

**WHITNEY**  
**KIDS**

**JIMMIE**  
**DURHAM**  
FLOOR 5

**Laura**  
**Owens**  
FLOORS  
5 AND 8

**WHITNEY**  
**KIDS**

# JIMMIE DURHAM: AT THE CENTER OF THE WORLD

“I like seeing all the different things here at the center of the world: the flowers, the humans, the dogs, the stones, everything.”—Jimmie Durham

Jimmie Durham is an artist, activist, poet, and writer. In the 1970s, he worked for the American Indian Movement (AIM), a group that fought for Native American rights. In his artwork, Durham often tackles political issues as well as bigger questions about who writes history and how its stories reflect the views of those in power. His early work frequently used materials associated with Native American art in order to confront old-fashioned stereotypes. He has also made self-portraits and art about historical characters and events—such as Christopher Columbus’s first encounter with the Americas. Often using humor and irony, Durham challenges us to see the world from different angles.

Education Programs are supported by the Steven & Alexandra Cohen Foundation, the Dalio Foundation, The Pierre & Tana Matisse Foundation, Jack and Susan Rudin in honor of Beth Rudin DeWoody, Stavros Niarchos Foundation, 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.

Foundation, The Paul & Karen Levy Family Foundation, the Annenberg Foundation, Krystyna O. Doerfler, Steven Tisch, Lise and Michael Evans, Barry and Mimi Sternlicht, Laurie M. Tisch, and Burton P. and Judith B. Resnick.

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

*Jimmie Durham: At the Center of the World* is organized by the Hammer Museum, Los Angeles.

The exhibition is made possible, in part, by generous support from The Andy Warhol Foundation for the Visual Arts and the Henry Luce Foundation.

In New York, generous endowment support is provided by The Keith Haring Foundation Exhibition Fund.

Endowment support is provided by the William Randolph Hearst

**NYC** Cultural  
Affairs

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# MIXING MATERIALS



Jimmie Durham (b. 1940), *Tlurh Datsi*, 1984. Puma skull, shells, turquoise, turkey feathers, metal, sheep and deer fur, pine, and acrylic paint. 40½ x 35¼ x 31¾ in. (102.9 x 90.8 x 80.6 cm). Private collection, Belgium

Durham creates sculpture out of materials from the natural world—wood, stone, and animal skulls, teeth, feathers, and fur—as well as manmade objects, words, and more traditional art supplies like paint and ink. He has traveled all over the world and has lived in several countries, including the United States, Mexico, and Italy. Everywhere he goes, Durham finds objects to use in his artwork—such as glass in Venice and industrial machinery in New York City. To him, these things express the spirit of the places where he found them.

# FIND AND SKETCH

Notice how Durham combines objects and materials, and discuss his sculpture with your family. Look for these objects and sketch them as you walk through the exhibition.

**Clothing**

**Household object**

**Hair or fur**

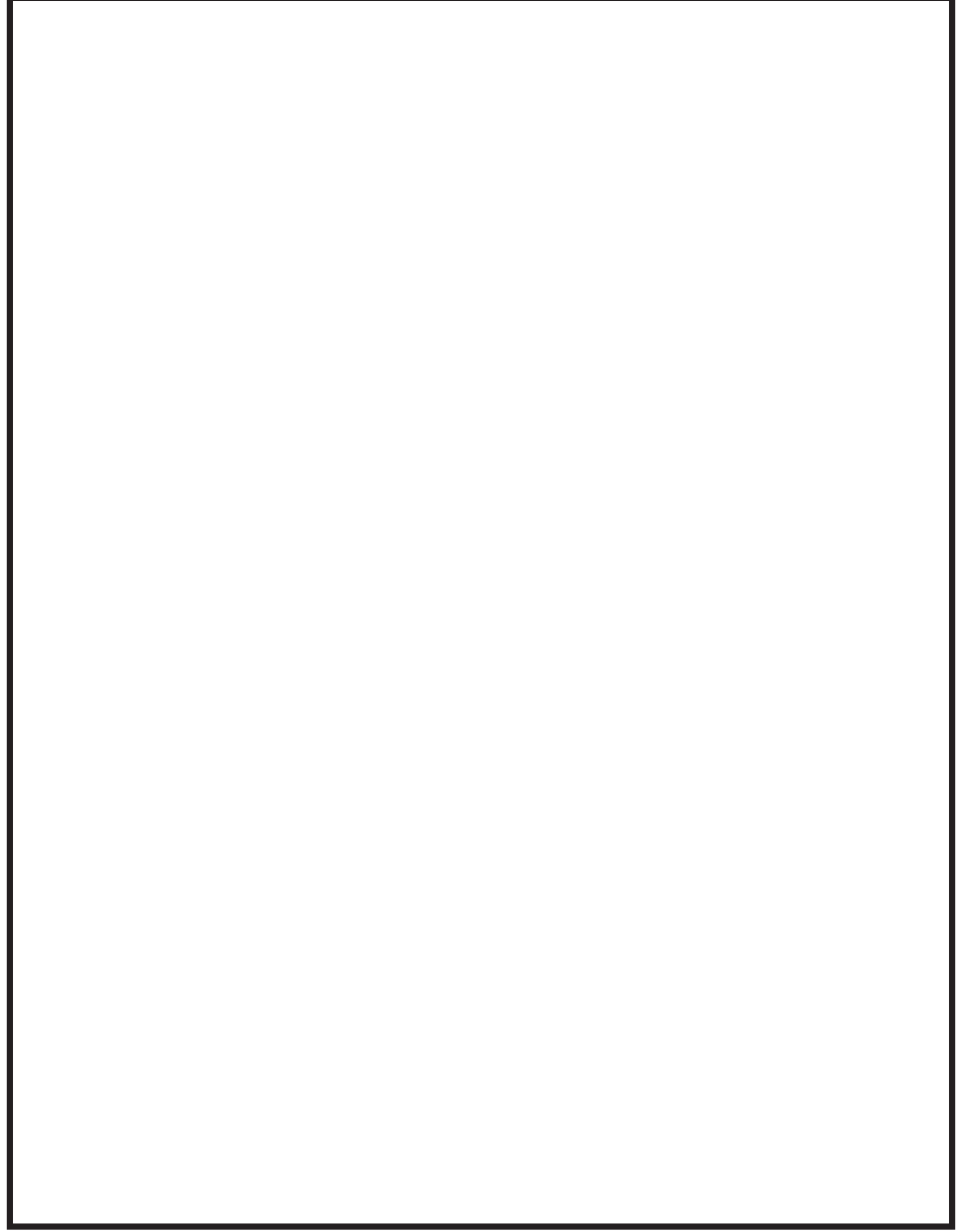
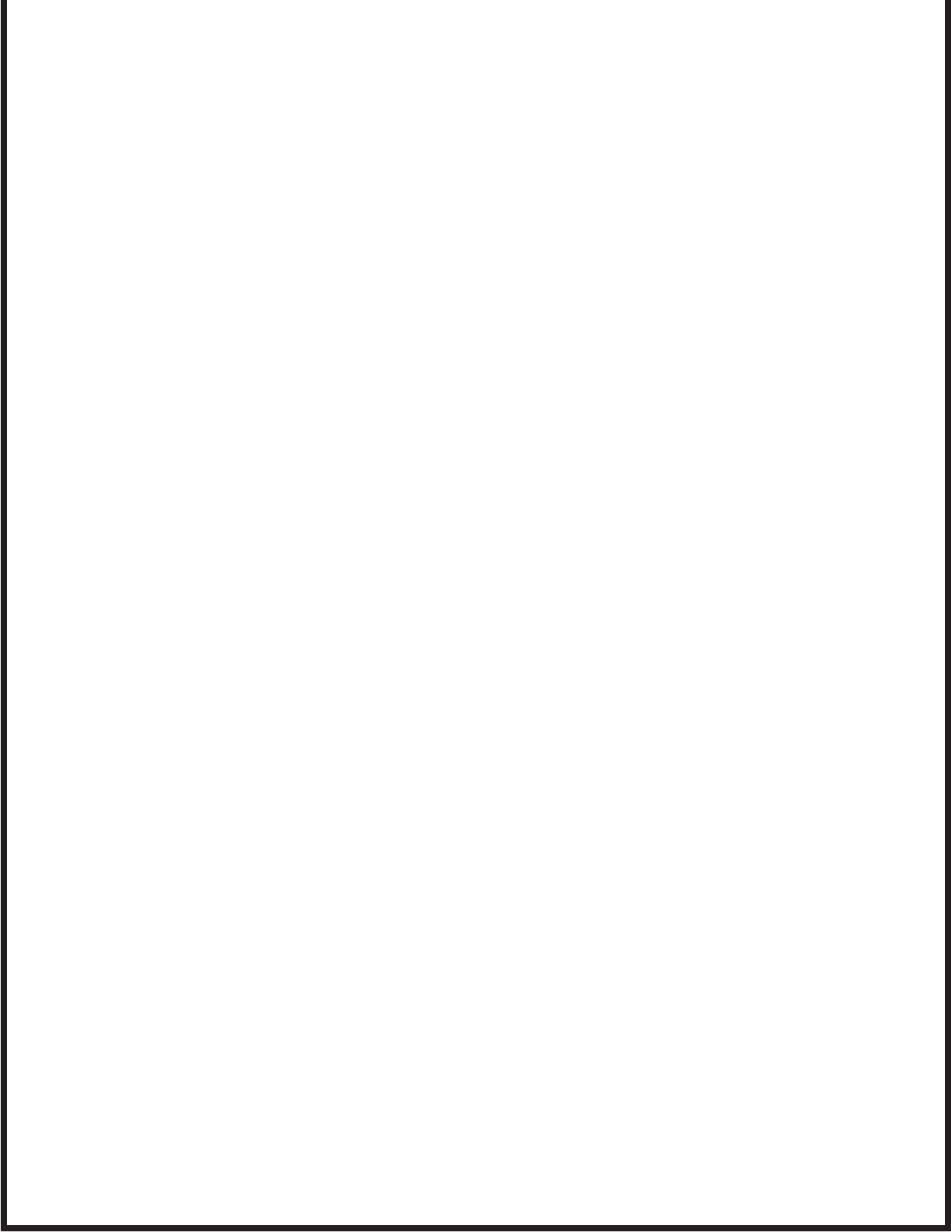
**Animal skull**

**Wood**

**Stone**



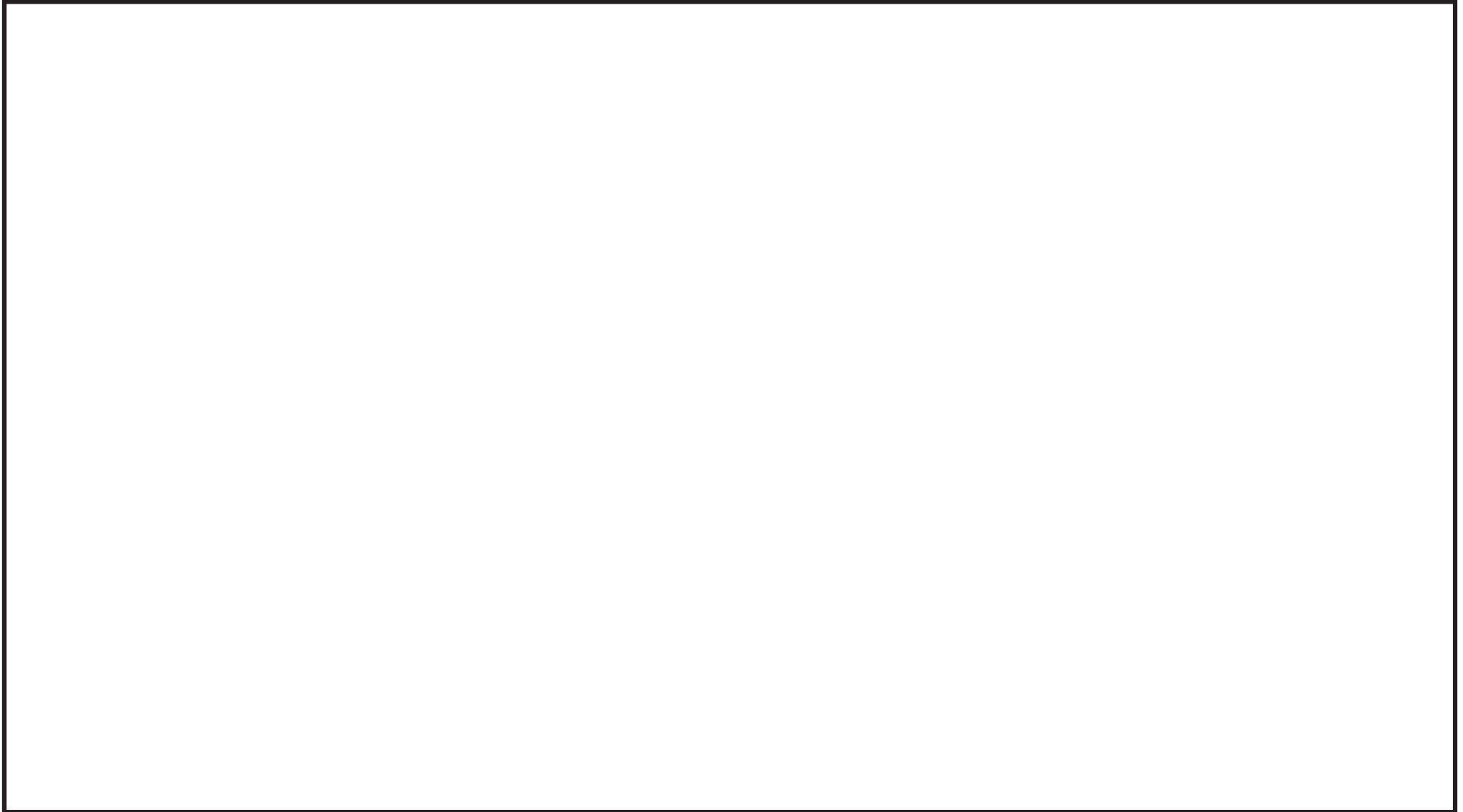
**KEEP  
DRAWING!**



**KEEP  
DRAWING!**

# SKETCH THE UNEXPECTED

Create your own unusual composition. Use the shapes and images that you sketched before and mix them with images from your own life and experiences. Add words if you like. While you draw, try turning your sketch upside down or sideways. Include a shadow or a repeated shape. Ask someone in your family to add something unexpected to your composition, and then keep drawing!



# PLAYING WITH SPACE



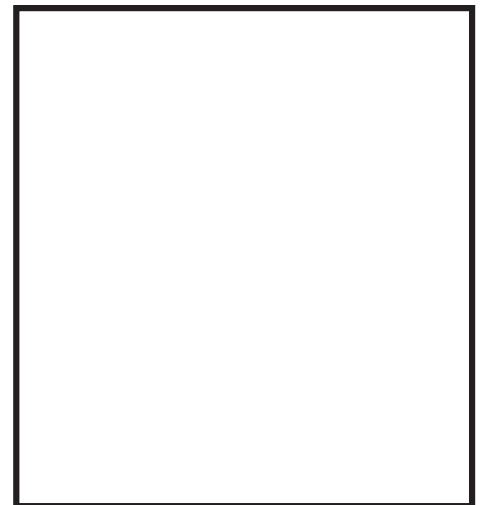
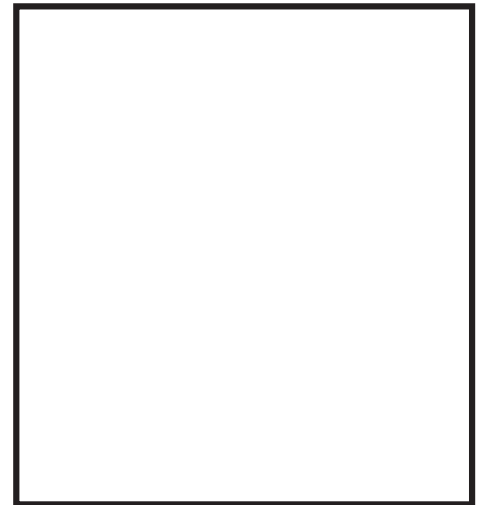
Laura Owens (b. 1970), *Untitled*, 2014. Ink, silkscreen ink, vinyl paint, acrylic, oil, pastel, paper, wood, solvent transfers, stickers, handmade paper, thread, board, and glue on linen and polyester, five parts: 138 1/2 x 106 1/2 x 2 5/8 in. (350.8 x 270.5 x 6.7 cm) overall. Whitney Museum of American Art, New York; purchase with funds from Jonathan Sobel. 2014.281a-e. © Laura Owens

“It could be that the painting is not behaving the way it’s supposed to . . .”—Laura Owens

Owens uses bold brushstrokes, digital technology, cartoon doodles, words, fabric, and even stickers—to push the limits of what a painting might be. She experiments with abstract shapes and images such as animals, figures, trees, and plants, putting them together in unexpected ways. Before Owens makes a large painting, she often tests her ideas on small canvases, trying out different materials and rearranging the composition until she is happy with how it looks.

# DRAW AS YOU GO

As you go through the exhibition, look closely at Owens’s paintings. Sketch a few of the shapes and images that interest you.



# LAURA OWENS

“Each particular painting has a sort of grab bag of places it’s coming from, and those get kind of mixed and chopped up and moved around, and among those elements can be just something that happened on a hike or it can be a painting I saw in a museum or a drawing I made.”—Laura Owens

Laura Owens makes large-scale paintings inspired by her own experiences and curiosity about the world. She borrows images from many different sources, including the history of art, kids’ computer drawing software, and embroidery. Sometimes she paints magical animals, or wild designs influenced by music. She also experiments with space. On Floor 8, there’s a group of paintings that make a story—but only if you stand in just the right spot. And on Floor 5, you’ll find a series of rooms designed to create a conversation among the artworks, with one painting echoing another.

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## **NYC Cultural Affairs**

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