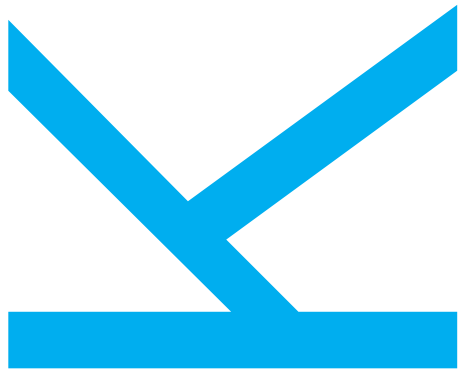
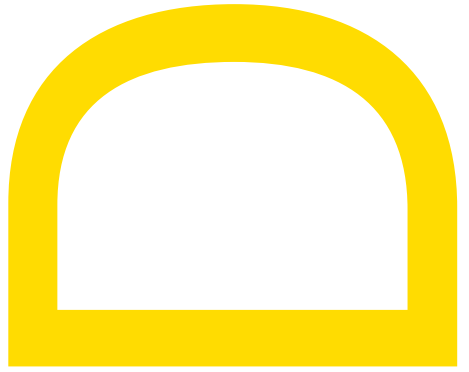


**WHITNEY**

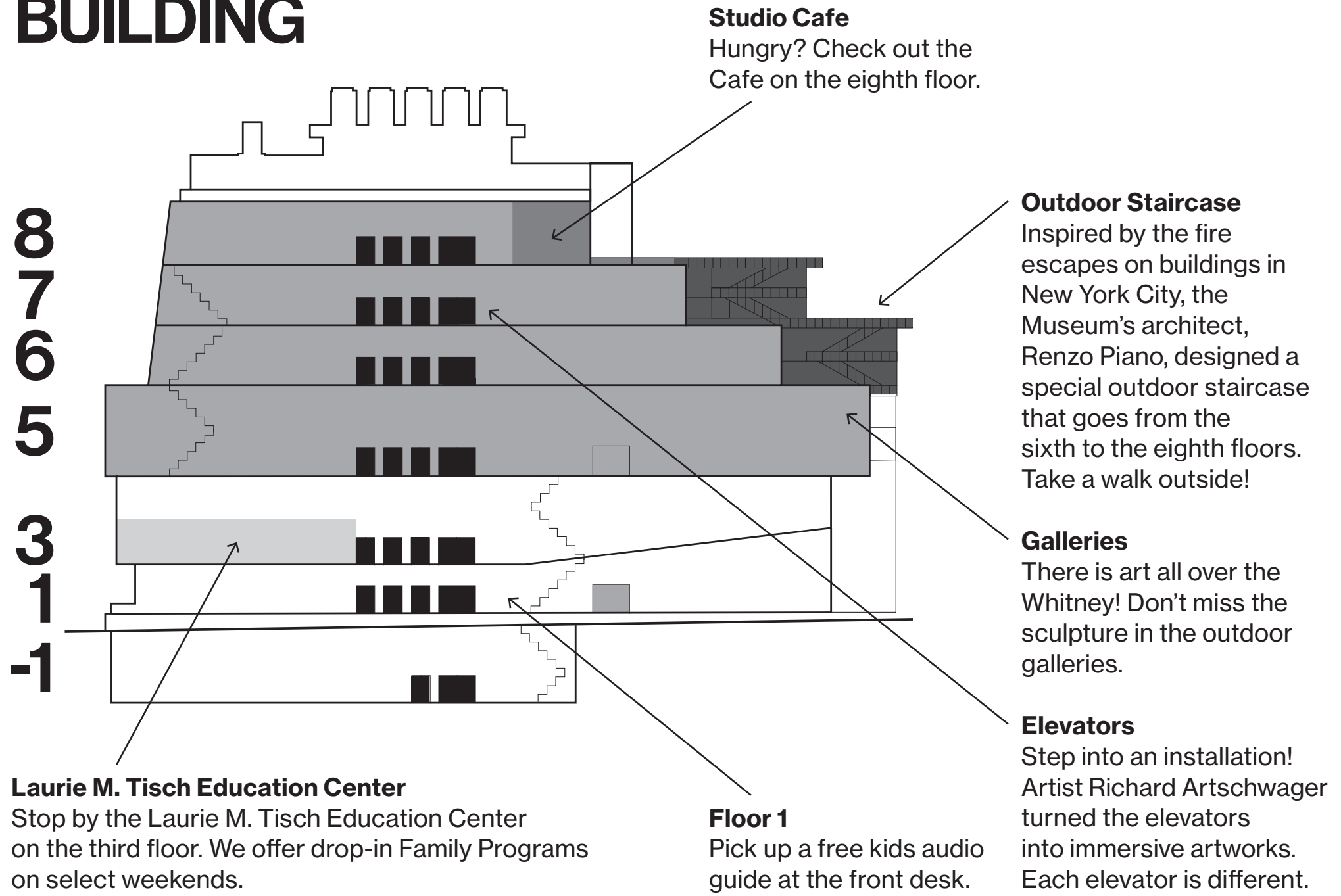


**AMERICA  
IS HARD  
TO SEE**  
ACTIVITY  
GUIDE

# WELCOME TO THE WHITNEY MUSEUM OF AMERICAN ART

With this Whitney Kids activity guide, you can explore the Whitney's brand-new building and learn about our collection of American art. The guide is designed to introduce you to some of the diverse ways that artists think and work, and we hope it will inspire the artist in you too! Use it as a sketchbook to experiment with your own ideas.

# ABOUT THE WHITNEY'S NEW BUILDING



**Studio Cafe**  
Hungry? Check out the Cafe on the eighth floor.

**Outdoor Staircase**  
Inspired by the fire escapes on buildings in New York City, the Museum's architect, Renzo Piano, designed a special outdoor staircase that goes from the sixth to the eighth floors. Take a walk outside!

**Galleries**  
There is art all over the Whitney! Don't miss the sculpture in the outdoor galleries.

**Elevators**  
Step into an installation! Artist Richard Artschwager turned the elevators into immersive artworks. Each elevator is different.

**Laurie M. Tisch Education Center**  
Stop by the Laurie M. Tisch Education Center on the third floor. We offer drop-in Family Programs on select weekends.

**Floor 1**  
Pick up a free kids audio guide at the front desk.

# FLOOR 1

## MEET MRS. WHITNEY

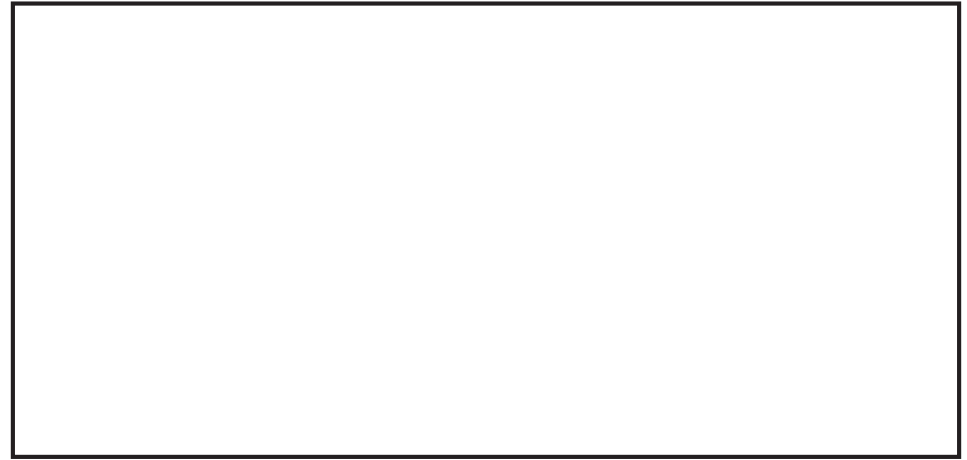


### **Robert Henri, *Gertrude Vanderbilt Whitney*, 1916**

Meet Gertrude Vanderbilt Whitney! She was a sculptor, an art collector, and a great supporter of American artists. She founded the Museum in 1930. Its first home was in Greenwich Village where Mrs. Whitney presented exhibitions of works by American artists. You can see work by some of Mrs. Whitney's favorite artists in this gallery.

Robert Henri painted this portrait in 1916, when most women had long hair and wore long skirts or dresses, but here Mrs. Whitney has short hair and poses on a couch in silk pajamas. When her portrait was finished, Mrs. Whitney's husband refused to allow her to hang it in their home because she was wearing pants!

Mrs. Whitney collected all kinds of artwork, including paintings, drawings, photographs, and sculpture. Some of the animal sculptures in this gallery originally belonged to Mrs. Whitney. Pick one animal and draw its outline, keeping your pencil on the page and your eyes on the art.



Next, switch your pencil to the hand you don't normally write or draw with.



What do you notice about your two drawings?

# FLOOR 8

## VISIBLE SOUNDS

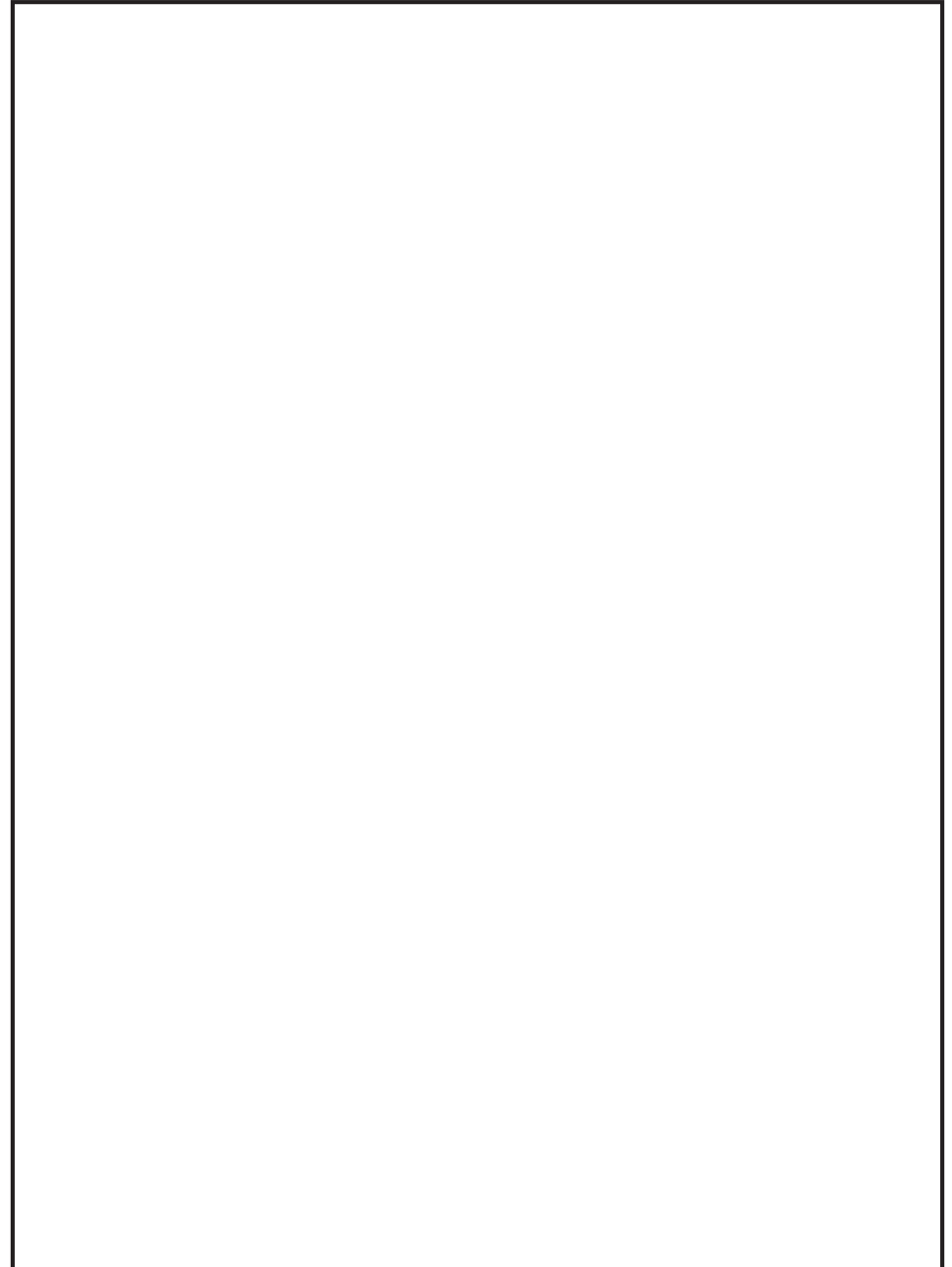
Think of a piece of music and hum it to yourself—it could be a fast beat, a soothing melody, or a sad song. Use line, shape, and shading to create your own musical sketch.



**Georgia O'Keeffe, *Music, Pink and Blue No. 2*, 1918**

Georgia O'Keeffe believed that visual art, like music, could communicate powerful emotions. She painted abstract shapes and colors that suggest the rhythms and harmonies of nature.

Pick an area of the painting—perhaps a color or a shape that your eye is drawn to—and imagine what sounds it might make.



# FLOOR 8

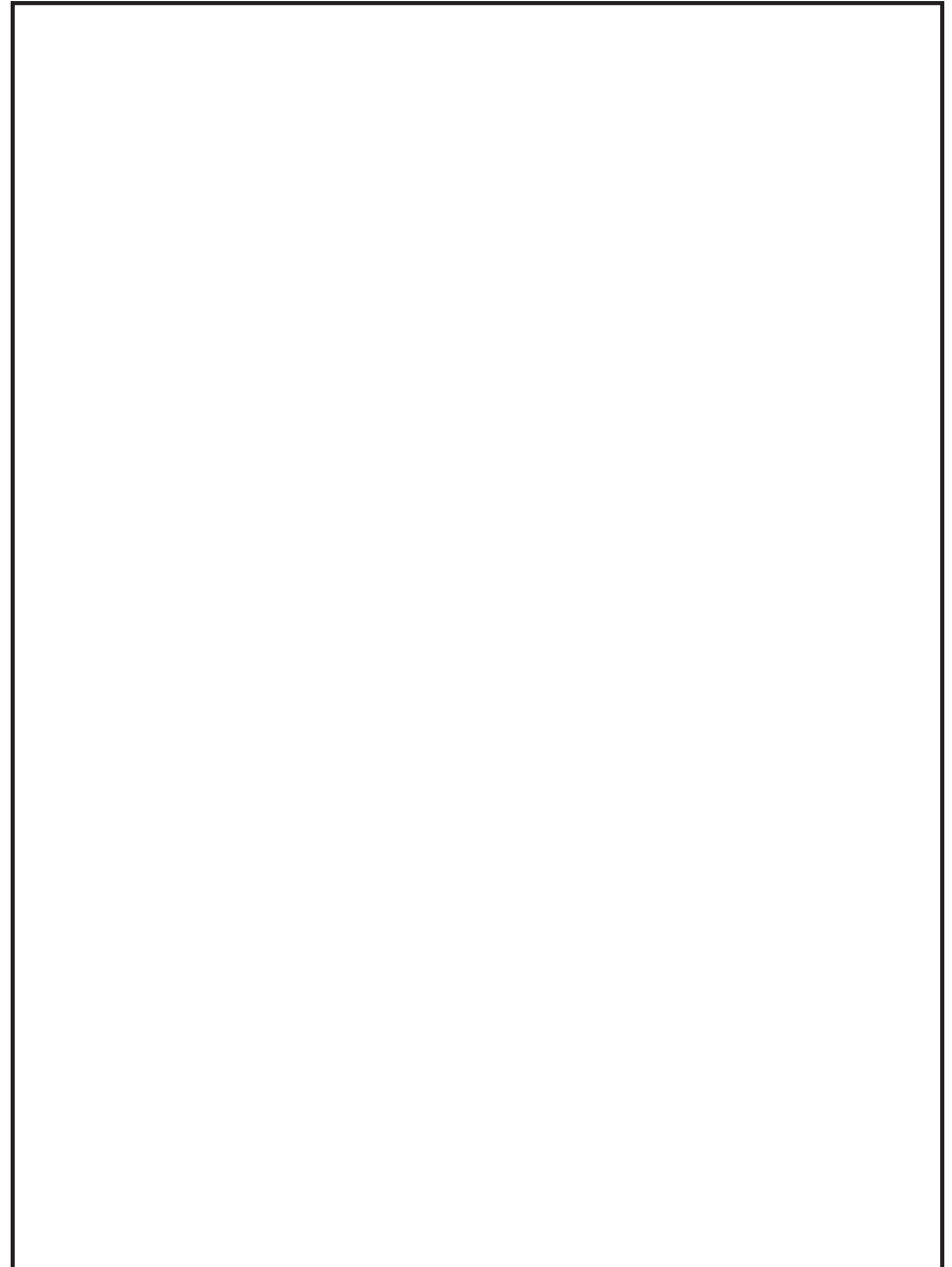
## MULTIPLE VIEWS

Take a look at the awesome views from our Cafe Terrace. What stands out? Draw the shapes you see and then add other details that you notice in the distance or in the sky.



**Joseph Stella, *The Brooklyn Bridge: Variation on an Old Theme*, 1939**

Joseph Stella was fascinated with modern technology and architecture. He was drawn to the spectacular views, bold shapes, and glittering lights of the Brooklyn Bridge. Look at the sweeping steel cables and dramatic arches of this bridge. What parts of the painting look close? What looks far away?





# FLOOR 7

## JOIN THE CIRCUS

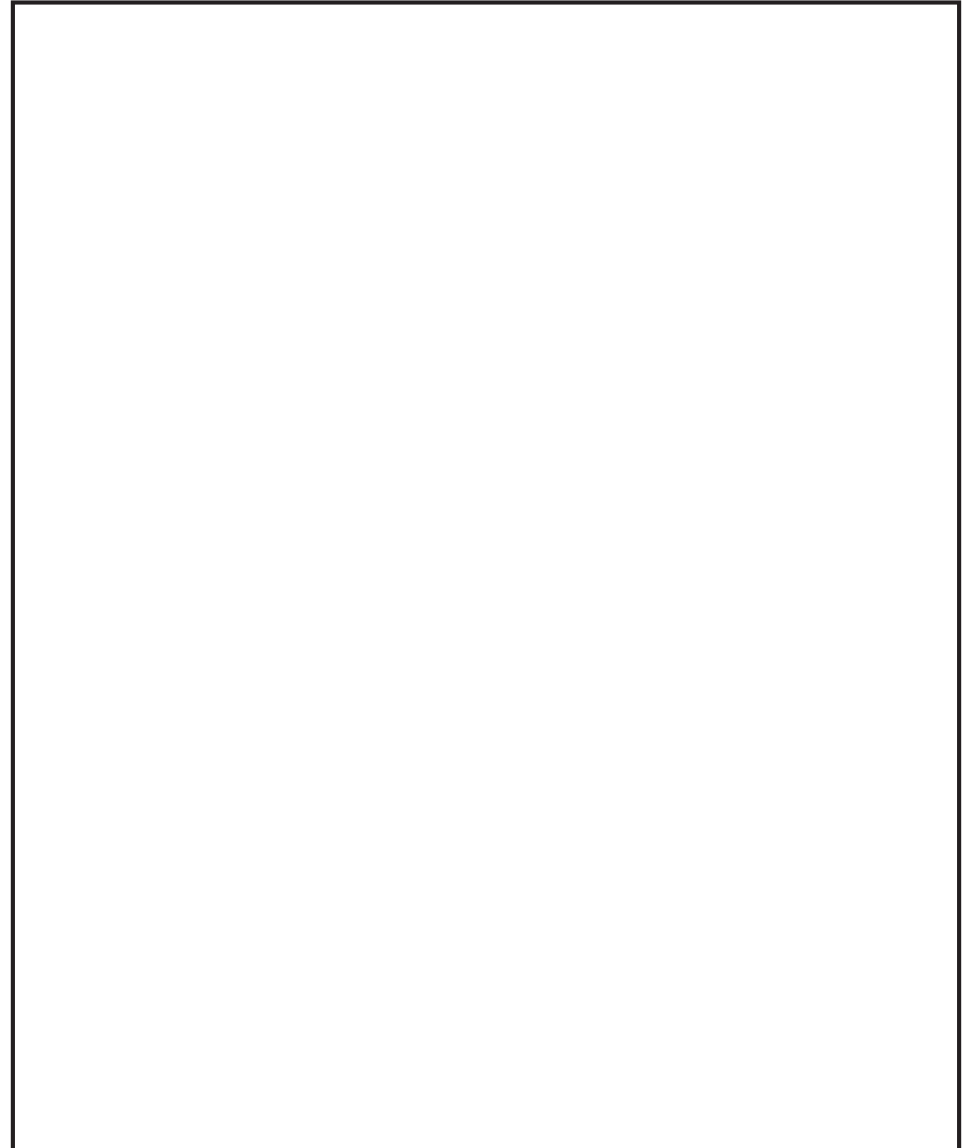


**Alexander Calder, *Fanni, the Belly Dancer*, (1926-1931) from *Calder's Circus*.**

*Calder's Circus* consists of more than seventy small people and animals. Alexander Calder created each piece by hand, using wire and all kinds of materials such as buttons, bottle caps, and corks. He staged performances for his family and friends, making the figures move and interact with one another. Sometimes the action was surprising or unpredictable: the dog did not succeed in jumping through the hoop, the bareback rider fell off the horse, or the trapeze artist missed the swing and landed in the net below!

Imagine you are a circus performer. Who or what would you be? A ferocious lion? A daring sword thrower? A tiptoeing tightrope walker?

Draw yourself as this performer. Include lots of details! Think about your pose, gesture, costume, props, and movements. Look at the artwork again if you need inspiration.



# FLOOR 7

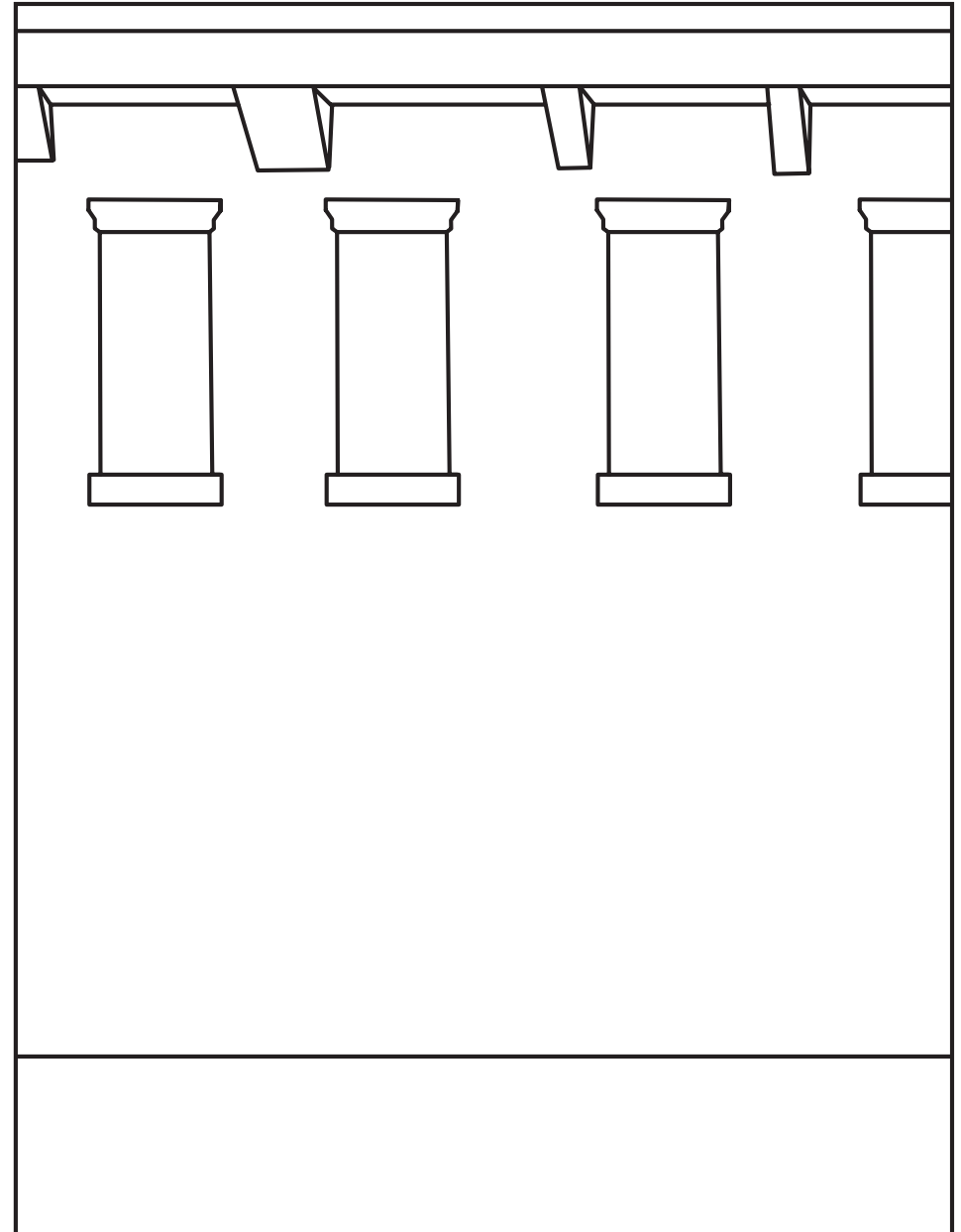
## MAKE A SCENE

What is missing from this scene? What do you usually see when you walk down a New York City street? Add details to this scene so that it represents your New York City. You can include people, dogs, cars, trash, or whatever else you like.



### Edward Hopper, *Early Sunday Morning*, 1930

*Early Sunday Morning* is based on Edward Hopper's close observation of a street scene in downtown Manhattan, but Hopper wasn't always concerned about painting reality exactly as he saw it. He often created his compositions by leaving out details and changing what he saw to suit his own imagination.





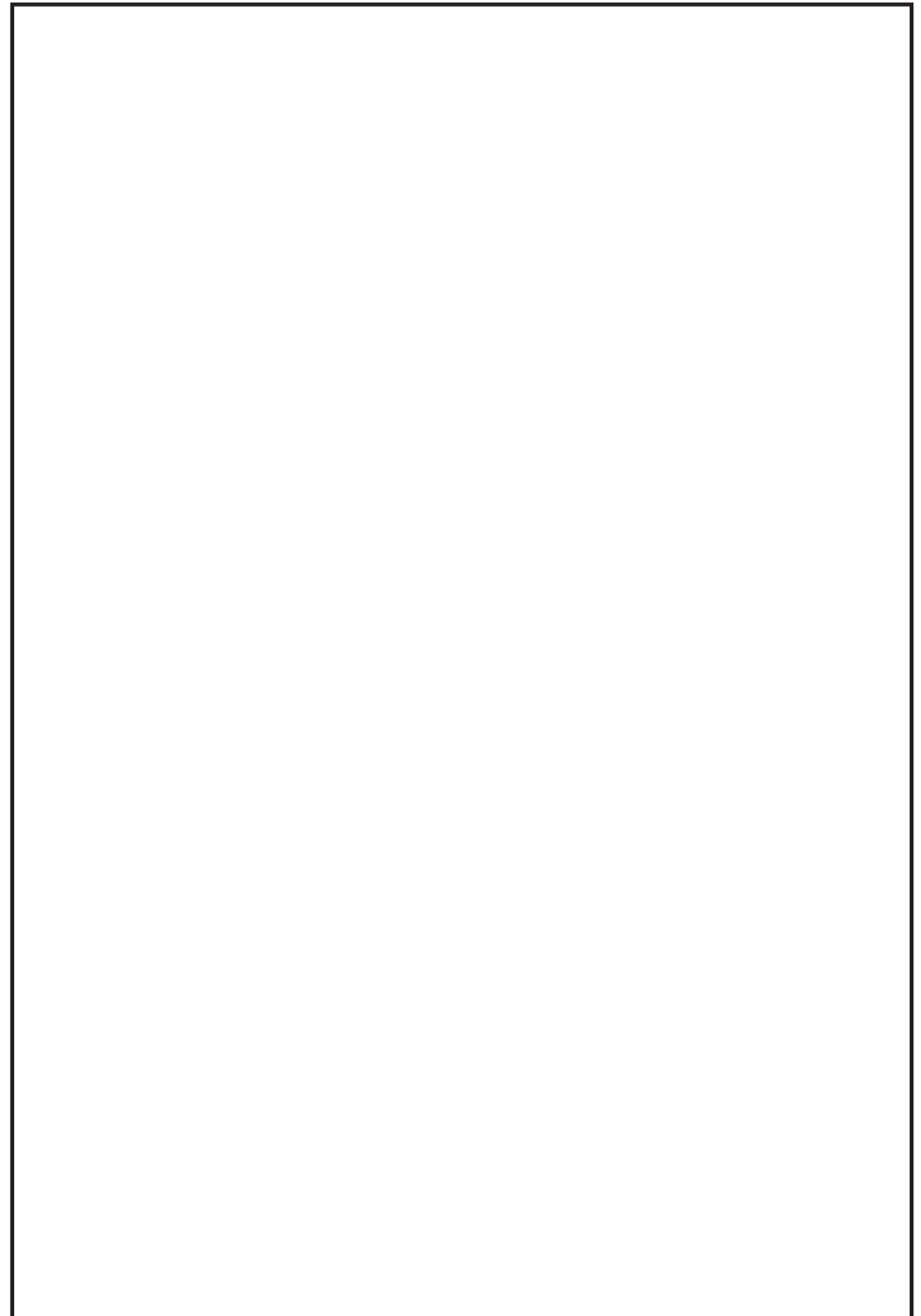
# FLOOR 7 BRINGING IT TO LIFE

Create an all-over composition that fills this entire box.  
Use lines, patterns, and shapes.



## **Lee Krasner, *The Seasons*, 1957**

Lee Krasner said that she wanted to create paintings that seemed “to breathe and be alive.” Look closely at this work of art. How would you describe it? Can you imagine Krasner painting it? She would have used her whole arm to make broad, sweeping brushstrokes that fill the entire canvas.



# FLOOR 6

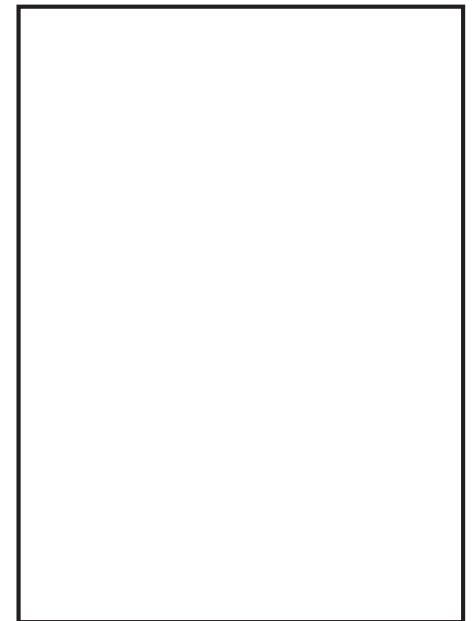
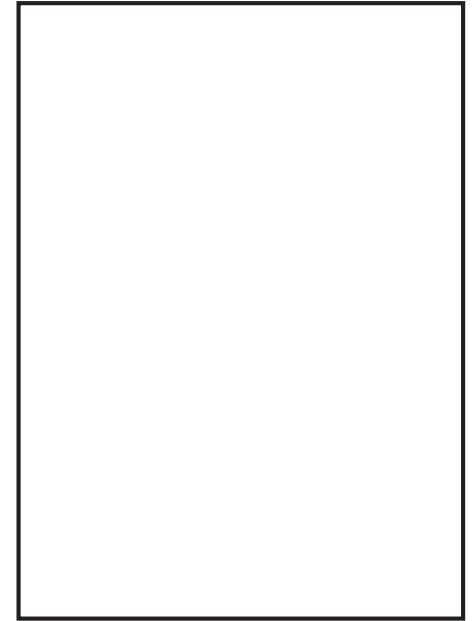
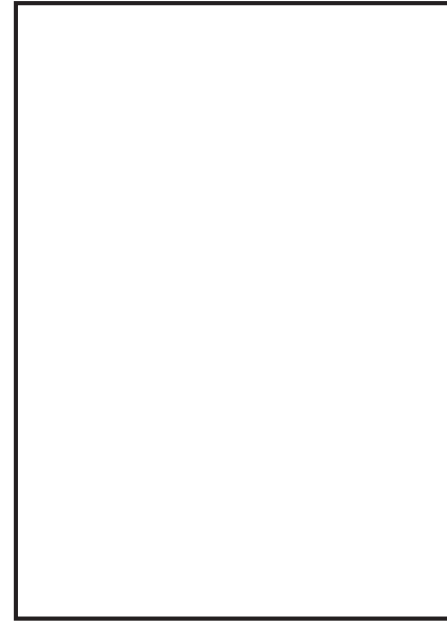
## SELF-PORTRAITS

Make your own self-portrait. Draw yourself four times, four different ways. Consider what parts of your personality you want to represent. What facial expressions will you show? What will you wear?



**Marisol, *Women and Dog*, 1963–64**

Walk around this sculpture and look closely at these figures. What do you notice? All four are self-portraits of the artist, Marisol. One figure incorporates a photograph of the artist. Two others include plaster casts of the artist's face, and the last one has a drawing of her face as a child. She has also included a real purse, hair bow, and taxidermied dog's head.



# FLOOR 6

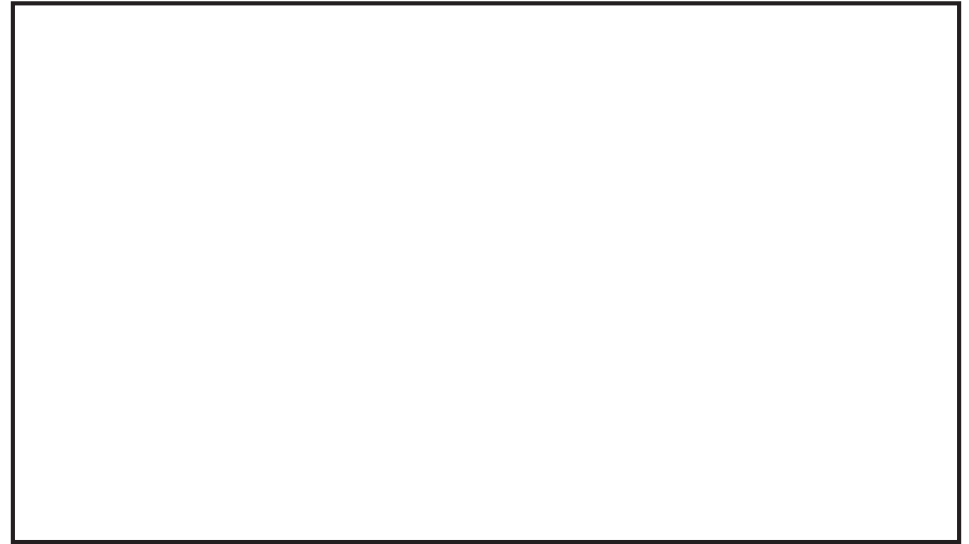
## GET ROPED IN



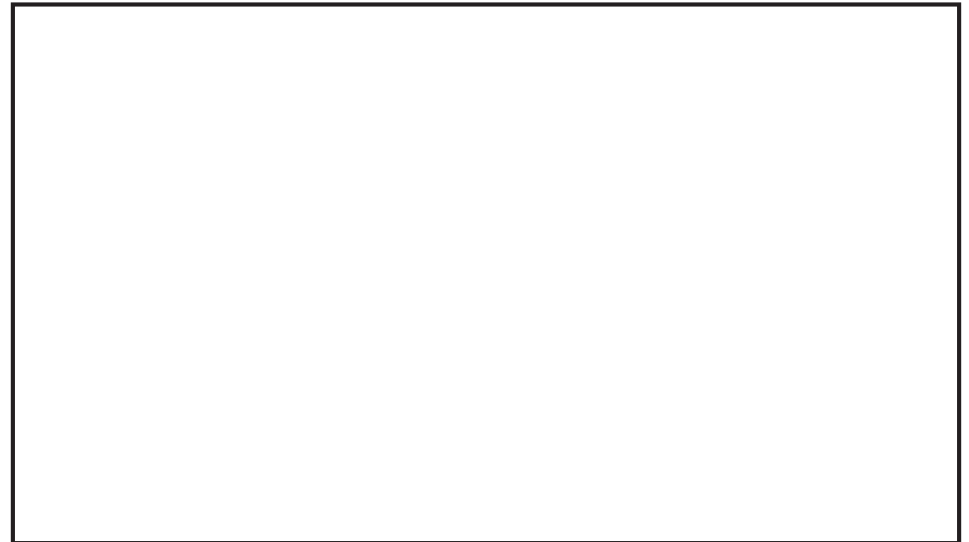
### **Eva Hesse, *No title*, 1969–70**

To make this sculpture, Eva Hesse dipped two separate lengths of knotted rope into liquid latex (a material similar to rubber) and then combined the pieces. This sculpture is attached to the ceiling and walls at multiple points, creating a web-like structure of gracefully arching loops and dense, twisted lines. Each time it is installed, the shapes and lines of the sculpture hang in different ways.

Draw *No title*, following the arches and loops of the rope. Use the point of your pencil to make thin lines and the side of the pencil lead to create thicker lines.



Move to a different spot. Make a second sketch and notice how your drawing changes. What is similar and what is different?





# FLOOR 5

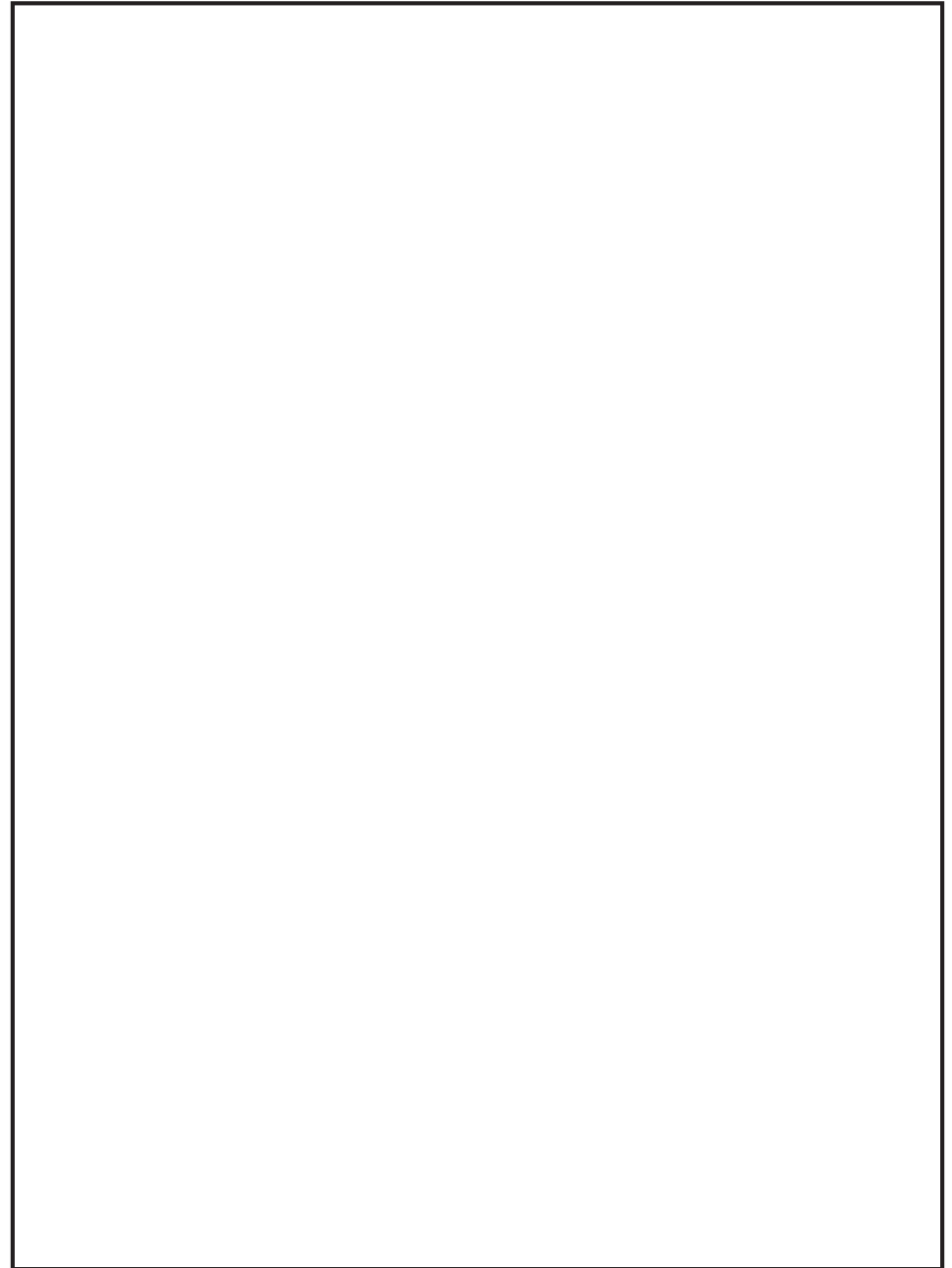
## TAG, YOU'RE IT

Create your own tag! Combine pictures, words, numbers, and symbols that represent you. Add lines or cross things out to draw attention to certain parts of your tag.



### Jean-Michel Basquiat, *Hollywood Africans*, 1983

In *Hollywood Africans*, Jean-Michel Basquiat included words and images that refer to the kinds of limited, stereotyped roles that African American actors have been asked to play in the movies. Basquiat also added his self-portrait on the right, and a crown on the bottom left that is his graffiti tag, or signature. He often crossed out words or phrases in his works. He said that crossing them out made people want to read them even more!



# FLOOR 5

## LAYER UPON LAYER

Draw some of the lines and patterns that you can see in *Bread and Circuses*, or create your own.



Now create your own composition using the patterns and lines that you sketched above.



### **Mark Bradford, *Bread and Circuses*, 2007**

Mark Bradford uses fragments of paper advertisements and posters from the streets of Los Angeles to make his large-scale works. He combines the found paper with paint and string to create a giant collage. Then he sands down the surface, adds more collage materials, and sands it down again to show the layers underneath. Look closely at this artwork. Can you find the string?



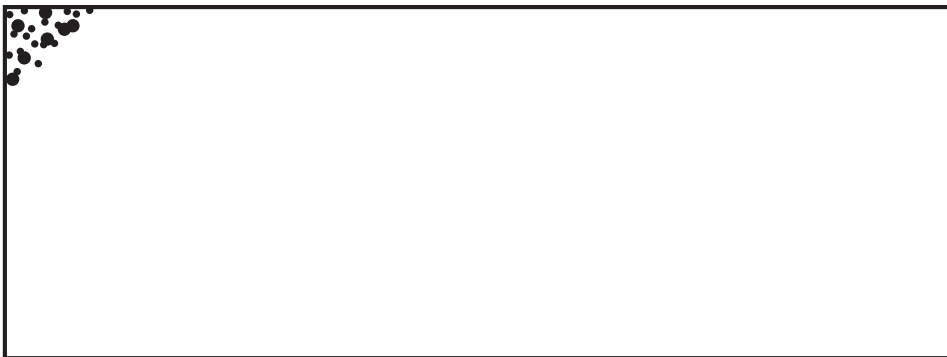
# DRAWING TIPS

Here is a glossary of drawing tips that you can use in the galleries and at home.

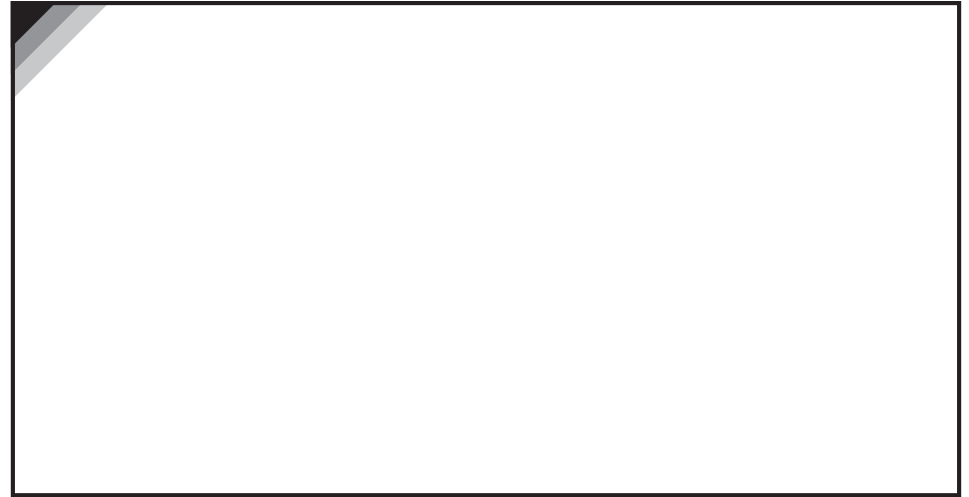
**Line is your first drawing tool.** Create short, long, straight, or wavy lines by moving your pencil in different ways. Use lines to divide a space, make a shape, or suggest a direction in your sketch.



**Texture in a drawing can show the way something feels.** Create rough, smooth, or soft textures by making different marks with your pencil—dots, dashes, waves, and scribbles.



**Tone shows areas of dark and light in a drawing.** Press hard on your pencil to create dark shadows, and press softly to create lighter areas.



**Cross-hatching can create additional texture and tone in a drawing.** Layer your pencil lines one on top of another in a crisscross pattern. Add more lines to create darker areas.





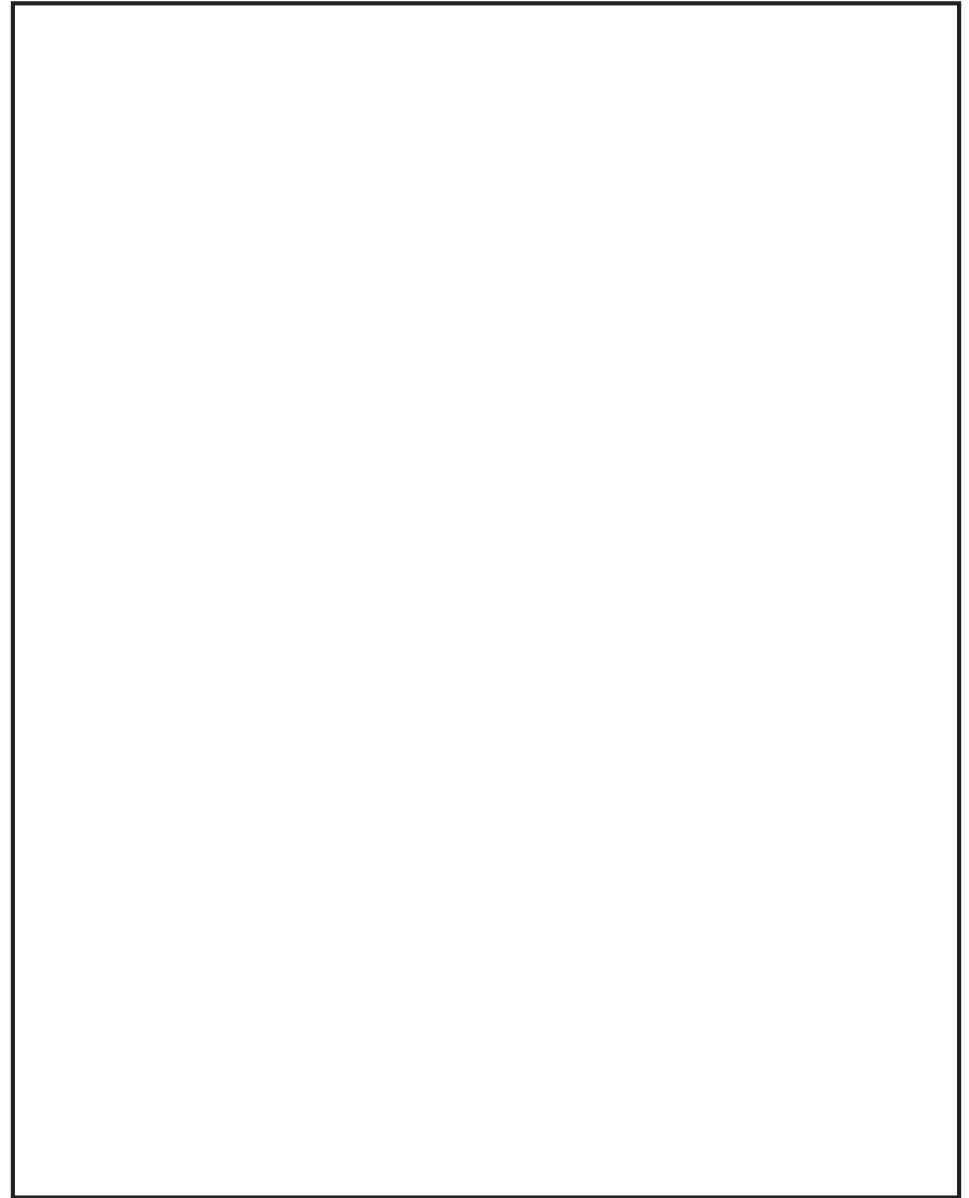
**A contour is an outline.** Create a contour drawing by sketching all the lines you see without taking your pencil off the paper!



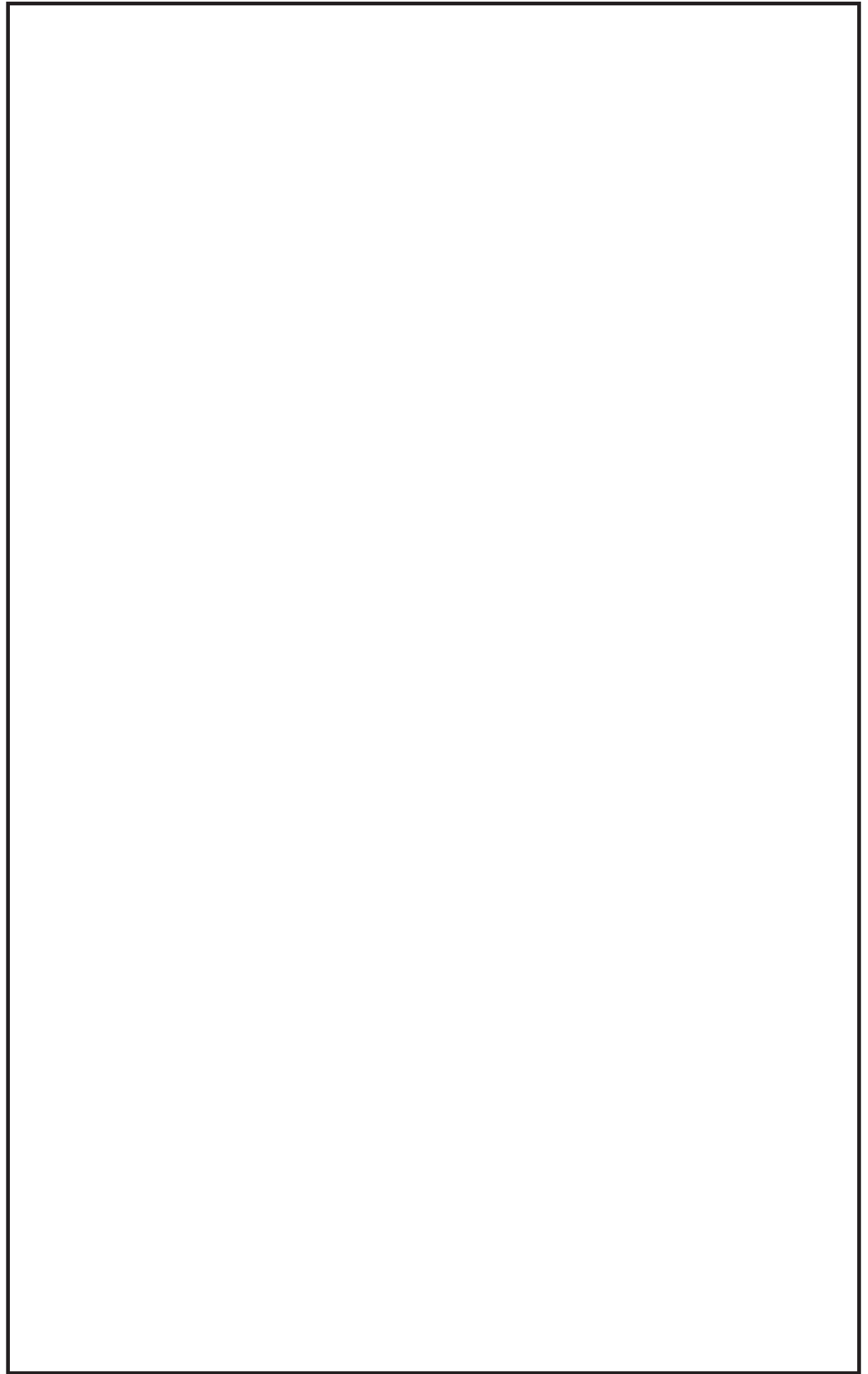
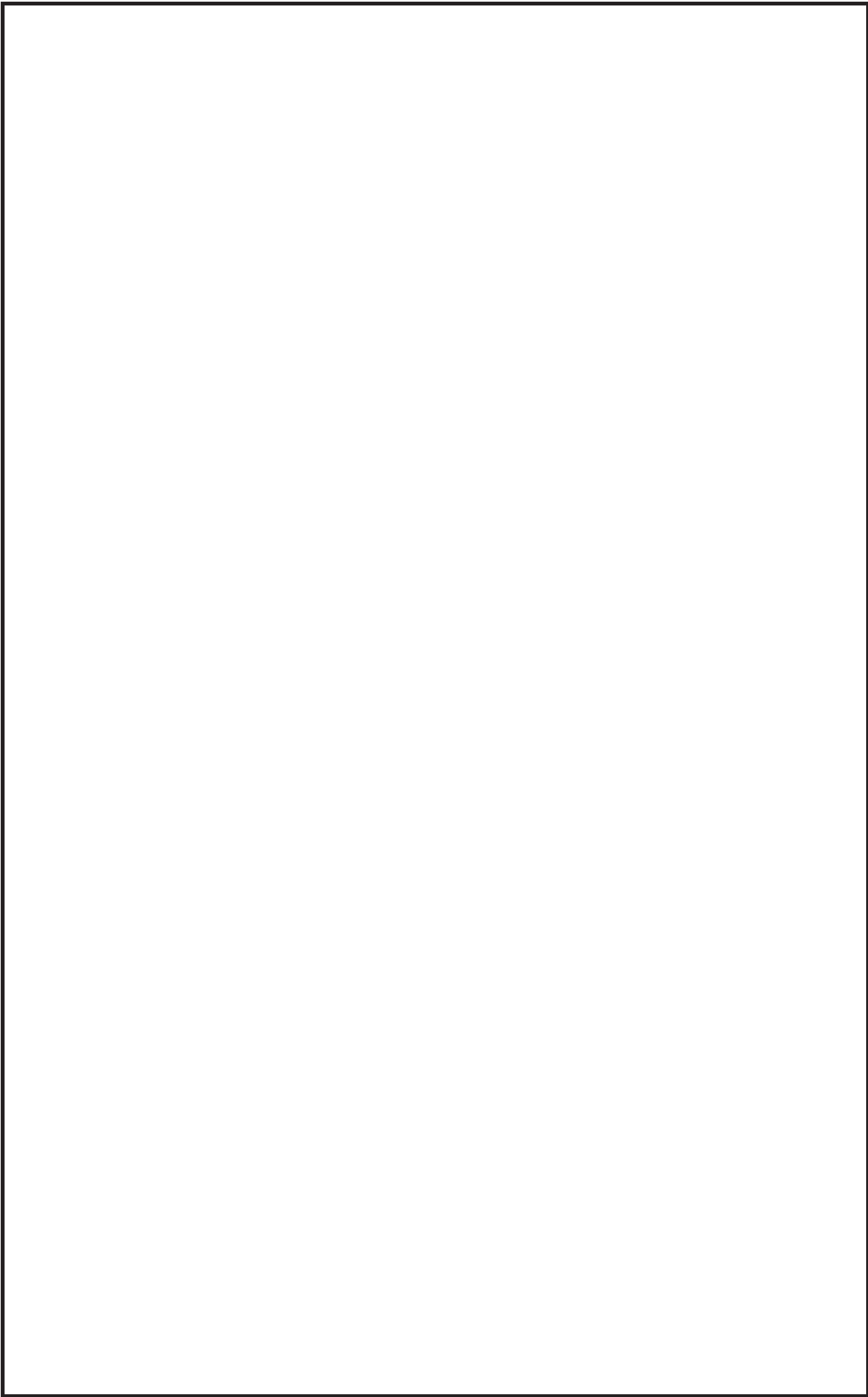
**Negative space is the area that surrounds a shape or an object.** Look at an object and draw all the lines and shapes you see around it.



# KEEP DRAWING!



Use the world around you as inspiration.



# CREDITS

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

## Floor 1

Robert Henri (1865–1929), *Gertrude Vanderbilt Whitney*, 1916. Oil on canvas, 49<sup>15</sup>/<sub>16</sub> x 72 in. (126.8 x 182.9 cm). Gift of Flora Whitney Miller 86.70.3.

## Floor 8

Georgia O'Keeffe (1887–1986), *Music, Pink and Blue No. 2*, 1918. Oil on canvas, 35 x 29<sup>15</sup>/<sub>16</sub> in. (88.9 x 76 cm). Gift of Emily Fisher Landau in honor of Tom Armstrong 91.90. © 2015 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.

Joseph Stella (1877–1946), *The Brooklyn Bridge: Variation on an Old Theme*, 1939. Oil on canvas, 70<sup>1</sup>/<sub>4</sub> x 42<sup>3</sup>/<sub>16</sub> in. (178.4 x 107.2 cm). Purchase 42.15.

## Floor 7

Alexander Calder (1898–1976), *Fanni, the Belly Dancer*, from *Calder's Circus*, 1926–31. Galvanized steel wire, fabric, rhinestones, thread, 12<sup>3</sup>/<sub>8</sub> x 6 x 8<sup>1</sup>/<sub>2</sub> in. (34 x 15.2 x 21.6 cm) overall, dimensions variable. 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 Agnetta 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 83.36.22.1a–c © 2015 Calder Foundation, New York / Artists Rights Society (ARS), New York.

Edward Hopper (1882–1967), *Early Sunday Morning*, 1930. Oil on canvas, 35<sup>3</sup>/<sub>16</sub> x 60<sup>1</sup>/<sub>4</sub> in. (89.4 x 153 cm). Purchase, with funds from Gertrude Vanderbilt Whitney 31.426. © Whitney Museum of American Art.

Lee Krasner (1908–1984), *The Seasons*, 1957. Oil and house paint on canvas 92<sup>3</sup>/<sub>4</sub> x 203<sup>7</sup>/<sub>8</sub> in. (235.6 x 517.8 cm). Purchase, with funds from Frances and Sydney Lewis by exchange, the Mrs. Percy Urus Purchase Fund and the Painting and Sculpture Committee 87.7 © 2015 The Pollock-Krasner Foundation/ Artists Rights Society (ARS), New York.

## Floor 6

Marisol (born 1930), *Women and Dog*, 1963–64. Wood, plaster, synthetic polymer, taxidermied dog head and miscellaneous items, 73<sup>9</sup>/<sub>16</sub> x 76<sup>5</sup>/<sub>8</sub> x 26<sup>3</sup>/<sub>4</sub> in. (186.8 x 194.6 x 67.9 cm) overall. Purchase, with funds from the Friends of the Whitney Museum of American Art 64.17a–l. © Marisol / Licensed by VAGA, New York, NY

Eva Hesse (1936–1970), *No title*, 1969–70. Latex, rope, string, and wire, dimensions variable. Purchase, with funds from Eli and Edythe L. Broad, the Mrs. Percy Urus Purchase Fund, and the Painting and Sculpture Committee 88.17a–b. © The Estate of Eva Hesse; courtesy Hauser & Wirth. Photograph by Sheldan C. Collins

## Floor 5

Jean-Michel Basquiat (1960–1988), *Hollywood Africans*, 1983. Acrylic and oil stick on canvas, 84<sup>1</sup>/<sub>16</sub> x 84 in. (213.5 x 213.4 cm). Gift of Douglas S. Cramer 84.23. © 2015 The Estate of Jean-Michel Basquiat / ADAGP, Paris / Artists Rights Society (ARS), New York.

Mark Bradford (born 1961), *Bread and Circuses*, 2007. Found paper, metal foil, acrylic, and string on canvas, 134<sup>1</sup>/<sub>4</sub> x 253<sup>1</sup>/<sub>2</sub> in. (341 x 643.9 cm). Purchase, with funds from Patrick and Mary Scanlan 2008.42. © Mark Bradford, courtesy Sikkema Jenkins & Co., NY

# JOIN US

We have a full line up of tours, art-making workshops, and artist-led programs for families. For more information, please visit [whitney.org/Families](http://whitney.org/Families).

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