

WHITNEY

Whitney Museum
of American Art
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PRESS RELEASE

WHITNEY MUSEUM UPDATES ADVANCE SCHEDULE OF EXHIBITIONS FOR FALL 2022 AND SPRING 2023



Upcoming exhibitions through spring 2023 include a retrospective of Jaune Quick-to-See Smith, a survey of Josh Kline, the first in-gallery presentation of Meriem Bennani and Orian Barki's film 2 Lizards, and more.

New York, NY, July 14, 2022 — The Whitney Museum of American Art announces updates to its advance exhibition schedule through spring 2023, including the first full-length museum presentation of Meriem Bennani and Orian Barki's film *2 Lizards*, the first New York retrospective of Jaune Quick-to-See Smith (Confederated Salish and Kootenai Nation), the first U.S. museum survey of work by Josh Kline, and two exhibitions with works drawn from the Museum's collection that feature new acquisitions and artworks that have not been on view for decades. Highlighting the Whitney's commitment to an inclusive and representative view of American art, these exhibitions focus on a range of mediums, from painting and sculpture to photography and time-based media. A complete overview of the Museum's advance schedule can be found on the [Whitney press site](#).

RECENTLY ANNOUNCED EXHIBITIONS

[*Time Management Techniques*](#)

September 24, 2022–January 2023

Time Management Techniques showcases photography from 1968 to 2019 by artists who examine the medium's relationship to time. Drawn from the Whitney's permanent collection, the exhibition features many recent acquisitions alongside works that have never before been exhibited. Despite employing vastly different techniques, aesthetics, and conceptual frameworks, each of the artists works against the immediacy often associated with photography to reflect a passage of time that is slowed down, expanded, or nonlinear. Some artists—including Darrel Ellis and Muriel Hasbun—employ a personal archive, reaching back into their individual and familial histories to challenge the linear way these stories are often told. Others use photography for its self-referential properties. Artists such as Blythe Bohnen and Katherine Hubbard record the duration and labor of making photographs, allowing the process to dictate the final form. Corin Hewitt and EJ Hill, among others, consider performance and photography together, using the image to both mark a moment and suggest the countless others that remain uncaptured. By making images that reflect on duration, the artists represented in this exhibition reveal time's slipperiness. They articulate the artificial ways we attempt to divide, mark, and come to terms with time and its passing.

This exhibition is organized by Elisabeth Sherman, Assistant Curator at the Whitney Museum of American Art.

[*2 Lizards*](#)

September 30, 2022–February 2023

2 Lizards, a film by artists Meriem Bennani (b. 1988, Rabat, Morocco; lives and works in New York, NY) and Orian Barki (b. 1985, Israel; lives and works in New York, NY), depicts a surrealist view of the early months of the COVID-19 pandemic as it unfolded in New York City. In the film, two animated anthropomorphized lizards serve as protagonists, moving through a city gripped by a pandemic, extended isolation, and cries for social justice reform. It highlights the helplessness and uncertainty experienced by many at the time, as well as the unexpected moments of shared community and connection. Originally released as an eight-part episodic series on Bennani's Instagram account, the Whitney's presentation of *2 Lizards* is its first institutional screening as a narrative film.

This installation is organized by Rujeko Hockley, Arnhold Associate Curator at the Whitney Museum of American Art.

[*In the Balance: Between Painting and Sculpture, 1965–1985*](#)

October 19, 2022–March 5, 2023

In the Balance brings together artworks from the Whitney's collection that showcase how

sculpture can explore painting's domain and how painting can take up sculptural concerns. These works upset preexisting ideas of what art can be and move beyond established limits of what artists can do. Regardless of whether they pour across or sit directly on the floor, the sculptures included in this exhibition investigate color, surface, and optical perception. Paintings highlight ideas like balance and objecthood and engage with traditions long associated with three-dimensional art.

Artists whose work is represented in the exhibition include Edna Andrade, Jane Kaufman, Alvin Loving, Alma Thomas, Mary Ann Unger, and more.

This exhibition is organized by Jennie Goldstein, Assistant Curator at the Whitney Museum of American Art.

[Every Ocean Hughes: Alive Side](#)

January 14–April 2, 2023

Using humor, intimacy, and direct address with distinct visual and sculptural forms, Every Ocean Hughes's (formerly known as Emily Roysdon; b. 1977, Easton, MD; lives and works between Easton and Stockholm) current series of works are connected by the artist's interest in transitions, thresholds, kinship, legacy, and queer life. This four-part presentation at the Whitney includes a new commission for the Museum, a performance that tells a mythic story of a community of characters who have the ability to make round-trip crossings to the underworld. The commission is the third part in a multidisciplinary series inspired by the artist's training in death care. Prior works include *Help the Dead* (2019), a sixty-minute musical that mimes the form of a workshop, and *One Big Bag* (2021), a forty-minute single-channel video installation that uses a mobile corpse kit—a bag filled with everyday objects that death doulas carry to care for the newly dead. With a matter-of-fact demeanor and intense physicality, the performer guides the viewer into the largely uncharted waters of corpse care—practical, political, and spiritual. Featured alongside the performances and video is *The Piers Untitled* (2010–23), a photographic series that captures the piers on the west side of Manhattan as an unmarked memorial to the marginalized communities and underground cultures that once occupied this unregulated waterfront.

This exhibition is organized by Adrienne Edwards, Engell Speyer Family Curator and Director of Curatorial Affairs.

[Jaune Quick-to-See Smith: Memory Map](#)

April 19–August 2023

In spring 2023, the Whitney will present the first New York retrospective of Jaune Quick-to-See Smith (b.1940, citizen of the Confederated Salish and Kootenai Nation), an overdue but timely look at the work of a groundbreaking artist. *Jaune Quick-to-See Smith: Memory Map* brings together nearly five decades of Smith's drawings, prints, paintings, and sculptures in the largest and most comprehensive showing of her career to date. Smith's work engages with

contemporary modes of making, from her idiosyncratic adoption of abstraction to her reflections on American Pop art and neo-expressionism. These artistic traditions are incorporated and reimagined with concepts rooted in Smith's own cultural practice, reflecting her belief that her "life's work involves examining contemporary life in America and interpreting it through Native ideology." Employing satire and humor, Smith's art tells stories that flip commonly held conceptions of historical narratives and illuminate absurdities in the formation of dominant culture. Smith's approach importantly blurs categories and questions why certain visual languages attain recognition, historical privilege, and value.

Across decades and mediums, Smith has deployed and reappropriated ideas of mapping, history, and environmentalism while incorporating personal and collective memories. The retrospective will offer new frameworks in which to consider contemporary Native American art and show how Smith has led and initiated some of the most pressing dialogues around land, racism, and cultural preservation—issues at the forefront of contemporary life and art today.

This exhibition is organized by Laura Phipps, Assistant Curator at the Whitney Museum of American Art, with Caitlin Chaisson, Curatorial Project Assistant.

[Josh Kline](#)

April 19–August 2023

Josh Kline (b. 1979, Philadelphia, PA; lives and works in New York, NY) is one of the leading artists of his generation. Kline is best known for creating immersive installations using video, sculpture, photography, and design to question how emergent technologies are changing human life in the twenty-first century. In spring 2023, the Whitney will present the first U.S. museum survey of the artist's work. Kline often utilizes the technologies, practices, and forms he scrutinizes—digitization, data collection, image manipulation, 3D printing, commercial and political advertising, and productivity-enhancing substances—aiming them back at themselves. Some of his most well-known videos use early deep fake software to speculate on the meaning of truth in a time of post-truth propaganda. At its core, Kline's prescient practice is focused on work and class, exploring how today's most urgent social and political issues—climate change, automation, disease, and the weakening of democracy—impact the people who make up the labor force. The exhibition will survey over a decade of the artist's work, including new installations and moving image works that address the climate crisis. Presented for the first time at the Whitney, these new science-fiction works approach the hotter, more dangerous future on the horizon from the perspective of essential workers who will inevitably be left to pick up the pieces. In an era defined by escalating crises, Kline's work offers a visceral warning and calls for a more human future.

This exhibition is organized by Christopher Y. Lew, former Nancy and Fred Poses Curator at the Whitney Museum of American Art and current Chief Artistic Director at the Horizon Art Foundation, with McClain Groff, Curatorial Project Assistant.

Previously announced presentations include [Martine Gutierrez: Supremacy](#) in September 2022. Gutierrez’s photo-performance rendering will be installed as a large-scale vinyl print on the Museum’s public art billboard on the facade of 95 Horatio Street. 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 October 19, 2022–March 2023; and [no existe un mundo poshuracán: Puerto Rican Art in the Wake of Hurricane María](#), a group exhibition centering the work of more than fifteen artists from Puerto Rico and the diaspora, is on view November 23, 2022–April 23, 2023.

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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 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.

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.

Image Caption: From left to right: Jaune Quick-to-See Smith, *The Vanishing American*, 1994. Acrylic, paper, cotton, printing ink, fabricated chalk, and graphite pencil on canvas, overall: 60 1/8 × 50 1/8 in. (152.7 × 127.3 cm). Whitney Museum of American Art, New York; gift of Dorothee Peiper-Riegraf and Hinrich Peiper in memory of Arlene LewAllen 2007.88. Courtesy the artist and Garth Greenan Gallery, New York; Meriem Bennani and Orian Barki, still from *2 Lizards*, 2020. Video, color, sound; 22:43 min. Whitney Museum of American Art, New York; purchase, with funds from the Chemla Family 2021.91. © Meriem Bennani and Orian Barki; Alma Thomas, *Mars Dust*, 1972. Acrylic on canvas, 69 1/4 × 57 1/8 in. (175.9 × 145.1 cm). Whitney Museum of American Art, New York; purchase, with funds from The Hamant Corporation 72.58

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