

Minneapolis Institute of Art

# ***The Shape of Time: Korean Art after 1989***

Teachers Guide, Grades 6–12



**Mia**

# The Shape of Time: Korean Art after 1989

March 23–June 23, 2024

## Teachers Guide For Teachers and Students Grades 6–12

This guide is designed to facilitate conversations in the classroom before a museum tour or on self-guided visits among chaperones and students. It introduces the special exhibition's main themes in preparation for a visit to Mia, and it contains images and discussion prompts. Discussions begin with close looking and description, and then follow up with more complex questions. We recommend you review the content and plan your lessons, discussions, or tours in alignment with the interests and needs of your students.

If you're interested in a deeper understanding of Asian art, history, and context, check out Mia's [Arts of Asia](#) educational resource. Whether you're teaching in the classroom or virtually, we've got you covered with resources designed to support

the integration of Asian art and voices into your curriculum. Three primary units invite you to interact with Mia's collection and community voices through critical thinking, making, and storytelling.

Looking to visit the exhibition with your students? Simply request a [free guided school tour here](#). To register your group of ten or more students for a self-guided experience, please fill out the [self-guided group registration form here](#). We look forward to seeing you at Mia soon!

Content for this guide, including quotes and historical references, has been drawn from the exhibition catalogue, labels, and the Philadelphia Museum of Art teachers guide.

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Cover: Heinkuhn OH (South Korean, born 1963), *Jungle, Aug 4, 2016* (detail), 2016, from the series *Left face* (2006–present), inkjet print. Courtesy of the artist. © Heinkuhn OH

# Introduction

“The Shape of Time: Korean Art after 1989” presents the work of twenty-five contemporary artists of Korean descent. Born between 1960 and 1986, they are among the last generation to witness South Korea’s authoritarian regime and the first to experience its new democratic freedoms from the late 1980s onward.

Beginning with the 1988 Summer Olympics in Seoul, the Republic of Korea (as the country is formally known) began to broadcast its newly legitimized democracy, national pride, and identity to the world. Today, it is a geopolitical and economic power and a leader in the global cultural conversation, from film to fashion, K-pop to cuisine.

The artists represented here are socially conscious and politically progressive. They use their art to comment on and critique contemporary Korean society, drawing from modern Korea’s history and culture to make sense of their experiences and anxieties. Many of their artworks allude to memory, remembering, and forgetting, evoking a sense of chronological dissonance and disorder. Past, present, and future sometimes coexist, reshaping our understanding of time and history and how they inform our lives going forward.

# Maps



## Asia



## Korea

**How can we incorporate lessons on the geography of Asia into different subject areas? What are some simple ways we can support students in increasing their familiarity with the region?**

- If you are teaching about an artwork, event (current or historical), or story based in Asia, incorporate a class discussion about the region. If you are learning about an artist or a historical figure from Asia or of Asian descent, take some time to learn about where they are from and how this background informs their work.
- Start by looking at a world map with your students and locate the continent of Asia. Then look at regional maps or maps of individual countries and cities to better understand the varied geography of the region.

# Exhibition Themes

Dissonance

Reinvention

Coexistence

Being Seen

Portraying Anxiety

# Dissonance

Korea was divided in 1945, and the Korean War followed (1950–53). Ever since, tensions with North Korea and the effects of unprecedented economic growth have been a part of daily life for South Koreans. Modernization, industrialization, and urbanization—which all began in earnest in the second half of the 20th century—have led to gentrification and displacement, putting stress on the growing population.

The artists in this section reflect on South Korea’s past and present, exploring and questioning the very foundations of Korean society. They address the paradoxes of a divided Korea and some of the atrocities that have punctuated its recent history, expressing both desire and ambivalence about reunification. In doing so, they highlight the potential of art to negotiate the present and imagine different futures.

# Yeondoo JUNG (정연두) (South Korean, born 1969)



Yeondoo JUNG (정연두) (South Korean, born 1969), *Eulji Theater* (을지 극장), 2019, solvent printing, LED light box, sound. Collection of the artist © Yeondoo JUNG



Yeondoo JUNG (정연두) (South Korean, born 1969), *Eulji Theater* (을지 극장) (detail), 2019, solvent printing, LED light box, sound. Collection of the artist © Yeondoo JUNG



# Yeondoo JUNG (정연두) (South Korean, born 1969)

The Eulji Observatory is one of thirteen lookouts along the Demilitarized Zone (DMZ) that serves as the boundary between North and South Korea, and has become a popular tourist destination. This large photograph blurs the line between fact and fiction, as Yeondoo Jung placed performers in the scene to enhance the sense of curiosity among ordinary visitors. He also casts you, the viewer, in the role of tourist.

Jung is playing off the complexity of visitors' expectations of the DMZ. As a tourist destination, it can be grouped under what has been called "security tourism" or even "dark tourism" (visits to places affected by war or tragedy). Jung weaves together stories drawn from soldiers' personal experiences, archival accounts, and folktales to re-create something of an imagined past, uniting North and South in a shared history, and thus reclaiming a unified identity for all Koreans.

## What is the DMZ? (Demilitarized Zone)

The DMZ is an abbreviation for the "demilitarized zone" that was created in 1953 as a buffer between North and South Korea—1.2 miles on either side of the demarcation line separating them, running the entire 160-mile length of the border. When the demarcation line was drawn, in 1945, free travel between North and South Korea became impossible and communication between family members on either side was cut off. Sacred sites and places of historical importance became inaccessible to those living on the opposite side. Today, North and South Korea remain divided, and Korea—once a single nation that occupied the whole of the Korean peninsula—is split physically, politically, and emotionally.

## Discussion Questions

What do you notice first? Look at the image left-to-right. What do you see? What more can you find? What do you wonder about?

Take a moment to think about the word "theater" in the title of this artwork. How did the artist set the stage for his spectacle, as tourists unknowingly became subjects of the artist's lens? You are cast in the role of a tourist—how do you feel looking upon the people and this scene? If this shot of the observatory were empty of people, how would that impact the emotion and message behind this artwork?

The people in this photograph are a mix of staged actors and tourists, visiting a place that marks the separation of their country into two. How does that impact how you view this artwork? How do you suppose (or imagine) some of the people in this image feel?

The "Miss Korea" swimsuit competition was held at Eulji Observatory as recently as 1992. Look for visual clues in this scene that symbolize that event. What do you suppose that clothing signifies on either side of the clothesline? Why do you suppose the artist decided to insert this detail into this *Eulji Theater* scene?

# AHN Sekwon (안세권) (South Korean, born 1968)



Clockwise from top left: AHN Sekwon (안세권) (South Korean, born 1968), *Lights of Wolgok-dong I* (월곡동의 빛 I), 2005; *Disappearing Lights of Wolgok-dong I* (월곡동의 사라지는 빛 I), 2006; *Disappearing Lights of Wolgok-dong II* (월곡동의 사라지는 빛 II), 2007, inkjet prints. Collection of the artist © AHN Sekwon

# AHN Sekwon (안세권) (South Korean, born 1968)

Ahn Sekwon's evocative triptych stands as a visual elegy for the Wolgok-dong neighborhood, chronicling its gradual eradication. Situated in the heart of northern Seoul, Wolgok-dong grew in population density in the 1970s until eventually the government declared the neighborhood obsolete and replaced its original structures with towering apartment complexes. By the 2000s, the area had become symbolic of the government's controversial New Town Project, intended to relieve crowded conditions through new development.

Ahn used old military aerial cameras, with long exposures, to dramatically document Wolgok-dong's transformation. The changes depicted parallel global efforts to meet housing demands and revitalize cities using eminent domain and urban renewal—and echo the experiences of residents of other cities who have faced displacement due to gentrification.

Ahn witnessed the decimation firsthand using repurposed military aerial reconnaissance cameras—what he calls his “weapons.” He doesn't see these photographs as documentary images or a social critique of the flaws of urbanization. Rather, he hopes to transcend the particular time and space captured in the images to touch on a “past that bears memory of the place.”

While the physical destruction depicted in Ahn's work might be the first thing that captures your attention, the artist asks viewers to see his work as the “landscape [Wolgok-dong] created by people and time in the course of [a] long journey ... now forever [a] vanished landscape of dreams of beautiful Seoul.”

## Discussion Questions

Look at all three photographs. What do they all have in common? What details do you see in all three photographs? One photograph at a time, describe how it makes you feel. What about the photograph makes you feel this way? What questions do you have as you look at the three photographs together?

Look closely at the photographs to figure out what story the artist might be telling. What is going on in the pictures? Describe the visual transformation of the neighborhood. How do you feel after looking at the demolition of this neighborhood?

Think about the neighborhood you're in. What changes, if any, have you seen in the neighborhood over the last few years? Describe what buildings, if any, you remember that aren't around anymore. What new building stands in that spot? How do you feel seeing transformations in your own neighborhood? How do you suppose the displaced people from the Wolgok-dong neighborhood felt leaving their homes?

Talk to some adults who have lived in your community for a long time. What changes have they seen? What do they remember about the past?

Ahn hopes his photographs touch on a “past that bears memory of the place.” Why is it important for us to hold these important memories of places in our life? What can we learn from these memories and reflections? How can we as a community use this collective memory to enhance our neighborhoods?

# Reinvention

Engagement with tradition in Korea was disrupted for much of the 20th century by foreign occupation, division, and war. During South Korea's rapid development, starting in the 1960s, a disconnection from the past pervaded many aspects of life and culture. South Koreans renewed their connection with tradition in the 1980s, when the country broadcast its national pride and identity through the 1988 Summer Olympics in Seoul.

By the 1990s, reengagement with traditional arts and culture had become a dominant creative trend, as a new generation of artists infused long-established aesthetics with a contemporary sensibility. Some of the artists in this room employ centuries-old hand processes, materials, and narratives. All of them re-examine the past, addressing notions of resilience and transformation that are at once specific to their experiences and transcend geographical boundaries.

# Yeesookyung (이수경) (South Korean, born 1963)



# Yeesoogyung (이수경) (South Korean, born 1963)

Yeesoogyung's *Moonlight Crown* series builds on her interest in sculptural forms assembled from fragmented, often disparate materials. Pairs of objects represent the light and dark sides of the moon, not as opposites but as a blending of two worlds—one seen, the other in shadow. The artist's embellished, architecture-like structures rise from a crown-shaped base, which purposefully uses a historical symbol of male-centered power structures as a foot. Symbolic of gold crowns dating from the ancient Korean kingdom of Shilla (57 BCE–935 CE), Yeesoogyung's crowns are not only ornate statements of sovereignty but provide a foundation for work that, in the artist's words, "permeates our lives to become a complete being and portray that our body is a sacred temple, and our energy is that splendid crown."

*Bari's Tears, Shadow, and Bari's Tears* connect to aspects of the Princess Bari myth. This is the story of a woman's subordination within the male-centered Confucian structure of premodern Korean society. What draws artist Yeesoogyung to the narrative is the outcome of the tale, in which Bari, through grit and determination, travels to the world of the dead to save her parents. As a healer who becomes a divine ancestor of shamans, straddling the worlds of the living and the dead, Bari serves as an archetype from which modern women can draw strength and power.

The variety of decorative pointed spires capping Yeesoogyung's sculptures are intended to serve as transmitters, creating connections between us and the spirit world.

Clockwise from upper left:

Yeesoogyung (이수경) (South Korean, born 1963), *Dragon's Bride Lion Totem, Shadow* (용의 신부 사자 토템, 그림자), 2021, from the series *Moonlight Crown*, 3D printing, acrylic, brass, epoxy, iron, resin. Collection of the artist © Yeesoogyung (photographs by Yang Ian)

Yeesoogyung (이수경) (South Korean, born 1963), *Lion Totem* (사자 토템), 2019, from the series *Moonlight Crown*, steel, brass, glass, epoxy, wood, feather, mirror, pearl, 24K gold leaf, mother-of-pearl. Collection of the artist © Yeesoogyung (photographs by Yang Ian)

Yeesoogyung (이수경) (South Korean, born 1963), *Bari's Tears* (바리의 눈물), 2019, from the series *Moonlight Crown*, steel, brass, glass, epoxy, wood, resin, crystal, 24K gold leaf, mother-of-pearl. Collection of the artist © Yeesoogyung (photographs by Yang Ian)

Yeesoogyung (이수경) (South Korean, born 1963), *Bari's Tears, Shadow* (바리의 눈물, 그림자), 2021, from the series *Moonlight Crown*, 3D printing, epoxy, iron, wood, resin. Collection of the artist © Yeesoogyung (photographs by Yang Ian)

## Discussion Questions

Take a moment to look at each of the sculptures. What similarities and differences do you see? Describe the textures that you see. What do you think they might feel like if you could touch them?

The artist used a wide variety of materials and techniques to create these complex artworks, ranging from metals to feathers, crystals to mother of pearl. She even incorporated elements made through the 3-D printing process. Why do you suppose the artist used such a diverse group of materials?

What are some of the opposites the artist presented in each of the pairs of "crowns"? Think about how these opposites help to tell stories of two sides of the moon that blend—the visible part of the moon and the part that exists in the shadows.

The artist refers to crowns from Korea's ancient past in the forms of these sculptures. If you were going to make an artwork in the form of something from your heritage—important to your family, culture, or country—what form would you select? Why?

What do you wonder about? If you could ask the artist a question, what would it be?

# JU Se-kyun (주세균) (South Korean, born 1980)



JU Se-kyun (주세균) (South Korean, born 1980), *Dinner (저녁 식사)*, 2015, single-channel video, running time: 15 minutes, 28 seconds. Collection of the artist © Ju Se-Kyun

JU Se-kyun (주세균) (South Korean, born 1980), *Cupboard No. 5 (찬장 No. 5)*, 2017, hardwood, white pigmented oil, Moru glass. Collection of the artist © Ju Se-Kyun  
Photograph by Ilyong Park

# JU Se-kyun (주세균) (South Korean, born 1980)

Ju Se-kyun's video and cabinet explore how rules, morals, and modes of conduct are imparted daily through family socialization, particularly during a child's formative years. The artist underscores how these values are conveyed through the dining table's setting and the ritualistic act of sharing meals with family members. He brings these ideals to the forefront by literally shaping the forms of the ceramic tableware out of the words themselves. These ceramic vessels are inspired by the shapes of Korean and English words such as "patience," "honesty," "sacrifice," and "responsibility." They then serve as containers for main courses and side dishes of rice and vegetables.

The containers play a lead role in Ju's video *Dinner*. It is featured prominently in the kitchen and on the dining table. The video's subtitles emphasize the important role of the values conveyed over many dinners with his parents: "The mother spreads honesty over effort" and "Diligence, effort, harmony, honesty, will, and patience are served on the table for dinner." The dinner table is considered by some a secular altar where parent's principles are present alongside a nourishing meal. Ju questions the subtle family interactions of passing values through socialization during our formative years. As dinner concludes, the values are placed safely back in the cupboard. The artist states that "the past, present, and future are inseparable in their contemplation." The family dinner becomes a place of connection where time is in a loop between obligation, expectations, and our need to find our way forward.

## Discussion Questions

Look at the cupboard. What do you see on the shelves? Describe the shapes of the ceramic objects.

Discuss what patience, honesty, sacrifice, and responsibility mean to you. How are the values reflected in the ceramic vessels other than in words?

Watch all, or part, of the video. Locate the ceramic vessels that you see on the shelf. How are they using them? What values are attached to which vessel?

What do you find interesting or surprising in the video?

What values are important to your family? What kinds of objects might you use today to encourage conversation about these values? Would these conversations necessarily take place at the dinner table? If not, where would they occur?



# Coexistence

In 1989, South Korea was one of many countries experiencing democratic reform and increased global connectivity. This new era of free trade and information-sharing—aided by the World Wide Web, invented that same year—accelerated the country’s modernization, urbanization, and shift in power from the government to the private sector. These developments, however, have conflicted with the collectivist ideals deeply rooted in Korean culture, including Confucian teachings that discourage individuality.

Several works in this gallery explore the outcomes of globalization and its challenges to Korean society and identity. They reference the interplay of disparate cultures and conflicting philosophies in South Korea, Europe, and the United States. They reveal the tensions between the collective and the individual. Embodying contradictions, these works suggest how South Korea’s strong national identity can coexist with its increasing global reach.

## Michael JOO (마이클 주) (American, born 1966)



Michael JOO (마이클 주) (American, born 1966), *Headless (mfg portrait)* (헤드리스 [생산된 초상]), 2000, urethane foam, vinyl plastic, styrene plastic, stainless steel wire, neodymium magnets. Denver Art Museum: Gift from Vicki and Kent Logan to the Collection of the Denver Art Museum, 2001.7581-64. © Michael Joo. Photograph © Denver Art Museum

# Michael JOO (마이클 주) (American, born 1966)

In this installation, Michael Joo questions the perceived boundaries between divine and human power. He repurposes sacred imagery to create unexpected juxtapositions that embody the impacts of cultural exchange and manufacturing. *Headless (mfg portrait)* consists of NERF-foam-bodied figures in the form of headless seated Buddhas, each with an American toy head. These pop-cultural heads levitate above the bodies thanks to neodymium magnets. The heads represent a century of globalized American manufacturing: each was designed in the USA, manufactured in Asia, and then brought to market in the United States.

Joo is a Korean-American artist oscillating between two cultures. He traces his interest in Buddhist iconography to his household in upstate New York that was both Christian and traditionally Korean. He explained, “Christianity pushed Buddhism out, so it seemed to be something that was lost.” In his work, the Buddhas are often headless, which strips away the figures of their power and strength. “I always see them as sculpture that’s been desecrated. So, there’s something that signals incompleteness, as well as a sort of misleading stereotypical profile of identity.” The artist’s selection of readymade objects and materials—the heads from iconic American toys and the NERF-foam—comes straight out of his childhood. This adds a layer of nostalgia to this installation exploring the complex issues of identity.

## Discussion Questions

Look closely at this group of seated Buddha figures. What do they all have in common? What makes each one unique? How do you feel when you look at these figures? What about them makes you feel this way?

Take a close look at the American toys levitating above the bodies. Which, if any, do you recognize? Do any of the heads hold significant meaning for you? If so, share a memory you have of them.

Nostalgia is a bittersweet emotion expressing a sentimentality for the past, often for a period of time or place with happy personal associations. How is nostalgia represented in Joo’s use of NERF-foam Buddha figures and American toys as the head? Think about your childhood now and in the past. What place, time, and/or objects hold a lot of meaning to you? Why? How might you express the importance of these in an artwork? What materials would you use to make your artwork?

As a Korean-American artist, Joo has had to navigate two cultures, bringing up the complex issues of identity. How did the artist express coexistence in this artwork? Why might this be a hard experience to navigate? On the other hand, why might this be positive or empowering?

# Being Seen

**In Korean society, the long-held values of respect and homogeneity, or uniformity, are often in conflict with new ways of expressing individuality. Notions of choice and love, norms of beauty and social roles, boundaries between genders—all are rooted in Korea’s centuries-old embrace of Confucianism.**

**Shaped by ideologies from the past, the artworks on view here reflect the reality of the present while expressing hope for the future. The artists who made them are challenging patriarchal power structures and cultural standards, centering identities and experiences that are often marginalized, silenced, or erased. They shed light on topical issues such as domestic abuse, body image, and sexual identity. They invite us to bear witness to their personal histories and journeys, to celebrate their resilience and that of their communities.**

# Yuni Kim LANG (유니 킴 랑) (American [born South Korea], born 1986)



# Yuni Kim LANG (유니 킴 랑) (American [born South Korea], born 1986)

The series *Comfort Hair* directly critiques centuries of oppression experienced by women of Korean ancestry. Yuni Kim Lang references gache, or tall wigs, worn by fashionable Korean women during the Joseon dynasty (1392–1910). For Lang, the outsized wig is not a statement of fashion or status but restriction, symbolizing the burden that women must literally and figuratively carry. The title of this series is a reference to “comfort women,” a term for the Korean women forced into sexual slavery by the imperial Japanese government before and during World War II.

“I was born wearing a metaphoric gache on my head,” Lang has said. “It didn’t matter how much I didn’t identify with the previous generation of women; it was my destiny.” The twisting, knotting, and braiding of each strand of black polypropylene rope and synthetic hair provided Lang with an opportunity to work through her frustrations with societal ideas of gender, identity, and idealized beauty.

## Discussion Questions

Look at the mixed fiber on the ground. Describe what you see. What do you wonder? What surprises you?

These artworks represent a restrictive type of wig called gache that was worn by women in Korea for centuries. How is the tall wig and the artist’s frustrations over society’s ideas of gender, identity, and idealized beauty expressed in the mixed fiber on the ground and in the framed image? Think about ways that you feel suppressed by cultural expectations today. How might you express your feelings about this in an artwork? What art form would you use? What images or cultural references would be important for you to include?

Now look at the framed image. What do you notice? Look at the placement of the figures and the hair. How would the impact of the artist’s question about hair as a cultural identifier change if she had used only a single figure?

Where else in history (or in the world today) do we see hair as a symbol of beauty and youth? Of repression? Of power? How does your hair express your identity?

Yuni Kim LANG (유니 킴 랑) (American [born South Korea], born 1986), *Comfort Hair—Woven Identity I* (컴포트 헤어—위어진 정체성 I), 2013, inkjet print. Collection of the artist © Yuni Kim Lang

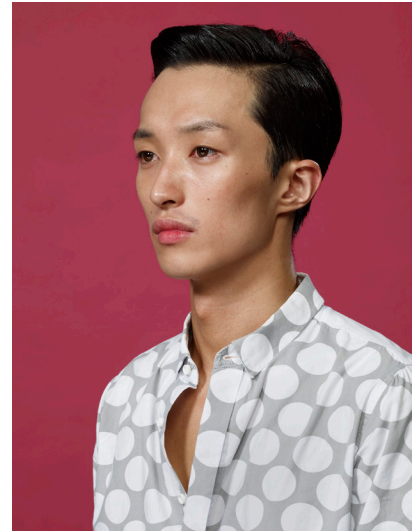
Yuni Kim LANG (유니 킴 랑) (American [born South Korea], born 1986), *Comfort Hair* (컴포트 헤어), 2013, Mixed fiber, Collection of the artist © Yuni Kim Lang

# Portraying Anxiety

**Tensions remain between being part of the collective and expressing individual identities. But alternative ways of approaching, discussing, and even challenging social norms have emerged as fruitful avenues for artists to investigate the conflict. The works here raise questions about group participation and the acts of looking and being looked at, touching on larger societal challenges in South Korea and elsewhere.**

**Shared histories, for instance, become an opportunity to explore the way we absorb imposed social structures—the memories or the rejection of them. Portraiture becomes a means of evoking the influence of the past on the present, revealing an inescapable individualism. These works therefore encourage us to reflect on all aspects of our identities—the perceived, the chosen, and the immutable.**

# Heinkuhn OH (오형근) (South Korean, born 1963)



From the series *Left face*, 2006–present  
Inkjet prints  
Courtesy of the artist © Heinkuhn OH

Row 1, left to right:

Sura Kang, age 18, July 19, 2008 (강수라, 18세, 2008년 7월 19일)

Jiwoo, July 16, 2016 (지우, 2016년 7월 16일)

Jiwoong, August 26, 2013 (지웅, 2013년 8월 26일)

Row 2, left to right:

Junglee, Aug 4, 2016 (정글, 2016년 8월 4일)

Eugene, age 15, February 25, 2008 (유진, 15세, 2008년 2월 25일)

JeL, age 15, February 5, 2008 (JeL, 15세, 2008년 2월 5일)



# Heinkuhn OH (오형근) (South Korean, born 1963)

Each of the people in these photographs showcase their individual self-expression. All are young people from South Korea. All are turned slightly to the right, so the left side of their face is dominant in the image. Behind each person is a solid color background. The minimalism enhances the details of gender expression and fashion to communicate personal identity.

Photographer Heinkuhn Oh, who began the series in 2006 and continues to add to it, seeks to capture not only the outward appearance of his subjects but also what people hide behind the mask. The series title, *Left face*, may refer to the direction the people are facing as well as traces of life experiences that are left behind on a face. "I am used to observing others' anxieties," he has said. "I've always believed that the human face is full of complex stories. Portraits are like nautical charts: little islands of anxiety dot the vast landscape of the subject's face." His portraits navigate between the self-confidence someone can project to those around them and the vulnerabilities they conceal. This series demonstrates that humans are not alone in their anxiety. As Oh has observed, under the authoritarian regime Koreans were not free to openly express emotions like anxiety. After the shift to democracy, more people took risks, revealing more of their identity through fashion and behavior. In capturing this phenomenon on film, he notes that "anxiety comes from life and experience; our past is featured in the present."

*Left face* focuses on young people who drive change and are the most impacted by concerns about the future. New generations are questioning the traditional Confucian social order in Korea that values conformity and collectivism. Ideals of uniformity can still be seen in many aspects of society. People face prejudice if their appearance, including skin tone and body size, doesn't meet traditional standards. Families exert pressure on children to perform well in school and achieve high-powered careers. A study by the Korean Youth Policy Institute found that academic performance was the leading stressor in the lives of

Korean youth, resulting in depression and anxiety. In response, young South Koreans are embracing personal freedoms, non-binary identification, non-gendered societal roles, and non-conforming standards of beauty and love. *Left face* documents both external and internal forms of expression.

## Discussion Questions

Begin by looking at this group of photographs together. What is your initial reaction to the group of photos? Why do you think the artist might have positioned all of the subjects this way, facing in the same direction? Then look at them individually. What do you notice about the facial expression, body language, clothing, make-up, and other details in each photograph? How does each person show their individuality?

These photographs are meant to be shown together, as a series, rather than individually. Why might that be important to the artist? How does knowing this change your understanding of the individual photographs?

For each photograph, consider whether the subject is looking at the camera or away? How does this change the pose and expression?

Some photographs are close-ups while others show the whole person. How does this change the way you react to the person?

What emotions or feelings do you think each subject is projecting? Are the emotions visible or hidden? What do you see that makes you say that? The original title for this series was *Portraying Anxiety*. What are some strategies you use to cope with anxiety?