

# WHITNEY

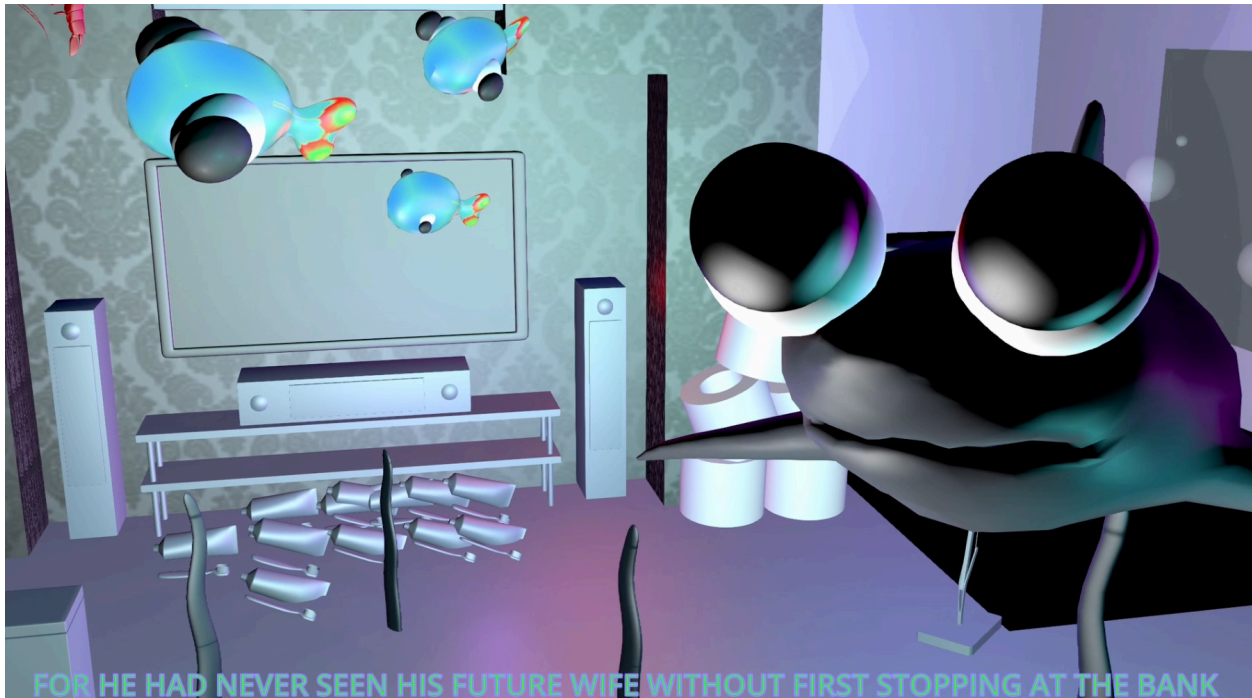
Whitney Museum  
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# PRESS RELEASE

## WHITNEY MUSEUM INDEPENDENT STUDY PROGRAM PRESENTS EXHIBITIONS AND SYMPOSIUM BY 2024-25 PARTICIPANTS



FOR HE HAD NEVER SEEN HIS FUTURE WIFE WITHOUT FIRST STOPPING AT THE BANK

**New York, NY, May 2, 2025** — The Whitney Museum of American Art's [Independent Study Program](#) (ISP) marks the culmination of the 2024–25 academic year with the ISP Curatorial Studies Exhibition at Ramscale Penthouse, May 9–18, the ISP Studio Exhibition at Westbeth Gallery, May 9–25, and a symposium at the Whitney on Sunday, May 18. These presentations showcase the work of the 2024–25 ISP cohort across three areas of concentration: Curatorial Studies Program, Studio Program, and Critical Studies Program.

The Curatorial Studies Program presents [a grammar of attention](#), an exhibition that aims to draw attention to what artists Gordon Matta-Clark and, almost four decades later, David Hammons carried out on the Hudson River in New York. Situated in a space that offers a singular view of Hammons's *Day's End* (2014-21) on the piers, this exhibition acknowledges the contiguous gestures as an invitation to attend to places, infrastructures, and social relations. Invoking the spirit of Hammons and Matta-Clark, *a grammar of attention* gathers artistic practices that attune themselves to the material realities that mark our worlds. The exhibition unfolds as a resonant chamber through a program of performances, installations, and workshops. The featured artists include Zalika Azim; Fadi Fakhouri, Noel Maghathe, and Fargo

Tbakhi; the.black.gaze in collaboration with Cierra Michele Peters and Rai Terry; Haitham Haddad; Fatemeh Kazemi; Arnold J. Kemp; Christian Nyampeta; Luvuyo Equiano Nyawose; Rafael Sánchez; and Asia Stewart. *a grammar of attention* is curated by the 2024–25 Helena Rubinstein Curatorial Fellows, Bea Ortega Botas, Kennedy Hollins Jones, Tamara Khasanova, and Ntshadi Mofokeng. The exhibition will be on view May 9–18 at Ramscale Penthouse, located at 463 West St Penthouse, New York, NY 10014. An opening reception for *a grammar of attention* will be held at Ramscale Penthouse on Friday, May 9, from 6–8 pm. *a grammar of attention* is both an invitation and an offering: to bear and build witness to that which is fraught, incomplete, unauthorized, unsettled yet tethered to our present.

The Studio Program exhibition, [Prototype](#), presents new work by the 2024–25 Elaine G. Weitzen Studio Program Fellows Nooshin Askari, Paige K. Bradley, Dahlia Bloomstone, Cheeny Celebrado-Royer, Rhea Dillon, Niloufar Emamifar, Valentina Jager, Ash Moniz, Daniel Melo Morales, Iulia Nistor, Pegah Pasalar, Chantal Peñalosa Fong, Alex Schmidt, Julia Taszycka, and misra walker. Curated by Juana Berrío, the exhibition will be on view May 9–25 at Westbeth Gallery, a nonprofit fine arts gallery located at 55 Bethune St, New York, New York 10014. An opening reception for *Prototype* will be held at Westbeth Gallery on Friday, May 9, from 6–8 pm.

The 2024–25 Helena Rubinstein Critical Studies Fellows will present their current research at the [ISP Critical Studies Symposium](#) on Sunday, May 18, from 2–5:30 pm in the Museum’s third-floor theater. Genevieve Lipinsky de Orlov, Stephen Woo, Sahar Khraibani, Iulia Nistor, Stella Liantonio, Joann Evans, and Adrienne Jacobson Oliver will share short papers that address critical topics in contemporary culture. The fellows will be joined in conversation by art historian Irene V. Small, Associate Professor at Princeton University, and artist and philosopher Denise Ferreira da Silva, Professor at New York University. The symposium will be livestreamed with live captioning and ASL interpretation will be provided. The event is free, and registration is required.

The Independent Study Program symposium, exhibitions, and opening events are free and open to the public. The ISP Curatorial Studies Program and Studio Program exhibitions are open Wednesday–Sunday, 1–6 pm; closed Monday and Tuesday. For full details and additional information about the ISP, please visit [whitney.org/isp](http://whitney.org/isp).

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## PRESS CONTACT

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## **PROGRAM SUPPORT**

Generous support for the Independent Study Program is provided by Joanne Leonhardt Cassullo, the Dorothea L. Leonhardt Foundation, the Helena Rubinstein Foundation, and Diane and Robert Moss.

Significant support is provided by The Capital Group Charitable Foundation, Margaret Morgan and Wesley Phoa, Gloria H. Spivak, and the Whitney Contemporaries through their annual Art Party benefit.

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## **ABOUT THE ISP**

The Whitney Museum's Independent Study Program (ISP) is an experimental study community dedicated to fostering critical thinking, cross-disciplinary scholarship and writing, and multimedia artistic practices. The ISP cultivates a rigorous intellectual environment where participants are encouraged to engage deeply with contemporary issues through extended conversation and collaboration. Through seminars, reading groups, workshops, screenings, performances, poetry readings, studio visits, and an array of collaborative endeavors, the program nurtures and challenges the creative processes of artists, curators, and scholars who are committed to innovative, sustainable, and activist practices.

Each year fifteen individuals are selected to participate in the Studio Program, four in the Curatorial Program, and six in the Critical Studies Program, for a total cohort of twenty-five. Curatorial and critical studies participants are designated as Helena Rubinstein Fellows in recognition of the substantial support provided to the program by the Helena Rubinstein Foundation and Studio participants are Weitzen Family Fellows in acknowledgment of the one-time relocation stipend generously provided by the Weitzen family.

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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.

## **Whitney Museum Land Acknowledgment**

The Whitney is located in Lenapehoking, the ancestral homeland of the Lenape. The name Manhattan comes from their word Mannahatta, meaning “island of many hills.” The Museum’s current site is close to land that was a Lenape fishing and planting site called Sapponckanikan (“tobacco field”). The Whitney acknowledges the displacement of this region’s original inhabitants and the Lenape diaspora that exists today.

As a museum of American art in a city with vital and diverse communities of Indigenous people, the Whitney recognizes the historical exclusion of Indigenous artists from its collection and program. The Museum is committed to addressing these erasures and honoring the perspectives of Indigenous artists and communities as we work for a more equitable future. To read more about the Museum’s Land Acknowledgement, [visit the Museum’s website](#).

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### **Image credit:**

Dahlia Bloomstone, *R-SHARK WOKE UP!*, 2024, courtesy of the artist

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