tauba Auerbach at work in their studio. Production still from the *Art in the Twenty-First Century* Season 11 episode, "Bodies of Knowledge." © Art21, Inc. 2023.

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. The mission of Art21 is to educate and expand access to contemporary art through the production of documentary films, resources, and public programs.

As 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.

Eleven seasons have been produced for PBS (2001, 2003, 2005, 2007, 2009, 2012, 2014, 2016, 2018, 2020, 2023).

Each season contains three to four one-hour programs.

Each hour features three to five 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, performance artists, installation artists, video artists, and new media artists.

NOTE: 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.

ABOUT THIS GUIDE

The Educators' Guide is designed as a resource for planning lessons, facilitating discussions, introducing Season 11 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.

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 & 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 & IDEAS]

Additional thematic concepts connect the artist's work and processes to those of other artists in the series. 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 words are highlighted in boldface throughout the Guide. Definitions can be found in the Season 11 Glossary, a free downloadable pdf. An online glossary with additional vocabulary can be found at art21.org.

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 absence 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 adding their personal reflections, experiences, opinions, and interpretations. One of the cornerstones of the Art21 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.

BODIES OF KNOWLEDGE

“Ideally it would be nice to make something (in my work) that isn’t just an image that a person might remember, but an image that has a tiny effect on all the images after that.”

— Tauba Auerbach

The artists in “Bodies of Knowledge” are expert investigators — exploring new fields with excitement and curiosity, discovering new ways of understanding ourselves, and developing new methods of inquiry that expand our vision of the world. Featuring Tauba Auerbach, Guerrilla Girls, Hank Willis Thomas, and Anicka Yi, this hour follows three artists and a collective as they explore varied systems of sensing, representing, and interpreting that shape our perceptions. In their practices, these artists push against the normative boundaries that typically define expertise. They create their own fields of study and invite collaborators and consultants with backgrounds in art, music, science, technology, mathematics, political action, and more into their studios. Their works address what is overlooked, underestimated, and misunderstood, asking audiences to pay closer attention and establishing new grounds to do so. These artists create bodies of knowledge in their pursuit of deeper truths, and they divulge their findings through their artistic practices.



GUERRILLA GIRLS

ESTABLISHED 1985; New York, New York

Working across various media, the collective challenges the systems and individuals perpetuating discrimination and inequality in the art world by publicly sharing data and statistics about the representation of women and artists of color in commercial and institutional art spaces. Embracing the disruptive, confrontational, and irreverent, Guerrilla Girls draw from street art and the legacies of feminist activism to launch their critique of the art world.



ANICKA YI

BORN 1971; Seoul, South Korea

Yi works with unexpected and unpredictable materials, ranging from bacteria to tempura batter to artificial intelligence, creating works that embrace ephemerality and challenge our expectations and biases. Using tools and techniques from varied disciplines, Yi’s practice manifests our culture’s fictions, fears, and possible futures, asking where they might come from and how we might actualize or move beyond them.



HANK WILLIS THOMAS

BORN 1976; Plainfield, New Jersey

Thomas’ work traces a line between the past and the present, using photography and sculpture to call viewers’ attention to how context shapes one’s understanding of the world around them. Appropriating recognizable photographs, gestures, and iconography while using a variety of strategies to move viewers with and around his works, the artist weaves together narratives that reframe the present by more fully examining our history.



TAUBA AUERBACH

BORN 1981; San Francisco, California

Interested in the relationships between materials, ideas, and people, Auerbach examines connective tissues and structures using a wide variety of materials and processes. Their practice weaves bodily craft traditions with abstract theory to create drawings, paintings, sculptures, and more that expand our comprehension of how the world is structured and connected.



DISCUSS

[BEFORE VIEWING]

- ☐ What does 'knowledge' mean? How does one learn? Where? With who?
- ☐ When is an artist also a researcher? In what ways can research inform an artist or their practice?
- ☐ What does 'style' mean in an art context? Do all artists have a uniform style?

[AFTER VIEWING]

- ☐ Considering the artists featured, what might 'Bodies of Knowledge' mean in this context?
- ☐ How do the artists in this episode learn? Where do they seek inspiration from? How do these artists go about research in different ways?
- ☐ How do these artists challenge how viewers consume art? What do they want their audience to learn?

Guerrilla Girls outside the Solomon R. Guggenheim Museum in New York, NY. Production still from the *Art in the Twenty-First Century* Season 11 episode, "Bodies of Knowledge." © Art21, Inc. 2023.



Statistics from the Metropolitan Museum of Art, New York City, 1989

GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD



ESTABLISHED
1985; New York, NY

“I get more respect with a gorilla mask on than off”

ABOUT THE ARTIST

Responding to the exclusion of women artists and artists of color from the art world and its institutions, Guerrilla Girls came together in search of new ways to call attention to discrimination. The collective began making posters with salacious headlines and bold designs, pasting them to buildings and gallery windows in New York City's East Village and SoHo neighborhoods. On these posters, the collective shared publicly accessible statistics that served as irrefutable evidence that gallerists, critics, artists, and museums participated in the exclusion of women and people of color.

These spectacular critical gestures have solidified Guerrilla Girls' reputation as a force to be reckoned with among art world stakeholders. As their work became a sign of hope for many artists and art professionals, it also became a source of anxiety for the individuals and institutions they called attention to.

✦ TEACHING CONNECTIONS

MEDIA & MATERIALS

advertising, graffiti, installation, posters, printmaking, public art

KEY WORDS & IDEAS

art world	discrimination
capitalism	feminist
collaboration	inequality
collective	protest
consumerism	public art
critique	racism
dialogue	sexism

RELATED ARTISTS

Ai Weiwei, John Akomfrah, Tania Bruguera, Minerva Cuevas, Lynn Hershman Leeson, Jenny Holzer, Barbara Kruger, Kerry James Marshall, Zanele Muholi, Postcommodity, Carrie Mae Weems, Kara Walker

Guerrilla Girls. *Do Women Have to be Naked to Get into the Met. Museum?* 1989. © Courtesy of the artists.

DISCUSS

[BEFORE VIEWING]

- ☐ What is the difference between museums and art galleries? Why would an artist engage either or both?
- ☐ What factors define a successful collaboration?
- ☐ What is an activist? What does an activist do?

[WHILE VIEWING]

- ☐ Note what Guerrilla Girls say about museums and the larger art world.
- ☐ What were/are Guerrilla Girls frustrated about? How did they channel their feelings for change?
- ☐ As activists, what do Guerrilla Girls do to bring attention to the issues important to them?

[AFTER VIEWING]

- ☐ Why might Guerrilla Girls choose to be anonymous? How might anonymity have helped them navigate conversations with museums and galleries?
- ☐ What kinds of change do Guerrilla Girls want to see and affect?
- ☐ How are Guerrilla Girls both artists and activists?



Guerrilla Girls wheeling *Guerrilla Girls' Code of Ethics for Art Museums* in New York, NY. Production still from the *Art in the Twenty-First Century* Season 11 episode, "Bodies of Knowledge."
© Art21, Inc. 2023.

CREATE

Research demographics about who is represented in museum and galleries shows today versus when Guerrilla Girls first started protesting in the late 1980s. After collecting data, create an artwork that pays tribute to Guerrilla Girls and advocates for further change.

Discuss with classmates some important things you think would improve your school or local community. Then create a visual campaign that advocates for these positive changes (ex. posters, postcards, brochures, social media hashtags, website, etc.). Reach out to local officials and business owners to help with displaying that art and also discussing the issues.



Dearest Art Collector,
It has come to our
attention that your
collection, like most,
does not contain
enough art by women.

We know that you
feel terrible about this
and will rectify the
situation immediately.

All our love,
Guerrilla Girls

BOX 1056, COOPER STA., NY NY 10276



(Clockwise from top left) Guerrilla Girls. *Democracy? Only When All Votes Are Counted!* 2020. © Courtesy of the artists.; Guerrilla Girl speaking. Production still from the *Art in the Twenty-First Century* Season 11 episode, "Bodies of Knowledge." © Art21, Inc. 2023; Guerrilla Girls. *Untitled*. Date Unknown. © Courtesy of the artists.; *Guerrilla Girls' Code of Ethics for Art Museums* outside the Metropolitan Museum of Art in New York, NY. Production still from the *Art in the Twenty-First Century* Season 11 episode, "Bodies of Knowledge." © Art21, Inc. 2023.

ANICKA YI



BORN
1971; Seoul, South Korea

LIVES & WORKS
New York, NY

EDUCATION

Hunter College and the
University of California Los Angeles

“Change is the most constant form we can acknowledge and embrace. All we have is impermanence.”

— Anicka Yi

ABOUT THE ARTIST

Drawn to their visual qualities and the distinct scent of fried foods, Yi began deep frying flowers in 2010, fixing them in a perpetual state of blooming and decay. Unorthodox, volatile, aromatic materials are a staple of Yi's practice, using living matter like bacteria or worms, medical tools like ultrasound gel, and everyday substances like glycerin soap.

Yi's studio operates much like a laboratory, developing hypotheses, testing them in small trials, and bringing in experts to help refine her ideas and bring them to life. Across her works, Yi balances perishability and permanence, recognizing the ways in which change and destruction are necessary components of monumentality and memory, and essential to human life.

Anicka Yi, *I am Multitudes*, 2020 high density foam, resin, urethane paint, frame 30 x 24 x 5 in. (76.2 x 61 x 12.7 cm) ©Anicka Yi, Courtesy of 47 Canal. Photo: Joerg Lohse

✦ TEACHING CONNECTIONS

MEDIA & MATERIALS

installation, mixed-media, robots, sculpture

KEY WORDS & IDEAS

change	perishability
deterioration	sensory
impermanence	science
machines	technology
nature	volatility

RELATED ARTISTS

Marina Abramović, Mel Chin, Mark Dion, Olafur Eliasson, Guan Xiao, Ann Hamilton, Pierre Huyghe, Wolfgang Laib, Maya Lin, Iñigo Manglano-Ovalle, Richard Mosse, Diane Severin Nguyen, Sarah Sze, James Turrell, Andrea Zittel

DISCUSS

[BEFORE VIEWING]

- ☐ What do artists and scientists have in common?
- ☐ What can nature teach us about art? How can the natural world make artists and their work better?
- ☐ How is a studio like a laboratory?

[WHILE VIEWING]

- ☐ In what ways does Yi incorporate the scientific world into her work?
- ☐ How does Yi's work engage the five senses?
- ☐ What similarities does Yi's studio(s) have with your concept of a laboratory?

[AFTER VIEWING]

- ☐ Where does Yi gain knowledge from? How is her work similar and different from the other artists in this episode?
- ☐ Why might it be important to Yi for viewers to experience her artwork with multiple senses?
- ☐ Why might Yi be interested in volatile, perishable materials that deteriorate over time? What might these materials offer an artist?
- ☐ Compare Yi's work with Wolfgang Laib, featured in the "Legacy" episode. How do both artists utilize perishable materials in similar and different ways?



Anicka Yi at work in her studio in Brooklyn, NY. Production still from the *Art in the Twenty-First Century* Season 11 episode, "Bodies of Knowledge." © Art21, Inc. 2023.

CREATE

Use a machine to make a work of art that represents how humanity benefits from machines today. Try to conceal what type of machine was used in the final work (i.e. no symbols or illustrations of machines). Write a descriptive label informing the viewer of the process for the work's creation and why that machine was used.

Yi states, "We have a very limited imagination when it comes to machines and artificial intelligence. We have a lot of anxiety that they will replace us. But what if we can relate to them in a more optimistic way?" Create a visual or written plan that helps an audience better relate to machines in some way. How might your plan help improve this relationship?

At the beginning of the segment we see Yi deep frying plants in vegetable oil to make a series of works. Use an approach to making from another profession or discipline — such as cooking, singing, or athletic training — in order to create a work of art.



Anicka Yi, *I am Multitudes*, 2020 high density foam, resin, urethane paint, frame 30 x 24 x 5 in. (76.2 x 61 x 12.7 cm) ©Anicka Yi, Courtesy of 47 Canal. Photo: Joerg Lohse



(Clockwise from top left) Installation view of *Skype Sweater* (2010/2017). Production still from the *Art in the Twenty-First Century* Season 11 episode, "Bodies of Knowledge." © Art21, Inc. 2023; Visitors smelling *Washing Away of Wrongs* (2014). Production still from the *Art in the Twenty-First Century* Season 11 episode, "Bodies of Knowledge." © Art21, Inc. 2023; Flowers battered and fried in Anicka Yi's studio in Brooklyn, NY. Production still from the *Art in the Twenty-First Century* Season 11 episode, "Bodies of Knowledge." © Art21, Inc. 2023; Machine processing *Anemone Panels*. Production still from the *Art in the Twenty-First Century* Season 11 episode, "Bodies of Knowledge." © Art21, Inc. 2023.

HANK WILLIS THOMAS



BORN

1976; Plainfield, New Jersey

LIVES & WORKS

New York, NY

EDUCATION

BFA, New York University
MFA, California College of the Arts

“All of my work is about framing and context, and about how, depending on where you’re standing, it really shapes your perspective of the truth, of reality, and that’s what’s important.”

— Hank Willis Thomas

ABOUT THE ARTIST

As a child, artist Hank Willis Thomas was told he stared too much and asked too many questions. Today, these very attributes shape his artistic practice, which pivots on the theme of perspective. Reading Roland Barthes’ *Camera Lucida*, Thomas was struck by the idea of the punctum, the part of an image that impacts and stays with the viewer. Drawing from his background in photography to augment his work with other media, the artist’s sculptural works isolate this punctum and translate it into three-dimensional space.

As he mines history through photography, Thomas draws connections between past and present to illustrate the continuing logics of oppression that shape Black life. Thomas creates space for the public to engage with the sculpture physically and ensures it is accessible to as many people as possible.

Hank Willis Thomas, *Delta*, 2014. mounted digital c-prints and stained African Mahogany 36 1/4 x 72 1/2 x 2 3/4 inches © Hank Willis Thomas. Courtesy of the artist and Jack Shainman Gallery, New York.

✦ TEACHING CONNECTIONS

MEDIA & MATERIALS

photography, installation, public art, sculpture

KEY WORDS & IDEAS

appropriation	narrative
context	perspective
framing	politics
gesture	sports
history	

RELATED ARTISTS

Robert Adams, Ai Weiwei, John Baldessari, Stan Douglas, LaToya Ruby Frazier, Ellen Gallagher, Theaster Gates, Graciela Iturbide, Glenn Ligon, Maya Lin, William Scott, Yinka Shonibare CBE (RA), Amy Sherald, Do Ho Suh, Carrie Mae Weems, Jack Whitten

DISCUSS

[BEFORE VIEWING]

- ☐ When do images “stick with you” and become memorable? What qualities do they have?
- ☐ As viewers, how do we shape and engage with perspective?
- ☐ How do artists reference historical moments in different ways? What are some works you can remember that do this?

[WHILE VIEWING]

- ☐ Thomas talks about the “punctum” of an image, describing it as the aspect of the image that “sticks with you,” and that “you can’t forget.” What sticks with you about the works you see in this segment?
- ☐ What kinds of techniques and strategies does Thomas use to emphasize perspective? Why does Thomas choose to have many of his pieces look different, depending on where the viewer is standing?
- ☐ How does the artist engage with history during this segment? Which historical moments are influential in his works? How does Thomas go about picturing people in this segment?

[AFTER VIEWING]

- ☐ How have the puncta of certain images influenced Thomas’s work? What do these images have in common?
- ☐ How is perspective a critical part of Thomas’s work?
- ☐ What did you learn about the people pictured in this segment, even though their faces are often absent from the artwork?



Hank Willis Thomas at work in his studio in Brooklyn, NY.
Production still from the *Art in the Twenty-First Century* Season 11 episode, “Bodies of Knowledge.” © Art21, Inc. 2023.

CREATE

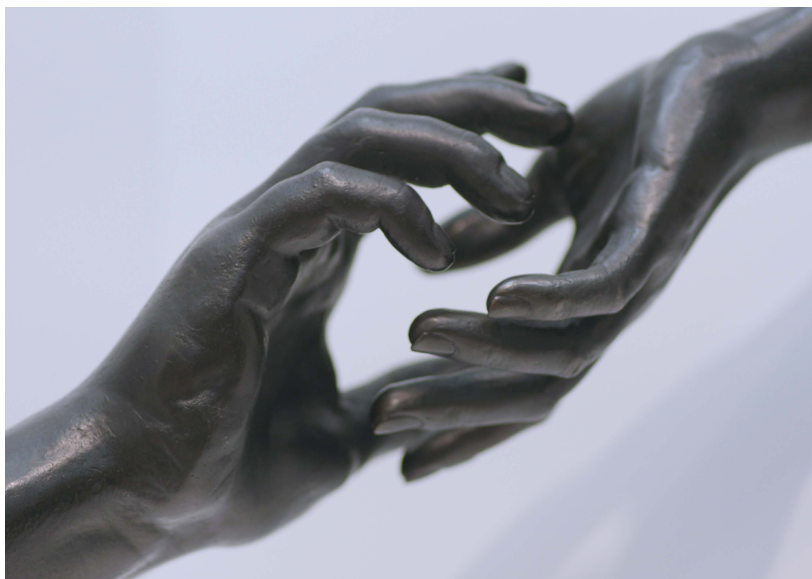
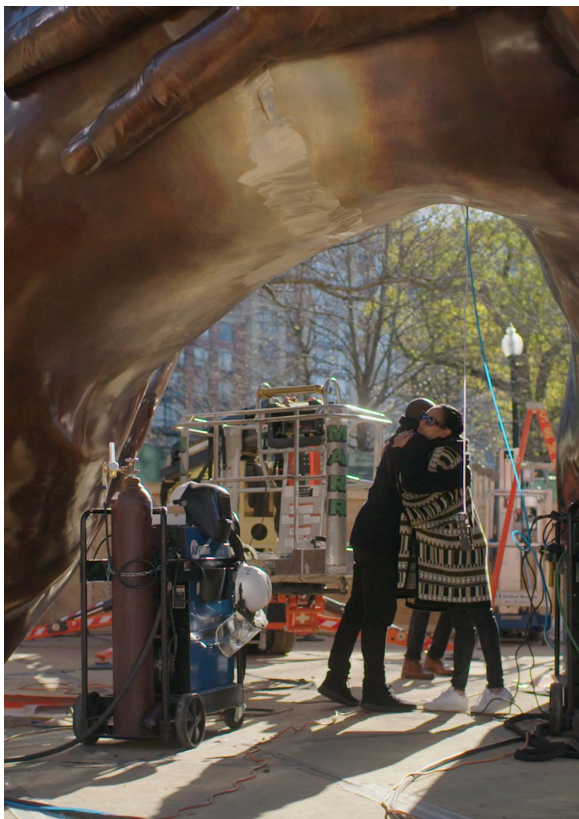
Choose someone in your life that has imparted important knowledge. Create an artwork that does not physically depict the person, but instead features symbols or details that reference them or what they taught you.

Create a picture of someone without depicting their face. How can you communicate important information about this person without including facial features?

Use one of Thomas’s works to inspire a performance, a written reflection, song lyrics, or poem in response. Where did your inspiration originate? Share your process with classmates.



Hank Willis Thomas, *From Cain't See in the Mornin' til Cain't See at Night*, 2011. digital c-print 30 x 96 inches 31 x 97 inches © Hank Willis Thomas. Courtesy of the artist and Jack Shainman Gallery, New York.



(Clockwise from top left) *The Embrace* installation process in Boston, MA. Production still from the Art in the Twenty-First Century Season 11 episode, "Bodies of Knowledge." © Art21, Inc. 2023; Hank Willis Thomas, *Remember Me*, 2022. white neon with black painted front 95 x 624 inches © Hank Willis Thomas. Courtesy of the artist and Jack Shainman Gallery, New York; Mock up for *Reach*. Production still from the *Art in the Twenty-First Century* Season 11 episode, "Bodies of Knowledge." © Art21, Inc. 2023; Hank Willis Thomas *Raise Up*, 2014. bronze 112.2 x 9.84 inches (285 x 25 cm) © Hank Willis Thomas. Courtesy of the artist and Jack Shainman Gallery, New York.

TAUBA AUERBACH



BORN

1981; San Francisco, CA

LIVES & WORKS

New York, NY

EDUCATION

Stanford University, BA

“I’m always trying to find the pattern of things instead of one little unit of knowledge.”

— Tauba Auerbach

ABOUT THE ARTIST

Tauba Auerbach uses craft traditions as research methods to deepen their understanding of mathematical and scientific theories. As an apprentice at New Bohemia Signs in San Francisco, Auerbach learned to approach painting as a technology, requiring precision and balance to achieve what they call a “sweet spot.” Auerbach frequently merges painting with other techniques to create eye-catching murals and designs, using the floating dyes from a paper marbling tray as the source for many projects.

Their ligature drawings use a “knit structure,” sequences of a single gesture woven together on the page, wherein the artist challenges themselves, modifying the rules of a sequence without lifting the marker, or attempting to draw from a specific part of the body like the wrist or the elbow. The trance-like state achieved in these intuitive and spontaneous drawings is the ideal space for the artist to think, and thus constitutes a kind of research technology in itself.

Tauba Auerbach playing *Auerglass Organ* with Cameron Mesirow a.k.a Glasser at SFMOMA in San Francisco, CA. Production still from the *Art in the Twenty-First Century* Season 11 episode, “Bodies of Knowledge.” © Art21, Inc. 2023.

✦ TEACHING CONNECTIONS

MEDIA & MATERIALS

bookmaking, drawing, jewelry design, musical instruments, painting, papermaking, paper marbling, performance, sculpture

KEY WORDS & IDEAS

body	process
collection	relationship
connectivity	rhythm
movement	time
mural	

RELATED ARTISTS

Tanya Aguiñiga, Janine Antoni, Cai Guo-Qiang, Theaster Gates, Ann Hamilton, Tim Hawkinson, Joan Jonas, Brian Jungen, Wolfgang Laib, Margaret Kilgallen, Rafael Lozano-Hemmer, Bruce Nauman, Gabriel Orozco, Aki Sasamoto

DISCUSS

[BEFORE VIEWING]

- ☐ What are some traditional ways of knowing? How does one learn?
- ☐ How does the body affect the art an artist creates? How can the physical act of creating rhythm influence works of art?
- ☐ Why might collaboration lead to new learning? Have you ever experienced a collaboration that taught you something? If so, what was it?

[WHILE VIEWING]

- ☐ List the medium(s) Auerbach uses in this segment. What drew them to each? Where does Auerbach acquire knowledge?
- ☐ How does Auerbach use the body in their work? How do they incorporate the body's movement?
- ☐ In what instances would the artist have collaborated with others during this segment? What kinds of collaborations did you notice?

[AFTER VIEWING]

- ☐ What's rhythmic about the way Auerbach learns? How does rhythm play in the work they produce?
- ☐ How does the artist utilize their body differently in order to create diverse works of art?
- ☐ Auerbach collaborates several times in this hour. How does their collaboration differ from the Guerrilla Girls, also featured in this episode?



Tauba Auerbach playing *Auerglass Organ* at SF MOMA in San Francisco, CA. Production still from the *Art in the Twenty-First Century* Season 11 episode, "Bodies of Knowledge." © Art21, Inc. 2023.

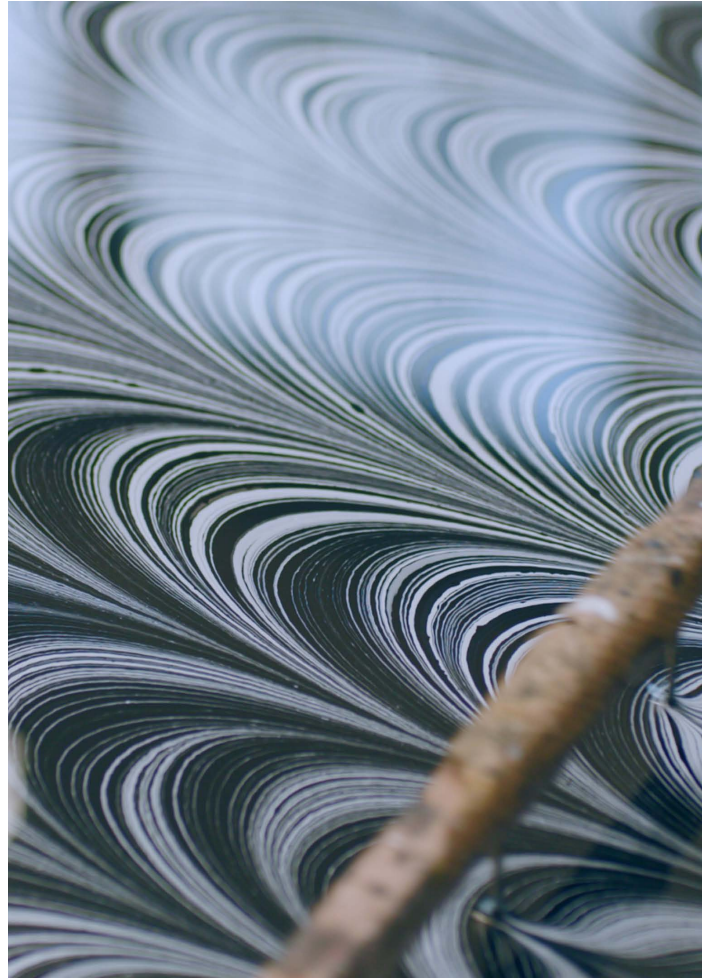
CREATE

Auerbach cites a chemistry professor's work and a sea slug's exoskeleton as inspiration for their weaving project. Choose a scientific subject, such as a living thing, structure, or system, as a source of inspiration. Create an artwork in any medium that references it.

Research an approach to artmaking that you have never experienced before, such as weaving, papermaking, digital photography, or a particular kind of sculpture. Once you have some basic knowledge of the process, create a work that emphasizes play and experimentation. Share with classmates a short list of the things you learned and perhaps the things that surprised you along the way.



Tauba Auerbach, 2020, 2019 acrylic paint 96 x 68 ft East wall of Mosser Towers, 455 Eddy Street, San Francisco, CA. Painted with New Bohemia Signs and Bob Dewhurst © Tauba Auerbach. Courtesy Paula Cooper Gallery, New York. Photo: Jay Jones and Lele Saveri



(Clockwise from top left) Tauba Auerbach, *Flow Separation*, 2018 Epoxy Paint, Flags, Tarp, Decommissioned Fireboat 130 x 28 x 9 ft © Tauba Auerbach. Courtesy Paula Cooper Gallery, New York. Photo: Jay Jones and Lele Saveri; Tauba Auerbach painting paper. Production still from the *Art in the Twenty-First Century* Season 11 episode, "Bodies of Knowledge." © Art21, Inc. 2023; Tauba Auerbach, *Flow Separation*, 2018 Epoxy Paint, Flags, Tarp, Decommissioned Fireboat 130 x 28 x 9 ft © Tauba Auerbach. Courtesy Paula Cooper Gallery, New York. Photo: Jay Jones and Lele Saveri; Tauba Auerbach at work on *Org* (2023). Production still from the *Art in the Twenty-First Century* Season 11 episode, "Bodies of Knowledge." © Art21, Inc. 2023.

GET INVOLVED

SCREENINGS

ART21 SCREENING SOCIETY

Host a free screening of one episode from the eleventh broadcast season of *Art in the Twenty-First Century*. 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 PBS broadcast. More information at art21.org/screening-society.

INDEPENDENT SCREENINGS

Should you or your organization be interested in screening an episode or segment from seasons one through eleven 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.



Visitors photographing *The Embrace* in Boston, MA. Production still from the *Art in the Twenty-First Century* Season 11 episode, "Bodies of Knowledge." © Art21, Inc. 2023.

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 11 SCREENING GUIDE

art21.org/guides

The Season 11 Screening Guide contains event ideas, discussion questions, and helpful information for your free screening event.