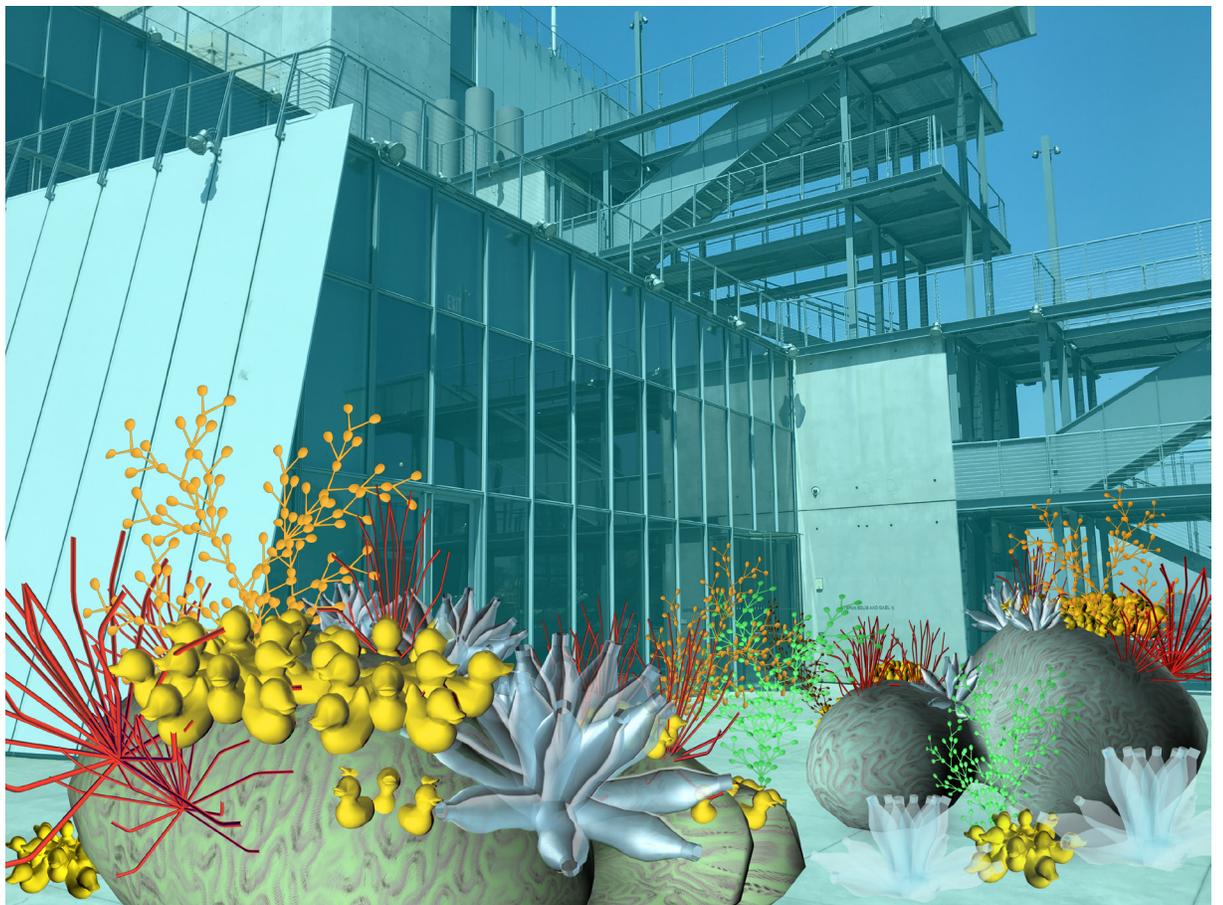


PROGRAMMED: RULES, CODES, AND CHOREOGRAPHIES IN ART, 1965–2018 TEACHER GUIDE

WHITNEY



September 28, 2018–April 14, 2019

WELCOME TO THE WHITNEY!

Dear Teachers,

We are delighted to welcome you to the exhibition, *Programmed: Rules, Codes, and Choreographies in Art, 1965–2018*, on view through April 14, 2019. The exhibition is comprised of more than fifty works by thirty-nine artists filling the Museum's sixth floor galleries. Drawn largely from the Whitney's collection, the exhibition expands the genre of “programmed” art beyond the digital to encompass paintings, drawings, sculptures, videos, and large-scale installations that explore the artistic possibilities of rules, algorithms, and code.

This teacher guide is recommended for middle and high school students. It provides a framework for preparing you and your students for a visit to the exhibition and offers suggestions for follow-up classroom reflection and lessons. The discussions and activities introduce some of the exhibition’s key themes and concepts.

We look forward to welcoming you and your students at the Museum.

Enjoy your visit!

The School and Educator Programs team

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Cover image

Tamiko Thiel (b. 1957), *Unexpected Growth* screenshot (healthy phase), 2018. Augmented reality installation. Commissioned by the Whitney Museum of American Art

ABOUT THE EXHIBITION

PROGRAMMED: RULES, CODES, AND CHOREOGRAPHIES IN ART, 1965–2018

Programmed presents more than fifty years of conceptual, video, and computational art, establishing connections among instruction-based works to create a deeper understanding of their aesthetic and social impact. It allows us to examine closely what it means to use rules and code in art's creation. In other words, it explores the various ways in which a work of art can be "programmed."

At a time when our world is increasingly driven by automated systems, this exhibition demonstrates how programs, from analog to digital, have brought about profound changes to our image culture over the past half century. Taken as a whole *Programmed* illuminates the underlying structures of communication systems along with the creative potential—and limits—of rule-based processes.

The exhibition is divided into two sections:

Rule, Instruction, Algorithm focuses on conceptual art practices and their emphasis on ideas as the driving force behind the generation of images and objects.

Signal, Sequence, Resolution explores the varied ways artists have used rules or code to engage with the television—its programming, apparatus, and signal—as well as with image resolution and the manipulation of image sequences.

The exhibition is organized by Christiane Paul, Adjunct Curator of Digital Art, and Carol Mancusi-Ungaro, Melva Bucksbaum Associate Director for Conservation and Research, with Clémence White, curatorial assistant.

More information about the exhibition:

<https://whitney.org/exhibitions/programmed>

PRE-VISIT ACTIVITIES

Before visiting the Whitney, we recommend that you and your students explore and discuss some of the ideas and themes in the exhibition. We have included some selected images from the exhibition, along with relevant information that you may want to use before or after your Museum visit. You can print out the images or project them in your classroom.

Pre-visit Objectives:

- Introduce students to selected artists' works in the exhibition.
- Examine themes students may encounter on their museum visit.
- Explore ideas and artistic practices.

1. Artist as Experimenter: Rule, Instruction, Algorithm

This section of the exhibition focuses on Conceptual art practices and their emphasis on ideas as the driving force behind the generation of images and objects. Artists such as Josef Albers and Sol LeWitt created a set of rules, instructions, or parameters that they used to make their work.

- a. What rules do your students follow in their everyday lives? Have students think about the moment they get up to when they go to bed. Who makes the rules? What rules do they self-impose? What rules are imposed on them? Do they like to follow the rules or not? What are the pros and cons?

With your students, view and discuss what you notice about Josef Albers, *Homage to the Square* and Sol LeWitt, *Wall Drawing #289* on **pages 8 and 9** respectively. Next, share the information about these works and consider the rules their work follows. What do students think the value might be in having these rules? What are the challenges?

2. Artist as Experimenter: Color Combinations

"There were hundreds of possibilities, but since my main problem is color . . . let's have a scheme, a cooking pot that cooks for four people, and no more. Therefore, let the colors react in the prison in which I put them."

—Josef Albers

Miller, Dana A. *Picturing America: Selections from the Whitney Museum of American Art*. Edited by Nagasaki Prefectural Art Museum, Fuchu Art Museum, 21st Century Museum of Contemporary Art, Kanazawa, Kitakyushu Municipal Museum of Art, and Koriyama City Museum of Art.: White International Relations Co., Ltd., 2005, 168

- a. Ask your students to look at Josef Albers, *Homage to the Square* on **page 7** and other works in this series here <https://albersfoundation.org/art/josef-albers/paintings/homages-to-the-square/index/>. Discuss Albers's statement above and the color combinations that he has used in the series. What do students notice about the proportion, scale, and colors in the *Homage to the Square* works?

PRE-VISIT ACTIVITIES (CONTINUED)

- c. Use the resources below and inexpensive saturated colored paper such as Staples Brights or Tru-Ray Bright sulphite paper, glue sticks, and scissors for this activity. If students are in a painting class, they could mix colors and make their own color samples. Ask students to choose three analogous colors (colors next to each other) on the color wheel, such as violet, red-violet, and blue violet, and one totally different color such as yellow. (Violet and yellow are complementary colors). Ask students to cut out three rectangles, squares, or stripes in each analogous color and a rectangle, square, or stripe in the fourth color. Have students experiment with different size shapes. Have them make three compositions by arranging the three analogous colored shapes in different combinations, next to each other or by layering the shapes.

Ask students to discuss and compare their compositions. How do the colors affect each other? Do the colors change in appearance depending on which colors they are on top of or next to? How?

Color wheels and color theory

<https://www.colormatters.com/color-and-design/basic-color-theory>

<https://www.brainpickings.org/2013/08/16/interaction-of-color-josef-albers-50th-anniversary/>

PRE-VISIT ACTIVITIES (CONTINUED)

3. Artist as Experimenter: Conceptual Art

In conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art.

—Sol LeWitt

Sol LeWitt: A Retrospective, San Francisco, CA: San Francisco Museum of Modern Art and Yale University Press, 2000, p. 369. Reprinted from *Artforum*, 5 no.10 (June 1967), 79-83

- a. An idea is something a person thinks of and makes visible. It could be a thought or opinion that is communicated, or a plan for action. When do students have their best ideas? How do they communicate their ideas? Do they talk about them? Do they write them down? Create them? Who do they share their ideas with?
- b. View and discuss Sol LeWitt's quote above in relation to the images and information on **pages 7-13**. Could all of these works be considered conceptual art? In what ways?

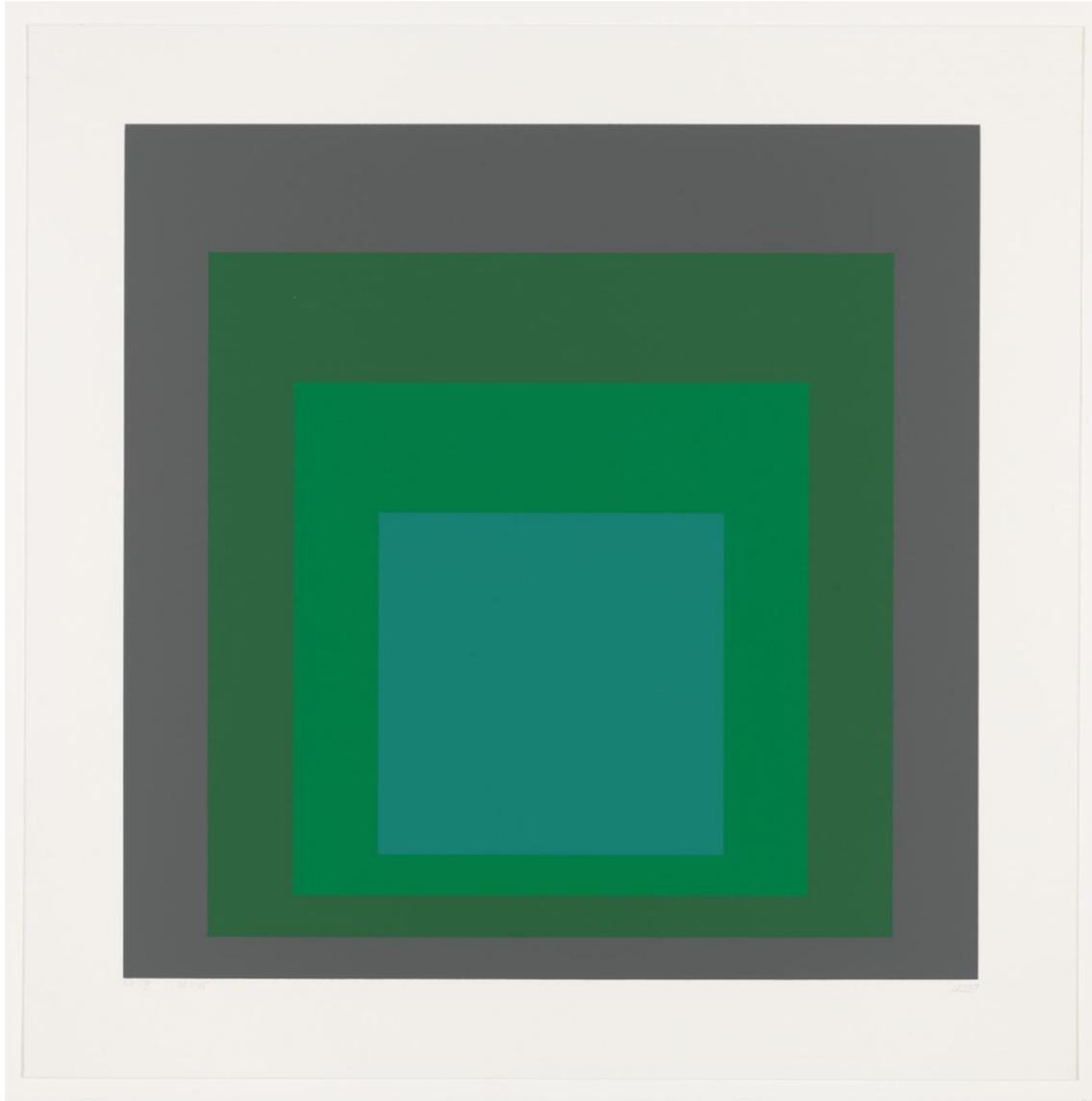
4. Artist as Experimenter: Signal, Sequence, Resolution

This section of the exhibition explores the varied ways artists have used rules or code to engage with the television, with image resolution, and the manipulation of image sequences. Lynn Hershman Leeson, Cory Arcangel, Jim Campbell, Mendi and Keith Obadike, and Tamiko Thiel have intercepted the rules and codes that control images and programmed them to communicate a specific message or a critique about the medium and its limits.

- a. Ask students to think of a technological device they interact with, such as a smartphone, computer, gaming device, or TV. Do students play an active role in shaping the technology, or do they feel like passive participants? Do your students trust technology? Why or why not? What would they do to change it and why?
- b. Ask your students to view and discuss what they notice about the artists' work on **pages 7, 8, 9, 10, and 11**. Share the information about these works. What strategies have these artists used to manipulate technology and communicate their message?

JOSEF ALBERS

HOMAGE TO THE SQUARE IX, 1967

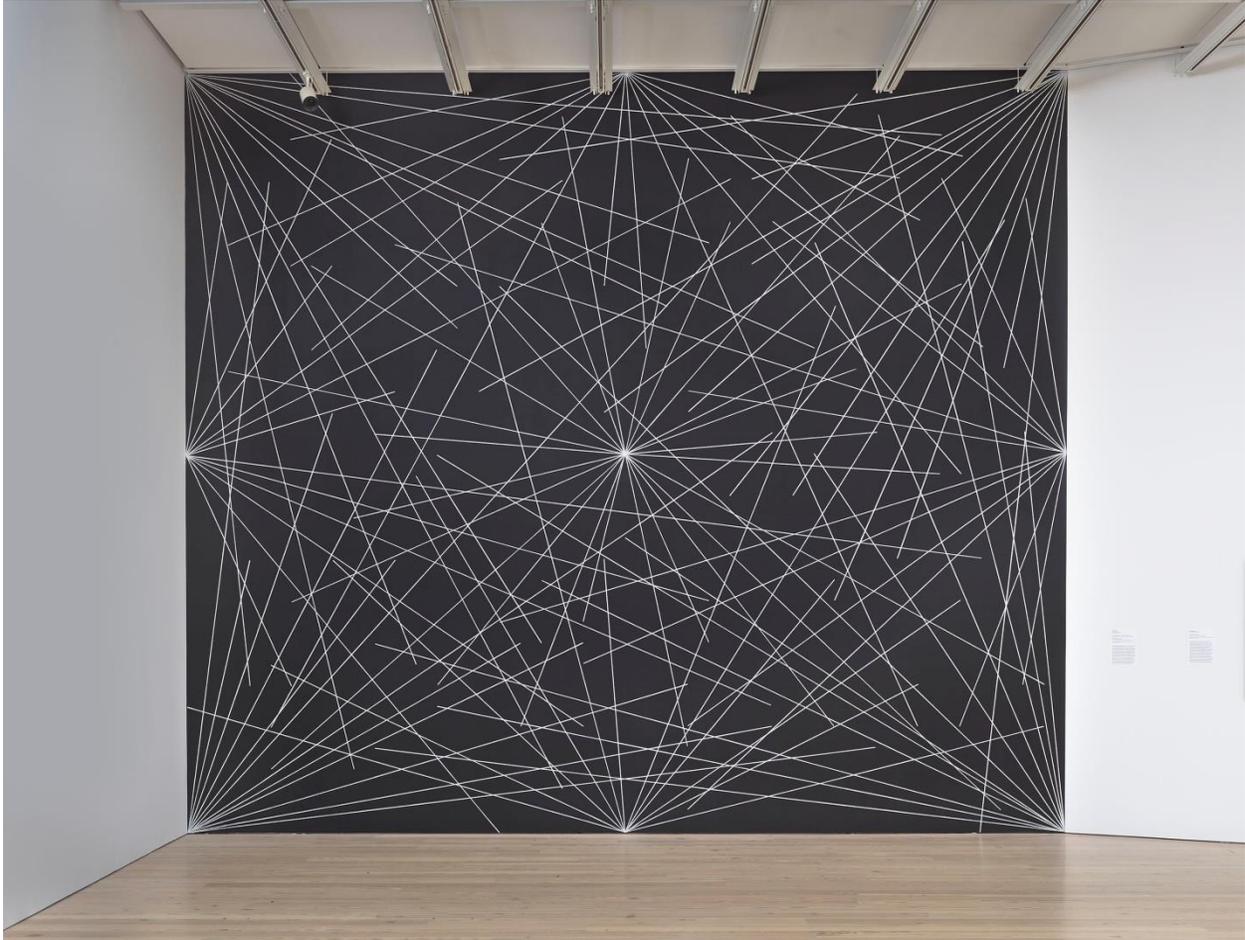


Josef Albers (1888-1976), *Homage to the Square IX*, 1967, from the portfolio *Homage to the Square*. Screenprint on board: sheet, 24 3/16 x 24 3/16 in. (61.4 x 61.4 cm); image, 19 5/8 x 19 5/8 in. (49.9 x 49.9 cm). Whitney Museum of American Art, New York; gift of the artist 68.1.9. © 2018 The Josef and Anni Albers Foundation/Artists Rights Society (ARS), New York

Josef Albers began his *Homage to the Square* series in the summer of 1949 and made more than a thousand related works over the next twenty-five years. He developed four layouts, three composed of three squares each and the fourth composed of four squares. “The scheme of the Homages has no real aesthetic consequences by itself,” he explained. “There were hundreds of possibilities, but since my main problem is color. . . let’s have a scheme, a cooking pot that cooks for four people, and no more. Therefore, let the colors react in the prison in which I put them.” Like a composer writing variations on a single melodic theme, Albers created countless color combinations in which the effect of individual colors changes markedly from work to work, demonstrating the variability of our perception of color.

SOL LEWITT

WALL DRAWING #289, 1976



Sol LeWitt (1928-2007), *4th wall*: 24 lines from the center, 12 lines from the midpoint of each of the sides, 12 lines from each corner, 1976, from *Wall Drawing #289*. Wax crayon, graphite pencil, and paint on four walls, dimensions variable. Whitney Museum of American Art, New York; purchase with funds from the Gilman Foundation, Inc. 78.1.1-4. © 2018 Sol LeWitt/Artists Rights Society (ARS), New York. Photograph by Ron Amstutz

Encapsulating the artist's idea that "the idea or concept is the most important aspect of the work," Sol LeWitt's wall drawings are actually sets of instructions that others execute when the work is to be exhibited. *Wall Drawing #289*, when implemented fully, covers four walls, of which only the fourth is on view here—a possibility LeWitt left open and that speaks to the work's adaptability. The exact angle and length of the lines here—twenty-four from the center, twelve from the midpoint of each of the sides, and twelve from each corner—are determined by those who draw them, and the work may be adapted to fit a variety of architectural contexts. Consequently, the wall drawing is scalable and can differ significantly with each realization. Although it is executed by a human rather than a computer, its language-based instructions function as a program would in a digital work of art.

LYNN HERSHMAN LEESON

LORNA, 1979-84



Lynn Hershman Leeson (b. 1941), *Lorna*, 1979-1984. Video, color, sound; with television, interactive laser disc shown as DVD, modified remote control, television cabinet, night table, end table, wood chair, upholstered chair, mirror, fishbowl with plastic goldfish, clothing, wallet, belt, shoes, watch, telephone, magazines, framed storyboards, and framed art, dimensions variable. Collection of the artist; courtesy Bridget Donahue, New York. Photograph by Jason Mandella. © Lynn Hershman Leeson, courtesy the artist and Bridget Donahue, New York

Lynn Hershman Leeson's *Lorna* is one of the earliest examples of interactive art of the 1970s to explore nonlinear storytelling. It is also the first interactive artwork on laser disc, a now obsolete digital-storage technology that was introduced commercially in the late 1970s. The project invites visitors to use a remote control to navigate *Lorna*'s branching story, which unfolds on the television screen. The installation mirrors the environment that *Lorna*, an agoraphobic fearful of leaving her apartment, inhabits in the TV set. Depending on the path chosen, there are three possible endings to the narrative: death, escape, or the destruction of the TV. The work addresses the role of women in mediated society, with its interaction mechanism serving as a metaphor for the ways in which *Lorna* is "remote controlled" by society and her televised existence.

CORY ARCANGEL

SUPER MARIO CLOUDS, 2002



Cory Arcangel (b. 1978), *Super Mario Clouds*, 2002. Handmade hacked Super Mario Brothers cartridge and Nintendo NES video-game system, dimensions variable. Whitney Museum of American Art, New York; purchase with funds from the Painting and Sculpture Committee 2005.10. © Cory Arcangel

For this video installation, Cory Arcangel “hacked” a cartridge of *Super Mario Brothers*, the original version of the blockbuster Nintendo video game released in the United States in 1985. By altering the game’s code, the artist erased the sound and all of the visual elements except the iconic scrolling clouds. On a formal level, the project recalls paintings that push representation toward abstraction: how many elements can be removed before the ability to discern the source is lost? Arcangel, who was trained in classical music, considers computers and video-game consoles his instruments, and he insists on mastering them prior to creative exploration; he will often learn a new programming language in order to develop a work. What might be viewed as nostalgia for the popular entertainments of an earlier era depends, in fact, on a rigorous conceptual approach to computer hard- and software.

MENDI + KEITH OBADIKE (FOUNDED 1996) THE INTERACTION OF COLOREDS, 2002 AND 2018



Mendi + Keith Obadike (Founded 1996), *The Interaction of Coloreds*, 2002 and 2018. HTML 5. JavaScript. Commissioned by the Whitney Museum of American Art for its Artport website AP.2002.7

The Interaction of Coloreds, part of Mendi + Keith Obadike's Black Net.Art Actions, engages with patterns of racial classification on the internet. The artists created the work at a time when online commercial ventures were positioning the internet as a space without prejudice, free from mediation through our physical appearance and therefore devoid of notions of race. Drawing attention to the fact that there still is a strong link between skin color and money in the filtering and tracking involved in online commerce, Mendi + Keith Obadike here create a satirical Color Check System. Billed as the world's first online skin-color verification system, their website enables the translation of skin tone—as captured in a photo or screenshot—into a six-digit, three-byte hexadecimal number used in HTML, the online scripting language, to represent color (#FFFFFF, for example, equals white). Using satire as strategy, the work strives to spur conversations about racial discrimination in internet commerce.

The Interaction of Coloreds project website
<http://www.blacknetart.com/IOCccs.html>

JIM CAMPBELL

TILTED PLANE, 2011

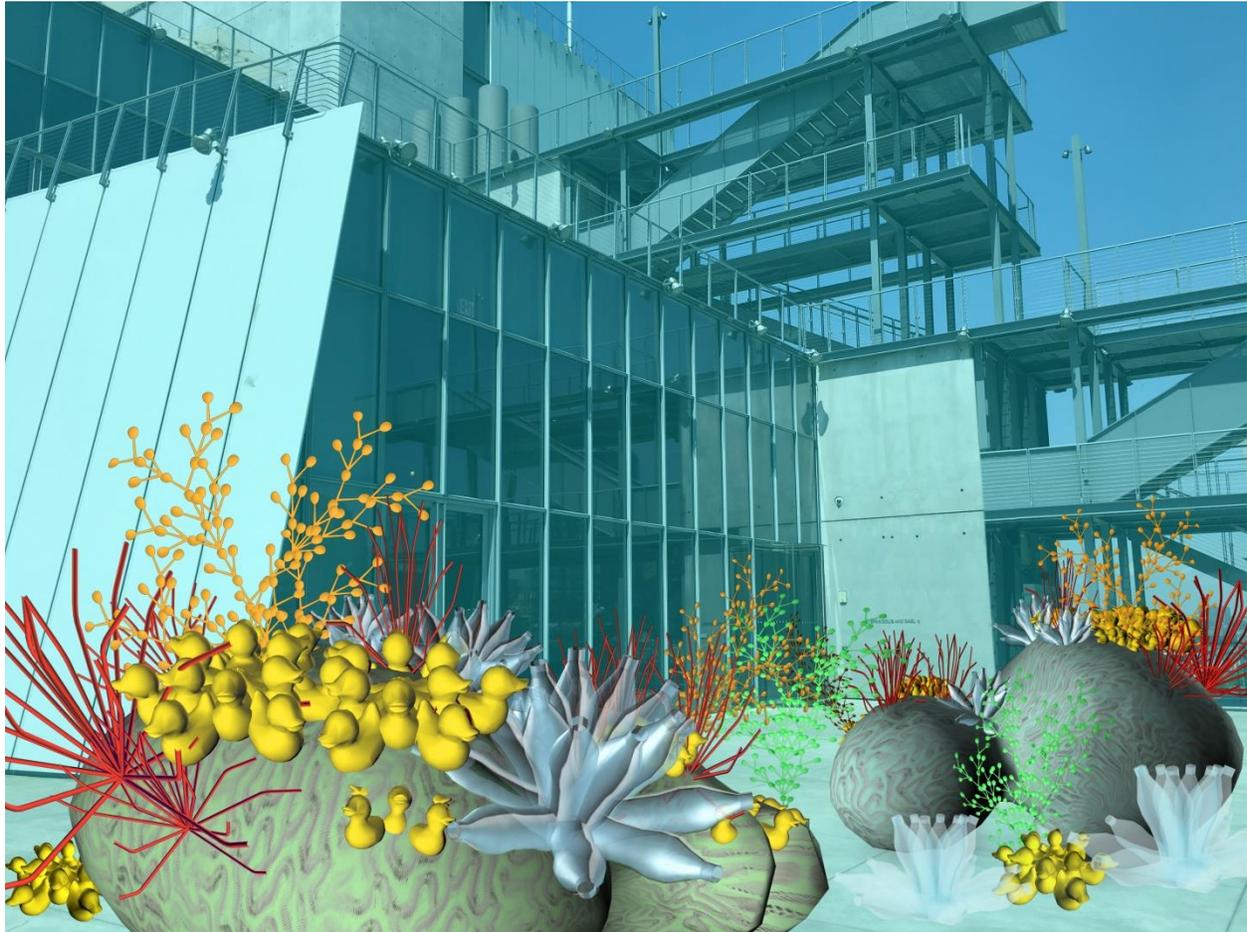


Jim Campbell (b. 1956), *Tilted Plane*, 2011. Custom LED light bulbs and electronics, dimensions variable. Whitney Museum of American Art, New York; gift of The Lipman Family Foundation, Inc. 2012.22a-f. © Jim Campbell

Tilted Plane, part of Jim Campbell's *Exploded View* series, expands a two-dimensional moving image into three-dimensional space. Campbell handcrafted hundreds of hanging LEDs from standard 100-watt light bulbs by removing the glass filament from each and replacing it with a custom-made LED stem designed to perfectly fit the bulb envelope. Connected to a circuit board with custom electronics, the light bulbs function as an array of pixels and a tilted, low-resolution video display. When viewed from the front of the installation, the flickering LEDs may register as a video of birds taking off and landing. As one moves closer or off-axis, the flickering becomes abstract and seemingly random. With *Tilted Plane* Campbell takes his earlier experiments with resolution from the screen into a room.

TAMIKO THIEL

UNEXPECTED GROWTH, 2018



Tamiko Thiel (b. 1957), *Unexpected Growth* screenshot (healthy phase), 2018. Augmented reality installation. Commissioned by the Whitney Museum of American Art

Tamiko Thiel's *Unexpected Growth* uses augmented reality (AR)—the overlay of virtual elements onto physical reality—to create a parallel dimension of organic growth for the adjacent outdoor gallery. The work can be experienced using one of the tablets mounted near the windows in this gallery or on your own iOS or Android mobile device; to download the app, scan the QR code below, search for “Unexpected Growth Tamiko Thiel” in your device’s app store, or direct your device’s browser to tamikothiel.com/ug.

Thiel’s virtual growth consists of plastic refuse and coral-like formations, and offers a playful yet ominous glimpse of a future where sea levels have risen to dangerous levels and ecosystems are irreversibly contaminated. Over the course of each day visitors experiencing the work stimulate the corals’ growth, but once the number of viewers exceeds a certain threshold the accumulated exposure bleaches the formations and causes them to die off. After a lengthy period of overnight rest, the growths are restored to their original vibrancy

TAMIKO THIEL

UNEXPECTED GROWTH, 2018 (CONTINUED)

The algorithm used to create the forms of the corals is based on an L-system (or Lindenmayer system), a type of formal grammar developed in 1968 by the Hungarian biologist and botanist Aristid Lindenmayer to model the growth processes of plant development. Through this work, Thiel highlights the inherent connection between natural processes and the generative qualities of code and invites us to contemplate the ways in which we influence and shape the natural environment surrounding us.

POST-VISIT ACTIVITIES

Post-visit Objectives

- Reflect upon and discuss some of the ideas and themes from the exhibition.
- Further explore some of the ideas and processes in the exhibition through discussion and artmaking.

1. Museum Visit Reflection

After your museum visit, ask your students to take a few minutes to write about their experience. What new ideas did the exhibition give them? Discuss the impact of seeing these works in person. For example, did the size or scale change their opinions of the work? Did students see different artworks or techniques in the exhibition that intrigued them? What other questions do they have? Ask students to share their thoughts with the class.

2. Artist as Experimenter: Art Instructions

Sol LeWitt's wall drawings are recreated each time they are shown in an exhibition. LeWitt wrote the instructions for the drawings, and other people follow these instructions to create them. These instructions leave room for interpretation. The person or people creating the wall drawing decide where the lines should go. At the end of an exhibition, the wall drawing is painted over. The installation instructions that are typed on a piece of paper are stored in the Museum's files, and the work can be recreated whenever it is needed.

The full title of *Wall Drawing #289* is a set of instructions that reads:

A six-inch (15 cm) grid covering each of the four black walls. White lines to points on the grids. 1st wall: 24 lines from the center; 2nd wall: 12 lines from the midpoint of each of the sides; 3rd wall: 12 lines from each corner; 4th wall: 24 lines from the center, 12 lines from the midpoint of each of the sides, 12 lines from each corner, 1976.

The fourth wall is the only part of this drawing that has been recreated for the *Programmed* exhibition.

- Ask your students to consider whether or not they consider LeWitt's work to be art. Does art have to be something that the artist makes with their own hand? Why or why not?

Ask your students to do one or more of the following activities.

- Hand out the instructions for *Wall Drawing 289* to your students. Have students use a pencil, a straight edge, and a piece of paper to draw what they think the instructions for the fourth wall tell them to do. View and discuss students' drawings and compare them to the image of the fourth *Wall Drawing 289* in this guide. How did students interpret the instructions?

POST-VISIT ACTIVITIES (CONTINUED)

- c. Ask your students to use a pencil and follow the instructions below to make a drawing on paper. Students can draw the lines freehand or with a straight edge.

Draw a grid with nine squares. Number the squares from 1 to 9.

Draw lines in each square in the following sequence.

Square 1	Ten vertical lines.
Square 2	Ten horizontal lines.
Square 3	Ten vertical and ten horizontal lines overlapping
Square 4	Ten diagonal lines starting from top right of the square to bottom left.
Square 5	Ten diagonal lines starting from top left of the square to bottom right.
Square 6	Ten diagonal lines in both directions.
Square 7	Ten vertical lines and ten diagonal lines overlapping.
Square 8	Ten horizontal lines and ten overlapping diagonal lines.
Square 9	Ten vertical lines, ten overlapping horizontal lines, and ten overlapping diagonal lines in both directions.

- d. Ask students to present and discuss their drawings with the class. How did students choose to draw the lines? In what ways did students interpret the instructions? What are the similarities and differences between students' drawings?
- e. Ask students to design and write their own instructions and then make a drawing by following these instructions. Have students swap their instructions with a partner and follow their partner's instructions to make their drawing. How did partners interpret each other's instructions? Do their drawings look similar or different?
- f. Ask students to divide into small groups and use a grid to invent their own set of instructions for a wall drawing. Their wall drawing could be made of lines and shapes, or they could write instructions to plot an object or a word. Have them include color if they like.
- g. Ask students groups to exchange their instructions with another group. Have student groups create the wall drawing on paper by following the other group's instructions.
- h. Have student groups present and discuss their instructions and wall drawings with the class. What kind of images did they draw? Were the instructions easy or hard to follow? Why? Did the drawing turn out how they expected it to? Why or why not?

POST-VISIT ACTIVITIES (CONTINUED)

3. **Artist as Critic: Satire as a Strategy**

Keith and Mendi Obadike created *Interaction of Coloreds* at a time when the internet was perceived as a democratizing environment. The artists created a fake corporate test for determining skin color. The visitor is invited to fill out a questionnaire and take a picture of their skin and body parts. If they submit the images, the artists will assign the visitor a hexadecimal number which determines how color is rendered to the screen.

- a. Use the resources below to explore the role that racial inequality, bias, discrimination, and social inequity play on the internet, in film, and on television.
- b. Ask students to use satire as a strategy to critique the bias they found in a specific technology. Students could use drawing, painting or writing to express their views and communicate their findings.

Articles

<https://www.theguardian.com/film/2017/sep/21/its-lit-how-film-finally-learned-how-to-light-black-skin>

It's lit! How film finally learned to light black skin, *The Guardian*.

<https://www.complex.com/life/2015/11/racist-technology/>

8 times technology proved to be racist, *Complex*.

<https://www.npr.org/2014/11/13/363517842/for-decades-kodak-s-shirley-cards-set-photography-s-skin-tone-standard>

How Kodak's Shirley Cards Set Photography's Skin-Tone Standard, *NPR*.

Video

https://www.youtube.com/watch?time_continue=38&v=IbnVu3At-Oo

Code4Rights, Code4All | Joy Buolamwini | TEDxBeaconStreet.

<https://www.youtube.com/watch?v=d16LNHIEJzs>

Vox video color film was built for white people. Here's what it did to dark skin.

BIBLIOGRAPHY AND LINKS

Josef Albers, *Interaction of Color*, Fiftieth Anniversary Edition. New Haven: Yale University Press, 2013.

<https://albersfoundation.org/teaching/josef-albers/interaction-of-color/publications/>

Background information about the book, Josef Albers, *Interaction of Color*.

<https://itunes.apple.com/us/app/interaction-of-color-trial/id664296461?mt=8>

Interaction of Color app.

<https://massmoca.org/sol-lewitt/>

Sol LeWitt, A Wall Drawing Restrospective at Mass Moca, images and information.

<https://www.digitalartarchive.at/database/general/work/lorna.html>

Archive of Digital Art information about Lynn Hershman Leeson, *Lorna*.

<http://www.artnews.com/2017/03/28/a-new-future-from-the-passed-lynn-hershman-leeson-comes-into-her-own-after-50-years-of-prophetic-work/>

Information about Lynn Hershman Leeson.

<https://slis.simmons.edu/blogs/unbound/2016/02/10/preserving-hacked-video-game-art-piece-super-mario-clouds/>

Article about Cory Arcangel, *Super Mario Clouds*.

<http://obadike.squarespace.com/>

Mendi and Keith Obadike's website.

<https://rhizome.org/editorial/2017/may/17/mendi-keith-obadike-interview/>

Rhizome. Interview with Mendi and Keith Obadike.

<https://toddhosfelt.wordpress.com/2011/02/09/tilted-plane-an-installation-by-jim-campbell/>

Blog post about Jim Campbell, *Tilted Plane*.

<http://www.tamikothiel.com/unexpectedgrowth/>

Tamiko Thiel, *Unexpected Growth*.

<http://whitney.org/Education>

The Whitney's programs for teachers, teens, children, and families.

<http://whitney.org/ForTeachers>

The Whitney's online resources for K-12 teachers.

AT THE MUSEUM

Guided Visits

Guided visits are one hour and ten-minute thematic tours that build upon classroom learning. We introduce students to three to five works of art through careful looking, discussions, and activities that incorporate the artist's voice and process. Museum educators lead inquiry based conversations as well as sketching or writing activities in the galleries. To schedule a visit, please go to <http://whitney.org/Visit/GroupTours>.

Guided Visit Themes

School Programs uses a thematic-based approach to teaching in the galleries. We created these themes in order to foster thoughtful connections between K-12 classroom learning and the art on view. When you schedule a guided visit, you will be able to choose one of the following themes.

Artist as Observer (K-12)

How do artists represent the world around them? How do they choose to show people and places? This theme can address topics including New York City, community, landscape, and portraiture. This is a great thematic tour for first-time visitors as it incorporates visual literacy skills and introduces students to multiple ways of looking at and talking about art.

Artist as Storyteller (K-12)

How do artists tell a story? What is their point of view? This theme addresses ELA concepts such as narrative, tone, character, and setting and is recommended for literacy and writing classes.

Artist as Experimenter (K-12)

How do artists push boundaries and explore new concepts? This theme examines how artists experiment with materials, processes, and ideas. Younger students may look at how artists use formal elements such as line, shape, color, texture, and composition, or how they transform everyday objects. Older students may consider more conceptual questions, such as "What makes this art?" and "Why is this in a museum?"

Artist as Critic (6-12)

How do artists respond to the social, political, and cultural climate of their time? What does their work tell us about American life and culture? How can art serve as a catalyst for change? Students examine how artists respond to the topics that shape history, politics, and contemporary culture. This thematic tour can address subjects such as current events, war, gender, race, politics, and activism.

AT THE MUSEUM (CONTINUED)

Working with Museum Educators

If you are scheduled for a Guided Visit, your museum educator will contact you in advance. Let them know what preparatory work you have done, how this connects to the rest of your curricula, and what you would like your visit to focus on. The more you tell them, the better they can prepare for your visit. Please also let them know if your students have any specific needs. High school groups can spend extra time in the galleries after their guided tours only on Mondays, Wednesdays, Thursdays, and Fridays when the Museum is open to the public.

All educators and students on Guided Visits receive a pass to the return to the Museum for free.

Discuss Museum rules with students before your visit. We have found that works of art are more accessible if students are provided with some structure or direction, and we recommend giving students a task to complete while in the galleries. You may want to create a worksheet, free-writing or poetry activity, or a sketching assignment. To schedule a visit, please go to <http://whitney.org/Visit/GroupTours>.

whitney.org/ForTeachers

Check out our web resources especially for K-12 teachers! Here you can explore the Whitney's collection, try out an activity with your students, prepare for a Museum visit, and learn some tips for working with modern and contemporary art. For Teachers also includes discussion, research, art making and writing activities, downloadable teacher guides, and links to related websites.

ABOUT THE WHITNEY’S BUILDING

The Whitney’s building opened on May 1, 2015 and was designed by architect Renzo Piano. His design was inspired by the industrial character of the neighboring buildings in the Meatpacking District. There’s art all over the Whitney: in the galleries, stairwell, first-floor lobby, and on the outdoor terraces, which offer awesome 360 degree views of the city. Artist Richard Artschwager designed the building’s four elevators. Titled *Six in Four*, the elevators are based on six themes that occupied Artschwager’s imagination from the mid-1970s throughout his artistic career: door, window, table, basket, mirror, rug. Each elevator is an immersive installation comprised of one or two of these themes.

The Laurie M. Tisch Education Center

The Laurie M. Tisch Education Center is a hub of activity where visitors of all ages can engage with artists and enliven and enrich their museum experience. Centrally located on the Museum’s third floor and adjacent to the Susan and John Hess Family Gallery and Theater, the Laurie M. Tisch Education Center brings visibility to the educational mission of the Whitney and also provides opportunities for museum educators to work in new ways, offering audiences drop-in programming, hands-on learning, as well as in-depth and interdisciplinary programming.

Feedback

Please let us know what you think of these materials. Email us at schoolprograms@whitney.org. For more information about our programs and resources, please visit whitney.org/Education.

LEARNING STANDARDS

The projects and activities in this teacher guide address national and state learning standards for the arts, English language arts, social studies, and technology.

The Partnership for Twenty-first Century Learning Skills

<http://www.p21.org/>

Common Core State Standards

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

Links to National Learning Standards

<http://www.mcrel.org/compendium/browse.asp>

Comprehensive guide to National Learning Standards by content area

<http://www.education-world.com/standards/national/index.shtml>

New York State P-12 Common Core Learning Standards

<http://www.engageny.org/resource/new-york-state-p-12-common-core-learning-standards>

New York City Department of Education’s Blueprint for Teaching and Learning in the Arts

<http://schools.nyc.gov/offices/teachlearn/arts/blueprint.html>

CREDITS

This Teacher Guide was prepared by Hakimah Abdul-Fattah, Assistant to School and Educator Programs, Jackie Delamatre, Whitney Educator, Dina Helal, Manager of Education Resources; and Heather Maxson, Director of School, Youth, and Family Programs.

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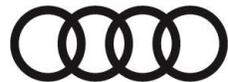
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