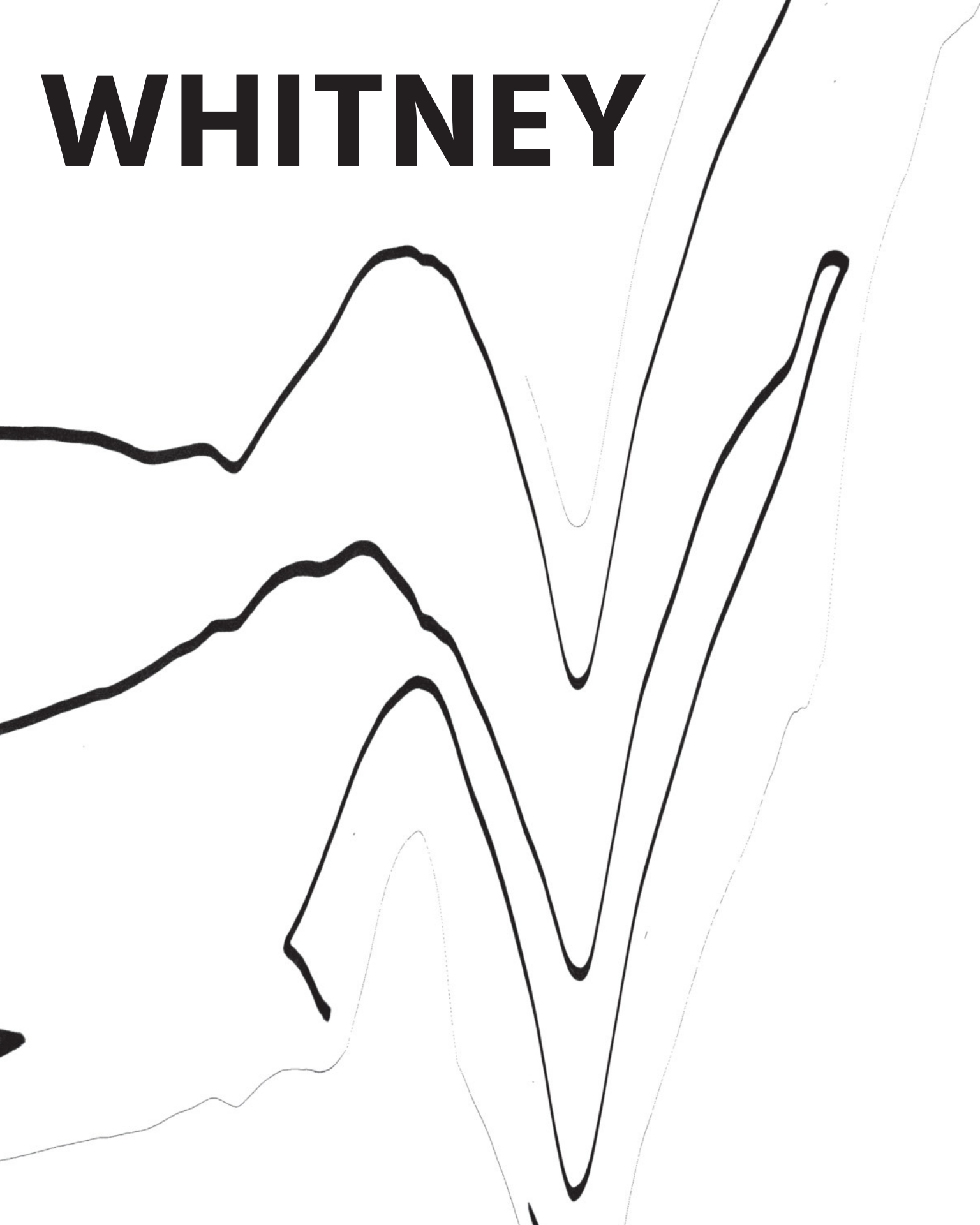


WHITNEY



WHITNEY



© Emily Scheffler Jones, 2016
California College of the Arts
DESGN-663-03
Debranding and Post-Identity Design
Professors Christopher Hamamoto
and Federico Pérez Villoro



THE WHITNEY

BRAND SUBVERSION GUIDE

4

FIG 1.

Gertrude
Vanderbilt
Whitney in her
studio in 1920

Photo: Everett
Collection



FIG 2.

Whitney Museum of
American Art at 10
West 8th Street, c. 1931

Photos: whitney.org



FIG. 1 Over a century ago, a young Gertrude Vanderbilt Whitney opened the doors of the Whitney Studio in Greenwich Village, NYC. Often referred to as “New York’s Most Beautiful Society Matron,” Whitney is responsible for nurturing an entire generation of U.S. artists- a generation that was otherwise overlooked and rejected by mainstream art institutions.

Whitney’s artwork, although an accomplished sculptor, was dismissed because she was a woman by the narrow-minded art world of the early 20th century. She wasn’t alone— all artists attempting the challenge the status-quo were marginalized and found it virtually impossible to exhibit or sell their work. Starting in 1914, Whitney opened the doors to her studio and exhibition space, proudly teaching classes and celebrating the work that had been disregarded by contemporary institutions.

FIG. 2 By 1929, Whitney had a collection of over 500 works of art including works by now-renowned artists such as Edward Hopper, Stuart Davis, Max Weber and Reginald Marsh. With her original studio bursting at the seams, she relocated to West Eighth Street– the first official incarnation of the Whitney Museum.

The Whitney Museum outgrew this space by the 1950s and moved into a larger building on West 54th Street in 1954.

FIG. 3 However, the Museum rapidly outgrew this space as well. In 1963, The Whitney acquired its controversial Marcel Breuer-designed building on Madison Avenue at 75th Street, which opened in 1966.

FIG 3.

Marcel Breuer-designed building on Madison Avenue at 75th Street, opened in 1966.

Photo: whitney.org

**FIG 4.**

Jacqueline Kennedy attended the opening of the Whitney Museum of American Art, 1966.

Photo: nytimes.com



FIG 5.

The Whitney's New building, designed by Renzo Piano.

Photo: whitney.org

FIG. 4 By now, the Whitney Museum of American Art was a highly respected cultural institution- boasting board members such as Jacqueline Kennedy. The fortress-like museum operated at this location until 2014.

FIG. 5 In 2015, The Whitney transitioned, once again, into its newly built location at 99 Gansevoort Street between the High Line and the Hudson River. The Whitney's sparkling

FIG. 6 new building in the Meatpacking District vastly increases the Museum's exhibition and programming space, providing the largest exhibition space ever for its collection of modern and contemporary American art.

During the transition, the museum also unveiled its newly redesigned identity system, created by the Amsterdam-based Experimental Jetset.

These decisions, too, stirred up controversy. For a second time, The Whitney, founded in order to celebrate emerging artists in the United States, had commissioned a non-U.S. architect and design studio to sculpt their identity.

FIG.7 Experimental Jetset is a small, independent Dutch graphic design studio founded in 1997. The trio of founding designers, Marieke Stolk, Erwin Brinkers, and Danny van den Dungen, have become world-renowned for their unique approach to design; describing their methodology as "turning language into objects." The studio largely focuses on printed matter and site-specific installations.

FIG 6.

Interior View of
the Whitney's New
Exhibition Space

Photo: whitney.org



FIG 7.

Portrait of
Experimental Jetset

Photo: Museum für
Gestaltung Zürich



The team enthusiastically dove into the project, in collaboration with the in-house design staff from The Whitney. They soon realized that it would be a unique challenge to tell the story of such a unique organization within a single design system. However, they found inspiration within the archives of the museum itself:

“While going through the large archive of material the Whitney provided us with, we came across a booklet that was published in the Spring of 2011, on the occasion of the ‘ground-breaking’ of the new Whitney building. In an article titled ‘A Chief’s Curator’s Perspective on the Whitney of the Future’, Donna De Salvo wrote the following:

“It would be much easier to present the history of art as a simplistic line – but that’s not the Whitney”.

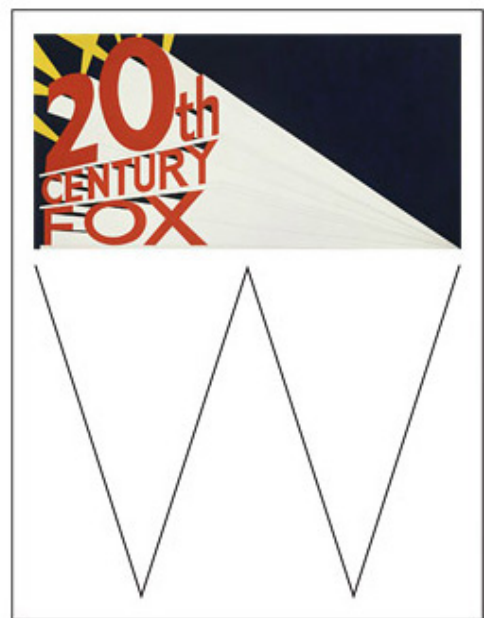
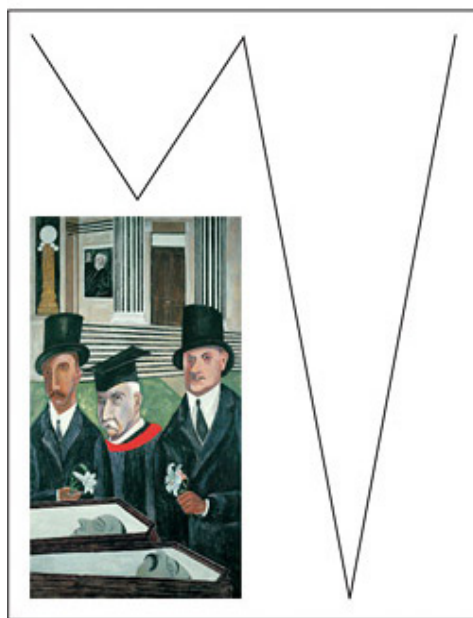
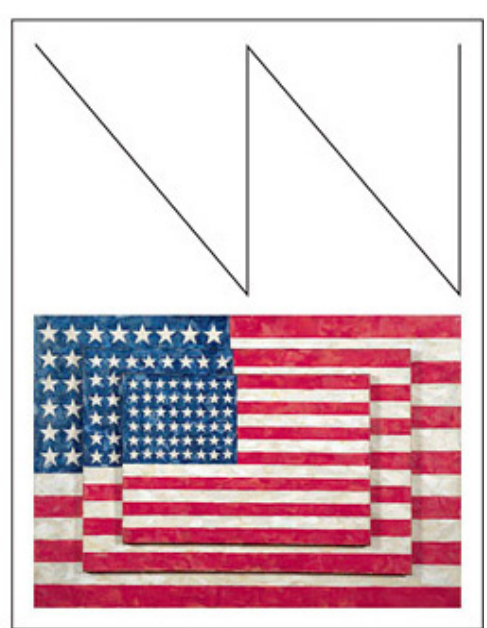
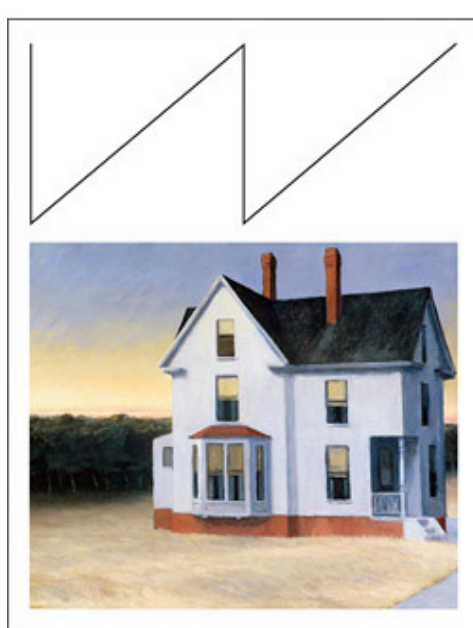
This sentence immediately conjured up an image, a shape... That’s when we came up with the idea of the zig-zag line – the zig-zag being a metaphor for a non-simplistic, more complicated (and thus more interesting) history of art. And as it happens, the zig-zag also resembles a capital W.”

FIG. 8 And thus, the ‘Responsive W’ was born! The “W” mark functions in a similar way a hinged carpenter’s ruler might – constantly re-adjusting to fit new contexts and compositions. The W seems almost acrobatic as it zig-zags its way around textblocks and images. On its own, it offers a striking opportunity for pattern creation through repetition and fragmentation. The static “Whitney” wordmark, set in neutral-feeling Neue Haas Grotesk, holds the system together – functioning as an anchor for the left side of the W.



FIG 8.
Applications of the
"Responsive W"





WHITNEY

WHAT DO
YOU THINK?

WHITNEY

Whitney Museum Shop
99 Gansevoort Street
New York, NY 10014
1-800-WHITNEY

Ticket #1-263712 User: RL
Station:1 Sales Rep MGR
3/21/2016 5:54:13 PM

Item	Qty	Price	Total

1009297	1	19.95	19.95
HAPPY HYPOCRITE ISSUE 8			
1008317	1	1.50	1.50
PCD O'KEEFE MUSIC, PINK, BLUE			
1008685	2	5.00	10.00
PCD STELLA GRAN CAIRO			
1008724	1	16.00	16.00
TOILET PAPER: ISSUE 12			

Subtotal 47.45
Tax 4.21

Total 51.66
=====

Tender:
CREDIT 51.66
XXXXXXXXXX3067
Swiped Auth: 397838

Number of items purchased:5

With receipt, items may be exchanged or refunded within 14 days of purchase. No returns on SALE items. Cash sales will receive a store credit. Credit card sale will be credited to the card of purchase



101381745561

WHITNEY

03/21

4:00 PM

Student
\$14.00

Apply the cost of your ticket
toward a membership today!



A92385026000

Sale 51212026000

FIG 9A.

Whitney Musuem
Comment card,
Admission ticket,
and Receipt

[Front]

whitney.org
@whitneymuseum

Whitney Museum
of American Art

Please return this card to the Visitor Services Desk on Floor 1.

☐ Check the box if you would like a response.

Please provide your email to receive Whitney news:

Date

Name

SHARE YOUR THOUGHTS:

SW/bed
XXXXXXXXXXXX3061
CREDIT
Tender: 21.00

Total 21.00

Tip 4.51
Subtotal 47.42

LOTTEL BAKER: ISSUE 15
1008154 1 10.00 10.00
BCD STELLA GRAM CAIRO
1008682 3 2.00 10.00
BCD O'KEEFE MUSIC: PINK BLUE
1008317 1 1.20 1.20
HARVEY HARPOCRITE ISSUE 8
1008251 1 10.00 10.00

Description	Qty	Price	Total
-------------	-----	-------	-------

3/31/2016 2:24:13 PM
Station: 1
Ticket: 01-263215
Sales Rep: MGR
User: BT

1-800-WHITNEY
New York, NY 10014
35 Gausevoort Street
Whitney Museum Shop

WHITNEY

FIG 9B.

Whitney Museum
Comment card,
Admission ticket,
and Receipt

[Back]

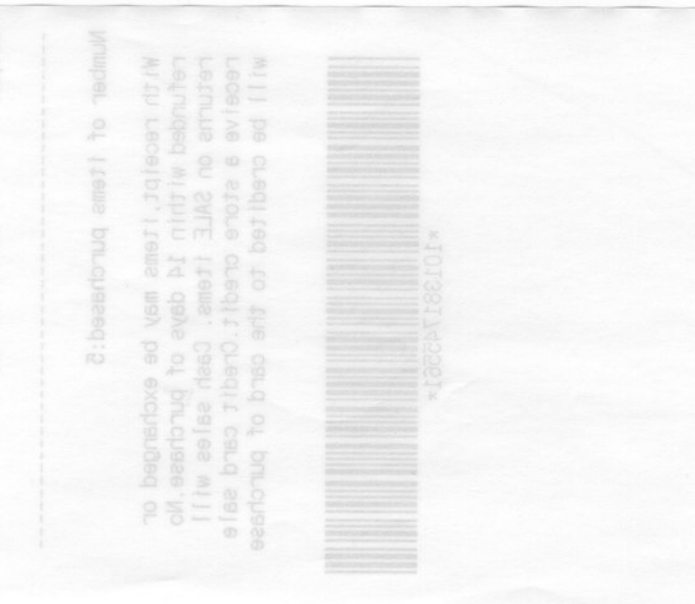
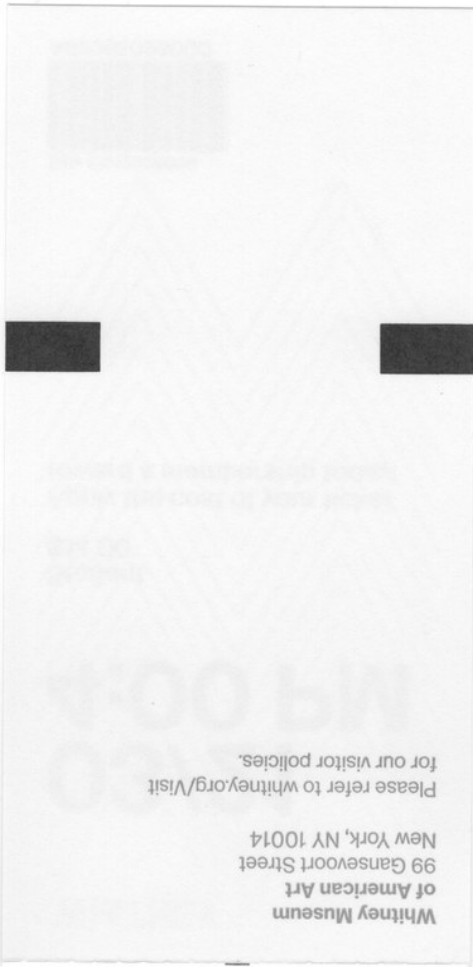
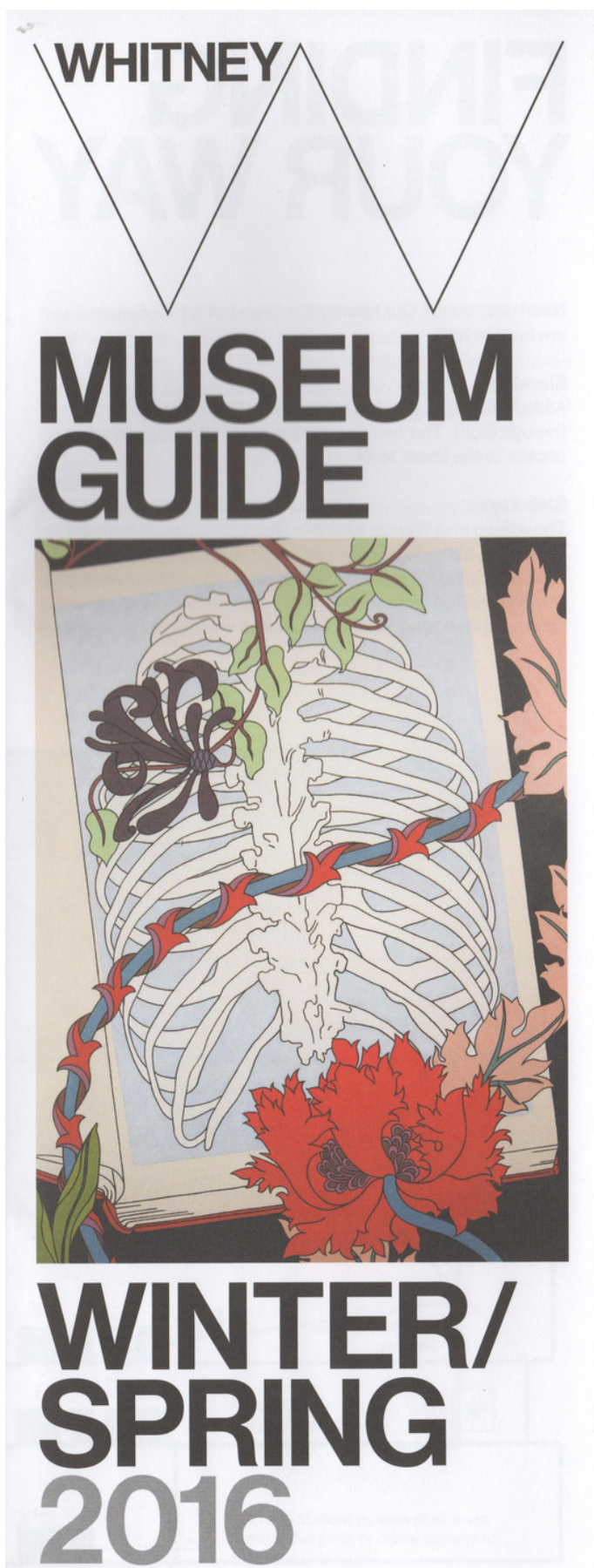


FIG 10A.

Whitney Museum
Guide: Cover and
interior spreads



FINDING YOUR WAY

7

Need directions? Our knowledgeable staff and volunteers are here to help.

Elevators

All four elevators provide public access to Floors One through Eight. The two elevators on the right also provide access to the lower level.

Stairways

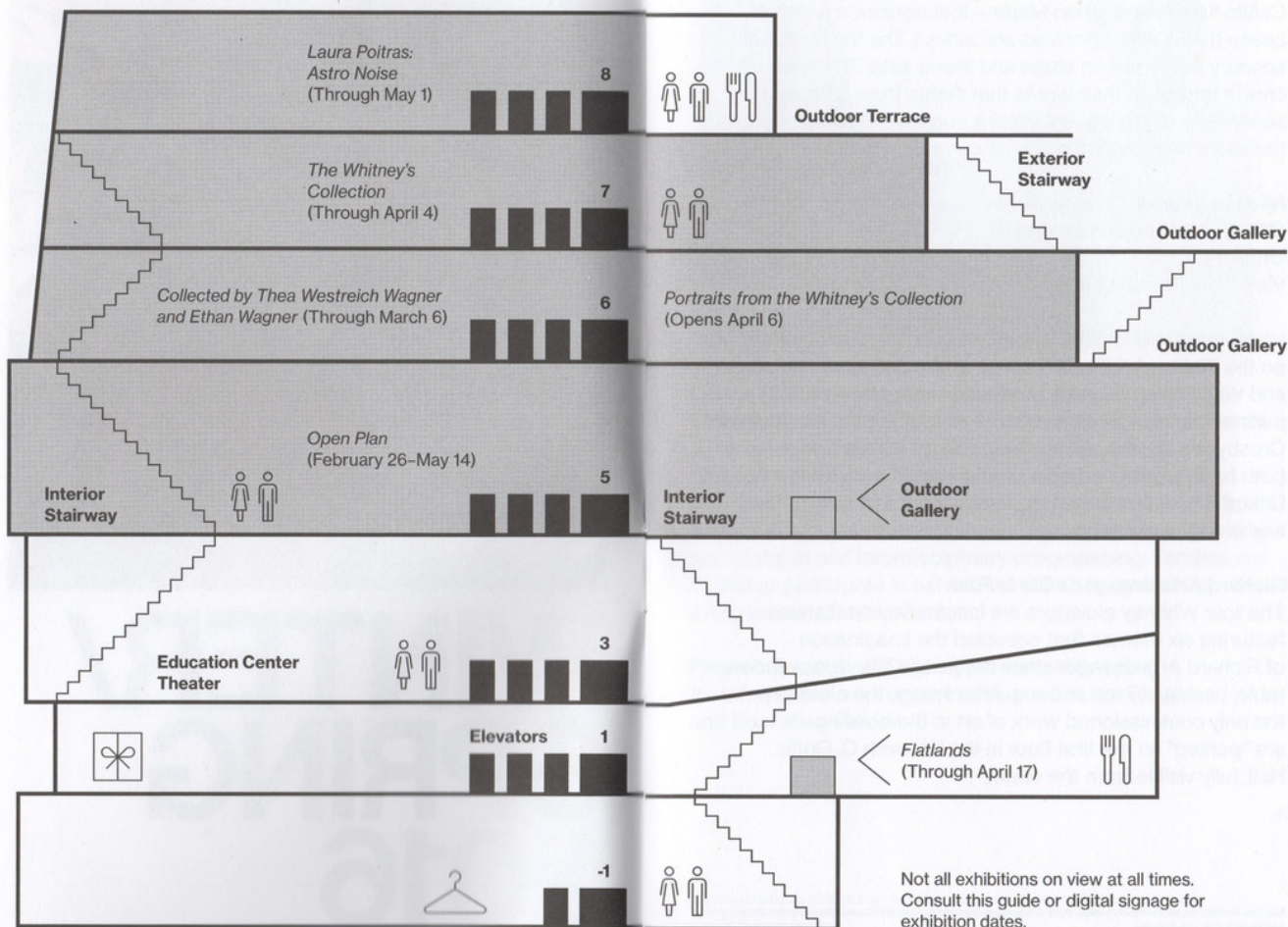
The Allison and Warren Kanders Stairway extends through the center of the building, from the lower level to Floor Five. An additional stairway on the west side of the building links Floors Three through Eight. Exterior stairways connect Floors Six through Eight via the Outdoor Galleries.

Restrooms

Restrooms with accessible stalls are located on the lower level and Floors Three, Five, Seven, and Eight. Changing tables are located in the accessible stalls on the lower level and Floors Seven and Eight, as well as in the all-gender restroom on Floor Three.

Dining

Untitled offers fine dining in the Museum's ground-floor Andrea and James Gordon Restaurant. The Studio Cafe is located on Floor Eight and serves light fare during Museum hours, as well as a prix-fixe dinner menu on Fridays and Saturdays. Both are operated by Danny Meyer's Union Square Hospitality Group, with Michael Anthony as executive chef.



FLOOR SEVEN

18

The Whitney's Collection

Through April 4

Robert W. Wilson Galleries

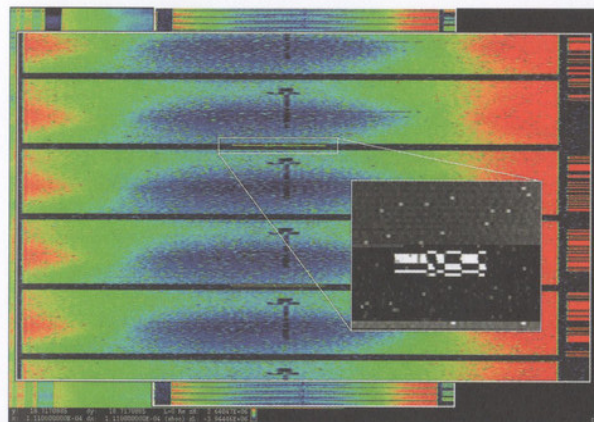
Jasper Bloomberg and Zelda Violet Frissberg Outdoor Gallery

Selections from the Museum's collection, dating from 1912 to the mid-1960s, trace the development of American modernism through the moment when the bold new painterly forms of Abstract Expressionism dominated. Among the artists featured are Alexander Calder, Helen Frankenthaler, Lee Krasner, Archibald Motley, Georgia O'Keeffe, and Jackson Pollock.



Lisette Model (1901–1983), *Cafe Metropole*, n.d. (printed 1977). Gelatin silver print, sheet: 19½ x 15½ in. (49.5 x 39.7 cm). Edition no. 17/25. Whitney Museum of American Art, New York; gift of Manny and Skippy Gerard 2003.384. © The Lisette Model Foundation, Inc. (1983). Used by permission

FLOOR EIGHT



Laura Poitras: Astro Noise

Through May 1

Hurst Family Galleries

An immersive installation of new work by artist, filmmaker, and journalist Laura Poitras builds on themes Poitras has previously explored in her films, including the 2015 Academy Award-winning documentary *CITIZENFOUR*, and in her reporting, which shared in a 2014 Pulitzer Prize. Her Whitney presentation explores the nature of power through visual experiences that address topics such as mass surveillance, the war on terror, the United States' drone program, military occupation, indefinite detention, and torture.

Laura Poitras (b. 1964), *ANARCHIST: Israeli Drone Video Signal (Intercepted February 24, 2009)*, 2016. Pigmented inkjet print mounted on aluminum, 45 x 64½ in. (114.3 x 164.5 cm). Courtesy the artist

PLAN

8 

Laura Poitras: Astro Noise
Through May 1

7 

The Whitney's Collection
Through April 4

6

Collected by Thea Westreich Wagner and Ethan Wagner
Through March 6

Portraits from the Whitney's Collection
Opens April 6

5 

Open Plan
February 26–May 14

3 


Education Center
Theater


1 

Flatlands
Through April 17

-1 

Whitney Museum of American Art
99 Gansevoort Street
New York, NY 10014
whitney.org
@whitneymuseum

 Ask Whitney staff about accessibility services.

 Non-flash photography is allowed for personal, noncommercial use, except where noted. The use of tripods and selfie-sticks is prohibited.

Museum Hours

Mon	10:30 am–6 pm
Tues	Closed
Wed	10:30 am–6 pm
Thurs	10:30 am–6 pm
Fri	10:30 am–10 pm
Sat	10:30 am–10 pm
Sun	10:30 am–6 pm

Admission is Pay-What-You-Wish on Fridays, 7–10 pm.

Please do not touch the works of art on display. Food and drinks are not allowed in the galleries.

FIG 10B.

Whitney Museum
Guide: Back cover and
interior spreads

FIG 11A.

Whitney Museum
Informational
Pamphlet: Side 1

whistleblower Edward Snowden as he revealed the massive scale of the National Security Agency's global surveillance programs. Collectively in these works, Poitras investigates the strategies and tactics developed in the aftermath of 9/11 that have come to be known as the "war on terror": ground wars in Afghanistan, Iraq, and elsewhere; torture; mass and warrantless surveillance; and the use of drones in what officials call "targeted killing."

As she worked on *CITIZENFOUR*, Poitras became interested in making installations. The vast, often invisible networks and infrastructures of power that she was trying to reveal in that film, she realized, might also be vividly expressed in physical space and thus made palpable for the viewer. *Astro Noise*, the title of the resulting exhibition, comes from the name of an encrypted file Snowden sent to Poitras, which ultimately led to the events detailed in *CITIZENFOUR*. The phrase also refers to the oldest light in the universe, microwaves detected by astronomers in the 1960s and later theorized to be some of the best evidence for the big bang. These multiple meanings, each existing on a different scale, are apt frames for the experience of moving through the immersive, room-size installations that constitute the exhibition.

Like Poitras's films, each installation in the exhibition employs narrative and documentary elements. While the moviegoer is a passive spectator, however, the visitor to *Astro Noise* becomes the protagonist of each scenario, deciding how deeply to engage with the ethical dilemmas Poitras raises. By working on this directed, bodily level, she asks viewers to actively consider their position and responsibility in the "war on terror."

Public Programs

Surviving Total Surveillance

Saturday, February 6 at 2 pm

This symposium features Kate Crawford, Jill Magid, Trevor Paglen, Laura Poitras, and Hito Steyerl, who are all contributors to *Astro Noise: A Survival Guide for Living Under Total Surveillance*, the publication accompanying the exhibition.

Laura Poitras in conversation with Joshua Oppenheimer

Friday, February 19 at 6:30 pm

Laura Poitras and Joshua Oppenheimer, the director of the Oscar-nominated film *The Look of Silence* (2014), which will be screened at the Museum on February 20, speak about their practice as documentary filmmakers. This program is produced in collaboration with the John D. and Catherine T. MacArthur Foundation.

Freedom of the Press Foundation Presents

Friday, March 18–Sunday, March 20

Organized by digital security trainer Harlo Holmes

Freedom of Information in Action

Friday, March 18 at 6:30 pm

Journalists and activists share their experiences using the Freedom of Information Act (FOIA) to uncover news and bring evidence to light.

TAILS Workshops

Saturday, March 19 at 1 and 3 pm

Members of the Freedom of the Press Foundation offer workshops on how to protect individual privacy in everyday life using TAILS, a fully encrypted, privacy-preserving operating system. Advanced registration is required.

CryptoParty

Sunday, March 20

The Whitney hosts a CryptoParty, an forum on surveillance, privacy, featuring Huerta, co-organizer of CryptoParty NYC, journalist Matthew and privacy and researcher Runa

Underground: Emile de Antonio and A Political Documentary

Friday, April 1–Sunday, April 3

This three-day series highlights the work of Emile de Antonio, the most important filmmaker in the United States during the 1960s. This series is co-organized by Donna De Salvo, Director of International Initiatives and Secretary of the John D. and Laura Poitras

Hito Steyerl: Eye for the Eye and Kassem Mosse: Combat Zones

Wednesday, April 16

In a lecture-performance, Hito Steyerl lays out fragments of text and images to discuss contemporary visual blindness. An accompanying soundscape by Kassem Mosse follows, serving as a counterpoint to Steyerl's performance.

Forum on Astro Noise

Saturday, April 16

This program invites thinkers from the law, journalism, technology, and art and media to respond to the exhibition and the major political and aesthetic issues of the post-9/11 world.

All events take place in the Whitney Museum and John Hess Family Gallery on Floor Three. Please visit www.whitnymuseum.org/LauraPoitras/Events or speak to a volunteer for further details on additional programs and ticket information.

March 20 at 3 pm

y hosts
ty, an open
surveillance and
turing David
organizer of
NYC; data
Matthew Mitchell;
and security
Runa Sandvik.

**nd: Emile
and American
documentary**
1–Sunday, April 3

lay screening
ghts the films of
tonio, one of
portant political
in the United
g the Cold War.
s co-organized by
alvo, Deputy
International
nd Senior Curator,
Poitras.

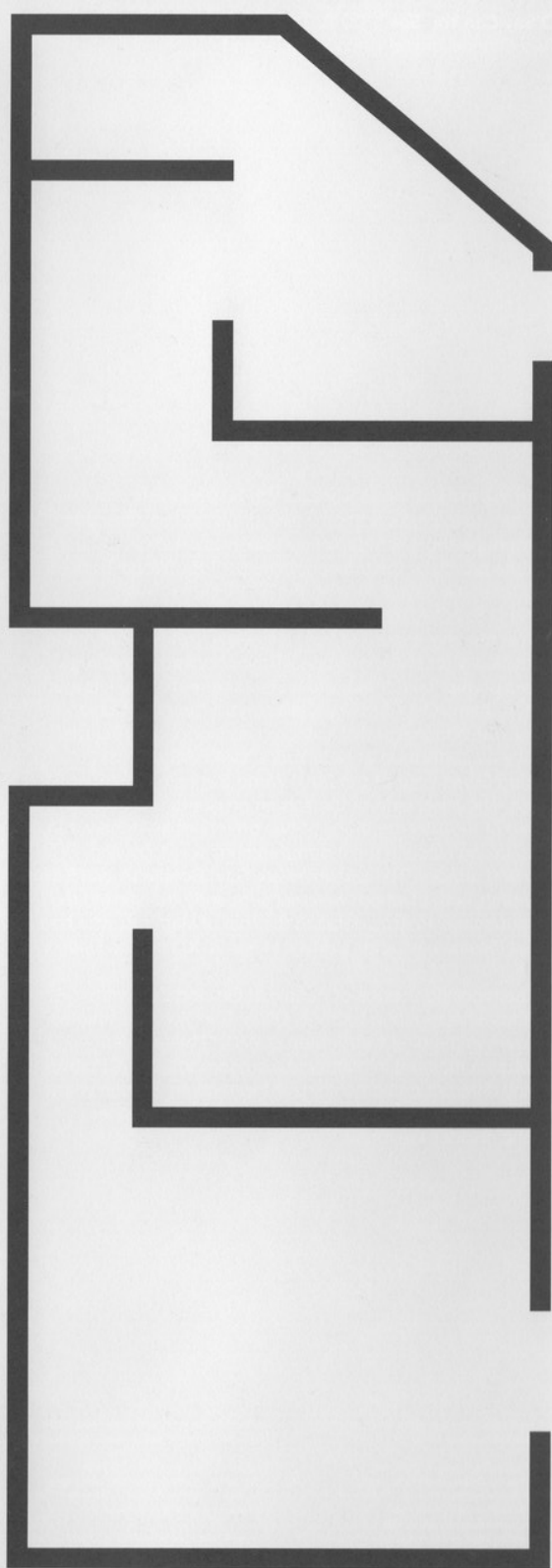
**l: Eye Explosion
n Mosse:
nes That See**
April 6 at 7 pm

performance,
lays out
of texts, ideas,
to discuss
ary visual
an acoustic
e by Kassem
ws, serving
rpoint to
rformance.

stro Noise
April 16 at 3 pm

m invites
m the fields of
sm, technology,
media history
to the exhibition
or political
ic issues of our
world.

e in the Whitney's Susan
ly Gallery and Theater
se visit whitney.org/
or speak to a staff member
er details, including
and ticketing information.

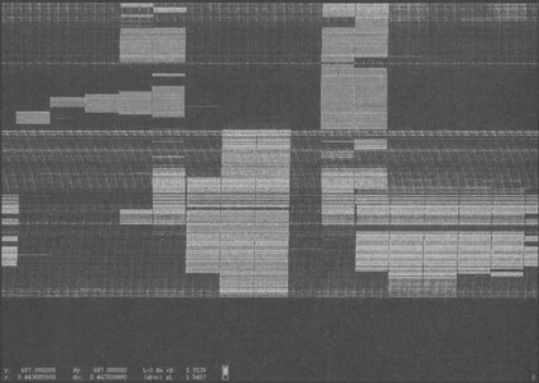


Laura Poitras: Astro Noise
February 5–May 1, 2016

Laura Poitras (b. 1964, Boston) is best known as a filmmaker, a storyteller committed to articulating contemporary geopolitical complexities on a human scale. In *Astro Noise*, her first solo museum exhibition, she expands her cinematic practice into a series of installations and immersive media environments.

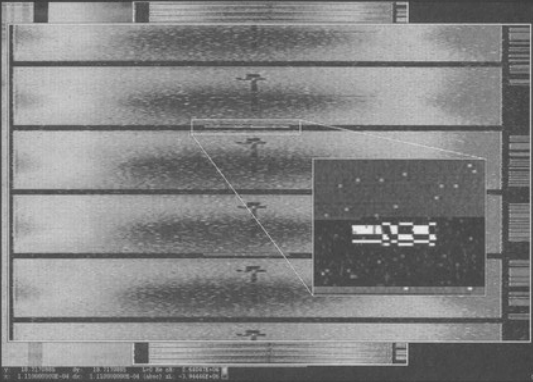
A decade ago, in response to the United States invasion of Iraq, Poitras embarked on her powerful “9/11 Trilogy,” three feature-length documentary films. The first of these, *My Country, My Country* (2006), follows the family of an Iraqi doctor during the United States occupation. *The Oath* (2010) weaves together the stories of two men involved with Al Qaeda and the larger issues surrounding the United States prison at Guantánamo Bay in Cuba. Finally, the Oscar-winning *CITIZENFOUR* (2014) details Poitras’s meetings with

Selections from the *ANARCHIST* series, 2016
Pigmented inkjet prints mounted on aluminum



ANARCHIST is a series of images that the artist has drawn from the documents provided to her by Edward Snowden. They display signals collected through an eponymous top-secret operation run by the Government Communications Headquarters (GCHQ), the United Kingdom's surveillance agency. From the top of the Troodos Mountains on the island nation of Cyprus, two antennae operating twenty-four hours a day intercept signals from satellites, drones, and radars in the Mediterranean region.

The images in *ANARCHIST* show various stages in the process of descrambling the collected signals.



**Whitney Museum
of American Art**
99 Gansevoort Street
New York, NY 10014

whitney.org
[@whitneymuseum](https://twitter.com/whitneymuseum)

***O'Say Can You See*, 2001/2016**
Two-channel digital video, color, sound



Poitras's installation *O'Say Can You See* consists of double video projection on a two-sided screen. One presents a short film depicting slow-motion shots of people gazing at the unseen remains of the World Trade Center in the days following the 9/11 attacks. (Also titled *O'Say Can You See*, it was originally shown in 2001 and is the only aspect of works on view that was not specifically for this exhibition.) Their shocked, mourning faces prompt us to meditate on the scene that we knew before them. Over these visuals plays a haunting audio track: the national anthem, altered and looped by Poitras as it was performed at New York's Yankee Stadium during Game Four of the 2001 World Series on October 4, 2001. The other side of the screen presents U.S. military video of the interrogations of two prisoners in Afghanistan also taking place in the months immediately following the 9/11 attacks. The prisoners are Said Boujaadia and Hamdan, both of whom were subsequently transferred to Guantánamo. Poitras detailed the trial of Hamdan, who had been Osama bin Laden's driver, in her 2010 film *The*

By juxtaposing scenes of people at Ground Zero with military-interrogation footage, *O'Say Can You See* shows viewers in the direct aftermath of 9/11. "These faces capture a moment in history at a crossroads," says Poitras. "Many different paths could have been taken. Fifteen years later we're now seeing the unintended consequences of the choices we made."

All works are collection of the artist and images are courtesy the artist.

Left (top and bottom): *ANARCHIST: Time Raster Display From Orbcomm Satellite (Intercepted May 28, 2009)* and *ANARCHIST: Israeli Drone Feed (Intercepted February 24, 2009)*, 2016. Pigmented inkjet prints mounted on aluminum, 45 x 64 3/4 in. (114.3 x 164.5 cm) each.

Above: Still from *O'Say Can You See*, 2016. Two-channel digital video.

Right: Still from *Bed Down Location*, 2016. Mixed-media installation with color video, 3D sound design, light camera, and closed circuit video.

Far right: Detail of *November 2016*, 2016. Black-and-white transparent in lightboxes and digital video.

Bed Down Location, 2016

Mixed-media installation with digital color video, 3D sound design, infrared camera, and closed-circuit video

Bed Down Location is a projection of the night skies over Yemen, Somalia, and Pakistan—countries where the U.S. military conducts "targeted killings" using unmanned aircraft. The work also includes footage from Creech Air Force Base in Nevada, where the military tests and flies drones. The video is shown on the ceiling of the gallery space, and a raised platform invites visitors to lay back and gaze at the skies where the drone wars are conducted.

The 3D sound design layers audio from the sound of drones flying, voices of drone pilots, and recordings of radio noise heard at the edge of the universe, a reference to the title of the exhibition, *Astro Noise*. The title of the work refers to the military term denoting where a targeted person sleeps.

The exhibition returns to *Bed Down Location* in its final room, with the streaming data on view functioning as an anxious reminder that surveillance has become ubiquitous. Whether in the context of the war on terror or the everyday use of social-media platforms, one's actions are increasingly monitored and transformed into data by governmental and corporate interests, the use of which is rarely transparent.



Major support for this exhibition is provided by The Andy Warhol Foundation.

Significant support is provided by the Teiger Foundation, the Keith Haring Foundation, Exhibition Fund, and The Reva and David Logan Foundation.

Disposition Matrix, 2016

Mixed-media installation with digital color video and primary documents

Disposition Matrix moves from the abstract, ambient quality of *O'Say Can You See* and *Bed Down Location* to a more concrete set of narratives using primary documents, interviews, and dialogue. For this work, Poitras has built long corridors lined with small, windowlike slits, each offering a partially obscured view of a video or a classified government document. "The idea," Poitras has explained, "is to evoke a notion of the deep state, of a hidden world, of something hard to see."

The title "disposition matrix" refers to the database created by the White House and American intelligence agencies as a blueprint for tracking, capturing, rendering, or killing people they suspect are enemies of the U.S. government. The title does not literally describe the work but evokes many of its key features. Like the other artworks in *Astro Noise*, *Disposition Matrix* differs from Poitras's work in film in that it is activated by the attention of its viewers—one has to decide to look, how deeply to look, and, finally, how to interact with others in the same space confronted with these same decisions.

More information about this installation is available at whitney.org/LauraPoitras.

November 20, 2004, 2016

Black-and-white transparencies in lightboxes and digital video, color, sound

Working Copy Page 1

Precedence: PRIORITY Date: 12/09/2010

To: New York Attn: [redacted] b6 -1
Director's Office Attn: [redacted] b7C -1
b7E -4

From: [redacted] b6 -1
[redacted] b7C -1
b7E -4

Approved By: [redacted]

Drafted By: [redacted]

Case ID #: (U) (U) (Pending) b7E -1

Title: [redacted] LAURA POITRAS, b7E -4, 5

[redacted] b7E -5

Synopsis: (U) [redacted] b7E -5

Derived From: FBI HQ/DOJ-DOJ/DOJ
Declassify On: [redacted]

Administrative: (U) The receiving office(s) may have knowledge of the following information and/or data. However, the [redacted] is providing this analysis to assist in the field office's intelligence gathering process. Pursuant to the Domestic Investigations and Operations Guide (DIOG) and the Attorney General Guidelines for Domestic FBI Operations (AGD-DOJ), [redacted] was deemed on [redacted] Serial 11.

Details: (U) The [redacted] has identified a possible new suspect for LAURA S. POITRAS, [redacted] managed by [redacted] b7E -4, 5

[redacted] b7E -1, 3, 4, 5

[redacted] The following information represents

Case ID: [redacted] Serial: 59 b7E -1, 3, 4, 5

1513

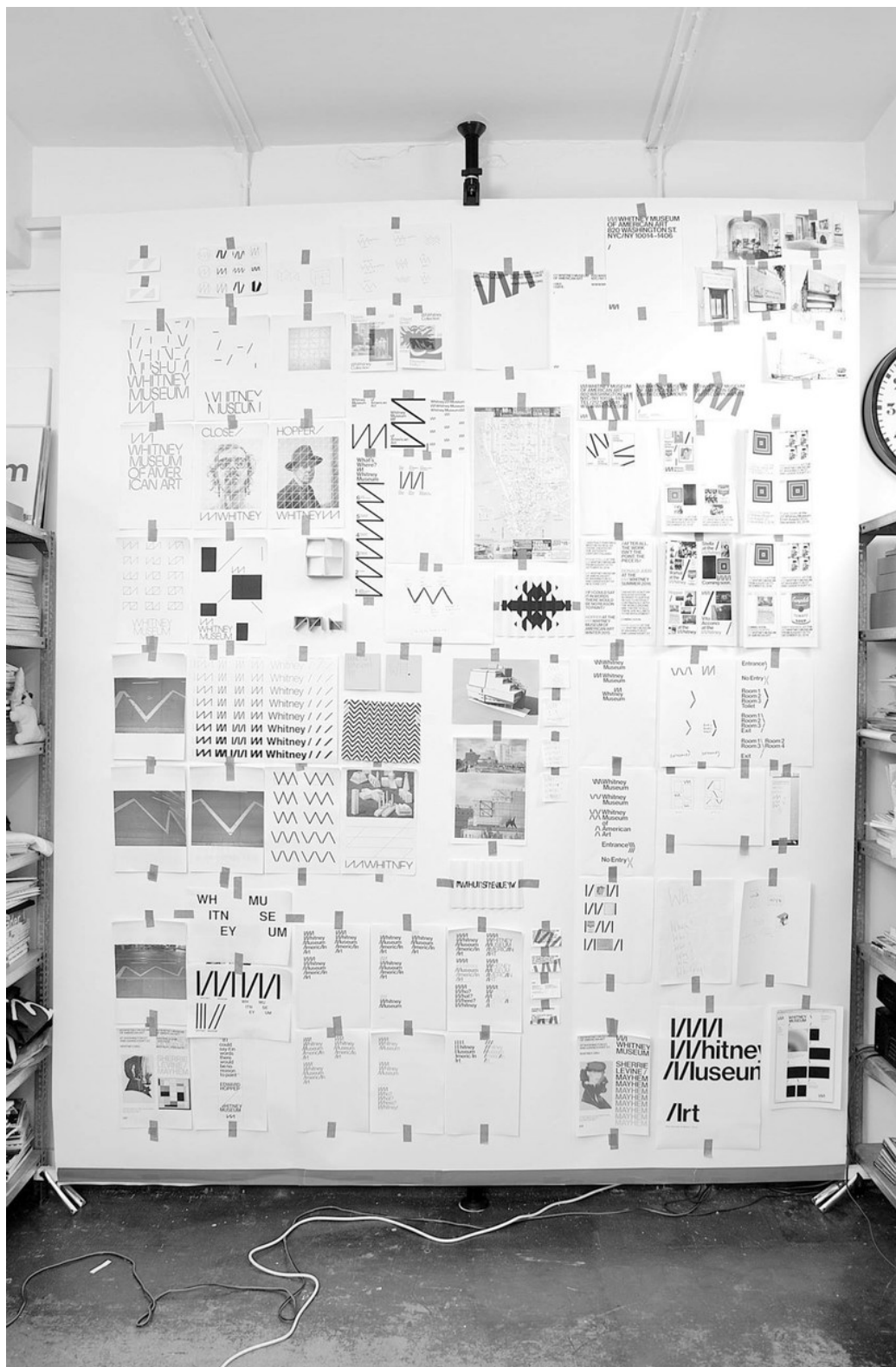
Poitras 124

In 2006, Poitras was placed on a secret government watch list; consequently, while traveling she has been detained and interrogated more than fifty times. In this installation Poitras retraces the events that led to being placed on a watch list, evoking the hidden surveillance she has experienced.

FIG 12.

"...photo of one of the walls in our studio (taken around August 2011), showing a selection of early sketches and models. These really were our first drafts – a couple of months before we came up with that whole 'Responsive W' concept. (facebook image caption)

Photo:
Experimental Jetset



CORRESPONDENCE

25

The following pages are a short email correspondence between myself and the Experimental Jetset team.

California College of the Arts Graduate project

3 messages

Emily Scheffler-Jones <escheffler-jones@cca.edu>
 To: experimental@jetset.nl

Sun, Sep 25, 2016 at 7:29 PM

Hello Experimental Jetset!

My name is Emily Scheffler Jones and I'm a graduate student at California College of the Arts studying Graphic design. For one of my classes, I'm exploring The Whitney's re-brand, which, of course, was designed by you!

For my project, I'm being challenged to investigate the new brand through several lenses, including the process of its creation as well as the final outcome and current use. The reflections on your website's archive was incredibly helpful in this process! (Thank you!!)

However, I was speaking with my program chair, Jon Sueda, about the project and he mentioned that you had shared a book that contained process work from The Whitney's branding project during his visit to your studio.

I was wondering if you might be kind enough to share some of your process designs from that book and/or additional thoughts on some of your "rejected" designs? Jon mentioned that much of the work that was not chosen was incredibly interesting and powerful.

Also, I was wondering how you feel about the work being produced by The Whitney's team from the guidelines you provided. Are they what you intended? Were there any happy surprises their team came up with?

Any additional insight/materials would be very much appreciated!

Thank you so much for taking the time to consider my request, and I hope you all have a wonderful week! Cheers,

--

Emily Scheffler Jones
escheffler-jones@cca.edu
 224.301.1377

Experimental Jetset <experimental@jetset.nl>
 To: Emily Scheffler-Jones <escheffler-jones@cca.edu>

Tue, Oct 4, 2016 at 1:33 PM

Dear Emily,

Sorry for the late reply!

And we actually think we might be TOO late – we just saw some of Jon's updates on Instagram, and noticed that he was reviewing a group of students presenting reworked versions of existing graphic identities. And this was probably your class. If this is indeed the case, and we're simply too late – we're sorry!

However, even if we weren't so late, we still couldn't really help you.

We would've loved to show you the graphic manual (which includes all our early sketches) we created for the Whitney – but we simply can't.

We promised the Whitney (in fact, we signed a contract) that we would never distribute or share this manual.

It's very frustrating for us – but that's the way it is!

However – some very early drafts (sketches we made even before we came up with that whole 'Responsive W' concept) can be seen here:

<http://www.facebook.com/experimentaljetset.nl/photos/10152980359064160/>

http://scontent.xx.fbcdn.net/t31.0-8/11155150_10152980359064160_5325582489805258123_o.jpg

<http://www.instagram.com/p/oRQSVjMIIf/>

Other than that, we have a lot (but really, A LOT) of written material.

Right after the introduction of the graphic identity, we answered dozens and dozens of e-mail interviews.

We collected all these interviews in one giant e-mail (titled 'The Whitney Tapes') – if you're interested, let us know, and we can send it to you.

In the meantime, we attached below one of these interviews.

You might find it interesting to read.

And that's it for now.

Good luck with your project.

And say hi to Jon!

Best,

Danny, Marieke, Erwin,
 Experimental Jetset.
www.experimentaljetset.nl

Attached interview:

The 'Responsive W' reacts to the available space, why was that important in this context?

In a way, the whole concept of the 'Responsive W' has a lot to do with the notion of institutional space. In our view, a museum is not a neutral, invisible space, but a very specific environment, one that has quite a complex relationship with the works of art that are contained within this environment. And when you think about it, objects such as posters, invitations and banners are institutional spaces as well – material environments that have a very specific, spatial relationship with the reproduced artworks that are printed on them. So we thought it would be interesting to somehow make this relationship visible, to make it material – or better said, to make it graphic.

The underlying principle is quite basic – it's actually a game of proportions. A poster is a sheet of paper that comes in certain proportions, while the proportions of the reproduced artwork are usually given as well. So when you print this reproduction on a given piece of paper, there will always be a certain amount of remaining space. And this remaining space will always be different, as almost every artwork will have different proportions. So the 'Responsive W' is basically a zigzag-shaped line measuring (or mapping) the remaining space, and by doing so, making visible the institutional space.

So we think it's a very honest and open gesture – instead of pretending the institutional environment to be neutral and invisible, the zigzag reveals the material dimensions of this space.

Does it feel empowering to design a scheme to be used by others, rather than a specific set of executions? Do you enjoy seeing what people do with it?

We regard the graphic identity basically as a set of instructions, or notations. The designer in charge of executing these instructions (the 'performer', so to speak) first has to define a certain space, in which she then has to draw a series of four connected lines, in such a way that the result resembles a zigzag (or the letter W, depending on the way you choose to look at it).

In many ways, it can be compared to the rules of a instruction-based artwork, or musical notation, or a theatre script – the rules seem quite strict, but are at the same time quite open to interpretation. In other words, the shape won't be determined in an algorithmic way, but is fully dependent on a human interpretation – the decisions made by the individual designer.

In that sense, we think the graphic identity is not so much about empowering us, but more about empowering the designers who are currently working with the graphic identity. We really developed this whole graphic system for them, so that it could serve as a sort of stage, or platform, for their creativity.

In fact, the moment we saw the items produced by the Whitney's in-house design team (headed by the brilliant Hilary Greenbaum) was the moment we felt the whole graphic identity really came together.

You know, we have been working on this assignment from November 2011 to May 2013. We gave all we could in this project, and we designed hundreds of templates, manuals, models and examples; but all these items make up only half of the story. The other half of the story is the actual application, and we really think the Whitney designers excelled themselves. You can see they really put their heart in it, coming up with results we never even dreamed of. So yeah, we absolutely enjoy seeing what they are currently doing with it.

If we can give two examples of these results (coming from the Whitney Tumblr) – first of all, here's a subway poster announcing a Hopper exhibition:

<http://whitneymuseum.tumblr.com/post/54115049392/spotted-underground-a-hopper-drawing-subway>

... and secondly, here's a newspaper advertisement, as appeared last September in the New York Times:

<http://whitneymuseum.tumblr.com/post/60541861365/need-some-good-weekend-reading-check-out-the-new>

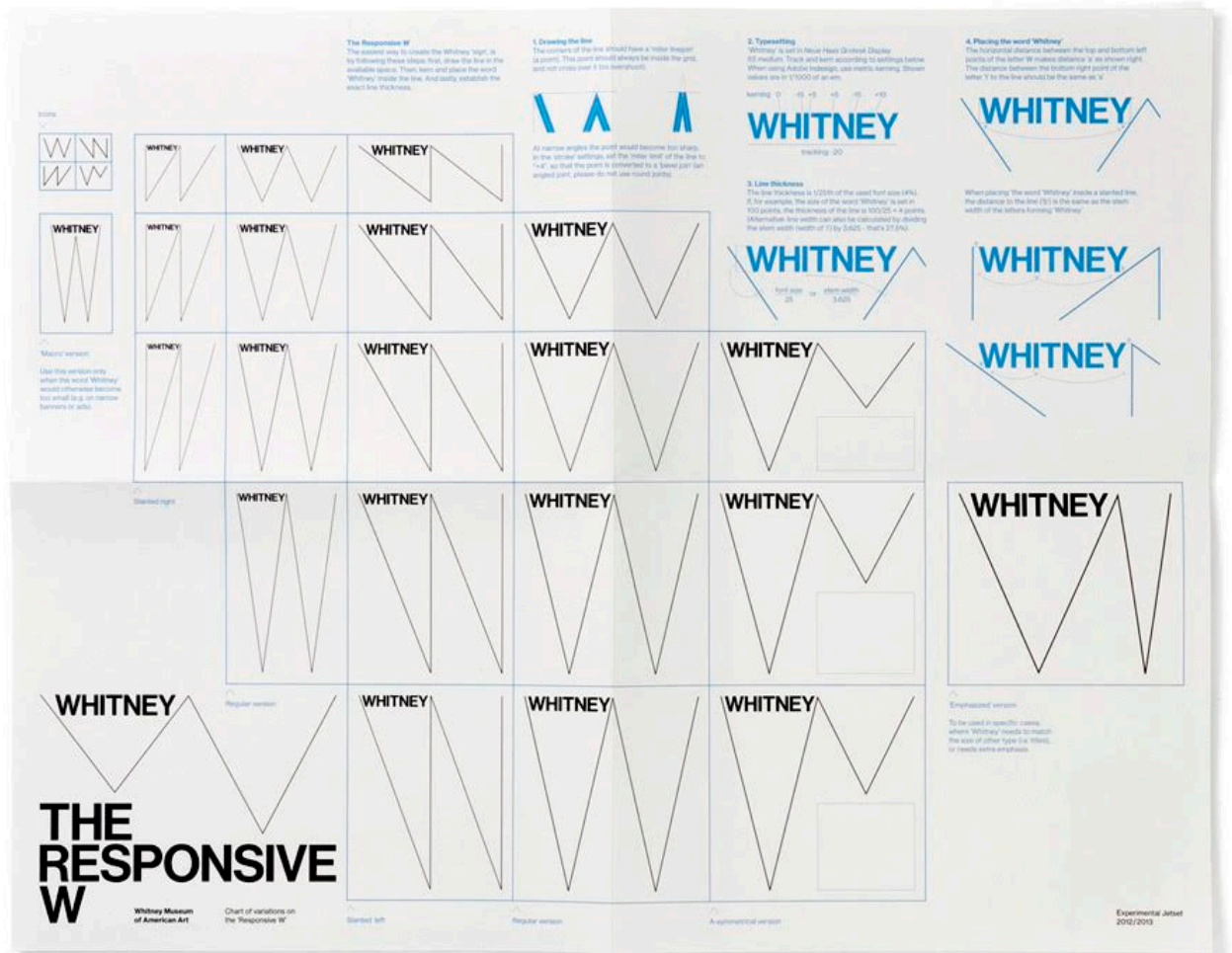
You've described before how the Whitney identity allows the user to bring their own interpretation to the design. Why is this important?

We like the idea of the 'Responsive W' as an 'open sign' – as a spatial structure that can catch several meanings. On our own website, we posted a sort of personal account of the development of the graphic identity, and in that text we mentioned a couple of possible meanings of the zigzag: the letter W, the movement of the Whitney Museum through Manhattan throughout the years, an architectural ziggurat, etc. (And another meaning can be found in the flexibility of the shape; a flexibility that symbolizes the fact that the Whitney is always changing, adapting itself to the dynamic conditions of art, etc.) However, it's not our intention to force other people to agree on these possible meanings – we really mentioned these meanings just as personal associations, nothing more, nothing less. Above all, the 'Responsive W' is a spatial gesture, a graphic construction. It has no inherent, fixed meaning – it is open to interpretation. An open sign.

It's funny – in the same period that we were working on the graphic identity of the Whitney, we were also curating two exhibitions (taking place in 2011 and 2012, respectively) on the subject of Provo, an Amsterdam anarchist movement that existed between 1965 and 1967. As a sort of 'logo' for their movement, the Provos used a symbol that had the shape of an apple. This symbol was actually created a couple of years before Provo, around 1962, by pre-Provo pioneers Bart Hughes and Robert Jasper Grootveld, when they were looking for a sign to symbolize the concept of Amsterdam as "Magies Sentrum" ("Magikal Centre").

By the time the Provo movement started to use the symbol, its meaning had narrowed down to the idea of the apple being a very concise map of the city of Amsterdam (the circle symbolizing the system of canals, the 'stem' referring to the Amstel river, and the dot marking the location of the Spui square where most of the happenings took place) – but in the beginning, when the sign was originally conceived, it was actually presented as a sign that could hold a wide variety of meanings: from a foetus to a brain to a skull, etc. Here's a chart of the sign, as created in 1962 by Bart Hughes and Robert Jasper Grootveld:

We were working on both projects (the graphic identity of the Whitney, and the project about Provo) pretty much at the same time, so the two signs (the 'Responsive W' and the 'Provo apple') became inextricably linked to each other – in our own minds, at least. Both are 'open signs' – graphic structures, open to several interpretations. And both signs are rooted in particular cities – the 'Provo apple' is grounded in Amsterdam, while the 'Responsive W' is designed specifically for the context of New York (which is, after all, a sort of Amsterdam as well – New Amsterdam).



Do you feel the Whitney identity is a marriage of European and American cultures?

Needless to say, it's impossible to define, homogenize or essentialize both 'European culture' and 'American culture' – there exist obviously a lot of different cultures within Europe, in the same way that there are several different Americas.

Having said that, it's inevitable that we could only approach the Whitney project from a (more-or-less) European viewpoint. After all, it's impossible for us to suppress our own background, our native tongue – and why should we? Why should anyone, for that matter? So in that sense, we have no problem describing the graphic identity as a marriage of two cultures (or, as we would rather put it, as a synthesis of two languages).

However, one should also keep in mind that the Whitney Museum, as an institute, is in itself a synthesis of European and American cultures – or at least, when seen from a historical perspective.

The Whitney Museum came into existence during a very interesting time in art history – the period in which Paris stopped being the center of modern art, and New York became the capital of it (a really interesting book in this regard is 'How New York Stole the Idea of Modern Art', by Serge Guilbaut).

So this was a time when, especially in New York, there existed a certain dialectical tension between American art and European art – in fact, at that time, the Whitney was founded specifically as an 'pro-American', emancipatory reaction to the 'pro-European' policies of the Metropolitan Museum and the Museum of Modern Art. And even though the Whitney specifically defined itself as a museum for American artists, there have always been these hidden European undercurrents in its history – think for example of the fact that the Whitney building on Madison Avenue was designed by an European architect (Hungarian-born Marcel Breuer).

In fact, that was one of the (many) reasons why we decided to choose, as a typeface for this project, for a version of an European typeface (Neue Haas Grotesk), as redrawn by an American type-designer (Christian Schwartz). In short, we tried to detect, in this redrawn typeface, the same sort of tension between American and European cultures as can be found in the history of the Whitney Museum. An European typeface, with hidden American undercurrents – that was more or less what we had in mind when we chose the typeface. We don't know whether we actually managed to convey this idea – but in the end, it doesn't really matter. It turned out to be very good typeface for the Whitney either way.

Yours is a very philosophical approach to design. How do you ensure that this is always a consideration during the design process?

You know, it's actually more the other way around – it is our graphic design practice that has informed (and keeps informing) our 'philosophical' approach. We actually don't have a proper theoretical or academic background – it really is through our daily practice that we keep coming across all these more theoretical concepts (and then we piece them together, in a rather 'savage' way, we have to admit).

For example, in 2007 we were working on the graphic identity of Le Cent Quatre (104), a French cultural institute that was situated in a large, roofed street – basically a 'passage', or 'gallery'. Doing research for this project, we automatically came across Walter Benjamin's 'Arcades Project' – which immediately had a huge impact on our way of working and thinking, and keeps on inspiring us ever since. A similar thing happened when we were working on the graphic identity of the Whitney. Thinking about instructions and notations, we remembered an essay by the Welsh New Left scholar Raymond Williams, in which he basically describes art as a form of notation. And this idea (of art-as-notation) then immediately became part of the design process, amplifying ideas we already had, but were (until then) unable to articulate.

So we wouldn't say that theory is something we try to impose on our practice from the outside. It really is the other way around – while designing, we discover all these theoretical principles that are already buried within the practice of the graphic design itself, almost like treasures. Or at least, that's how we experience it.

And finally, is there an example of some creative work you've seen in the past year that made you think "I Wish I'd Done That"?

Without doubt, the new graphic identity of the Stedelijk Museum, designed by Mevis & Van Deursen. It's a visual language that seems very light and casual, but comes fully loaded (at least to us) with all kinds of interesting associations (Mallarmé, Apollinaire, Concrete Poetry, etc.). When we first saw it, it literally took our breath away.

In a recent interview, Armand Mevis (of Mevis & Van Deursen) actually mentioned that one of their inspirations (for the Stedelijk Museum project) was the graphic identity that we designed in 2004 for SMCS (Stedelijk Museum CS, which was, at that time, the temporary location of the Stedelijk Museum). So that was quite flattering to hear.

EJ 21.11.2013

[Quoted text hidden]

Emily Scheffler-Jones <escheffler-jones@cca.edu>
To: Experimental Jetset <experimental@jetset.nl>

Sun, Oct 9, 2016 at 7:40 PM

Hello Danny, Marieke, and Erwin!

Thank you so much for taking the time to reply to my email and attach these materials. It's absolutely not too late- I'm pursuing this project on my own outside the bounds of my class assignment. I absolutely understand that you cannot release your sketches- I thought this may be the case, but I figured it would be worth asking!

I would love to read The Whitney Tapes! Thank you for offering to share the email.

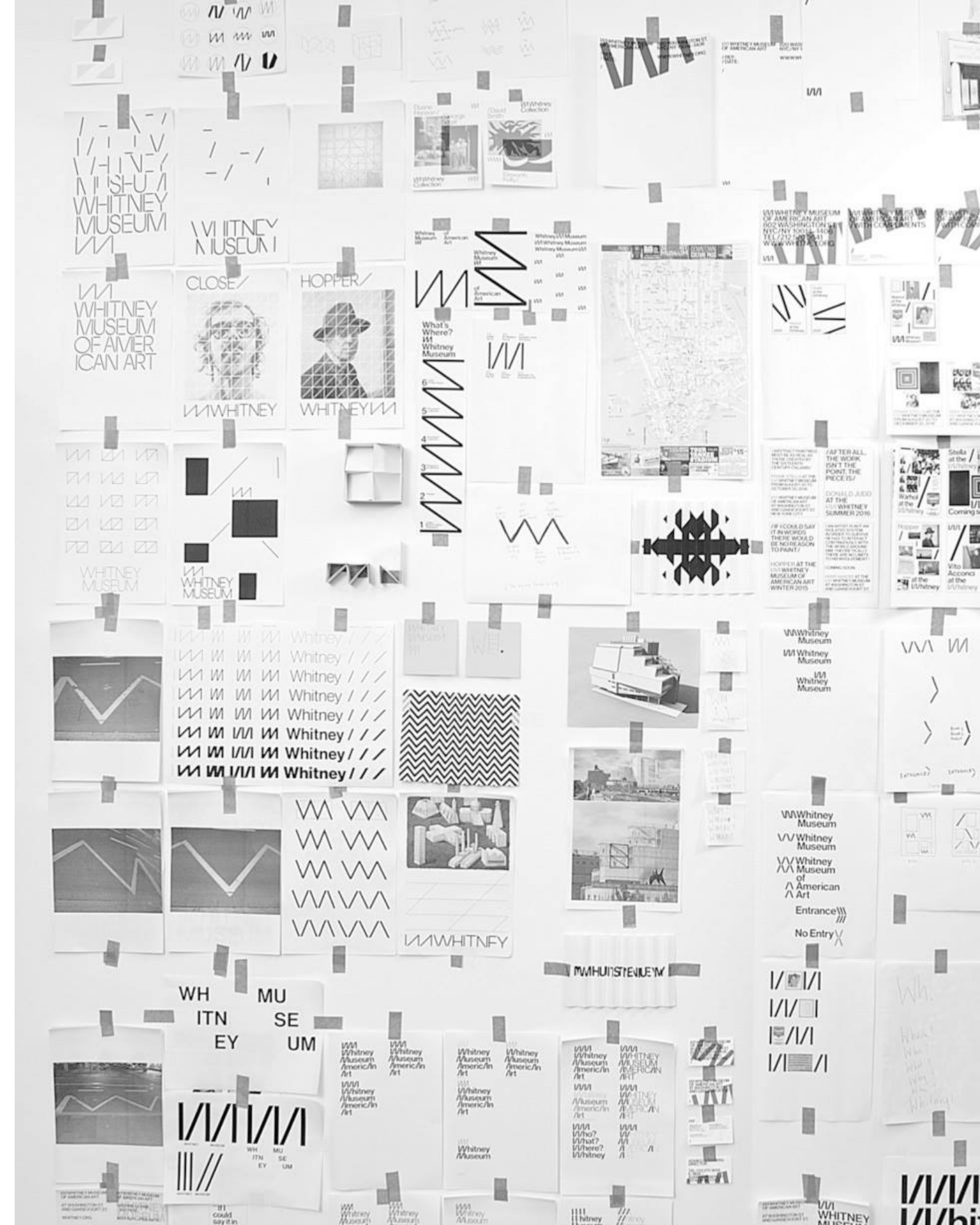
I will tell Jon you said hello!

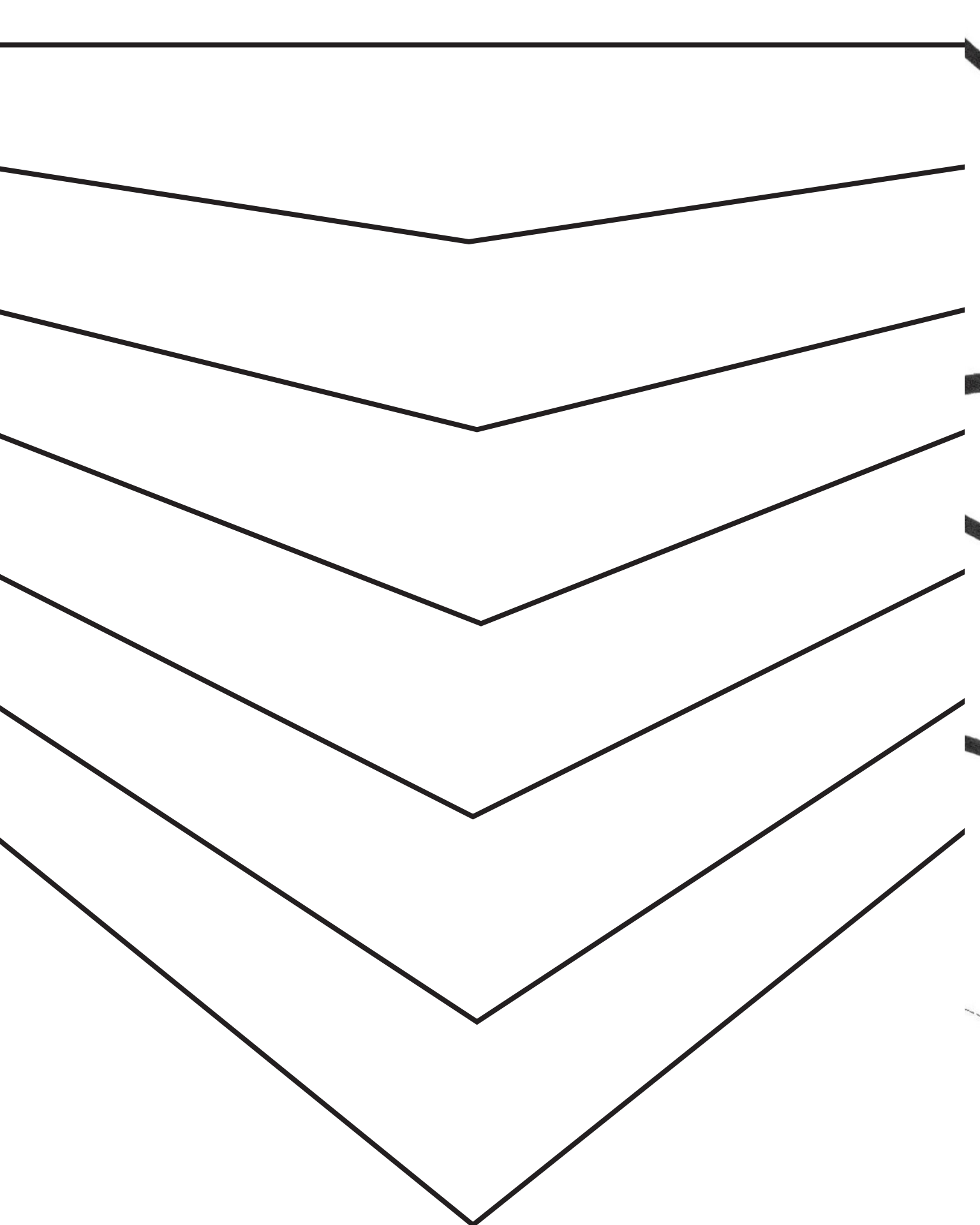
Wishing you a great week,

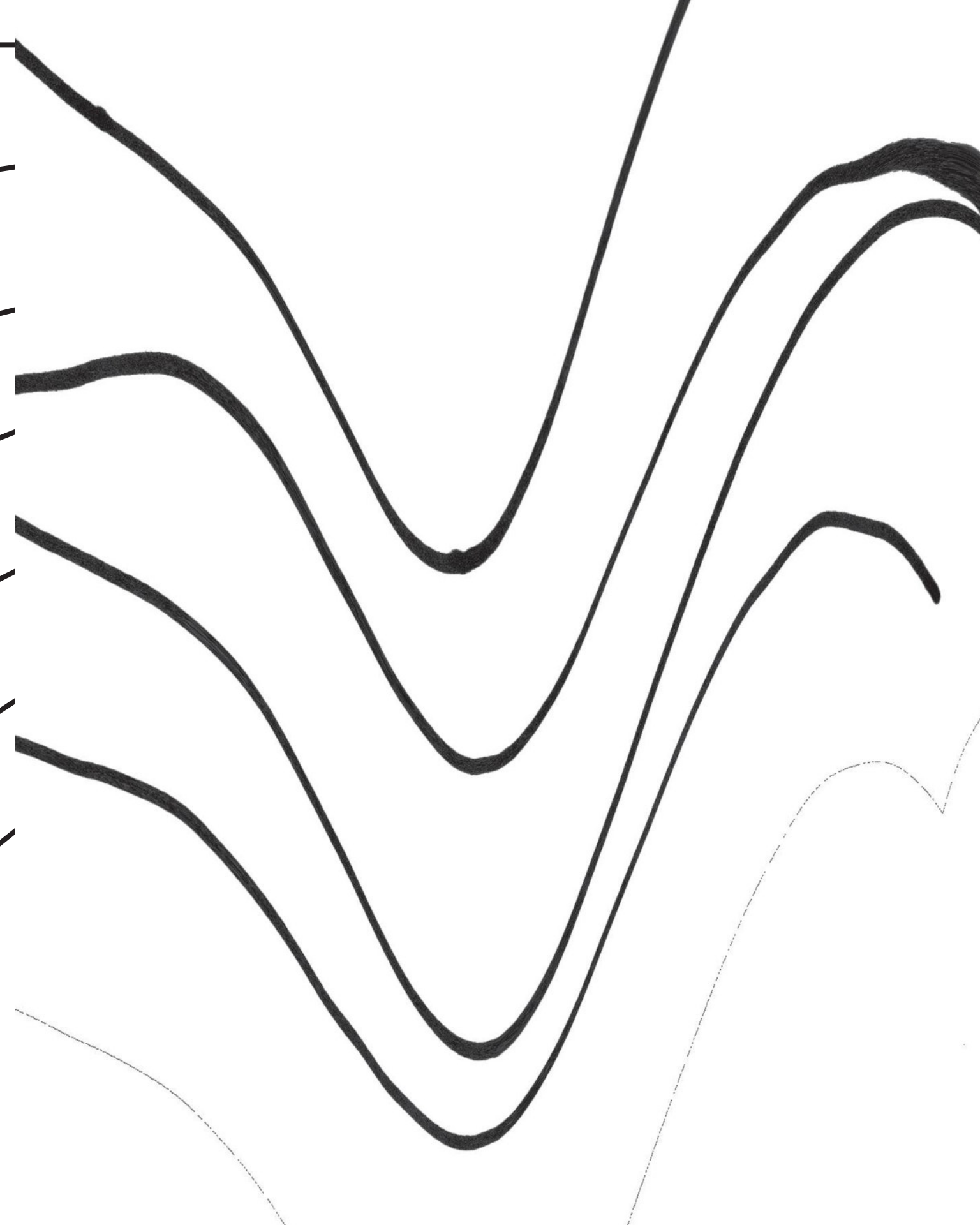
Emily Scheffler-Jones

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Emily Scheffler-Jones
escheffler-jones@cca.edu
224.301.1377







WHITNEY

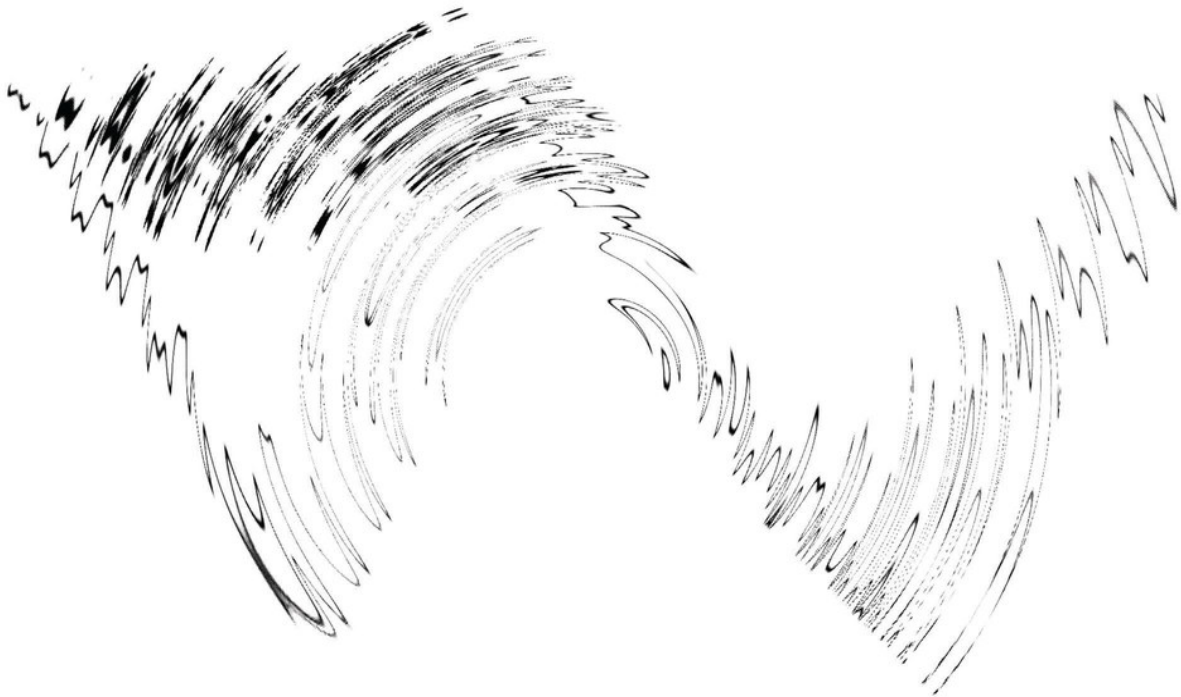
WHITNEY

EXPLORATION

35

The following portion of the manual catalogs various visual and conceptual explorations of the existing logo mark. Several methods, including stretching, warping, scanning, fragmenting, and setting the “W” in motion, were used to uncover the strengths and limitations of the current system.







39



10

77

W

□ □

W

1

7/7

7/7

7/7

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7/7

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7/7

WHITE THERAPY

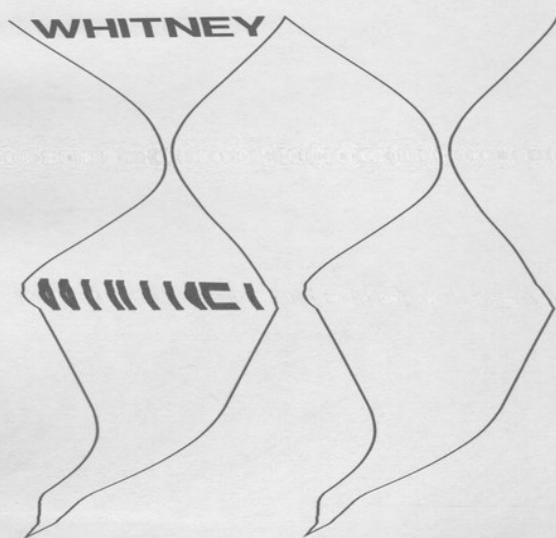
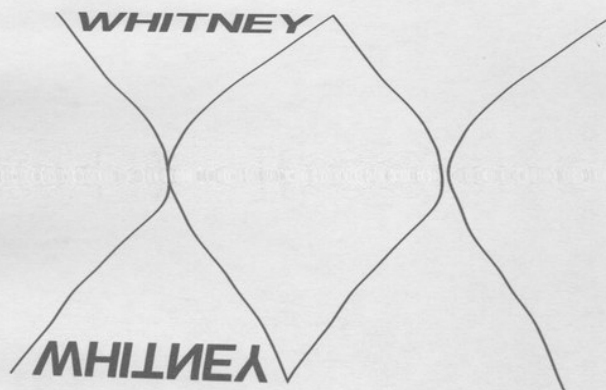
WHITE THERAPY

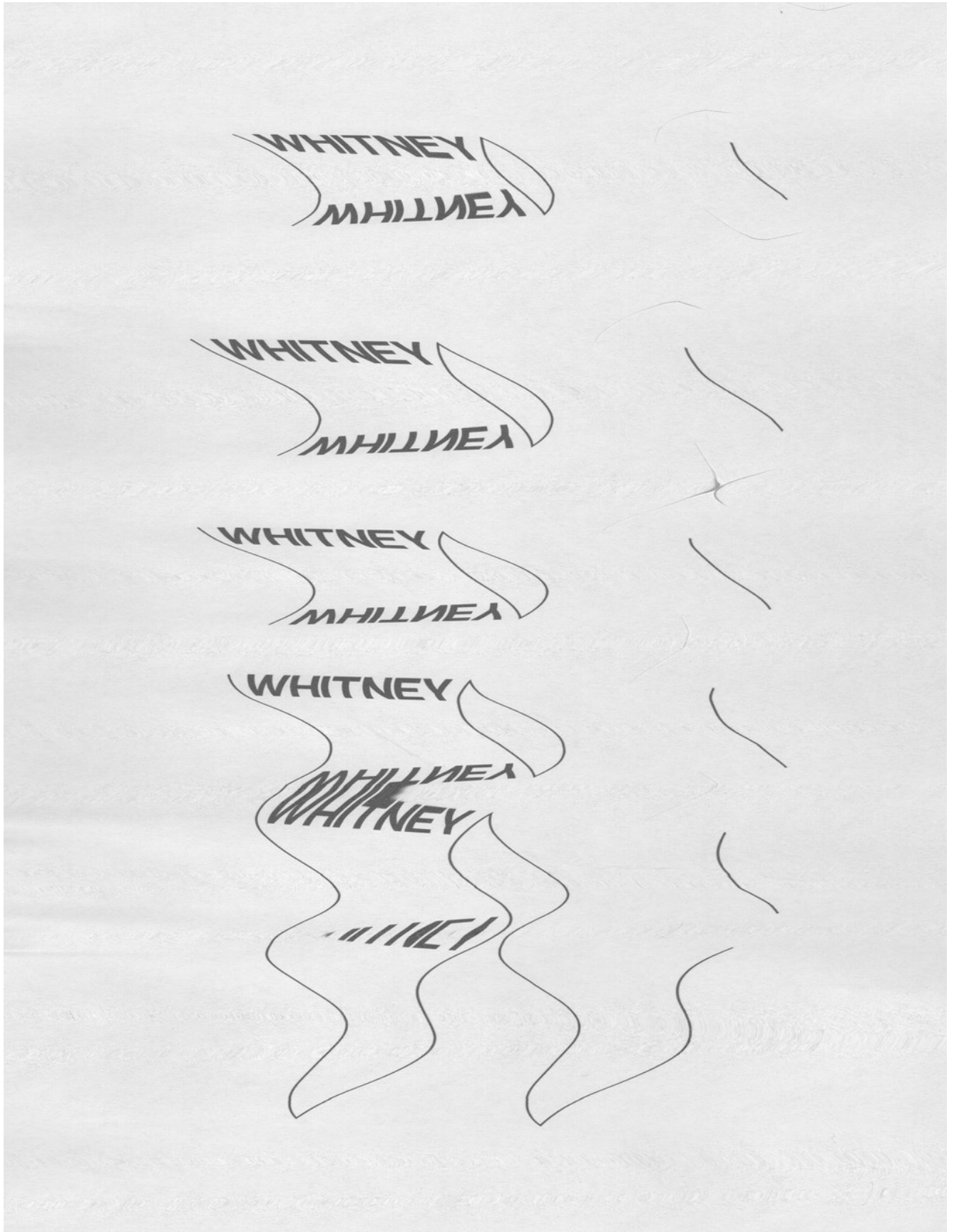
WHITE THERAPY

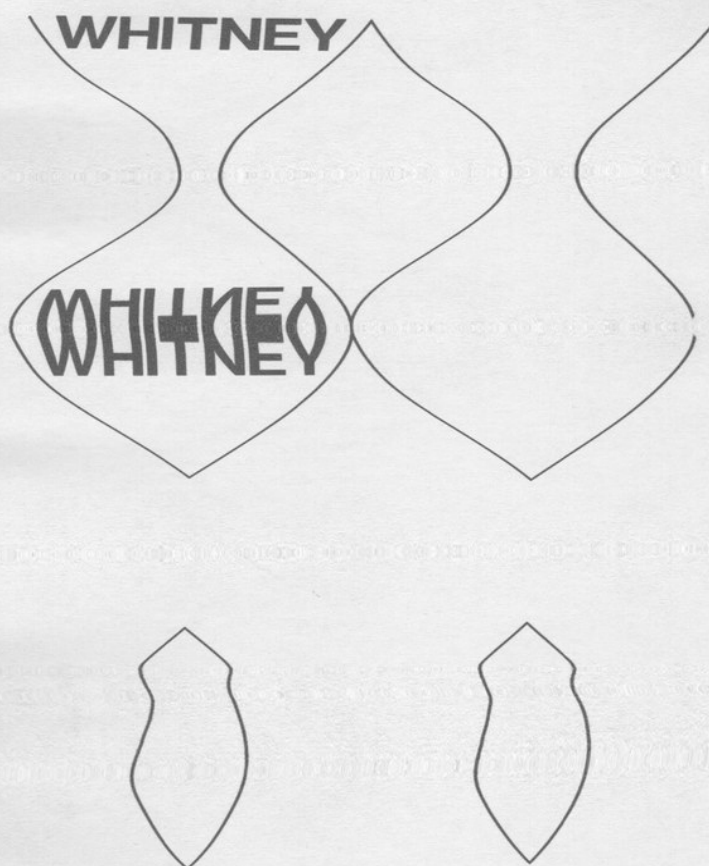
WHITE THERAPY

WHITE THERAPY









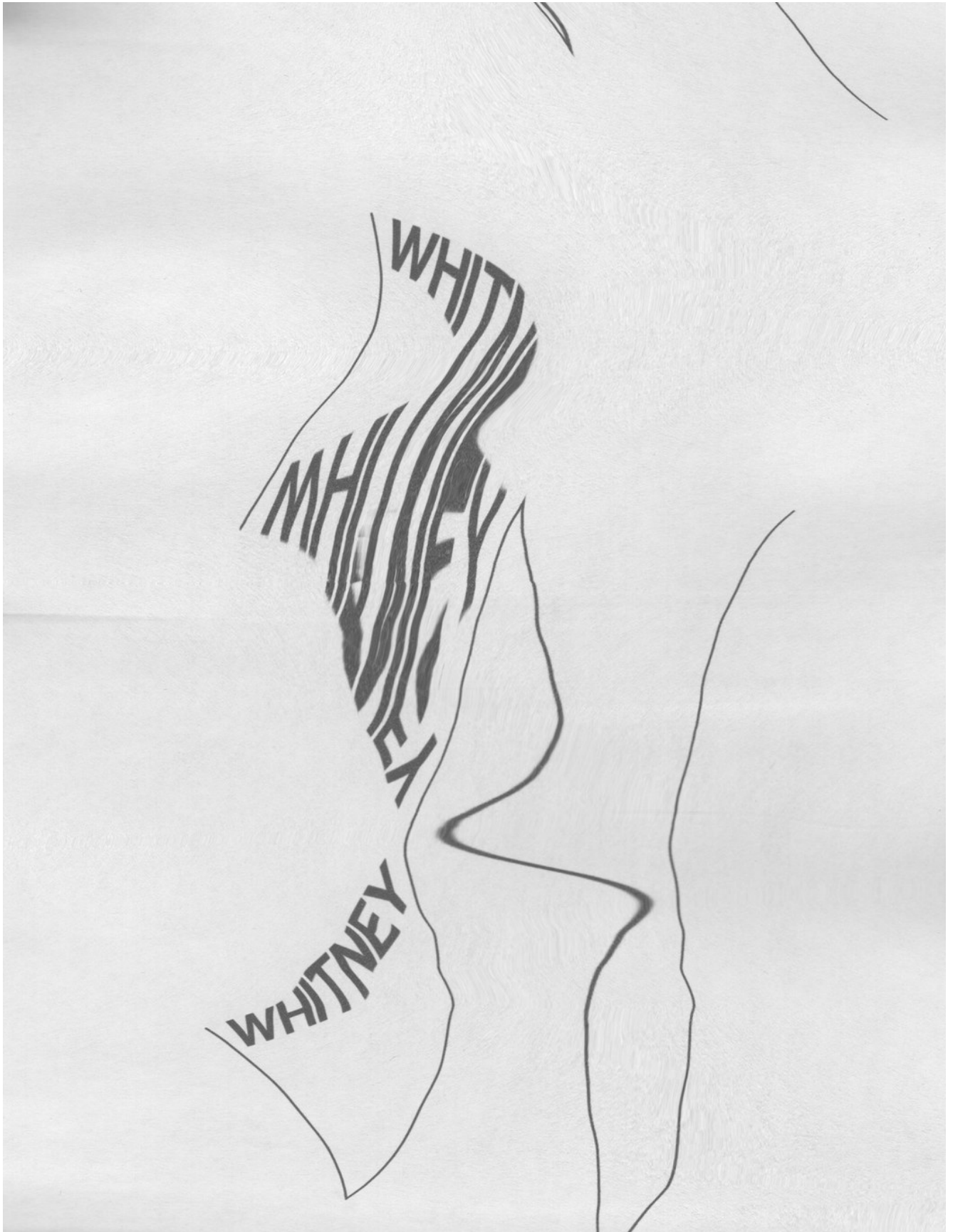


FIG 13.

"Feminine" typefaces
Chanel, Optima,
Bodoni, Antre, and
Pussy Galore

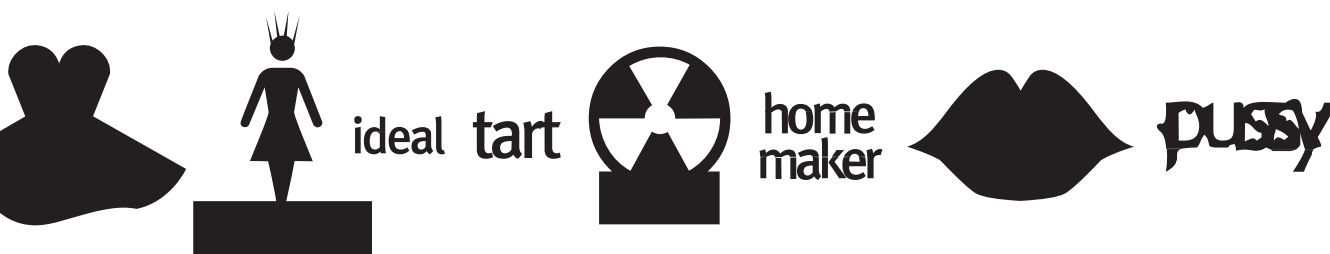
48

Whitney

WHITNEY

WHITNEY

whitney





During the exploration and subversion process, I became interested in the role of gender in the Whitney's identity design. As previously discussed, the Whitney Museum was founded to celebrate art and artists that have been marginalized by the contemporary art world.

However, it seems that The Whitney has lost track of its vision. Today, the collection consists of 70% male artists and 30% female artists.

The identity has received some criticism for feeling "too masculine." This led to an exploration of gender in typography. It's evident that the trend of white male domination extends into the design and typography world; there is a real imbalance of female voices within the typography industry.

FIG. 13 However, the characteristics that designate typefaces as either "male" or "female" reinforce tired gender-binary stereotypes. For example, traditionally "feminine" fonts are described as "decorative, rounded, delicate, and sensual" while "masculine" typefaces are "sturdy, sharp, and broad-shouldered."

Therefore, rather than choosing a "feminine" typeface to replace Neue Haas Grotesk, I chose to replace Jetset's choice with a similarly neutral-feeling typeface designed by a woman: Hind by Manushi Parikh of Indian Type Foundry.

HIND :

MANUSHI PARIKH

A B C D E F G H I J K L M N

O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p

q r s t u v w x y z

~ ! @ # \$ % ^ & * () + =

[] { } " : ; < > / ?

NEUE HAAS GROTESK :
CHRISTIAN SCHWARTZ

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s
t u v w x y z

~ ! @ # \$ % ^ & * () + =
[] { } " : ; < > / ?





FINDINGS

53

After a thorough exploration of Jetset's identity guidelines, I will to focus my subversion process around two concepts:

1. The relationship between the artist's hand, technology, and time.
2. Commentary on the gender bias of the Whitney's art collection.

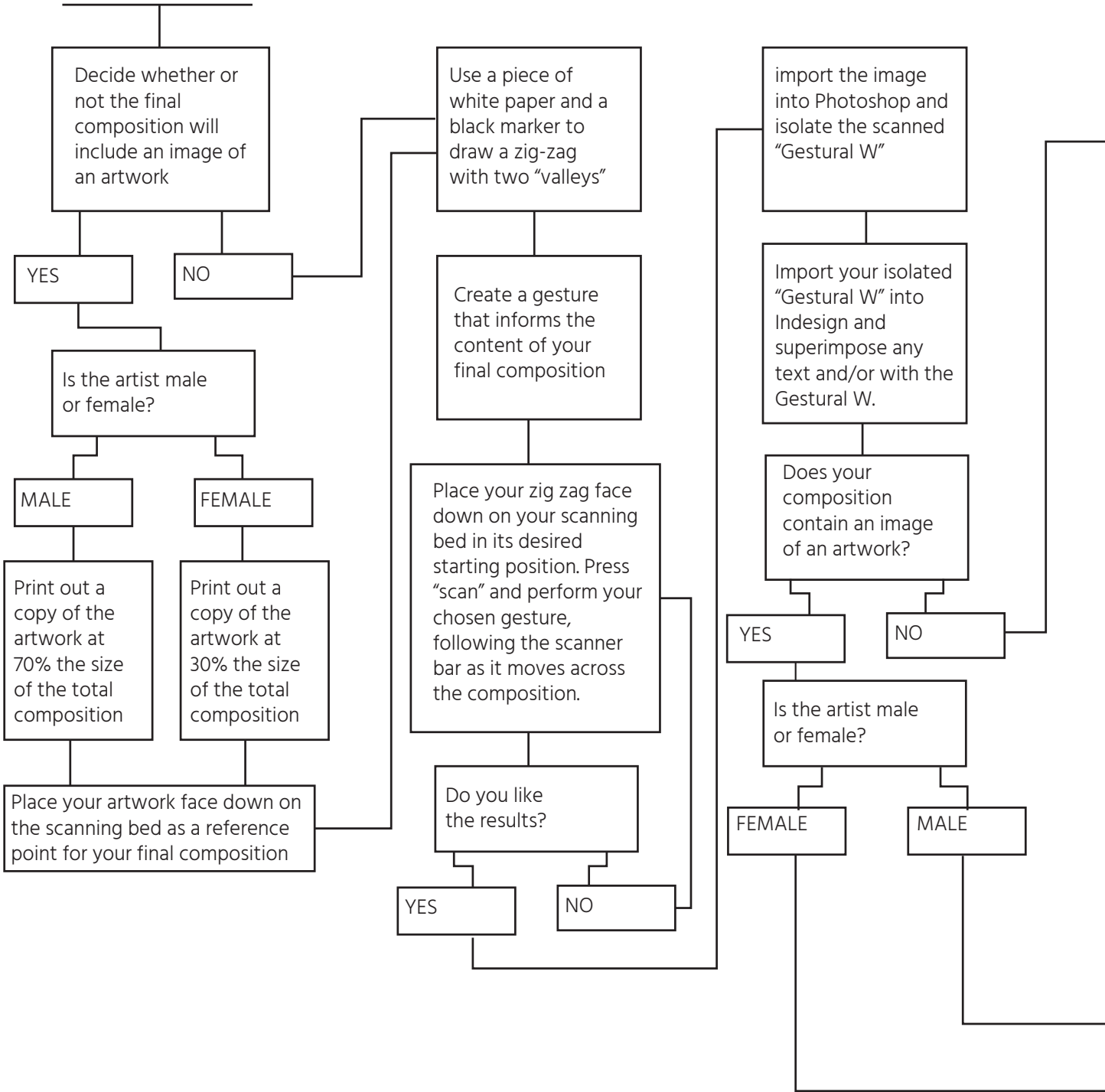
First, I chose to use a digital scanner in order to create an organic, gestural, time-based mark that is individual to its creator. The scanner allows the "Responsive W" to transition into a performative "Gesutral W", reacting not just to the composition, but also the conceptual content. This process allows the identity to literally warp and evolve to fit each new context over time.

Secondly, I chose to use the proportions of the composition to create a deeper dialogue about the lack of female representation and masculine domination in the Whitney's collection.

SUBVERSION PROCESS FLOWCHART

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BEGIN



The Gestural W should activate the negative space around any text. The Whitney logo should be large and prominent in the composition.

END

The Gestural W should not be allowed to overlap the artwork, but should activate the negative space around it. The artist's name and description should be clear and prominent, and the Whitney logo should be understated.

END

The Gestural W should be allowed to overlap the artwork, artist's name, and any descriptive text. The W should take over the negative space around it. The Whitney logo should be large and prominent in the composition.

END

MASCULINE COMPOSITION

“Masculine” compositions should clearly celebrate the work and legacy of the artist. The Gestural W should not invade the image or typography and the Whitney wordmark should be understated. The artwork should be the “hero” of the composition.

**MALE
ARTIST
70%**

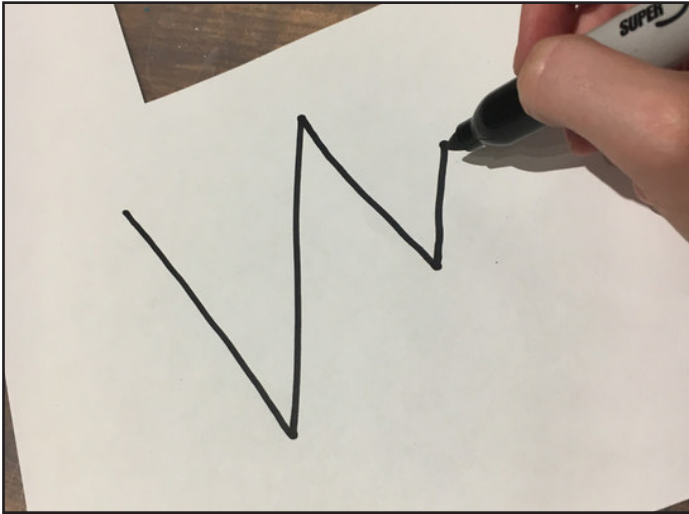
WHITNEY

FEMININE COMPOSITION

"Feminine" compositions should clearly celebrate the work's inclusion in the Whitney's collection. The Gestural W should freely invade the image and/or typography The Whitney wordmark should be the "hero" of the composition.

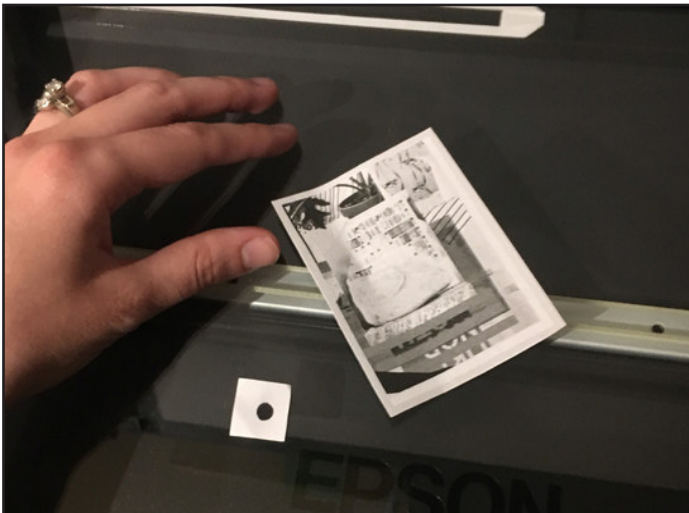
WHITNEY

**FEMALE
ARTIST
30%**



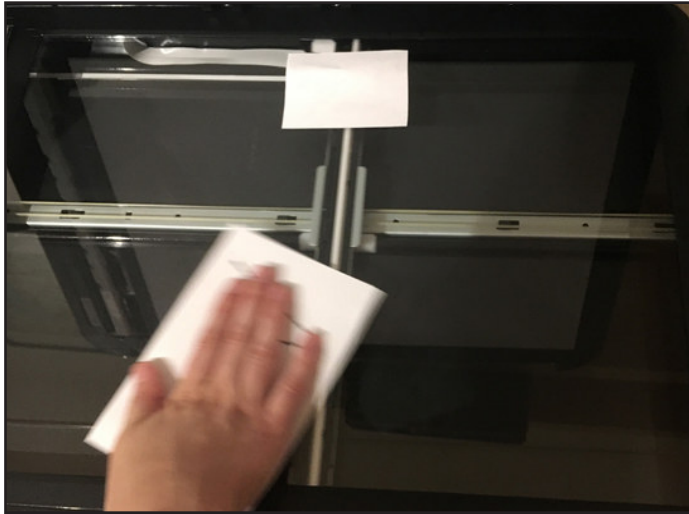
STEP 1

Draw a zig-zag line with two “valleys” on a white sheet of paper using a black marker.



STEP 2

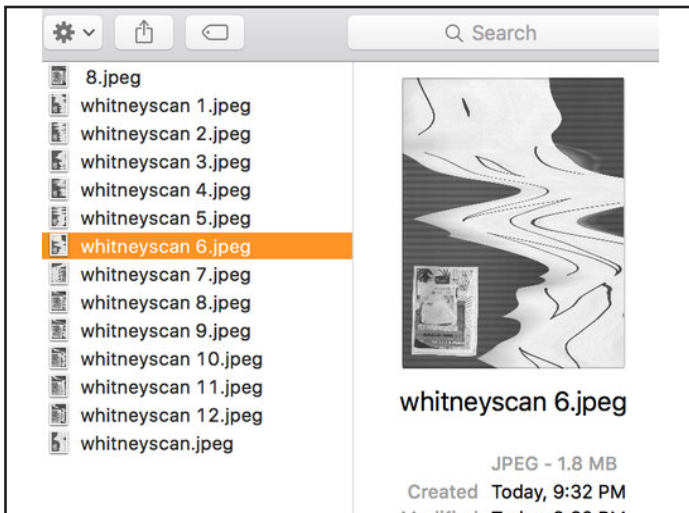
Decide which artwork you will be using in your composition and your composition size. If your artist is female, print out a copy of the artwork at 30% scale of total composition. If the artist is male, the image should be 70% the size of your total composition. (NOTE: you may need to do some additional math if your final composition size is greater than the area of your scanning bed)



STEP 3

Place the image of the artwork face down on your scanning bed in its desired position. Press “scan” and perform your chosen gesture, following the scanner bar as it moves across the composition.

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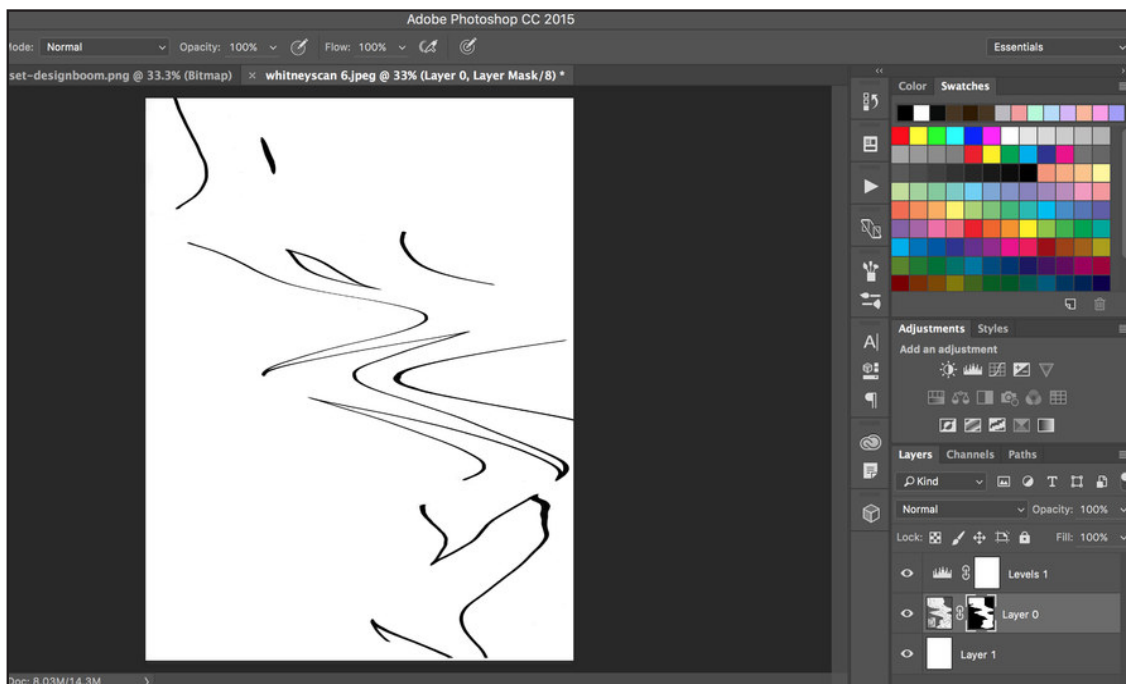
STEP 4

View the scanned image. You may need to repeat step 3 several times in order to get satisfactory results.

STEP 5

Once you have a satisfactory scanning result, import the image into Photoshop and isolate the scanned “Gestural W”

62

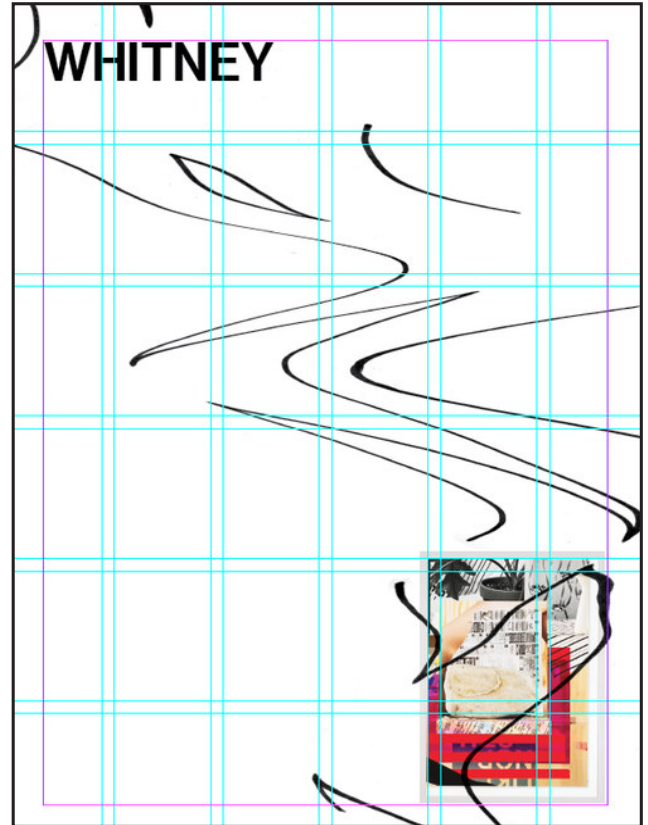


STEP 6

Import your isolated “Gestural W” into Indesign and superimpose any text and your chosen image onto the W.

For masculine images, the Gestural W should not overlap the image of artists’ work.

For feminine images, the Gestural W may overlap the image of artists’ work.



FEMININE COMPOSITION EXAMPLE

WHITNEY

Michele Abeles is an American visual artist and photographer.

Abeles graduated with a Bachelor of Arts in Psychology from Washington University in St Louis in 1999, followed by a Master of Fine Arts in photography from Yale University in 2007.

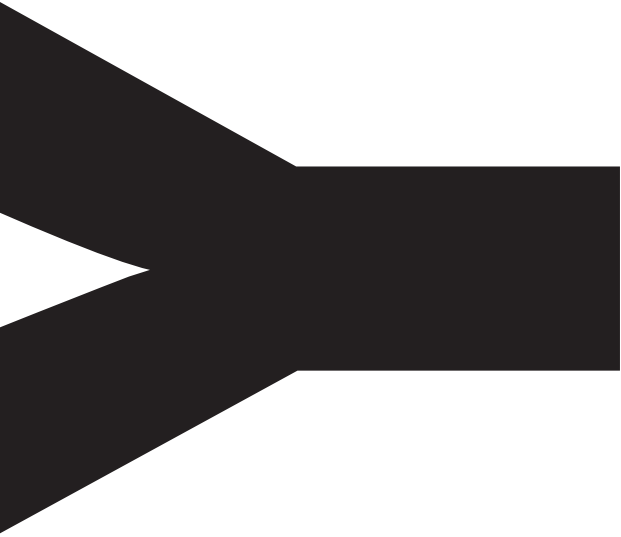


Michele Abeles
Pochoir, 2011

66

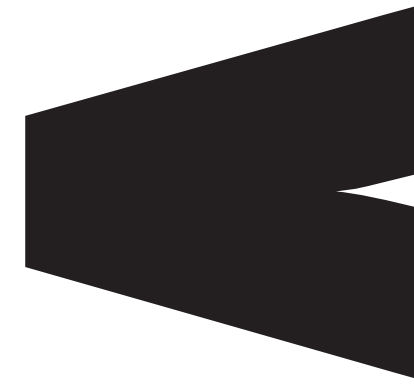
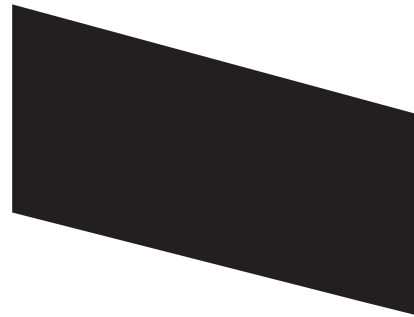
**FEMININE
POSTER, POSTCARD,
& BUS ADVERTISEMENT**

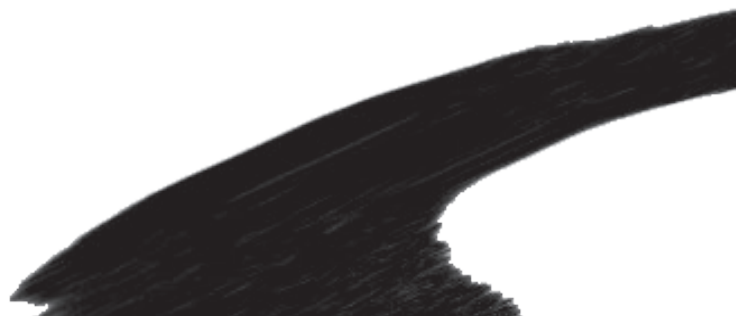


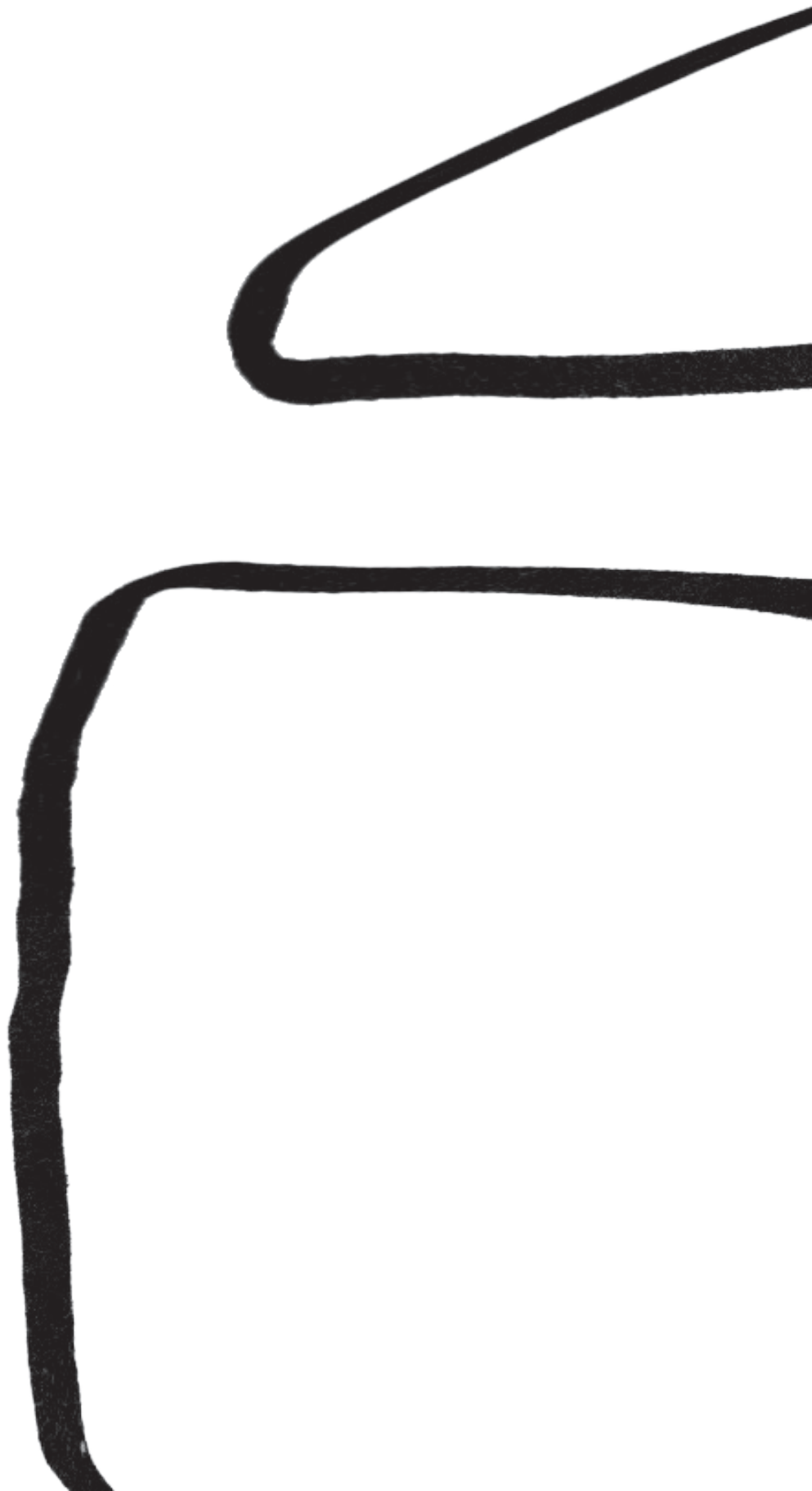


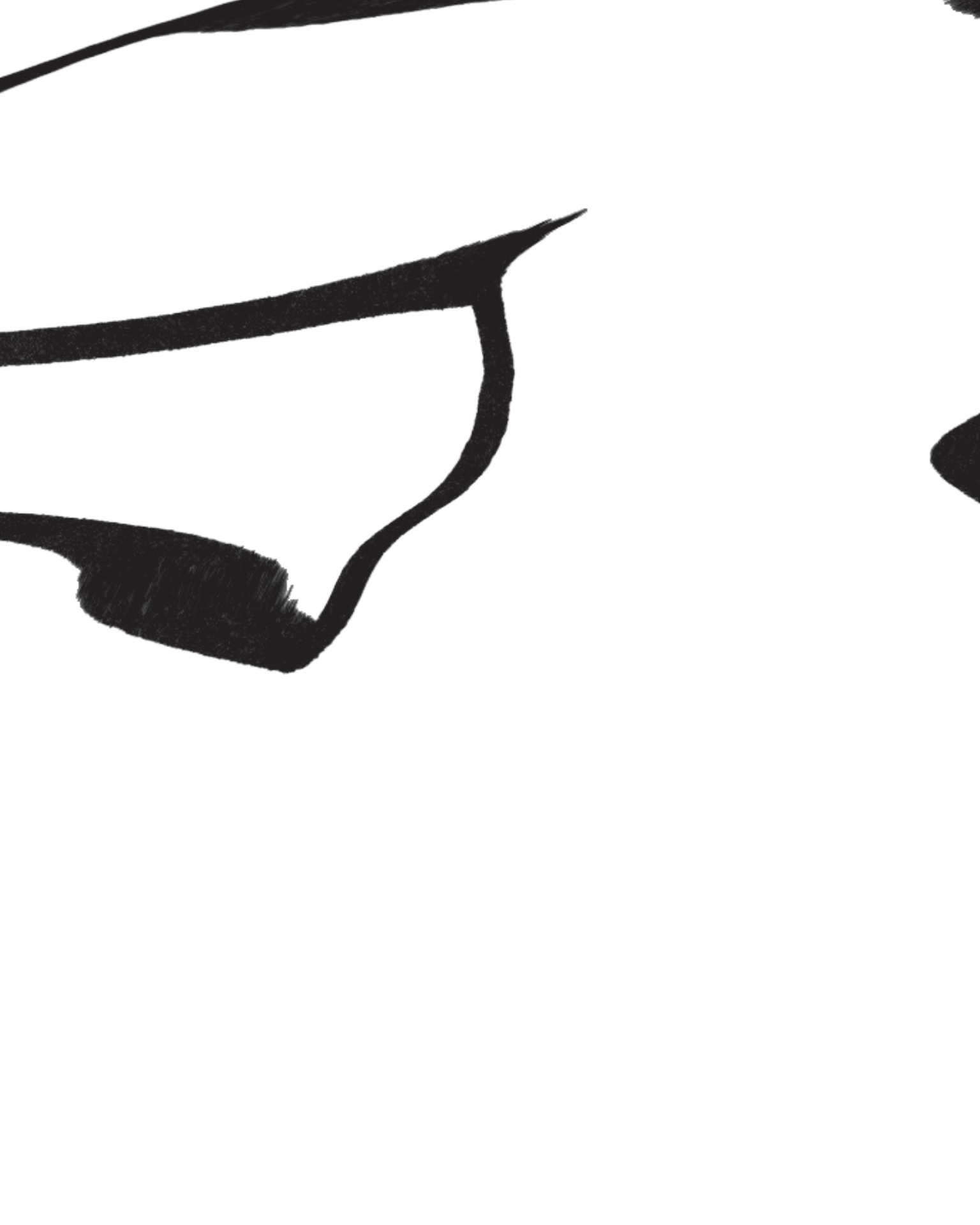














Jan. 11 - Feb.

. 14, 2017





ATT

WHO

Group

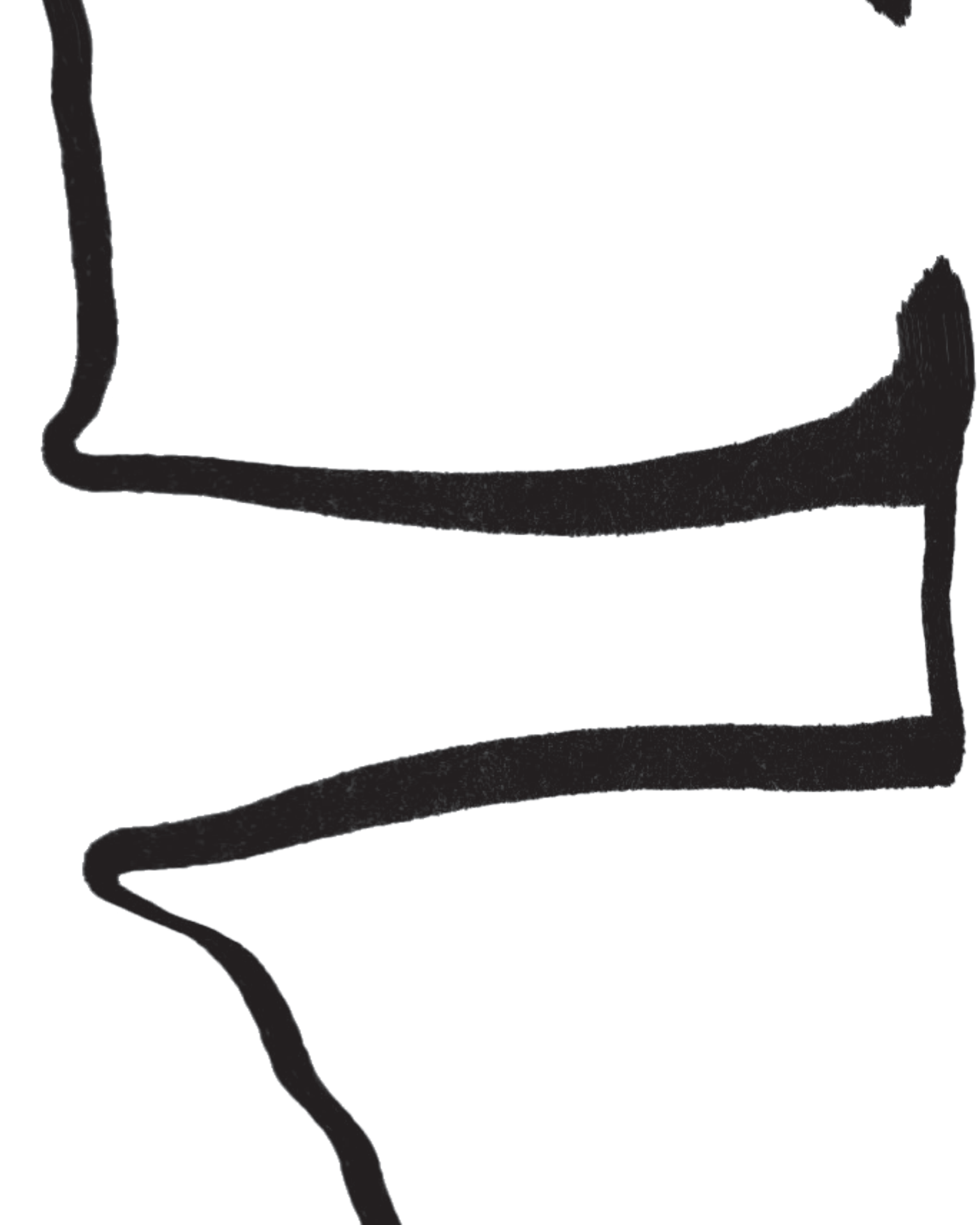
Fem

ATTENTION

BORES:

undbreaking

male Artists







Barbara Kruger

Your Body is a Battleground, 1989

Your body

is a



W



battleground

WWW.WHITNE





**MASCULINE
COMPOSITION
EXAMPLE**

WHITNEY

Frank Stella: A Retrospective

Frank Stella (b. 1936) is one of the most important living American artists. This retrospective is the most comprehensive presentation of Stella's career to date, showcasing his prolific output from the mid-1950s to the present through approximately 100 works.



Frank Stella

Gobba, zoppa e collotorto, 1985

90

**MASCULINE
POSTER, POSTCARD,
& BUS ADVERTISEMENT**



BECOM

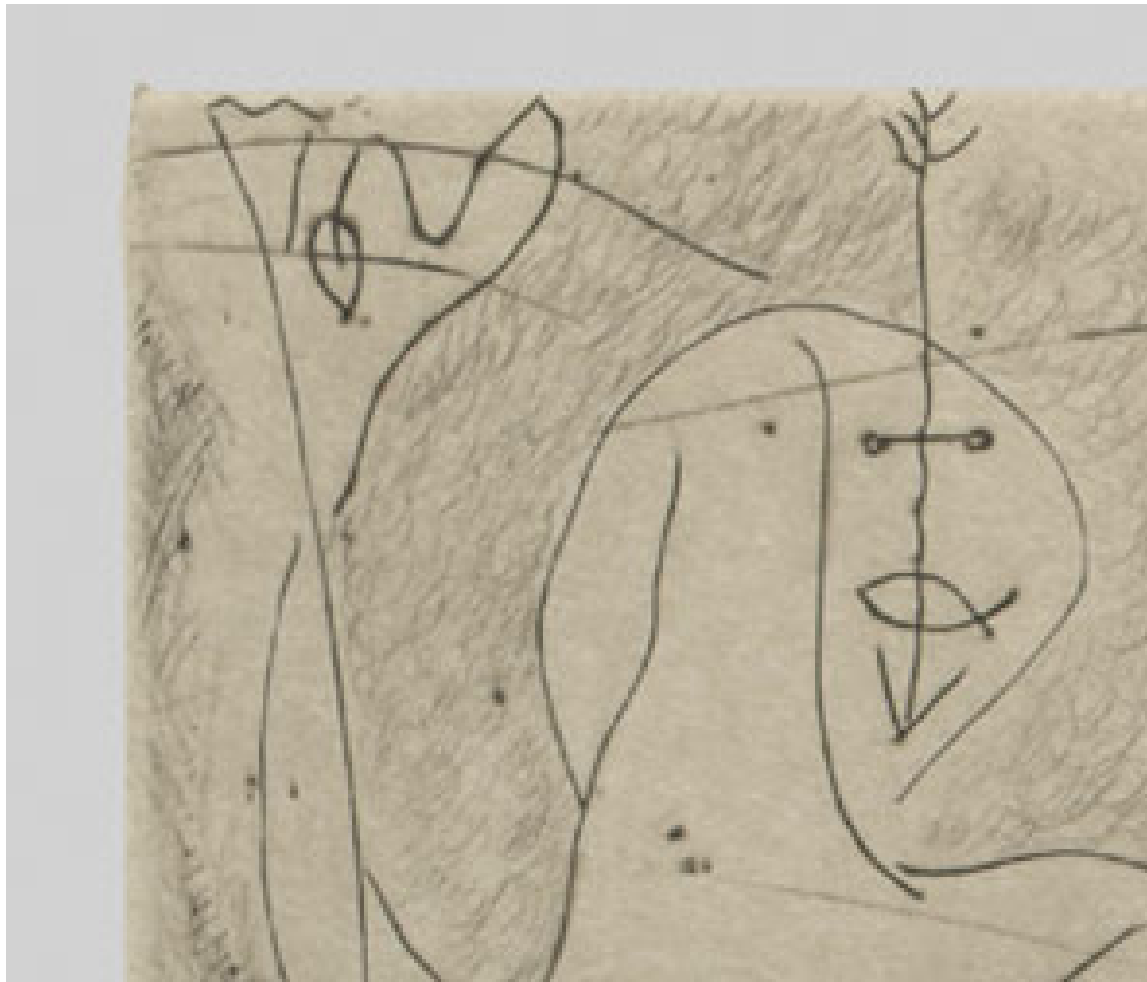
POLLO



WAVING

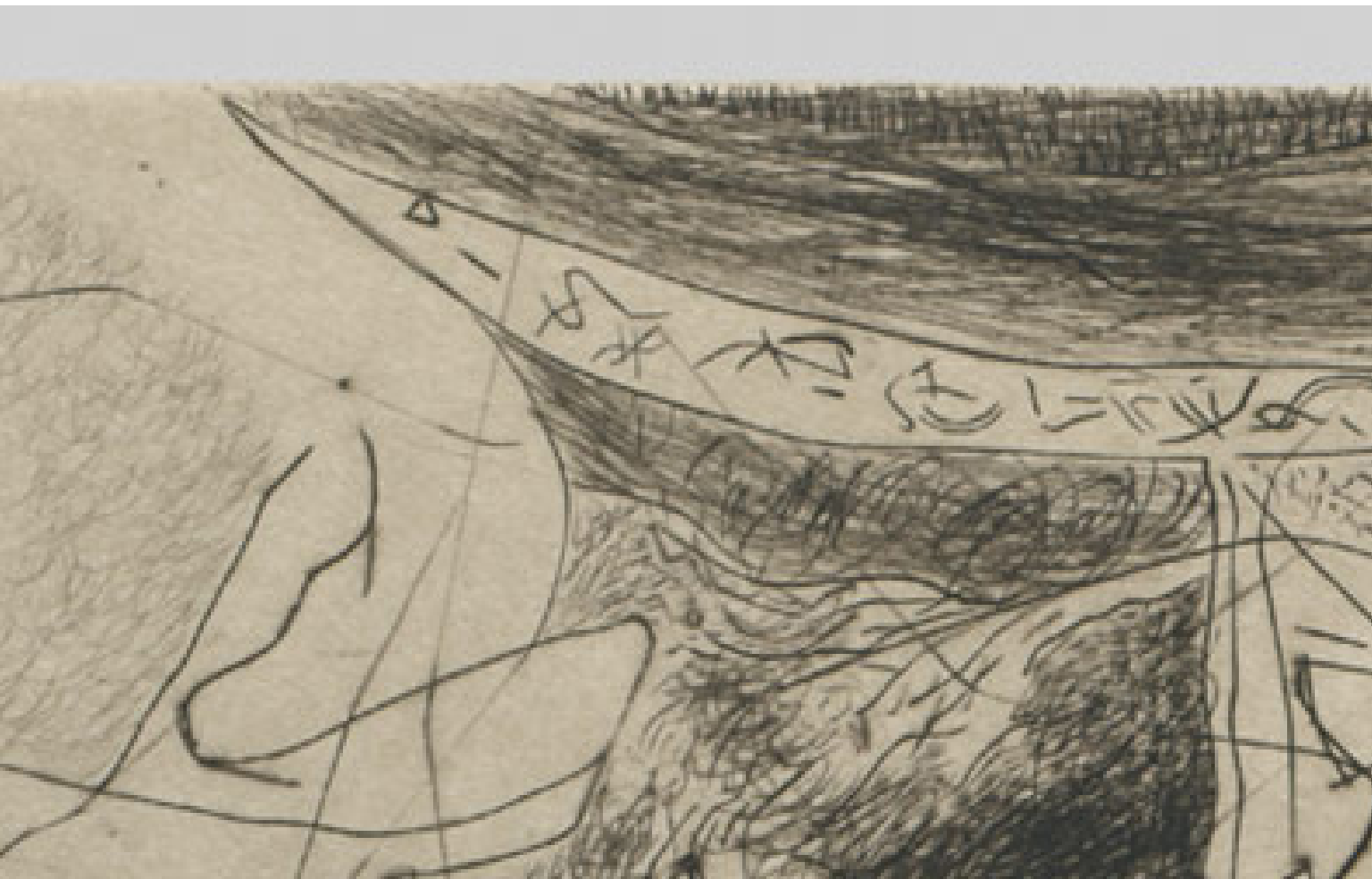
DOCK:

A Hero's



Rise to Po

Nov. 11 - De













Jackson Pollock
Untitled, 1944-45







wer

28, 2016

















ADDITIONAL COLLATERAL APPLICATIONS





WHITNEY

WHITNEY



WHITNEY



WHIT



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