Pre- & Post-visit Materials for Teachers

Whitney Biennial 2012
March 1 – May 27, 2012

WHITNEY
Education
whitney.org
About These Materials

Dear Colleague,

We are excited to introduce you to the Whitney Biennial 2012! This Biennial presents sculpture, painting, installation, and photography as well as dance, theater, music, and film and provides a look at the current state of contemporary art in America.

These Pre- and Post-visit materials provide a framework for preparing you and your students for a visit to the exhibition and offer suggestions for follow up classroom reflection and lessons. The discussions and activities introduce some of the exhibition’s key themes and concepts and have been written for elementary, middle, and high school students. We encourage you to adapt and build upon them in order to meet your teaching objectives and students’ needs.

If you haven’t scheduled a tour yet, please do so soon, as the Biennial is always a favorite and tours book up quickly! All tours are free for New York City public schools. We welcome schools to visit at times when the Museum is closed to the general public as well as during public hours. For more information about our programs and resources for schools, educators, teens, and families, and to schedule a visit, please visit whitney.org/Education.

We hope to see you at the Museum soon!

Sincerely,

The School and Educator Programs Team

Cover image
Vincent Fecteau (b. 1969), Untitled, 2011. Gypsum cement, resin clay, and synthetic-polymer paint, 16 x 24 x 23 1/2 in. (40.6 x 61 x 59.7 cm). Collection of the artist. © Vincent Fecteau; courtesy Galerie Buchholz, Berlin; greengrassi, London; Matthew Marks, New York. Photograph by Ian Reeves
Table of Contents

p. 4    Information About the *Whitney Biennial 2012*
p. 5    At the Museum
p. 7    Pre-visit Discussion: What is the Role of Art Today?
p. 8    Pre-visit Activity: Looking Closely at Works of Art
p. 10   Tips for Your Museum Visit
p. 11   Post-visit Activities
p. 13   Timeline: Looking Back, Keeping Track
p. 16   Images
p. 25   A Closer Look at Selected Artists in the Biennial
p. 27   A Closer Look at Selected Artists in *Singular Visions*
p. 29   Learning Standards and Feedback
p. 30   Bibliography and Links
p. 31   Credits
Information About the Whitney Biennial 2012

What is the Whitney Biennial?
The Whitney Biennial is the Museum’s signature exhibition of new directions and developments in American art over the past two years. Sculpture, painting, installations, and photography—as well as dance, theater, music, and film—will fill the galleries in the latest edition of the Whitney Biennial. With a roster of artists at all points in their careers, the Biennial provides a look at the current state of contemporary art in America. This is the seventy-sixth in the ongoing series of Biennials and Annuals presented by the Whitney.

How did the Biennial begin?
Gertrude Vanderbilt Whitney, the Museum’s founder, introduced the Biennial Exhibition in 1932. The Biennial exhibitions offered audiences one of the first forums for viewing contemporary American art. The first exhibition featured many now well-known twentieth-century American artists, including Edward Hopper, Georgia O’Keeffe, Marsden Hartley, Charles Demuth, and Florine Stettheimer. In early Biennials, the works were all for sale and the artists themselves selected which work they would include in the exhibition.

How are the Biennial artists selected today?
The Biennial curators visit museums, galleries, and artists’ studios to see as many artists and artworks as possible. From this search the curators narrow their focus to the artists and works of art in the exhibition.

For more information on Biennial artists, visit whitney.org/Exhibitions/2012Biennial. This guide also contains information on selected Biennial and collection artists on pages 22-25.

Does the Biennial take over the entire Museum?
Almost! Biennial artwork can be found in the Lobby, Sculpture Court, on the Second, Third, Fourth floors, and the Fifth floor mezzanine. The Museum’s Fifth floor features an exhibition called Singular Visions, with favorites such as Alexander Calder’s Calder’s Circus and Jasper Johns’s Three Flags.
Guided Visits
Artists’ ideas are at the center of Whitney School programs. We ask K-12 students to think like artists and challenge them to be critical observers of their world. Through the careful examination of artists’ ideas, materials and processes, students consider the artist in multiple ways— as observer, rule-breaker, experimenter, storyteller, and witness to history.

Guided visits are hour-long thematic tours that build upon classroom learning. Museum educators 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 visit whitney.org/education/k12.

Guided Visit Themes
School Programs uses a thematic-based approach to teaching in the Biennial galleries. The following themes make connections between the contemporary art on view and classroom learning. 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.
Working with Museum Educators

A museum educator will contact you after you have scheduled your visit. Let them know what preparatory work you have done with your class, 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. If you are visiting during public hours, you and your students (in chaperoned groups) are welcome to stay after your guided tour.

All educators and students who have a guided tour will receive a pass which offers free admission to the Whitney through the end of the school year.

Access Groups

Customized guided visits are offered to school-aged visitors with various disabilities and diverse learning needs. These programs are offered to students in both special education and inclusion classrooms. Visit whitney.org/Education/Access for more information.

Self-guided Visits

High school students are welcome to visit the museum during public hours in a self-guided capacity. A maximum of 60 students may arrive at the museum together and must then divide into small groups (no more than 4 students) to visit the galleries. One chaperone must accompany every 15 students.

Please 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. Self-guided visits must be scheduled in advance. Visit whitney.org/Education/K12.

For information on programs for schools and educators, please visit whitney.org/Education/K12.
Pre-visit Discussions and Activities
What is the Role of Art Today?

When visiting the Biennial, older students may pose some challenging questions about the works of art they encounter. Questions such as “What makes this art?” or declarations such as “I could do that!” are rich with potential for meaningful class discussion.

Contemporary art often challenges the viewer to reflect upon his/her own expectations of art and the role of the museum. The following discussion topics can help prepare students for what they will see in the Biennial. This preparatory conversation will enable students to later reflect on whether or not their opinions and expectations of art remain the same or change after their visit to the Biennial.

Objectives
- Encourage students to consider the importance of art in their lives and the role that artists play in society.
- Provide students with a framework for looking at art.
- Prepare students for engaging with art in the Biennial.

Class Discussion
Ask your students to consider a variety of art forms—such as visual art, music, performance, dance, film, video, and literature. Ask students to take a few minutes to write a response to the following questions:
- Why is art important to you? What role does it have in your life?
- What materials do you expect art to be made out of?
- In your opinion, what “ingredients” are needed to make a good work of art?
- What kind of art do you expect to see in the museum?

Invite your students to share their reflections while collecting their ideas on a board (preferably one which will not be erased) or large sheet of paper. Alternatively, students can create a collective collage of their ideas or post their reflections on a classroom bulletin board.

Keep the ideas on a wall in your classroom until after students have seen the Biennial. Following your museum visit, ask students whether or not they would change or expand upon some of their initial ideas about the role and value of art in their lives.
Pre-visit Activities
Looking Closely at Selected Biennial Artists and Artworks

Objectives
- Introduce students to some of the ways that artists are thinking and working today.
- Introduce students to at least one work of art they will see at the Museum.
- Expand upon the discussion of students’ definitions of art.

Artist as Storyteller: Elaine Reichek
The artist Elaine Reichek works by drawing with thread. She finds images online, which she uses as the basis for her drawings. She then creates embroideries by hand or by using a computerized sewing machine. She is inspired by mythology and often uses art historical images as a starting point for her work.

All of her Biennial works are based upon the Greek myth of Ariadne. Ariadne gave the young warrior Theseus crucial aid in his quest to slay the Minotaur, a half-man, half-bull monster. To slay the Minotaur, Theseus had to enter the labyrinth of Crete and could only find his way out by following a thread given to him by Ariadne. The two then ran off together, but as Ariadne was sleeping, Theseus abandoned her and sailed away. As Ariadne was lamenting her fate, the god Dionysus came to woo her. They married and he made her immortal by tossing her crown into the heavens, where it is still seen today as the constellation Corona Borealis.

Tell your students the story of Ariadne. Ask them to select one character: Ariadne, Theseus, the Minotaur, or Dionysus. They can create a detailed drawing of their character. Ask them to write an artist’s statement saying why they selected that character. They should explain what element of the story they are representing. When you visit the Museum, ask students to look closely at Reichek’s work. See what else they can discover about the myth!

You can find all of Reichek’s Ariadne’s Lament images here: elainereichek.com/Project_Pages/1_Ariadne/Ariadne.htm

Artist as Critic: LaToya Ruby Frazier
Artist and activist LaToya Ruby Frazier takes photographs of her family and her community in Braddock, Pennsylvania. Braddock is a small town near Pittsburgh that was once prosperous, with a steel mill that employed many people. The mill is now closed. Today, Braddock has high rates of poverty and unemployment. Frazier wants to document the town’s economic and environmental decline and to be a voice for the people of Braddock.

Frazier has included three sets of photographs in the Biennial. One series features Braddock residents protesting the demolition of their community hospital and images from a Levi’s advertising campaign that was set in the town. The campaign’s slogans, “Go Forth” and “Everybody’s Work is Equally Important,” are problematic to Frazier, who has witnessed firsthand the struggles of the people in her community. There is a wide discrepancy between the way Levi’s has portrayed the community as an idealized, industrial landscape, and the realities
of life in the town. Another series featured in the Biennial is a diptych. One side features a photograph of the destruction of Braddock’s only hospital and the other side shows a photograph of Frazier’s mother on a visit to the doctor. The last series of photographs in the exhibition shows Frazier in her grandparents’ house, wearing her deceased grandparents’ clothes.

Show students the Art21 video that features Frazier: [www.art21.org/artists/latoya-ruby-frazier](http://www.art21.org/artists/latoya-ruby-frazier)

After screening the video, lead students in a discussion about what they have seen. What issues is Frazier confronting? How is she using her art to criticize the status quo? Do their communities face similar problems?

**Artist as Experimenter: Vincent Fecteau**

Ask students to take a look at images of sculptures by San Francisco-based artist Vincent Fecteau. To create these works, he uses different kinds of clay and plaster, and then paints them with bright, bold colors.

Ask students to make three columns on a piece of paper. Have them write noun, adjective, and verb at the top and create a list of words that describe the sculpture. Younger students can create just one list. Have them imagine the hand of the artist making this sculpture. What actions did Fecteau take?

After they create their lists, ask students to circle their favorite word from each category and share it with the class.

Share this quote from the artist with your students:

> I usually start off thinking about a form that I’m interested in. So it could be something that I see like the shape of a car, or the shape of a building, the shape of a tree alongside a building, a line. And I usually start with that form in mind, knowing that it will change over time. And so I start with a form, I change that form, I change it again, I change it again (Whitney Kids Audio Guide, 2012).

**Artist as Experimenter: Sam Lewitt**

Show students an image of Sam Lewitt’s artwork. Lewitt uses a material called ferrofluid, which is a liquid with magnetic properties that is used to make hard drives and audio speakers. Lewitt says that he wants to show us a technology that is usually invisible, one that is hidden in electronic parts.

To make his Biennial work, the artist puts magnets on top of large plastic squares. Then he carefully pours the ferrofluid on top of the magnets, so it takes the shape of the magnets. He places little fans next to the work so that they blow air directly onto the surface of the liquid, making it glisten and ripple. The material almost has a life of its own.

Ask students to discuss what art is usually made of. How is this different or similar? When they see this piece at the Museum, ask them to consider how it is different to see the real thing!
Tips for When You Visit the Museum

Dance, Music, and Performance
The fourth floor of the Museum is dedicated to art, music, and dance performances. Film is also an important part of this Biennial. Feature films by established and independent filmmakers will be shown in the Film and Video Gallery on the second floor. Groups won’t be watching these films, but students will receive passes so they can return free of charge. Ask older students to pick up a schedule so they can come back to check out a performance or film!

Artist’s Studio
The artist Dawn Kasper has taken up residence on the Museum’s third floor. Kasper has “moved in” to the third floor Biennial galleries, creating a live/work studio space complete with her bed, art-making materials, piles of books, and photographs from past performances. She is planning to be at the Museum nearly every day it is open. Stop by and see what she is up to!

Challenging Material
While all tours will focus on artworks appropriate for your students, some of the work in the Biennial may be especially challenging. If your students giggle or seem uncomfortable with something they have seen, be sure to address their discomfort. What is challenging about these works of art? Return to ideas shared in the pre-visit conversation regarding the role of art today.

Singular Visions
The fifth floor of the Museum features an exhibition titled Singular Visions. This latest reinstallation of the Whitney’s permanent collection galleries invites visitors to slow down and experience art in a new way. Singular Visions presents twelve highlights from the Museum’s holdings, each in its own space, in order to create intimate and compelling encounters with a single work of art. Visitor favorites like Alexander Calder’s beloved Calder’s Circus, (1926-31) and Jasper Johns’s Three Flags (1958) are on view. For more information on these artists, refer to the accompanying image and information packet.
Post-visit Activities

Objectives
- Enable students to reflect upon and discuss some of the ideas and themes from the exhibition.
- Ask students to further investigate select Biennial artists’ working processes and inspiration through discussion, art-making, and writing activities.

Museum Visit Reflection
After your museum visit, ask students to take a few minutes to write about their experience. What do they remember most? What is something new they learned? What did they discover about artists’ ideas, materials, and processes? What new ideas did the exhibition give them? What other questions do they have? Ask students to share their thoughts with the class.

Elementary and middle school students may share their ideas on the Whitney’s For Kids web pages: whitney.org/ForKids.

Artist as Critic: LaToya Ruby Frazier
1. After viewing LaToya Ruby Frazier’s photographs of her community of Braddock, ask older students to read this article about Braddock: www.nytimes.com/2011/02/13/magazine/13Fetterman-t.html?pagewanted=all

   Ask them to work in small groups to create an urban renewal plan for the town of Braddock. What would they do to improve it? What businesses would they attract? Why? Do they agree with the mayor’s plans? How would they create jobs for the residents? Students can represent their plans through drawings, collage, or writing projects.

2. Frazier is critical of the Levi’s advertising campaign because she feels that it unfairly represents and stereotypes her community. For example, one advertisement has the tagline, “Everyone’s work is equal.” She feels that this oversimplifies the challenges facing a community where there are no jobs and few resources.

   Ask students to look through the newspaper or magazines for an advertisement they feel represents a stereotype. Have them write a paragraph explaining their choice. Lead students in a discussion about their choices.
**Artist as Experimenter: Elaine Reichek**
Reichek creates drawings out of thread inspired by mythology. Ask younger students to select a myth from Greek mythology. Have them create a comic strip that represents the story of their myth. Ask them to consider the characters, action, and setting of their myth and write captions explaining what is going on. Older students can create their own myth and corresponding graphic novel or comic strip.

**Artist as Experimenter: Jutta Koether**
Jutta Koether created large, colorful paintings of the seasons. See page 21 to check out a preparatory drawing as well as her paintings. She has said that she was inspired by the French artist Nicolas Poussin’s paintings of the four seasons.

1. Ask students to compare Koether’s paintings to other artists or musicians who have used the same subject matter, such as:

   - Kano Chôkichi, *Landscape of the Four Seasons*, 16th Century
   [metmuseum.org/Collections/search-the-collections/60006682](http://metmuseum.org/Collections/search-the-collections/60006682)

   - Lee Krasner, *The Seasons*, 1957
   [whitney.org/Collection/LeeKrasner/877](http://whitney.org/Collection/LeeKrasner/877)

   - Nicolas Poussin, *The Four Seasons*, 1660-1664


   - Antonio Vivaldi, *Four Seasons*, 1723

2. Ask students to paint their own version of the four seasons. Have them make preparatory sketches first. What elements will they choose to include from each season? What colors will they use? Type of brushstrokes? Imagery?

**Artist as Experimenter: Vincent Fecteau**
Vincent Fecteau transforms materials by stretching, folding, and molding, changing the form again and again. He starts with a form that he observes in his everyday life. Ask students to pick a form they can see in the classroom. Using clay or other malleable materials such as aluminum foil, challenge students to create that form and then transform it by stretching, folding, or adding to it. Ask students to take photographs or sketch each transformation to document the process.
Timeline: Looking Back, Keeping Track

See below for key events that have happened during the last two years.

2010

January 4: The tallest manmade structure in the world, the Burj Khalifa, in Dubai, United Arab Emirates, is inaugurated. Its height is 2,717 feet or 828 meters.

January 12: Haiti suffers a 7.0-magnitude earthquake, devastating the country’s capital, Port Au-Prince. The death toll is estimated to be over 200,000.

January 19: This victory for the Republican Party also rids the Democrats of the 60-40 Senate majority needed to pass a health reform bill. The House and the Senate were working on merging the bills they had each respectively passed. President Obama had initially begun efforts for health reform in early 2009.

January 31: Taylor Swift wins "Album of the Year" at the Grammy Awards.

February 12-28: The 2010 Winter Olympics take place in Vancouver, Canada.

April 3: The iPad is launched in the United States. A staggering 300,000 are sold the first day, and 500,000 by the end of the week.

April 20: The Deep Horizon oil platform, a BP oil drilling rig, explodes off the coast of Louisiana in the Gulf of Mexico. Environmental repercussions are disastrous, damaging the waters, wildlife, and coastlines. This event sparks international debate about offshore drilling.

May 20: Scientists announce the creation of a synthetic genome.

June 18: Toy Story 3 is released. It is the highest grossing film in 2010 in the United States, as well as worldwide.

July 8: The first twenty-four hour flight by a solar powered plane, Solar Impulse, is completed.

July 25: Wikileaks, a website which publishes classified material, leaks over 90,000 private internal reports about the United States’ involvement in the war in Afghanistan.

August 10: According to the World Health Organization, the H1N1 influenza (“Swine Flu”) pandemic is over. WHO statistics in July showed more than 18,000 people died from this pandemic, though they believe the mortality rate to have been even higher.

December 18: Arab Spring begins with a series of protests and demonstrations. This revolutionary wave is heavily spurred on and spread through social media. Continuing for over a year, there are revolutions and uprisings in Tunisia, Egypt, Libya, Bahrain, Syria, Yemen, Algeria, Iraq, Jordan, Kuwait, Morocco, Oman, Lebanon, Mauritania, Saudi Arabia, Sudan, and the Western Sahara.
December 21: The lunar eclipse and the northern winter solstice/southern summer solstice coincide for the first time since 1638.

2011

March 11: A 9.1 earthquake strikes the East of Japan, followed by a tsunami. Tsunami warnings extend to fifty different countries, and the death toll reaches thousands. Emergencies are declared at four nuclear power plants affected by the earthquake.


May 1: Osama bin Laden, the founder and leader of the militant group Al-Qaeda is killed in Pakistan during a US military operation.

May 24: The Whitney Museum breaks ground on a new building in downtown Manhattan, on Gansevoort and Washington Streets. Designed by Renzo Piano, it will include approximately 50,000 square feet of galleries and 13,000 square feet of rooftop exhibition space.

July 7: The first artificial organ transplant is completed by using a windpipe with stem cells on the outside.

July 15: Harry Potter and the Deathly Hallows: Part 2 is released, ending the beloved series. It is the highest grossing film in 2011, with a whopping gross of $1,328,111,219. It is also the third highest grossing film of all time.

August 5: NASA announces possible evidence of liquid water on Mars.

September 11: The tenth anniversary of the September 11 attacks is commemorated. A memorial service is held at the site of the World Trade Center. Both President Obama and former President George W. Bush attend and participate in the day of events. The world remembers and pays tribute to those lost in this tragedy.

September 17: Occupy Wall Street protests begin in New York City's financial district. The movement spreads to eighty-two countries by October. Protesters gather to take a stand against social and political inequality and the greed and corruption of the wealthy. The protesters refer to themselves as the 99%, whereas the wealthy are labeled the 1%.

October 5: Apple announces the death of Steve Jobs from pancreatic cancer. The day before, Apple publicizes the new iPhone 4S featuring Siri, an “intelligent software assistant.”

October 27: The European Union announces a plan to tackle the growing economic crisis in Europe. The plan includes an increase of the bailout fund, a recapitalization of European banks, and a write-down of Greek bonds.

October 31: Global population reaches seven billion!

December 15: The United States declares an end to the war in Iraq.
2012

January 3: The Iowa Republican Caucus takes place. The Republican candidates include Rick Santorum, Mitt Romney, Ron Paul, Newt Gingrich, Rick Perry, and Michelle Bachmann.

January 31: The Florida Republican Primary polls Mitt Romney first at 46.4% and Newt Gingrich in second with 31.9%. Rick Santorum (13.3%) and Ron Paul (7.0%) follow.

February 11: Whitney Houston is found dead in her hotel in Beverly Hills, California just one night before the Grammy Awards.

February 12: At the fifty-fourth Grammy Awards, Adele wins “Record of the Year,” “Song of the Year,” “Album of the Year,” and three other awards.
Elaine Reichek (b. 1943), *Ariadne’s Lament*, 2009 (detail). Digital embroidery on linen, 27 1/2 x 26 1/2 in. (69.9 x 67.3 cm). Collection of the artist. © Elaine Reichek; courtesy the artist; Nicole Klagsbrun Gallery, New York; and Shoshana Wayne Gallery, Santa Monica. Photograph by Paul Kennedy
LaToya Ruby Frazier (b. 1982), *Corporate Exploitation and Economic Inequality!* (2011). Digital photograph, dimensions variable. © LaToya Ruby Frazier; courtesy the artist. Photograph by Abigail DeVille.
Sam Lewitt (b. 1981), *Untitled (material for Fluid Employment)*, 2012. Digital photograph, dimensions variable. © Sam Lewitt; courtesy the artist and Miguel Abreu Gallery
Jutta Koether (b. 1958), *Drawings for All* The Seasons, 2011 (detail). Ten ink drawings on vellum, 9 x 12 in. (22.9 x 30.5 cm) each. Collection of the artist. © Jutta Koether; courtesy the artist.
A Closer Look at Selected Artists in the Biennial

We have included information on selected Biennial artists and artworks we think might be of interest to you and your students.

**Lobby Gallery**
**Oscar Tuazon** will exhibit large metal sculpture that you can walk through. It will be used in the artist K8 Hardy’s Biennial fashion show.

**Second Floor**
**Moyra Davey**’s work includes a film and two series of photographs sent in the mail, complete with postage stamps and tape.

**Werner Herzog** looks back in time at the etchings of the Dutch landscape painter and printmaker Hercules Segers (c.1589-c.1638) in a multi-media installation that includes projections of Segers’s work and music by Ernst Reijseger, who has also composed music for Herzog’s films.

**Matt Hoyt** will show groups of small sculptures that look like found objects but are actually painstakingly handcrafted.

**Joanna Malinowska**’s work includes a video, a sculpture, and a painting by jailed Native American Leonard Peltier.

**Third Floor**
**Cameron Crawford** is presenting mixed-media sculptures and a semi-transparent “invisible” curtain made of monofilament.

**Nicole Eisenman** will present three recent paintings and a series of monotypes, a new body of work that is focused on portraiture.

**Vincent Fecteau** will show a new series of small painted abstract sculptures.

**LaToya Ruby Frazier** will show works from her portfolio *Campaign for Braddock Hospital (Save Our Community Hospital)* as well as works from two other series of photographs, *Landscape of the Body* and *Homebody*.

Performance artist/musician **Dawn Kasper** will take up residency at the Museum throughout the run of the Biennial, moving her studio into the third-floor galleries and using the space to conduct her work-life as usual.

**Jutta Koether**, a painter who is also a writer, performing artist, musician, and critic, will hang four of her paintings on glass walls.

**Sam Lewitt** presents an installation that involves a magnetic liquid called ferrofluid on the gallery floor.

**Andrew Masullo** is presenting his abstract, brightly colored oil paintings.
Nick Mauss is creating an installation where visitors enter a three-walled space covered in velvet tapestry, inspired by the antechamber designed for Guerlain by artist/stage designer/fashion illustrator/cultural force Christian Bérard; also on view will be a selection of works chosen by Mauss from the Whitney’s collection.

Elaine Reichek will show hand-embroidered and digitally-embroidered linen and a tapestry based on the Greek myth of Ariadne.

Fourth Floor
This floor features music, dance, and other performances. For more information, pick up a Biennial Event Guide.

From May 9 to 13, a series of concerts will be presented by soprano Alicia Hall Moran (currently understudying Audra McDonald in the Broadway production of Porgy and Bess) and jazz pianist Jason Moran. The couple—who have collaborated with artists Kara Walker, Glenn Ligon, Joan Jonas, Simone Leigh, and Liz Magic Laser—will give performances with a number of invited guests.

Fifth Floor Mezzanine
Lucy Raven will present a media work in the galleries along with a player piano that is programmed to play different versions of LCD Soundsystem’s song Dance Yrself Clean.
Singular Visions

The Fifth Floor of the Museum features the Singular Visions exhibition of permanent collection artworks. We’d like to highlight a few we think may be of interest to you and your students.

**Alexander Calder, *Calder’s Circus*, 1926-31**

Created by Alexander Calder, *Calder’s Circus* is comprised of dozens of tiny figures and props made of simple materials such as wire, cork, fabric, and string. Calder manipulated these acrobats, clowns, and animals during performances, which he gave in his studio and in the apartments of friends or art patrons.

**Students can check out For Kids for more information and activities on Alexander Calder:** whitney.org/ForKids/Collection/AlexanderCalder

---

**Eve Hesse, *No Title*, 1970**

The delicate, suspended tangles of Eva Hesse’s *No Title* were created by dipping separate pieces of knotted rope into liquid latex. The hardened rope creates a weblike structure, full of gracefully arching loops and dense, twisted segments. The work’s irregular, organic forms contrast the rigid geometries and industrial materials of Minimalism, one of the dominant modes of art making in the mid-1960s.

---

**Fred Wilson, *Guarded View*, 1991**

Fred Wilson’s *Guarded View* confronts viewers with four black headless mannequins dressed as museum guards. The faceless mannequins underscore the anonymity expected of security personnel, who are tasked with protecting art and the public while remaining inconspicuous and out of view. Wilson’s inanimate guards themselves become sculpture—figures that we are meant to observe but are incapable of observing us.

---

**Jasper Johns, *Three Flags*, 1958**

In the mid-1950s, Jasper Johns began to explore the boundaries between abstraction and representation through the use of familiar symbols. In this work, Johns shifts the visual emphasis from the emblematic significance of America’s national banner to the geometry of its pattern and the variegated surface of the picture.

**Ask students to check out For Kids for more information and activities on Jasper Johns’ *Three Flags*:** whitney.org/ForKids/Collection/JasperJohns/8032

---

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

In 1957, Lee Krasner painted *The Seasons*. It is the culmination of a body of work from the late 1950s, frequently referred to as the “Earth Green” series, in which Krasner used sweeping gestures to depict forms that connote nature and growth. Krasner’s goal was to create paintings that seemed “to breathe and be alive.”
Jonathan Borofsky, *Running People at 2,616,216, 1979*

This drawing, inspired by a dream the artist had, is projected onto the wall and ceiling using an overhead projector. The image is then painted directly on the wall, treating the blank surface as if it were a sheet of paper.

**Captions**

*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 × 94 1/4 × 94 1/4 in. (137.2 × 239.4 × 239.4 cm) overall, dimensions variable. Whitney Museum of American Art, New York; 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.


Learning Standards and Feedback

The projects and activities in these curriculum materials address national and state learning standards for the arts, English language arts, social studies, and technology.

New York City Department of Education’s Blueprint for Teaching and Learning in the Arts, Grades K-12
schools.nyc.gov/offices/teachlearn/arts/blueprint.html

Common Core State Standards
School and Educator Programs at the Whitney have long supported classroom learning in the ways encouraged by the Common Core State Standards (CCSS). Our artist-centered, inquiry-based tours and multi-part programs develop skills in evidential reasoning, critical thinking, and public speaking. By collaborating with administrators and teachers, our tours and programs build content knowledge, and help students understand and appreciate diverse perspectives. We want to inspire students to think like artists—critically and creatively—so that they can be successful twenty-first century learners.
http://whitney.org/Education/K12/CommonCore

Feedback
Please let us know what you think of these materials. How did you use them? What worked or didn’t work? Email us at schoolprograms@whitney.org.
Bibliography and Links


Art 21.org

Elaine Reichek
elainereichek.com/Project_Pages/1_Ariadne/Ariadne.htm
nicoleklagsbrun.com/reichek_exh_2012.html

Vincent Fecteau:
www.matthewmarks.com/artists/vincent-fecteau

LaToya Ruby Frazier
www.latoyarubyfrazier.com
www.art21.org/newyorkcloseup/artists/latoya-ruby-frazier

Jutta Koether
http://www.reenaspaulings.com/JK.htm

Elaine Reichek
elainereichek.com/Project_Pages/1_Ariadne/Ariadne.htm
nicoleklagsbrun.com/reichek_exh_2012.html

Sam Lewitt:
www.miguelabreugallery.com/SamLewitt.htm

whitney.org
Credits

This Educator Guide was prepared by Heather Maxson, Manager of School, Youth and Family Programs at the Whitney Museum. Ai Wee Seow, Coordinator of School and Educator Programs, Desi Gonzalez, Education Assistant, Liz Gillroy, Senior Assistant to School Programs, and Jamie Rosenfeld, School Programs Intern, assisted in the preparation of these materials.

Whitney Biennial 2012

Sponsored in part by Deutsche Bank

Major support is provided by Sotheby’s

Lighting and audio by

Exclusive hotel partner

Generous support is provided by the Brown Foundation, the National Committee of the Whitney Museum of American Art, and the Jacques and Natasha Gelman Trust.

Additional support is provided by the 2012 Biennial Committee, chaired by trustee Beth Rudin DeWoody and Renee Preisler Barasch: Philip Aarons and Shelley Fox Aarons, Joanne Leonhardt Cassullo, Rebecca and Marty Eisenberg, Marilyn and Larry Fields, Glenn and Amanda Fuhrman, Diane and Adam E. Max, Heather and Tony Podesta, Mari and Peter Shaw, Sharon and Howard Socol, John Studzinski, and an anonymous donor; The Consulate General of the Federal Republic of Germany, and the E. T. Harmax Foundation.

Funding for the 2012 Biennial is also provided by endowments created by Melva Bucksbaum, Emily Fisher Landau, and Leonard A. Lauder.

Special thanks to SFDS.

School and Educator Programs

The Whitney Museum of American Art's School and Educator Programs are made possible by endowments from the William Randolph Hearst Foundation and the Walter and Leonore Annenberg Fund.

Additional support is provided by The Leona M. and Harry B. Helmsley Charitable Trust, public funds from the New York City Department of Cultural Affairs in partnership with the City Council, the Citi Foundation, Con Edison, and by members of the Whitney's Education Committee.

Free guided visits for New York City Public Schools endowed by The Allen and Kelli Questrom Foundation.