

First, take the big elevator to the fourth-floor galleries.

Remember—Please don't touch any works of art while you are in the Museum. Thanks, and enjoy your visit!

When you see a word that looks like THIS, open up the guide to find its meaning inside.

The drawing activities in this guide can be done in the galleries or completed at home.

view in the 2002 Biennial Exhibition.

This guide is for kids and grown-ups to use together as you explore the works of art on

WELCOME TO THE WHITNEY!

WHAT'S NEW? WHAT'S THAT?

EXPLORING THE 2002 BIENNIAL EXHIBITION



WHITNEYkids GUIDE

Whitney Museum of American Art
945 Madison Avenue at 75th Street New York, NY 10021
General Information: 1 (800) WHITNEY Education Department: (212) 570-7710
www.whitney.org

Some artists use everyday objects or materials in unexpected and surprising ways to show us new ideas and ways of seeing, and to question what art can be. These objects include:

- Skateboards
- Tree branches
- Lace
- Knitting
- Stained glass
- Packing materials

In the 2002 Biennial you'll see painting, sculpture, photography, film, video, sound art, and internet art. There's even some Biennial art in Central Park!

WHAT DOES "BIENNIAL" MEAN?
"Bi," as in "bicycle," means two. The rest of the word, "ennial," or "annual," means yearly. The Biennial is an exhibition that takes place at the Whitney Museum every two years.

The Biennial is an exhibition of what's new and different in American art. The first Whitney Biennial was organized in 1932. The 2002 Biennial Exhibition includes more than a hundred artists who range in age from twenty-four to seventy-one years old. Some were born in the United States and others have come to live and work here from around the world. Most of the art on view was made in the past two years.

WHAT IS THE BIENNIAL?

DRAW!

If you were one of these talking heads, what would you say to the other one? Use the speech bubbles below to create a conversation between you and the other talking head.



Now you've explored the Biennial with this guide, open it up and see what's inside!

How did the artist change these instruments?
Why did he make the drum kit so tall?
Who might play these instruments?
What would this band sound like?

LOOK

Wait a minute, what's happened to this accordion?
Artist/musician Christian Marclay often mixes art and music to question how we see and hear. In addition to *Virtuoso*, Marclay ALTERED four other musical instruments and called the group of artworks *Band*. He arranged them under theater lights to help you remember and imagine the ways in which music can be performed and played.



CHRISTIAN MARCLAY
Virtuoso, 2000

FIND

FIND

KEN FEINGOLD
If/Then, 2001



Ken Feingold has created puppets, robots, and talking heads to explore ideas about ARTIFICIAL INTELLIGENCE. In *If/Then*, two bald heads stick out of a packing box. Inside their heads they have special software that allows them to talk to each other about their own existence.

LOOK

Do these heads look human to you? Why or why not?
How do they sound?
What are they talking about?
What does their conversation make you think of?
How do these heads make you feel?

Where else can you find art mixed with music?
EXPLORE

invent your own altered musical instrument and draw it in the box below. What sounds would your instrument make? Use the lines below the box to write some words that express what your instrument would sound like if it were played. Make up your own sound words!

DRAW!

DRAW!

Think of your favorite scene in a story you've read. Use your memory and imagination to draw the scene below, or invent a new scene in the story. Add one or two words to the picture that describe what's happening.



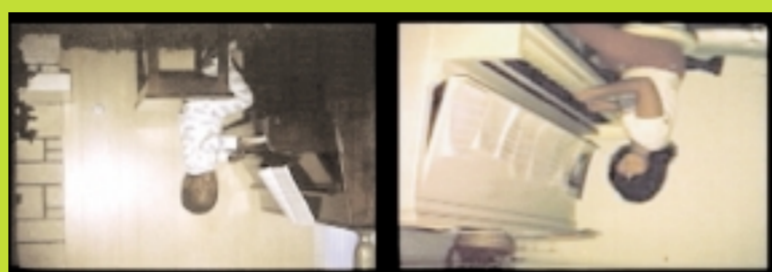
EXPLORE

Find another work of art that tells an imaginary story. Then look for two talking heads.

Where are these children? What are they doing?
Compare the movies. What is similar? What is different?
Do you see anything funny? What?
What special events are these children celebrating?
How?
Do these movies remind you of things that you do?
What?

LOOK

Sanford Biggers and Jennifer Zackin found some home movies of themselves from when they were kids. They put these different movies together and played them side by side. They also placed a sofa and rug in the space so that it's like a room at home where a family might sit together and watch their own home movies.



SANFORD BIGGERS AND
JENNIFER ZACKIN
a small world..., 1999

FIND

FIND

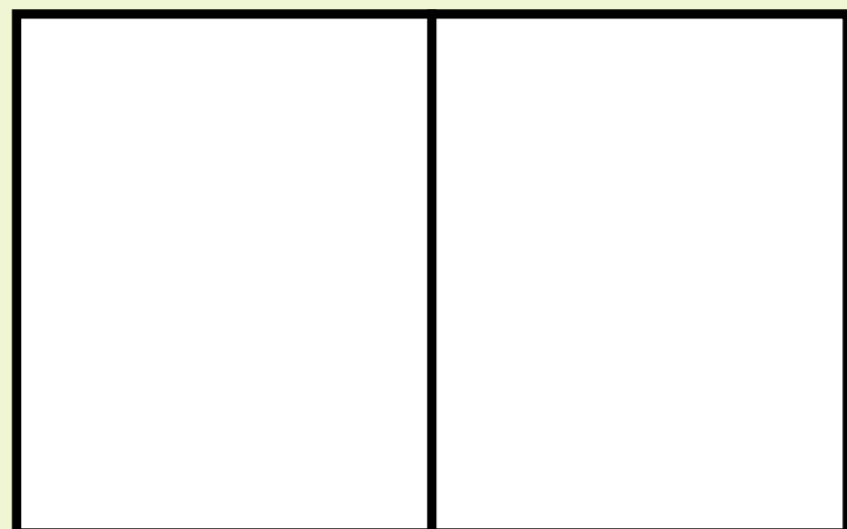
JUDITH SCHAECHTER
Bigtop Flophouse Bedspins, 2001

Judith Schaechter creates stories and scenes out of stained glass. She looks at fairy tales, movies, cartoons, comic books, and listens to rock music for ideas and inspiration. In *Bigtop Flophouse Bedspins*, an untidy, confused-looking clown is surrounded by a group of bunnies, a cat, a pig, baby chicks, frogs, and even a few sharks. Cupcakes, bubbles, and a pair of dice float around the clown. The word "Alas!" and a question mark hover above his head.

LOOK

What is going on in this scene? How can you tell?
Find at least five different animals.
Where do you see cupcakes? How many?
Where else have you seen stained glass?
Is this work different from other stained-glass pictures that you've seen? How?

Look for some snowboarders enjoying their favorite activity.
EXPLORE

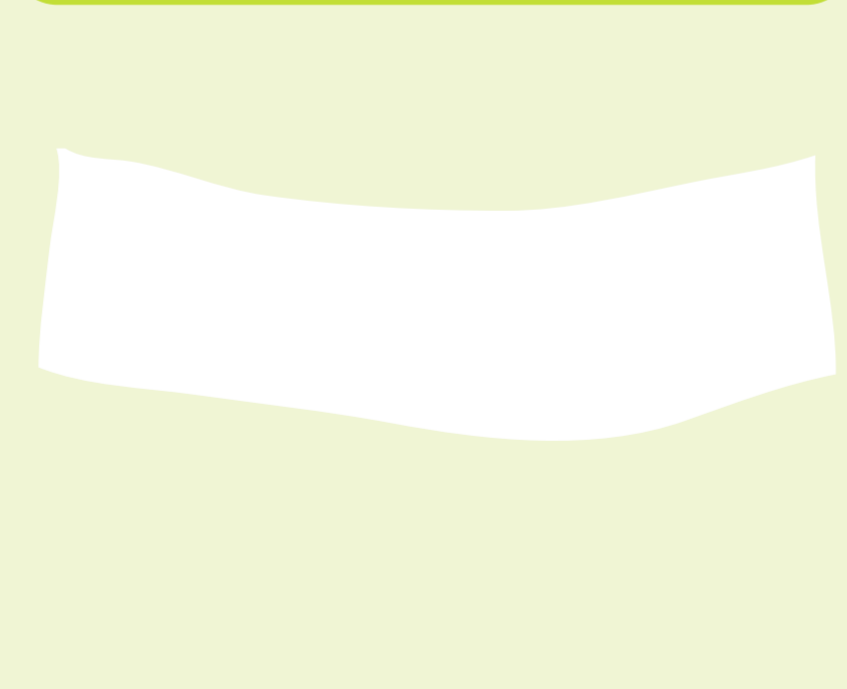


Here's your double movie screen. Think of a favorite activity or event that you and the adult you're with have enjoyed, such as a birthday party, a day at the beach, riding a bike, or playing a game. Each of you pick a screen and draw your self as a child doing this activity. Compare your drawings. What is similar? What is different? Did you include anything funny? What?

DRAW!

EXPLORE

Look for another sculpture made of wood in this gallery. How did the artist change this piece of wood? In the space below, make a drawing of the shapes you see.



Next, go to the stairwell and look at artist Chris Johanson's view of earth and space. When you've seen it, take the stairs down to the second-floor galleries.

What does Forcefield's film look like to you?
How would you describe the music that the artists made for this piece?
Why do you think they made costumes that cover their faces?
Why do the artists use alien names?

LOOK

Forcefield is a made-up, alien name. Forcefield often makes things from scratch, finding and mixing all kinds of materials in unusual ways. In *Third Annual Roggabogga* the artists use film and music, and they even knit their own costumes! The piece is set up as an INSTALLATION, so you are surrounded by the art.

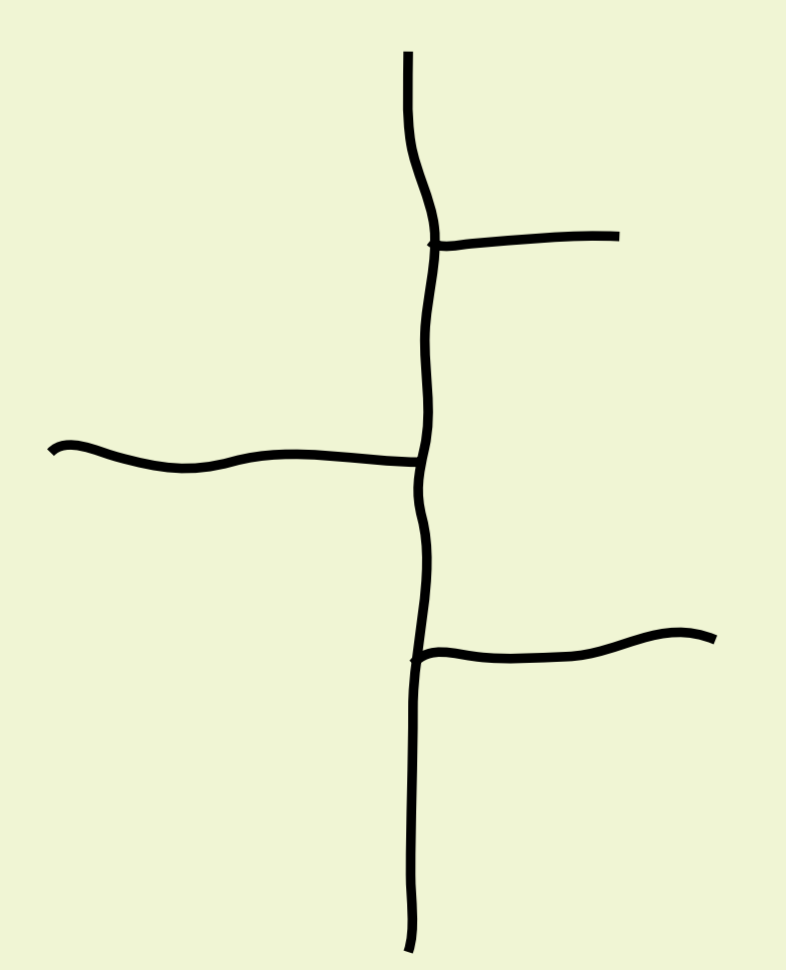


FORCEFIELD
Third Annual Roggabogga, 2002

FIND

DRAW!

Ask the adult you're with to take turns with you. Continue the tree drawing below using only HORIZONTAL and VERTICAL lines. Think of an interesting name or title for your tree drawing.



Find a large installation that has words and signs. When you've looked at this piece, go to the third floor.
EXPLORE

Design a costume for yourself in the box below. Invent your own alien name and write it on the line below the box.

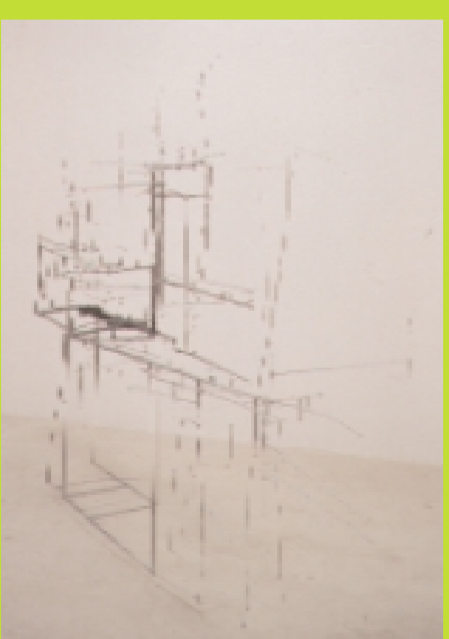
What would you wear if you were part of this piece? Would part of your costume cover your face? Why or why not?

DRAW!

FIND

EVAN HOLLOWAY
Gray Scale, 2000

Hey! What's happened to this tree? For this SCULPTURE, Evan Holloway broke apart some tree branches. Then he stuck the pieces together again at right angles, which are like the corners that make the sides of a square. This piece is called *Gray Scale*, which can also mean the shades of gray found in a black-and-white photograph.



LOOK

What did the artist do to change this tree branch?
Why do you think he did this?
Where do you see dark shades of gray?
Light shades of gray?
Does it look like a real tree to you? Why or why not?
What else does this piece make you think of? Why?

FUN AT HOME

Here are some suggested art projects to do at home. Like some of the Biennial artists, work together with a group of your friends to make some or all of these art projects.

INCREDIBLE INSTRUMENT

WHAT YOU'LL NEED:

Cardboard, pencil, 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, and other everyday things that make sound.

USE your drawing on the other side of this guide to make your own altered musical instrument. Think of the size and shape of your instrument. Will it be very small or very large? Tall or wide? Curvy? A zigzag? Another shape?

DRAW the parts of your instrument on a piece of cardboard. Ask an adult to help you cut them out. Stick your instrument together with strong, wide tape. Draw or paint some cool designs or details on your instrument.

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.

CRAZY COSTUME

WHAT YOU'LL NEED:

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.

USE your drawing on the other side of this guide to make your own costume. Draw the parts of your costume on large pieces of thin paper, gift wrap, or a large paper bag.

If you use flat paper, ASK an adult to help you 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.

USE crayons, markers, paint, construction paper, or things that you find at home to add some designs or details to your costume. When you've finished, try it on. How does it look?

TALKING HEADS

WHAT YOU'LL NEED:

Aluminum foil, pencils, paper, and your friends.

MAKE "talking heads" with your group of friends. Tear a large sheet of aluminum foil for each person.

PUT the sheet of foil over your face starting at the top of your head.

MAKE a mask of your face by gently pressing your fingers over your eyes, nose, mouth, cheeks, and chin.

TAKE the foil off carefully and use a pencil to poke holes for your eyes, nose, and mouth.

Next, LOOK at what you wrote in your talking head speech bubbles on the other side of this guide. Use it as a starting point to make up a longer conversation between you and your group. Ask each person to write down their part of the conversation on a separate piece of paper. Include some sound effects in your piece.

PERFORMANCE

WHAT YOU'LL NEED:

Your group of friends, your altered instrument, costume, talking head masks, talking head conversations, a movie or video camera, treats to eat.

USE your altered instrument, costume, talking head masks, and conversations to stage a performance. Plan your performance with your group of friends. Arrange a room at home with comfortable seats for everyone.

INVITE your family to see your performance. Make popcorn or other treats for your audience to eat while they're watching.

If you have a video or movie camera, ASK someone in your audience to make a home movie of your performance.

ALTER

To change or make something different in size or shape without turning it into something else.

INSTALLATION

A work of art created as an environment or space where the viewer is surrounded by the art.

SCULPTURE

A three-dimensional, or 3-D, work of art, unlike paintings and drawings, which are usually flat or two-dimensional.

HORIZONTAL

A line, shape, or object that goes from right to left or left to right, like a table top.

VERTICAL

A line, shape, or object that goes straight up and down, like the legs of a table.

ARTIFICIAL INTELLIGENCE

A type of computer science that explores how to make computers behave and think like humans.

FRONT COVER: Christian Marclay, *Lip Lock*, 2000. Altered tuba and pocket trumpet, 34 1/2 x 20 x 18 in. (87.6 x 50.8 x 45.7 cm). Collection of the artist; courtesy Paula Cooper Gallery, New York. Photograph by Tom Powell

PAGE 3: 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 Powell

PAGE 5: Sanford Biggers and Jennifer Zackin, *a small world...*, 1999. Video installation, dimensions variable; 6 1/2 minutes. Collection of the artists

PAGE 7: Forcefield, Still from *Welcome, Major Gnome*, 2000. Video, color, sound; 3 minutes. Collection of the artists

PAGE 9: Evan Holloway, *Gray Scale*, 2000. Tree branches, paint, and metal, 78 x 30 x 100 in. (198.1 x 76.2 x 254 cm). Collection of Kenneth L. Freed

PAGE 12: Judith Schaechter, *Bigtop Flophouse Bedspins*, 2001. Stained glass in lightbox, 28 x 38 in. (71.1 x 96.5 cm). Claire Oliver Fine Art, New York

PAGES 14 & 15: 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 Patterson Beckwith

The 2002 Biennial Exhibition is sponsored by



Additional support is provided by The Brown Foundation, Inc., Houston; France Telecom North America; The Greenwall Foundation; the New York City Department of Cultural Affairs; and the National Committee of the Whitney Museum of American Art.

Family programs are supported by a generous gift in memory of Lewis Rodin.

General support for the Whitney Museum's Education Programs is provided by the 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, the National Committee of the Whitney Museum of American Art, and by members of the Whitney's Education Committee.

WHITNEY **biennial** 2002