



Exhibition Resources

January 30-April 11, 2010

Welcome

We are pleased to welcome you and your students to the Wexner Center. Here are some tips to help make your experience great.

- **Please provide nametags for your students.** Our docents care about what students, as individuals, have to say and want to call on them by name.
- **Please separate your students into groups of 8–10 before you arrive.** The less time we spend organizing groups, the more time your students have to explore the galleries. One chaperone must accompany each group of 10.

Take a moment to look over the teacher resource materials. The information can be used to create meaningful connections between your students' classroom and Wexner Center experiences. Use your discretion and be creative as you determine what to share and explore with your class.

Explore the idea of visiting an arts center

Have your students ever been to an art museum? What did they see there? What do they expect to see at the Wexner Center? Believe it or not, our docents have been asked “Where are the dinosaur bones at this museum?” by young visitors on more than one occasion. Help your students to become mentally prepared for their time with us.

This applies to older students, as well. Wexner Center docents don't approach tours as an opportunity to lecture. They want to hear your students' opinions and ideas. Help them to prepare to make their voices heard.



Vocab Opportunity! What does the word “contemporary” mean? The Wexner Center is considered a *contemporary* arts center because we mainly exhibit pieces by artists who are alive and working today. Artists are influenced and inspired by the world around them. Ask your students to imagine that they are contemporary artists. What kinds of current issues or ideas would they address in their work?



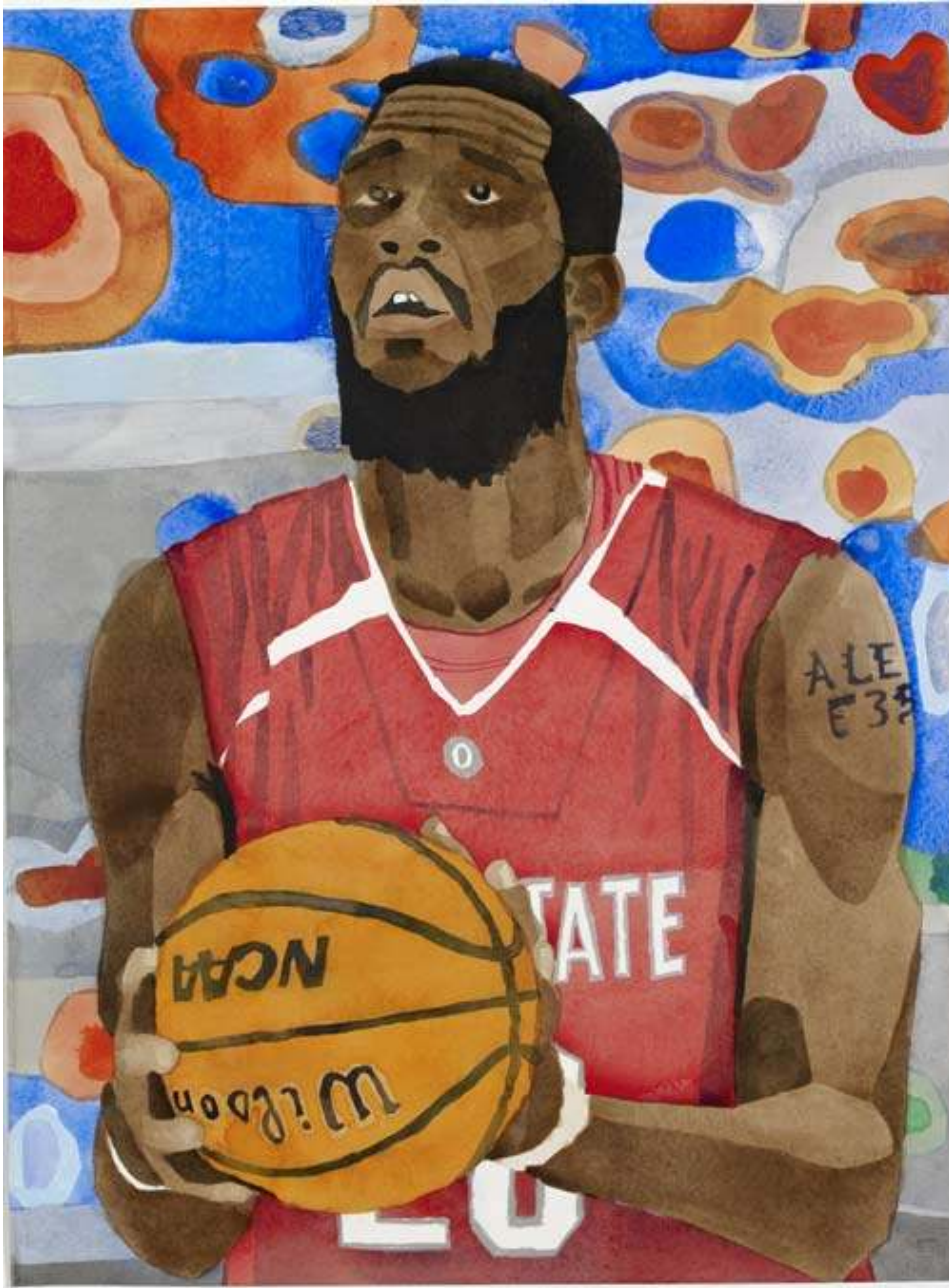
GALLERY RULES

- We can't touch the art. Why? We all have oils and salts on our skin that can damage the surface of the art. The damage may not appear immediately—but it's there, and it's difficult to repair.
- We can't lean on walls or pedestals and can't touch the clear covers that protect the art. Why? Many of the pedestals are not bolted down and many of the walls are not load bearing. Delicate pieces can take a tumble or become damaged with the slightest bump.
- Pens are not allowed in the galleries but pencils are. Please let us know if your students will complete writing assignments during their visit.
- Cameras are not allowed in the galleries.
- Cell phone conversations, texting, and cell photos are prohibited in the galleries.
- All backpacks, coats, and umbrellas must be either left at the coat check or left in Mershon lobby.
- Food and drink are not allowed in the galleries.

NEED HELP?

Want help connecting your students' visit to your classroom curriculum? Call us. Our educators are happy to meet with you in advance to help you become acquainted with our exhibitions and brainstorm lesson ideas. We can also offer specially designed gallery tours for you and your colleagues. Call (614) 292-6493 to learn more.

Hard Targets



Videos, photographs, paintings, sculptures, and installations created over the past 25 years shed light on the related themes driving this exhibition: sports and masculinity. The featured artists investigate how familiar perceptions of athletic events, stars, and merchandise are structured by systems of desire and identification more complex (and more fascinating) than most spectators and fans ever realize.

Read more on our website:

<http://www.wexarts.org/ex/index.php?eventid=4209>.

These discussion threads may help your students to mentally prepare for their *Hard Targets* experience. Most of the artists represented in *Hard Targets* are interested in male masculinity. Feel free to reword any of these threads to include discussion of female identity:

What does it mean to be “masculine” or “feminine”? Describe characteristics of a masculine or feminine person.

Where do the standards for what is masculine versus feminine come from? Who makes the rules?

Are boys and girls born knowing how to be masculine or feminine, or do we learn how to behave either way?

Would you consider male athletes to be masculine or “manly”? Why?

Have you ever seen a male athlete cry? Does this make him less masculine? Why or why not?

What is male bonding? Is hugging, to you, a normal part of male-bonding? Have you ever seen athletes hug?

What are stereotypes? What stereotypes exist about athletes regarding intelligence? Race? Gender? Sexuality?

Forming a Critical Eye

Where do we commonly see images associated with athletes? Encourage your students to do some sleuthing using a range of media—magazines, Internet, TV, etc. Help them to sharpen their visual and media-literacy skills by looking critically at these images...

What are the athletes doing?

What are some words that could describe the light or tone in which these athletes are being depicted?

Just by looking at these images, what kinds of personalities might someone assume these athletes have?

What does “branding” mean? How might an athlete be “branded” or represent a brand? What might the goal of branding be?

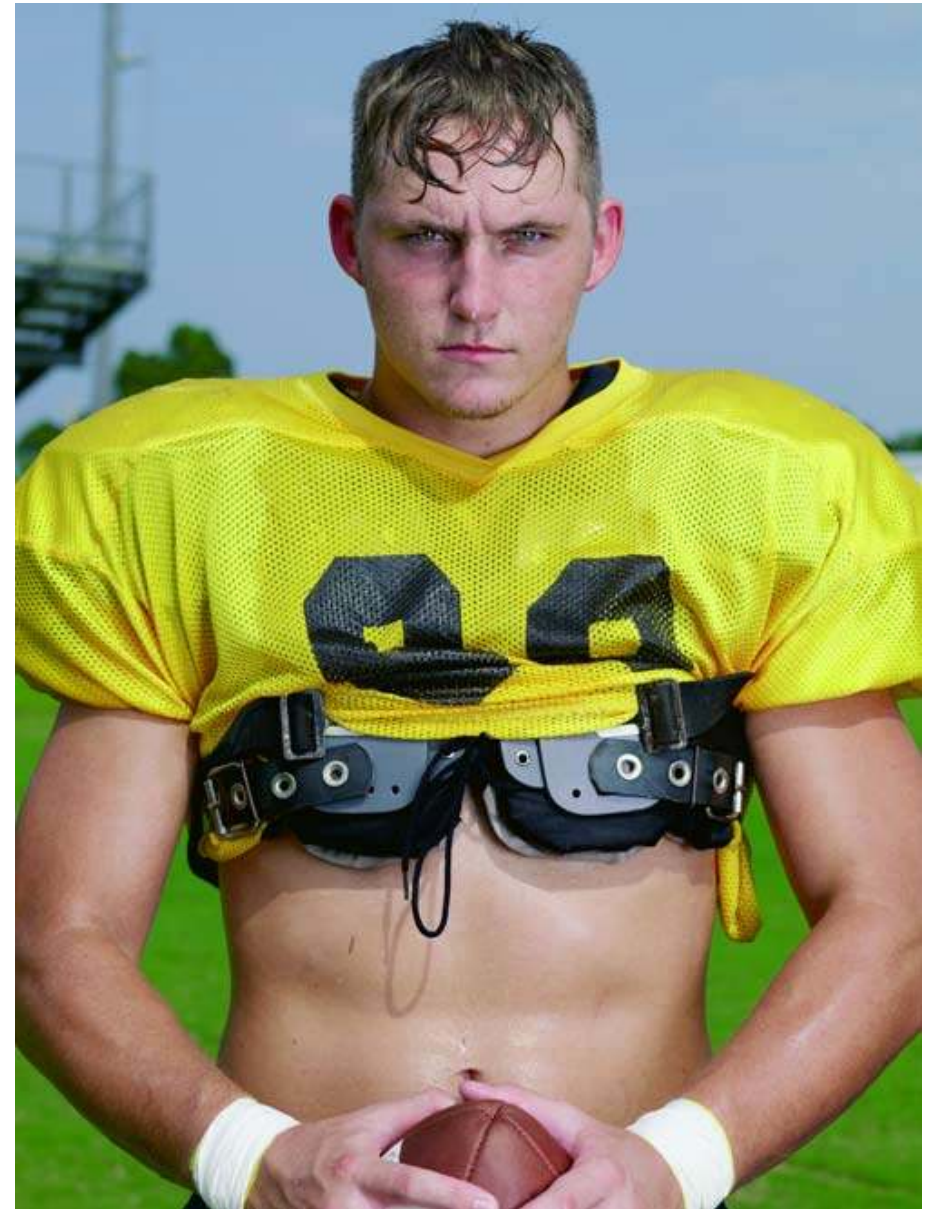
Many of the works in *Hard Targets* play with or twist the ways that athletes are normally depicted in media. Ask your students to use a critical eye as they explore the exhibition. Can they find any stereotypes being called out? Do they view any images or advertisements from the media differently after visiting *Hard Targets*?

Communications: Oral & Visual Academic Standards

By speaking, listening, and providing and interpreting visual images, students learn to apply their communication skills in increasingly sophisticated ways.

From the ODE Academic Standards for Language Arts:

<http://www.ode.state.oh.us/>



What's a *Hard Target*? The term “hard target” is most commonly used in the military. It refers to a target that is heavily armored or fortified and difficult to destroy. How might this pertain to this exhibition?



Resources/Links

Wexner Center *Hard Targets* information page
<http://www.wexarts.org/ex/index.php?eventid=4209>

Media Literacy Education Portal
<http://www.medialiteracy.com/>

Hard Targets is a revised presentation of *Contemporary Projects 11: Hard Targets—Masculinity and Sports*, shown at LACMA. Both exhibitions were curated by Christopher Bedford. This link will take you to an essay written by Bedford for the LACMA presentation:
<http://www.lacma.org/art/TargetsIndex.aspx>

What is media literacy? What is visual literacy?
Why might these be important literacy skills to have in life?

Artist List

Hard Targets is comprised of works by these artists.

Doug Aitken	Cary Leibowitz
Matthew Barney	Glenn Ligon
Mark Bradford	Kori Newkirk
Harun Farocki	Catherine Opie
Andreas Gursky	Philippe Parreno
Douglas Gordon	Paul Pfeiffer
David Hammons	Collier Schorr
Brian Jungen	Joe Sola
Byron Kim	Sam Taylor-Wood
Jeff Koons	Hank Willis Thomas
	Jonas Wood

Media Research Ideas

- Check out sportswear brand web sites such as Nike, Adidas, Reebok, or Puma.
- What kinds of images are found in *Sports Illustrated* or *Sporting News*?
- What about shows like *Sports Center* or the range of shows on ESPN?

What role might athletes play in the formation of your students' identities or sense of self? What are the positive and negative implications of this?

Cyprien Gaillard: Disquieting Landscapes

Cyprien Gaillard is fascinated by the strangeness of our contemporary landscapes, in which natural and man-made elements meet, not always comfortably. Not content to simply contemplate a landscape, he strives to confront it or intervene in it to reveal its unexpected beauty.

The towers of huge modernist housing complexes, and the rubble that can result from their destruction, play recurring roles in his work. In the film/video projects and photographs exhibited here, he invites viewers to take up his challenge and find, as he does, intriguing possibilities: monuments, ruins, stage sets, and sculptures. Where others might simply see eyesores, he finds a patchwork of competing visions and desires.

Read more on our web site:

<http://www.wexarts.org/ex/index.php?eventid=4207>

Gaillard's work challenges how we see things...

What kinds of images would you normally think of if someone told you that you would see "landscape" photographs in an art gallery?

Artists throughout history have depicted crumbling buildings and ruins in their works. Often, these depictions are romantic or nostalgic. As you view Gaillard's works, reflect on their tone and your emotional reaction to the images in front of you. What are some words that could describe Gaillard's landscapes?



Think about your city or neighborhood. What features or images would you choose to depict if you were to create a landscape? Would you only show things that you consider to be beautiful? Would graffiti or litter be included in your image?

Think about what your purpose would be in creating your landscape and imagine what your image would tell the world about where you live.



What Is a Tower Block??

A tower block is a high rise or multistoried building used for apartments or offices.

Where do you suppose most tower blocks are found?

What might be some benefits of tower block apartments or living?

What might be some negative aspects of this kind of architecture?

Resources

Check out these links to learn more about the history of tower blocks.

This is a British site that details the rise and decline of tower blocks:

<http://www.sustainingtowers.org/SOA-hist-intro.htm>

Wikipedia entry about tower blocks:

http://en.wikipedia.org/wiki/Tower_block

Alyson Shotz: Standing Wave

Alyson Shotz (b. 1964), an artist based in Brooklyn, is interested in the principles of physics, as well as the interaction between technology and the environment. She is creating a sculptural installation for the lower lobby based on the theory of standing waves—waves that remain in a constant position.

The material she is using for this installation, dichroic acrylic, allows her to introduce color into the structure as a "a physical part of the material." She says: "What made so much sense about it was that color was created as a natural byproduct of its structure—it sort of subtracts colors from the spectrum. The dichroic film is clear, however, it transmits certain wave-lengths of light while reflecting others. The transmitted color is different than the reflected color, and when the light rays transmit straight through the acrylic they are less affected by refraction than when passing at an angle, which makes the light travel a greater distance through the acrylic. This is what causes the color shift. It's a similar phenomenon to what is seen on dragonfly wings or peacock feathers."

Read more on our web site:

<http://www.wexarts.org/ex/index.php?eventid=4439>

Additional Resources:

Derek Eller Gallery

Use this link to view additional works by Alyson Shotz

http://www.derekeller.com/alysonshotz_work.html

Articles written about Alyson Shotz

http://www.derekeller.com/alysonshotz_press.html

Learn about what a "standing wave" is from the Univ. of Colorado at Boulder's Physics Dept.

http://www.colorado.edu/physics/2000/microwaves/standing_wave1.html



Is this piece art or a science experiment/model?
What's the difference?

Back in the Classroom

After your visit, ask your students what they saw at the Wexner Center.

- What were their favorite pieces?
- What were their least favorite pieces? Why?
- If they were to take someone to the center on a tour, what would they show them first?
- What would they tell their guest about *Hard Targets* or the work of Cyprien Gaillard or Alyson Shotz?

How can you connect the ideas present in these exhibitions to your classroom?

Image Checklist

Douglas Gordon and Phillipe Parreno, *Zidane: A 21st Century Portrait*, 2006
Joe Sola, *Saint Henry Composition*, 2001
Cyprien Gaillard, *Desniansky Raion* (stills), 2007
Jonas Wood, *Greg Oden*, 2008
Catherine Opie, *Josh*, 2007
Catherine Opie, *Football Landscape #5*, 2007
Cyprien Gaillard, *Cairns*, 2008
Cyprien Gaillard, *Desniansky Raion* (stills), 2007
Alyson Shotz, *Standing Wave* (detail),

Don't Forget

You can learn more about our exhibitions by attending our Winter Teacher Tour Night on Thursday, Feb 18 at 4:30 PM. We'll explore the galleries and talk about ways that themes found in the exhibitions can connect to your classroom curriculum. RSVP by Feb 15 by calling (614) 292-6493 or emailing edweb@wexarts.org.

Also, check out this workshop opportunity. To register call (614) 292-6493 or email edweb@wexarts.org.

Sports, Culture, and Gender: An Exploration through Writing and Video | Saturday, March 13 from 9 AM-4 PM. How do sports reflect a society's culture or its views on gender? How can we help students expand their own identities by exploring the intersection of sports, gender, and the arts? Explore these questions through writing activities and digital storytelling in this free, day-long workshop for teachers. This program is inspired by *Hard Targets* and includes hands-on production on Apple computers.

wexner center for the arts

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All Wexner Center exhibitions and related events receive support from the **Corporate Annual Fund of the Wexner Center Foundation** and **Wexner Center members**, as well as from the **Greater Columbus Arts Council**, **The Columbus Foundation**, **Nationwide Foundation**, and the **Ohio Arts Council**. Accommodations are provided by **The Blackwell**.