



# ART IN THE TWENTY-FIRST CENTURY

**FRIENDS & STRANGERS**

SEASON 11  
EDUCATORS' GUIDE

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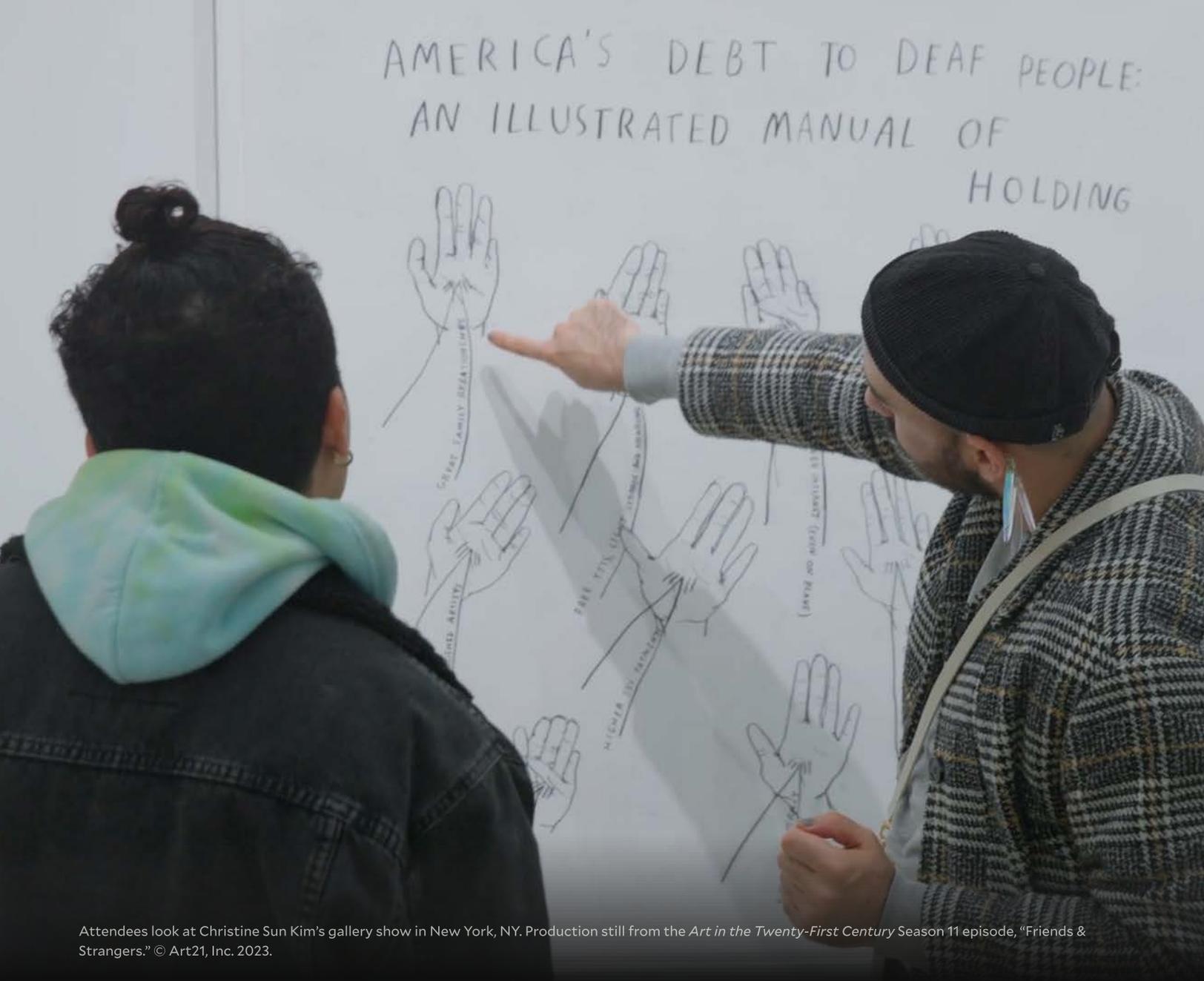
The Season 11 Educators' Guide was written by Joe Fusaro, Education Advisor; Jurrell Lewis, Assistant Curator; and Emma Nordin, Associate Director of Education Initiatives.

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Cover: *We Live Future Ancestral Technologies Entry Log*, Single channel video with audio, Cannupa Hanska Luger, 2019. *We Live* art direction, regalia design/construction, poetry and sound composition: Cannupa Hanska Luger. Videographer/Video editing: Dylan McLaughlin. Courtesy the artist and Garth Greenan Gallery.

Artwork: *Muscle, Bone & Sinew*, Cannupa Hanska Luger, Film Still, Cinematographer Lucas Mullikan, 2021.





Attendees look at Christine Sun Kim's gallery show in New York, NY. Production still from the *Art in the Twenty-First Century* Season 11 episode, "Friends & Strangers." © Art21, Inc. 2023.

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Miranda July at work. Production still from the *Art in the Twenty-First Century* Season 11 episode, "Friends & Strangers." © 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. Art21's mission is to inspire a more creative world through the works and words of contemporary artists.

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](http://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.

# FRIENDS & STRANGERS

The artists in “Friends & Strangers” are connectors, building upon and supporting the existing groups they participate in and searching for ways to create ever more inclusive forms of community. Featuring Linda Goode Bryant, Miranda July, Christine Sun Kim, and Cannupa Hanska Luger, this hour follows the four artists as they identify collaborators, advocate for themselves and others, and work to create a world where we are made stronger together. In their practices, these artists build institutions that become networks for new and unorthodox ideas, generate participatory artworks that connect us across differences, and make the underserved and underrepresented visible to our wider society.

**“My great hope was that, through my work, I could have intimacy with other people.”**

— Miranda July



**MIRANDA  
JULY**

**BORN** 1974; Barre, Vermont

The artist works across media in her practice, from staged performances and feature films to impromptu dance and short videos posted on social media, from novels and short-story collections to sculptural installations at the Venice Biennale. In each of these varied media, July examines different models and modes of connecting with people, from close friends and family to total strangers, and shows audiences how these connections might transform our lives and the world around us.



**CANNUPA  
HANSKA LUGER**

**BORN** 1979; Standing Rock Sioux Reservation, North Dakota

Spanning performance, sculpture, and video, the artist’s practice engages elements of Indigenous history and culture to simultaneously address present-day issues and sources of trauma while projecting that culture into the distant future. Through his work, Luger aims to call attention to the harmful ideologies and practices that support genocide, destroy our environment, and distort our sense of self and community.



**CHRISTINE  
SUN KIM**

**BORN** 1980; Orange County, California

Kim’s practice in drawing, video, and performance creates space for new explorations of sound and gives voice to collective experiences of oppression and systemic inequality. Using American Sign Language (ASL), closed-captioning, graphic illustration, and more, Kim enunciates personal and collective grievances, demands a political voice, and creates visibility for the Deaf community.



**LINDA  
GOODE BRYANT**

**BORN** 1949; Columbus, Ohio

In the many different titles and hats that the artist has worn throughout her decades-long career, including educator, gallerist, activist, filmmaker, and farmer, Goode Bryant has sought to realize ideas that were previously thought impossible through a choreography of passion, commitment, skill, and community. From creating the first Black commercial gallery in New York City to founding an urban farming nonprofit on concrete yards and city rooftops, Goode Bryant’s works empower communities and create tangible change, allowing others to realize their impossible ideas alongside her.



## **DISCUSS**

### [BEFORE VIEWING]

- At what point does someone go from being a “stranger” to being a “friend”? How do you define friendship?
- What kinds of things do you do to build community and bring others together? When does this happen? At particular times?
- Artists in this episode collaborate with many different people to help realize their ideas. What are the benefits of collaborating with friends vs. people you may not know?

### [AFTER VIEWING]

- How do friends and strangers affect the work artists make in this episode? What kinds of influence do they have on the artists as they plan and work?
- How do the artists in this episode bring people together in different ways? For what reasons? How might you respond to being involved in one of the gatherings you saw? What might that be like?

Christine Sun Kim at the Queens Museum in Queens, NY. Production still from the *Art in the Twenty-First Century* Season 11 episode, “Friends & Strangers.” © Art21, Inc. 2023.



# MIRANDA JULY



**BORN**  
1974; Barre, VT

**LIVES & WORKS**  
Los Angeles, CA

**EDUCATION**

University of California, Santa Cruz

**“Risk, in general, for me, is really such a comfort zone.”**

— Miranda July

**ABOUT THE ARTIST**

July began making performances at a young age, writing and directing her first play as a teenager based on her correspondence with a man in prison. Years later, the artist began *Joanie 4 Jackie*, a chain letter of films made by women filmmakers that provided her with a community from which to develop as a filmmaker herself. The project continued from 1995 to 2005 when July premiered her first feature film, *Me and You and Everyone We Know* (2005), which she directed and starred in.

In early performances, the artist frequently had to fight to be recognized and respected on stage, but as her films gained popularity, this need diminished. In light of this, July found new ways to bring risk and vulnerability to her performances by asking her audiences to participate.

Miranda July performing at a gas station in Los Angeles, CA. Production still from the *Art in the Twenty-First Century* Season 11 episode, “Friends & Strangers.” © Art21, Inc. 2023.

**✦ TEACHING CONNECTIONS**

**MEDIA & MATERIALS**

film, performance, photography, sculpture, writing

**KEY WORDS & IDEAS**

- |                |               |
|----------------|---------------|
| collaboration  | improvisation |
| costume        | freedom       |
| correspondence | participation |
| conversation   | relationships |
| dance          | risk          |

**RELATED ARTISTS**

Marina Abramović, Eleanor Antin, Janine Antoni, Matthew Barney, Lucas Blalock, Katy Grannan, Ann Hamilton, Oliver Herring, Lynn Hershman Leeson, Joan Jonas, Hiwa K, Shaun Leonardo, Mary Reid Kelly, Pedro Reyes, Catherine Sullivan

## DISCUSS

### [BEFORE VIEWING]

- When have you taken a risk before? How did the experience feel?
- Why do some artists choose to work in multiple mediums? What are some potential benefits of a wide variety? What are some drawbacks?
- What are some examples of collaboration between artists?
- How might collaboration allow an artist to go beyond their individual experience in order to express something they could not express individually?

### [WHILE VIEWING]

- How does risk factor into July's practice? When do you see July taking risks in this segment?
- List the media July works in.
- July often collaborates with others. Who are some of her collaborators in this segment? How did she find them?

### [AFTER VIEWING]

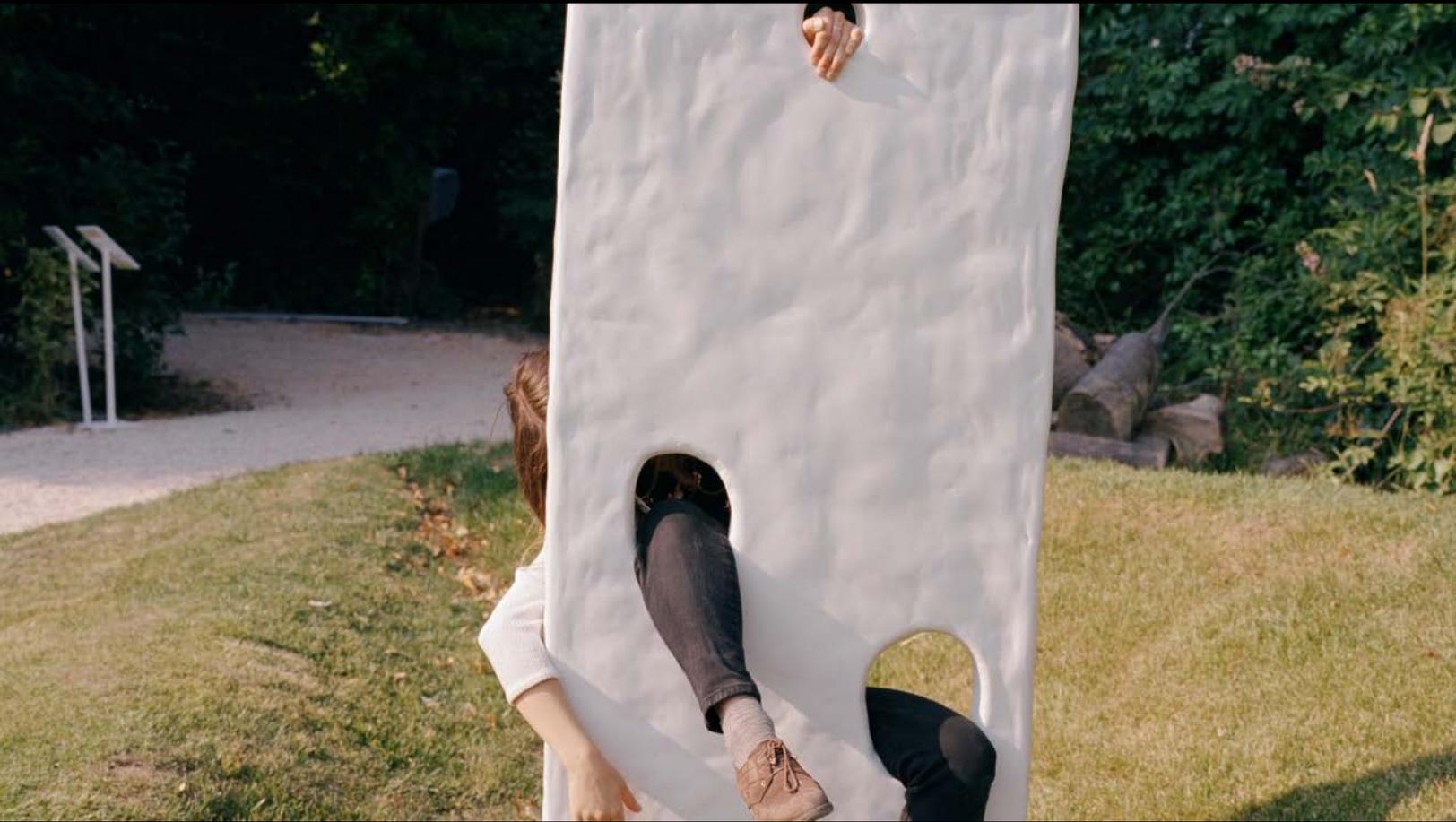
- Why is July attracted to risk in her practice? What does taking risks allow her to achieve in her work?
- Consider the mediums July used. What do they have in common?
- July found several of her collaborators through marketing initiatives, like telemarketing and magazines. How are collaboration and communication linked in these examples of her work?
- Many Art21-featured artists employ costumes in their work. How does July's use of costumes compare with other artists, like Nick Cave, Zanele Muholi, or Laurie Simmons?

## CREATE

- July discusses how she breaks writers' block or a lack of creativity by putting on costumes and moving her body. Ask students to design a plan to inspire creativity for when they feel stuck. Brainstorm a list of ideas before they get started. Their final plan can be written or drawn. This plan does not need to be shared with the class, but should be shared with the teacher. Whenever they comment about being stuck or lacking creative energy, remind them to reference their plan.
- Taking risks allows July to feel free. What activities allow you to feel free? After students have had time to consider, create a work in a medium that expresses that feeling.



Miranda July performing at a gas station in Los Angeles, CA. Production still from the *Art in the Twenty-First Century* Season 11 episode, "Friends & Strangers." © Art21, Inc. 2023.



Installation view of *Eleven Heavy Things* (2009) at the 53rd Venice Biennale.

Production still from the *Art in the Twenty-First Century* Season 11 episode, "Friends & Strangers." © Art21, Inc. 2023.



(Clockwise from top left) Books by Miranda July on a bookshelf in Los Angeles, CA. Production still from the *Art in the Twenty-First Century* Season 11 episode, "Friends & Strangers." © Art21, Inc. 2023; *Big Miss Moviola* poster. Production still from the *Art in the Twenty-First Century* Season 11 episode, "Friends & Strangers." © Art21, Inc. 2023; Miranda July tying ribbon in Los Angeles, CA. Production still from the *Art in the Twenty-First Century* Season 11 episode, "Friends & Strangers." © Art21, Inc. 2023; Miranda July's inspiration images for a new book. Production still from the *Art in the Twenty-First Century* Season 11 episode, "Friends & Strangers." © Art21, Inc. 2023.



# CHRISTINE SUN KIM



## BORN

1980; Orange County, CA

## LIVES & WORKS

Berlin, Germany

## EDUCATION

BA, Rochester Institute of Technology  
MFA, School of Visual Arts · MFA, Bard College

**“I’ve just been noticing that my life is just one big echo. Or, rather, maybe just small echoes that become one big echo, and that’s something that’s been a part of my life since I was born.”**

— Christine Sun Kim

## ABOUT THE ARTIST

Kim’s work crosses boundaries between Deaf culture and popular culture in the subjects she tackles. In her practice, she makes a conscious effort to participate in “the hearing world.”

Her mural at the Queens Museum, *Time Owes Me Rest Again* (2022), reflects not only the exhausting activity of demanding access and rights as a Deaf person but also the exhaustion of being a resident of Corona, Queens at the height of the COVID-19 pandemic, and, ultimately, the exhaustion of anyone fighting to be heard.

Christine Sun Kim, *Too Much Future*, 2017. Installation view, Whitney Museum of American Art, New York, 2017. Courtesy of the artist and François Ghebaly Gallery. Photo: Ron Amstutz.

## ✦ TEACHING CONNECTIONS

### MEDIA & MATERIALS

drawing, installation, murals, performance

### KEY WORDS & IDEAS

activism	scale
body	sound
humor	text

### RELATED ARTISTS

Meriem Bennani, Mark Bradford, Nick Cave, Abigail DeVille, Olafur Eliasson, Guerrilla Girls, Barbara Kruger, Guadalupe Maravilla, Christian Marclay, Raymond Pettibon, Susan Philipsz, Kameelah Janan Rasheed, Aki Sasamoto, Rose B. Simpson, Song Dong, Monica Valentine

## DISCUSS

### [BEFORE VIEWING]

- What does “echo” mean? How is the word used in different situations?
- Where have you seen art before? Name a few different locations.
- Why might an artist be funny or use humor in their work? What advantages might humor bring?

### [WHILE VIEWING]

- What does Kim say about “echoes” in her life?
- Where can you find Kim’s work? What locations does she use?
- How does Kim use humor in her work? What are two or more examples from the film?

### [AFTER VIEWING]

- Considering Kim’s work, where are echoes or repetition found? How do these elements affect the way you experience it?
- Kim says she “wanted to caption the sky.” Why would a variety of locations for her work be important to her?
- How does Kim use humor to discuss inequality? Why might she choose to make the audience laugh as one of her tools to interrogate larger societal issues?



Christine Sun Kim at work in her studio in Berlin, Germany, Production still from the *Art in the Twenty-First Century* Season 11 episode, “Friends & Strangers.” © Art21, Inc. 2023.

## CREATE

- Kim collaborates with her family on certain pieces. Students should create a performance with others, whether that be family members, friends, or classmates. The performance can be recorded at a different time and location and then played during class or, if the group consists of classmates, it can be performed live. The performance can have dialogue, music, dancing, or artmaking.
- Language is a theme of Kim’s work. Encourage students to pick a word they connect to at this moment in time. The word can be in any language they speak. Create an artwork inspired by that word. The final product does not need to have any text in it.

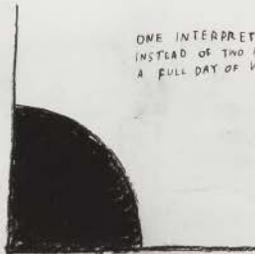
# DEGREES OF INSTITUTIONAL DEAF RAGE

SEATING ARRANGEMENT  
NOT SET BEFOREHAND



ACUTE RAGE

ONE INTERPRETER  
INSTEAD OF TWO FOR  
A FULL DAY OF WORK



LEGIT RAGE  
(RIGHT)

LONG VIDEOS  
WITH ZERO  
CAPTIONS



OBTUSE RAGE



ORGANIZER NOT WILLING  
TO COMPENSATE INTERPRETERS  
FOR SOCIAL/DINNER HOURS

REFLEX RAGE

AV TEAM REFUSES  
TO ADD LIGHTING  
TO MAKE INTERPRETERS  
VISIBLE

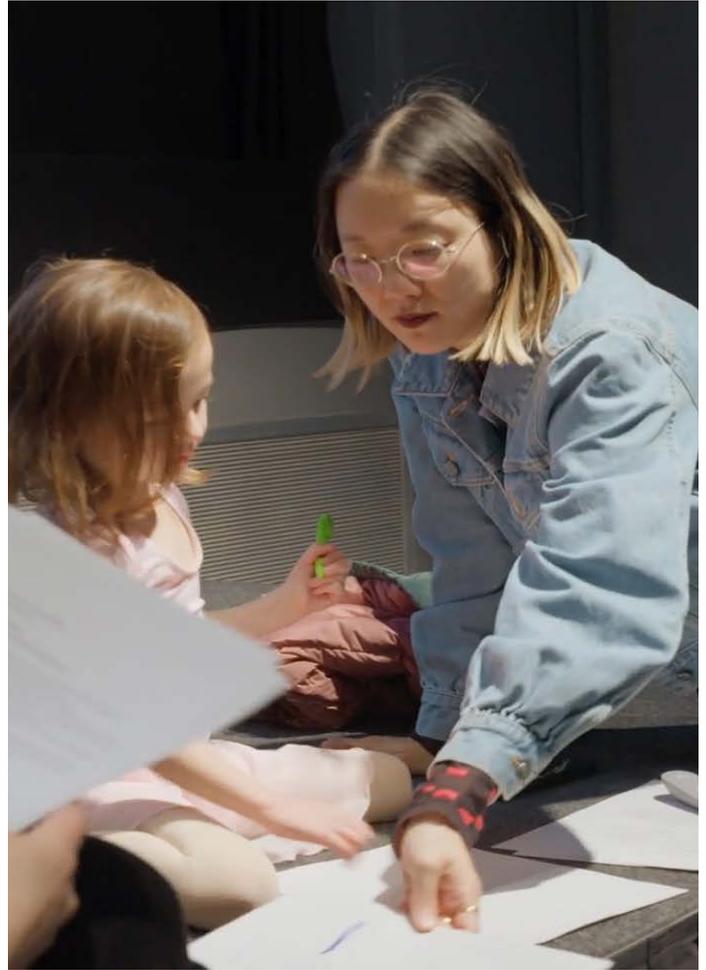


STRAIGHT UP RAGE



SO MUCH RED TAPE  
THAT ACCESSIBILITY  
BUDGET CANNOT BE  
TOUCHED

FULL ON  
RAGE



(Clockwise from top left) Installation view, Christine Sun Kim, *Words Shape Reality*, 2018. Jefferson City, Missouri Courtesy of the artist and François Ghebaly Gallery. Photo: Notley Hawkins.; Christine Sun Kim with her daughter. Production still from the *Art in the Twenty-First Century* Season 11 episode, "Friends & Strangers." © Art21, Inc. 2023; Christine Sun Kim performing at REDCAT Theater in Los Angeles, CA, Production still from the *Art in the Twenty-First Century* Season 11 episode, "Friends & Strangers." © Art21, Inc. 2023.; Christine Sun Kim, *Loving You Is Exhausting*, 2019. Courtesy of the Artist and François Ghebaly Gallery. Photo: Luna Park.



# CANNUPA HANSKA LUGER



## BORN

1979; Standing Rock Sioux  
Reservation, ND

## LIVES & WORKS

Glorieta, NM

## EDUCATION

BFA, Institute of American Indian Arts

**“We are dependent not just on each other,  
but on our relationships to the environment  
and other species.”**

— Cannupa Hanska Luger

## ABOUT THE ARTIST

Luger uses his role as an artist to try to effect change and chart a path to a future where Indigenous people and their rights are respected, we live in greater harmony with our planet, and the myth of the individual is abolished.

In *Future Ancestral Technologies*, Luger engages science fiction’s aesthetics and imaginative possibilities to project Indigenous culture and identity into the distant future. To do this, the artist re-purposes the detritus of contemporary life to create regalia, sculptures, photographs, and performances.

*Mirror Shield Project* in Standing Rock, North Dakota, Cannupa Hanska Luger, 2016. Courtesy the artist and Garth Greenan Gallery.

## ✦ TEACHING CONNECTIONS

### MEDIA & MATERIALS

installation, performance, sculpture, video

### KEY WORDS & IDEAS

activism	history
bridge-building	identity
community	indigenous
culture	landscape
engineer	process
environment	responsibility
family	sustainability

### RELATED ARTISTS

Tanya Aguiñiga, Natalia Almada, Kevin Beasley, Tania Bruguera, Nick Cave, Michael Ray Charles, Abraham Cruzvillegas, Abigail DeVille, John Feodorov, Theaster Gates, Guan Xiao, Kimsooja, Shaun Leonardo, Zanele Muholi, Daniel Lind-Ramos, Postcommodity, Michael Rakowitz, Pedro Reyes, Cindy Sherman

## DISCUSS

### [BEFORE VIEWING]

- Describe a process for making with your hands (ex. painting, sewing, cooking, writing). How do you begin? What steps do you take?
- What kinds of things do artists do in order to bring people together for performances, community events, and social activism?
- Name things you consider to be personal responsibilities to the community and people around you—things you are invested in doing regularly to show support.

### [WHILE VIEWING]

- Take notes on Luger's processes for making art. What kinds of things does he do to prepare and give form to his ideas?
- How does Luger act as an “engineer” and someone interested in “bridge-building”? How does he bring people together in this film? For what reasons?
- List three or more of Luger's responsibilities as you watch the segment.

### [AFTER VIEWING]

- Luger mentions wanting to remove “art as an object” and more meaningfully consider “art as a process.” How does he do this?
- What benefits might people experience engaging with and participating in Luger's work? How might his family benefit from participating in the process of creating this work?
- How does Luger view responsibility? What kinds of personal responsibilities to our community, the environment, and other species is Luger asking us to consider?



Cannupa Hanska Luger working with clay. Production still from the *Art in the Twenty-First Century* Season 11 episode, “Friends & Strangers.” © Art21, Inc. 2023.

## CREATE

- Design a collaborative work of art or plan a community event that brings together two or more groups of people. Create a short video for reference in order to explain the process and instructions to various participants that may be in different places. When finished, share the results of this collaboration with classmates and the school community through an exhibition, new video work, or performance.
- Luger uses found and locally sourced materials to create his work. Partner with one or more classmates to create a found object sculpture or wearable work of art. If creating a wearable work, consider making a video or series of photographs that feature a model or actor wearing this work in different contexts.

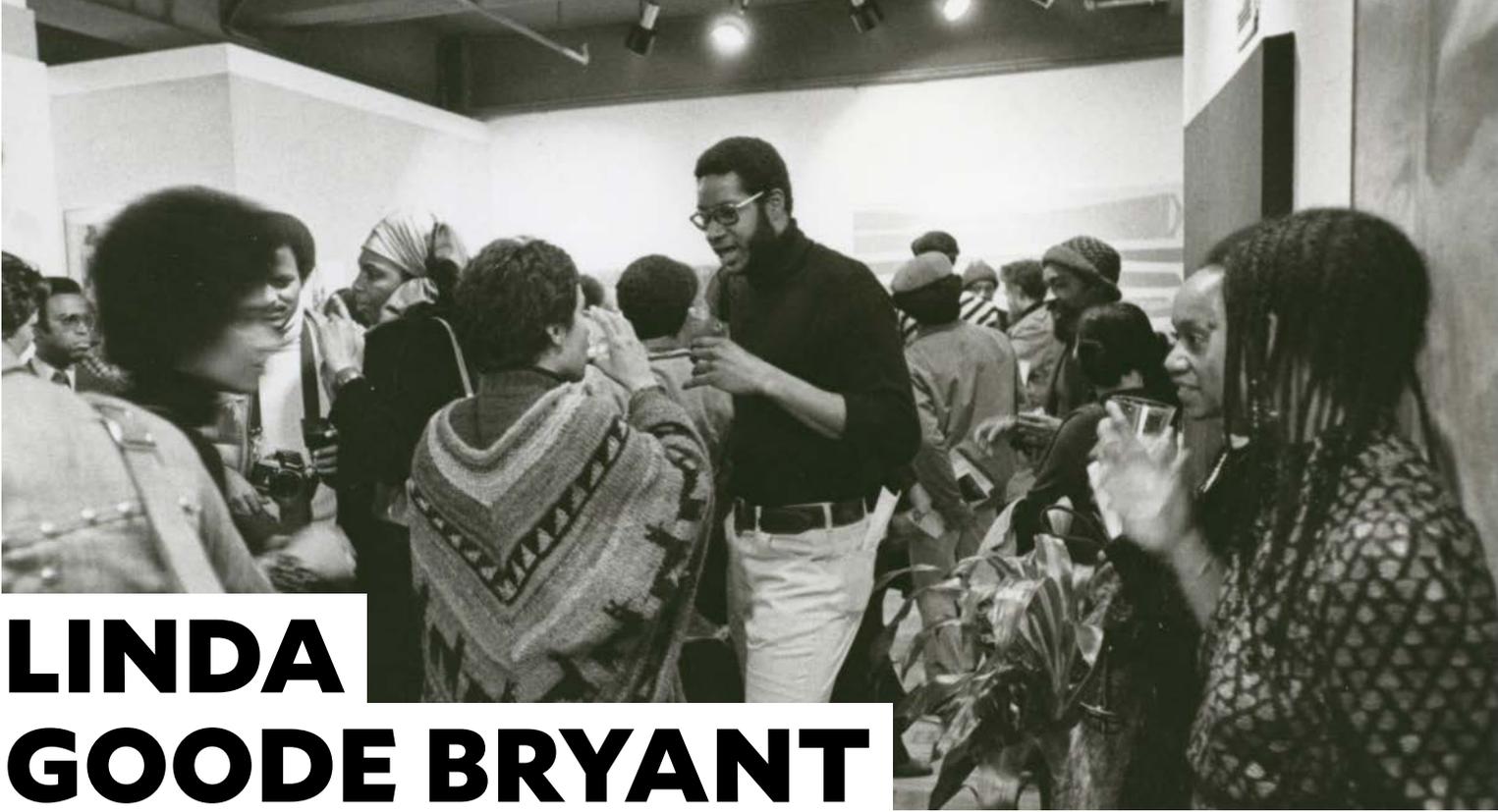
# WE SURVIVE YOU



Cannupa Hanska Luger, *We Survive You-Midéegaadi*, Editorial photograph featuring mixed-media buffalo regalia made of repurposed materials. Photograph by Brandon Soder, 2023. Photograph courtesy of the artist and Garth Greenan Gallery, New York City.



(Clockwise from top left) Cannupa Hanska Luger, "Future Ancestral Technologies: We Survive You", Mandan, ND, 2021. For Landback.art, in Collaboration with NDN Collective, INDÍGENA, For Freedoms. Photograph by Justin Deegan. Courtesy of For Freedoms and the artist Cannupa Hanska Luger. Original photograph by Gabe Fermin.; Cannupa Hanska Luger preparing his costume. Production still from the *Art in the Twenty-First Century* Season 11 episode, "Friends & Strangers." © Art21, Inc. 2023.; Close up of costume in Cannupa Hanska Luger's studio. Production still from the *Art in the Twenty-First Century* Season 11 episode, "Friends & Strangers." © Art21, Inc. 2023.; Unfired clay from workshop led by Cannupa Hanska Luger. Production still from the *Art in the Twenty-First Century* Season 11 episode, "Friends & Strangers." © Art21, Inc. 2023.



# LINDA GOODE BRYANT



## BORN

1949; Columbus, OH

## LIVES & WORKS

New York, NY

## EDUCATION

BA, Spelman College · Attended City College of New York  
MBA, Columbia University

**“Life is not dictated by how much money you have, if you realize how many resources are much more valuable than that, like our imaginations and creativity.”**

— Linda Goode Bryant

## ABOUT THE ARTIST

Standing amid brick buildings and concrete roads, artist Linda Goode Bryant works the land, supplying underserved communities with plant-based food through Project EATS, which she founded. Her work in institution-building began long before Project EATS. In 1972, the artist moved to New York City and began working at The Studio Museum in Harlem, where she spoke to Black artists who continually expressed feeling shut out of the art world. The Just Above Midtown (JAM) gallery emerged from that decision.

Choreographing the community that gathered at JAM was a part of Goode Bryant’s artistic practice, bringing artists from across the city and the country to participate in the project. Goode Bryant made a space for experimentation in Black and contemporary art, which became home to vital conversations.

Opening night of Synthesis, Just Above Midtown, 1974.  
Photo by Jeanie Black. Courtesy of the Hatch Billops Collection.

## ✦ TEACHING CONNECTIONS

## MEDIA & MATERIALS

film

## KEY WORDS & IDEAS

activism	community organization
collaboration	curate
community	space

## RELATED ARTISTS

Ai Weiwei, John Akomfrah, Edgar Arceneaux, Creative Growth Art Center, Abigail DeVille, LaToya Ruby Frazier, Charles Gaines, Theaster Gates, Guerrilla Girls, Guadalupe Maravilla, Azikiwe Mohammed, Zanele Muholi, Pedro Reyes, Hank Willis Thomas, Jaimie Warren

## DISCUSS

### [BEFORE VIEWING]

- What does a curator do? How does a curator go about working with artists?
- Where do you feel most at home? And how do we create a sense of belonging for others?
- How can art help others? What kinds of projects and works of art have you seen or experienced that directly benefit others in different ways?

### [WHILE VIEWING]

- What kinds of things did Linda Goode Bryant do in order to create JAM?
- How did she create a sense of community and belonging amongst those that worked and exhibited at JAM?
- Note the projects highlighted in the film. What similarities do these initiatives have, even though they're separated by decades? What differences?

### [AFTER VIEWING]

- What did you learn about Bryant's success as a curator? What traits made her stand out? Since JAM functioned in the 1980s, what do you imagine has changed since then for emerging artists and curators?
- How else can curators foster a sense of community and belonging?
- What kinds of effects did JAM have on those who participated? How is Project EATS helping others?
- Consider Bryant's projects shown in the film. What themes emerge from her work? How does her work creating spaces for others broaden what is considered "art"?



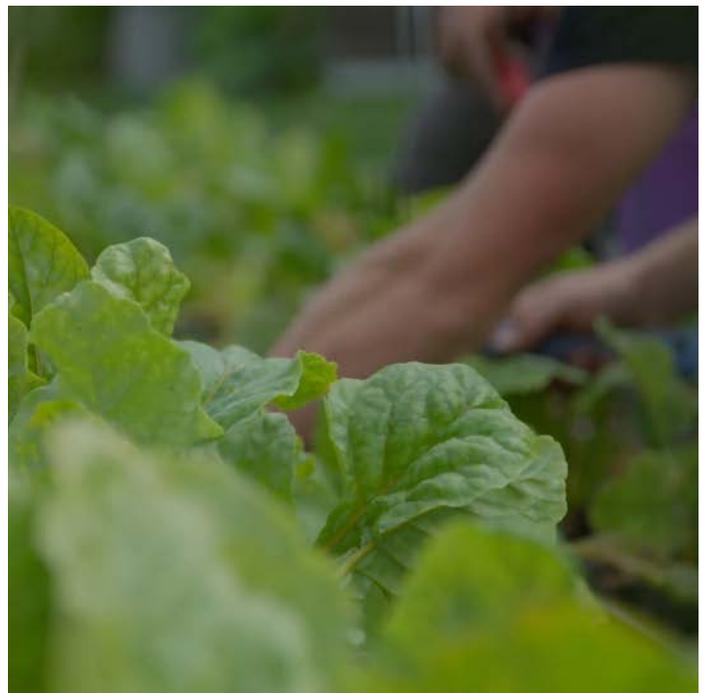
Linda Goode Bryant at work on the Project EATS farm in New York, NY. Production still from the *Art in the Twenty-First Century* Season 11 episode, "Friends & Strangers." © Art21, Inc. 2023.

## CREATE

- Create a pop-up gallery by choosing a location that doesn't normally feature art, and then work with 5-10 classmates to install an exhibition of artworks by each person. As curator, note the different tasks and roles you play. Reflect on the experience in writing or in a video and share this with your teacher(s) as well as classmates.
- Design a work of art or project to fill a need in your school or community. How can the work created be considered both "art" as well as a public project that benefits others?



Adrienne Hoard, *Just Above Midtown*, 1975.  
Photo by Camille Billops. Courtesy of the Hatch Billops Collection.



(Clockwise from top left) Linda Goode Bryant with Maren Hassinger in New York, NY. Production still from the *Art in the Twenty-First Century* Season 11 episode, "Friends & Strangers." © Art21, Inc. 2023; Tyrone Mitchell, Barbara Mitchell, and others at the opening night of *Synthesis, Just Above Midtown*, 1974. Photo by Camille Billops. Courtesy of the Hatch Billops Collection; People at work on Project EATS farm in New York, NY. Production still from the *Art in the Twenty-First Century* Season 11 episode, "Friends & Strangers." © Art21, Inc. 2023; Vivian Browne and Camille Billops at the opening night of *Synthesis, Just Above Midtown*, 1974. Photo by Jeanie Black. Courtesy of the Hatch Billops Collection.

# 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](https://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](https://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 eleven 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](https://art21.org/guides).



People working in a workshop lead by Cannupa Hanska Luger. Production still from the *Art in the Twenty-First Century* Season 11 episode, "Friends & Strangers." © Art21, Inc. 2023.

## ADDITIONAL RESOURCES

### ART21 VIDEO

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

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