

# WHITNEY

2002 Biennial Exhibition  
March 7 – May 26, 2002



Pre- and Post-Visit Materials  
For Junior High and High 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.

---

For further information, please contact the Education Department:

Whitney Museum of American Art  
945 Madison Avenue  
New York, New York 10021  
212/570-7710

---

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](mailto: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:

STEPHEN DEAN

Still from

*Pulse*, 2001

DVD projection, sound, dimensions variable; 7 1/2 minutes

Collection of the artist; courtesy Henry Urbach Architecture, New York

---

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. **Events in the United States and in students' lives during the past two years from local, national, and global perspectives**
2. **Communities, groups, tribes, youth culture**

Artists in the *2002 Biennial Exhibition* are interested in taking a closer look at the world we live in. They use both 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 three 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 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> 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.*

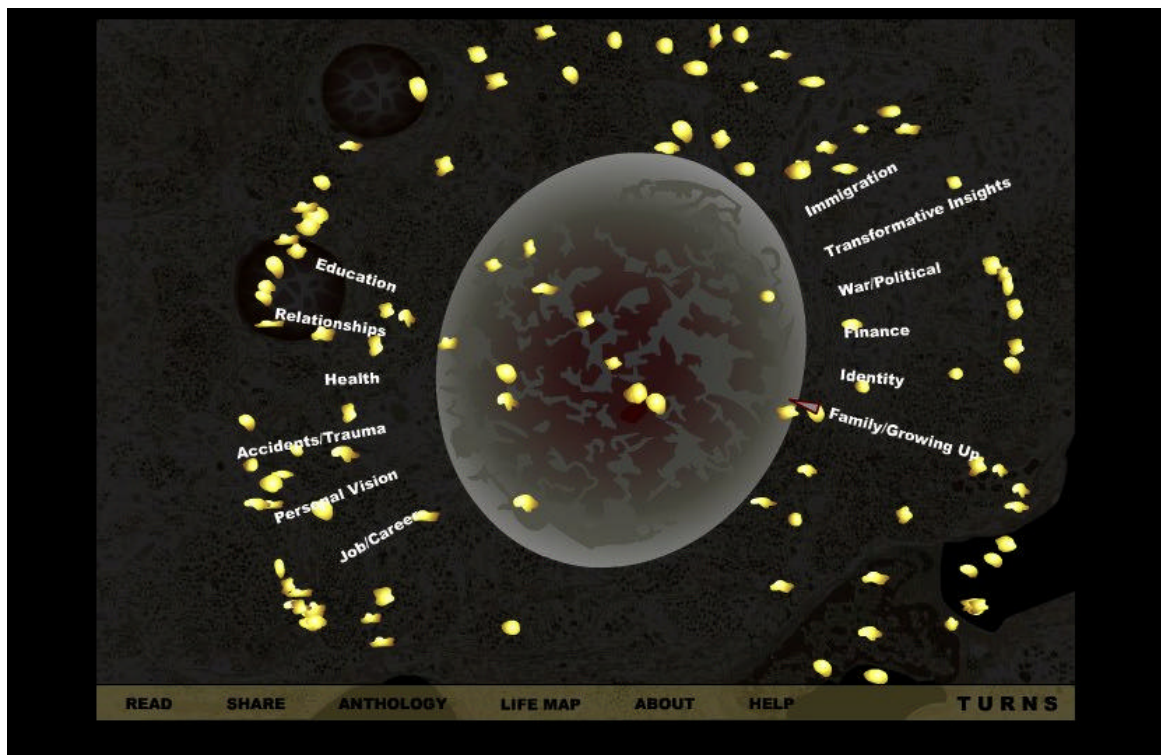
Chrissie Iles, Curator of Film and Video

## Objective:

To explore events in the United States and in students' lives during the past two years from local, national, and global perspectives.

*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 Ehrenkranz Curator of Contemporary Art<sup>1</sup>



MARGOT LOVEJOY  
with Hal Eagar, Jon Legere, Marek Walczak  
screen grab from *Turns*, 2001  
Website, computer, screen

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 global and virtual reality, and explore how we absorb and exchange information in an increasingly mediated, digitized world.

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

## Suggested Project: Collaborative Timeline

**Supplies:** Notebook or journal, pens, pencils, glue sticks, scissors, computers, Internet access, Hyperstudio, PowerPoint or software that can combine image, text, video, and sound, scanner or digital camera, *2000-2002: A Selected Chronology*

- Using the chronology on pages 8-11, ask each student to select five events that interest them. Have each student research the events they selected. In addition, use the suggested websites below or other timelines and chronologies.

*Facts on File Weekly World News Digest*, New York: Facts on File News Services, Vol.60, 61, 2000, 2001

Ken Park, editor     *The World Almanac and Book of Facts 2002*, New York: Press Publishing Company

John W. Wright, editor     *The New York Times Almanac 2002*, New York: New York Times Co.

<http://www.time.com/time/bestworst2001/>

<http://www.cnn.com/SPECIALS/2001/yir/>

[http://www.msnbc.com/modules/ps/yip\\_2000/launch.asp](http://www.msnbc.com/modules/ps/yip_2000/launch.asp)

<http://www.infoplease.com>

- When they have completed their research, have students divide into groups of three to five people to compile a collaborative timeline on paper or on the computer.
- In their groups, ask students to discuss the events they selected individually. Have each group edit and choose five events that the group determines are the most important. Students can take notes based on their discussion.

## Suggested Discussion With Students:

- Ask student groups to discuss their selected events with the class. Use the following questions as a guide.

Why did you choose these events?

What is meaningful about them?

Who else would they be meaningful to? Why?



## Suggested Discussion With Students (continued):

What social, political, and/or cultural impact did these events have?  
What impact did these events have locally? Nationally? Globally?  
Have any of these events had an impact on your daily life? How?  
How do you perceive these events now?  
Are you thinking differently in light of these events? How?  
Which facts and details did you remember?  
What new information did you learn?  
Are there any relationships between the events that you selected?  
What are they?  
Will any of these events continue to have an impact on what happens in the next couple of years? Further into the future? In what ways?

## Suggested Project: Personal Timeline

**Supplies:** Paper or card, boxes, pencils, pens, markers, crayons, magazines, newspapers, photographs, glue sticks, tape, scissors, computers, Internet access, Hyperstudio, PowerPoint or software that can combine image, text, video, and sound, scanner or digital camera

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.

What has happened in *your* life during the past two years?  
What is the same as two years ago? What has changed?

When did you:

Go on a trip?  
Read a new book?  
See a new movie?  
Hear some new music?  
Watch a new TV program?  
Adopt a new style, trend, or fashion?  
See some new art?  
Use a new piece of technology?  
Move from one grade to the next at school?  
Make new friends?  
Welcome someone new to your family or community?  
Witness a change in your community?

## Suggested Project: Personal Timeline

1. Make a list of 10-20 personal events over the past two years. Include titles and lyrics of the music you've listened to, movies, TV programs, new clothes or accessories that you wear, or other styles that you've adopted from 2000 to the present time.
  2. Create a personal timeline as a visual record. Make drawings or find images, words, objects, or photographs that refer to these events. Use paper or card to lay them out and attach them in chronological order, or create your timeline on the computer.
  3. You could also use the five events that you selected from the chronology and combine them in your timeline. You may want to use a box to divide your timeline into inside (personal) and outside (public) sections.
  4. Display and discuss your personal timelines.  
Describe where you first saw or heard about a new item, style, or fashion.  
Where else do you see or hear about this item or style?  
Do you still use, listen to, or wear this item or style now? Why or why not?  
Do your personal timelines have anything in common?
  5. When you visit the Museum, look for connections between events of the past two years (2000-2002), your personal timeline, and the art exhibited in the *2002 Biennial Exhibition*.
-

## 2000-2002: A Selected Chronology

### 2000

- January 1 After widespread "Y2K" fears that computers might not adapt to the year 2000, computer experts are surprised by the smooth transition.
- February 23 White rap singer Eminem wins two Grammy Awards in 2000 for Best Solo Performance for the single "My Name Is" and for Best Rap Album "*The Slim Shady LP*."
- May 6 The Irish Republican Army (IRA) announces that it would agree to put its arms "beyond use" under the supervision of international inspectors. Britain returns home rule powers to the Northern Ireland Assembly.
- June 5 Collapsible scooters, (*Razor*) are all the rage among urban commuters. In schools warnings arise concerning safety of the new fad.
- June 7 The U.S. District Court in Washington, D.C. orders software giant Microsoft Corporation to be split into two companies after concluding that Microsoft had violated antitrust law by using unfair tactics to gain market dominance.
- June 11 Timothy McVeigh, the Oklahoma City bomber dies in the death chamber of the federal prison in Terre Haute. It was the first federal execution in 37 years.
- June 23 U.S. appeals court rejects a plea by Miami relatives to keep custody of Elian Gonzalez, a six-year-old Cuban boy. He and his father fly home to Cuba.
- June 26 Two rival groups of scientists, led by J. Craig Venter and Francis S. Collins, announce major achievements in decoding the human genome, mapping the billions of chemical combinations that make up human chromosomes (DNA).
- July 2 Vincent Fox Quesada is elected president of Mexico, ousting the governing Institutional Revolutionary Party, which had controlled the presidency since 1929.
- July Debut of a new type of "reality-based" TV programming that seeks to capture the tensions among people. It begins with *Survivor*, which generates outstanding ratings and spawns several similar programs such as *Big Brother*.
- August 18 Arctic visitors report on a mile-wide swath of ice-free ocean, which suggests increased global warming.
- August 28 Tiger Woods wins the U.S. Open, the British Open and the PGA, becoming the first player to win three Grand Slam events in one season since Ben Hogan in 1953.
- September 28 Food and Drug Administration approves the U.S. marketing of mifepristone or RU-486, a prescription drug that is the first alternative to surgical abortion.
- October 5 President Slobodan Milosevic is overthrown after protesters swarm Belgrade and take over the Parliament and television station. Serbia erupts in public demonstrations, ultimately forcing Milosevic to step down on Oct. 7.

## 2000-2002: A Selected Chronology (continued)

- October 12      Seventeen American sailors are killed and thirty-seven are wounded when a raft carrying powerful explosives collides with Navy destroyer *Cole*, which was refueling in Yemen. Terrorism is suspected.
- October 26      For the first time since the 1950s, major league baseball has a “subway” World Series with two New York teams. Yankees win over Mets, 4 games to 1.
- November 7      Hillary Rodham Clinton becomes the first “First Lady” elected to the United States Senate and the first woman elected statewide in New York.
- November 30      Many countries in Europe begin testing and banning many kinds of beef for fear of mad cow disease.
- December 13      Texas Governor George W. Bush is declared the 43<sup>rd</sup> U.S. president five weeks after the November 7 election, which resulted in a legal dispute between Bush and Democratic opponent Vice President Al Gore over Florida’s crucial 25 electoral votes. The controversy ended when the Supreme Court rejected Gore’s request for further ballot recounts in Florida.
- December      Investment capital dries up and the Nasdaq stock index plunges. The initial public offering (IPO) window slams shut and many “dotcoms” fold.

## 2001

- January 20      In the final days of his presidency, Bill Clinton issues controversial pardons, including one for Marc Rich, billionaire fugitive financier; and one for Patty Hearst, the newspaper heiress kidnapped by the Symbionese Liberation Army.
- February 6      Ariel Sharon wins election in Israel. The right wing leader is elected during a period of increased Israeli-Palestinian violence.
- February      An outbreak of foot-and-mouth disease, a viral infection found in livestock, begins in Great Britain. The disease spreads to France, Ireland, and the Netherlands. British Prime Minister Tony Blair authorizes a mass slaughter of healthy livestock.
- March 12      Ignoring the UN’s stern warnings, Afghanistan’s Taliban militia destroys works of priceless ancient art, including the giant standing Buddha of Bamiyan.
- March 21      Recording Industry Association of America and Napster accuse each other of not complying with a ruling that they cooperate on filtering copyrighted music from the Napster service. Napster shook the record industry by allowing millions of people to download music from the Internet free of charge.
- April 1      A U.S. army plane collides with a Chinese commercial fighter jet. Chinese authorities detain the 24-member U.S. crew for 11 days, while U.S. and Chinese authorities negotiate China’s demand for a full apology. China releases the crew after receiving a full apology letter from Joseph Prueher, the American ambassador to China.

**2000-2002: A Selected Chronology (continued)**

- April 3** New York City Mayor Rudolph W. Giuliani appoints a 20 member panel to recommend decency standards for art in most of the city's museums. Giuliani feuded with the Brooklyn Museum of Art over Chris Ofili's *Virgin Mary* included in its 1999 *Sensation* exhibition. The decency commission is later dissolved by Mayor-elect Michael R. Bloomberg (Dec. 29, 2001).
- April 7** Race riots in Cincinnati continue for several days following a shooting of an unarmed black man by a white police officer.
- July 21** A 23-year-old Italian protester is killed by a police officer during a demonstration by several thousand protesters at the Group of Eight economic summit in Genoa, Italy. The protest was against United States-led global capitalism.
- August 9** In an address to the nation, President George W. Bush approves the use of federal funds for embryonic stem-cell research, but stipulates that research must be limited to cells that have already been extracted.
- August 21** In Puerto Rico, the US Navy resumes military maneuvers on the island of Vieques. Hundreds of protests demand an end to the bombing exercises. Puerto Rican rock singer, Ricky Martin, appeals for a ban on Vieques bombing in his speech at the Grammy Awards (Feb. 2001).
- August 22** US budget surplus dwindles. The Congressional Budget Office attributes this rapid change in the nation's fortunes to the slowing economy and the Bush tax cut.
- August 25** Aaliyah Haughton, an R&B singer and actress on the brink of superstardom, dies in a plane crash in the Bahamas.
- September 9** Venus Williams captures her third and fourth career Grand Slam tennis singles titles, successfully defending her Wimbledon (July 8) and U.S. Open titles.
- September 11** In the worst terrorist attack on the U.S., hijackers commandeered four U.S. commercial jetliners, crashing two planes into the twin towers of the World Trade Center in New York City, one into the Pentagon, and one in Pennsylvania. It is estimated that over 4,000 people died in the assaults. Islamic extremist Osama bin Laden and the Al Qaeda terrorist network are suspected of the attacks.
- September 25** Michael Jordan returns to the court as a Washington Wizard at age 39. It is his second comeback.
- October 5** Anthrax scare rivets the nation as anthrax-laced letters are sent to various media and government officials. Several people including postal workers die after handling the letters.
- October 6** Barry Bonds of the San Francisco Giants baseball team hits his 72nd home run--the most ever in a single season--breaking Mark McGwire's record which was set only three years ago.
- October 7** The U.S. and Great Britain, backed by an international coalition against terrorism, launch missile and air strikes in Afghanistan in a campaign against Al Qaeda terrorists and Taliban militia. Osama bin Laden urges Muslims to fight U.S.

## 2000-2002: A Selected Chronology (continued)

- November 8 Nintendo's GameCube and Microsoft's Xbox are released. The champion of the industry is still Sony's PlayStation 2, which was released in 2000. All three companies pour money into advertising and development of games.
- November 16 The film adaptation of J.K. Rowling's *Harry Potter and the Sorcerer's Stone* opens in 8,200 theaters nationwide. The film takes in an unprecedented \$93.5 million on its opening weekend.
- November 29 George Harrison, former lead guitarist with the Beatles, dies of cancer in Los Angeles at the age of 58.
- December 2 Enron Corporation, one of the world's dominant energy companies, files Chapter 11 bankruptcy, but not before the executives sell their stock and leave their employees with worthless pension plans.

## 2002

- January 1 The euro becomes the common currency in the European Union, which includes 12 nations with a combined population of 300 million.
- January 1 Michael R. Bloomberg, billionaire businessman and political novice, is sworn in as New York's 108th mayor.
- January 5 The Labor Department reports that the nation's unemployment rate has risen to 5.8%.
- February 19 Vionetta Flowers becomes the first African-American athlete to win a gold medal in the women's bobsled event at the winter Olympic Games (February 8-24) in Salt Lake City. The United States wins 34 gold medals—the most ever won by the US Olympic team at the winter games.

## Chronology Sources:

- Ken Park, editor *Facts on File Weekly World News Digest*, New York: Facts on File News Services, Vol.60, 61, 2000, 2001
- John W. Wright, editor *The World Almanac and Book of Facts 2002*, New York: Press Publishing Company
- The New York Times Almanac 2002*, New York: New York Times Co.  
<http://www.nytimes.com>  
<http://www.time.com/time/bestworst2001/>  
<http://www.cnn.com/SPECIALS/2001/yir/>  
[http://www.msnbc.com/modules/ps/yip\\_2000/launch.asp](http://www.msnbc.com/modules/ps/yip_2000/launch.asp)  
<http://www.infoplease.com>

**Objective:**

To examine concepts and practices of contemporary tribes and communities.

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.



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

Forcefield, a Providence, Rhode Island-based artist group, is composed of four participants with “alien” names--Meerk Puffy, Patootie Lobe, Le Geif, and Gorgon Radeo. Collective activity is essential to the group's work; it is often impossible to distinguish one member's contribution from another's. With a do-it-yourself ethos, the members of the group fashion much of their work out of found materials, transforming abandoned or useless things into expressive forms. These works have included knit costumes, zines, animations, and architectural installations. Their imagery suggests a sense of infinite possibility and offers insights into the collective Pop unconscious.



DESTROY ALL MONSTERS COLLECTIVE

*Greetings from Detroit*, 2000

Acrylic on canvas, 120 x 228 (304.8 x 579.1)

Collection of the artists; courtesy Patrick Painter Inc., Santa Monica, California

*It's a phenomenon of the mass media which, on the one hand can obliterate a local scene, for example by the replacement of the local TV shows that once thrived in Detroit with syndicated ones and, on the other hand, can make a local Detroit band like The Stooges a mass culture phenomenon as far away as Australia. So we decided to make grand history paintings of a small local history.*

Mike Kelley, Destroy All Monsters<sup>2</sup>

The Destroy All Monsters Collective--Mike Kelley, Cary Loren, and Jim Shaw--is an outgrowth of the noise band Destroy All Monsters, which originated in Detroit in the early 1970s. The Collective's installation, *Strange Fruit: Rock Apocrypha*, includes four mural-size paintings and a video. The paintings, designed by Kelley and Shaw, are, in Kelley's words, "historical in nature and focus on entertainment and subculture personalities associated with the Detroit area in the late 1960s and early 1970s." The video, directed by Cary Loren, documents the dynamic Detroit music scene with archival television footage, interviews, and period rock-oriented urban myths.

<sup>2</sup> 2002 Biennial Exhibition catalogue, Whitney Museum of American Art, New York: distributed by Harry N. Abrams Inc., 2002, p. 64.





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:

*Why have borders that bind?  
Our constitution starts in U-N-I-T-Y  
The youth  
The youth  
Our happy shiny fingertips  
Paint the world with our unrelenting  
Will.*

Shatoya, Grade 12

*Speak Your Mind: Youth Speaks NY 2001 Anthology of Youth Spoken Word Poetry*, New York: Youth Speaks, 2001, pp. 172-173.  
<http://www.youthspeaksnys@yahoo.com>

**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. Webster's 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 Art<sup>3</sup>

*I think a group of people that have the same interests and beliefs make up a tribe. I don't feel like I'm in a community per se, because I'm growing up among two cultures, I feel as if I'm mixed in the two cultures.*

Nahid, Youth Insights

<sup>3</sup> 2002 Biennial Exhibition catalogue, Whitney Museum of American Art, New York: distributed by Harry N. Abrams Inc., 2002, p.16.

*Well I guess I see tribes as a community. Any type of community that a person may belong to.....Before I was thinking of African tribes and Native American tribes. But I do think of it as any type of community, though I do not like the term tribes.*

Shabana, Youth Insights

*A tribe is a group of people bound by having a particular thing in common.....Nowadays it seems like subcultures are tribes; they dress alike and are bound together by similar interests.*

Erin, Youth Insights

*Tribe*

*Deconstruct me*

*Reconstruct me*

*And you shall find my soul*

*My clansmen buried deep inside me*

*My ancient tribe's mustled sounds*

*break through my skin*

*Sounds of joy and triumph*

*Sounds of dance and song*

Harry W, Youth Insights

*The word has an ancient ring to it, but there are tribes today as ever there were. A throng of teenagers leaving school all going to a pizza place is a tribe the same way a nursing home is the same way that an artistic collective is. Despite its sound based in antiquity, tribe is a word that will ring as long as people enjoy other peoples company and can't do it all themselves.*

Azikiwe, Youth Insights

*People in a tribe can share the same background, but this is not always the case. From my African Civilization studies and readings about Native Americans I learned that an outsider can become part of a tribe by following certain rituals and respecting the laws already established.*

Herminia, Youth Insights

*Youth Insights: Building An Intergenerational Conversation on American Art and Culture* is the Whitney's innovative program for high school students. This program gives youth the opportunity to explore twentieth- and twenty first-century American art and culture , and lead discussions about art for families, seniors, and their peers. Find more information about Youth Insights at <http://www.youth2youth.org>

What does the word tribe mean to you?

How would you define it in the context of your own experience?

## Suggested Discussion With Students (continued):

What makes up a tribe, group, or community? The place where you live? A group of people with the same background? A group of people with similar interests, values, beliefs? A group of people that you do similar activities with—such as a band, a team, a club, an online group, a religious group, a sports, dance, or theater group? Your class at school?

Do you feel part of one or more communities? Which one(s)?

How do you define your community? Through music? Dance? Technology? Cultural products? Fashion? Style? Gender? Class? Ethnicity? Locality? Attitude? Language or words? Activism? Global influence? Something else?

Is your tribe or community “mainstream” or “underground?” How do you know? What defines these group identities?

Do mobile communication technologies (cell phones, beepers, walkmans, CD players, palm pilots) play a role in defining your community identity? How?

Are there systems or rules that your group adheres to? What are they?

What do you bring to your tribe or community?

If people in a specific community or tribe share interests and values, what happens if there are different perspectives and voices within the group?

How do people (who are not part of your community or tribe) perceive your group?

What are the dynamics between different tribes, groups, or communities in your school?

## Suggested Project: Tribe Research

**Supplies:** Journal or notebook, paper, pencils, pens, crayons, or paint, computers, Internet access.

- Ask students to divide into small groups for this project. Have students use the following suggested resources to research youth cultures, tribes, and communities. Ask students to take notes and write a brief report about their findings.

## Suggested Project (continued): Tribe Research

### Tribes and Communities

<http://www.myturningpoint.com>

*Turns* is a community-building website focused on the idea of collecting and sharing the story of a turning point in one's life.

<http://www.diacenter.org/buckhouse>

In *Tap*, 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. On this site, people can create their own dance and beam it to others.

<http://www.theyrule.net>

*They Rule* 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 and their CEOs.

<http://graffiti.org>

Graffiti, worldwide.

<http://www.geocities.com/loudpoet/poems/poetry.htm>

A local poetry and spoken word site, produced by the Nuyorican Poets Café.

<http://www.youthspeaks.org/>

A nonprofit resource community for young writers in the San Francisco Bay Area and all 5 boroughs of New York City, Youth Speaks brings young people together across community, school, and neighborhood lines through the written and spoken word.

<http://www.youth2youth.org>

*Youth Insights: Building An Intergenerational Conversation on American Art and Culture* is the Whitney's innovative program for high school students.

<http://www.glasbead.com>

Created by artist John Klima, this site allows players to manipulate and exchange sound sample files and to create soundscapes and musical sequences.

<http://www.boardtheworld.com>

Links to books, magazines, and information about snowboard teams, events, and tours.

<http://www.globo.org>

A global teen diary project.

<http://www.spankmag.com>

A teen site devoted to teen interests and issues.

## Suggested Project (continued): Tribe Research

- Ask students to present and discuss their reports with the class. Compare their findings. Did students define all of these groups as tribes or communities? What are some of the common characteristics of tribes, groups, or communities? What are the differences?

## Suggested Project: Representing the Tribe

**Supplies:** Journal or notebook, paper, pencils, pens, crayons, or paint, collected images, glue sticks, scissors, computers, Internet access, Hyperstudio, PowerPoint or software that can combine image, text, video, and sound, scanner or digital camera, video camera

What images and/or words would you choose to represent or document a tribe, group, or youth community that you know of or are part of?

1. Design a logo for your tribe, group, or community. What symbols or elements would you include?
2. Use images and text or sound to create a work of art that represents and documents your tribe or group. Make a drawing, painting, or collage, a postcard, or a digital piece on the computer. If you want to, choose another medium to express yourself, such as dance, music, song, a commercial, performance, or video. If you select one of these mediums, include spoken word, music, or sound.
3. In your piece, include information such as people, clothing, accessories, music, styles, and place--room, street, city--where this group hangs out.
4. Display and discuss your works of art and logos with the class.

What did you include in your logo?

How do these symbols and elements represent the tribe, group or community?

What images, words, and/or sounds did you include in your piece? Why?

Do your works of art have anything in common?

How are they different?

**Objective:**

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

The ways in which artists use materials, subject matter, color, and composition evoke complex reactions and responses from the viewer. The following questions and suggested project offer some basic tools and strategies to identify and discuss your observations, responses to, and interpretations of works of art in the *2002 Biennial Exhibition*, and to explore relationships between works of art, your own experiences, and the world around you.

- With your students, explore and discuss the ways in which 2002 Biennial works address or challenge mainstream notions of art. Consider non-traditional materials, processes, ideas, architectural works, allegory, symbolism, and historical references. Ask students to choose one work of art from the *2002 Biennial Exhibition* and use the following questions as a guide to write about it. When students have completed their reviews ask them to read, discuss, and compare reviews of the Biennial in publications such as *The New York Times*, *Village Voice*, *Elle*, *ArtNews*, *Art in America*, and *Artforum*.

**Suggested Project: Biennial Review**

**Supplies:** Notebooks or journals, pens, pencils.

1. Choose a work of art in the exhibition that was meaningful to you. Use the questions below as a guide to write a brief review about this work. Include your own opinions. Use the webography on pages 36-38 to research 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.

What materials did the artist (or artists) use?

What colors, shapes, images and/or objects did they include?

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

What size was this piece? Why do you think the artist made it this size?

How do the artist's choices of materials, shape, size, and color affect the meaning of the piece?

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

What is this artist's view of the world around him/her? How can you tell?

What is compelling about this artist's approach?

What makes this piece a work of art?

Does this work challenge traditional ways of making art? How?

## Suggested Project (continued): Biennial Review

Is there a specific audience for this work? Who do you think the audience is?  
 How does this work of art relate to you?  
 Does this work challenge you to think differently? How?  
 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 report 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?

Think about the criteria you use to define a work of art. Consider context, location, materials, and content.

Are there basic characteristics that define a work of art? What are they?  
 What did you discover about contemporary art?  
 What importance do you think this work will have for future generations? Why?

## Suggested Project: Biennial Feature

**Supplies:** journal or notebook, paper, pencils, pens, computers, Internet access, Hyperstudio, PowerPoint or software that can combine image, text, video, and sound, video camera.

- Ask students to divide into small groups for this project.

If you were doing a magazine, TV, or web feature about the *2002 Biennial Exhibition*, which works of art would you choose to focus on? Why?

1. 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.
2. Select and make your own feature presentation on paper, on video, or on the computer.
3. Present and discuss your Biennial features with the class.

Which works of art did you select? Why?



### Objective:

To examine the ways in which 2002 Biennial artists address the human condition and states of being.

A number of Biennial artists have a shared interest in representing the human condition and states of being. Working in both figurative and abstract styles and performance, some artists focus on philosophical and spiritual considerations of self while others transform human passions and fears into imaginary, allegorical, symbolic, or mythological representations.



HIRSCH PERLMAN

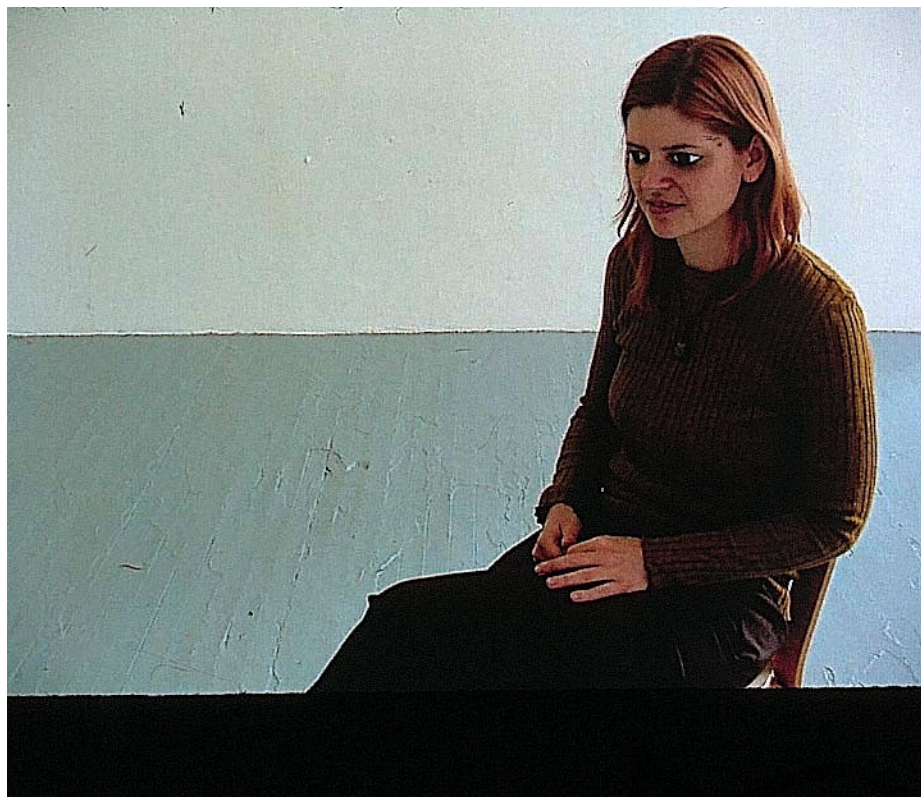
*Day 31.5*, 1998-2001

Gelatin silver print, vinyl, tape, paint, and pushpins, forty-eight parts, 24 x 30 in. (61 x 76.2 cm) each  
Collection of the artist; courtesy Blum & Poe, Santa Monica and Donald Young Gallery, Chicago

Sequestering himself in an unused room in his home in the Echo Park district of Los Angeles, Hirsch Perlman has recorded almost daily performances, witnessed only by his camera. He uses packing materials—duct tape and cardboard--to construct and deconstruct mysterious figures that occupy the room with him.

KARIN CAMPBELL  
*When I Close My Eyes*,  
2001-2002  
Performance

For her Biennial piece, Karin Campbell explores the dynamics of social interactions, sitting still in a chair in the middle of a gallery with her eyes closed, cartoon-like eyes boldly painted on her eyelids, ignored or engaged by the visitors around her.



TRENTON DOYLE  
HANCOCK  
*Rememor with Membry*, 2001  
Collage, pieced acrylic on  
canvas, 60 1/8 x 72 1/2 (152.7  
x 184.2)  
Whitney Museum of American  
Art, New York; purchase, with  
funds from the Contemporary  
Committee 2001.229

Trenton Doyle Hancock explores a personal mythology of epic dimensions, with forest-dwelling organisms, half-animal and half-plant, as key characters.

## Suggested Project: Transfiguration

**Supplies:** Cardboard boxes, newspaper, or packing materials, scissors, duct or masking tape, camera, chairs, a wall.

- Have students divide into small groups for this project. Ask each group to collect cardboard boxes, packing materials, or newspapers and make life size figures from these materials. Ask students to consider their figures as imaginary companions and position them on a chair or on a wall to appear as if they are participating in the classroom activities and interacting with the group.
- Have students take photographs of their figures interacting with each other. When students have completed their first photographs, ask them to repeat the process-- dismantle their figure and construct a second figure from the same material. When students have completed the project, ask them to present and discuss their work. What were their responses to their figures? How did their figures interact with the group? How did they feel about the elements of creation and destruction in this process? How did their figures change during this process?

## Suggested Project: Imaginary Beings

**Supplies:** Paper, pencils, pens, crayons or markers, computers, Internet access, Hyperstudio, PowerPoint or software that can combine image, text, video, and sound, Frontpage, Dreamweaver, or other web page creation software

Use the Internet, your school or local library to research fictional characters or imaginary beings in myths, comic books, world literature, and movies.

How were these characters "born" or created?

What kind of organism are they? Human-like? Animal? Vegetable? A combination?

Are these characters a metaphor, symbol, or analogy for something else?

What is special or remarkable about them?

Where do they live?

What kind of world or place is it?

Can these characters change size or form?

Do they live in the past? Present? Future? A combination of time periods?

What challenges do these characters face?

How do they address these challenges?

## Suggested Project (continued): Imaginary Beings

Use your imagination and information you found to create your own imaginary being. Invent a personality and a lifestyle for this character. Give them a name and age. Draw a picture of your imaginary being.

Describe this being or character in writing. Use prose, poem, rap, or comic book format. Describe what they do, where they live, what they wear, and what they eat. Write about their beliefs, ideals, opinions, and feelings.

- Ask students to divide into small groups. Discuss how their imaginary beings and the worlds they live in could interact. Collaborate to draw or write their story. Present and discuss students' group stories.
- Have students use their stories to make a 'zine, a book, a digital presentation, or web pages about their imaginary beings. If students are using computers ask them to incorporate image, text, sound, music, and video into their digital works.

## Suggested Project: Costumes

**Supplies:** Paper, pencils, colored pencils, roll of thin paper or pieces of fabric, scissors, crayons or paint, wide masking or duct tape, yarn or twine, colored construction paper, glitter, feathers, sequins, fake fur, lace, trims, stickers, aluminum foil.

- Have students design and/or make wearable costumes for their imaginary beings. First have students design their costumes on sheets of paper. Next, ask them to use paper or fabric to make their costumes. Use crayons, markers, paint, construction paper, or accessories to add some designs or details to the costumes.

## Suggested Project: Performance

**Supplies:** Students' costumes, a movie or video camera, performance space.

- Ask student groups to use their stories and costumes to stage a performance about their imaginary beings. If possible, have students work with a drama teacher. Ask students to invite their peers and teachers to see their performance. If possible, ask someone in your audience to film or videotape the performance.



**Objective:**

To explore Biennial artists' interpretations of space.

Some Biennial artists are interested in how people occupy, interact with, and negotiate spaces. They explore the ways in which space—both physical and ephemeral--conforms to our bodies, actions, and wills. Blurring boundaries between art and architecture, space is also represented as abstract, metaphoric, or symbolic.

*My artistic work could be defined as an insinuation of an interior landscape with absent habitants. These reductive interiors refer to furniture elements and architectural fragments as traces and imprints of the human body. In a way, these architectural portrayals reflect an inner mental state where traces of memories and desires are subtly revealed under the apparent controlling nature of the designed world.* Javier Cambre<sup>4</sup>



JAVIER CAMBRE

*Habitat en Tránsito: Piñones (Displaced)*, 2002

Wood, paint, graphite wall drawings, hammock, and wood shack, dimensions variable

Collection of the artist; with support from Milly and Chilo Andreu, John T. Belk III and Margarita Serapión, Diana and Moisés Berezdivin, Alfredo Cubiñá, Mari and Alberto De la Cruz, Luis Gutiérrez and Carmen Bermúdez, Chetín and Pedro Muñoz Marín, Instituto de Cultura Puertorriqueña

---

<sup>4</sup> NY Arts, May 2001, p.41

Javier Cambre's *Piñones* explores the persistence of memory in dislocated space. *Piñones* is a beachfront area just outside San Juan, Puerto Rico where for decades vendors have sold seafood and refreshments at small roadside kiosks. These structures—and the working class recreation area they support—are threatened by the development of luxury resorts. Cambre dissected one of the kiosks and moved half of it to New York City. He also constructed angular white additions in a tropical modern style for each half of the structure in both locations. The windows and walls are based on those in Cambre's childhood bedroom.

The Rural Studio is an innovative architectural training program founded by Samuel Mockbee in 1992 as part of the Auburn University School of Architecture in Hale County, Alabama. Small groups of second- and fifth-year architecture students work with local social service agencies to identify individuals, organizations, and communities in need of new buildings. Over a dozen Rural Studio structures, both private and public, now exist in Hale County. The buildings are characterized by clean lines, strong planes, light, and space. The structures also borrow from Southern vernacular traditions, often echoing the forms of barns, sheds, and trailers. Most of the materials are salvaged and virtually all of the labor is donated.

Lebbeus Woods' *Terrains* represent artificial landscapes that embody the idea of built space in sync with the unending transformations of the human and natural world. Woods's work reaches deeply into our contemporary condition, providing a sympathetic rendering of constructed space in a world full of unknown dangers.

Trained as an architect, Laretta Vinciarelli has come to imagine and depict spaces whose only occupant is light. Rather than building forms, she speaks of "excavating space." In the series of seven watercolors included in the 2002 Biennial, she creates a syncopated rhythm of geometric forms that loosely define states of inside and outside, above and below, light and shadow. By carefully constructing layer upon layer of complementary orange and blue pigment, she creates paintings that glow.

## Suggested Project: Space Painting

**Supplies:** Paper, pencils, watercolor, tempera, or other water-based paint, house paint brushes, 2"-4" wide, inexpensive bristle brushes.

Think of a space or place that is important to you:

Where is it?

What is this space used for? What happens there?

Why is this space important to you?

How are you inspired or moved by this space?

## Suggested Project (continued): Space Painting

What does it look like?

What colors, shapes, smells, or moods do you associate with this space? Why?

What is the difference between this space and other spaces?

What colors do you find in this space? How do they affect the architecture?

What objects or materials do you find in this space?

What do they tell you about the function of this space?

How do they affect the space?

What is the lighting like in this space? How does it affect you?

How does the lighting affect the mood of the space? Your mood?

How does the architecture of the space affect your behavior?

1. Make a painting that represents a favorite or important space. This space could be real or imaginary. Think about how light affects your space.
  2. Experiment with optical mixing. Carefully choose and prepare a warm color and a cool color that communicate the mood or emotion expressed by this space. For example, complementary warm/cool colors are red/green, blue/orange, or yellow/purple. Warm colors advance, or appear closer. Cool colors recede, or appear further away.
  3. Use a large brush (2-4" wide). First apply a layer of your warm color. Next, paint a layer of your cool color. Apply alternate layers of your selected warm and cool colors to define the light and feeling of your special space. Use thin layers of paint to produce a quality of light or luminosity from within your painting. Experiment with different brushstrokes to define the basic architecture of the space.
- Ask students to display their paintings in the classroom or hallway. Have students spend some time looking at and immersing themselves in their peers' special spaces. What mood or feeling is communicated by this space? How? Ask students to choose one space. Spend some time writing about this space. Describe the space and the mood it evokes.

Present and discuss your writing and responses to the space with the class.

## Suggested Project: Space Transformation

**Supplies:** Paper, pencils, pens, or computers with drawing and/or presentation software, large sheets of tag board, poster board, foam core, or heavy paper such as colored bulletin board paper, butcher paper, or photographic backdrop paper, scissors, glue.

Think about your own classroom and school.

What does your classroom environment or “landscape” look like?

Who uses the classroom?

What do they use it for?

How is the furniture arranged? Why is it arranged like this?

How does the architecture of your classroom and its contents define the ways in which you use this environment?

What facilities do you have?

For example: do you have desks? Chalkboards? Computers?

What else do you wish you had? Why?

- Ask students to work in small groups for this project. Have student groups draw and write a design proposal that would transform their classroom into their ideal learning space. When students have completed their design proposals, ask them to use foam core, cardboard, paper, discarded or recycled materials to construct a model of the space.
- 1. Create a design proposal that transforms your classroom into an ideal learning space.
- 2. Write a list of what you would need in an ideal learning space. Consider and discuss both physical and functional aspects of the space and how they might work together. If you have access to a computer and a scanner, create your presentation in PowerPoint, Microsoft Word, HyperStudio, or other software that incorporates images and text. If you can, add sound. Use your own voice to narrate your text.
- 3. Think about the existing architecture, who uses this space, and how you would change it.

Who else uses your classroom space? How is it shared?

Who would you need to include in a discussion about changing the space?

What questions would you ask them?



**Suggested Project (continued): Space Transformation**

What shape would your space be? Why?

What kinds of spaces would be included? Communal space? Private space?

Work space? Studio space? Social space? Interactive elements? Why would you include these spaces?

How would you modify and improve existing spaces?

Would new walls need to be added? Would they be fixed or moveable?

What type of furniture would you include? Would it be static or mobile?

What kinds of equipment, technology, and facilities would you provide?

What kind of light will your space(s) have?

What materials will your space be made of?

What color(s) will it be?

Will your space be eco-friendly? How?

4. Present and discuss your design proposals and models with the class.

What changes have you made to your learning environment?

What ideas or opinions generated these changes?

Do your ideal learning spaces have anything in common?

How are they different?

- Ask students to make a "displaced" learning space. Use a digital camera or make drawings for this project. Have students take photographs or make drawings of their classroom. Next, have them take photographs or make drawings of their ideal learning space. Use scissors or digital software such as Photoshop to cut both of their drawings or photographs in half. Ask students to combine one part of their classroom as it is now, and one part of their ideal learning space. Compare the two halves. Do students' designs relate to their memories of spaces that are familiar to them?
  - If possible, have students select one design from the groups' design proposals and transform your actual classroom into this ideal learning space.
-



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.

## Bibliography

A selection of books, exhibition catalogues, and videos related to the Biennial artists' work.

### Books by Biennial Artists

- Mike Kelley, Cary Loren and Jim Shaw *Destroy All Monsters: Geisha This, 1975-1979*, New York: Distributed Art Publications, 1997
- Ari Marcopoulos *Pass the Mic: Beastie Boys 1991-1996*, New York: Powerhouse Books, 2001
- Portraits from the Studio and the Street*, Amsterdam: Bert Bakker, 1998
- Andrea Oppenheimer Dean *Rural Studio: Samuel Mockbee and an Architecture of Decency*, New York: Princeton Architectural Press, 2002
- Chris Ware *The Acme Novelty Library # 15: The Big Book of Jokes II*, Seattle: Fantagraphics Books, 2001
- Jimmy Corrigan: The Smartest Kid on Earth*, New York: Pantheon Books, 2000
- Lebbeus Woods *Radical Reconstruction*, New York: Princeton Architectural Press, 1997

### Biennial Artists: Related Books

- Josef Albers *Interaction of Color*, New Haven: Yale University Press, 1963 (Lauretta Vinciarelli)
- Gaston Bachelard *The Poetics of Space*, New York: Orion Press, 1964
- Susan Ciccotti *Burma: Something Went Wrong*, Exhibition Catalogue New York: Light Work, 2000 (Chan Chao)
- Tony Godfrey *Conceptual Art*, London: Phaidon Press, 1998 (Christian Marclay)
- RoseLee Goldberg *Performance: Live Art Since 1960*, New York: Harry N. Abrams, 1998 (Christian Marclay)
- Brooke Hodge, editor *Not Architecture but Evidence That it Exists: Lauretta Vinciarelli: Watercolors*, New York: Princeton Architectural Press, 1999
- Lawrence Rinder *2002 Biennial Exhibition*, New York: Whitney Museum of American Art, Distributed by Harry N. Abrams, Inc., 2002

## Bibliography (continued)

### Related Literature: Communities and Tribes

- Avi *City of Light, City of Dark, A Comic Book Novel*, New York: Orchard Books, 1993
- Anthony Burgess *Clockwork Orange*, New York: W.W. Norton, 1967
- Joseph Conrad *Heart of Darkness*, New York: Penguin USA, 1902, 1999
- Alex Garland *The Beach*, New York: The Putnam Publishing Group, 1997
- William Golding *Lord of the Flies*, London: Faber UK, 1958
- S.E. Hinton *The Outsiders*, New York: Viking Press, 1967
- Alan Kaufman, editor *The Outlaw Bible of American Poetry*, New York: Thunder's Mouth Press, 1999
- Kenzaburo Oe *Nip the Buds Shoot the Kids*, London, New York: Marion Boyars, 1995, New York: Grove Press, 1996
- Jerry Spinelli *Stargirl*, Westminster, Maryland: Alfred A. Knopf, 2000
- J. R. R. Tolkien *Lord of the Rings: The Fellowship of the Rings, The Two Towers, The Return of the King*, Boston: Houghton Mifflin, 1965-66

### Cultural Studies: Communities and Tribes

- Joe Ambrose *Mosh Pit: the Violent World of Mosh Pit Culture*, London: Omnibus, 2001
- Andrew Bennett *Popular Music and Youth Culture: Music, Identity and Place*, New York: Macmillan Press, 2000
- "Contemporary Youth Music and 'Risk' Lifestyles" in J. Best (ed.) *The Diffusion of Social Problems*, Hawthorne, NY: Aldine de Gruyter, 2001
- "Subcultures or Neo-Tribes?: Rethinking the Relationship Between Youth, Style and Musical Taste" in *Sociology*, vol. 33 (3): pp. 599-617, 1999
- "Hip Hop am Main: The Localization of Rap Music and Hip Hop Culture" in *Media, Culture and Society* vol. 21 (1): pp. 77-91, 1999

## Bibliography (continued)

- Garry Davis and Craig Steycyk  
*Dysfunctional*, Corte Madera, CA: Gingko Press, 1999
- Jonathan S. Epstein, editor  
*Youth Culture: Identity in a Postmodern World*, Oxford, England & Malden, Massachusetts: Blackwell Publishers, 1998
- Havelock Nelson, Michael A. Gonzales  
*Bring the Noise: A Guide to Rap Music and Hip-Hop Culture*, New York: Harmony Books, 1991
- Tricia Rose  
*Black Noise: Rap Music and Black Culture in Contemporary America*, Middletown, CT: Wesleyan University Press, 1994
- Graffiti: Communities and Tribes**
- Futura 2000  
*Futura*, London: Booth-Clibborn Editions, 2000
- James T. Murray, Karla L. Murray  
*Broken Windows: Burning New York*, New York: Gingko Press, 2002
- Stephen Powers, Barry McGee, Todd James  
*Street Market: ESPO, TWIST, REAS*, Japan: Little More Press, 2000
- Stephen Powers  
*The Art of Getting Over*, New York: St. Martins Press, 1999
- Andrew Witten and Michael White  
*DONDI WHITE Style Master General: The Life of Graffiti Artist Dondi White*, New York: Regan Books, 2001
- Bradford W. Wright  
*Comic Book Nation: The Transformation of Youth Culture in America*, Baltimore: Johns Hopkins University Press, May 2001
- Video**
- Allison Anders, Director  
*Mi Vida Loca*, HBO Home Video, 1993
- Danny Boyle, Director  
*The Beach*, CBS/FOX Home Video, 2000
- Peter Brook, Director  
*The Lord of the Flies*, CRITERION, 1963
- Francis Ford Coppola, Director  
*Apocalypse Now*, Paramount Home Video, 1979
- Francis Ford Coppola, Director  
*The Outsiders*, Warner Home Video, 1983
- Harry Hook, Director  
*The Lord of the Flies*, MGM Video and DVD, 1990
- Stanley Kubrick, Director  
*A Clockwork Orange*, Warner Home Video, 1971
- Agnes Varta, Director  
*Les Glaneurs et La Glaneuse (The Gleaners and I)*, Zeitgeist Films, 2000

## 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 website 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](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](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.
- Tribes**
- <http://dangermedia.org/kidssubcultures.html> Japanese Culture, globalization, and "bosozoku" youth tribes.
- [http://www.shootthemessenger.com.au/u\\_dec\\_98/i\\_kurtz.htm](http://www.shootthemessenger.com.au/u_dec_98/i_kurtz.htm) Description of youth tribes. A reinterpretation of Joseph Conrad's *Heart of Darkness* for missionaries traveling up the river of the emerging generation.