

Muz., 2018(59): 19-72
 Rocznik, eISSN 2391-4815
 received – 01.2018
 reviewed – 01.2018
 accepted – 02.2018
 DOI: 10.5604/01.3001.0011.7190

NEW BUILDING OF THE WHITNEY MUSEUM OF AMERICAN ART IN NEW YORK

Anna Jasińska

Jagiellonian University Museum

Artur Jasiński

Faculty of Architecture and Fine Arts of the Andrzej Frycz Modrzewski Krakow University

Abstract: The new building of the Whitney Museum of American Art was opened on 1 May 2015 in the Meatpacking District of West Manhattan. This is already the fourth location of the acclaimed New York museum, established by Gertrude Vanderbilt Whitney in 1930. The Whitney possesses the world's largest collection of American modern art and focuses on promoting living artists. Its unique and industrial architecture designed by the Renzo Piano studio met with mixed reactions. Despite the fact that

the building is functional and excellently connected with its post-industrial context not everyone appreciated it. A similar situation took place forty years ago when Centre Georges Pompidou, designed by Renzo Piano and Richard Rogers, pioneers of *high-tech* contemporary architecture, was criticised. Popularity, high attendance, and the commercial success of the famous Paris "oil refinery" changed those negative assessments. Will the same take place in the case of the new Whitney? Time will tell.

Keywords: Gertrude Vanderbilt Whitney (1875–1942), Renzo Piano, museum architecture.

Gertrude Vanderbilt Whitney – artist and collector

Gertrude Vanderbilt was born on 9 January 1875 as the great granddaughter of Cornelius Vanderbilt (1794–1877), an industrial magnate nicknamed "The Commodore", who by the time he died was the richest man in the United States. She grew up in the family mansion on Fifth Avenue (New York) and spent summer holidays at "The Breakers", a magnificent Classicist residence in Newport on the Atlantic coast. Carefully educated and fluent in French and German, Gertrude travelled with her parents, became familiar with European towns, museums, and opera houses and was particularly fond of the artistic ambiance of Paris.

In 1896, at the age of 21, Gertrude Vanderbilt married Harry P. Whitney, lawyer and scion of a wealthy family of industrialists. The marriage was not a success and ended in

1903, after the birth of the third child. Harry led the vibrant life of a representative of American high society: he was dedicated to sport and breeding horses. Abandoned, Gertrude decided to find something with which to occupy herself – her interests propelled her towards the arts. She enrolled in a class conducted by James Earl Fraser at the Art Students League of New York and subsequently left for Paris, where she attended the Andrew O'Connor studio; here her sculptures were noticed by no less than August Rodin.¹ From that time she divided her life into three currents: family, social, and artistic. This was by no means an easy feat since her person gave rise to extreme feelings: Gertrude's relatives were shocked by the fact that she worked manually and, *horrible dictu*, dealt on a daily basis with nudity; artists accused the heiress to a fortune of divesting them of commissions; and reporters mockingly informed about the poor rich girl and



1. Gertrude Vanderbilt Whitney, November 17, 1931, <http://whitney.org/About/History>

her art: Mrs. Harry Payne Whitney wishes to be a sculptor without starving to death in an attic studio.²

From 1905 Whitney concentrated on monumental sculpture – art produced the desired therapeutic effect and allowed her to forget about the failed marriage. In 1910 she started to exhibit under her name and enjoyed increasingly great successes. Her sculpture: *Paganisme Immortel* was accepted for an exhibition at the National Academy of Design, a year later the Paris Salon showed her *Head of a Spanish Peasant*, and in 1915 the sculpture: *Aztec Fountain* won a bronze medal at an exhibition held in San Francisco. Monuments and statues designed by Gloria Whitney were featured in numerous towns across the United States as well as in Canada, Spain, and France. An artistic career led to a varied social life furthered by the sensuality of her works, the aura of mystery surrounding a solitary woman, and the easy-going atmosphere of New York Bohemian circles.

In 1907 Whitney moved to Greenwich Village in Manhattan, where she arranged a studio in MacDougal Alley. In 1914 she purchased an adjoining house in 8 West Eighth Street in which she opened a modern art gallery. In a building located nearby, in 147 West 4th Street, she founded the Whitney Studio Club – from 1918 it offered exhibition space and shelter as well as financial aid to American artists adversely affected by difficult wartime years. The Club organised exhibitions, discussions, lectures, and music concerts. Growing needs resulted in an expansion of the Club's seat by taking over successive town houses on 10 and 12 West Eighth Street. In 1928 the Club, at the time with 400 members, was closed. It had played its role and



2. Robert Henri, *Gertrude Vanderbilt Whitney*, 1916, Whitney Museum of American Art, Wikimedia.commons

Whitney replaced it with Studio Galleries, later renamed the Whitney Museum.

In 1929 Gertrude Whitney was the owner of a modern American art collection totalling over 500 works, chiefly graphic art and paintings by friends and acquaintances: Edward Hopper, George Bellows, Maurice Brazil Prendergast, John Sloan et al. This was the time when she decided to donate it to the New York Metropolitan Museum of Art, together with a sum of 5 million dollars for erecting the Museum's new wing. Edward Robinson, the then director of the Metropolitan, rejected the offer maintaining that the value of the collection was unfitting for his institution. In response Whitney decided to create her own museum, whose mission was to accumulate works of modern American art and to help living artists. This resolution was facilitated by the fact that after the death of her husband in 1930 she inherited part of his fortune, which allowed her to become a grand patron of the arts.

Gertrude Vanderbilt Whitney died on 18 April 1942 as an acclaimed member of the New York world of the arts. She became a model modern American woman, strong and admired, and similarly to Mary Pickford³ or Amelia Earhart⁴ she achieved great unconventional success. Female entrepreneurship, repressed in the past, now won recognition and sympathy, becoming a symbol of new times – the inter-war Jazz Age. In the history of American collections Gertrude Vanderbilt had an outstanding predecessor – Isabella Stewart Gardner, but in contrast to the majority of collectors worshipping and amassing Old Masters she opted for new art, inviting it into museums, actively supporting artists, and, at the same time, transforming the traditional role of the collector into that of a patron and creator of culture. It was Gertrude Vanderbilt who initiated a discussion about the significance of American art and freed it from appalling provincialism. Thanks to Whitney museums across the United States, which in the past tended to sacralise Old European art, are now wide open to contemporary American artists. Her ideas were continued by successive generations of female relatives: daughter – Flora Whitney Miller, and granddaughter – Flora Miller Biddle, who fulfilled leading functions at the Whitney Museum of American Art. At present, the Museum Board of Trustees includes her great granddaughter Fiona Donovan.⁵

Three New York seats of the Whitney Museum

The Whitney Museum of American Art was opened on 17 November 1931. The gathered 4000 guests applauded a letter from President Hoover wishing the new institution accomplishments in cultivating national awareness of beauty and pride in native culture.⁶ The impact exerted by the Museum was intensified by the personalities of the two women running it. Gertrude Whitney was capable of ingeniously attracting the attention of the press and making use of her social life position for the purpose of drawing the most renowned artists and generous sponsors. Juliana Force, at the time the Museum director, was an outstandingly talented organiser and the first American impresario active on such a large scale.

In 1932 the buildings in West Eighth Street were redesigned according to a project proposed by the Noel &

Miller architectural studio. The former three town houses were now supplanted by a building featuring salmon pink stucco and standing unaltered to this day.⁷ Its most characteristic feature was an entrance portal carved in white marble and topped with a bas-relief of a metal eagle symbolising America, executed by Karl Free.⁸ The Whitney Museum played a crucial role not only in the promotion of American art but also in understanding its significance for moulding American pride and national identity, a fact of great importance considering that those were the Great Depression days of doubt and poverty.

After the death of the founder the Museum continued to develop dynamically. In 1954 its seat was transferred to Central Manhattan – a building located next to the Museum of Modern Art (MoMa) in West 54th Street. The new five-storey Whitney Museum was erected on a plot donated by MoMa. Both institutions were formally independent and connected only by an extant garden courtyard designed by Philip Johnson⁹ and used for presenting masterpieces of contemporary sculpture. The Modernist Whitney Museum, with a great metal eagle on the façade, was designed by the same artists who were responsible for the project of the first seat in Greenwich Village: architect August L. Noel and interior designer Bruce Butterfield. Its modern interior stirred a sensation: the ceilings were made of milky glass panes concealing modern light installations, the gallery partition walls on wheels were totally movable, and the floor – an absolute novelty in museum buildings of the period – was made of wooden parquet coloured blue and green. As a result, the interiors produced a somewhat Oriental impression and were compared to a Japanese home.¹⁰

In 1963, after barely eight years of functioning next to MoMa, the board of the Whitney Museum foundation decided to move once again. This step was motivated both by the necessity of possessing a larger building and a wish to free the Museum from the domination of the close-by Museum of Modern Art. The selected plot was located in the wealthy Upper East Side in Central Manhattan, at the corner of Madison Avenue and 75th Street, near the famous Museum Mile, where a kilometre-long stretch of Fifth Avenue includes, i.a. the Metropolitan Museum of Art, the Guggenheim Museum, and the Frick Collection. Four outstanding architects: Marcel Breuer, Philip Johnson, Louis Kahn, and Ieoh Ming Pei were invited to propose projects for the new building. The winners of this informal competition were Marcel Breuer and his conception.

Marcel Breuer (1902–1981), born in Hungary and a graduate of the famous Bauhaus, came to the United States in 1937 upon the invitation of Walter Gropius and lectured at the Harvard Graduate School of Design. The Whitney Museum project is his lifetime achievement – the creation of a new typology of architectural form: a reversed ziggurat soaring dramatically above Madison Avenue. The form of an inverted spiral pyramid is also that of the nearby Guggenheim Museum, designed more than a decade earlier by Frank Lloyd Wright. Contrary to the latter's lightweight white ribbon the massive and angular solid of the Whitney Museum is covered by panels of dark granite. The façade is crowned by a "Cyclops' eye" skylight opening the space of the highest gallery onto the New York skyline – in it the town is presented as a work of art. The building is separated from



3. Interior of the Whitney Studio Club, 10 West 8 Street, circa 1928, Whitney Museum of American Art, http://whitney.org/image_columns/0069/4068/93_24_2_sheelerc_resized_1140.jpg?1436981733



4. Second building of the Whitney Museum, West 54th Street, <http://designobserver.com/media/images/whitney2a.JPG>

the street by a moat and reached by a concrete footbridge comparable to a drawbridge. The intention inspiring the architect was most probably to separate the art museum from street commerce and the clamour of the big city.

The building is not a work of pure Modernism; on the contrary, it was erected already as a sign of critical opposition and antithesis in relation to the Bauhaus aesthetic and was created upon the tide of Brutalism – the *béton brut* period in architecture initiated by the works of Le Corbusier. Quite possibly, Breuer benefitted from the experiences of Minimalist sculpture appearing in the 1960s. The pyramid-like stone solid is separated from adjoining houses by vertical walls made of concrete. Raw concrete also appears in the interiors, whose most characteristic element are coffer ceilings and hammered texture walls. The imposing architecture of the entrance hall included a sculpted footbridge across a moat one storey below the level of the street and great glass panes casting light into the interior – the whole object appears to levitate in space. Just as in the second seat of the Whitney Museum so here too the dividing walls are movable, and the floors are covered with wooden parquet. The attention of the visitors was attracted by the original lighting and in particular the rhythm of several hundred round white lamps suspended above the entrance hall. The object gave rise to great emotions and defied popular taste. Ada Louise Huxtable, critic of “The New York Times”, described it as *the most disliked building in New York*, but admitted that it has class and elevates a practical museum building to the rank of an architectural work of art.¹¹ Artists adored it and with time – when its form became part of the landscape of Madison Avenue – it turned into one of the best-known examples of contemporary architecture in New York.

The Museum continued to develop, and its collections grew constantly. Demands made of the Museum buildings also changed and the latter were increasingly often granted new functions: temporary exposition galleries, auditoria,

clubrooms and didactic halls, restaurants, cafés, and museum shops. For twenty years the authorities of the foundation administering Whitney Museum embarked upon attempts at expanding the seat in Madison Avenue at the cost of adjoining buildings. Expansion conceptions were commissioned from, i.a. Michael Graves (1985), Rem Koolhaas (2001), and Renzo Piano (2004). The main obstacle upon the path of their realisations was created by the New York Landmark Commission, which determinedly protested against the demolition of adjacent buildings regarded as historical objects. The influential community of the residents of Upper East Side, a district inhabited by the wealthiest New Yorkers, also opposed the idea of expanding Whitney Museum.



5. Third building of the Whitney Museum by Madison Avenue, now the Met Breuer Museum, Metropolitan Museum of Art, <https://www.inexhibit.com/wp-content/uploads/2016/03/The-Met-Breuer-facade-Madison-Avenue.jpg>



6. New building of the Whitney Museum on the banks of the Hudson River, in the background the Lower Manhattan skyscrapers



7. New building of the Whitney Museum seen from the east, along Gansevoort Street

The new Whitney Museum building

A successive breakthrough took place in 2006 when the Whitney Museum foundation decided that it had become necessary to build a new seat. A search for a suitable plot was initiated. The foundation turned for help to the city authorities, who proposed a site in Gansevoort Street, immediately next to an entrance to the newly-opened High Line Park laid out on a closed railway viaduct, whose several kilometres long route runs across the fashionable and dynamically developing post-industrial districts of West Manhattan: from Meatpacking District and Chelsea all the way to Hudson Yards. In the meantime, Chelsea became a world centre of modern art with more than 200 private galleries, which moved here at the turn of the twentieth century to escape increasingly rising rents in The Soho district, at the time undergoing gentrification. The assets of Chelsea included the presence of large garages and other low industrial buildings, easily adapted for exhibitions. The wealthiest art dealers could afford to buy them up, adjust them to their needs, and safely take root on a permanent basis.¹² To the south of Meatpacking District there stretches another celebrated New York district – Greenwich Village, popular among artists and home to New York University.

The corner plot (ca. 3300 sq. metres) made it possible to realise the assumptive plan by almost doubling the exhibition space, erecting an auditorium, and concentrating all the curators and museum staff under a single roof in a building some 20 000 sq. metres large. This is the way Renzo Piano described his work: *The design for the new museum emerges equally from a close study of the Whitney's needs and from a response to this remarkable site. We wanted to draw on its vitality and at the same time enhance its rich character. The first big gesture, then, is the cantilevered entrance, which transforms the area outside the building into a large, sheltered public space. At this gathering place beneath the High Line, visitors will see through the building entrance and the large windows on the west side to the Hudson River beyond. Here, all at once, you have the water, the park, the powerful industrial structures and the exciting mix of people, brought together and focused by this new building and the experience of art.*¹³

The building was designed “from the inside” and its form was the outcome of a purely practical decision – the Museum was to be transparent, opened, and egalitarian. In contrast to Breuer, who surrounded his building with a moat Piano wanted to create in front of it a square teeming with life. This purpose was served by a functional character – the entire ground floor of the new building was to be occupied by generally accessible facilities, including a glassed-in entrance lobby with an exhibition gallery open to the public and presenting part of the permanent collections, a bookshop, and a restaurant. Above the ground floor the designer situated an auditorium and administrative facilities. The galleries are stacked on the highest storeys and encircled by curators’ offices. The largest and tallest gallery, situated on the last storey, is additionally lit from the top by daylight from the north and offers almost 2000 sq. metres of open column-free space.

The architectural composition, a fact that Piano does not conceal,¹⁴ makes several references to the Breuer building – there are characteristic tiers as well as four large elevators and a central staircase comprising the composition core of the Museum, alongside movable dividing walls and wooden floors. Nevertheless, there are also basic differences – the Piano building is light and copiously glassed-in, offering numerous views of the urban landscape and the curators’ offices surrounding the galleries. Its most characteristic feature is a cascade of terraces suspended above High Line Park and combined with walkways. They create, on the one hand, a legible allusion to adjoining buildings full of metal roofs and fire escapes, and, on the other hand, the fascinating space of an open-air sculpture gallery with spectacular views of Manhattan and Staten Island. The outlines of the World Trade Centre as well as street life and numerous construction sites in the proximity of the new Museum are to be seen at a glance. On fair days this is the route chosen by the majority of visitors moving between the three levels of the Museum galleries.

The architecture of Whitney Museum is diverse – each side of the building, covered with a façade made of pale blue-grey enamel steel panels,¹⁵ is different. From the east it is composed of tracery with terraces suspended



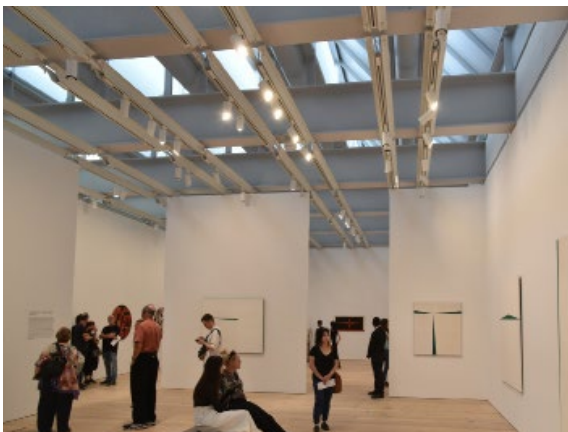
8. Main entrance to the museum, on the right the High Line Park



9. New building of the Whitney Museum seen from the north, in the foreground the meat wholesale Gansevoort Market



10. Outer staircases and terraces are used by the public as the main way of communication between museum galleries



11. Daylighted gallery at the highest level of the museum building



12. Museum class in front of the portrait of Gertrude Vanderbilt Whitney



13. George Bellows, *Dempsey and Fripo*, 1924, Whitney Museum of American Art, <http://collection.whitney.org/object/214>



14. Edward Hopper, *South Carolina Morning*, 1955, Whitney Museum of American Art, <http://collection.whitney.org/object/789>

(Photo. 1 – E. Steichen;
3 – Ch. Sheeler; 5 – E. Lederman;
6-12 – A. Jasiński)

above the woody High Line. From the north it resembles a factory criss-crossed by chimneys, pipes, and strips of narrow windows, and topped with machinery placed on the roof. From this side it is surrounded by meatpacking plants preserved by the New York authorities as a relic of the original function of this area and situated in halls with low rent guaranteed for years. From the west and the Hudson River the building resembles a ship loaded with containers, and from the south its large glassed-in hall thrusts above the entrance square. It also discloses certain similarities with

the famous Centre Pompidou: in both cases a public square – a *sui generis* urban stage – was arranged in front of the building, while expressive architecture brings to mind an industrial construction rather than a museum.

Victoria Newhouse, an expert on the subject, claims that Renzo Piano possesses the gift of creating unpretentious museum buildings in which elegant and well-lit exhibition galleries do not compete with the works of art displayed within. This architecture – deprived of glamorous sophistication – features a balanced *sacrum and profanum*

element. Newhouse is of the opinion that the Parisian work by Piano and Rogers was the first museum building in the world to break with the tradition of a mystification of culture, and to alter the way of perceiving a contemporary museum and its functioning from a fortified and closed temple of art to an opened and inviting space offering the public an opportunity for meetings, interaction, and entertainment.¹⁶ This is also what is happening at the new Whitney.

At present the Whitney Museum permanent collections total some 22 000 exhibits by more than 3000 most outstanding American authors, including an unequalled set of 3155 paintings and drawings by Edward Hopper, and continue to be enlarged by numerous purchases and donations. Masterpieces in the Museum resources include works by Jasper Johns, Georgia O'Keeffe, Willem de Kooning, and Mark Rothko, graphic works and films by Andy Warhol, and sculptures by Alexander Calder, Eva Hesse, and Jeff Koons. The Whitney Museum strategy concentrates on the promotion of the *oeuvre* of living American artists and is realised by cyclical biennials, which comprise the most reliable survey of the accomplishments of American modern art, a rotating permanent exhibition, monographic exhibitions, presentations, publications, and scholarship campaigns. The Museum building also contains a library of 50 000 volumes accessible to researchers, and vast archives documenting the entire period of the Museum's activity.

The opening of the new Whitney reinforced the artistic position of West Manhattan – together with the open-air modern art exhibition into which High Line Park ultimately turned¹⁷ and the exciting offer of hundreds of commercial art galleries in Chelsea, this area became the most significant

centre of modern art in the world, promoting chiefly American art. Big city attractions draw creative firms – the Google company established its New York seat in a nearby old building of the port authorities, Renzo Piano has his second studio vis à vis Whitney Museum, and new, spectacular buildings designed by world famous architects: Frank Gehry, Jean Nouvel, and Shigeru Ban are springing up along High Line like mushrooms after the rain.

Manhattan, which on 11 September 2001 became the victim of the largest terrorist attack in the history of mankind, resulting in the death of almost 3000 persons in the ruins of the World Trade Centre, has risen again – rebuilt and even mightier. Already today it is perceived not solely as a global tourist attraction and a business or metropolis centre teeming with life, but also as an extremely popular residential area. Attention is drawn by new high-rise apartment buildings displaying impressive architectural solutions. Embankments are transformed into parks and promenades, and the town is crossed by a network of bike paths. Large-city life is flourishing as is art, in particular contemporary, of which New Yorkers are so fond. Even the conservative Metropolitan Museum of Art, which years ago rejected the offer to take over the Gertrude Vanderbilt Whitney collections, has now rented from Whitney Museum the Breuer building in Madison Avenue, spent 15 million dollars on its meticulous restoration,¹⁸ and presents temporary modern art exhibitions under a new logo – The Met Breuer. In this manner Whitney Museum became a *sui generis* incubator of art – all its heretofore seats now contain museum and art institutions enhancing the cultural offer of New York.

Przypisy

¹ K.D. McCarthy, *Women's Culture: American Philanthropy and Art, 1830–1930*, The University of Chicago Press, Chicago and London 1991, s. 221.

² *Ibidem*.

³ Mary Pickford, wł. Gladys Marie Smith (1892–1979), amerykańska aktorka, gwiazda kina niemego, współzałożycielka studio filmowego United Artists.

⁴ Amelia Mary Earhart (1897–1937?), amerykańska pilotka, dziennikarka i poetka, pierwsza kobieta, która samotnie przeleciała nad Atlantykiem.

⁵ F. Miller Biddle, *The Whitney Women and the Museum They Made*, Arcade Publishing, New York 2012.

⁶ K.D. McCarthy, *Women's Culture...*, s. 238.

⁷ W gmachu pierwszego Muzeum Whitney w lipcu 2015 r. otwarte zostało New York Studio of Drawing, Painting and Sculpture, z pieczołowicie odrestaurowanym portalem i tynkowaną w kolorze łososiowym elewacją, za: D. Dunlap, *Trace of the Whitney Museum Birthplace Reappears in the Village*, "The New York Times" 1.08.2015.

⁸ Ch. Gray, *New York Streetscapes, Tales of Manhattan's Significant Buildings and Landmarks*, Harry N. Abrams, New York 2003.

⁹ Obecnie w budynku zajmowanym w latach 1954–1966 przez Whitney Museum mieści się dydaktyczne skrzydło Museum of Modern Art.

¹⁰ S. Knox, *Whitney Museum Reopening Today*, "The New York Times" 26.10.1956; odczyt: 22.11.2016.

¹¹ Cyt. za: M. Kimmelman, *A New Whitney*, "The New York Times" 19.04.2015.

¹² D. Halle, E. Tiso, *New York's New Edge. Contemporary Art, the High Line, and Urban Megaprojects on the Far West Side*, The University of Chicago Press, Chicago-London 2016, s. 21.

¹³ Cyt. za: <http://whitney.org/About/NewBuilding> [dostęp: 22.11.2016].

¹⁴ R. Piano, *Whitney Museum of American Art*, Fondazione Renzo Piano, Genova 2015, s. 188.

¹⁵ Początkowo budynek miał mieć elewację wykonaną z kamienia, od koncepcji tej odstąpiono ze względu na ciężar i wysokie koszty; za: R. Piano, *ibidem*, s. 190.

¹⁶ V. Newhouse, *Balancing Sacred and Profane*, w: *Renzo Piano Museums*, The Monacelli Press, New York 2007.

¹⁷ W 2009 r. zarząd parku High Line rozpoczął program *High Line Art*, w ramach którego wzdłuż parku prezentowane są dzieła sztuki. W 2013 r. rozpoczęto kolejny program, tzw. *Korytarz Sztuki (Arts Corridor)*, za: D. Halle, E. Tiso, *New York's New Edge...*, s. 175.

¹⁸ Autorem projektu renowacji i konserwacji budynku było nowojorskie biuro Beyer Blinder Balle. Prace projektowe rozpoczęto w 2014 r., budynek został otwarty dla publiczności w marcu roku 2016.

Bibliography

Bergdoll B., *Marcel Breuer. Bauhaus Tradition, Brutalist Invention*, Metropolitan Museum of Art, New York 2016.

- Dunlap D.W., *Trace of the Whitney Museum Birthplace Reappears in the Village*, "The New York Times" 1.08.2015, <https://www.nytimes.com/2015/08/01/nyregion/original-whitney-museum-briefly-opens-for-public-viewing.html?mcubz=0>
- Gray Ch., *New York Streetscapes, Tales of Manhattan's Significant Buildings and Landmarks*, Harry N. Abrams, New York 2003.
- Halle D., Tiso E., *New York's New Edge. Contemporary Art, the High Line, and Urban Megaprojects on the Far West Side*, The University of Chicago Press, Chicago-London 2016.
- Kimmelman M., *A New Whitney*, "The New York Times" 19.04.2015, <https://www.nytimes.com/interactive/2015/04/19/arts/artsspecial/new-whitney-museum.html?mcubz=0>
- Knox S., *Whitney Museum Reopening Today*, "The New York Times" 26.10.1956.
- McCarthy K.D., *Women's Culture: American Philanthropy and Art, 1830-1930*, The University of Chicago Press, Chicago and London 1991.
- Miller Biddle F., *The Whitney Women and The Museum They Made. A Family Memoir*, Arcade Publishing, New York 2012.
- Newhouse V., *Balancing Sacred and Profane, w: Renzo Piano Museums*, The Monacelli Press, New York 2007.
- Piano R., *Whitney Museum of American Art*, Fondazione Renzo Piano, Genova 2015.

Anna Jasińska Ph.D.

Historian of art, custodian at the Jagiellonian University Museum; deals with the painting collection at Jagiellonian University Collegium Maius; interested primarily in the collection of portraits of Jagiellonian University professors from the sixteenth century to the present – the only such gallery in Poland.

Artur Jasiński

Professor at the Faculty of Architecture and Fine Arts of the Andrzej Frycz Modrzewski Krakow University, practising architect, director of Artur Jasiński i Wspólnicy Biuro Architektoniczne, winner of awards and distinctions in over 20 architecture competitions, author of numerous public utility buildings; main scientific interests and publications concern the impact of contemporary civilisational and modernisation processes upon urban planning and the professional practice of architects.

Word count: 4 529; **Tables:** –; **Figures:** 14; **References:** 18

Received: 01.2018; **Reviewed:** 01.2018; **Accepted:** 02.2018; **Published:** 03.2018

DOI: 10.5604/01.3001.0011.7190

Copyright ©: 2018 National Institute for Museums and Public Collections. Published by Index Copernicus Sp. z o.o. All rights reserved.

Competing interests: Authors have declared that no competing interest exists.

Cite this article as: Jasińska A., Jasiński A.; NEW BUILDING OF THE WHITNEY MUSEUM OF AMERICAN ART IN NEW YORK. *Muz.*, 2018(59): 19–27

Table of contents 2018: <https://muzealnictworocznik.com/issue/10809>