

THE WHITNEY'S COLLECTION: SELECTIONS FROM 1900 TO 1965

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 Paul & Karen Levy Family Foundation, Steven Tisch, and Laurie M. Tisch.

Generous support is provided by Lise and Michael Evans, Ronnie and Michael Kassan, Barry and Mimi Sternlicht, 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



The Whitney's Collection: Selections from 1900 to 1965 is sponsored by

MaxMara

Major support is provided by the Barbara Haskell American Fellows Legacy Fund.

Generous support is provided by the Jon and Mary Shirley Foundation.

Image credits

All works are in the collection of the Whitney Museum of American Art, New York.

Alexander Calder (1898-1976), installation view of The Whitney's Collection: Selections from 1900 to 1965 (Whitney Museum of American Art. New York, June 28, 2019-). Top to bottom: Carlos Vilardebo, Le Cirque Calder, 1961; Alexander Calder, Calder's Circus, 1926-31, Wire, wood, metal, cloth, yarn, paper, cardboard, leather, string, rubber tubing, corks, buttons, rhinestones, pipe cleaners, and bottle caps, 54 x 941/4 x 941/4 in. (137.2 x 239.4 x 239.4 cm). Purchase with funds from a public fundraising campaign in May 1982. One half the funds were contributed by the Robert Wood Johnson Jr Charitable Trust Additional major donations were given by The Lauder Foundation; the Robert Lehman Foundation, Inc.; the Howard and Jean Lipman Foundation, Inc.; an anonymous donor; The T.M. Evans Foundation, Inc. MacAndrews & Forbes Group, Incorporated: the DeWitt Wallace Fund, Inc.: Martin and Agneta Gruss; Anne Phillips; Mr. and Mrs. Laurance S. Rockefeller; the Simon Foundation, Inc.; Marylou Whitney; Bankers Trust Company; Mr. and Mrs. Kenneth N. Dayton; Joel and Anne Ehrenkranz; Irvin and Kenneth Feld; Flora Whitney Miller. More than 500 individuals from 26 states and abroad also contributed to the campaign 83.36.1-72. Photograph by Ron Amstutz @ 2019 Calder Foundation, New York / Artists Rights Society (ARS), New York

Jay DeFeo (1929–1989), The Rose, 1958–66. Oil with wood and mica on carwas, 128/6x 92½ x11in. (327.3 x 234.3 x 27.9 cm). Gift the Estate of Jay DeFeo and purchase with funds from the Contemporary Painting and Sculpture Committee and the Judith Rothschild Foundation 95.170. © 2019 The Jay DeFeo Trust / Artists Rights Society (ARS), New York

Jacob Lawrence (1917–2000), War Series: Another Patrol, 1946. Tempera on composition board, 161/s x 201/s in. (41 x 51.4 cm). Gift of Mr. and Mrs. Roy R. Neuberger 51.8. © 2019 The Jacob and Gwendolyn Lawrence Foundation / Artists Rights Society (ARS), New York

Georgia O'Keeffe (1887-1986), Summer Days, 1936. Oil on canvas, 36½ x 30½ in. (91.8 x 76.5 cm). Gift of Calvin Klein 94.171. © 2019 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York The Whitney Museum was founded in 1930 by Gertrude Vanderbilt Whitney, who was a sculptor, an art collector, and a great supporter of American artists. All the works of art on this floor are part of the Whitney's collection. Some of what you will see today are paintings and sculptures collected by Mrs. Whitney before there was even a Whitney Museum.

Don't miss Whitney favorites like Alexander Calder's *Circus*, paintings by Edward Hopper, and examples of 1960s Pop art. As you explore, you can see how these artists reveal the complexity and beauty of American life.

Visit the Museum on Saturdays and Sundays for Open Studio, our drop-in artmaking workshops for families with kids of all ages. Check out whitney.org/Families for a full list of our Family Programs.

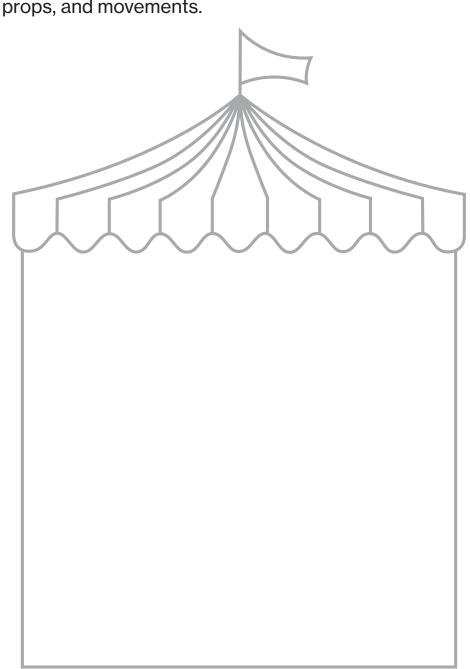
JOIN THE CIRCUS



nder Calder, *Calder's Circus*, 1926

Calder's Circus is made up of more than seventy small people, animals, and props. Alexander Calder used wire and found materials such as buttons, bottle caps, and corks to create each piece by hand. The circus characters came alive when the artist staged performances for his family and friends. Sometimes the action surprised even Calder: the dog didn't always jump through the hoop successfully, or the trapeze artist missed the swing and landed in the net below!

If you joined the circus, what would you be? A daring sword thrower? A ferocious lion? A tiptoeing tightrope walker? Draw yourself as this performer. Include lots of details! Think about your pose, gesture, costume, props, and movements.

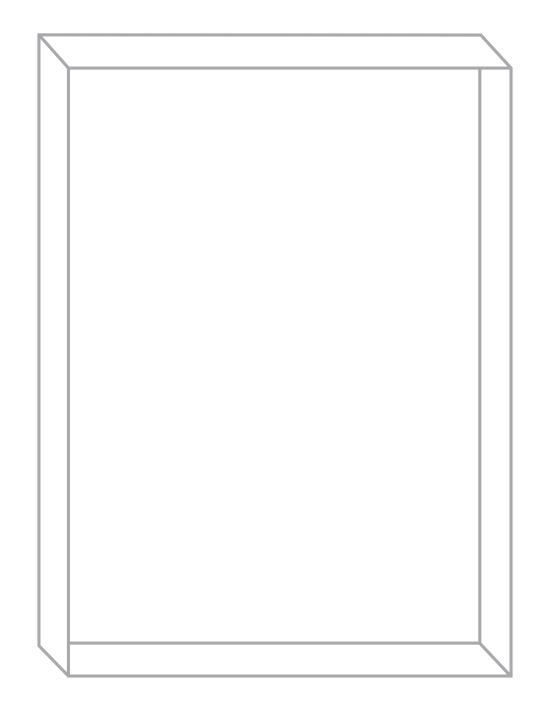


SOUVENIRS



In Summer Days, Georgia O'Keeffe depicted some Southwestern flowers and a deer skull she had collected when she visited New Mexico. The large scale of the bones and flowers, and the way they seem to float in the sky give the painting a surreal, dream-like quality. This and other animal skulls that O'Keeffe found became powerful reminders of a landscape that inspired her.

A souvenir is something that is kept as a memory of a person, place, or event. What do you collect from the places you go? Draw a special souvenir that you've collected and brought home from a favorite place. Is it something from nature, something you found, or was it bought in a store?



TELL THE STORY

Choose a person in one of these works and tell a story about them in pictures. Think about what might have happened before and after the scene in the painting.



awrence, War Series: Another Patrol, 1946.

Much of Jacob Lawrence's work focuses on the story of African Americans' struggle for freedom and justice. These paintings are based on the artist's own experiences in the United States Coast Guard during World War II. Lawrence believed that one cannot "tell a story in a single painting." Look closely at each of these works. Notice the repeated shapes and colors. What stories do you think these paintings tell?

FROM THE CENTER



Jay DeFeo said, "When I started *The Rose*, I had no notion of the rose about it. The title came later. It was just a painting. And all I knew about it was that it was going to have a center." DeFeo worked on *The Rose* for almost eight years, applying thick layers of oil paint, then scraping it away. Eventually, the work was so large and heavy that the only way it could be moved out of her studio was through the window with a forklift!

Make a drawing that starts from the center of the box and goes all the way to the edges: draw a dot, a line, or a shape in the middle, and fill the box with straight, squiggly, wavy, dotted, thick, thin, or scribbly lines.

DRAW MORE

Look at other works in the exhibition and sketch a few things that catch your eye.

KEEP DRAWING

DBANING KEEP