

BIENNIAL 2019 TEACHER GUIDE

May 17, 2019–September 22, 2019

WHITNEY



WELCOME TO THE WHITNEY!

Dear Teachers,

We are delighted to welcome you to the *Whitney Biennial 2019* exhibition, on view through September 22, 2019. Taking the pulse of the contemporary artistic moment, the exhibition features recent work by seventy-five artists and collectives working in painting, sculpture, installation, film and video, photography, performance, and sound. Introduced by the Museum's founder Gertrude Vanderbilt Whitney in 1932, the Biennial is the longest-running exhibition in the country to chart the latest developments in American art.

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

Maia Ruth Lee (1983-), *Bondage Baggage Prototype 4*, 2018. Tarp, rope, tape, luggage, used clothing, and bedding, 67 x 35 x 21 in. (170.2 x 88.9 x 53.3 cm). Image courtesy the artist and Jack Hanley Gallery, New York. Photograph by Brad Farwell

ABOUT THE EXHIBITION

WHITNEY BIENNIAL 2019

The 2019 Whitney Biennial is the seventy-ninth installment of the longest-running survey of recent American art. Often described as a snapshot of art in the United States, the Biennial brings together work by individuals and collectives in a broad array of mediums. Over the past year and a half— an undeniably intense and polarized time in this country—we made hundreds of studio visits. While we often encountered heightened emotions, they were directed toward thoughtful and productive experimentation, the re-envisioning of self and society, and political and aesthetic strategies for survival. Although much of the work presented here is steeped in sociopolitical concerns, the cumulative effect is open-ended and hopeful.

Key issues and approaches emerge across the exhibition: the mining of history as a means to reimagine the present or future; a profound consideration of race, gender, and equity; and explorations of the vulnerability of the body. Concerns for community appear in the content and social engagement of the work and also in the ways that the artists navigate the world. Many of the artists included emphasize the physicality of their materials, whether in sculptures assembled out of found objects, heavily worked paintings, or painstakingly detailed drawings. An emphasis on the artist's hand suggests a rejection of the digital and the related slick, packaged presentation of the self in favor of more individualized and idiosyncratic work.

While we were organizing this exhibition, broader debates in the public sphere surfaced at the Museum, which itself became the site and subject of protest, as it has been throughout its history. Fundamental to the Whitney's identity is its openness to dialogue, and the conversations that have occurred here and across the country became a productive lens through which to synthesize our own looking, thinking, and self-questioning.

—Jane Panetta and Rujeko Hockley, Whitney Biennial 2019 curators

The Biennial spans the first, third, fifth, and sixth floors, as well as the outdoor galleries. The Biennial film program presents weekend screenings in the third-floor theater. A complete film schedule can be found at whitney.org/Biennial.

More information about the exhibition:
<https://whitney.org/exhibitions/2019-Biennial>

Hear from the artists and the Biennial curators at whitney.org/guide, or rent a mobile guide.

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:

- Invite students to think about expanded definitions of art.
- Help students explore and make sense of recent events.
- Introduce students to topics and themes they may encounter in the exhibition.
- Introduce students to selected works by Biennial 2019 artists.

1. Artist as Experimenter: Is it Art?

The Whitney Biennial 2019 exhibition features the work of contemporary artists who explore different ways of experiencing and interpreting the world around them. Some artists experiment with materials and approaches, other artists draw our attention to important social and political issues, others ask us to pause and reflect, and many challenge our ideas about what art can be.

What makes something a work of art? Does a work of art need to be in a gallery or a museum? What characteristics does a work of art have? Who decides? What materials can a work of art be made of? Does a work of art need a frame? A pedestal? A label? Ask your students to spend time thinking and writing about their personal definitions of art. Share and discuss students' writing and ask them to save it for further discussion after their Biennial visit.

2. Artist as Storyteller: Post-It Project

Many of the artists in the Biennial 2019 exhibition refer to recent events, such as migration, gentrification, climate change, and political turmoil. Some artists focus on specific events and the transformations that have occurred as a result, while others address broader themes.

- Ask your students to think of a recent event that they consider important. The event can be national, global, local, political and/or personal. Have students research and use Post-Its to take notes about these events. Use different color Post-Its for different types of events (eg green for global, blue for national, red for local, yellow for personal).
- Discuss the events that students selected and consider why they decided to highlight these events. What social, political, or cultural impact did these events have nationally? Globally? Locally? On their own lives? How did these events transform them on a personal level? In their community?

PRE-VISIT ACTIVITIES (CONTINUED)

- c. Have students create a Post-It wall of their events. Ask them first to arrange the Post-Its into global, national, local, and personal categories. Next, have them look for connections between events and the stories they tell. Do global, national, local, or personal events overlap? How? Ask students to rearrange the Post-Its to reflect the connections they find. When you visit the Museum, have your students look for connections between the events they discussed and the art on view in the exhibition.

3. Artist as Observer: Who Am I?

Christine Sun Kim, Joe Minter, and Jennifer Packer address their own identities in their work. None of these artists use actual images of themselves, but they communicate who they are in other ways, often looking at the past to reframe the present. Ask your students to look closely at these artists' work on **pages 11, 13, and 15**. What do students notice first? In what ways do students think these artists' identities relate to their practice?

- a. For older students. Ask students to use the links on **pages 18 and 19** to research these artists online. What other information can students find out about the artist that may not be obvious in their work? Ask students to take another look at the artists' work. How does the information they researched change their ideas about the artists' work?
- b. Have students explore the complex nature of their own identities. Have a roundtable discussion with your students. Ask each student how one selection from each of the following categories would represent them: color, food, animal, object from nature, object in space, manmade object, item of clothing, weather, and book. Change it into a game by encouraging students to brainstorm and share other categories that might represent part of their identity. Have students respond to their peers' category suggestions.
- c. Ask students to find a picture of each object or thing that represents their identity and make a pictorial representation (collage or meme) of these pictures. Display and discuss your students' identity portraits. What images did they choose to represent themselves? Why?

4. Artist as Observer: Pack for a Journey

In her *Bondage Baggage* works, Maia Ruth Lee has recreated the tightly bound packages belonging to Nepali workers in the United Arab Emirates returning home via the Kathmandu airport. In these works, Lee references the economic oppression of migrant workers as well as the literal mechanism binding the sculptures.

- a. Ask your students to view and discuss Maia Ruth Lee's *Bondage Baggage* on **page 12**. Notice the shapes of the packages. How would these packages feel? Would they be hard, soft, sharp, squishy, rough, bumpy? How can students tell? What do they think might be inside the packages? Why?

PRE-VISIT ACTIVITIES (CONTINUED)

- b. If students were moving to another country for a year, what would they bring? Why? What would they need to leave behind? For younger students; use this as an opportunity to play a game, I'm going on a long journey and I want to bring . . .“

5. Artist as Critic: Neighborhood Watch

Eddie Arroyo's paintings focus on Miami's Little Haiti, where he lives and works. Arroyo chronicles the erasure of a community by real estate development—a force that he resists through the very act of making the paintings, as he works alongside local activists fighting to change the current trajectory of the neighborhood. Tomashi Jackson's paintings explore parallels between the history of Seneca Village—which was founded in 1825 by free Black laborers and razed in 1857 to make way for Central Park—and the New York City government's recent pattern of seizing fully paid-for “distressed” properties in gentrifying areas of Brooklyn, primarily from owners who are people of color, and turning them over to developers.

- a. Ask students to discuss the neighborhoods where they live or where their school is located and how they might have changed. What new buildings, stores, or other places of interest have appeared recently? What parts of their neighborhood would they want to keep or change? Why?
- b. Research and discussion activity for older students. Have students use the resources below to research the history of Seneca Village, which became Central Park in New York City, and Little Haiti in Miami. Ask students to make connections with gentrification and displacement they might see in their own neighborhood and compare their neighborhood with these locations.

Little Haiti

<https://miami.curbed.com/2018/5/3/17309908/miami-officials-demolish-8-buildings-little-haiti>

https://www.miamitimesonline.com/news/miami-officials-put-brakes-on-magic-city/article_65e41bbc-f328-11e8-968c-6fe15f1c323d.html

<https://www.yaleclimateconnections.org/2019/01/little-haiti-sits-on-prime-high-ground/>

<https://magiccitydistrict.com/>

PRE-VISIT ACTIVITIES (CONTINUED)

Seneca Village

<http://www.centralparknyc.org/things-to-see-and-do/attractions/seneca-village-site.html>

<https://www.nps.gov/articles/seneca-village-new-york-city.htm>

<https://www.khanacademy.org/humanities/art-americas/us-art-19c/us-19c-arch-sculp-photo/v/seneca-village-the-lost-history-of-african-americans-in-new-york>

<https://www.npr.org/sections/theprotojournalist/2014/05/06/309727058/the-lost-village-in-new-york-city>

EDDIE ARROYO

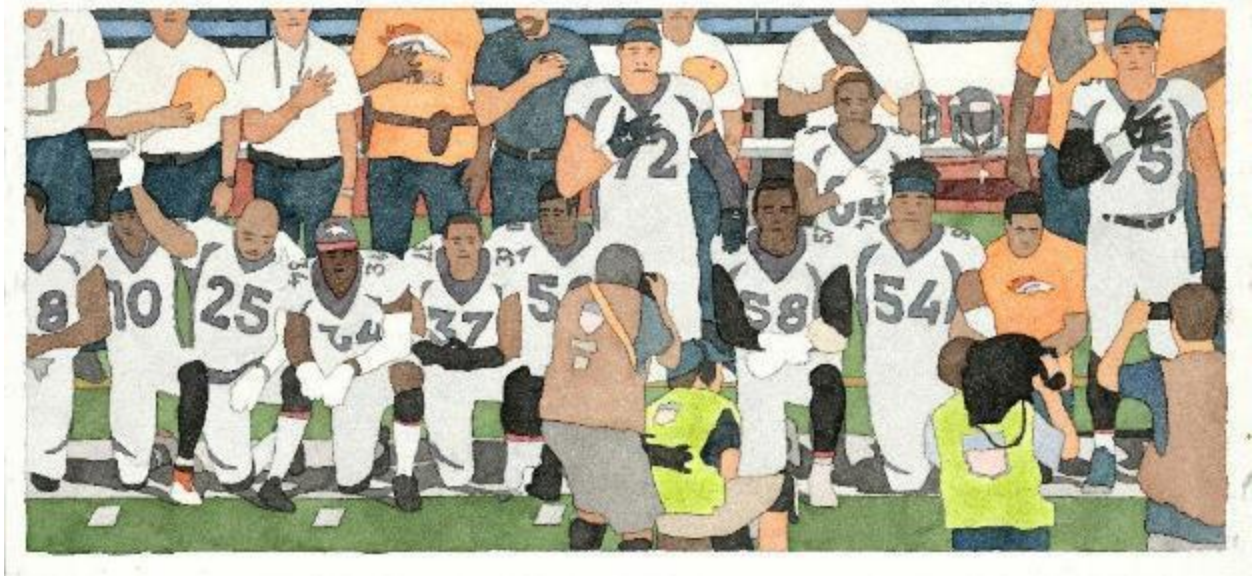
5825 NE 2ND AVE., MIAMI, FL 33137, 2017



Eddie Arroyo (1976-), *5825 NE 2nd Ave., Miami, FL 33137*, 2017. Acrylic on canvas, 28 x 36 in. (71.1 x 91.4 cm). Image courtesy the artist and Spinello Projects, Miami. Photograph by Eddie Arroyo

Eddie Arroyo's urban landscape paintings focus on Miami's Little Haiti, where he lives and works. The artist's style recalls historical European landscapes as well as scenes by American artists such as Edward Hopper, but his subject matter—the gentrification of a primarily Black and Latinx neighborhood—is contemporary. Arroyo made this painting and three others on view over an extended period of time, depicting the same site as it appeared from 2016 to 2019. Their focus is a building that until recently housed the Cafe Creole—one of many businesses in the area bearing a mural by Serge Toussaint, a local artist and professional sign painter known for his portrayals of Little Haiti. The narrative that unfolds in Arroyo's work chronicles the erasure of a community by real estate development—a force that he resists through the very act of making these paintings, as he works alongside local activists fighting to change the current trajectory of the neighborhood.

KOTA EZAWA NATIONAL ANTHEM (DENVER BRONCOS), 2018



Kota Ezawa (1969-), *National Anthem (Denver Broncos)*, 2018. Watercolor on paper, 9 x 19 in. (22.9 x 48.3 cm). Image courtesy the artist and Haines Gallery, San Francisco

Kota Ezawa's *National Anthem* is an animation that depicts NFL football players taking a knee during "The Star-Spangled Banner." Protesting police violence against unarmed Black men, the practice was started in 2016 by San Francisco 49ers quarterback Colin Kaepernick. Later Kaepernick filed a grievance against NFL owners for colluding against signing him because of his gesture of protest; he ultimately reached a settlement with the NFL on the matter. The subject of this work—like that of Ezawa's 2002 animation of O. J. Simpson's murder trial—encapsulates many issues that the artist has taken up over the years, including celebrity, race, violence, and politics, especially as they intersect in the media.

To make this work, Ezawa repurposed footage of multiple teams, using it as the basis for meticulous, small-scale watercolor paintings that have become the individual frames of the animation. The process reduces complex imagery to its essence; by removing extraneous elements from the image, the resulting grainy effect suggests archival news footage. At the same time, the unevenly pooled watercolors deliberately make clear the animation's connection to Ezawa's individual painted scenes, underscoring the artist's deliberate process.

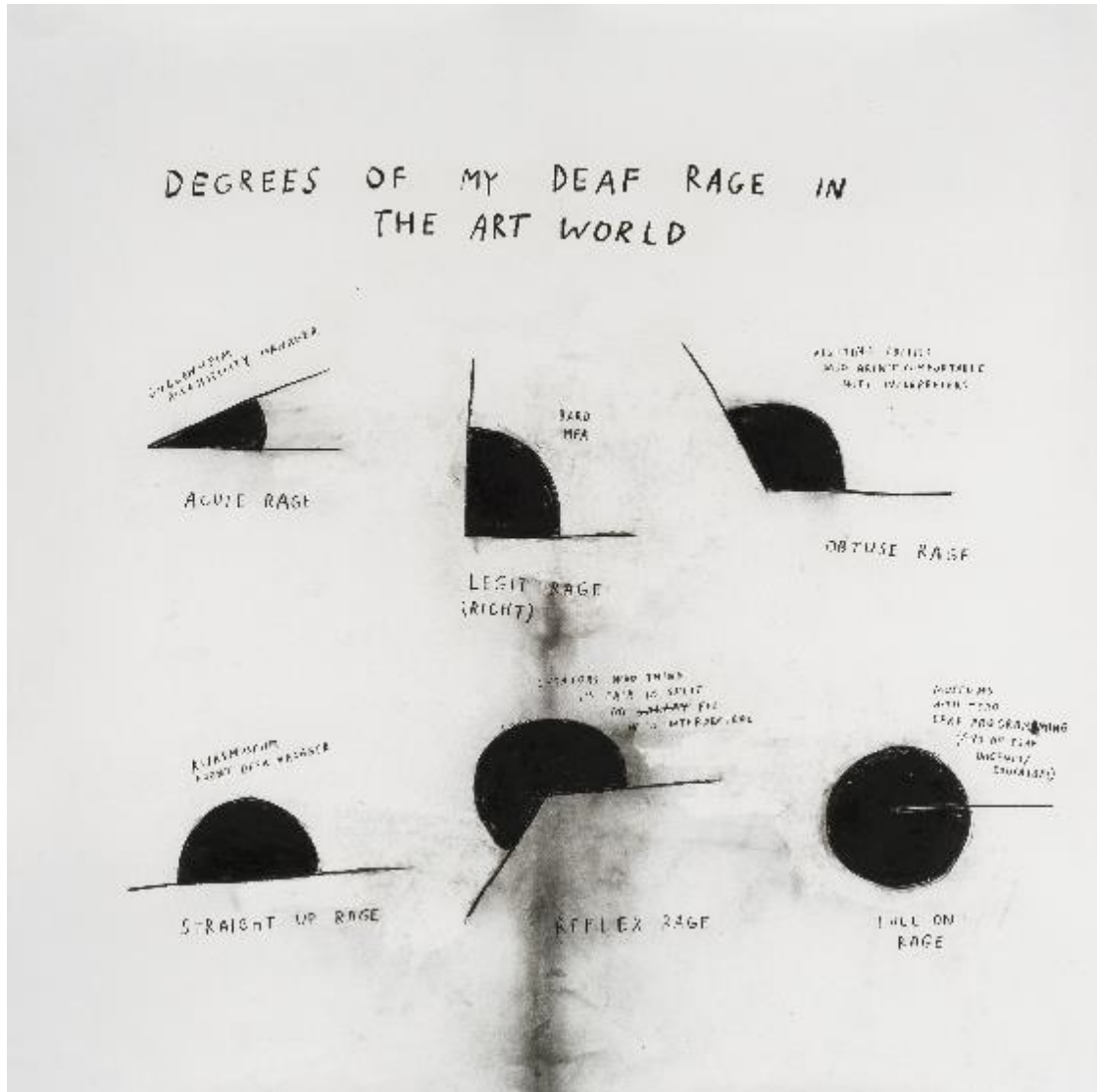
TOMASHI JACKSON SIDEWAYS / SIDE EYE (PEACH SHAPE), 2018



Tomashi Jackson (1980-), *Sideways / Side Eye (Peach Shape)*, 2018. Silkscreen, oil, and acrylic, on gauze, canvas, and paper, 39 x 32 in. (99.1 x 81.3 cm). Schwartz Art Collection, Harvard Business School, Cambridge, MA. Image courtesy the artist and Tilton Gallery, New York. Photograph by Adam Reich

Tomashi Jackson's densely layered abstractions feature found materials—paper bags, food wrappers, vinyl insulation strips, and storefront awnings—many of them with specific autobiographical references. Jackson's wide-ranging sources also intersect with art-historical, legal, and social histories, and she often uses color materially to encourage meditation on painful subjects. Her three paintings on view here focus on housing displacement in New York by exploring parallels between the history of Seneca Village—which was founded in Manhattan in 1825 by free Black laborers and razed in 1857 to make way for Central Park—and the city's current government program designed to seize paid-for properties in rapidly gentrifying communities across New York, regardless of mortgage status. Targeting elderly Black and Brown property owners, the program transfers ownership to developers. Interweaving these narratives visually and challenging the ways in which we see the information she includes, Jackson creates dynamic passages of clashing complementary hues. She also lights her surfaces so they resemble stained glass, refracting image and color cinematically onto surrounding spaces.

CHRISTINE SUN KIM DEGREES OF MY DEAF RAGE IN THE ART WORLD, 2018



Christine Sun Kim (1980-), *Degrees of My Deaf Rage in The Art World*, 2018. Charcoal and oil pastel on paper, 49 1/4 x 49 1/4 in. (125 x 125 cm). Collection of Ms. DU Yan / 杜妍女士. Image courtesy White Space Beijing and Yang Hao 杨灏

In this group of charcoal drawings Christine Sun Kim represents different degrees of what she calls “Deaf rage” with hand-drawn charts that graph scenarios privileging the needs of hearing individuals. Outwardly these measurements appear objective, but Kim undercuts their authority with strikethroughs, smudges, and sly puns. Charting frustrations in everyday and art-world environments alike, the images invite viewers to engage on an informal, personal level with specific aspects of Deaf culture—a term that has been used to make visible the social values, histories, and art that share sign language as a connector. Kim first showed these works in an exhibition she titled *With a Capital D*, pointing to the distinction of this culture from physical deafness.

MAIA RUTH LEE

BONDAGE BAGGAGE PROTOTYPE 4, 2018



Maia Ruth Lee (1983-), *Bondage Baggage Prototype 4*, 2018. Tarp, rope, tape, luggage, used clothing, and bedding, 67 x 35 x 21 in. (170.2 x 88.9 x 53.3 cm). Image courtesy the artist and Jack Hanley Gallery, New York. Photograph by Brad Farwell

In *Bondage Baggage*, Maia Ruth Lee re-creates packages that she grew up seeing in the Kathmandu Tribhuvan Airport in Nepal: luggage that Nepalese migrant workers packed when they returned home from employment in the Middle East. Tightly bound with rope, tape, tarp, fabrics, and cardboard for added security, *Bondage Baggage* models a condition of the self, as well as concepts of self-preservation, diaspora, the family, and the economic oppression of developing countries.

JOE MINTER

'63 FOOT SOLDIERS, 1999



Joe Minter (1943-), *'63 Foot Soldiers*, 1999. License plates, shoes, found toys, chains, metal grate, paint, plastic, and clothes, 59 × 81 × 31 in. (149.9 × 205.7 × 78.7 cm). Collection of the Birmingham Museum of Art; Museum purchase with funds provided by Mr. and Mrs. James Outland © 2019 Joe Minter / Artists Rights Society (ARS), New York

Joe Minter uses found materials to create allegorical mixed-media critiques of the history of race and class inequities in the United States. Drawing on his training in construction and welding, Minter repurposes the detritus of rural life to make dense, geometrically complex, often anthropomorphic totems that mine the rich tradition of Southern yard art. Abstract assemblages of rusted chains, agricultural tools, household furniture, garments, license plates, and wood fragments on which he occasionally paints texts.

Minter's discrete sculptures share a visual vocabulary and approach with the work for which he is best known—an immersive sculptural environment in Birmingham, Alabama, begun in 1989 that he calls the African Village in America. Working in his backyard, which abuts a historically Black cemetery, Minter has set out to revise and reframe art history to account for four hundred years of excluded, discounted African American history.

WANGECHI MUTU SENTINEL I, 2018



Wangechi Mutu (1972-), *Sentinel I*, 2018. Paper pulp, wood glue, concrete, wood, glass beads, stone, rose quartz, gourd, and jewelry, 87 3/4 x 17 3/4 x 22 in. (222.9 x 45.1 x 55.9 cm). Image courtesy the artist; Gladstone Gallery, New York; and Victoria Miro, London

To make the *Sentinels*, a series of sculptures she began after returning to live part-time in her hometown of Nairobi, Kenya, Wangechi Mutu merges soil, mud, petrified trees, and stones with preexisting figural forms so that they appear to grow and emerge from one another, coalescing into larger-than-life hybrid feminine bodies. By using natural materials to create these forms, Mutu radicalizes clichéd associations between the female form and Mother Nature. In her view, the survival of both the human race and the earth depend on a nuanced coexistence—a truth she has become keenly aware of in Nairobi as technology increasingly encroaches on the landscape of her youth. The *Sentinels* stand almost as harbingers of the acute imperative to honor a planet that climate change is making ever more unstable and uninhabitable.

JENNIFER PACKER AN EXERCISE IN TENDERNESS, 2017



Jennifer Packer (1984-), *An Exercise In Tenderness*, 2017. Oil on canvas, 9 ½ x 7 in. (24 x 18 cm). Private collection. Image courtesy the artist; Corvi-Mora, London; and Sikkema Jenkins & Co, New York. Photograph by Matt Grubb

“It’s not figures, not bodies, but humans I am painting,” Jennifer Packer says of her intimate, figurative portraits. Here, Packer’s subjects are friends and family members, depicted in casual, candid poses that suggest both familiarity and affection. Often working on an individual painting over an extended period of time, Packer combines areas of thin, watery pigment and sweeping gestural brushstrokes, scraping away layers of paint as she works to withhold as much detail as she reveals. While Packer captures a sense of each sitter’s personality, she refuses to put their bodies on display or expose them too fully to the viewer—a decision that communicates her desire to “present or protect humans in the work.”

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 Critic: In Your Opinion

Kota Ezawa's *National Anthem* is an animation that depicts NFL football players taking a knee during "The Star-Spangled Banner." To make this work, Ezawa repurposed footage of multiple teams, using it as the basis for watercolor paintings that omit extraneous details and comprise the individual frames of the animation.

- For older students. Ask your students to view and discuss Ezawa's work on **page 9**. How do they think the artist has changed the original content? What did he leave out? What does he draw attention to?
- For older students. Students can work individually or in groups for this activity. Use a stack of free newspapers for this activity so that all of your students start from the same source. Ask students to find and clip an image in the newspaper that resonates with them. What is important about this image? What attracted students to it? What in the news item or image relates to their lives or interests?
- Have students use scissors, glue sticks, markers, and/or paint to edit, redact, highlight, or rearrange the image to make new meaning.
- View and discuss students' work. Have them share why they chose the image, what they edited and altered, and how its message might have changed.

3. Artist as Storyteller: Powerful Women

To make the *Sentinels*, a series of sculptures she began after returning to live part-time in her hometown of Nairobi, Kenya, Wangechi Mutu merges soil, mud, petrified trees, and stones with preexisting figural forms so that they appear to grow and emerge from one another, coalescing into larger-than-life hybrid feminine bodies.

POST-VISIT ACTIVITIES (CONTINUED)

- a. Ask students to view and discuss Wangechi Mutu’s work on **page 14**. Consider the materials she is using. What do students infer from this work? Why might this sculpture be viewed as powerful?
- b. Ask each student to think of a powerful woman in their lives. It could be someone in their family or a friend. For older students, the woman might be a role model or mentor. Have students find or take a photograph, or make a drawing of this woman. Have students include something important that they’ve learned from her—for example, words or an object.
- c. Ask students to display their photographs and drawings and create a wall of powerful women in their classroom. Who did they choose? Why? How did they represent these powerful women and what they learned from them?

4. Artist as Experimenter: In the Eye of the Beholder

Tomashi Jackson’s densely-layered abstractions draw from the real world both in their subject matter and materials—she uses paper bags, food wrappers, vinyl insulation strips, and storefront awnings as well as traditional paint media. Seeking ways to encourage meditation on painful subjects, Jackson uses color to engage the viewer visually and psychologically.

- a. Ask students to look closely at Tomashi Jackson’s work on **page 10**. Discuss the materials and colors that she used. What do students notice about this work?
- b. Prepare a container of mixed media materials in a variety of colors. For example, paper bags and plastic shopping bags, cardboard boxes, tin foil, food wrappers, fabric, felt, magazine images, glossy paper, patterned paper, tissue paper, wax paper, wrapping paper. Have students choose one color and find up to five different examples of that color in the prepared materials—tints, shades, and tones. Have students make a collage by cutting, tearing, layering, and arranging their selected materials to create new shapes and color combinations. Consider composition before gluing the materials down.
- c. Display and discuss students’ work. What color did they choose? Why? How did they arrange their materials? What message does their work communicate? Did this activity change the way they think about color? How?

BIBLIOGRAPHY AND LINKS

Eddie Arroyo

<https://eddiearroyo.com>

<https://gulfstreamlitmag.com/featured-local-artist-eddie-arroyo/>

<https://vimeo.com/19050561>

Kota Ezawa

<http://hainesgallery.com/kota-ezawa-bio/>

<https://artadia.org/artist/kota-ezawa/>

Tomashi Jackson

<http://www.jackiltongallery.com/exhibitions/past/jackson/>

<https://hyperallergic.com/345021/the-linguistic-overlap-of-color-theory-and-racism/>

<http://cargocollective.com/tomashijacksonwork>

Christine Sun Kim

<http://christinesunkim.com/>

<https://www.carrollfletcher.com/artists/66-christine-sun-kim/biography/>

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

Maia Ruth Lee

<https://vimeo.com/142696449>

<http://www.jackhanley.com/exhibitions/maia-ruth-lee>

<https://www.maiaruthlee.club/>

Joe Minter

<http://www.soulsgrowndeep.org/artist/joe-minter>

<http://artviewer.org/joe-minter-at-atlanta-contemporary/>

<https://www.outsiderartfair.com/artists/joe-minter>

<https://www.metmuseum.org/art/collection/search/653741>

Wangechi Mutu

<https://wangechimutu.com/>

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<https://bombmagazine.org/articles/wangechi-mutu/>

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Jennifer Packer

<http://renaissancesociety.org/exhibitions/528/jennifer-packer-tenderheaded/>

<https://www.sikkemajenkinsco.com/jennifer-packer/>

<http://www.artnews.com/2018/12/04/jennifer-packer-sikkema-jenkins-new-york/>

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

<http://whitney.org/Education>

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

<http://whitney.org/ForTeachers>

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

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