

Life on Mars: the 2008 Carnegie International: Classroom Activities for Learning Across the Disciplines

Kai Althoff

German, b. 1966

ART: Consider how the shades of red, pink, and orange dominate this installation. What do they represent? How do they express notions of love and hate, passion and frustration? Create your own work using a narrow palette of colors (e.g. a work of blue, indigo, and purple or a work of brown, beige, and tan) to express a particular mood or theme.

MATH: Consider the angles and curves of this installation. How is the space divided proportionally to create tension?

SOCIAL STUDIES: What sociological themes are evoked by this work? Although the piece is untitled, it is by a male artist and seems to comment on female themes. Althoff describes the female figure as "wise, knowing, handsome." What do this description and the overall effect of the work represent about views of women and men?

LANGUAGE ARTS: Consider the tall, female doll as it is situated in the space. How does she relate to the rest of the installation? Is this a representation of predominately interior or exterior space? Consider what the doll might say about herself and this setting. What is her story?

SCIENCE: Althoff notes that his work was inspired by a dream he had. Research what scientists know about dreams. When do we dream? Why do we dream? Does this work look like a good or bad dream?

Untitled, 2007

fiberglass, steel, acrylic, electric motor, colored and clear epoxy resin, carpet, doll, steel grids, rug,

lamp, suit, fabric, paint, vase and scissors

Dimensions variable

François Pinault Collection, Paris



Mark Bradford

American, b. 1961

ART: Create a work of art using the techniques of collage and *décollage*, and appropriated iconography culled from magazines, posters, and comic books. Try to tell a visual story about a particular theme or geographic location through images and words.

MATH: Looking closely at *Across 110th Street*, in person or through images on the *Life on Mars* web site, determine a scale for Bradford's work if it were in fact a satellite image of a city, like Pittsburgh. How much real-life distance, for example, would $\frac{1}{4}$ inch represent? A foot?

SOCIAL STUDIES: Consider the advertisement Bradford has appropriated to produce *A Thousand Daddies*. What do you think the original was promoting, and what might have prompted Bradford to use the ad in his work about Los Angeles? Research this subject and report back on your findings. What advertisement might be representative of a certain situation in your own neighborhood?

LANGUAGE ARTS: Imagine that Bradford's paintings are satellite maps, like the ones you can find on GoogleEarth. Write a descriptive paragraph about this imaginary place or map. What is it like? Is it similar to a place you have been before? How is it different?

SCIENCE: How does the impact of material detritus left by humans living on land affect the health of the urban environment? Research the geological history of downtown Los Angeles and find out how waste production has influenced its landscape.

Across 110th Street, 2008

mixed media collage on canvas

H: 102 in. x W: 144 in. (259.10 x 365.80 cm) Overall

Courtesy of the artist and Sikkema Jenkins & Co., New York



A Truly Rich Man is One Whose Children Run Into His Arms When His Hands are Empty, 2008

mixed media collage on canvas

H: 102 in. x W: 144 in. (259.10 x 365.80 cm) Overall

Courtesy of the artist and Sikkema Jenkins & Co., New York



A Thousand Daddies, 2008

mixed media collage on paper

H: 132 in. x W: 280 in. (335.30 x 711.20 cm) Overall

Courtesy of the artist and Sikkema Jenkins & Co., New York



Help Us, 2008

white stone

H: 252 in. x W: 984 in. (640.10 x 2,499.40 cm) Overall

Courtesy of the artist and Sikkema Jenkins & Co., New York



Cao Fei

Chinese, b. 1978

ART: Create a composition in which there is a contrast between individual and technology or industry. This could be a photograph of an actual situation, a digital remix, or a collage.

MATH: Imagine you are a supervisor in one of the factories shown in Cao Fei's work and write a tabulation that would figure the costs of materials, time, and labor on the assembly versus the profit to be gained. For example, how much would you have to charge for 10,000 light bulbs to return a profit?

SOCIAL STUDIES: How does Cao Fei's work reflect the Cultural Revolution of China, or the mix of ancient Chinese culture with new technology and commerce? How does the title *Whose Utopia* relate to the ideas of Sir Thomas More's *Utopia*?

LANGUAGE ARTS: Is Cao Fei's work ironic? How so? Compare this work to ideas in such dystopian novels as *Brave New World* by Aldous Huxley, 1984 by George Orwell, *Walden Two* by B. F. Skinner, and *Anthem* by Ayn Rand. Select a person featured in the film and write a first-person monologue of his or her thoughts as you imagine them.

SCIENCE: Research how light bulbs, transistors, and television tubes work. What raw materials are needed for their manufacture? How does the manufacture of these items affect the environment?

Whose Utopia, 2006-2007

video (color, sound)

20 min.

Courtesy of the artist and Lombard-Freid Projects, New York



Phil Collins

English, b. 1970

ART: Create a video narrative of an intriguing figure in your life on a subject of importance to them. Remain visually anonymous as the interviewer, and let the camera capture their natural range of emotions and reactions.

MATH: Research how film moves through a camera to record action and its possible speeds. How many frames per second are recorded in a typical 16 mm film? How many frames are there, then, in Collins's 35-minute film?

SOCIAL STUDIES: What is the impact of a national language for cultural stability? Consider the issues surrounding the site of Kosovo and the Serbo-Croat language.

LANGUAGE ARTS: Collect examples in which the media has blurred the line between the private and public lives of individuals. What effects has this had on the subjects or cultures you are considering? Argue for or against this practice in a persuasive essay of one to two pages.

SCIENCE: How does economic and governmental stability impact a culture's environmental sensitivity? How much do scientists need to know about politics if they are going to advocate for environmental sustainability?

zasto ne govorim srpski (na srpskom), 2008

16 mm film transferred to DVD, color, sound, 35 min.

Dimensions variable

Courtesy of the artist. Commissioned by 2008 Carnegie International, Carnegie Museum of Art, Pittsburgh



Bruce Conner

American, 1933–2008

ART: Create a photogram, the most basic type of photographic image. Place photo-sensitive paper out in natural daylight or in front of artificial bulbs for variable periods, and experiment with placing various objects on top of it where you do not want the paper to darken. Focus class discussion on the creation of positive and negative space.

MATH: Measure large-scale tracings of students' bodies and their parts—arms, legs, heads. Students compare measurements and attempt to find out if there are consistencies in the proportions. After considering the location of Conner's angel photographs at Carnegie Museum of Art, the class can discuss a brief history of classical proportions in mathematics and art history vis-à-vis the Renaissance-era studies of Leonardo da Vinci.

SOCIAL STUDIES: How did photographic technology evolve over the course of the 20th century? Why might an artist like Bruce Conner have decided to utilize such an elemental photographic technique, considering the range of available technologies at his disposal in the 1970s?

LANGUAGE ARTS: Look closely at one of Conner's angels and imagine it coming to life. How does the pose depicted tell a story of a person's life? Consider your character as a young person all the way through old age and to death. Develop a few paragraphs on your character using visual evidence from your chosen photograph.

SCIENCE: How does light affect photosensitive paper to produce a photogram? Research the chemical composition of photo paper and explain how these entities react.

Untitled (Angel), 1975

gelatin silver print photogram

H: 96 1/2 in. x W: 40 3/8 in. x D: 3 in. (245.11 x 102.55 x 7.60 cm) Overall

de Saisset Museum, Santa Clara, CA, Gift of Bruce Conner, 6.2.1989



Sound of Two Hand Angel, 1974

gelatin silver print photogram

H: 89 in. x W: 38 3/16 in. x D: 2 3/4 in. (226.10 x 97.00 x 6.99 cm) Framed

Collection of Tim Savinar and Patricia Unterman, San Francisco



Angel, 1975

gelatin silver print photogram

H: 85 in. x W: 39 in. (215.90 x 99.10 cm) Overall

University of California, Berkeley Art Museum and Pacific Film Archive, partial gift of Richard Lorenz

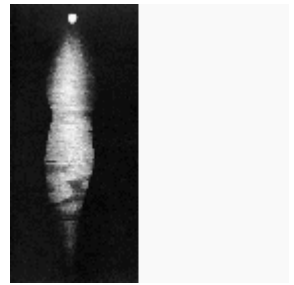


Angel Light, 1975

gelatin silver print photogram

H: 86 1/2 in. x W: 40 in. x D: 2 3/4 in. (219.71 x 101.60 x 6.99 cm) Framed

Collection of Shirley and Ross Davis, San Francisco



Blessing Angel, 1975

gelatin silver print photogram

H: 85 in. x W: 39 in. (215.90 x 99.10 cm) Overall

Collection of Ann Hatch, San Francisco



Teardrop Angel, 1974

gelatin silver print photogram

H: 52 in. x W: 34 in. (132.10 x 86.40 cm) Overall

Collection of di Rosa Preserve, Napa, CA

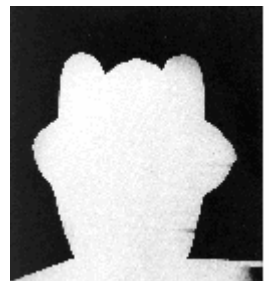


Enfolding Angel, 1974

gelatin silver print photogram

H: 36 in. x W: 33 in. x D: 3 in. (91.40 x 83.80 x 7.60 cm) Framed

Collection Henry S. Rosenthal, San Francisco



Untitled, 1975

gelatin silver print photogram

H: 96 1/2 in. x W: 40 3/8 in. x D: 3 in. (245.11 x 102.55 x 7.60 cm) Overall

de Saisset Museum, Santa Clara, CA, Gift of Bruce Conner, 6.1.1989

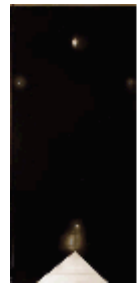


Kiss Angel, 1975

gelatin silver print photogram

H: 96 in. x W: 40 in. (243.80 x 101.60 cm) Overall

The Henry L. Hillman Fund



Night Angel, 1975

gelatin silver print photogram

H: 85 in. x W: 39 in. (215.90 x 99.10 cm) Overall

Walker Art Center, Minneapolis, Butler Family Fund, 1989



Butterfly Angel, 1975

gelatin silver print photogram

H: 85 in. x W: 39 in. (215.90 x 99.10 cm) Overall

Collection of di Rosa Preserve, Napa, CA



Angel, 1975

gelatin silver print photogram

H: 85 in. x W: 39 in. (215.90 x 99.10 cm) Overall

Collection Walker Art Center, Minneapolis. Butler Family Fund, 1989



Fischli & Weiss

Swiss

ART: Consider how the mundane items of your life could be represented in sculpture using unconventional materials.

MATH: Consider the artists' use of pattern and repetition in their colorful slide show. Identify the key shapes within the various compositions. How do the shapes make up the patterns you notice that guide your visual experience?

SOCIAL STUDIES: When do artifacts become reflective of cultural values? Are tools, utensils, and household objects culturally neutral? Are their meanings and associations guided by nationality? By age? By gender?

LANGUAGE ARTS: Write a poem in which you enumerate mundane household items. Allow the tone to emerge through the objects' descriptions.

SCIENCE: What questions would an archeologist ask about this polyurethane installation? A naturalist? A physicist? How are their questions different from those an artist or art lover might ask? Compare and contrast their modes of inquiry, and consider the role of the interrogator in making meaning out of objects and experiences

An Unsettled Work, 1987-2004

slide show on hard disc

25 min.

Sammlung Thomas and Christina Bechtler, Switzerland. Courtesy of Galerie Eva Presenhuber, Zürich; and Monika Sprüth/Philomene Magers, Munich/Cologne/London



Cupboard, 2008

graven polyurethane, painted

H: 82 11/16 in. x W: 43 5/16 in. x D: 35 7/16 in. (210.03 x 110.01 x 90.01 cm) Overall

Courtesy of the artists; Galerie Eva Presenhuber, Zürich; Matthew Marks Gallery, New York; and Monika Sprüth/Philomene Magers, Munich/Cologne/London



Untitled, 2005

105 carved and painted polyurethane objects

Dimensions variable

Private foundation, Oslo, c/o Peder Lund. Courtesy of Galerie Eva Presenhuber, Zurich.



Daniel Guzmán

Mexican, b. 1964

ART: What is surrealism, and where and how does it crop up in Guzmán's paintings? Create a surrealist painting including a human figure using only one color of paint.

MATH: Explore the concepts of symmetry and asymmetry. How does symmetry aid in calculations of area?

SOCIAL STUDIES: Investigate the major ethnic groups of Mexico and explore their rich iconography in a past era.

LANGUAGE ARTS: Develop a cartoon with captions communicating a dialogue that might take place in one of the environments in Guzmán's paintings.

SCIENCE: What anatomical and architectural features have symmetry? Is this occurrence typical or atypical? Why or why not?

Batalla, from the series *La búsqueda del ombligo* (2005-2007), 2005

ink on paper on wood panel

H: 82 11/16 in. x W: 70 7/8 in. x D: 1 3/8 in. (210.03 x 180.02 x 3.49 cm) Overall

La Colección Jumex, Mexico City



Fuck you too, from the series *La búsqueda del ombligo* (2005-2007), 2007

ink on paper on wood panel

H: 82 2/3 in. x W: 70 8/9 in. x D: 1 2/5 in. (209.97 x 180.06 x 3.56 cm) Overall

Purchase: Gift of the Alex Katz Foundation



Tristessa, from the series *La búsqueda del ombligo* (2005-2007), 2007

ink on paper on wood panel

H: 82 11/16 in. x W: 70 7/8 in. x D: 1 3/8 in. (210.03 x 180.02 x 3.49 cm) Overall

Private Collection, Cologne



Negro, from the series *La búsqueda del ombligo* (2005-2007), 2006

ink on paper on wood panel

H: 82 11/16 in. x W: 70 7/8 in. x D: 1 3/8 in. (210.03 x 180.02 x 3.49 cm) Overall

Private Collection, Cologne



El cobrador de impuestos, from the series *La búsqueda del ombligo* (2005-2007), 2006

ink on paper on wood panel

H: 82 11/16 in. x W: 70 7/8 in. x D: 1 3/8 in. (210.03 x 180.02 x 3.49 cm) Overall

Collection of Charlotte and Bill Ford, Greenwich, Connecticut



Jealous Guy, from the series *La búsqueda del ombligo* (2005-2007), 2007

ink on paper on wood panel

H: 82 11/16 in. x W: 70 7/8 in. x D: 1 3/8 in. (210.03 x 180.02 x 3.49 cm) Overall

Collection of César Cervantes, México



Thomas Hirschhorn

Swiss, b. 1957

ART: Create a cave-like diorama from a shoebox. Collect everyday items from home or school to construct your own dwelling inside the box.

MATH: Try some estimation to determine how many rows of packing tape would be needed to cover the wall area of the Cavemanman installation. Find the cave's measurements on this web site.

SOCIAL STUDIES: Consider Hirschhorn's idea of a "democracy of form." Do some research on the web, and write a short essay explaining the concept based on your experience of Cavemanman in person or through web-based GigaPan technology.

LANGUAGE ARTS: Using web-based GigaPan technology, zoom in on one of the book pages taped on the wall of Cavemanman. Find two words or concepts with which you are not familiar, then do some research and report back on your findings.

SCIENCE: How much of the materials used in Cavemanman can be recycled once the exhibition is dismantled? Construct a list of possible recyclables, then assess how much of the installation will not be able to be reused. Could the artist have replaced those items with any more eco-friendly materials?

Cavemanman, 2002

installation: wood, cardboard, tape, aluminum foil, books, posters, videos of Lascaux 2, dolls, cans, shelves, and fluorescent light fixtures

Dimensions variable

Courtesy of the artist and Gladstone Gallery, New York



Richard Hughes

British, b. 1974

ART: In this work, Hughes meticulously sculpts resin into the form of items such as shoes, a board, a rock, a mattress, and mushrooms. You might work with modeling clay or another sculpting medium to represent an object. But can it be done in reverse? Take an old shoe and with paint, paper, cloth, and other materials such as plastic wrap, duct tape, and aluminum foil, make the shoe into an artwork that evokes something else. Consider Hughes's use of layering and incorporate this technique as you apply materials to your work.

MATH: Approximate the weight of the "teeter-totter" board and the tennis shoes sculpture to calculate some properties of weight and balance. Calculate where the fulcrum must be placed to achieve balance. How much leeway in either direction will the board accommodate before tipping to the floor? Imagine this: How large would a bird have to be to tip the board if he landed on the other end?

SOCIAL STUDIES: Considering the installation as a whole, what does the piece seem to represent from a sociological point of view? Imagine a person had lived in this space. Given the representation of a mushroom-laden sunken mattress, a couple of pairs of sneakers, a board teetering on a rock, and walls revealing an abstract pattern of colors exposed from ripping one layer from another, what sort of person might that person have been? Where are they from? What has happened to that person?

LANGUAGE ARTS: Write a short narrative that goes with the scene. Consider whether you find the disparate elements of the installation to represent one place or different places. Considering that the sculptures in this piece might be like snapshots in time, you might include these items in your story as they are, appear as they were, or as they might be in the future (e.g. the mattress before it was abandoned to allow mushroom growth, or a time when the shoes might be removed).

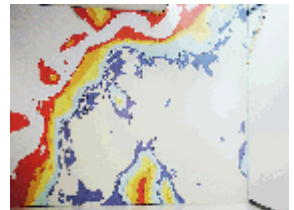
SCIENCE: Research mushrooms. What conditions must be met in order for mushrooms to grow as they are presented here? Decide whether this is likely to be a realistic work or a fantastic one. Either way, what principles of biology are at work?

The Aura Of A Savage Man, 2008

acrylic paint, emulsion paint on wall

Dimensions variable

Courtesy of the artist and Anton Kern Gallery, New York, and The Modern Institute/Toby Webster Ltd., Glasgow



The Legendary Chock, 2007

cast silicone rubber, stitched canvas, acrylic paint, cast concrete, and cast polyurethane

H: 15 1/2 in. x W: 111 1/4 in. x D: 8 3/4 in. (39.37 x 282.57 x 22.22 cm) Overall

Collection of Jill and Peter Kraus, New York

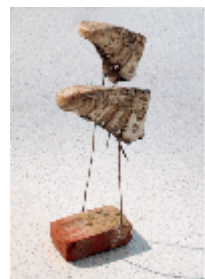


Trip Over, 2007

epoxy resin, polyurethane foam, jesmonite, steel rod, acrylic paint, and shoe laces

H: 27 1/4 in. x W: 11 in. x D: 6 in. (69.22 x 27.90 x 15.20 cm) Overall

Collection Martin and Rebecca Eisenberg, New York

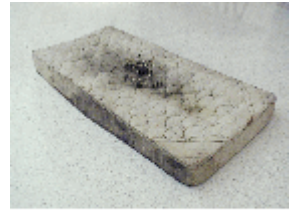


The Big Sleep, 2007

jesmonite, pigment, acrylic paint, modeling putty, and plastic

H: 9 1/2 in. x W: 75 in. x D: 35 7/8 in. (24.13 x 190.50 x 91.12 cm) Overall

Ovitz Family Collection, Los Angeles



Sharon Lockhart

American, b. 1964

ART: Set up a photography studio and take a series of full-length portraits of a group of your friends. Take time to create a carefully crafted studio background and three-point lighting conditions to learn about the art of portrait photography.

MATH: Considering the 138-minute film *Pine Flat*, investigate why Lockhart is sometimes referred to as a "Structuralist" filmmaker. What is the relationship between the length of a strip of 16 mm film, the speed at which the film captures images, and the duration of each vignette in *Pine Flat*?

SOCIAL STUDIES: Like a cultural anthropologist, choose a geographic region, a culture, and a time period about which you are particularly curious, and research some of the characteristics and habits of its youth. How do the tastes and habits of young people reflect the character of a given people?

LANGUAGE ARTS: Compose a dialogue between two of the characters depicted in Lockhart's photographs. Each child should explain what they enjoy and dislike in their life in Pine Flat. Use your imagination, combined with visual cues in the photographs, to develop this interaction.

SCIENCE: Learn about the science of photography. How do light particles interact with the chemicals on the surface of film and photosensitive paper? Prepare a descriptive report on the scientific processes at work in the production of a filmic image.

Pine Flat Portrait Studio: Travis, 2005

framed chromogenic print

H: 45 1/2 in. x W: 36 11/16 in. (115.57 x 93.19 cm) Overall

The Henry L. Hillman Fund



Pine Flat, 2005

16 mm film; color, sound

138 minutes

The Henry L. Hillman Fund



Pine Flat Portrait Studio: Jessie, 2005

framed chromogenic print

H: 45 1/2 in. x W: 36 11/16 in. (115.57 x 93.19 cm) Overall

The Henry L. Hillman Fund



Pine Flat Portrait Studio: Breanna, 2005

framed chromogenic print

H: 45 1/2 in. x W: 36 11/16 in. (115.57 x 93.19 cm) Overall

The Henry L. Hillman Fund



Pine Flat Portrait Studio: Kassie, 2005

framed chromogenic print

H: 45 1/2 in. x W: 36 11/16 in. (115.57 x 93.19 cm) Overall

The Henry L. Hillman Fund



Pine Flat Portrait Studio: Chance, 2005

framed chromogenic print

H: 45 1/2 in. x W: 36 11/16 in. (115.57 x 93.19 cm) Overall

The Henry L. Hillman Fund



Pine Flat Portrait Studio: Becky, 2005

framed chromogenic print

H: 45 1/2 in. x W: 36 11/16 in. (115.57 x 93.19 cm) Overall

The Henry L. Hillman Fund



Pine Flat Portrait Studio: Damien, 2005

framed chromogenic print

H: 45 1/2 in. x W: 36 11/16 in. (115.57 x 93.19 cm) Overall

The Henry L. Hillman Fund



Pine Flat Portrait Studio: Katie, 2005

framed chromogenic print

H: 45 1/2 in. x W: 36 11/16 in. (115.57 x 93.19 cm) Overall

The Henry L. Hillman Fund

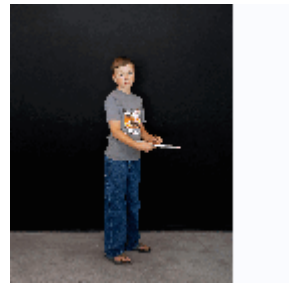


Pine Flat Portrait Studio: Dakota, 2005

framed chromogenic print

H: 45 1/2 in. x W: 36 11/16 in. (115.57 x 93.19 cm) Framed Measurements

The Henry L. Hillman Fund



Pine Flat Portrait Studio: Meleah, 2005

framed chromogenic print

H: 45 1/2 in. x W: 36 11/16 in. (115.57 x 93.19 cm) Overall

The Henry L. Hillman Fund



Pine Flat Portrait Studio, 2005

19 framed chromogenic prints

H: 45 1/2 in. x W: 36 11/16 in. (115.57 x 93.19 cm) Framed Measurements

The Henry L. Hillman Fund



Pine Flat Portrait Studio: Sierra, 2005

framed chromogenic print

H: 45 1/2 in. x W: 36 11/16 in. (115.57 x 93.19 cm) Overall

The Henry L. Hillman Fund



Pine Flat Portrait Studio: Sarah, 2005

framed chromogenic print

H: 45 1/2 in. x W: 36 11/16 in. (115.57 x 93.19 cm) Overall

The Henry L. Hillman Fund



Pine Flat Portrait Studio: Sarah, 2005

framed chromogenic print

H: 45 1/2 in. x W: 36 11/16 in. (115.57 x 93.19 cm) Overall

The Henry L. Hillman Fund



Pine Flat Portrait Studio: Mikey, 2005

framed chromogenic print

H: 45 1/2 in. x W: 36 11/16 in. (115.57 x 93.19 cm) Overall

The Henry L. Hillman Fund



Pine Flat Portrait Studio: Matthew, 2005

framed chromogenic print

H: 45 1/2 in. x W: 36 11/16 in. (115.57 x 93.19 cm) Overall

The Henry L. Hillman Fund

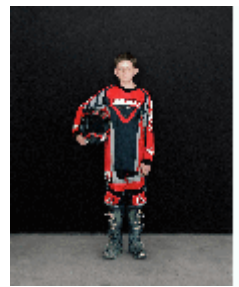


Pine Flat Portrait Studio: Matthew, 2005

framed chromogenic print

H: 45 1/2 in. x W: 36 11/16 in. (115.57 x 93.19 cm) Overall

The Henry L. Hillman Fund



Pine Flat Portrait Studio: Sierra, 2005

framed chromogenic print

H: 45 1/2 in. x W: 36 11/16 in. (115.57 x 93.19 cm) Framed Measurements

The Henry L. Hillman Fund



Pine Flat Portrait Studio: Ryan, 2005

framed chromogenic print

H: 45 1/2 in. x W: 36 11/16 in. (115.57 x 93.19 cm) Framed Measurements

The Henry L. Hillman Fund



Pine Flat Portrait Studio: Mikey, 2005

framed chromogenic print

H: 45 1/2 in. x W: 36 11/16 in. (115.57 x 93.19 cm) Overall

The Henry L. Hillman Fund



Barry McGee

American, b. 1966

ART: Design a tessellation-based composition with acrylic paints on paper or oil paints on wood panel.

MATH: Study the concept of tessellations, in history and in practice, and apply them to the study of geometry through close scrutiny of McGee's site-specific installation.

SOCIAL STUDIES: Examine the role of graffiti in American culture since the 1970s.

LANGUAGE ARTS: Investigate how taggers, authors, and visual artists craft various identities through texts and symbols.
Choose an example of each type of creative thinker and report on their practices and methodologies.

SCIENCE: Research the chemical composition of aerosol spray paints used by taggers, and discuss its implications for the health of the natural and urban environment.

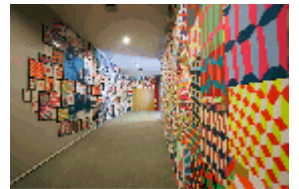
Untitled, 2008

mixed media

Dimensions variable

Courtesy of the artist; Deitch Projects, New York; and Stuart Shave/Modern Art, London.

Commissioned by 2008 Carnegie International, Carnegie Museum of Art, Pittsburgh



Rivane Neuenschwander

Brazilian, b. 1967

ART: Introduce the trend in contemporary art referred to as "relational aesthetics." Create a work of art that changes as people interact with it in the same fashion as *I Wish Your Wish*. Perhaps it is a piece that people move, take away from, or add to as they experience it.

MATH: Count the number of rows and the number of columns of holes for ribbons in *I Wish Your Wish*. How many ribbons are needed to fill all of the holes? Imagine you needed to figure out how many ribbons were needed to replace ribbons people took from this interactive work. Write a story problem that considers rates of ribbons being taken, number of visitors, hours the museum is open, and the length of the average ribbon.

SOCIAL STUDIES: Read the wishes from around the world in *I Wish Your Wish*. Write them down and translate the foreign languages using an online translator. Some wishes are personal, some political, and some both. Summarize the sociological mood of the wishes. What concerns do people have today?

LANGUAGE ARTS: Use one or more of the wishes in *I Wish Your Wish* to inspire a poem or a brief personal narrative. Or write a poem inspired by your own wishes.

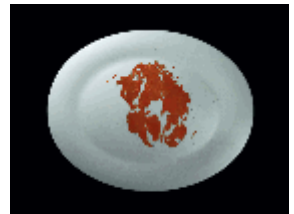
SCIENCE: Research continental drift and compare your findings to Neuenschwander's video of ants, *Pangaea's Diaries*. Consider how tiny, incremental movements over time amount to large changes. What other phenomena in nature or society work under such principles?

Pangaea's Diaries, 2008

digital photographs transferred to 16mm film

2 min. approx.

Courtesy of the artist; Tanya Bonakdar Gallery, New York; Galeria Fortes Vilaça, São Paulo; and Stephen Friedman Gallery, London. Special thanks to the Natural History Museum, Vienna.



I Wish Your Wish, 2003

screenprinted textile ribbons, drilled holes in wall

Dimensions variable

Collection Juan and Patricia Vergez, Argentina, and Thyssen Bornemisza Contemporary Art Foundation, Vienna



Manfred Pernice

German, b. 1963

ART: Notice items in your everyday surroundings that others take for granted and employ them in a sculpture. Exaggerate one feature of the items to call attention to the frequently overlooked benefits or beauty of your items.

MATH: Measure the rise of a set of stairs in your home. What patterns do you notice? How many steps are there? Are the numbers even or odd? What would the necessary steps be for designing a staircase to fit in your classroom space?

SOCIAL STUDIES: Consider the architectural features of Soviet-era apartment buildings, medieval European cathedrals, and national federal buildings within the United States capital. What obligations do governments have to architectural aesthetics in creating public spaces? When should utility override beauty in commissioning such works?

LANGUAGE ARTS: Recycle select parts of a short story to build a new poem about architecture. Allow your poem to serve as an homage to the original, but ensure that many elements are uniquely your own.

SCIENCE: Which of the structures or representations of architecture in "deja vue 12" would no longer be structurally sound if used for their original purposes?

'deja vue 12', 2008

mixed media

Dimensions variable

Courtesy of the artist, Anton Kern Gallery, New York, Galerie Neu, Berlin, and the Modern Institute, Glasgow. Commissioned by 2008 Carnegie International, Carnegie Museum of Art, Pittsburgh



Ranjani Shettar

Indian, b. 1977

ART: Create a small web inspired by *Just a bit more* using paraffin wax and equally sized pieces of string. Each student will connect their work to another student's web to create a large-scale installation. You might find a well-lighted spot in school, above peoples' heads, and petition to have your work displayed for all to see.

MATH: Make some projections about the amount of time needed to create an installation like *Just a bit more*. Experiment by creating a small-scale version of a web in class and then calculate using basic formulas like $\text{distance} = \text{rate} \times \text{time}$.

SOCIAL STUDIES: Shettar's art is usually closely tied to a natural phenomenon in a particular geographic region. What are some of the indigenous plants or animals in your region whose salient characteristics or lifecycles could inspire a sculptural installation? Write a proposal for an artwork based on your research of this living entity.

LANGUAGE ARTS: Write a story or a poem with the title "*Just a Bit More*." Consider some of the possible metaphorical associations suggested by this title and by Shettar's installation to influence your writing.

SCIENCE: Study the process of how bees make wax. Why has this animal evolved to make this substance and what are its chemical properties? How has it been used in global cultures over time?

Just a bit more, 2006

hand-molded beeswax, pigments, and thread dyed in tea

H: 432 in. x W: 288 in. x D: 144 in. (1,097.30 x 731.50 x 365.80 cm) Overall

Courtesy of the artist and Talwar Gallery, New York/New Delhi



David Shrigley

British, b. 1968

ART: Record a list of strong personal feelings or rhetorical statements, then like a cartoon artist, practice conveying them graphically using only pen and paper.

MATH: Practice skills needed to transfer a small drawing to a gigantic poster-sized image. Using graph paper and rulers, what math skills are needed to reproduce and blow up artwork you created?

SOCIAL STUDIES: Research the history of freedom of speech in Scotland and in the United States. How have the governments of these countries limited our freedom of speech and how do artists like Shrigley sometimes challenge these limitations?

LANGUAGE ARTS: Write a short interpretive wall label for one of Shrigley's sculptures in the art museum. How would you convey the potential meanings of a deceptively basic object to a museum audience?

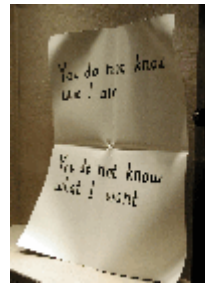
SCIENCE: How do museums of art and natural history change the way we perceive and value natural objects? Consider the historic role of science and natural history museums as compared to art museums. How would you compare and contrast their functions and goals?

You don't know who I am, 2008

painted steel sheet

H: 31 in. x W: 25 3/8 in. x D: 9 in. (78.70 x 64.45 x 22.90 cm) Overall

Courtesy of the artist



No image

Untitled (Jugs and Cups), 2008

glazed ceramic

Dimensions variable

TBD

Jugs and Cups, 2008

installation of glazed ceramic objects - 2 ceramic jugs and 50 small cups

H: 16 in. x W: 42 1/2 in. x D: 17 in. (40.60 x 107.95 x 43.20 cm) Component Measurement

No Measurements

H: 18 3/4 in. x W: 15 5/8 in. x D: 13 in. (47.63 x 39.69 x 33.00 cm) Component Measurement

H: 16 in. x W: 15 3/8 in. x D: 11 1/2 in. (40.60 x 39.05 x 29.21 cm) Component Measurement

H: 1 in. x W: 2 3/4 in. x D: 1 3/4 in. (2.50 x 6.99 x 4.45 cm) Component Measurement

H: 1/2 in. x W: 2 in. x D: 1/2 in. (1.27 x 5.10 x 1.27 cm) Component Measurement

H: 1 in. x W: 2 1/4 in. x D: 1 3/4 in. (2.50 x 5.71 x 4.45 cm) Component Measurement

H: 3/8 in. x W: 1 in. x D: 1/2 in. (0.95 x 2.50 x 1.27 cm) Component Measurement

Courtesy of the artist



Silver Balls, 2008

7 silver-plated bronze balls

diam: 6 in. (15.20 cm) Component Measurement

diam: 5 in. (12.70 cm) Component Measurement

diam: 4 1/8 in. (10.48 cm) Component Measurement

diam: 2 1/2 in. (6.35 cm) Component Measurement

diam: 2 1/8 in. (5.40 cm) Component Measurement

diam: 1 in. (2.50 cm) Component Measurement

Courtesy of the artist



I'm Dead, 2007

taxidermy kitten with wooden sign and acrylic paint

H: 23 1/2 in. x W: 5 1/2 in. x D: 9 3/4 in. (59.69 x 13.97 x 24.76 cm) Component Measurement

H: 37 in. x W: 20 in. x D: 20 in. (94.00 x 50.80 x 50.80 cm) including vitrine

Courtesy of the artist and the David Roberts Collection



You cannot help looking at this, 2008

acrylic paint

H: 72 in. x W: 50 in. (182.90 x 127.00 cm) Overall

Courtesy of the artist



Darth Vader, 2002

polyester, enamel paint

H: 7 1/4 in. x W: 7 11/16 in. x D: 7 11/16 in. (18.41 x 19.53 x 19.53 cm) Overall

Courtesy of the artist



Finger, 2008

painted polyester

H: 26 in. x W: 5 in. x D: 5 in. (66.00 x 12.70 x 12.70 cm) Overall

Courtesy of the artist



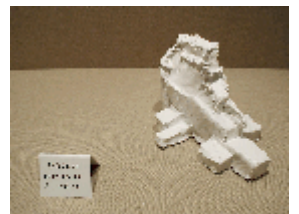
Object Without A Name, 2008

painted plaster, painted metal

H: 5 1/2 in. x W: 6 in. x D: 9 in. (13.97 x 15.20 x 22.90 cm) Component Measurement

H: 2 in. x W: 3 in. x D: 2 1/2 in. (5.10 x 7.60 x 6.35 cm) Component Measurement

Courtesy of the artist



Bone, 2008

bronze

H: 24 in. x W: 7 1/4 in. x D: 3 1/4 in. (61.00 x 18.41 x 8.26 cm) Overall

Courtesy of the artist



Paul Sietsema

American, b. 1968

ART: Create a work that has the appearance of an object that is real, found, used, or old, as if it is an artifact. You might start with a common object and "condition" it to make it seem worn. Think of how objects show wear from nature (the elements of light, wind, water, time) and from human use. Decide which characteristics your object will take on and what techniques you will use to achieve the desired effect. Consider whether these techniques are "real" or "artificial" (for example, to make paper appear yellowed by time you might dip the paper in tea-this would be an artificial technique in place of naturally allowing time for the paper to yellow in the air and light).

MATH: Sketch some of the objects in Sietsema's work. These objects tend to have organic and irregular forms. From your sketches and using geometric shapes, design "perfect" geometrical designs of one of the objects. For example, you might use parallelograms to represent the hemp nets or various curves to represent the vases shown in his video. Consider the different look of a geometric design to the natural shapes of Sietsema's sculptures.

SOCIAL STUDIES: Investigate ethnographic objects of the South Pacific region of Oceania prior to European colonization and find examples that are similar to the Sietsema's sculptures that represent them. Sietsema's film separates some of these objects from their original setting. From your research, find out what these settings once were. Who would have used these objects? What were their purposes? How do your findings expand your understanding of Sietsema's film?

LANGUAGE ARTS: Research Oceania and write a travel brochure for the islands. Highlight aspects of Oceania culture such as daily life, art, religion, food, and society. What should a traveler to Oceania know today? How does this compare to pre-colonial times that are represented by Sietsema's sculptures in his film? Would these objects still be in use today? Would a traveler see these in daily islander life or only in museums?

SCIENCE: The objects in Sietsema's work seem weathered. What is the weather like in Oceania? Research weather phenomena in the South Pacific and hypothesize about what elements would degrade such items as those in Sietsema's film. Further inquiry might include how climate change brought on by global warming is changing life on Oceania.

Untitled figure ground study (LA Times), 2008

ink on paper

H: 22 1/2 in. x W: 30 1/2 in. (57.15 x 77.47 cm) sheet size

H: 25 in. x W: 33 1/2 in. (63.50 x 85.09 cm) Framed

Courtesy Regen Projects, Los Angeles



Figure 3, 2008

16mm film

25 min. approx.

Courtesy Regen Projects, Los Angeles



Katja Strunz

German, b. 1970

ART: Manipulate paper using the technique of origami to create multidimensional, geometric forms. After discussing the formal properties of Echo, consider distressing the paper forms to various effects. Affix the forms with glue onto a piece of illustration board in various configurations to explore composition, space, and rhythm.

MATH: Print out images of Strunz's sculptures from the School and Teacher Programs area of the Life on Mars web site. Using pencils, protractors, and rulers, sketch out the various angles that can be found in her compositions and consider their relationships. Do you notice patterns or deliberate inconsistencies? What type of effect might these relationships have on a viewer in the gallery, where the pieces are all hung together on four walls of one cube-shaped room?

SOCIAL STUDIES: Research the history and ideology of the doctrine of Formalism in the discipline of art history. From where does the idea originate, that abstract visual properties have emotive impact on human minds and bodies? After experiencing the room of Strunz's sculptures at the museum, do you agree with the tenets of this aesthetic theory? Argue for or against Formalism using experiential evidence you collect during a museum visit.

LANGUAGE ARTS: Study the work *Aktive stagnation* and discuss how text can be integrated into visual art. What is an antonym and what might this artist have been trying to evoke by creating this tension with words in her art? Create a list of five antonyms and discuss why they might be a compelling starting point for a work of visual art.

SCIENCE: Identify the grid-like systems implicit in Strunz's sculptures. Using sketches on grid paper, identify change as a variable in describing the visual deviances from predictable geometric patterns observable in the sculptures. What can you conclude about your evaluation of patterns of change in Strunz's art?

Aktive stagnation, 2008

screenprint on honeycomb panel

H: 86 1/2 in. x W: 63 in. (219.71 x 160.00 cm) Overall

Courtesy Gavin Brown's enterprise, New York / The Modern Institute, Toby Webster Ltd, Glasgow /
Galerie Almine Rech, Paris



A drop in time (five minutes later), 2008

wood, steel st37, and enamel

H: 112 in. x W: 80 3/4 in. x D: 14 1/2 in. (284.50 x 205.10 x 36.83 cm) Overall

Courtesy Gavin Brown's enterprise, New York / The Modern Institute, Toby Webster Ltd, Glasgow /
Galerie Almine Rech, Paris



Black Angry Wall, 2006

6 steel st37 cubes and 4 letterpress prints on paper

H: 131 in. x W: 70 in. x D: 15 in. (332.70 x 177.80 x 38.10 cm) Overall

H: 12 1/2 in. x W: 10 3/4 in. (31.75 x 27.30 cm) Component Measurement

Collection of Charlotte and Bill Ford, Greenwich, Connecticut



Echo, 2005

12 steel st37 cubes

H: 142 in. x W: 87 in. x D: 17 in. (360.70 x 221.00 x 43.20 cm) Overall

Collection of Amalia Dayan and Adam Lindemann, New York



Mirrors against identity, 2008

waxed steel

H: 139 1/2 in. x W: 141 3/4 in. x D: 38 1/2 in. (354.33 x 360.05 x 97.79 cm) Overall

Courtesy Gavin Brown's enterprise, New York / The Modern Institute, Toby Webster Ltd, Glasgow /

Galerie Almine Rech, Paris



Paul Thek

American, 1933–1988

ART: Carefully choose a symbol you feel conveys something about the state of Planet Earth today. Discuss the implications of the materials Thek chose to execute his series of paintings in the exhibition. Use acrylic paints in the style of Thek's Red Turtle to create a composition on newsprint. What kind of attitude toward your subjects do you convey by using these particular materials?

MATH: Using *Untitled (Earth Drawing I)* as a starting point for discussion of energy issues, research in the oil crisis of the early 1970s and what the situation is today. Use found data, measurements, and statistics to quantify the availability and prices of oil at during two specific years in the United States. The analyses can then be qualified through group discussion.

SOCIAL STUDIES: Conduct a case study of a particular environmental issue plaguing our world today. What statistics exist on the subject? What are the major journal articles or books shaping peoples' beliefs about the state of the issue? Are there differences of opinion in terms of the severity of the problem?

LANGUAGE ARTS: Examine and discuss the various parts of *The Personal Effects of the Pied Piper*. The artwork references the legend of the Pied Piper of Hamelin, a story about the abduction of children from a town in Germany during the 13th century. Read an English translation of the story and discuss the potential relationship between the text and the sculpture, considering their respective subject matter, structural forms, historical and geographic contexts, and thematic content.

SCIENCE: Examine Thek's *Untitled (Earth Drawing I)*. How did an American astronaut landing on the moon in 1969 change our society's attitudes toward scientific space exploration? How do visual images as powerful as a view of the Earth from the moon influence collective perceptions of the value of investigative journeys to outer space?

Untitled (Green Potato), 1974

acrylic and gesso on newspaper

H: 22 3/4 in. x W: 33 in. (57.79 x 83.80 cm) Overall

The Museum of Modern Art, New York, Purchase through the Vincent D'Aquila and Harry Saviak Bequest Fund



Untitled (Heartman), 1974

acrylic on newspaper

H: 22 3/4 in. x W: 33 in. (57.79 x 83.80 cm) Overall

Walker Art Center, Minneapolis, Miriam and Erwin Kelen Acquisition Fund for Drawings, 2003



Sea Series, 1975

enamel on newspaper

H: 22 3/4 in. x W: 33 1/4 in. (57.79 x 84.45 cm) Overall

Collection of Ted Bonin, New York



Untitled (Exploding Bowl of Cherries), 1975

acrylic on newspaper

H: 23 in. x W: 29 in. (58.40 x 73.70 cm) Overall

The Museum of Modern Art, New York, Gift of Jan Christiaan Braun



Seven Birds, 1975

acrylic on newspaper

H: 22 1/2 in. x W: 33 in. (57.15 x 83.80 cm) Overall

Private collection, New York



Proust Faust, 1975

enamel and acrylic on newspaper

H: 22 3/4 in. x W: 33 3/8 in. (57.79 x 84.77 cm) Overall

Collection Fundação de Serralves – Museo de Arte Contemporânea, Porto, Portugal



Red Turtle, 1974

acrylic and gesso on newspaper

H: 23 in. x W: 29 in. (58.40 x 73.70 cm) Overall

The Museum of Modern Art, New York, Purchased with funds given by The Judith Rothschild Foundation and Purchase Fund

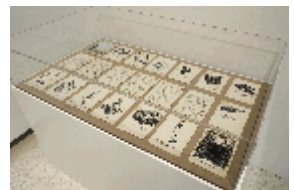


Untitled (Lufthansa notebook), c. 1975

paper notebook

H: 8 3/4 in. x W: 6 3/5 in. (22.22 x 16.76 cm) Overall

The Estate of George Paul Thek. Courtesy of Alexander and Bonin, New York



Untitled (Two Figures), c. 1974-1975

acrylic and gesso on newspaper

H: 23 in. x W: 29 in. (58.40 x 73.70 cm) Overall

Collection of Jennifer McSweeney, New York



Pompei World, 1975

acrylic on newspaper

H: 22 3/4 in. x W: 33 1/4 in. (57.79 x 84.45 cm) Overall

Collection of Hilary and Peter Hatch, New York



Dinosaur (Unfinished), 1975

acrylic on newspaper

H: 22 3/4 in. x W: 33 1/4 in. (57.79 x 84.45 cm) Overall

Collection of Susan and Rob White, Wayzata, Minnesota



2 Birds, 1975

oil paint on newspaper

H: 22 3/4 in. x W: 33 in. (57.79 x 83.80 cm) Overall

Walker Art Center, Minneapolis, Justin Smith Purchase Fund, 2003



Potato, 1974

acrylic on newspaper

H: 22 1/2 in. x W: 33 in. (57.15 x 83.80 cm) Overall

Collection Fundação de Serralves – Museo de Arte Contemporânea, Porto, Portugal



Golden Web, 1975

acrylic on newspaper

H: 22 1/2 in. x W: 33 in. (57.15 x 83.80 cm) Overall

Collection Fundação de Serralves – Museo de Arte Contemporânea, Porto, Portugal



Uncle Tom's Cabin in Flames, 1974

acrylic on newspaper

H: 23 7/16 in. x W: 28 15/16 in. (59.53 x 73.50 cm) Overall

Collection Weil, Gotshal & Manges, New York



3 Prunes, 1975

pastel and acrylic on newspaper

H: 22 3/4 in. x W: 33 1/2 in. (57.79 x 85.09 cm) Overall

The Museum of Modern Art, New York, The Judith Rothschild Foundation Contemporary Drawings Collection Gift

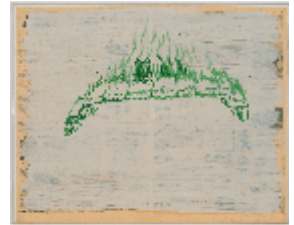


Burning Bridge, 1975

acrylic and gesso on newspaper

H: 23 in. x W: 29 in. (58.40 x 73.70 cm) Overall

Collection of Jennifer McSweeney, New York



Large Pumpkin Pyramid (from the series The Personal Effects of the Pied Piper), 1975-1976

bronze

H: 25 in. x W: 21 7/16 in. x D: 20 1/2 in. (63.50 x 54.45 x 52.07 cm) Overall

Collection of Daniel W. Dietrich II, Chester Springs, Pennsylvania



Tower and Uncle Tom's Cabin, 1976

bronze

H: 94 1/2 in. x W: 14 1/2 in. x D: 9 1/2 in. (240.03 x 36.83 x 24.13 cm) Overall

Philadelphia Museum of Art: Purchased with funds contributed by the Daniel W. Dietrich Foundation, Mrs. Adolf Schaap, Marion Stroud Swingle, and with the Twentieth Century Art Revolving Fund, 1990



Campfire (from the series The Personal Effects of the Pied Piper), 1975-1976

bronze

No Measurements

Collection of Daniel W. Dietrich II, Chester Springs, Pennsylvania



The Personal Effects of the Pied Piper, c. 1975

bronze

Dimensions variable

Walker Art Center, Minneapolis, T.B. Walker Acquisition Fund, 2003



Fascist Grapes, 1974

acrylic and gesso on newspaper

H: 23 in. x W: 29 in. (58.40 x 73.70 cm) Overall

The Museum of Modern Art, New York, Gift of the Friends of Contemporary Drawing



Untitled (Earth Drawing I), c. 1974

acrylic on 4 sheets of newspaper

H: 44 in. x W: 66 in. (111.80 x 167.60 cm) Overall

Collection of Robert Wilson, Courtesy of Alexander and Bonin, New York



Untitled (One Bird), 1975

acrylic on newspaper

H: 22 in. x W: 33 in. (55.90 x 83.80 cm) Overall

Anonymous collection, Dallas



Rosemarie Trockel

German, b. 1952

ART: Create an abstract sculpture that relies primarily on shape and texture to convey thematic meaning. What are the challenges implicit in this exercise and where in the history of art can we situate them?

MATH: Calculate the volume of one of the rectangular solid segments in *landscapian shroud of my mother*. How much clay would it take to fill this shape?

SOCIAL STUDIES: Domestic items have significant impact in shaping a culture, in ways distinctly different than laws, policies, and military events. Consider a domestic item that our contemporary history books might overlook and argue for its daily significance in shaping our cultural reality.

LANGUAGE ARTS: If this abstract work were a text, what genre would it be? How would it employ punctuation and mechanics to evoke the same feel? Craft a poem that uses sound devices or variations in linguistic conventions that evokes the clean, spare feeling of this work.

SCIENCE: Consider one of the materials that the artist incorporates into her sculptures. Based on your research of its chemical composition and how it reacts to various environmental conditions, can you assess the level of risk the museum's department of conservation will face if the museum chooses to purchase the artwork and exhibit it for posterity?

I on my sofa, 2007

glazed ceramic, steel, and mixed media

H: 27 1/2 in. x W: 111 1/2 in. x D: 50 1/2 in. (69.85 x 283.21 x 128.27 cm) Overall

Courtesy of Donald Young Gallery, Chicago, and Monika Sprüth/Philomene Magers, Munich/Cologne/London



landscapian shroud of my mother, 2008

glazed ceramic and steel

H: 15 1/2 in. x W: 109 1/2 in. x D: 78 3/4 in. (39.37 x 278.13 x 200.03 cm) Overall

Courtesy of Monika Sprüth/Philomene Magers, Munich/Cologne/London, and Donald Young Gallery, Chicago



Less savage than others, 2007

ceramic and glazed platinum

H: 25 1/16 in. x W: 31 1/16 in. x D: 5 1/16 in. (63.98 x 78.90 x 12.86 cm) Overall

Courtesy of Monika Sprüth/Philomene Magers, Munich/Cologne/London, and Gladstone Gallery, New York



Apichatpong Weerasethakul

Thai, b. 1970

ART: Capture a repetitive, mesmerizing motion in film or in simple animation. Consider both the allure of the motion and the validation of the subject as you shape your work.

MATH: Estimate the speed of the traveling truck in this award-winning film. What hints might you find in the film that suggest a likely speed?

SOCIAL STUDIES: What economic changes have Thailand and other Southeast Asian countries recently experienced? Use the film to discern some likely consequences of those changes.

LANGUAGE ARTS: Juxtapose the stories of two different generations of travelers. Where are they going and why do they share that destination? Use their thoughts and actions to convey their different perspectives in writing.

SCIENCE: Four known forces of nature exist: gravity, electromagnetic, strong nuclear, and weak nuclear. Research and consider these forces, then imagine another force of nature. What would its properties be and how would it interact with the known properties? What makes it impossible?

Unknown Forces, 2007

4-channel video; color, sound

duration variable

Courtesy of the artist



Andro Wekua

Georgian, b. 1977

ART: Create a bedroom in a diorama, sculpture, or painting that reflects the pure emotion of you or someone you know. What aspects of the individual's representation would you call the viewer's attention to in order to convey a sense of their mental state?

MATH: What is the relationship of right angles to equilateral triangles? To squares? What patterns of right angles, equilateral triangles and squares do you find in this room? In your classroom?

SOCIAL STUDIES: Research the history of the Disability Rights Act in the United States. What psychological needs remain unmet by this governmental policy?

LANGUAGE ARTS: Write a character vignette of someone with significant sensory impairment.

SCIENCE: Research sensory compensation following sensory loss. What are the various stages of psychological adjustments to sensory loss?

Get out of my room, 2006

wood, wax, hair, fabric, leather, wax paint, bronze, and lacquer paint

H: 29 1/2 in. x W: 76 3/4 in. x D: 39 3/8 in. (74.93 x 194.94 x 100.01 cm) Component

Measurement

H: 45 1/4 in. x W: 45 1/4 in. x D: 27 15/16 in. (114.94 x 114.94 x 70.96 cm) Component

Measurement

H: 12 in. x W: 8 1/2 in. (30.50 x 21.59 cm) Component Measurement

H: 16 1/2 in. x W: 11 13/16 in. (41.91 x 30.00 cm) Component Measurement

The Rachofsky Collection



Richard Wright

b. 1960

ART: Use printmaking or stamping to create a site-specific work of art using pattern and repetition. How do you go about choosing a significant symbol?

MATH: Using proportion and scale, calculate how many of Wright's repeated shapes you could fit inside a 2 x 2 foot square, if each shape is 2 x 2 inches and is spaced 3 inches away from another,

SOCIAL STUDIES: Wright uses shapes observable in the natural or built environment to inspire his art. If he was in a Japanese garden or on a tropical island in the Caribbean, what do you think his shapes would look like? Look outside your own window. What shapes can you identify? How do geographical and physical contexts impact artistic production?

LANGUAGE ARTS: Take on the role of Richard Wright. Imagine you have been painting for one whole week, for eight hours a day. Write a diary entry after this long week of work. What would you say? How would you feel? What would you hope to have gained?

SCIENCE: Wright's installation presents for many viewers the illusion of movement. Consider how the design principle of asymmetry influences this occurrence, and investigate the concept of invariance (symmetry in the discipline of physics) to draw connections between Wright's visual representation and scientific law.

No Title, 2008

gouache on wall

Dimensions variable

Courtesy of Gagosian Gallery, New York; The Modern Institute, Glasgow; and BQ, Cologne.

Commissioned by 2008 Carnegie International, Carnegie Museum of Art, Pittsburgh



Haegue Yang

Korean, b. 1971

ART: Consider placing a work of art in a number of very different physical contexts, as Yang has installed her work in both highly personal and institutional sites. How does the significance of space and place affect viewer response to works of art?

MATH: Study and analyze closely the various shapes, angles, and patterns in *Three Kinds*. Then consider the various mass-produced materials Yang chose and how she determined how much of each she would need for the size of the gallery space. What math skills were needed to make this installation happen?

SOCIAL STUDIES: What changes to national and cultural identity has globalization brought to individuals? To corporations? To governments?

LANGUAGE ARTS: Write a poem in which you describe the experience of entering into *Three Kinds*. What organizational structures would help your reader visualize the aesthetic impact of Yang's art?

SCIENCE: Consider what elements of Yang's work would have been technologically impossible 20 years ago, 100 years ago, 1,000 years ago? Will any of these elements be obsolete 20 years from now?

Three Kinds in Transition, 2008

DVD projection in 30 inch apple cinema display

Dimensions variable

Courtesy of the artist and Galerie Barbara Wien, Berlin. Commissioned by 2008 Carnegie International, Carnegie Museum of Art, Pittsburgh

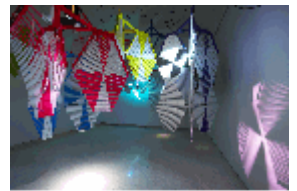


Three Kinds, 2008

mixed media (venetian blinds, light, and mirror)

Dimensions variable

Courtesy of the artist and Galerie Barbara Wien, Berlin. Commissioned by 2008 Carnegie International, Carnegie Museum of Art, Pittsburgh



Three Kinds in Repetition, 2008

2 round mirrors and hole

diam: 23 5/8 in. (60.01 cm) Component Measurement

Courtesy of the artist and Galerie Barbara Wien, Berlin. Commissioned by 2008 Carnegie International, Carnegie Museum of Art, Pittsburgh

