

WHITNEY

Whitney Museum
of American Art
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PRESS RELEASE



View from Gansevoort Street. Photographed by Ed Lederman, 2015.

WHITNEY MUSEUM ANNOUNCES EXHIBITION SCHEDULE THROUGH FALL 2022

Upcoming season highlights include the 2022 Whitney Biennial, solo installations featuring the work of Edward Hopper and Martine Gutierrez, new explorations of the Whitney's collection, and a group exhibition exploring the work of contemporary Puerto Rican artists on the fifth anniversary of Hurricane Maria.

New York, NY, January 20, 2022 — The Whitney Museum of American Art today announced new exhibitions scheduled through fall 2022. Foregrounding the Museum's long-held artist relationships and forging new ones, the dynamic program spans group shows, solo artist presentations, collection installations, and the return of the Museum's signature exhibition, the Whitney Biennial.

The 2022 Whitney Biennial is set to open on April 6. A constellation of the most relevant art and ideas of our time, the eightieth edition of the biennial features a roster of artists at all points in their careers, and fills the galleries of the Whitney Museum from April 6 through September 5, with portions of the exhibition and some programs continuing through October 23, 2022. On May 7, the Museum presents *At the Dawn of a New Age: Early Twentieth-Century American Modernism*. A focused presentation drawn primarily from the Whitney's collection, *At the Dawn of a New Age* examines the experimentation and innovation of early American modernism. In September, the Whitney presents Martine Gutierrez's *Supremacy* (2021) on the facade of 95 Horatio Street, a photo-performance reproduced as a large-scale vinyl print. Two special exhibitions debut in fall 2022: *Edward Hopper's New York*, the first major survey devoted to the artist's relationship with the city is on view from October 19, 2022 through March 2023; and *no existe un mundo poshuracán: Puerto Rican Art in the Wake of Hurricane Maria*, a group exhibition centering the work of more than fifteen artists from Puerto Rico and the Diaspora, is on view from November 23, 2022 through April 23, 2023. Additional exhibitions in upcoming season will be unveiled at a later date.

“In the 2022-23 season, the Whitney galleries will be filled with some of the most exciting and forward-looking work of our time,” said Adam D. Weinberg, the Museum’s Alice Pratt Brown Director. “With the 2022 Biennial as the forerunner, the upcoming season emphasizes the Whitney’s role in providing a platform for experimentation and discovery—as well as rediscovery—while remaining grounded in the Museum’s collection and historic commitments. We’re proud that each of these exhibitions are organized by the Whitney’s dynamic and prescient curatorial staff; we look forward to presenting their fresh ideas and perspectives as well as those of the artists they champion.”

Announcing the exhibition schedule, Scott Rothkopf, Senior Deputy Director and Nancy and Steve Crown Family Chief Curator at the Whitney, noted: “We’re thrilled to inaugurate the 2022 season in April with the return of the Whitney Biennial, which was postponed due to the pandemic but proves no less timely. In the fall we feature Martine Gutierrez’s solo project and the group presentation *no existe un mundo poshuracán: Puerto Rican Art in the Wake of Hurricane Maria*, which speaks to our ongoing commitment to the important work of Latinx artists. The upcoming program also highlights historical figures in *At the Dawn of a New Age: Early Twentieth-Century American Modernism* and *Edward Hopper’s New York*, which presents groundbreaking discoveries about the artist’s relationship to the city he called home.”

In 2022, audiences will continue to experience the acclaimed retrospective *Jasper Johns: Mind/Mirror*, which is on display at the Whitney and the Philadelphia Museum of Art through February 13. Also on view are solo presentations of the work of artist Jennifer Packer and performance trio My Barbarian. Current collection presentations include the focused exhibitions *Labyrinth of Forms: Women And Abstraction, 1930–1950*, and *Making Knowing: Craft in Art, 1950–2019*. On permanent view directly across from the Museum is *Day’s End*, a monumental public sculpture by artist David Hammons installed in Hudson River Park.

Please visit whitney.org for complete program details.

UPCOMING EXHIBITIONS

All dates subject to change.

2022 BIENNIAL

April 6—September 5, 2022



Adrienne Edwards and David Breslin. Photograph by Bryan Derballa

In 2022, the Whitney will present the eightieth edition of its flagship exhibition, the Whitney Biennial. Established in 1932 by the Museum’s founder Gertrude Vanderbilt Whitney, it is the longest-running exhibition of its kind. Featuring sixty-three artists and collectives from a variety of generations, working

across disciplines and media, the 2022 Biennial takes full advantage of the Museum's unique architecture to present an exhibition that takes a look at the current state of contemporary art in America.

A constellation of the most relevant art and ideas of our time, the 2022 Whitney Biennial is co-organized by David Breslin, DeMartini Family Curator and Director of Curatorial Initiatives, and Adrienne Edwards, Engell Speyer Family Curator and Director of Curatorial Affairs, with Gabriel Almeida Baroja, Curatorial Project Assistant, and Margaret Kross, former Senior Curatorial Assistant.

AT THE DAWN OF A NEW AGE: EARLY TWENTIETH-CENTURY AMERICAN MODERNISM

May 7, 2022—January 2023



Oscar Bluemner, *Old Canal Port*, 1914. Oil on canvas, 30 1/4 x 40 1/4 in. (76.8 x 102.2 cm). Whitney Museum of American Art, New York; gift of Gertrude Vanderbilt Whitney 31.114

At the Dawn of a New Age: Early Twentieth-Century American Modernism showcases the myriad ways American artists used vanguard styles to express their subjective responses to the realities of the modern age. Drawn primarily from the Whitney's permanent collection, the selection brings together art produced between 1900 and 1930 by well-known American modernists such as Georgia O'Keeffe and Marsden Hartley as well as similarly groundbreaking artists who have been largely overlooked including Henrietta Shore, Pamela Coleman Smith, and Albert Bloch. By including familiar examples as well as important recent acquisitions of work by female artists and artists of color—critical to expanding the Museum's holdings from this time period—the exhibition illuminates the complexity of early twentieth-century American modernism and celebrates the buoyant embrace of innovation and modernity that underlay it.

This exhibition is organized by Barbara Haskell, Curator.

EDWARD HOPPER'S NEW YORK

October 19, 2022—March 5, 2023



Edward Hopper, *Early Sunday Morning*, 1930. Oil on canvas, 35 3/16 x 60 1/4 in. (89.4 x 153 cm). Whitney Museum of American Art, New York; Purchase, with funds from Gertrude Vanderbilt Whitney 31.426 © Heirs of Josephine N. Hopper/Licensed by Artists Rights Society (ARS), New York

The city of New York was Edward Hopper's home for nearly six decades (1908–67), a period that spans his entire mature career and coincides with a historic time of urban development. *Edward*

Hopper's New York is the first exhibition of its kind to focus on the artist's rich and sustained relationship with the city that served as the subject, setting, and inspiration for so many of his most celebrated and persistently vexing pictures. The survey will take a comprehensive look at Hopper's life and work through his depictions of the city—from his early impressions in sketches, prints, and illustrations, to his late paintings, in which New York served as a backdrop for his evocative distillations of urban experience. Drawing from the Whitney's extensive holdings by the artist and amplified by key loans, the exhibition will bring together many of Hopper's iconic city pictures such as *Automat* (1927), *Early Sunday Morning* (1930), *Room in New York* (1932), *New York Movie* (1939), and *Morning Sun* (1952), as well as several lesser-known yet critically important examples including the artist's watercolors of downtown New York and his painting *November, Washington Square* (1932/1958). The presentation will be significantly informed by a variety of materials from the Museum's recently acquired Sanborn Hopper Archive—printed ephemera, correspondence, photographs, and journals that together inspire new insights into Hopper's life. By exploring the artist's work through the lens of New York, the exhibition offers a fresh take on this formidable figure and considers the city itself as a lead actor.

Edward Hopper's New York is curated by Kim Conaty, Steven and Ann Ames Curator of Drawings and Prints, with Melinda Lang, Senior Curatorial Assistant.

NO EXISTE UN MUNDO POSHURACÁN: PUERTO RICAN ART IN THE WAKE OF HURRICANE MARIA

November 23, 2022—April 23, 2023



Gamaliel Rodríguez, *Collapsed Soul*, 2020-21. Ink and acrylic on canvas, 84 x 112 in. (213.3 x 284.5 cm). Courtesy the artist and Nathalie Karg Gallery NYC. © 2021 Gamaliel Rodríguez. Photograph by Gamaliel Rodríguez.

Organized to coincide with the fifth anniversary of Hurricane Maria—a category five storm that hit Puerto Rico on September 20, 2017—the Whitney presents *no existe un mundo poshuracán: Puerto Rican Art in the Wake of Hurricane Maria*. This exhibition brings together over fifty works by an intergenerational group of more than fifteen artists from Puerto Rico and the Diaspora, recognizing the ways artists have responded to the transformative years since the hurricane. Made between 2017 and 2022, these works seek to analyze the cracks left by the storm in the very structure of Puerto Rico's politics, culture, and society through painting, video, installation, performance, poetry, and never-before-seen commissions. *no existe un mundo poshuracán*—a verse borrowed from Puerto Rican poet Raquel Salas Rivera—is the first scholarly exhibition focused on Puerto Rican art to be organized by a large U.S. museum in nearly half a century.

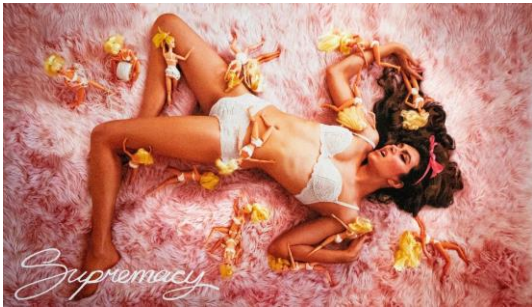
While the exhibition centers on Hurricane Maria, it is also defined by the larger context that surrounded and exacerbated the aftermath of the storm. This chain of events includes the austerity measures implemented by the PROMESA law (also referred to as La Junta); the deaths of 4,645 Puerto Ricans as a consequence of the hurricane; the ouster of governor Ricardo Rosselló that led to the Verano del

19 (Summer of 2019); the string of earthquakes in early 2020; the COVID-19 pandemic, and much more.

This exhibition is organized by Marcela Guerrero, Jennifer Rubio Associate Curator, with Angelica Arbelaez, Rubio Butterfield Family Fellow and Sofia Silva, former Curatorial & Education Fellow in US Latinx Art.

MARTINE GUTIERREZ: SUPREMACY

September 2022—March 2023



Martine Gutierrez (b. 1989), *Supremacy*, 2021. Collection of the artist; courtesy Ryan Lee Gallery, New York

This fall, the Whitney will display Martine Gutierrez's *Supremacy* (2021) on the facade of 95 Horatio Street. *Supremacy*, a photo-performance in the artist's signature chameleonic style, presents a newly created scene in which Gutierrez poses as a model surrounded by Barbie-like dolls. The work continues the artist's investigation of how media propagates archetypes of women, beauty, and authenticity. A photograph reproduced as a 17-by-29-foot vinyl print, *Supremacy* will go on view in September, weather permitting, on the southwest corner of Gansevoort and Washington Streets, located directly across from the Whitney and the High Line. The work is the next in a series of public art installations organized by the Museum in partnership with TF Cornerstone and High Line Art.

The project is organized by Marcela Guerrero, Jennifer Rubio Associate Curator.

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.

Press Contact

For press materials and image requests, please visit our press site at whitney.org/press or contact:

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Visitor Information

The Whitney Museum of American Art is located at 99 Gansevoort Street between Washington and West Streets, New York City. Public hours are: Monday, Wednesday, and Thursday, 10:30 am–6 pm; Friday, 10:30 am–10 pm; and Saturday and Sunday, 11 am–6 pm. Closed Tuesday. Member-only hours are: Saturday and Sunday, 10:30–11 am. Visitors eighteen years and under and Whitney members: FREE. Admission is pay-what-you-wish on Fridays, 7–10 pm.

COVID-19 vaccination and face coverings are not required, but strongly recommended. We encourage all visitors to wear face coverings that cover the nose and mouth throughout their visit.

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