

## EDUCATOR GUIDE

Story Theme: The New American Landscape

Subject: Trevor Paglen

Discipline: Visual Arts

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Artist Trevor Paglen looks through a telescope at the Tonopah Test Range. Still image from SPARK story, February 2006.

## SECTION I – OVERVIEW

### EPISODE THEME

New American Landscape

### SUBJECT

Trevor Paglen

### GRADE RANGES

Grades 6-12 & Post-secondary

### CURRICULUM CONNECTIONS

Visual Arts, Social Studies & Science

### OBJECTIVE

To introduce students to the work of Trevor Paglen, Conceptual art, activist art and other forms of artwork that question dominant traditions, ideas and art forms.

### STORY SYNOPSIS

Trevor Paglen creatively explores the intersection of Conceptual art, geography, and activism. His ongoing project of photographing and documenting restricted military bases and testing facilities tests the limits of vision, making landscapes typically invisible to the naked eye, visible. SPARK joins Paglen on the edges of the restricted area of the Tonopah test range and watches him at work.

### INSTRUCTIONAL STRATEGIES

Group oral discussion, review and analysis  
Teacher-guided instruction  
Hands-on individual projects  
Hands-on group projects  
Student instruction; peer-to-peer work

### INSTRUCTIONAL OBJECTIVES

To introduce students to the work of Trevor Paglen and to Conceptual art and activist art in general  
To provide context for the understanding of survey, surveillance, and documentary photography  
To inspire students to think critically about conceptual and literal boundaries

### EQUIPMENT NEEDED

SPARK story about Trevor Paglen on VHS or DVD and related equipment  
Computer with Internet access, navigation software, speakers and a sounds card, printer  
Cassette player, CD player, or computer audio program

### MATERIALS NEEDED

Access to libraries with up-to-date collections of periodicals, books, and research papers  
Pencils, pens, and paper  
Patch making materials: fabrics, fabric paint or pens, sewing materials or cross stitch materials, glue and sewing loops

### INTELLIGENCES ADDRESSED

Bodily-Kinesthetic - control of one's own body, control in handling objects  
Interpersonal - awareness of others' feelings, emotions, goals, motivations  
Intrapersonal - awareness of one's own feelings, emotions, goals, motivations  
Spatial - ability to manipulate and create mental images in order to solve problems  
Logical-Mathematical - ability to detect patterns, reason deductively, think logically



See more information on [Multiple Intelligences](http://www.kqed.org/spark/education) at [www.kqed.org/spark/education](http://www.kqed.org/spark/education).

## SECTION II – CONTENT/CONTEXT

### CONTENT OVERVIEW

The work of artist Trevor Paglen explores the intersection of conceptual art, geography, and activism. Paglen's ongoing project of photographing and otherwise documenting restricted military bases and testing facilities operates at the limits of vision, rendering visible landscapes normally invisible to the naked eye. Spark joins Paglen on an expedition to the edges of the restricted area that surrounds the Tonopah test range to catch a glimpse of the artist and geographer at work.

According to Paglen, it is not illegal to photograph secret government bases, provided one does not enter a restricted area to do so. Tonopah is a vast area containing multiple test sites and secret military bases, including the famed Area 51. It encompasses 3.1 million acres, and twelve thousand square miles of airspace -- an area roughly the size of Switzerland.

Bases like the ones at Tonopah are located in remote areas and surrounded by hundreds of miles of restricted empty land, making these facilities literally invisible without the aid of a telescope. To photograph these areas, Paglen uses technologies borrowed from astrophotography. He notes that these areas are so well buffered that it is actually easier to photograph the planet Jupiter since there are only about six miles of breathable atmosphere between someone standing on earth and the outer planets, while dozens of miles of restricted area may separate Paglen from his subject matter.

Photographing remote targets such as these presents its own set of challenges, even with the assistance of the latest telescopic technology. Paglen is limited in terms of composition, since usually there are only a few vantage points from which he may observe a site. His palette is restricted to the colors of the Nevada desert, and Paglen often shoots during a particular season to exploit its subtle changes in color. In

addition, the thickness of the atmosphere creates a painterly effect, impinging on the crispness of the image.

By Paglen's estimates the United States is currently spending more money on classified programs than ever before. To demonstrate the extent of these programs, Paglen created the *Code Names* installation, a list of code names for classified military programs whose names have been declassified or have otherwise entered the public domain. Paglen constantly updates the list, adding new names as they become available and removing those of programs believed to have been ended. Though the list includes over two thousand entries, it only represents a small portion of active secret programs since the code names of the vast majority of them remain classified.

Trevor Paglen received an MFA from the School of the Art Institute of Chicago and is currently pursuing a PhD in geography at the University of California, Berkeley. His work has been exhibited at the Chicago Museum of Contemporary Art, U.C. San Diego, and the California College of Art, among other places. He is a contributing editor to the *Journal of Aesthetics and Protest* and develops tactical media projects with the prison-abolitionist group Critical Resistance. Paglen's writing has been published in [Blu Magazine](#), [Art Journal](#), and in the collection [Spaces of Terror](#).



Trevor Paglen working on his images on a computer at UC Berkeley, where he is a PhD student. Still image from SPARK, February 2006.

## THE BIG PICTURE

The political subjects of Trevor Paglen's projects place his work within a tradition of activist art that is highly varied in terms of content and strategy. Activist art in the US, which became substantial in the 1960s, has its roots in the political art of 19<sup>th</sup> century Europe. Activist art makes use of a variety of media, including performance, installation, graphic design, photography, public sculpture, video, and others. In the 1980s and 90s social and political activism and art came to be so merged that it is often difficult to separate their mutual and varied influences upon one another.

Paglen's work can be considered in relationship to a number of significant artists, including Hans Haacke (Germany, b. 1936), Jenny Holzer, Barbara Kruger, and the Gran Fury collective who use a variety of creative strategies and techniques to convey their messages.

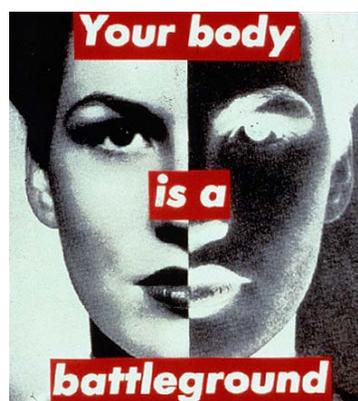
Haacke's museum installations explore the connections between museum display and political interest by tracing the lines of corporate sponsorship of the arts. Haacke's 1985 MetroMobiltan reveals how a recent exhibition of Nigerian art at New York's Metropolitan Museum of Art had been funded by a grant from the Exxon Mobil Corporation, which had interest in the then apartheid South Africa. Haacke reproduced the façade of the museum and emphasized this irony by including advertising banners for the exhibition that partially concealed a photographic image of black South African mourners.



Hans Haacke, MetroMobiltan, 1985.  
Reprinted from Hal Foster, Recoding: Art, Spectacle, Cultural Politics, Seattle: Bay Press, 1986.

Artist Jenny Holzer's installations, like Paglen's work re-imagine landscapes, but where Paglen is interested in the remote and invisible, Holzer's work exploits the highly visible world of billboards and electronic advertisements that populate the urban landscape. In 1982, Holzer began sporadically renting a Spectacolor billboard that was the most prominent advertising space in Times Square. Holzer subverted its normal purpose use by replacing its usual consumer messages with her own *Truisms*, a series of ambivalent and often politically charged phrases or aphorisms such as "alienation produces eccentrics or revolutionaries" or "class action is a nice idea with no substance."

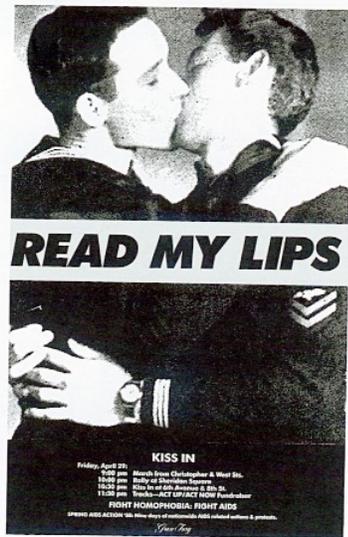
The work of Barbara Kruger emerged in at the same time as Holzer's and similarly operated on the public and commercial spaces of New York. Kruger's posters and billboards borrowed heavily from the conventions of commercial graphic design, even establishing their own recognizable branding. Most of Kruger's image/text pieces are created using images taken from mainstream magazines and she uses these marketing images as a background on which to question viewers about the very ideas they represent, including issues of feminism, class, and our participation in a consumerist economy. Works such as Untitled (Your Body is a Battleground) subtly recast the visual language of mainstream advertising to address reproductive rights.



Barbara Kruger, Untitled (Your Body is a Battleground), 1989. photographic silkscreen on vinyl, 112 x 112 inches. Collection of the Broad Art Foundation, Santa Monica, California.

In the mid-1980s, as HIV/AIDS was rapidly becoming a pandemic, it became apparent to many people that

the spread of the disease constituted not only a health crisis but a political one as well. Groups like the **AIDS Coalition to Unleash Power (ACT UP)** and **Silence=Death** formed to protest governmental apathy, pharmaceutical profiteering, and the vilification of HIV positive people. Staging large scale demonstrations, these groups quickly became media savvy and employed visually arresting imagery to attract attention to their cause, such as the poster titled Read My Lips (boys) (below) by activist collective Gran Fury. The image simultaneously appropriates then President George Herbert Walker Bush's famous catch phrase "read my lips...no new taxes," a promise that was not kept, and Barbara Kruger's readily recognizable graphic style, using a base image of two male sailors from the post-World War II period kissing. The result is a high-impact image that slyly merges the legacy of a broken political promise with a confrontational image into a single call to action to the community.



Gran Fury, Read My Lips (Boys), 1988. Poster, offset lithography, 16 x 10". Reprinted from the Gran Fury Gallery at the Queer Cultural Center, San Francisco. <http://www.queerculturalcenter.org/>

## SECTION III – RESOURCES

### TEXTS & PERIODICALS

- Becker, Carol, The Subversive Imagination; The Artist, Society and Social Responsibility, Routledge, 1994.
- Dubin, Steven J., Arresting Images: Impolitic Art and Uncivil Actions, Routledge, 1992.
- Felshin, Nina, ed. But is it Art? The Spirit of Art as Activism, Bay Press, 1994.
- Gach, Aaron and Trevor Paglen, "Tactics Without Tears," The Journal of Aesthetics and Protest Vol. 1, Issue 2 (August 2003).
- Gregory, Derek and Allan Pred, eds., Space of Terror, Routledge, 2006.
- Kruger, Barbara, Remote Control: Power, Cultures, and the World of Appearances, MIT Press, 1994.
- Paglen, Trevor and A.C. Thompson, "The CIA's torture taxi: The trail of a secret spy plane leads to a mysterious outfit in Reno with ties to a prominent Nevada politico." San Francisco Bay Guardian Vol. 40, No. 11 (December 2005).
- Paglen, Trevor. "Recording California's Carceral Geography," Art Journal, Vol. 63, No. 1, Spring 2004, p 41+.
- Paglen, Trevor. "Groom Lake and the Imperial Production of Nowhere" in Spaces of Terror. Derek Gregory and Allan Pred, eds. London: Routledge, 2006.
- Paglen, Trevor, Secret Bases, Secret Wars (Pamphlet series), Journal of Aesthetics and Protest Publications, 2004.
- Platt, Susan. "Politically Indirect: Outing the Activist Artist." Art Papers 23 (Sept./Oct. 1999): 32-7.

Shepard, Benjamin and Ronald Hayduk, eds., From ACT UP to the WTO: Urban Protest and Community Building in the Era of Globalization, Verso, 2002.

### WEB SITES

- Trevor Paglen's Web site  
<http://www.paglen.com>
- Journal of Aesthetics and Protest  
<http://www.journalofaestheticsandprotest.org>  
A monthly journal dedicated to the intersection of art and design and protest.  
See Trevor Paglen and Aaron Gach's essay "Tactics without Tears"  
<http://www.journalofaestheticsandprotest.org/1/TacticsWithout/index.html>
- A complete list of Jenny Holzer's *Truisms*  
<http://mfx.dasburo.com/art/truisms.html>
- Actuporal History  
<http://www.actuporalhistory.org/>  
A site dedicated to chronicling the activities and productions of ACT UP across America
- Guerilla Girls  
<http://www.guerrillagirls.com/>  
American Web site for the Guerrilla Girls, a collective of women artists formed in 1985 that addresses gender disparities in the art world.
- Activist Art Web Ring  
<http://k.webring.com/hub?ring=streets>
- Community Arts Network  
<http://www.communityarts.net>  
The CAN offers a great overview of community arts programs, including an exhaustive list of links (under Reading Room on the home page) to other activist and art activist sites and organizations.
- Critical Art Ensemble

<http://www.critical-art.net>

Five artists dedicated to exploring the intersections between art, technology, radical politics and critical theory.

Graphic Witness

<http://graphicwitness.org>

The Social and Public Art Resource Center (SPARC)

<http://www.sparcmurals.org:16080/sparcone>

Center for Land Use and Interpretation

<http://www.clui.org/>

The CLUI exists to stimulate discussion, thought, and general interest in the contemporary landscape and is dedicated to the increase and diffusion of information about how the nation's lands are apportioned, utilized, and perceived. A limited edition of the Land Use Database is available on the internet.

## VIDEO RESOURCES

Art21: Art in the 21<sup>st</sup> Century, Season I, Program 4: Consumption, featuring artists Barabra Kruger, Michael Ray Charles, Matthew Barney, Andrea Zittel, and Mel Chin. PBS.

<http://www.pbs.org/art21/series/seasonone/consumption.html>

SPARK segments (see **Activities**) –

<http://www.kqed.org/arts/spark>

Paul Kos          David Ireland  
Ken Goldberg     Jonathan Keats

## BAY AREA RESOURCES

Arts & Action

<http://www.indybay.org/arts/>

The arts section of IndyBay, a vast and thorough Web site about independent artmaking in California. SF has its own section, including an exhaustive listing of events and other activist actions.

Against the Grain

<http://www.againstthegrain.org>

A Radio Program about left theory, economics, politics, and activism on Pacifica Radio's KPFA 94.1 FM. Email: [againstthegrain@kpfa.org](mailto:againstthegrain@kpfa.org)

Against the Grain, 1929 MLK Jr. Way, Box 47,  
Berkeley CA 94704-1067, Tel: (510) 848-6767 x209

Bay Area Progressive Directory

<http://www.bapd.org/notices.html>

Ongoing listing of activist events throughout the Bay Area.

## BAY AREA FIELD TRIPS

Chabot Space & Science Center

10000 Skyline Boulevard

Oakland, CA 94619

510.336.7300

<http://www.chabotspace.org/>

Exploratorium

3601 Lyon Street

San Francisco, CA 94123

415.EXPLORE

<http://www.exploratorium.org/>

The Art, Technology, and Culture Colloquium

UC Berkeley Center for New Media

UC Berkeley campus

160 Kroeber Hall

Berkeley, CA

Wednesday evenings, check schedule

<http://www.ieor.berkeley.edu/~goldberg/lects/>

510.643.9565

SF Camerawork

1246 Folsom Street

San Francisco, CA 94103

415.863.1001

(relocating September 2006)

<http://www.sfcamerawork.org/>

## SECTION IV – VOCABULARY

### WORDS AND CONCEPTS IN THE SPARK STORY

#### **Area 51**

A top-secret military base located 90 miles north of Las Vegas in grid number 51 of the Nevada Test Site controlled by the United States Air Force Flight Test Center. The base was created in 1954 as a testing area for the U-2 spy plane, which flew surveillance missions over the Soviet Union during the Cold War

#### **Astral photography**

Photography of astral bodies, such as planets, stars, systems and other astronomical phenomena

#### **Carceral**

Related to prison or imprisonment

#### **Classified**

Information that is secret or sensitive and is available only to people who have been granted access (or authorized) for reasons of national security

#### **Composition**

The overall placement and organization of elements in a work of art, as well as the interrelationships between individual elements

#### **Conceptual art**

Artwork in which the idea is primary rather than the object produced. The best medium is chosen to achieve the desired effect. The term is derived from an art movement beginning in the 1960s and 70s in which artists deliberately sought to avoid using fine art traditional materials and approaches to art making

#### **Detachment**

A military unit separated from its normal, larger unit for special duties

#### **Hangar**

A large building in which aircraft are parked, serviced or warehoused

#### **Infiltration**

To become part of an organization, or enter a place, surreptitiously in order to learn information or change events or circumstances

#### **Installation**

The combining of elements into a singular artwork that is only located specifically in one place; an artwork that only exists in the place in which it was/is installed, and is not able to be relocated like a painting or a print

#### **Ironic**

An idea or statement involving a surprising or seemingly contradictory fact

#### **Media (medium)**

A particular material(s) used to create a work of art

#### **John A. McCone (1902- 1991)**

An engineer and an industrialist, McCone was a US governmental advisor for over 20 years, McCone was chairman of the Atomic Energy Commission from 1959-60 and then Director of the Central Intelligence Agency from 1961-65. He has also served on a number of commissions that made recommendations on issues such as civilian applications of military technology and the Watts riots

#### **Painterly**

A visual quality reflective of the characteristics of a painting, such as the usage of color, movement, tone, light, etc.

#### **Scud**

The common term for the tactical ballistic missiles developed by the Soviet Union during the Cold War

#### **Signify**

To be a sign or symbol of something else

#### **Stealth**

Militarily, a craft such as a stealth airplane whose design incorporates technology and materials that minimize (and sometimes eliminate) detection by radar

**Surveillance**

(from the French *surveiller* meaning to watch over)  
The continual observation of a person or group, especially one suspected of doing something illegal

**Tonopah Test Range**

A 625-mile restricted military installation located 30 miles southeast of Tonopah, Nevada that is part of the northern edge of the Nellis Range. Tonopah was opened in 1957 as a testing site for US Dept. of Energy weapons. Since 1960, it has been administered by Sandia National Laboratories. The range is used for launching sounding rockets. The Range is home to the Area 51 facility.

**Trespassing**

To traverse or enter a restricted area without permission

**Unmanned aerial vehicles**

A term used by the US military and others to describe the most recent generations of aircrafts that fly without human pilots, such as drones and predator drones

## SECTION V – ENGAGING WITH SPARK

### STANDARDS-BASED ACTIVITIES & DISCUSSION POINTS

#### Design a Patch

Trevor Paglen researches patches made by the government for secret missions and classified programs. View the Spark segment and pause during this section. Ask the students to pay close attention to the designs and examples shown by Trevor Paglen. In small groups or individually, have the students consider a fictional or existing event, organization, group, or program for whom to design a patch. Brainstorm together as a class to identify a concept, slogan and visual theme for the patch. Using whatever materials available, make the patch. Consider using the patch project as a way to acknowledge or recognize a person, project or organization doing work related to or admired by the class.

#### Create Your Own Code Name

Trevor Paglen created the installation *Code Names* by listing classified military programs whose names have been declassified or have otherwise entered the public domain. View the SPARK story and stop the tape/DVD at the exhibition to see examples of code names, or view and print photographs of the installation from Paglen’s Web site- <http://www.paglen.com>. Have students break into small groups to discuss the names of secret programs and/or to come up with their own list of code names. Once a list has been developed, brainstorm uses or display methods for the list. Is the list something to be shared with the larger community? Is the list related to the class? School? City?

#### Transformations: Familiar to Unfamiliar

After viewing the SPARK story, break the class into small groups (4-6 each). In the classroom or in another location, give the students a few minutes to look around and select something (visually) familiar. Challenge students to write a story about something they see or to write a description of something that is hidden in plain sight. Encourage

students to reach for specific vocabulary to describe exactly what they see and what they mean. Once finished, invite each student to share their description, without identifying their subject. Challenge other students to identify the subject.

#### RELATED STANDARDS

##### SOCIAL SCIENCE

##### Grade 11

*United States History and Geography: Continuity and Change in the Twentieth Century*

- 11.2 Students analyze the relationship among the rise of industrialization, large-scale rural-to-urban migration, and massive immigration from Southern and Eastern Europe.
  - 6. Trace the economic development of the United States and its emergence as a major industrial power, including its gains from trade and the advantages of its physical geography.
  - 11.5 Students analyze the major political, social, economic, technological, and cultural developments of the 1920s.
  - 7. Discuss the rise of mass production techniques, the growth of cities, the impact of new technologies (e.g., the automobile, electricity), and the resulting prosperity and effect on the American landscape.
  - 11.8 Students analyze the economic boom and social transformation of post-World War II America.
  - 1. Trace the growth of service sector, white collar, and professional sector jobs in business and government.
  - 11.9 Students analyze U.S. foreign policy since World War II.
- Discuss the establishment of the United Nations and International Declaration of Human Rights, International Monetary Fund, World Bank, and General Agreement on Tariffs and Trade (GATT) and their importance in shaping modern Europe and maintaining peace and international order. Understand the role of military alliances, including NATO and SEATO, in deterring communist aggression and maintaining security during the Cold War

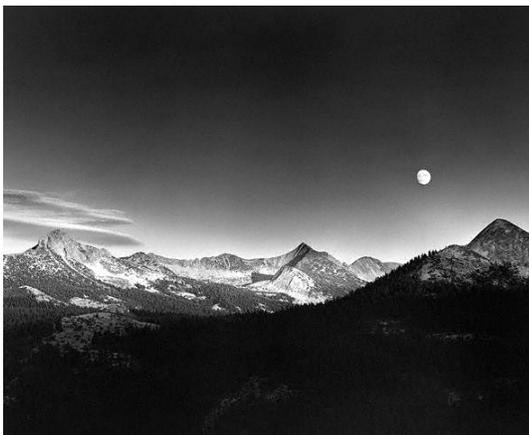
## Ansel Adams: Location Revealed

Trevor Paglen examines, studies, photographs worlds of classified research and development, places that do not appear on, and, officially, have no traditional place “name.” The new field of forensic astronomy uses science and data to uncover the exact location from which an artist created a work of art. In 2005, astronomers pinpointed the date and location of Ansel Adams’ black & white landscape photograph *Autumn Moon, the High Sierra from Glacier Point* (see image below). Read about forensic science and this process. Provide an article for students, or challenge them to research forensic astronomy on the Internet and in the library. (This activity can be used as a process through which students learn about the veracity and reliability of information on the Internet.)

Resource article on forensic astronomy:

<http://www.guardian.co.uk/life/science/story/0,12996,1554478,00.html>.

What are the implications of knowing exactly where and when an artist created a work of art? Does the identification of an artists’ location with an accuracy of 10 feet, 70 years after the work was created impact upon how we see the work? How reliable is this information? Why do we need to know this? Does this information change the work as an artistic experience? Examine the photograph Ansel Adams took and invite students to openly discuss these ideas.



Ansel Adams, *Autumn Moon, the High Sierra from Glacier Point*. [c Ansel Adams Publishing Rights Trust]. Dated 1948. Black and white photograph.

[image: Ansel Adams Publishing Rights Trust]

## RELATED STANDARDS SOCIAL SCIENCE

### Grade 12

*Principles of American Democracy*

12.8 Students evaluate and take and defend positions on the influence of the media on American political life.

Discuss the meaning and importance of a free and responsible press.

Describe the roles of broadcast, print, and electronic media, including the Internet, as means of communication in American politics.

Explain how public officials use the media to communicate with the citizenry and to shape public opinion.

*Principles of Economics*

12.3 Students analyze the influence of the federal government on the American economy.

1. Understand how the role of government in a market economy often includes providing for national defense, addressing environmental concerns, defining and enforcing property rights, attempting to make markets more competitive, and protecting consumers' rights.
2. Identify the factors that may cause the costs of government actions to outweigh the benefits.
3. Describe the aims of government fiscal policies (taxation, borrowing, spending) and their influence on production, employment, and price levels.

## RELATED STANDARDS VISUAL ARTS

### Grades 9-12 Advanced

- 4.0 Aesthetic Valuing
- 4.2 Identify the intentions of artists creating contemporary works of art and explore the implications of those intentions.
- 4.3 Analyze and articulate how society influences the interpretation and message of a work of art.
- 4.5 Construct a rationale for the validity of a specific work of art artwork that falls outside their own conceptions of art.
- 5.0 Connections, Relations & Applications
- 5.1 Speculate on how advances in technology might change the definition and function of the visual arts.

### Access vs. Trespass

Artist Trevor Paglen is careful to remain on public property when exploring the areas on foot and in vehicle. He clearly states it is important not to trespass. Initiate a discussion about these words. What does “trespass” mean? What is the difference between public and private land? Who decides what land is public and what is private?

Paglen acknowledges in the SPARK story that the land he is photographing is restricted, but also “paid for” by public tax dollars. For students in grades 11 and 12, use Paglen’s discussion of geography and access as an approach to investigate issues of democracy, land use, appropriation, rule of law and governmental structures.

### Compare & Contrast

Use other documentary stories about artists who work similarly (and/or differently) to Paglen and develop compare and contrast activities. Consider the SPARK subjects:

Natalie Jeremijenko – cloned trees planted in the landscape -  
<http://www.kqed.org/arts/people/profile.jsp?id=4691>

Paul Kos – Conceptual art -  
<http://www.kqed.org/arts/people/profile.jsp?id=5425>

David Ireland - Conceptual art -  
<http://www.kqed.org/arts/people/profile.jsp?id=5020>

Ken Goldberg – Technology/Information art/Robotics -  
<http://www.kqed.org/arts/people/profile.jsp?id=4536>

Jonathan Keats – Information art/Conceptual art -  
<http://www.kqed.org/arts/people/profile.jsp?id=4504>

For a full explanation on how to use SPARK and other video resources in your classroom, download the Media Matters toolkit from the SPARK Web site at <http://www.kqed.org/arts/spark/edguides.jsp>.

Use other media about artists as well, such as *Art21: Art in the 21<sup>st</sup> Century*, Season I, Program 4: Consumption, featuring artists Barbara Kruger, Michael Ray Charles, Matthew Barney, Andrea

Zittel, and Mel Chin. (See **Resources**), specifically Barbara Kruger and Mel Chin.

### Trevor Paglen: Geography of Tonopah Test Range

In the photographic landscapes Trevor Paglen creates, the specific geographic location is not always apparent. Read about Trevor Paglen’s group expeditions on his Web site at

<http://www.paglen.com/pages/projects/nowhere/editions.htm> and have the students research the various areas Paglen cites in the SPARK story, such as the Tonopah Test Range. Find maps of these destinations and locate the specific areas. What kind of information can be found about a place using a map? What different qualities do Paglen’s images add to knowledge of a place? When combined – maps and images – what do you know about a place that you didn’t know before? Why does this matter?

#### RELATED STANDARDS

##### VISUAL ARTS

##### Grades 9-12 Proficient

##### 1.0 Artistic Perception

*Analyze Art Elements and Principles of Design*

1.3 Research and analyze the work of an artist and write about the artist’s distinctive style and its contribution to the meaning of the work.

*Impact of Media Choice*

1.5 Analyze the material used by a given artist and describe how its use influences the meaning of the work.

1.6 Compare and contrast similar styles of works of art done in electronic media with those done with materials traditionally used in the visual arts.

##### 3.0 Historical and Cultural Context

3.2 Identify and describe the role and influence of new technologies on contemporary works of art.

##### 4.0 Aesthetic Valuing

*Derive Meaning*

4.1 Articulate how personal beliefs, cultural traditions, and current social, economic, and political contexts influence the interpretation of the meaning or message in a work of art.

4.2 Compare the ways in which the meaning of a specific work of art has been affected over time because of changes in interpretation and context.

For more information about the California Visual & Performing Arts Standards, visit the Dept. of Ed at <http://www.cde.ca.gov/be/st/ss/index.asp>.