

# SPECTATOR SPORTS

APRIL 12–  
JULY 3, 2013

**MoCP**  
Museum of  
Contemporary Photography

[mocp.org](http://mocp.org)

Roderick Buchanan | Ewan Gibbs | Jack Goldstein | Michelle Grabner | Julie Henry  
Brett Kashmere | Vesna Pavlović | Paul Pfeiffer | Susken Rosenthal | Katja Stuke | Charlie White

## Viewer's Guide

This guide was produced as a viewer supplement to the exhibition *Spectator Sports* and contains information about the work on view, questions for looking and discussion and classroom activities. You may download this guide from the museum's website at [mocp.org/education/resources-for-educators.php](http://mocp.org/education/resources-for-educators.php). A PDF with images that can be projected for classroom use and a PDF with a curatorial essay and information about the



Vesna Pavlovic, *Untitled*, 2012, from the *Watching* project

exhibition and artists on view may also be found there. Aimed at high school and college age students, this resource is aligned with Illinois Learning Standards for English Language Arts Incorporating the Common Core and can be adapted for use by younger students and integrated into a variety of fine arts and humanities curricula. To schedule a free docent-led tour of this exhibition see [mocp.org/education/viewings](http://mocp.org/education/viewings)

The MoCP is a nonprofit, tax-exempt organization accredited by the American Alliance of Museums. The Museum is generously supported by Columbia College Chicago, the MoCP Advisory Committee, individuals, private and corporate foundations, and government agencies including the Illinois Arts Council, a state agency. Support for *Spectator Sports* is provided by the British Consulate-General, Chicago, the Goethe-Institut Chicago, and Art and Activism.

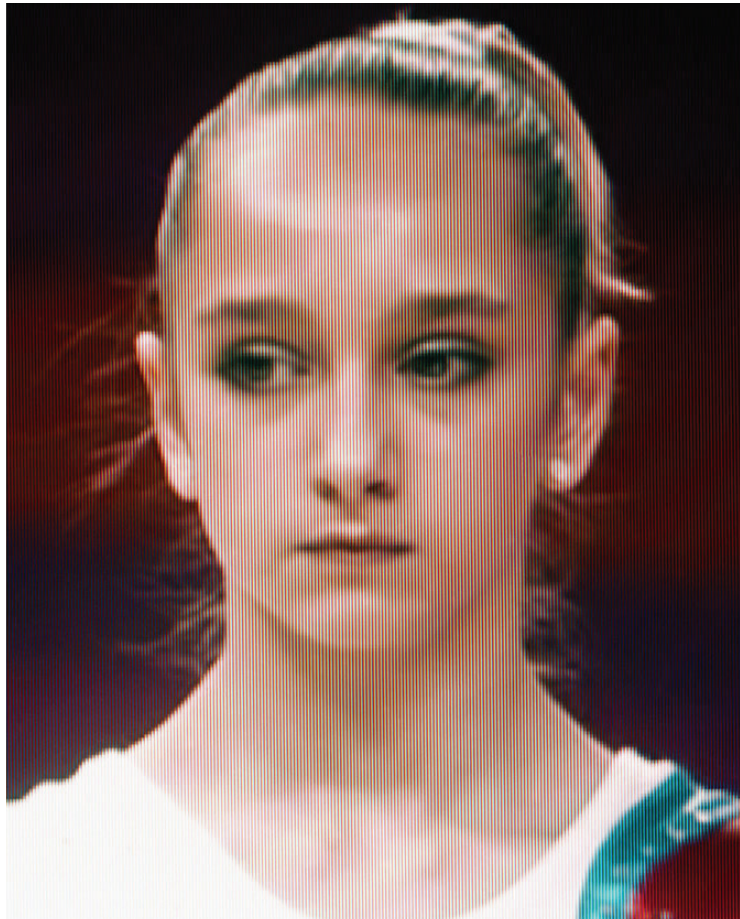
**Columbia**  
COLLEGE CHICAGO

# Questions for Looking and Discussion and Activities

## Note to Teachers

Use the questions below as you guide your group through the exhibition or to consider the artists, artworks, traditions and questions explored in this show in your classroom. Start with the simple looking protocol at the beginning of this list of questions to encourage students to slow down, look carefully, and be concrete in their interpretations and built up to addressing the more complex questions. There are many more questions here than could be addressed in one session. Select the questions that best connect to your interests and curriculum.

1. Look carefully at the individual works. Describe what you notice.
2. What can you tell about how this work was made and installed?
3. What do we notice about the events, athletes, or spectators described in each work?  
What details reveal that information?
4. What is the mood or feeling of the work? How is that conveyed?
5. What questions are raised for you in each work?
6. What ultimately do you think each work is about? Why?
7. What does each work contribute formally and conceptually to this exhibition?



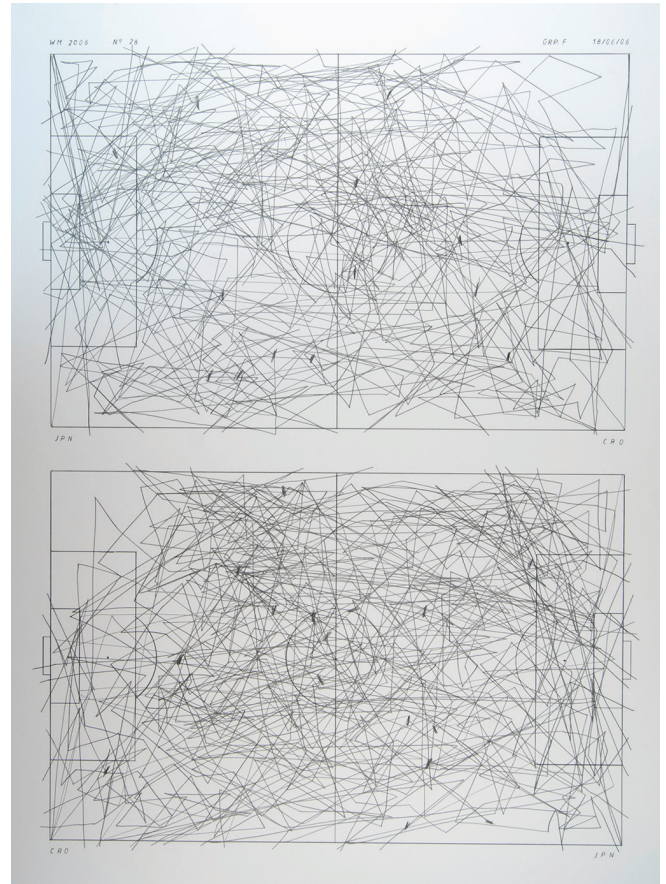
Katja Stuke, *London* from the series *Supernatural*, 2012

## Other Questions to Consider

1. Do you have any personal connections or associations to any of the works on view? Describe.
2. What role does technology play in the works in this exhibition?
3. Most of the time, we experience sports through media including television, radio, newspapers or the Internet rather than by directly experiencing these events in person. Similarly, our experience of all of the athletes, spectators, and events depicted in this exhibition has been mediated by the artists who created each work. Select work by a few of the artists in this exhibition and consider the role of mediation.
  - > What layers of mediation, or intervention, are a part of each work?
  - > What techniques did the artist use to achieve this?
  - > How does this impact the viewer's experience of this event or person?
  - > For what purposes do you think the artist did this?
  - > Compare a few of the artists' use of mediation.
  - > What connections and differences do you notice?



Jack Goldstein, *The Jump*, 1978  
MoCP installation view



Susken Rosenthal, *5760 Minutes –*  
*FIFA Soccer World Cup Germany 2006, 2006-2010*

4. In Jack Goldstein's film installation depicting a diver leaping and Susken Rosenthal's installation of pencil drawings that each map the path of a soccer ball during a single game, the original sources are modified to the extent that the resulting image is almost an abstraction.
  - > What information did the artist choose to leave out?
  - > What did they retain?
  - > What is the result?
  - > Why do you think they made these choices?

If there were no text accompanying Rosenthal's works to tell us that these works represent soccer matches, what do you think you would have thought they were?

5. Some of the works in this exhibition were created from sources or objects that we usually experience in other contexts, such as a basketball jersey; a Playstation II video game; and television footage of sporting events.

> How do these images and objects and our relationship to them shift when we view and consider them in the context of an art exhibition in a museum?



Burned basketball jersey, video game console, video game, and video



Brett Kashmere, *Anything But Us Is Who We Are*, 2012

6. Several of the artists in this exhibition including Michelle Grabner; Jack Goldstein; Julie Henry; Vesna Pavlovic; PaulPfeiffer; Susken Rosenthal; and Katja Stutke leave out information that might help us to determine context such as what sport, team, venue or nation is represented; what year or era a work might have been made in; or the physical characteristics of individual athletes. Select a few of the above artists. Compare their work and consider:

- > What techniques does each artist use to obscure or leave out information?
- > What impact does it have on your perception of the people or events described?
- > For what purposes do you think the artist did this?



Julie Henry, *Going Down*, 1999, Two-channel video installation

7. Both Katja Stutke and Vesna Pavlovic said that in creating their works on view, they wanted to isolate figures at sporting events to create formal portraits.
- > What techniques does each artist use to achieve this?
  - > What effect does it have?
  - > Ultimately what do you think these works are about? Why?
  - > What other connections and differences do you find in their works?
  - > What differences arise when artists cull images from existing media verses attending events and photographing in person?



Katja Stuke, from the series *Supernatural*, *Beijing*, 2012



Vesna Pavlovic, *Untitled*, 2012, from the *Watching* project

8. Charlie White's image *The Americans: US Gymnastics Team* (2005) restages the moments after gymnast Keri Strug's gold-medal-winning vault from the 1996 summer Olympics in Atlanta.
- > Why do you think White decided to restage this particular moment in history? What is its relevance?
  - > Have you seen footage of this event? If not view it online where it is widely available.
  - > How is this photograph alike and different from the footage of this event?
  - > How do viewers encounter footage of Strug's vault differently now, in 2013, as opposed to its original broadcast in 1996?
  - > Why do you think White made the choices he did?



Charlie White, *The Americans: US Gymnastics Team*, 2005

9. How does the concept of identity relate to the individual works in the show? What types of identity and what aspects of identity are explored? How?



Roderick Buchanan, *Peloton*, 1999, Video

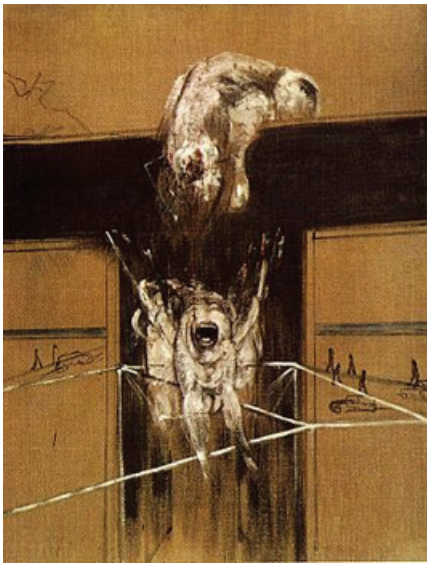
- 10.** Many of the works in this exhibition display intense emotional responses in athletes and spectators of sports including, elation, anticipation, disappointment, fear, and violence.
- > In which works is emotional intensity most evident? Are the emotions of athletes and spectators similar? How are they different?
  - > What do you think this exhibition suggests about our relationships to sports?
  - > What are some of the factors that you think contribute to sports and athleticism evoking such strong emotional responses in spectators and athletes?
  - > Can you think of other forms of entertainment that we consume that elicit similar intensive responses, or do you think this is unique to sports? Why?

# Activities

## 1. Writing from Point of View

Select a work in the exhibition that depicts a spectator or athlete. Write a page of text from the point of view of either the spectator or athlete depicted or the athlete or spectator who is implied, but whom we don't see. Consider:

- > What might this person be thinking, feeling or experiencing in this moment?
- > What might have happened before or after this image was made?
- > What might be happening beyond the edge of the frame?
- > Weave specific details from within the work in your narrative and consider the relationship between athlete and spectator in your text.



Francis Bacon, *Fragment of a Crucifixion*, 1950



Paul Pfeiffer, *Fragment of a Crucifixion*  
(after Francis Bacon), 2006

## 2. Research and Report

Paul Pfeiffer's piece *Fragment of a Crucifixion* (after Francis Bacon) 2006, references a 1950 painting by Francis Bacon (1909-1992). Bacon was known for his raw and bleak figurative paintings that often connected human and animal. Research and carefully look at Bacon's original work including his *Fragment of a Crucifixion*. What connections and differences do you notice between Bacon and Pfeiffer's works?

## 3. Mapping Action

Each of Susken Rosenthal's minimal pencil drawings included in this exhibition map the motion of a soccer ball for the duration of one game and contain up to a few hundred lines each.

Write 50 lines of text, with each line simply listing one thing you did or experienced yesterday between when you woke up and when you went to bed.

- > When you look at this list overall, what do you notice about your day?
- > How would this compare to other recent days you might have "mapped?"
- > If you do this assignment as a group, share, compare, and post the lists you created. What connections and differences do you notice among these works?



**Illinois Learning Standards for English Language Arts Incorporating the Common Core: Standards Addressed in This Guide:**

**CC.K-12.L.R.3** Knowledge of Language: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

**CC.K-12.R.R.1** Key Ideas and Details: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

**K-12 R R.2 CC.K-12.R.R.2** Key Ideas and Details: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

**CC.K-12.R.R.6** Craft and Structure: Assess how point of view or purpose shapes the content and style of a text.

**CC.K-12.R.R.7** Integration of Knowledge and Ideas: Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.

**CC.K-12.R.R.9** Integration of Knowledge and Ideas: Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.