

# WHITNEY

## MAKING KNOWING: CRAFT IN ART, 1950–2019 TEACHER GUIDE



November 22, 2019–January 2021

# WELCOME TO THE WHITNEY!

Dear Teachers,

We are delighted to welcome you to *Making Knowing: Craft in Art, 1950–2019*. This exhibition foregrounds how visual artists have explored the materials, methods, and strategies of craft over the past seven decades. Some expand techniques with long histories, such as weaving, sewing, or pottery, while others experiment with textiles, thread, clay, and beads, among other mediums. The traces of the artists' hands-on engagement with their materials invite viewers to imagine how it might feel to make each work.

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

# CONTENTS

3	<b>About the exhibition</b> <b>Making Knowing: Craft in Art, 1950–2019</b>
4	<b>Pre-visit Activities</b>
4	<b>Artist as Experimenter: What Makes It Art?</b> <b>3-5, 6-8, 9-12</b>
4-5	<b>Artist as Experimenter: Character Study</b> <b>3-5, 6-8, 9-12</b>
5	<b>Artist as Storyteller: Spontaneous Stories</b> <b>3-5, 6-8, 9-12</b>
6-13	<b>Images and Information</b>
14	<b>Post-visit Activities</b>
14	<b>Museum Visit Reflection</b> <b>3-5, 6-8, 9-12</b>
14	<b>Artist as Experimenter: The Art of Craft</b> <b>3-5, 6-8, 9-12</b>
14-16	<b>Artist as Experimenter: Found Materials and Objects</b> <b>6-8, 9-12</b>
17	<b>Artist as Critic: Meaningful Objects</b> <b>6-8, 9-12</b>
18-19	<b>Links</b>
20-21	<b>At the Museum</b>
22	<b>About the Whitney’s Building</b>
22	<b>Learning Standards</b>
23	<b>Credits</b>

**Cover image:**

Liza Lou (b. 1969), *Kitchen*, 1991-96. Beads, plaster, wood and found objects, 96 × 132 × 168 in. (243.8 × 335.3 × 426.7 cm). Whitney Museum of American Art, New York; gift of Peter Norton 2008.339a-x. © Liza Lou. Photograph by Tom Powel



# ABOUT THE EXHIBITION

## MAKING KNOWING: CRAFT IN ART, 1950–2019

*Making Knowing: Craft in Art, 1950–2019*, foregrounds how visual artists have explored the materials, methods, and strategies of craft over the past seven decades. Drawn primarily from the Whitney’s collection, this exhibition features the work of more than sixty artists who emphasize the tactility of the objects they make.

While artists’ reasons for taking up craft vary widely, many have aimed to subvert prevailing standards for judging so-called fine art, often in direct response to the politics of their time. By reclaiming visual languages that are often coded as feminine, domestic, or vernacular, these artists seek to undo the marginalization of certain modes of artistic production. The works on view provide new perspectives on subjects that have been centrally important to artists, including abstraction, popular culture, and feminist and queer aesthetics, as well as recent explorations of identity and relationships to place. Together they demonstrate that craft-informed techniques of making carry their own kind of knowledge, one that is indispensable to a more complete understanding of the history and potential of art.

*Making Knowing: Craft in Art, 1950–2019* is curated by Jennie Goldstein, assistant curator, and Elisabeth Sherman, assistant curator, with Ambika Trasi, curatorial assistant.

More information about the exhibition:

<https://whitney.org/exhibitions/making-knowing>

# 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 artists and works in the exhibition.
- Examine themes and topics students may encounter on their museum visit.
- Explore how artists interpreted American life in the early to mid-twentieth century.

### 1. Artist as Experimenter: What Makes It Art?

- This exhibition features the work of artists who experiment with materials, techniques, and approaches, challenge our ideas about what art can be. Have a discussion with your students about 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 they see the exhibition (see post-visit project 1 on page 14). How did your students define art in terms of materials, techniques, and ideas?

### 2. Artist as Experimenter: Character Study

- Ask your students to view and discuss works by Viola Frey, page 6, Jeffrey Gibson, page 7, and Simone Leigh, page 9. These artists have created imaginary figures. Frey and Leigh's figures are larger than life, while Gibson's figure is on a smaller scale. What did these artists include that might be exaggerated?
- Have students choose one of these figures and write a character study or "profile" for the figure in the style of what they might find on a social media website such as Facebook. Feel free to modify the following example.

eg:

Name

Place where I live

School

Likes

Dislikes

## PRE-VISIT ACTIVITIES (CONTINUED)

Favorite:

- Place
- Outfit
- Food
- Movie
- Music
- Book
- TV show
- Activity

Have students introduce their character to the class and present their character's profile. What attributes did they give their character?

### 3. Artist as Storyteller: Spontaneous Stories

- a. With your students, look closely at works by Ree Morton, page 11, Mike Kelley, page 8, and Liza Lou, page 10. Each artist has used objects and a specific place or environment to suggest a narrative: Morton employs symbols and words, Kelley creates psychological and emotional tension, and Lou reframes the domestic space of the kitchen. Ask students to consider setting, character, and action. Have students think about who might inhabit these spaces. What did the artist include? What did the artist leave out? For example, Lou and Morton included the setting but not the figures or characters that might be part of the narrative. Even though Kelley included stuffed toys, he omitted the humans who might interact with them. What do students notice that suggests a story in one or more of these works?
- b. Divide students into small groups and assign them one of the three works. Have them brainstorm and write down five nouns, five verbs, and five adjectives about this work. Ask each group to use their words to create a written or performative story. For example, each student in the group could create a written or verbal sentence that initiates and continues the story. Ask student groups to share and discuss their stories. How did their stories relate to the works of art?

# VIOLA FREY

## ME MAN, 1983



Viola Frey (1933-2004), *Me Man*, 1983. Glazed ceramic, 99 × 29 3/4 × 25 in. (251.5 × 75.6 × 63.5 cm). Whitney Museum of American Art, New York; gift of William S. Bartman 86.39a-i. © 2019 Artists' Legacy Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York

Standing at over eight-feet tall, Viola Frey's *Me Man* is fashioned in clay on a scale almost unprecedented for the medium. To make such a large-scale work, Frey first built the clay figure and allowed it to dry. Once hardened, she sawed it apart to produce sections that would fit in the kiln. After each piece had been glazed and fired separately, Frey reassembled the whole sculpture. Her process remains legible in the material itself, with horizontal seams especially visible across *Me Man*'s torso. As was common for Frey's sculptures of men, this one wears a blue suit and gesticulates, as though in the middle of conversation.

# JEFFREY GIBSON

## BIRDS OF A FEATHER, 2017



Jeffrey Gibson (b. 1972), *BIRDS OF A FEATHER*, 2017. Glass beads, artificial sinew, wood, acrylic felt, druzi crystal, copper jingles, metal cones, nylon fringe, steel, 51 × 28 × 12 1/2 in. (129.5 × 71.1 × 31.8 cm). Collection of Beth Rudin DeWoody. © Jeffrey Gibson. Photograph courtesy the artist

Jeffrey Gibson takes inspiration from his Choctaw and Cherokee heritage, Indigenous and ancient cultures, and Western art. As a young adult, Gibson was involved in queer club culture and interested in popular music, fashion, and design—experiences that inform his exuberant vision. Gibson’s materials are also laden with personal and cultural significance: beadwork, metal jingles, fabric, fringe, ribbons, and abstract geometric pattern all add physical and symbolic weight to his sculptures. This work is reminiscent of Native American ceremonial forms and doll-like figures. Its title—*BIRDS OF A FEATHER*—recalls the proverb, birds of a feather flock together, suggesting that people who have similar interests often stick together.



# MIKE KELLEY

## MORE LOVE HOURS THAN CAN EVER BE REPAID AND THE WAGES OF SIN, 1987



Mike Kelley (1954-2012), *More Love Hours Than Can Ever Be Repaid and The Wages of Sin*, 1987. Stuffed fabric toys and afghans on canvas with dried corn; wax candles on wood and metal base, 120 3/4 × 151 3/4 × 31 3/4 in. (306.7 × 385.4 × 80.6 cm). Whitney Museum of American Art, New York; purchase with funds from the Painting and Sculpture Committee 89.13a-d. © 2019 The Mike Kelley Foundation for the Arts / Licensed by VAGA at Artists Rights Society (ARS), New York. Photograph by Sheldon C. Collins

*More Love Hours Than Can Ever Be Repaid* is an assemblage of stuffed animals, handmade dolls, and blankets that Mike Kelley found in thrift stores, stitched together, and attached to canvas. Kelley considered the handmade object a labor of love. The worn condition of these objects suggests they were cast off by their owners. The artist addresses the transactional relationships between parent and child, and child and object, to convey one's inevitable failure to “repay” care, and presenting love and guilt as inextricable concepts. Similarly, the collection of partially melted candles in the work at left, *The Wages of Sin*—which Kelley intended to be exhibited alongside *More Love Hours Than Can Ever Be Repaid*—is an altar to teen angst and the rite of passage into an “adult” world filled with labor, debt, remorse, and atonement.

# SIMONE LEIGH

## CUPBOARD VIII, 2018



Simone Leigh (b. 1967), *Cupboard VIII*, 2018. Stoneware, steel, raffia, Albany slip, 125 × 120 × 120in. (317.5 × 304.8 × 304.8 cm). Whitney Museum of American Art, New York; gift of Bridgitt and Bruce Evans 2019.15. © Simone Leigh. Courtesy the artist and Luhring Augustine, New York

A multilayered representation of Black womanhood, *Cupboard VIII*, is a larger-than-life figure composed of forms that suggest clothing, a pot, shelter, and a woman's bust. A trained ceramicist who has long engaged with radical Black feminist thought, Simone Leigh developed her unique visual language from a wide variety of sources, including the art of ancient Egypt, traditional West African adobe structures, American vernacular architecture, craft, and in some cases even racist forms stemming from the Jim Crow era. Using evocative, tactile materials—here, raffia and stoneware—she examines the ways in which objects can embody and communicate specific cultural traditions and histories through both material and form. Leigh acknowledges the specificity of these references and directs them at the Black women viewers whom she sees as her primary audience.



# LIZA LOU

## KITCHEN, 1991–96



Liza Lou (b. 1969), *Kitchen*, 1991-96. Beads, plaster, wood and found objects, 96 × 132 × 168 in. (243.8 × 335.3 × 426.7 cm). Whitney Museum of American Art, New York; gift of Peter Norton 2008.339a-x. © Liza Lou. Photograph by Tom Powel

Liza Lou worked for five years to make this installation. Her labor-intensive process included sourcing used appliances; constructing numerous elements in wood, plaster, and papier-mâché; and meticulously applying the small beads that cover every surface thoroughly, even those that are not visible, like the inside of the bowl on the table, which says “yum!” under the cereal. Despite the work’s alluring surface, a biting critique emerges from beneath the shimmering veneer. An excerpt of a poem by Emily Dickinson (1830–1886) speaks to the subjugation of women in marriage. In this context, the cheerfully branded products in Lou’s *Kitchen* expose the contradictions that run throughout the marketing of American household goods, which promises the delights of homemaking while strategically ignoring the gender inequality of the traditional division of labor. On the open oven door, there is an image of Aunt Jemima—a racist logo depicting a Black woman as a smiling domestic servant. Less problematic products appearing in the work may be read ironically—the bottle of Joy dish detergent, for example, implies that one ought to feel a certain way when cleaning.

# REE MORTON

## SIGNS OF LOVE, 1976



Ree Morton (1936-1977), *Signs of Love*, 1976. Acrylic, oil, colored pencil, watercolor and pastel on nitrocellulose-impregnated canvas, wood and canvas with felt. Whitney Museum of American Art, New York; gift of the Ree Morton Estate 90.2a-n. © Estate of Ree Morton. Courtesy Alexander and Bonin, New York. Photograph by Sheldon C. Collins

Ree Morton's *Signs of Love* combines painting, sculpture, and aspects of theater design, using the wall and floor as both canvas and stage. This sprawling installation features objects and words associated with romantic love but lacks a clear narrative. Festooned ladders lead nowhere, for example, and the subjects of a pair of portraits in a faux-Renaissance style are a mystery. Emboldened by the growing feminist movement, Morton explored the possibilities of what she termed a "female sensibility," both embracing and skewering the trappings of conventional womanhood. The imagery, palette, and objects in *Signs of Love* are unapologetically sentimental and lighthearted. The work's decorative ribbons, garlands, and banners—key motifs in her art—were crafted from Celastic, a plastic material that becomes pliable like fabric for a brief period when wet but hardens upon drying.



# PEPÓN OSORIO

## ANGEL THE SHOE SHINER, 1993



Pepón Osorio (b. 1955), *Angel: The Shoe Shiner*, 1993. Painted wood, rubber, fabric, glass, ceramic, shells, painted cast iron, two video monitors, two color videotapes, hand-tinted photographs, paper and mirror. Whitney Museum of American Art, New York; purchase with funds from the Painting and Sculpture Committee 93.100. © Pepón Osorio

This trinket-encrusted throne by Pepón Osorio pays tribute to a shoe shiner named Angel, whom the artist frequented for years. “His job was about giving and bringing light to other people,” Osorio explained, “but very little was given to him. So I made this piece in his honor.” Osorio incorporated two looping videos into the chair itself. Osorio—who moved from Puerto Rico to New York in 1975—draws from aspects of Nuyorican (New York Puerto Rican) aesthetics and culture. Through his use of plaster Virgin Mary figurines, ceramic baby shoes, and fake gold, Osorio’s installation reflects both the practice of imitating material riches and the delight found in a glittering array of cultural references and artifacts.

# MARIE WATT

## SKYWALKER/SKYSRAPER (AXIS MUNDI), 2012



Marie Watt (b. 1967), *Skywalker/Skyscraper (Axis Mundi)*, 2012. Reclaimed wool blankets and steel, 96 × 20 × 22 in. (243.8 × 50.8 × 55.9 cm). Whitney Museum of American Art, New York; purchase with funds from the Painting and Sculpture Committee. © Marie Watt

In *Skywalker/Skyscraper (Axis Mundi)* Marie Watt has pierced a stack of blankets with an I-beam, a reference to Haudenosaunee ironworkers who helped build many of Manhattan's skyscrapers during the construction boom that began in the 1920s. The workers were called "skywalkers" because they labored without safety harnesses. Watt is an enrolled member of the Seneca Nation of Indians, one of six tribal nations that make up the Haudenosaunee (People of the long house). For Watt, the desire to construct skyscrapers reveals the human preoccupation with "reaching" the sky. The blankets, on the other hand, provide necessary connections back on the ground. As she has explained, "We are received in blankets, and we leave in blankets. The work . . . is inspired by the stories of those beginnings and endings, and the life in between."

# POST-VISIT ACTIVITIES

## Post-visit Objectives

- Enable students to reflect upon and discuss some of the ideas and themes from the exhibition.
- Have students further explore some of the artists' ideas through discussion, art-making, and writing activities.

### 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? Did any of the works change their ideas about what might be considered art? What other questions do they have? Ask students to share their thoughts with the class. Explore more work by the artists in this guide by using the links on pages 18-19.

### 2. Artist as Experimenter: The Art of Craft

- a. Ask your students to experiment with non-traditional art materials. Have them create one or more of these projects:

1. Use air-dry or polymer clay to make a group of tiny objects.
2. Find some cardboard and yarn and create a sculpture.
3. Transform an old toy into a new artwork.
4. Collect objects such as leaves, bark, or twigs to make a nature collage.
5. Make a banner out of a piece of fabric and paint. Write on it with markers.
6. Create a hanging artwork using yarn, string, and beads.
7. Use a cardboard box and small objects to decorate a treasure chest, inside and out.
8. Make a metal sculpture out of aluminum foil.
9. Create an edible sculpture. Eat it!
10. Find a recycled object. Change it into something else.

### 3. Artist as Experimenter: Found Materials and Objects

- a. Jeffrey Gibson, Liza Lou, Pepón Osorio, and Marie Watt used an accumulation of found materials and objects to make their work. Ask your students to use one material to make an object. Use the two lists on the following pages. Cut out the words from each list and put them into two separate paper bags—one bag of materials, and one bag of objects. Shake the paper bags. Ask each student to pick one word from each bag. Your students should have the name of a material and an object to make from that material. Students can use scissors and invent ways to combine their material together without any additional adhesive.
- b. When students have completed their sculptures, ask volunteers to share and discuss their objects with the class. What decisions did they make to create their objects?

## POST-VISIT ACTIVITIES (CONTINUED)

Post-Its

Post-Its

String

String

Cardboard

Cardboard

Rubber bands

Rubber bands

Fabric

Fabric

Yarn

Yarn

Paper clips

Paper clips

Twisteez wire

Twisteez wire

Popsicle sticks

Popsicle sticks

Masking tape

Masking tape



## POST-VISIT ACTIVITIES (CONTINUED)

Brush

Brush

Garment

Garment

Container

Container

Fastener

Fastener

Chair or table

Chair or table

Decoration

Decoration

Sound instrument

Sound instrument

Utensil

Utensil

Safety device

Safety device

Ladder

Ladder

## POST-VISIT ACTIVITIES (CONTINUED)

### 4. Artist as Critic: Meaningful Objects

- a. Jeffrey Gibson, Simone Leigh, and Pepón Osorio have used materials inspired by their cultural heritage. Ask your students to think of something that is important to their own heritage. For example, an object, item of clothing, food, color, or material. Have students source internet images or take photos at home to print out at school. Provide a large sheet of paper, scissors, and glue sticks to make a collaborative collage.
- b. Ask students to arrange their images into a class collage. Have them think about color, shape, and composition while positioning their images. When students are happy with their arrangement, have them glue the images onto the large sheet of paper.
- c. View and discuss the collage. What objects and materials did students choose to include? How does their collage honor the cultures that are represented?

# LINKS

## **Viola Frey**

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

<http://www.artistslegacyfoundation.org/legacy-artists/Viola-Frey/biography.php>

<https://youtu.be/tRtZQk9dLLs>

## **Jeffrey Gibson**

<https://www.jeffreygibson.net/>

<https://www.kexp.org/read/2019/3/6/sound-vision-jeffrey-gibson-hammer-hits-chord-its-native-american-influence/>

<https://bombmagazine.org/articles/innovation-and-tradition-jeffrey-gibson-interviewed/>

<https://whitney.org/watchandlisten/42627>

## **Mike Kelley**

<http://mikekelley.com/>

<https://www.interviewmagazine.com/art/mike-kelley>

[https://www.youtube.com/watch?v=w3E0\\_C-y9ng](https://www.youtube.com/watch?v=w3E0_C-y9ng)

## **Simone Leigh**

<https://www.luhringaugustine.com/artists/simone-leigh/selected-artworks?view=slider#4>

<https://www.theartnewspaper.com/interview/strength-and-invisibility>

<https://www.cbsnews.com/news/simone-leigh-never-thought-the-art-world-would-embrace-her-now-she-feels-unstoppable/>

[https://garage.vice.com/en\\_us/article/9kebk3/zendaya-garage-simone-leigh-style](https://garage.vice.com/en_us/article/9kebk3/zendaya-garage-simone-leigh-style)

## **Liza Lou**

<http://lizalou.com/>

<https://www.youtube.com/watch?v=vGboVbWGV0s>

<https://zolimacitymag.com/controversial-bead-artist-liza-lou-on-invisible-world-of-womens-work/>

<https://www.wallpaper.com/art/liza-lou-lehmann-maupin>

## LINKS (CONTINUED)

### **Ree Morton**

<http://www.alexanderandbonin.com/artist/ree-morton>

[http://franklinfurnace.org/ree\\_morton\\_sketchbooks/index.php](http://franklinfurnace.org/ree_morton_sketchbooks/index.php)

<https://frieze.com/article/ree-morton-and-possibilities-craft>

<https://www.artinamericamagazine.com/news-features/magazines/archives-innocence-irony-art-ree-morton/>

### **Pepón Osorio**

<https://americanart.si.edu/artist/pepon-osorio-6794>

<http://www.mashupamericans.com/issues/pepon-osorio-on-reforming-his-identity/>

<https://www.unitedstatesartists.org/fellow/pepon-osorio/>

<https://bombmagazine.org/articles/pep%C3%B3n-osorio/>

### **Marie Watt**

<http://www.mariewattstudio.com/>

<http://artjournal.collegeart.org/?p=9492>

<https://youtu.be/70WiTZCf1Kg>

### **Whitney Museum**

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

<https://whitney.org/education>

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

<https://whitney.org/education/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 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](mailto:schoolprograms@whitney.org). For more information about our programs and resources, please visit [whitney.org/Education](http://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 Dina Helal, Manager of Education Resources; Heather Maxson, Director of School, Youth, and Family Programs, Stina Puotinen, Whitney Educator, and Monica Sekaquaptewa, Assistant to School and Educator Programs.

Major support for Education Programs is provided by the Steven & Alexandra Cohen Foundation, the William Randolph Hearst Foundation, the Annenberg Foundation, GRoW @ Annenberg, Krystyna Doerfler, The Pierre & Tana Matisse Foundation, The Paul & Karen Levy Family Foundation, Steven Tisch, and Laurie M. Tisch.

Generous support is provided by Lise and Michael Evans, Barry and Mimi Sternlicht, Ashley Leeds and Christopher Harland, Burton P. and Judith B. Resnick, and the Stavros Niarchos Foundation.

Additional support is provided by the Barker Welfare Foundation, public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and the Whitney's Education Committee.

Free Guided Student Visits for New York City Public and Charter Schools are endowed by The Allen and Kelli Questrom Foundation.



Support for *Making Knowing: Craft in Art, 1950–2019* is provided by the Lenore G. Tawney Foundation.