

ANDY WARHOL— FROM A TO B AND BACK AGAIN TEACHER GUIDE

WHITNEY



November 12, 2018–March 31, 2019

WELCOME TO THE WHITNEY!

Dear Teachers,

We are delighted to welcome you to the exhibition, *Andy Warhol—From A to B and Back Again*, on view at the Museum through March 31, 2019. Few American artists are as ever-present and instantly recognizable as Andy Warhol (1928–1987). This exhibition—the first Warhol retrospective organized by a U.S. institution since 1989—reconsiders the work of one of the most inventive and influential American artists. With more than 350 works on view, the exhibition illuminates the breadth, depth, and interconnectedness of the artist’s production.

This teacher guide 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

Andy Warhol (1928–1987), *Green Coca-Cola Bottles*, 1962. Silkscreen ink, acrylic, and graphite on linen, 82 3/4 x 57 1/8 in. (210.2 x 145.1 cm). Whitney Museum of American Art, New York; purchase with funds from the Friends of the Whitney Museum of American Art, 68.25 © The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

ABOUT THE EXHIBITION

ANDY WARHOL—A TO B AND BACK AGAIN

Everybody has their own America, and then they have the pieces of a fantasy America that they think is out there but they can't see. . . . And you live in your dream America that you've custom-made from art and schmaltz and emotions just as much as you live in your real one.

—Andy Warhol, *America*, 1985

Andy Warhol (1928–1987) is celebrated as an artist of a seemingly invincible America—one that he simultaneously extolled and skewered. During a career spanning nearly four decades, Warhol produced prints, photographs, sculptures, books, magazines, films, videos, television shows, and multimedia installations, radically redefining each medium in which he worked while also calling into question the symbols that reflected many of the aspirations and anxieties of life in the United States at the end of World War II.

Born and raised in Pittsburgh, the son of Byzantine Catholic, Czechoslovak immigrants, Warhol moved in the summer of 1949 to New York, where he quickly found success as a commercial illustrator. Uniquely attuned to the messages of advertising and highly cognizant of social codes, Warhol soon recognized the potential of the image—above all the photograph—to change meanings through manipulation, reproduction, and distribution. *Andy Warhol—From A to B and Back Again*, a title drawn from one of Warhol's memoirs, locates the foundations of his famous Pop art in the 1950s and challenges some critics' perception that Warhol's work later lost its vitality, particularly after the 1960s. It brings new emphasis to the 1970s and 1980s, especially Warhol's technological and pictorial experiments, collaborations, and works that surface his deep engagement with abstraction.

Best known for his ability to identify the icons of contemporary life, Warhol intuitively understood the inextricability of private and public meanings in consumer products, advertising, celebrity, tabloid headlines, and religious iconography, and the collective power these types of images could sustain. At the same time, Warhol's art was one of repetitions, distortions, camouflages, incongruous colors, subversive expressions of desire, and endless recyclings. Far from distilling the image into something fixed or intractable, he constantly questioned and even destabilized it. As such, his work anticipated the most profound effects and issues of the current digital moment, when we no longer know what images to trust. Throughout his career Warhol exposed the complications and contradictions of American culture, transforming its competing impulses and desires into a completely original art that is all the more vital today.

The exhibition is organized by Donna De Salvo, Deputy Director for International Initiatives and Senior Curator, with Christie Mitchell, senior curatorial assistant, and Mark Loiacono, curatorial research associate. More information about the exhibition:

<https://whitney.org/Exhibitions/AndyWarhol>

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 the artist Andy Warhol and works in the exhibition.
- Examine themes students may encounter on their museum visit.
- Explore Warhol's subjects and his artistic practice.

1. Artist as Observer: Branding

You can be watching TV and see Coca-Cola, and you know that the President drinks Coke, Liz Taylor drinks Coke, and just think, you can drink Coke, too. . .A coke is a coke and no amount of money can get you a better Coke.

—Andy Warhol

Andy Warhol, *The Philosophy of Andy Warhol: From A to B and Back Again*, San Diego, New York, London: Harcourt Brace, 1975, 101.

- Ask your students to discuss and interpret Warhol's quote. What does the quote mean to them? How does the quote apply to another brand? Are other brands as universal today as Coca-Cola was during Warhol's time? Do students believe that "no amount of money can get a better fill in brand? Why or why not?
- Have students change the word "drink" to "buy" and consider this quote with another brand in mind, such as Apple, Nike, McDonalds, or designer clothing of their choice. How do their substitutions change the nuance of the quote? What brands are students interested in today? What makes these brands interesting?

For younger students, substitute Coca-Cola for a common clothing brand, cartoon character, or superhero that they are familiar with. Discuss students' clothing and accessories such as T-shirts, lunchboxes, bookbags, or sneakers that are decorated with their favorite cartoon characters or superheroes. Where else do students see these pictures? What do these brands or characters mean to students?

- Ask your students to view and discuss *Green Coca-Cola Bottles*, 1962 on **page 8** or on the cover of this guide. Consider why Warhol might have been interested in Coca-Cola as a brand. (It may be helpful to provide background information on the Coca-Cola Brand and its popularity worldwide at that time). Warhol could've silkscreened the bottles precisely to look exactly the same, but he intentionally printed them off-register, so that the bottles appear both handmade and mass-produced. In what ways do students think his process changed the image? How might the process and techniques that Warhol used to make *Green Coca-Cola Bottles* relate to his quote about Coca-Cola?

PRE-VISIT ACTIVITIES (CONTINUED)

- d. In pairs or small groups, ask students to choose a brand or logo that they connect with and free write about what it means to them personally. Then have students think about what that brand means to their larger communities or on a national level. To take this activity further, ask students to incorporate the brand logo into an artwork that comments on the brand by changing its color, breaking it apart, juxtaposing it with other images, or defacing it.

2. Artist as Storyteller: Object Portrait

- a. Ask your students to look closely at Warhol's shoe portrait, *Truman Capote*, c.1956 on **page 7**. Tell students that Warhol made shoe portraits of people he admired. What can students guess about the person who might wear these shoes?
- b. Explore Warhol's blotted line technique. Watch the Warhol Museum's video demonstrating this technique. <https://www.youtube.com/watch?v=laOLC2eYZRM>
- c. If students made a portrait of someone they admire, what object would they choose to represent them? Which object would personify their subject? What details would students include? Have students think of someone they would like to represent in a portrait and have them choose a object to stand for that person. Use Warhol's blotted line technique to draw the person as that object. Ask students to add collage materials that convey something special about their subject.

3. Artist as Critic: Image and Beauty

- a. Ask your students to view and discuss *Before and After [4]*, 1962, *Mao*, 1972, *Self-Portrait*, 1986, and *Aretha Franklin*, 1986 on **pages 9, 11, 13, and 15** respectively. Use the accompanying image texts to explore how Warhol created these images. What traits did he emphasize? What do students think he might have hidden or left out?
- b. Divide students into small groups. Ask students to write down adjectives that describe the Mao, Aretha, and Warhol portraits. Make a word wall of students' adjectives. Compare the adjectives and see if there are similarities and differences in the ways that students have described each portrait. What do the adjectives convey about Warhol's vision of his subjects and himself?
- c. For younger students: Divide students into small groups. Have students pick a public figure or celebrity. Ask students to bring in a picture of their selected celebrity or print out the pictures if you have a printer in the classroom. Ask students to think of three adjectives they associate with that person. What would students add to the picture of their celebrity to convey the meaning of the three adjectives they came up with? Have them use crayons or pastels to add extra meaning to their pictures. Display students' artworks. What choices did students make to communicate their subject's personality?

PRE-VISIT ACTIVITIES (CONTINUED)

- d. When I did my self-portrait, I left all the pimples out because you always should. Pimples are a temporary condition and they don't have anything to do with what you really look like. Always omit the blemishes—they're not part of the good picture you want.

—Andy Warhol

Andy Warhol, *The Philosophy of Andy Warhol: From A to B and Back Again*, San Diego, New York, London: Harcourt Brace, 1975, 62.

Discuss Warhol's statement with your students. What are some of the ways that students craft their own image? For example, they may use make up, clothing, and accessories. What inspires the way they look? Friends? Social media? Magazines? Movies? Music videos? Advertisements? Color? Brand names? Anything else?

What social or cultural situations can influence a person's look? Do students feel social pressure to conform to any particular look or style? Where does that social pressure come from? Do ethnicity and gender relate to the pressure they feel to conform? How?

4. Artist as Experimenter: Handmade vs Mass Production

- a. Ask your students to look at *Truman Capote*, c. 1956,, *Green Coca-Cola Bottles*, 1962, *Before and After [4]*, 1962, *Ethel Scull 36 Times*, 1963, and *Flowers*, 1964 on **pages 7, 8, 9, 10, and 14** respectively. Explore how Warhol made all of these images using a mixture of the mechanical and the handmade.

Give your students some information about how Warhol made these images. For example, he used an inkblot technique to create the shoe portrait. He used silkscreen for *Green Coca-Cola Bottles* and *Ethel Scull 36 Times*. He based his *Before and After* composition on a small advertisement for a plastic surgeon that ran in the *National Enquirer* in April 1961. He projected this image and traced it onto the canvas. For his flower paintings, Warhol cropped a magazine image of flowers and made a double-sided collage where he changed the position and direction of two of the flowers. Then he had the image made into silkscreens of different sizes. He and his assistants painted flat areas of color on the canvas for the flowers and background before the image was silkscreened onto the canvas, often in black. For more information, see the Bibliography and Links on **page 18**.

- b. Ask students to pick a mechanical technique such as a camera, a stamp, a projector, or any digital program such as Photoshop or Illustrator to create an artwork that includes an image that is replicated more than once using their chosen mechanical means. Have students add the handmade through another method such as drawing or painting on the image. How did students combine mechanical and handmade processes? How did adding the handmade change the image?

ANDY WARHOL

TRUMAN CAPOTE, C. 1956



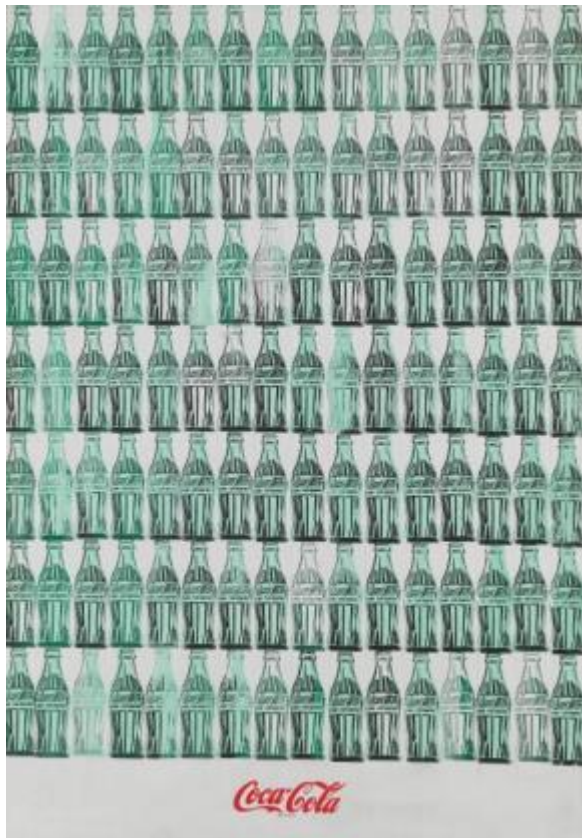
Andy Warhol (1928–1987), *Truman Capote*, c. 1956. Collaged metal leaf with ink on paper, 16 x 20 1/2 in. (40.6 x 52.1 cm). Collection of Edward De Luca. © The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

In 1956 Warhol exhibited a series of gold shoe collages in which he personified numerous individuals—fashionable socialites, magazine editors, and art directors, as well as actors, actresses and authors. Each fantasy shoe is inscribed with the (often misspelled) name of its subject. The flowering vines or weeds emerging from this shoe may be a reference to Truman Capote's play, *House of Flowers*, which was on Broadway. They might also refer to Truman Capote's effeminacy and the way in which he challenged normative gender codes at the time.

Warhol used a blotted line technique for his shoe drawings. First he drew a shoe in pencil on tracing paper and taped another piece of paper along the edge of it. Then he traced over his pencil drawing in ink and pressed the two pieces of paper together while the ink was still wet, so that the drawing transferred to the blank paper in delicate, dotted lines, creating an effect that looked printed and could be easily reproduced.

ANDY WARHOL

GREEN COCA-COLA BOTTLES, 1962



Andy Warhol (1928–1987), *Green Coca-Cola Bottles*, 1962. Silkscreen ink, acrylic, and graphite on linen, 82 3/4 x 57 1/8 in. (210.2 x 145.1 cm). Whitney Museum of American Art, New York; purchase with funds from the Friends of the Whitney Museum of American Art, 68.25. © The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

“The President drinks coke, and you can drink Coca-Cola, too. . .A coke is a coke and no amount of money can get you a better Coke.”

—Andy Warhol

Andy Warhol created this painting by employing a handmade silkscreen process. a commercial means of mechanical reproduction that involves transferring photographs or in the case of the Coca-Cola bottles a hand made image to a screen coated with light-sensitive material that hardens and blocks ink from passing through. Warhol used the screens to print images directly onto a hand-painted painted surface. Unlike in screenprinting's commercial application, in which the silkscreen creates exact duplicates, Warhol varied the pressure on the silkscreen while printing in order to produce a varied effect. At first glance, these 112 Coca-Cola bottles might look the same, but there are subtle differences in the variously weighted and inked impressions and the bottles appear simultaneously handmade and mass-produced.

ANDY WARHOL

BEFORE AND AFTER (4), 1962



Andy Warhol (1928–1987), *Before and After [4]*, 1962. Acrylic and graphite on linen, 72 1/8 x 99 3/4 in. (183.2 x 253.4 cm). Whitney Museum of American Art, New York; Purchase with funds from Charles Simon, 71.226. © The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

This is the final of four paintings, produced between 1961 and 1962, that Warhol based on an ad for rhinoplasty. Collectively the works speak to the artist's identification with the societal pressures to conform and assimilate in post-World War II America. He dropped the "a" from his family surname, Warhola, and in the late 1950s further transformed himself by having his nose "thinned" to conform to the mainstream media's standards of beauty at the time.

ANDY WARHOL

ETHEL SCULL 36 TIMES, 1963



Andy Warhol (1928–1987), *Ethel Scull 36 Times*, 1963. Silkscreen ink and acrylic on linen, thirty-six panels: 80 x 144 in. (203.2 x 365.8 cm) overall. Whitney Museum of American Art, New York; jointly owned by the Whitney Museum of American Art and The Metropolitan Museum of Art; gift of Ethel Redner Scull, 86.61a-jj © The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

Warhol began this portrait of art collector Ethel Scull—his first major painting commission—by taking her to a photo booth. Scull, who expected to be professionally photographed in a studio, was initially confused when Warhol brought her to “one of those places on 42nd Street where you put a quarter in a machine and take three pictures.” As the finished portrait makes clear, however, Scull’s photo session captured a series of animated, even flirtatious, poses. Warhol used photo-silkscreen printing to transfer the photographs onto the canvas, wiping ink across a mesh screen onto the surface of the painting.

ANDY WARHOL

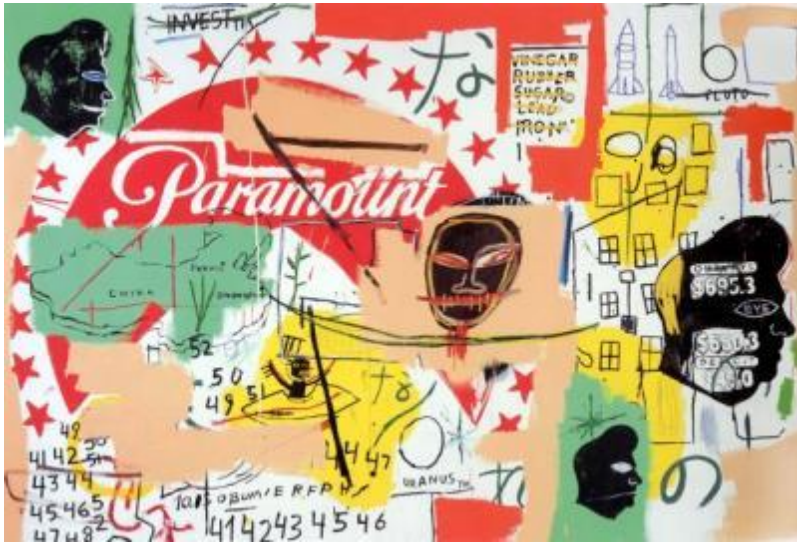
MAO, 1972



Andy Warhol (1928–1987), *Mao*, 1972. Acrylic, silkscreen ink, and graphite on linen, 176 1/2 x 136 1/2 in. (448 x 347 cm). The Art Institute of Chicago; Mr. and Mrs. Frank G. Logan Purchase Prize and Wilson L. Mead funds, 1974.230 © The Andy Warhol Foundation for the Visual Arts, Inc./ Artists Rights Society (ARS), New York

Warhol based his Mao paintings, drawings, lithographs, Xerox prints, and wallpaper on the same image: a painting by Zhang Zhenshi that served as the frontispiece for *Quotations from Chairman Mao Tse-Tung* (known in the West as the “Little Red Book”), which was then thought to be the most widely reproduced artwork in the world. Warhol chose the image of Mao—the chairman of the Chinese Communist Party since 1943—after reading news coverage of President Richard Nixon’s trip to the People’s Republic of China in February 1972, an unprecedented act of Cold War diplomacy that marked the first visit by a sitting American president to the nation, which at the time was considered an enemy of the state. Warhol added his own details to this image of Mao—including his red cheeks and lips, and blue eye make up.

ANDY WARHOL PARAMOUNT, 1984–85



Jean-Michel Basquiat and Andy Warhol, *Paramount*, 1984–85. Acrylic on canvas, 76 x 105 in. (193 x 266.7 cm). Private collection © The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York © Estate of Jean-Michel Basquiat. Licensed by Artstar, New York.

Paramount is among the hundreds of collaborative paintings and works on paper Warhol made with Jean-Michel Basquiat. According to Basquiat, Warhol would begin their collaborative paintings with "something very concrete, like a newspaper headline or product logo, and then I would sort of deface it." Depending on the work, this process could continue for two or three rounds, until a balance was reached between Warhol's hand-painted images and Basquiat's abstract gestures, text, numbers, and pictographs. The imagery in *Paramount* reflects each artist's ongoing preoccupations with capitalism, politics, and celebrity, but also alludes to Warhol's own life: the Paramount Pictures logo may refer to his partner at the time, Jon Gould, a vice president at the company.

ANDY WARHOL

SELF-PORTRAIT, 1986



Andy Warhol (1928–1987), *Self-Portrait*, 1986. Acrylic and silkscreen ink on canvas, 106 x 106 in. (269.3 x 269.3 cm). Solomon R. Guggenheim Museum, New York; gift, Anne and Anthony d'Offay in honor of Thomas Krens, 1992, 92.4033. © The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

Warhol created his first painted self-portraits in 1963-4 and continued to make them throughout his career. This self-portrait was one of a series that Warhol made the year before his death in 1987. Each of these portraits features Warhol's face in a different color on a black background. By the mid-1980s, Warhol had become a celebrity in his own right. Unlike previous self-portraits that include his neck and shoulders, this one just shows his head close-up, occupying the whole canvas. Here, Warhol is wearing a wig of silver hair that he nicknamed the "fright wig."

ANDY WARHOL FLOWERS, 1964



Andy Warhol (1928–1987), *Flowers*, 1964. Fluorescent paint and silkscreen ink on linen, 24 x 24 in. (61 x 61 cm). The Art Institute of Chicago; gift of Edlis/Neeson Collection, 2015.123. © The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

Warhol began his series of Flower paintings in 1964, taking a highly systematized approach to the creation and display of these works. He used an image of four hibiscus flowers from a magazine and with the help of assistants silkscreened it across more than five hundred individual canvases, methodically producing paintings in different sizes and seemingly endless color combinations. In doing so, Warhol mirrored the options that existed in consumer culture—small, medium, large, extra-large—and the idea of theme and variation throughout the history of art. When these works were exhibited in Paris and New York in 1964 and 1965, Warhol exploited the serial arrangement and variation in the series by responding to the architecture of each gallery and installing the works in floor-to-ceiling grids, which resulted in an immersive environment.

ANDY WARHOL

ARETHA FRANKLIN, 1986



Andy Warhol (1928–1987), *Aretha Franklin*, 1986. Acrylic and silkscreen ink on canvas, 40 x 40 in. (101.6 x 101.6 cm). Mugar Collection © The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

From 1968 to 1987 Warhol received hundreds of portrait commissions from business moguls, art collectors, socialites, fashion designers, models, royals, and celebrities of all kinds. His own public recognition gave Warhol access to those who sought the cachet of having their portraits painted by him, and with these works he brought renewed attention to the tradition of portraiture in the avant-garde art world. For most of these paintings, he used a streamlined production method, taking photographs himself with a Polaroid camera and then using the resulting images for the silkscreen.

Aretha Franklin (b. 1942, d. 2018) was an American singer, songwriter, civil rights activist, actress, and pianist. She began singing gospel as a child at New Bethel Baptist Church in Detroit, Michigan where her father was minister. At age 18, she started recording for Columbia Records and joined signed with Atlantic Records in 1966. She became the first woman inducted into the Rock and Roll Hall of Fame in 1987. Warhol designed the cover of Franklin's 1986 record *Aretha*, her 34th studio album.

Aretha 1986 album cover 12-inch vinyl record.

<https://www.moma.org/collection/works/184618>

POST-VISIT ACTIVITIES

Post-visit Objectives

- Reflect upon and discuss some of the ideas and themes from the exhibition.
- Further explore some of Warhol's ideas and processes 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 looked familiar? What other questions do they have? Ask students to share their thoughts with the class.

2. Artist as Observer: Multiple Self-portrait

- Ask students to find a partner and decide who will be the photographer and who will be the sitter. Have photographers ask sitters to take on a persona of their choice. Ask the photographers to take pictures of the sitters using six different gestures and facial expressions as directed by the photographers. When the photographers have taken the pictures, ask partners to switch roles.
- Ask students to download their images to a computer, print them out, and then exchange images with another pair. Ask student partners to study the images and come up with a list of adjectives that describe the persona communicated by the six images.
- View and discuss students' photo sets and descriptions with the class. What roles or personae did the subjects take on? Did their expressions successfully communicate the intended personae to the other students in the class? Why or why not?
- For younger students, have the class brainstorm a nuanced emotion that can be captured in a photograph and ask the class to enact it at the same time. Take one group photograph or separate photos of each student that you can then print and display in a grid format.
- View and discuss the pictures of your students. What similarities and differences do they notice?

3. Artist as Experimenter: Transfer Techniques

- Ask your students to find an image or sketch a portrait of someone they admire. Ask students to use a transfer technique to make their portrait. Experiment with transfer techniques such as carbon paper, newspaper rubbings, tape, wax paper, mod-podge, or photocopy transfers. Use the following resources for image transfer processes.

<http://www.clothpaperscissors.com/free-image-transfer-techniques/>

<https://www.unexpectedelegance.com/wax-paper-image-transfer-tutorial/>

https://www.goldenpaints.com/technicalinfo_transimg

<http://bullcitycraft.com/image-transfer-with-mod-podge>

POST-VISIT ACTIVITIES (CONTINUED)

- b. View and discuss students' portraits. What are the challenges of transfer techniques? What are the advantages? What role does chance play in the transfer? Why would an artist choose chance over control?
4. **Artist as Experimenter: Collaborative Artwork**
- a. Ask your students to look at *Paramount*, 1984–85 on **page 12**. Which parts do they think Warhol did and which parts might Basquiat have done? How can they tell?
 - b. Ask students to find a partner or work in small groups. Have them decide on a subject or topic for an image. For older students, consider a contemporary issue or cause they are passionate about. Make a collaborative artwork in as many rounds as needed. Display and discuss students' works. What images did they work with? What decisions did they make? Did their ideas about the subject or topic change as they created the image? In what ways? What were the drawbacks and benefits of working in collaborative teams?

Suggested materials: drawing paper, card cardstock, recycled magazines, stencils, color pencils, color sharpies, drawing pencils, assorted stickers, cellophane

BIBLIOGRAPHY AND LINKS

De Salvo, Donna, Ed. *Andy Warhol—From A to B and Back Again*. Exhibition catalogue. New York: Whitney Museum of American Art, distributed by Yale University Press, 2018

<https://whitney.org/Exhibitions/AndyWarhol>

Information about the exhibition.

<https://warholfoundation.org/>

The Andy Warhol Foundation for the Visual Arts. Includes images and information about Warhol's legacies, catalogue raisonnés, and exhibitions.

<https://www.warhol.org/>

The Andy Warhol Museum.

<https://www.tate.org.uk/kids/explore/who-is/who-andy-warhol>

Tate Kids, Who is Andy Warhol?

<https://walkerart.org/collections/artists/andy-warhol>

Walker Art Center, images and biographical information about Andy Warhol.

http://www.academia.edu/6606038/In_Transition_Warhols_Flowers

Essay about Warhol's Flowers by art historian and author Michael Lobel.

<http://collection.whitney.org/artists/by-letter/A>

The Whitney's collection.

<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

For the first time in its history, the Whitney has a dedicated space for education. 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

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