

WHITNEY

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PRESS RELEASE



Jennifer Packer, *Blessed Are Those Who Mourn (Breonna! Breonna!)*, 2020. Oil on canvas, 118 x 172 1/2 in. (300 x 438 cm). Private collection. © Jennifer Packer. Photograph by George Darrel. Image courtesy Sikkema Jenkins & Co., New York, and Corvi-Mora, London

THE WHITNEY ANNOUNCES WINTER SEASON OF EDUCATION AND PUBLIC PROGRAMS

NEW YORK, November 5, 2021 — Today, the Whitney Museum of American Art announced its lineup of free education and public programs through January 2022. A selection of panels, art-making workshops, and art history courses explore the work of Jasper Johns on the occasion of the major retrospective *Jasper Johns: Mind Mirror*. My Barbarian and Jennifer Packer are also highlighted in programs coinciding with recently opened solo exhibitions by these artists. Celebrating the current collection exhibition *Making Knowing: Craft in Art, 1950–2019*, artist Marie Watt hosts two Sewing Circles at the Museum in January 2022, inviting teens and the public to join her in making a collaborative work of art.

Among those lending their voices and perspectives to these programs are artists R.H. Quaytman and Marie Watt; author and art historian John G. Hanhardt; film scholar Bruce Jenkins and filmmaker Tom Kalin; poets Rick Barot, Khadijah Queen, Cole Swensen, and Brian Teare; and curators and educators Josh Lubin-Levy, Jane Panetta, Scott Rothkopf, Sarah Vogelman, and Lauren Young. Printmakers from the Robert Blackburn Printmaking Workshop offer guided lessons for families, educators, and the public, allowing participants to create their own images with household materials.

All events are free with advance registration. For Museum hours, event updates, and registration details, please visit whitney.org.

SPECIAL EXHIBITION PROGRAMMING



Jasper Johns, *Savarin*, 1982. Lithograph and monotype: sheet, 50 × 38 in. (127 × 96.5 cm); image, 40 1/4 × 33 1/4 in. (102.2 × 84.5 cm). Printed by Jasper Johns; printed and published by Universal Limited Art Editions, Inc. Whitney Museum of American Art, New York; gift of the American Contemporary Art Foundation, Inc., Leonard A. Lauder, President 2002.228. © 2021 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), New York

JASPER JOHNS: MIND MIRROR

Art History Course: Making Sense of Jasper Johns

Tuesday, November 9 and 16, 3 pm

Online, via Zoom

In a 1962 review of Jasper Johns's work, critic Leo Steinberg repeatedly asked, "Does it mean anything?" Across his almost seventy-year career, Johns has often overwhelmed and confounded critics with paintings, sculptures, and assemblages that seem to resist interpretation. Yet his celebrated oeuvre has also pressed critics, artists, and viewers alike to imagine an artwork's meaning and value in new ways. Johns questions and reframes taken-for-

granted elements of our everyday lives, an influence that resonates with many works being made by artists today.

In conjunction with *Jasper Johns: Mind/Mirror*, this course, taught by scholar and Senior Joan Tisch Teaching Fellow **Josh Lubin-Levy**, gives participants a comprehensive look at Johns's career while placing his work in conversation with contemporary artists who are both indebted to and building upon his ongoing legacy.

Ask A Curator: *Jasper Johns: Mind/Mirror*

Wednesday, November 10, 6pm

Online, via Zoom

For this edition of Ask A Curator, Scott Rothkopf, Senior Deputy Director and Nancy and Steve Crown Family Chief Curator, and Lauren Young, Curatorial Assistant, will discuss *Jasper Johns: Mind/Mirror*. Appearing simultaneously at the Whitney and the [Philadelphia Museum of Art](#), the unique dual structure of this retrospective draws on the artist's lifelong fascination with mirroring and doubles so that each half echoes and reflects the other. For this event, Rothkopf and Young will provide an overview of the Whitney's presentation and then take questions from the audience.

Ask a Curator is an ongoing virtual event series that provides audiences an intimate look into the realization of Whitney exhibitions and allows for open conversation with the curators at the helm of each show.

New Voices: Artists on Jasper Johns

Thursday, November 18, 6 pm

Online, via Zoom

Hosted with the Philadelphia Museum of Art

This panel gathers a range of artists and professionals across visual art, poetry, and dance to discuss Jasper Johns and his indelible mark on their own work. Panelists include artist **R.H. Quaytman**, poet **Brian Teare**, and **Patricia Lent**, Licensing Director for the Merce Cunningham Trust.

The panel is moderated by **Sarah Vogelman**, Exhibition Assistant for *Jasper Johns: Mind/Mirror* at the Philadelphia Museum of Art.

To register for the event, please visit: https://philamuseum-org.zoom.us/webinar/register/WN_J56jSkNvTc-lmh-3_A_AFQ

Monoprint Workshop with the Robert Blackburn Printmaking Workshop

Friday, December 3 and 10, 3 pm

Online, via Zoom

Held in conjunction with *Jasper Johns: Mind/Mirror* and inspired by the hundreds of experimental monoprints Johns created throughout his career, this two-part workshop provides a guided printmaking lesson with the Robert Blackburn Printmaking Studio. Participants will discover the printmaking process through the monotype technique, creating their own works

with household materials and using different colors to create a multi-layered print.

Each ninety-minute session will be led by printmakers from the Robert Blackburn Printmaking Workshop. Participants will be able to ask questions live through Zoom breakout rooms.

The Elizabeth Foundation for the Arts **Robert Blackburn Printmaking Workshop** (RBPMW) is a co-operative printmaking workspace that provides professional-quality printmaking facilities to artists and printmakers of every skill level. RBPMW seeks to improve the overall quality of fine art printmaking by providing low-cost, unfettered access to printers, equipment, and education. Throughout the run of *Jasper Johns: Mind/Mirror*, the Whitney's Education Department is collaborating with RBPW to offer printmaking workshops for families, teens, educators, and the public.

Mirroring Practice: Poets Respond to Jasper Johns

Thursday, January 20, 2022, 7 pm

Online, via Zoom

Hosted with the Philadelphia Museum of Art

This poetry reading brings together **Rick Barot**, **Khadijah Queen**, **Cole Swensen**, and **Brian Teare**, poets whose work has long been engaged with painting and the visual arts. Their work has treated painting as subject matter and language as a material whose properties, like paint, need further investigation. Their poems have mirrored painting sometimes through traditional representational means—description, figuration—and at other times through tactical ones—processes of layering, cutting, and scraping. Each poet is writing new work that responds to Jasper Johns as a maker, highlighting that the word poetry at its root—*poiein*—means “to make.”

To register for the event, please visit: https://philamuseum-org.zoom.us/webinar/register/WN_6ozPXZpmSSaooMvKUssMWA



Jennifer Packer, *The Body Has Memory*, 2018. Oil on canvas, 60 × 48 in. (152.4 × 121.9 cm). Whitney Museum of American Art, New York; promised gift of Miyoung Lee and Neil Simpkins. © Jennifer Packer. Photograph by Jason Wyche. Image courtesy Sikkema Jenkins & Co., New York, and Corvi-Mora, London

JENNIFER PACKER: THE EYE IS NOT SATISFIED WITH SEEING

Whitney Signs Online: *Jennifer Packer: The Eye Is Not Satisfied With Seeing*

Saturday, November 6, 2pm

Online, via Zoom

For this program, audiences will experience an online presentation on *Jennifer Packer: The Eye Is Not Satisfied With Seeing* led by a Deaf educator. Participants can join the Zoom event early to mingle from 1:30–2 pm.

Whitney Signs Online is an ongoing series that takes place on the first Saturday afternoon of each month. Expert Deaf educators present Whitney exhibitions and works from the Museum's collection in ASL.

Open Studio For Teens: Self Portraits Inspired by Jennifer Packer

Friday, November 12 and 19, 4 pm

Floor Three, Susan and John Hess Family Theater

This two-part series is inspired by Jennifer Packer's intimate depictions of family and friends, which draw from traditional art historical practices, while highlighting the politics of representation. In this workshop, teens will learn how to paint intimate acrylic self-portraits for the span of two Open Studio for Teens sessions.

Open Studio for Teens is an ongoing free art-making series offered on select Fridays. High school students, grades 9–12 can experiment, create, and learn techniques with art projects inspired by the Whitney’s exhibitions and collection.

Verbal Description Online: *Jennifer Packer: The Eye Is Not Satisfied With Seeing*
Friday, November 19, 10am
Online, via Zoom

Verbal Description Online provides an opportunity for visitors who are blind or have low vision to experience the richness and diversity of twentieth- and twenty-first-century American art through vivid description. Ninety-minute sessions are offered monthly on Friday mornings via Zoom and over the phone. This session will focus on the exhibition *Jennifer Packer: The Eye Is Not Satisfied With Seeing*.

Ask A Curator: *Jennifer Packer: The Eye Is Not Satisfied With Seeing*
Tuesday, December 14, 6 pm
Online, via Zoom

Exhibition co-curator and Director of the Collection Jane Panetta and Curatorial Assistant Ambika Trasi will explore Jennifer Packer’s solo Whitney presentation, the artist’s first in New York City. Featuring over thirty works from the past decade, *The Eye Is Not Satisfied With Seeing* is the largest survey of Packer’s practice to date. Her intimate renderings of friends, family, and flowers evoke the art historical genres of portraiture and still life while also highlighting the politics of representation. For this event, Panetta and Trasi will provide an overview of the exhibition and then take questions from the audience.



My Barbarian, 2021. Courtesy the artists

MY BARBARIAN

My Barbarian: Mega Artist Talk
Wednesday, December 8, 7 pm
Online, via Zoom

On the occasion of the survey exhibition *My Barbarian*, group members **Malik Gaines**, **Jade Gordon**, and **Alexandro Segade** will share the twenty-year story of their collective practice. From their earliest performances in Los Angeles clubs to their social and political theater productions, the conversation will tell the history of the group's evolution and highlight their multivalent approach to performance. The program also celebrates the publication of the first monograph about *My Barbarian*, which includes a richly illustrated visual chronology with texts written by the artists.

COLLECTION EXHIBITION PROGRAMMING



Marie Watt Sewing Circle at the Peabody Essex Museum, Salem, MA, 2019. Photograph by Kathy Tarantola/PEM

MAKING KNOWING: CRAFT IN ART, 1950–2019

Marie Watt Sewing Circle
January 14 and 15, 2022, 11 am–3 pm
Floor Three, Susan and John Hess Family Theater

Celebrating the run of the collection exhibition *Making Knowing: Craft in Art, 1950–2019*, artist **Marie Watt**, whose blanket work *Skywalker/Skyscraper (Axis Mundi)*, 2012, is featured in the exhibition, will host two Sewing Circles at the Whitney. For these gatherings, which are integral to Watt's artistic practice, the artist welcomes community members to join her in making a collaborative work of art with a needle and thread. Sewing Circle participants will come together to stitch pre-selected text onto fabric panels with materials provided by the Museum. All sewers will also receive a print from the artist.

The language for the panels will also be provided by members of the community. Inspired by a poem by Joy Harjo (Mvskoke/Creek Nation), the 23rd Poet Laureate of the United States, Watt invites audiences (including those who are not participating in the Sewing Circle) to share

something that they want to celebrate through song. These submissions will create the foundation for the panels sewn in the workshops. To submit text post a photo of the handwritten word on Instagram using **#whitneysewingcircle** or submit the image at the following link by December 15:

<https://form.asana.com/?k=Pys8MBGBLH4msFWBKcFOwA&d=119436110494676>

The Sewing Circle on January 14 is part of the Open Studio For Teens program. The January 15 Sewing Circle is open to all members of the public.

ADDITIONAL EVENTS



Beto Pérez, still from *In the Future*, 2021. Commissioned by Visual AIDS for Day With(out) Art 2021. Image courtesy Visual AIDS, New York

Day With(out) Art 2021: *ENDURING CARE*

Wednesday, December 1, screening 11 am–5 pm

Floor Three, Susan and John Hess Family Theater

For Day With(out) Art 2021, the Whitney is proud to partner with Visual AIDS to present *ENDURING CARE*, a video program highlighting community care strategies within the ongoing HIV epidemic. The program features newly commissioned work by **Katherine Cheairs**, **Cristóbal Guerra**, **Danny Kilbride**, **Abdul-Aliy A. Muhammad** and **Uriah Bussey**, **Beto Pérez**, **Steed Taylor**, **J Triangular**, and the **Women's Video Support Project**. Centering stories of collective care, mutual aid, and solidarity, these works range from histories of harm reduction and prison activism to visualizations of the long-term effects of HIV medication.

Runtime: 50 minutes. Screenings will start on the hour in the Susan and John Hess Family Theater throughout the day. Access to the screening is free with Museum admission.

Visual AIDS is a New York–based nonprofit that utilizes art to fight AIDS by provoking dialogue, supporting HIV+ artists, and preserving a legacy, because AIDS is not over.



Andy Warhol, still from *Blow Job*, 1964. 16mm film, black-and-white, silent; 41 min. © 2021 The Andy Warhol Museum, Pittsburgh, a museum of the Carnegie Institute. All rights reserved

The Films of Andy Warhol Launch

Thursday, December 2, 7 pm

Online, via Zoom

Celebrating the publication of *The Films of Andy Warhol Catalogue Raisonné, 1963–1965, Volume 2*, this conversation centers on Warhol's practice as a filmmaker, exploring the relationship between his films and his work in other media and the importance of his films to 20th-century art. **John G. Hanhardt**, the general editor of the catalogue raisonné and former curator and head of film and video at the Whitney, will be joined by film scholar **Bruce Jenkins** and filmmaker **Tom Kalin**, editors and contributors to *The Films of Andy Warhol*, to speak about the history of Warhol's engagement with cinema and the paradox of the artist's deeply influential yet largely unknown films.

The Films of Andy Warhol Catalogue Raisonné, 1963–1965 is the second volume of the catalogue raisonné of the artist's films, published by the Whitney and distributed by Yale University Press on October 26, 2021. This new volume complements the first volume of the catalogue raisonné, *Andy Warhol Screen Tests: The Films of Andy Warhol Catalogue Raisonné*, authored by the film scholar and Warhol authority Callie Angell and published by the Whitney and Abrams in 2006 to wide critical acclaim.

ONGOING PROGRAMS



A family visits the Whitney Museum, 2019. Photograph by Filip Wolak

Open Studio To Go

Saturday, November 6, 13, and 20, 11 am–3 pm

Floor 3, Laurie M. Tisch Education Center

On Saturdays, families with kids of all ages can pick up Art Kits in the Laurie M. Tisch Education Center on the Museum's third floor. Providing tools for exploring the galleries and making artworks, the Art Kits are updated each week with new activities and materials.

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 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 ninety 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, 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.

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