

# WHITNEY

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of American Art  
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# PRESS RELEASE



Jason Moran, *STAGED: Slugs' Saloon*, 2018 © Jason Moran; Courtesy of the artist and Luhring Augustine, New York. Photograph by Farzad Owrang

## THE WHITNEY TO PRESENT A PERFORMANCE SERIES IN CONJUNCTION WITH JASON MORAN

**NEW YORK, NY, September 6, 2019**—The Whitney Museum of American Art announces a series of live performances and activations presented in conjunction with the exhibition *Jason Moran*. Featuring both renowned and emerging artists and ensembles, the series is curated by interdisciplinary artist Jason Moran (b. 1975) and Adrienne Edwards, the Whitney's Engell Speyer Family Curator and Curator of Performance. Moran's eponymous solo museum exhibition, organized by the Walker Art Center, opens at the Whitney on September 20, 2019. Performances and activations include the *Jazz on a High Floor in the Afternoon* series, as well as two marquee events showcasing Moran in collaboration with artist Kara Walker, and three concerts with his long-running trio The Bandwagon, featuring bassist Tarus Mateen and drummer Nasheet Waits. Advance tickets for select events are available at [whitney.org](http://whitney.org).

The performance program commences with *Jazz on a High Floor in the Afternoon*. Cross-generational artists activate Moran's three mixed-media "set sculptures" —*STAGED: Savoy Ballroom 1* (2015), *STAGED: Three Deuces* (2015), and *STAGED: Slugs' Saloon* (2018). Each installation pays homage to an iconic New York jazz venue. Eighty-two-year-old jazz saxophone legend Archie Shepp will be joined by Moran for an intimate in-gallery performance to launch the series on September 27 at 7 pm. Joanne Brackeen, Oliver Lake, Michela Marino Lerman's Love Movement, Cecil McBee, Onyx Collective, Tiger Trio, Fay Victor, and Jamire Williams will also perform within the installations as part of the series.

"The artist David Hammons once said to me during a dinner party: 'Jazz should happen on a high floor...in the afternoon,'" explained Moran. "Hammons's statement goes against the late-night, smoky basement, dimly lit, jam

session club scene. These sessions, minus the smoke, happen every night here in New York. During the exhibition, musicians will come to perform on a high floor, with an understanding of the basement."

Taking jazz outside for a free outdoor event on the Museum's large on October 12, Moran joins artist Kara Walker for the New York debut of *Katastwóf Karavan* (2018), a steam-powered calliope housed in a parade wagon that will be installed and activated outside the Museum for a one-day-only presentation. Featuring the steam whistle typical of a calliope, the custom-fabricated instrument is programmed by Walker with a compilation of jazz, gospel, and songs that, in Walker's words, represent both "Black protest and celebration." During the Whitney activation, the calliope will play at set times throughout the afternoon on the Museum's outdoor large. Moran will play the calliope live at sunset.

Walker created *Katastwóf Karavan* for the Prospect.4 Triennial in New Orleans as a site-specific commission that debuted in 2018. Drawing on the calliope's associations with nineteenth-century New Orleans riverboats, as well as the steam engine and other Industrial Revolution-era inventions like the cotton gin, the work's layered references reveal connections between the history of the city's cultural landscape and slavery in the American South. Walker conceived the caravan, with her signature silhouette imagery, in response to the inadequacy of a memorial plaque at Algiers Point, identifying a former holding site on the Mississippi where enslaved Africans were abused and quarantined before transportation to slave markets across the river. Titled to incorporate the Haitian Creole word that in English translates to "catastrophe," *Katastwóf Karavan* interrogates the way in which these dehumanizing and violent experiences have been historicized and underexamined. Through collaboration between image and sound, Walker and Moran create an alternative register—with "music as bearer of our emotional history," as Walker describes—for those catastrophic forces that have shaped culture into the present. From December 19 to 21, The Bandwagon—pianist Jason Moran, bassist Tarus Mateen, and drummer Nasheet Waits—performs a twenty-year history with music, stories, and images. The piano trio is a mainstay in the jazz tradition; trios led by Ahmad Jamal and Bill Evans have defined a style that has continued to evolve. When the Bandwagon emerged in the late '90s, the group quickly found language that sounded fluid and miscalculated. This would become their signature sound, which led to a groundbreaking movement as much dedicated to the past as to—more importantly—its conceptual futures.

Moran, Mateen, and Waits first began performing together in 1998 as the rhythm section of the band New Directions (named after legendary jazz drummer Jack DeJohnette's 1978 album). In late 1999, after the New Directions group disbanded, Moran, who had recently signed to Blue Note Records, began touring with Mateen and Waits, billed as the Jason Moran Trio. Soon after, they began referring to themselves as The Bandwagon. In 2000, Moran released *Facing Left with The Bandwagon*, the first of more than six albums featuring the ensemble. All events are presented in conjunction with the exhibition *Jason Moran*, which includes the range of art Moran has explored, from his own sculptures and drawings to collaborations with visual artists to performance and video. Filling the Whitney's eighth floor galleries, the exhibition is overseen at the Whitney by Adrienne Edwards, the Engell Speyer Family Curator and Curator of Performance, with Clémence White, curatorial assistant. Edwards originated the exhibition at the Walker Art Center in Minneapolis in 2018.

### **Jason Moran Performances: Schedule and Ticketing Details**

Curated by celebrated jazz pianist, composer, and visual artist Jason Moran and Whitney performance curator Adrienne Edwards, the series features live in-gallery performances, activations, and evening concerts presented in conjunction with Moran's first solo museum exhibition on view at the Whitney from September 20, 2019 through January 5, 2020. For complete ticket information and schedule, please visit [whitney.org](http://whitney.org).

### **Jazz on a High Floor in the Afternoon**

Tickets are required (\$25 adults; \$18 members, students, seniors, and visitors with a disability) for Friday and Saturday afternoon *Jazz on a High Floor in the Afternoon* performances and include Museum admission. Tickets for performances during Pay-What-You-Wish hours (Fridays, 7–10 pm) will be distributed day-of, on a first come first served basis at the Museum starting at 7 pm.

#### **Archie Shepp with Jason Moran**

**Friday September 27, 7 pm**

Gallery, Floor 8

#### **Archie Shepp with Lafayette Harris & Avery Sharpe**

**Saturday, September 28, 4 pm**

Gallery, Floor 8

**Fay Victor with Anthony Coleman, Ratzo Harris, and Tom Rainey**

**Friday, October 18, 5 pm & 7 pm**

Gallery, Floor 8

**Fay Victor with Darius Jones and Christopher Hoffman**

**Saturday, October 19, 2 pm & 4 pm**

Gallery, Floor 8

**Oliver Lake**

**Friday, October 25, 7 pm**

**Saturday October 26, 4 pm**

Gallery, Floor 8

**Onyx Collective**

**Friday, November 1, 5 pm & 7 pm**

**Saturday, November 2, 2 pm & 4 pm**

Gallery, Floor 8

**Jamire Williams**

**Friday, November 8, 5 pm & 7 pm**

**Saturday, November 9, 2 pm & 4 pm**

Gallery, Floor 8

**Cecil McBee**

**Friday, November 15, 7 pm**

**Saturday, November 16, 4 pm**

Gallery, Floor 8

**Joanne Brackeen**

**Friday, November 22, 5 pm & 7 pm**

**Saturday, November 23, 2 pm & 4 pm**

Gallery, Floor 8

**Michela Marino Lerman Love's Movement**

**Friday, December 6, 5 pm & 7 pm**

**Saturday, December 7, 2 pm & 4 pm**

Gallery, Floor 8

**Tiger Trio**

**Friday, January 3, 5 pm & 7 pm**

**Saturday, January 4, 2 pm & 4 pm**

Gallery, Floor 8

**Kara Walker and Jason Moran: *Katastwóf Karavan***

**Saturday, October 12, 1:00–6:30 pm**

Largo, Outdoors

This [event](#) is free.

**The Bandwagon at 20**

**Thursday, December 19, 8 pm**

**Friday, December 20, 8 pm**

**Saturday, December 21, 8 pm**

Susan and John Hess Family Theater, Floor 3

[Tickets](#) are required (\$25 adults, members, students, seniors, and visitors with a disability).

**About the Exhibition**

Boundary-bursting artist Jason Moran (b. 1975) grounds his practice in the composition of jazz, bridging the visual and performing arts through spellbinding stagecraft. The exhibition considers the artist's solo and collaborative works as generative investigations that further the fields of experimental jazz, performance, and visual art. Shown together for the first time in this exhibition, Moran's mixed-media "set" installations *STAGED: Savoy Ballroom 1* (2015), *STAGED: Three Deuces* (2015), and *STAGED: Slugs' Saloon* (2018) pay homage to iconic jazz venues of New York's past. Collaboration has been central to Moran's experiments, and among the many artists with whom he has collaborated are Stan Douglas, Lizzie Fitch and Ryan Trecartin, Theaster Gates, Joan Jonas, Glenn Ligon, Julie Mehretu, Adam Pendleton, Lorna Simpson, and Carrie Mae Weems. These collaborative works are exhibited here, many in a synchronized loop arranged by Moran on projection screens. Moran's original musical scores and a recent selection of his charcoal drawings from the ongoing *Run* series, which give sculptural presence to sound, are also featured in the exhibition. *Jason Moran* premiered in Minneapolis at the Walker Art Center from April 26 through August 26, 2018 and traveled to the Institute of Contemporary Art in Boston from September 19, 2018 through January 21, 2019 and the Wexner Center for the Arts from June 1, 2019 through August 18, 2019. The presentation at the Whitney, on view from September 20, 2019 through January 5, 2020, serves as both a New York homecoming and the U.S. finale.

### Curatorial Credit

*Jason Moran* is organized by the Walker Art Center, and curated by Adrienne Edwards with Danielle A. Jackson. The Whitney's presentation is overseen by Adrienne Edwards, the Engell Speyer Family Curator and Curator of Performance, with Clémence White, curatorial assistant.

### Exhibition Support

The exhibition is made possible with generous support from the Andrew W. Mellon Foundation. Piano by Steinway & Sons.

In New York, the exhibition is sponsored by



Generous support for Jason Moran is provided by Erin and Peter Friedland, The Philip and Janice Levin Foundation, and public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

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### About the Whitney

The Whitney Museum of American Art, founded in 1930 by the artist and philanthropist Gertrude Vanderbilt Whitney (1875–1942), houses the foremost collection of American art from the twentieth and twenty-first centuries. Mrs. Whitney, an early and ardent supporter of modern American art, nurtured groundbreaking artists at a time when audiences were still largely preoccupied with the Old Masters. From her vision arose the Whitney Museum of American Art, which has been championing the most innovative art of the United States for more than eighty years. The core of the Whitney's mission is to collect, preserve, interpret, and exhibit American art of our time and serve a wide variety of audiences in celebration of the complexity and diversity of art and culture in the United States. Through this mission and a steadfast commitment to artists themselves, the Whitney has long been a powerful force in support of modern and contemporary art and continues to help define what is innovative and influential in American art today.

### Current and Upcoming Exhibitions at the Whitney Museum of American Art

|  |                                    |
|--|------------------------------------|
| 2019 Whitney Biennial  | May 17–September 22, 2019          |
| The Whitney's Collection: Selections from 1900 to 1965           | Ongoing                            |
| Jason Moran  | September 20, 2019–January 5, 2020 |
| Roy Lichtenstein's Entablatures (Working title)                  | Opening September 27, 2019         |
| Rachel Harrison Life Hack  | October 25, 2019–January 12, 2020  |
| Alan Michelson: Wolf Nation                                      | October 25, 2019–January 12, 2020  |
| Pope.L: Instigation, Aspiration, Perspiration                    | Opens October 10, 2019             |
| Making Knowing: Craft in Art 1950–2019                           | November 22, 2019–January 2021     |
| Vida Americana: Mexican Muralists Remake American Art, 1925–1945 | February–May 2020                  |
| Agnes Pelton: Desert Transcendentalist                           | March 13–June 21, 2020             |
| Julie Mehretu  | June 26–September 20, 2020         |
|  | Fall 2020                          |
|  | Opens Fall 2020                    |

David Hammons: Day's End  
Jasper Johns

The Whitney Museum of American Art is located at 99 Gansevoort Street between Washington and West Streets, New York City. Museum hours are: Monday, Wednesday, Thursday, Saturday, and Sunday from 10:30 am to 6 pm; and Friday from 10:30 am to 10 pm. Closed Tuesday except in July and August. Adults: \$25. Full-time students, visitors 65 & over, and visitors with disabilities: \$18. Visitors 18 years & under and Whitney members: FREE. Admission is pay-what-you-wish on Fridays, 7–10 pm. For general information, please call (212) 570-3600 or visit [whitney.org](http://whitney.org).

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