SPRING PUBLIC PROGRAMS AT THE WHITNEY ANNOUNCED

NEW YORK, March 22, 2018— This spring, the Whitney Museum of American Art presents a series of talks, performances, and workshops in conjunction with its exhibitions Between the Waters, Grant Wood: American Gothic and Other Fables, Nick Mauss: Transmissions, and Zoe Leonard: Survey. These public programs offer opportunities to engage with artists and scholars to consider the questions and themes explored in each exhibition. All events take place in the Susan and John Hess Family Theater unless noted otherwise. Please check whitney.org for ticketing details and the latest information.

SCHEDULE OF PUBLIC PROGRAMS
Schedule is subject to change.

Strange Fruit
Saturday, March 24 at 3 PM
$10 adults; $8 members, students and seniors

Over five years, Zoe Leonard sewed together skins of fruit to create Strange Fruit (1992–1997). Leonard chose not to preserve the resulting work, intending for its decay to be on view. On the occasion of the work’s appearance for the first time since 2001 in Zoe Leonard: Survey, a range of voices will reflect on Strange Fruit and its multiple historical inflections, its relevance and resonance today, and its very specific material existence. Speakers include writer, AIDS activist, and film- and videomaker Gregg Bordowitz, conceptual, interdisciplinary, transgender artist Jonah Groeneboer, interdisciplinary artist Katherine Hubbard, writer and scholar Fred Moten, artist Cameron Rowland, and conservator of contemporary art Christian Scheidemann. Elisabeth Sherman, assistant curator, moderates the conversation.

A Chilling Make Believe: Alexis Rockman on Grant Wood
Friday, April 6 at 6:30 PM
$10 adults; $8 members, students and seniors

This talk by artist Alexis Rockman examines the romanticized and ambivalent view of a pre-industrial rural world depicted in Grant Wood’s landscape paintings. Situating Wood in a tradition of American art in which national identity depends on a personal visual vocabulary, Rockman shares his longstanding engagement with Wood through paintings that mix contemporary dread and hope for our ecological future.

**Demian DinéYazhi’**
Friday, April 20 at 6:30 PM
$10 adults; $8 members, students and seniors

In conjunction with the exhibition *Between the Waters*, artist Demian DinéYazhi’ presents a poetry reading. DinéYazhi’’s works *Rez Dog, Rez Dirt* (2013), which includes text and narration over footage of his grandparents’ land north of Chinil–Diné Bikéyah (Navajo Nation), and *Burying White Supremacy* (2018), a new video created with collaborator Ginger Dunhill that proposes poetic instructions for “burying” white supremacy, are currently featured in *Between the Waters*.

**Badlands Unlimited presents What is Cryptocurrency?**
Friday, April 27 at 6:30 PM
$10 adults; $8 members, students and seniors

Bitcoin, Ethereum, Monero, and other cryptocurrencies claim to hold the potential to revolutionize the very nature of global economics by decentralizing how money and value are exchanged. This program explores the basics of crypto: its history, technology, and current application in the field of finance and beyond. Maya Binyam and Grayson Earle, co-founders of Bail Bloc, a crypto currency app that seeks a real-world exchange value against bail, also lead a conversation about what crypto can be for artists and writers.

**Transmissions: Nick Mauss in conversation with Elena Filipovic, Jennifer Homans, and Elisabeth Sussman**
Friday, May 4 at 6:30 PM
$10 adults; $8 members, students and seniors

In conjunction with Nick Mauss: *Transmissions*, this roundtable conversation explores the genesis of the exhibition through multiple circuits of inquiry and dialogue, how the interdependence of dance and art histories can be exhibited, and what challenges are brought up in the presentation of ephemeral, time-based, collaborative works. Addressing some of the counter-histories proposed by *Transmissions*, this conversation emphasizes exhibition-making as an artistic form. Mauss speaks with Elena Filipovic, Director and Curator, Kunsthalle Basel, Jennifer Homans, Founder and Director, The Center for Ballet in the Arts at NYU, and Elisabeth Sussman, Sondra Gilman Curator of Photography and co-curator of Nick Mauss: *Transmissions*, each of whom has worked closely with the artist. This program is organized in collaboration with The Center for Ballet and the Arts at New York University.

**On Ballet: Fran Lebowitz and Nick Mauss**
Sunday, May 13 at 6:30 PM
$15 adults; $12 members, students and seniors

On the occasion of his exhibition *Nick Mauss: Transmissions*, Mauss talks with author and cultural commentator Fran Lebowitz about ballet in New York in the 1970s, the crucial role played by its audiences, and the lasting impact of AIDS on the city’s cultural landscape.

**Whitney Independent Studies Program: Critical Studies Symposium**
Friday, May 18 at 5 PM
Admission is free; advanced registration required

The 2018 Critical Studies Symposium, part of the Whitney's Independent Study Program, is an evening-long program in which each of the six program participants presents a short paper on their current research. Critical Studies participants engage in individual scholarly research and critical writing projects through tutorials with a professional art historian, critic, or cultural theorist.

**Zoe Leonard in conversation with Elisabeth Lebovici**
Sunday, May 20 at 4 PM
$10 adults; $8 members, students and seniors

This conversation between Zoe Leonard and critic Elisabeth Lebovici explores their intersecting practices and mutual histories, reflecting on the exhibition Zoe Leonard: Survey and Lebovici’s recent book, Ce que le sida m’a fait (What AIDS has done to me). An art historian and critic, Lebovici explores the articulation between feminism, gender studies, queer politics, LGBT activism, and the contemporary arts.

**Continuous Signals: On the work of Zoe Leonard**
Friday, June 1 at 6:30 PM
$10 adults; $8 members, students and seniors

Beginning with her 1992 text *I want a president...*, Zoe Leonard’s work continually asks us to read the past in dialogue with the conditions of the present. Her images, objects, and texts, including recent sculptures like *Tipping Point* (2016) and her new site-specific work, *Homage* (2018), interrogate the positions of historical authors and subjects, and prompt viewers to consider other unknown, unseen, or unread possibilities. In this roundtable discussion with curator Lynne Cooke, art historians Darby English and Laura Guy, and Whitney assistant curator Elisabeth Sherman, Leonard’s multiple approaches to framing history are considered.

**Curatorial Credits**
*Between the Waters* is organized by Elisabeth Sherman, assistant curator, and Margaret Kross, curatorial assistant.

*Grant Wood: American Gothic and Other Fables* is organized by Barbara Haskell, curator, with Sarah Humphreville, senior curatorial assistant, Whitney Museum of American Art.

*Nick Mauss: Transmissions* is organized by Scott Rothkopf, Deputy Director for Programs and Nancy and Steve Crown Family Chief Curator, and Elisabeth Sussman, Curator and Sondra Gilman Curator of Photography, with Greta Hartenstein, senior curatorial assistant, and Allie Tepper, curatorial project assistant.

*Zoe Leonard: Survey* is organized by Bennett Simpson, Senior Curator, with Rebecca Matalon, Curatorial Associate, The Museum of Contemporary Art, Los Angeles. The installation at the Whitney Museum is overseen by Elisabeth Sherman, Assistant Curator.

**Exhibition Support**
Major support for *Between the Waters* is provided by John R. Eckel, Jr. Foundation.
Generous support is provided by Jackson Tang as part of the Whitney’s emerging artists series.

*Grant Wood: American Gothic and Other Fables* is sponsored by Bank of America.

![Bank of America](image)
Major foundation support is provided by the Henry Luce Foundation.

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In New York, generous support for **Zoe Leonard: Survey** is provided by Fotene Demoulas and Tom Coté, the Jon and Mary Shirley Foundation, Diane and Adam E. Max, and The Robert Mapplethorpe Foundation.

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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.

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