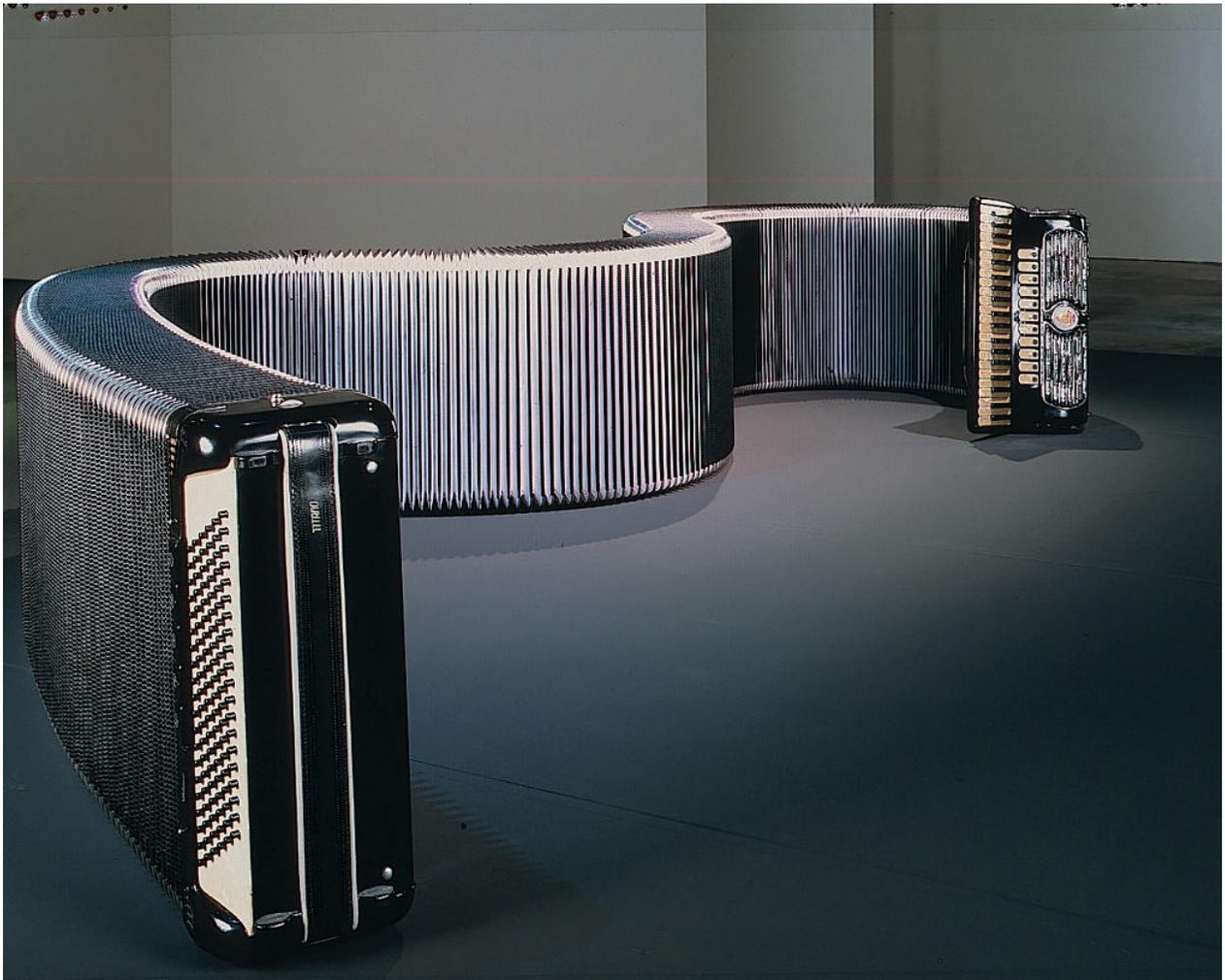


WHITNEY

2002 Biennial Exhibition
March 7 – May 26, 2002



Pre- and Post-Visit Materials
For Elementary School Students

2002 Biennial Exhibition

March 7 – May 26, 2002

These pre- and post-visit materials were prepared by the Education Department of the Whitney Museum of American Art in collaboration with Roy Reid, educator, art and technology, Urban Academy High School, Manhattan; Mildred Rodriguez, educator, PS 111/Adolph S. Ochs School, Manhattan; and Ellen Wong, educator, The Lab School, Manhattan.

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We welcome your feedback! Please let us know what you think of these pre- and post-visit materials.

How did you use the materials?
What worked or didn't work?

E mail us at education@whitney.org

Bring examples of your students' pre-visit work when you visit the Whitney!

The catalogue for the *2002 Biennial Exhibition* is available at the Whitney Museum of American Art. The catalogue features a foreword and an introduction by Maxwell L. Anderson; an exhibition introduction by the curators; a comprehensive artists' plate section; artists' biographies; a list of works in the exhibition; explanatory texts and images of the artists' work.

The 2002 Biennial Exhibition is sponsored by Philip Morris Companies Inc.

Additional support is provided by The Brown Foundation, Inc., Houston, France Telecom North America, and The Greenwall Foundation.

General support for the Whitney Museum's Education Programs is provided by Citigroup Foundation, the National Endowment for the Arts, The Louis Calder Foundation, JPMorgan Chase, the New York State Council on the Arts, the New York City Department of Cultural Affairs, and by members of the Whitney's Education Committee.

Cover:

CHRISTIAN MARCLAY
Virtuoso, 2000. Altered Titano accordion, 300 in. (762 cm) length. Collection of the artist; courtesy Paula Cooper Gallery, New York. Photograph by Tom Powel

Dear Educator,

We are delighted that you have scheduled a visit to the *2002 Biennial Exhibition*. This groundbreaking exhibition features innovative works by 113 artists and collaborative groups.

When you and your students visit the Whitney Museum, you will be given a tour of the exhibition by a museum educator. The enclosed information consists of pre-visit materials designed specifically for you to use with your students in the classroom prior to your museum visit. In addition, we have included post-visit projects to use with your students after you have seen the exhibition.

To make your museum experience enriching and meaningful, we strongly encourage you to use this packet as a resource and to work with your students in the classroom before your museum visit. The pre-visit materials will serve as the starting point from which you and your students will view and discuss the exhibition. Please ask your students to think about these themes in the classroom:

1. Students' growth, development, and experiences during the past two years
2. Communities, groups, and tribes

Artists in the *2002 Biennial Exhibition* are interested in taking a closer look at the world we live in. They use traditional and nontraditional materials in unexpected and surprising ways to show us new ideas and ways of seeing. When you visit the exhibition, you and your students will see works of art in a variety of media that represent a wide range of subjects and styles. You will see painting, sculpture, photography, film, video, and Internet art. You will also see works made of everyday objects and materials that you may not think of as art, such as tree branches, skateboards, lace, knitting, packing materials, and stained glass. The *2002 Biennial Exhibition* reflects the multiple and diverse ways in which today's artists have responded to contemporary American society and the issues and concerns of our times.

This packet contains a selection of two pre-visit projects to choose from in preparation for seeing the exhibition, and two post-visit projects. We have included topics for discussion, art projects, and writing activities that introduce some of the key themes and concepts of the exhibition.

Please feel free to adapt and build on these materials and to use this packet in any way that you wish. We look forward to welcoming you and your students to the *2002 Biennial Exhibition*.

Sincerely,

Dina Helal

Head of Curriculum and Online Learning

What is the Biennial?

The Whitney Biennial is the Museum's signature exhibition of new directions and developments in American art over the past two years. It is an opportunity to showcase some of the most exciting and innovative works made by contemporary artists who live and work in the United States.

What is the purpose of the Biennial?

The Biennial Exhibition serves as an important focus for the observation, evaluation, and discussion of contemporary art. From their inception, Whitney Biennials have offered diversity, invited discussion, and stirred controversy. The Whitney Biennial provides a framework for better understanding the creative vitality that characterizes the art of this period and acknowledges the crucial position that art holds in society today.

How did the Biennial begin?

The Biennial Exhibition was introduced by the Museum's founder, Gertrude Vanderbilt Whitney in 1932, in the first year of the Museum's existence. Alternating painting, sculpture, and works on paper the Biennial exhibitions were the first major public forum for contemporary American art. Many well-known twentieth-century American artists had their first opportunities to show work at the Whitney Biennials. These artists include Edward Hopper, Georgia O'Keeffe, Milton Avery, Philip Guston, and Florine Stettheimer.

A change from Biennial to Annual exhibitions occurred in 1937 when painting was shown in the fall and sculpture and other media were shown in the spring. Beginning in 1959, the painting annual was held in one year, followed by a sculpture annual the next year. By 1973, many artists were creating work that defied categorization by medium alone. In that year it was decided that exhibitions would take place every other year, or biennially. The *2002 Biennial Exhibition* is the Whitney's 71st Biennial.

Who is represented in the *2002 Biennial Exhibition*?

The 113 artists and collaborative teams in the *2002 Biennial Exhibition* represent a wide range of ages, backgrounds, and sensibilities. The Biennial artists were born in 23 countries, they work in 20 states and Puerto Rico, and they range in age from 24 to 71. Established artists are shown alongside artists who are less well known.

What materials and formats do *2002 Biennial* artists use?

2002 Biennial artists employ a variety of materials and formats, including those not traditionally associated with art. From quilts and stained glass to Internet art, the range of work includes painting, installation, photography, film and video projections, architecture, sound and performance art.

Who selects the artists in the *Biennial Exhibition*?

The chief curator of the *2002 Biennial Exhibition* is Lawrence Rinder, the Whitney's Anne & Joel Ehrenkranz Curator of Contemporary Art, who developed the exhibition in collaboration with three of his Whitney colleagues: Chrissie Iles, curator of film and video, chose works shown in the Museum's Kaufman Astoria Studios Film and Video Gallery; Internet-based art works were selected by Christiane Paul, adjunct curator of new media arts; and performance and sound art by Debra Singer, associate curator of contemporary art.

What ideas and issues do the Biennial artists address?

The *2002 Biennial Exhibition* presents innovative works by artists who address a diverse range of ideas and issues in contemporary culture. *2002 Biennial* artists draw from a variety of sources for their subject matter, including science, philosophy, history, politics, and popular culture. Some of the performance artists focus on immigrant perspectives, and they often address issues of vulnerability and endurance.

What is the thematic focus of the *2002 Biennial Exhibition*?

While there is no overriding theme to the 2002 Biennial, there are several interrelated thematic threads that were discovered by the curators during the process of considering relationships among works that had already been selected. The thematic threads are Beings, Spaces, and Tribes. They correspond to the presentation of works on the second, third, and fourth floors of the Museum respectively.

More information about the *2002 Biennial Exhibition*

Most of the Museum space is occupied by the Biennial: it fills the 2nd, 3rd and 4th floors, as well as the Museum's Sculpture Court, stairwell, main elevator, and Lobby Gallery, which has been transformed into a sound installation room. For the first time, in collaboration with the Public Art Fund, several Biennial works are presented in Central Park. The exhibition includes the largest representation of architecture, sound art, performance art, and Internet art ever presented in a Biennial.

To find more information about the *2002 Biennial Exhibition*, go to the Biennial website at

<http://www.whitney.org>

Quotes from the curators

The 2002 Biennial pays tribute to the spirit and variety of American artistic practice throughout the country. Artists are exploring a wide range of media and new technologies that are giving them previously unimagined freedoms. At the same time there is a resurgent interest in traditional media and visceral, do-it-yourself practices. Not restricted by a single theme, the Biennial presents multiple, sometimes conflicting currents, as well as extraordinary works that fall outside of any conventional aesthetic definition.
Lawrence Rinder, Anne & Joel Ehrenkranz Curator of Contemporary Art

Previous Biennials have included sound art and performance pieces, but this year we are stepping up our commitment to these areas with a concentrated selection from around the country that will resonate closely with the works in other media. Sound art in particular is an area that has grown exponentially over the past two years, which makes this the right moment to provide a significant place for it in the Biennial.
Debra Singer, Associate Curator of Contemporary Art

Internet-based art has become a broad medium, comprising artistic practices that range from narrative and time-based work to net activism/hacktivism, tele-robotics, and work that redefines browser conventions. The Biennial selection is intended to give an impression of the variety of forms that net art can take and the multiple themes that have emerged over the years, including data visualization and mapping, database aesthetics, gaming paradigms, networked communities, agent technology, and nomadic devices. The Internet is now used by artists in such a variety of ways--as a component to an installation, as a data feed for work that exists only on a hard drive, or as a delivery mechanism -- that the term 'net art' or 'Web-based art' is in constant flux. The Biennial selections will reflect that flux.
Christiane Paul, Adjunct Curator of New Media Arts

This year's Biennial will reflect two strong parallels -- and, in some cases, intertwined -- strands in current film and videomaking. On the one hand, we see an embrace of the latest digital forms and, on the other, an engagement with hand-made film processes, film performance, and early forms of film projection. This year's program will reflect a range of different themes and genres, including non-traditional documentary, animation, narrative and abstract cinema, works in 3-D, as well as works that involve the maker's presence and active participation during exhibition.
Chrissie Iles, Curator of Film and Video

Objective:

To explore students' growth and development over the past two years.

As dwellers in the realm of the imagination, artists are a profound resource for a society that has been robbed of a potent symbol and is casting about for new images, metaphors and symbols to express the character of life in this shaken world.

Lawrence Rinder, Anne & Joel Ehrenkrantz Curator of Contemporary Art¹

Artists in the *2002 Biennial Exhibition* use a diverse array of traditional and non-traditional materials to communicate their ideas and their visions of a changing world. Some Biennial artists also use new technologies to examine the complex conditions of a global and virtual reality and explore how we absorb and exchange information in an increasingly mediated, digitized world.

Suggested Discussion With Students:

*I remember the things I couldn't do when I was a baby
That I can do now.
When I was a baby I couldn't eat candy,
But now I eat snickers, nestle crunch bars and airheads.
When I was a baby I couldn't go to school,
But now I am multiplying in the 4th grade.
When I was a baby I couldn't read books.
Now I can read Judy Blume and Beverly Cleary books.
When I was a baby I couldn't even write my name.
Now I can write poetry and stories.
When I was a baby I used to cry to get my way.
Now I use manners like "please" and "thank you."
When I was a baby I never knew how to talk.
Now I can have discussion with my friends and teachers.
WOW! I've grown up!*

Chassity, 4th grade

How old were you two years ago?
What has happened or changed in *your* life since then?

¹ Introduction, 2002 Biennial Exhibition catalogue, Whitney Museum of American Art, New York: distributed by Harry N. Abrams Inc., 2002, pp. 10-11.

Suggested Discussion With Students (continued):

Think of meaningful events related to you, your family, friends, neighbors, school, community.

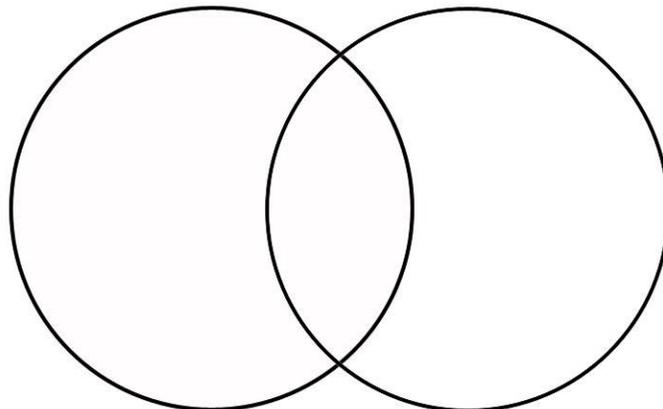
When did you

- Do something new for the first time?
 - Read a new book?
 - Play a new game?
 - Watch a new TV program?
 - Hear some new music?
 - Go to a new place?
 - See some new art?
 - Use a new piece of technology?
 - Make new friends?
 - Welcome someone new to your family or community?
-
- What new things do you do now that you didn't do two years ago?
Make a list of five new things that you do now.
-
- Are you experiencing new thoughts, ideas, or feelings? What are they?

Suggested Project: Venn Diagram

Supplies: Paper or card, magazines, pens or pencils, crayons, glue sticks, scissors.

Make a Venn diagram like the example below. Use pictures and writing to show what changed when you finished one grade and started the next grade in school.



Suggested Project: Venn Diagram (continued)

1. In the circle on the left, show what it was like in the grade you were in last year.
2. Where the two circles join, show what stayed the same when you moved from one grade to the next.
3. In the circle on the right, show what changed in the grade you are in this year.
4. Present and discuss your Venn diagram with the class.

What did you discover when you moved from one grade to the next?

Suggested Project: Your Own Timeline

Supplies: Notebooks or journals, pens or pencils, crayons, strips of paper (approximately 6" high x 30" long), magazines, glue sticks, scissors.

- Ask students to make their own timeline by folding a piece of paper into three, or use the template on the next page.

Think of meaningful events in your own life during the past two years—such as events related to you, your family, friends, neighbors, school, or community.

Make your own personal timeline of important events in your life. Report facts about yourself. Use writing and pictures from magazines, or make your own drawings.

1. Fold a strip of paper into three equal parts to represent 2000, 2001, and 2002.
2. On or close to the folds, write the years 2000, 2001, and 2002 in chronological or time order.
3. In a journal or notebook, write down at least three important events that took place in your life in each of those years.
4. Find or draw pictures that show something about the events you chose.
5. Decide where your writing and pictures will go on your timeline.
6. Write down the events and glue your pictures onto your timeline.
7. Present and discuss your timeline with the class. Which events did you choose to show? Why? What did you discover about yourself during these years?

Objective:

To examine ideas about tribes and communities.

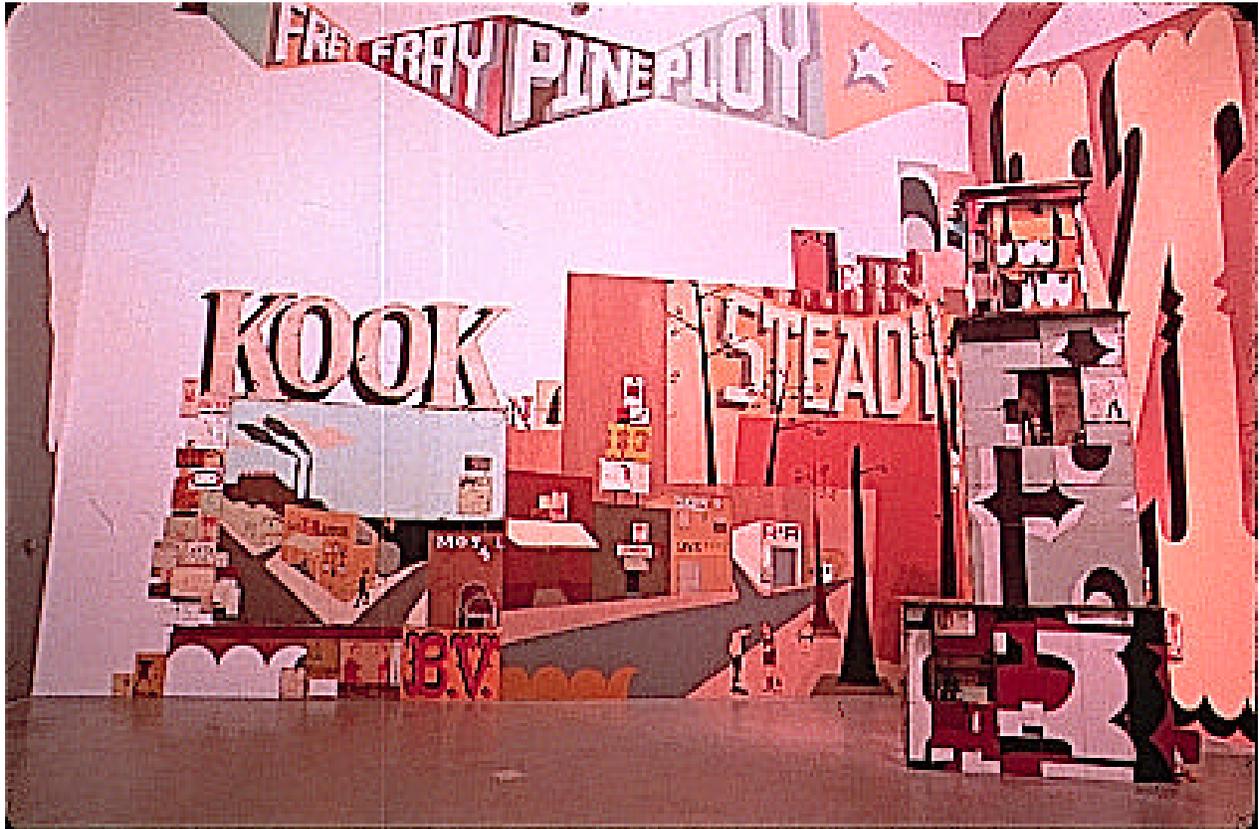
Tribe: (Latin, Roman) A social group comprising numerous families, clans, or generations together with slaves, dependents, or adopted strangers. A group of people that have a common character, occupation, or interest. Websters Collegiate Dictionary

The word tribe may call to mind primitive social groups and tendencies towards xenophobia, isolation, and hostility. Yet the events of September 11 remind us that for all of our world's civilized advances, we remain just a hair's breadth from the fanatic, murderous tribalism known to us from Herodotus and other ancient authors. We remain divided, by everything from our beliefs, to our lifestyles, to our insignia. What future is there for humanity when patterns of division and distrust persist? The artists here examine a variety of social groups and find reason for hope. They find similarities where only differences are assumed, ambiguity where certainty prevailed, and gentleness where violence seems the order of the day.

Lawrence Rinder, Anne & Joel Ehrenkranz Curator of Contemporary Art²

Some Biennial artists work within a collective or communal structure. Their artistic practice might be based on the rock band as a model for ongoing collaboration and group identity. In addition, many artists are engaged in multiple art forms—for example, a visual artist might also be a musician, dancer, or performer. Many young artists play in bands or may publish their own comics, 'zines, or graphic novels, furthering an exchange of ideas around the country.

² 2002 Biennial Exhibition catalogue, Whitney Museum of American Art, New York: distributed by Harry N. Abrams Inc., 2002, p.16.



MARGARET KILGALLEN

Main Drag, 2001

Mixed-media installation, dimensions variable (adapted for the Whitney Museum)

Courtesy the artist's estate and Deitch Projects, New York

When Margaret Kilgallen passed away from cancer last year, she left behind an expansive body of work that reflects her fascination with American vernacular culture. Kilgallen was part of a circle of San Francisco artists whose work is rooted in mural painting, graffiti and tramp art, and underground comics. Much of her work was made with discarded materials, including scraps of wood and leftover house paint retrieved from local recycling centers. *Main Drag* is comprised of a semi-deserted street scene with leafless trees, a bar, a jewelry shop, and a factory with two smokestacks set in the distance. Between the two long, painted walls stands a tower composed of fragments of abandoned shacks that the artist found.

Suggested Discussion With Students:

What makes up a tribe, group, or community?

The place where you live?

A group of friends?

People who share similar feelings and beliefs?

A group of people that you do similar activities with—such as a band, a team, a club, sports, dance, theater, your class at school?

Suggested Project: Tags

Supplies: Paper, pencils or pens, crayons, colored pencils, or paint, examples of different graffiti tags and font styles.

- Ask each student to think of an adjective that begins with the same letter as their first name. The adjective should also describe something special about him or her. For example, Joyful John, Amazing Ayisha, Incredible Ishmael, Terrific Tina. Show students examples of different font styles or graffiti. Have students design and create a tag using their adjective and their first name.
- Have students make stickers or pins of their name tags. To make a sticker, ask students to draw their tags on round white adhesive labels and color them. To make a button, cut out cardboard circles. Glue white paper to the circle, or use an adhesive label. Have students draw and color their tags on the white surface. Attach a safety-pin to the back of the circle with masking tape or duct tape. Have students wear their tags to the Whitney Museum when they visit the *2002 Biennial Exhibition!*
- Students could also make self-portrait tribe puppets and include their tag. Make cardboard templates for the puppet head, body, arms, and legs. Ask students to use the templates to draw and cut out the body parts on heavy paper or oak tag. Have students draw and color the parts of their puppets. Use a hole punch and paper fasteners to attach head, arms, and legs to the back of the body. Put tape over the back of the paper fasteners. Tape a Popsicle stick to the back of the puppet.

Suggested Project: Classroom Tribe Tag Wall

Supplies: Paper, pencils or pens, crayons or colored pencils, markers, classroom wall, roll of colored paper, scissors, tape.

- Ask students to work in pairs. Have each pair spend five minutes finding out all the things that they have in common with their partner. For example, likes, dislikes, skills, goals. Ask students to take notes about their partner. Arrange your classroom so that students can sit in a circle. Have each pair introduce themselves and talk about what they have in common.
 - Cover a classroom wall with colored paper to make a tribe tag wall. Ask students to identify a few things that they all have in common. Use a marker to write these things on the tribe tag wall.
 - Next, with your students, explore what makes each person special and unique. In your circle, ask each student to think of something special and unique about him or herself and write it down.
 - Ask students to cut out their name tags and writings to add to the tribe tag wall. When they have completed the project, view and discuss the tribe tag wall. How have students represented their classroom tribe or community?
 - Ask students to use their classroom tribe tag wall as inspiration to write a class tribe poem. Have students work in pairs. Ask each student pair to collaborate and write two lines of the poem and try to make these lines end with words that rhyme. When students have completed their parts of the poem, have each pair cut out their two lines. Use a large flat surface and have students discuss and arrange the sequence of their poem. When they have finished, attach the lines of the poem to your classroom tribe tag wall.
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Objective:

To review and discuss works of art that students saw in the *2002 Biennial Exhibition*.

Suggested Project: Biennial Review

Supplies: Notebooks or journals, pens, pencils.

- Ask students to choose one work of art from the *2002 Biennial Exhibition* and use the following questions as a guide to write a short review about it. Use the webography on pages 21-23 to find information about the artists and their work. Use the Whitney's Biennial website at <http://www.whitney.org> to find images of works in the exhibition and audio clips of the artist talking about their work.
- Students could also make Biennial postcard reviews. Use blank 4" x 6" index cards. On one side of the card have students write a postcard to a friend about a work of art in the Biennial. Ask students to leave room for the address and stamp. On the other side of the card, students could draw the work of art.

1. Choose one work of art that had an impact on you and use the questions below as a guide to write a brief review about it.

What materials did the artist use?

What colors, shapes, images and/or objects did the artist use?

Why do you think the artist used these particular things to make this work?

What size was this work of art?

What idea(s) or message(s) did the artist communicate?

What did you like about this work when you saw it in the exhibition?

Has your view of this work changed since you visited the exhibition? In what ways?

How do you feel about this work of art now?

2. Present and discuss your reviews with the class.

Which works of art did you choose as a class?

Did anyone choose the same work?

Compare your views. How similar or different were your opinions?

What did you discover about contemporary art?

Objective:

To explore some of the ways in which the Biennial artists make their work



Artist/musician Christian Marclay often mixes art and music to question how we see and hear. Marclay altered five musical instruments and called them *Band*. He arranged them under theater lights to inspire you to remember and imagine the ways in which music can be performed and played.

Lip Lock, 2000

Altered tuba and pocket trumpet, 34 1/2 x 20 x 18 (87.6 x 50.8 x 45.7)

Collection of the artist; courtesy Paula Cooper Gallery, New York

Suggested Project: Altered Instrument

Supplies: paper, pencils, cardboard or cardboard boxes, crayons or paint, scissors, wide masking or duct tape, rubber bands or elastic, dried beans or Styrofoam packing peanuts, plastic bottles, pencils, spoons or sticks, straws, hair pins, and other everyday things that make sound.

- Ask students to invent and make their own altered musical instruments. Have students divide into pairs for this project. Hand out a sheet of paper and pencil for each student. Ask one person to begin by drawing half of their invented instrument on one half of the paper. Fold the paper over to hide the instrument, but leave some lines showing so that the next person will know where to continue the drawing. This way, the whole instrument will connect when the drawing is complete. Pass the paper to the next person to draw the other half of the instrument. When the drawing is complete, unfold the paper.

Suggested Project: Altered Instrument (continued)

1. With your partner, follow your teacher's instructions to invent an altered musical instrument.

What kind of instrument did you create?
Is it funny? Weird? Altered?
What sounds would your instrument make?
What would you call your instrument?
Think of an interesting name for it.
 2. Write some words that express what your instrument would sound like if it were played. Make up your own sound words! eg. pawapa toooo ba ba poo! Twang, twing, badoom kapoom kssssh!
 3. With your partner, use your drawing as a guide to construct your altered instrument. Think of the size and shape of your instrument. Will you make it very small or very large? Tall or wide? Curvy? A zigzag? Another shape?
 4. Draw the parts of your instrument on a piece of cardboard and cut them out. Stick your instrument together with strong, wide tape. Draw or paint some cool designs or details on your instrument.
 5. Add some sound to your instrument. For example, use rubber bands or elastic for strings, put dried beans inside for a rattle or a shake, use plastic bottles, pencils, spoons, or sticks for drum playing.
- Use a tune that students know to have the class play their instruments. Use a wall in your classroom to have students create a "sound wall" of their drawings and the sound words they came up with.



FORCEFIELD, still from *Welcome, Major Gnome*, 2000. Video, color, sound; 3 minutes. Collection of the artists

Forcefield is a group of artists who collaborate, or work together, to create art. They don't want to be known by their real names, so each person in the group has an alien name. Forcefield often make things from scratch, finding and mixing all kinds of materials in unusual ways. For *Third Annual Roggabogga*, 2002 they made a claymation film and used some music. They even knit their own costumes! These costumes have pieces that cover their heads. In the Biennial, their work is set up as an installation, which means that you are surrounded by the art!

Suggested Project: Costumes

Supplies: paper, pencils, crayons, roll of thin paper, gift wrap or large paper bags, scissors, pencil, crayons or paint, wide masking or duct tape, yarn or twine, colored construction paper, fabric, glitter, feathers, sequins, fake fur, lace, trims, stickers, aluminum foil, ribbon, string.

What would you wear if you were part of an art piece?
Would part of your costume cover your face? Why or why not?

Suggested Project: Costumes (continued)

Design and make your own costume.

1. Make a drawing of your costume on paper. Invent your own alien name and write it on the paper.
2. Draw your costume on large pieces of thin paper, gift wrap, or a large paper bag. If you use flat paper, cut out your costume and stick it together with strong, wide tape. If you use a large paper bag, cut out holes for your head and arms.
3. Use crayons, markers, paint, construction paper, glitter, etc. to add some designs or details to your costume. When you've finished, try it on. How does it look?



Patterson Beckwith

Ken Feingold, *If/Then*, 2001. Silicone, pigment, fiberglass, steel, and electronics, 24 x 28 x 24 in. (61 x 71.1 x 61 cm). Collection of the artist; courtesy Postmasters Gallery, New York. Photograph by

Ken Feingold has created puppets, robots, and talking heads to explore ideas about artificial intelligence. In *If/Then*, two bald heads stick out of their packing box. They have a conversation about their own existence.

Suggested Project: Talking Heads

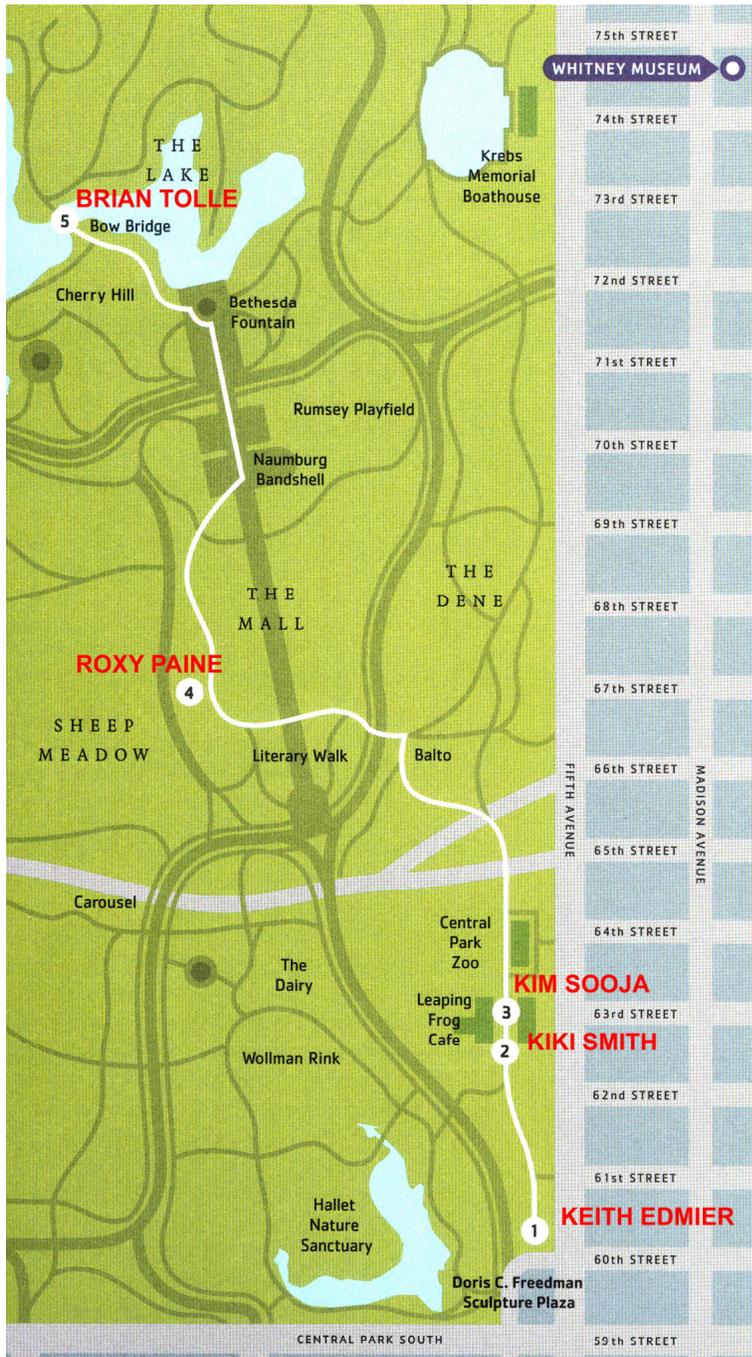
Supplies: aluminum foil, pencils, paper.

1. Make "talking heads" with a partner. Tear a large sheet of aluminum foil for each person.
2. Put the sheet of foil over your face starting at the top of your head.
3. Make a mask of your face by gently pressing your fingers over your eyes, nose, mouth, cheeks, and chin.
4. Take the foil off carefully and use a pencil to poke holes for your eyes, nose, and mouth.
5. If you were one of the talking heads, what would you say to the other one? Find a partner and create a conversation between you and the other talking head. Write down your part of the conversation on a separate piece of paper. Include some sound effects.

Suggested Project: Performance

Supplies: students' altered instruments, costumes, talking head masks, talking head conversations, a movie or video camera, film or videotape, performance space.

- Ask students to work in small groups for this project. Have each group use their altered instruments, costumes, talking head masks and conversations to stage a performance. Have students invite their peers to see their performance. If possible, film or videotape the event.
-



The Whitney Biennial moves outdoors to Central Park for the first time to present five commissioned works by Keith Edmier, Roxy Paine, Kiki Smith, Kim Sooja, and Brian Tolle. Taking advantage of the unique natural and social park environment these works create surprising encounters in the flow of daily life. Whitney Biennial in Central Park is organized by the Public Art Fund and sponsored by Bloomberg.

Keith Edmier

Emil Dobbelsstein and Henry Drope 1944, 2002

Bronze and granite, 96 1/2 x 34 x 34 (245.1 x 86.4 x 86.4)

Collection of the artist; a project of the Public Art Fund series *In the Public Realm*, which is supported by the National Endowment for the Arts, The New York State Council on the Arts, a State Agency, the New York City Department of Cultural Affairs, the Office of the Brooklyn Borough President, The Greenwall Foundation, The Jerome Foundation, The Silverweed Foundation, The JPMorgan Chase Foundation, and friends of the Public Art Fund

Keith Edmier's monument to the World War II military service of his two grandfathers.

Roxy Paine

Bluff, 2002

Stainless steel, 50 ft. (15.2 m) height

Collection of the artist, commissioned by the Public Art Fund; special thanks to James Cohan Gallery

A 50-foot tall, shiny metal tree standing among other trees.

Kiki Smith

Sirens, 2001

Bronze, dimensions variable

Collection of the artist; courtesy PaceWildenstein

Standing Harpie, 2001

Bronze, 48 1/2 x 18 x 15 (123.2 x 45.7 x 38.1)

Collection of the artist; courtesy PaceWildenstein

Standing Harpie, 2001

Bronze, 48 1/2 x 18 x 15 (123.2 x 45.7 x 38.1)

Collection of the artist; courtesy PaceWildenstein

A group of bronze Sirens and Harpies, creatures that are part-bird and part-woman, at the Central Park Zoo.

Kim Sooja

Deductive Object, 2002

Traditional Korean bedcovers

Collection of the artist, commissioned by the Public Art Fund

Vibrantly colorful Korean bedcovers at the Leaping Frog Café inside the gates at Central Park Zoo.

Brian Tolle

Waylay, 2002

Mixed media, dimensions variable

Collection of the artist, commissioned by the Public Art Fund

Brian Tolle's project involves a series of uncanny and unexpected splashes in one of the park's many ponds.

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A selection of literature related to themes in the Biennial artists' work.

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| Louise Erdrich | <i>The Birchbark House</i> , New York: Hyperion Books for Children, 1999 |
| Jean Craighead George | <i>Julie of the Wolves</i> , New York; Harper & Row, 1972 |
| Norton Juster | <i>The Phantom Tollbooth</i> , New York: Alfred A. Knopf, 1971 |
| Bobbie Kalman | <i>What is a Community? From A to Z</i> , St. Catherines, Ontario: Crabtree Publishers, 2000 |
| Jane Kurtz | <i>Faraway Home</i> , San Francisco, California: Harcourt Brace, 2000 |
| Madeleine L'Engle | <i>A Wrinkle in Time</i> , New York: Bantam Doubleday Dell Books for Young Readers, 1962 |
| C.S. Lewis | <i>The Chronicles of Narnia</i> , New York: Macmillan, 1950-1956 |
| Lloyd Moss | <i>Zin! Zin! Zin! A Violin</i> , New York: Simon and Schuster Books for Young Readers, 1995 |
| Mary Norton | <i>The Borrowers</i> , London: Dent, 1952 |
| Katerine Paterson | <i>Bridge to Terabithia</i> , New York: Crowell, 1977 |
| J. K. Rowling | <i>Harry Potter and the Sorcerer's Stone, Harry Potter and the Chamber of Secrets, Harry Potter and the Prisoner of Azkaban, Harry Potter and the Goblet of Fire</i> , New York: Scholastic Inc., 1998-2000 |
| Maurice Sendak | <i>Where the Wild Things Are</i> , New York: Harper & Row, 1963 |

Webography

A selection of Internet art projects and websites related to the Biennial artists' work.

Internet artists represented in the 2002 Biennial exhibition are: James Buckhouse (with Holly Brubach), Mary Flanagan, Benjamin Fry, Lisa Jevbratt/C5, Yael Kanarek, John Klima, Margot Lovejoy, Mark Napier, Robert Nideffer, and Josh On & Futurefarmers.

Net Art

- <http://www.diacenter.org/rooftop/webproj/index.html> In *Tap* (2002) by James Buckhouse with Holly Brubach, animated characters take on a life of their own, rehearsing, taking lessons, and giving recitals on the Internet and on individual users' Personal Digital Assistants (PDAs) and desktops.
- <http://www.artmuseum.net/Refresh/buckhouse.html> James Buckhouse's screensavers.
- <http://www.maryflanagan.com/collection.htm> Mary Flanagan's work is a networked computer application that creates a visible, virtual collective unconscious, collecting bits and pieces of data from users' hard drives.
- <http://acg.media.mit.edu/people/fry/valence/> Benjamin Fry's *Valence* is a data visualization software designed to create interesting visual constructions from large bodies of information and help us understand them in new ways. Valence can be used for visualizing anything from the contents of a book to Web site traffic , or for comparing texts and data sources.
- <http://www.c5corp.com/1to1> 1:1 by Lisa Jevbratt is a portrait of the World Wide Web as a numerical space. Using five different visualizations of the Web the project focuses on database aesthetics and the formal qualities of the network. The Internet is based on Internet Protocol or IP. Every website or space on the Internet has a numerical IP address—a string of numbers—that remains hidden behind a domain name—the .com, .org, or .net address. When users click on IP addresses, the sites appear as the territory it actually is--an environment of websites, homepages, and undeveloped sites and warnings about restricted access.
- <http://www.worldofawe.net> The core of Yael Kanarek's *World of Awe* (2000) is formed by a journal, found on an old laptop in the desert, that is made up of an original narrative using the ancient genre of the traveler's tale to explore the virtual world through connections between storytelling, travel, memory, and technology.

Webography (continued)

<http://www.cityarts.com/earth>

John Klima's *EARTH* (2001) is a geo-spatial visualization system, representing a broad range of information about our planet in multiple data layers.

<http://www.myturningpoint.com>

Margot Lovejoy's *Turns* (2001), made with Hal Eagar, Jon Legere, Marek Walczak and participants, is a community-building Web site focused on the idea of collecting and sharing the story of a turning point in one's life.

<http://www.potatoland.org/riot>

Mark Napier's *Riot* is an alternative Web browser, a blender that mixes Web pages from separate domains into one browser window. Unlike conventional browsers, however, *Riot* builds its pages by combining text, images, and links from the pages any user has recently viewed.

<http://proxy.arts.uci.edu/agents/>

Robert Nideffer's *PROXY* is a head-game about agents and agency that revolves around what the artist calls "unorthodox methods of information discovery, file-sharing, data mismanagement, and role-play." Once the agent is set up and the system is installed, players can import personal data and begin exploring. *PROXY* uses several interfaces that allude to different gaming experiences, including a text-only interface reminiscent of Multiple User Dungeons (MUDs) and a 3-D, arcade-style game interface. As you move through this latter environment, you encounter monsters (such as the curator, the professor, or the hacker) in a play on the art world and academia. Players may also choose to sit back and watch what happens as their agents start to work on their behalf.

<http://www.theyrule.net>

They Rule (2001), by Josh On & Futurefarmers, investigates corporate power-relationships in the US, creating a site that allows users to browse through maps that are directories to some of the most powerful American companies.

Artists' Websites

<http://www.users.qwest.net/~jhoneycutt/keith.htm>

Includes examples of Keith Edmier's work, his casting process, and his artist biography.

<http://www.gogolbordello.com>

Gogol Bordello's website. Includes news, video footage and a calendar.

Webography (continued)

- <http://www.kenfeingold.com/hinge> Ken Feingold's website features a selection from his cast of artificially intelligent characters.
- <http://www.fortthunder.org/music/ff/> Forcefield's website. Includes photographs.
- <http://www.mirandajuly.com> Miranda July's website. Includes information about her movies and performances.
- http://www.mcachicago.org/cm_media/idex5.htm Christian Marclay's website hosted by the Museum of Contemporary Art in Chicago.
- <http://www.meredithmonk.org> Meredith Monk's website. Features a complete bibliography, webography and calendar.
- <http://www.grandarts.com/RPaine.html> Images of Roxy Paine's sculptures, including mushrooms and painting and drawing machines.
- <http://www.arch.auburn.edu/ruralstudio/> Rural Studio's website. Includes Rural Studio's mission, goals, and images of architectural projects.
- http://www.artcyclopedia.com/artists/simpson_lorna.html An encyclopedic website with links to online exhibitions of Lorna Simpson's work.
- <http://www.uam.ucsb.edu/Pages/kiki.html> Kiki Smith's sculpture at the University of California, Santa Barbara.