

WHITNEY

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PRESS RELEASE

THE WHITNEY ANNOUNCES NEW EXHIBITIONS ON THE HORIZON FOR 2018

NEW YORK, October 26, 2017 – A wide array of new exhibitions will be mounted in the coming year at the Whitney Museum of American Art, announced Scott Rothkopf, Deputy Director for Programs and Nancy and Steve Crown Family Chief Curator.

“We are delighted to unveil a number of new exhibitions that demonstrate the breadth and experimental nature of our program. Over the next year, we’ll present innovative new takes on American masters Andy Warhol and Grant Wood. But we’ll also prominently feature living artists from across the country, ranging in age from their twenties to their seventies and beyond, working in mediums from painting and performance to video and photography,” said Rothkopf. “Some of these shows address urgent social dialogues in poetic, moving ways, while others focus on abstraction, the nature of perception, and larger historical narratives.”

In addition to the new exhibitions outlined here, the Whitney will be presenting major retrospectives in 2018, which have been previously announced, of the work of **Grant Wood** (March 2–June 10, 2018), **David Wojnarowicz** (summer 2018), and **Andy Warhol** (fall 2018).

Major surveys of the work of **Jimmie Durham** and **Laura Owens** will open at the Museum in November 2017, as well as a smaller exhibition on photocopy art from the collection, **Experiments in Electrostatics**. **Toyin Ojih Odutola: To Wander Determined** remains on view through February 25, 2018. Current collection exhibitions, **An Incomplete History of Protest: Selections from the Whitney’s Collection, 1940-2017** and **Where We Are: Selections from the Whitney’s Collection, 1900-1960**, remain on view into 2018.



Juan Antonio Olivares, still from *Moléculas*, 2017. High-definition video, color, sound; 10:00 min.; Whitney Museum of American Art; purchase with funds from the Film, Video, and New Media Committee. Image courtesy of the artist.

Juan Antonio Olivares: *Moléculas*

Opens March 2, 2018

For his first solo presentation in a United States institution, Juan Antonio Olivares (b. 1988) presents his 2017 video *Moléculas*, along with a suite of related drawings. *Moléculas* relates a highly personal narrative that is part autobiographical, part fantastical reality. The work explores fundamental questions about family, loss, separation, and our very existence as well as the ways in which memories acutely and even painfully live on long after events have passed. Made using 3D animation, Olivares’s touching video is equally sensitive in its technical detail. Rendered in a muted palette, the work is set in an interior that suggests both analyst’s office and modernist living room. *Moléculas* visually evokes the delicate landscape of the mind, which Olivares ultimately sees as universal to our collective experiences, particularly of loss and death. This video work is part of the Whitney’s permanent collection. The exhibition is organized by Jane Panetta, associate curator.



Zoe Leonard, *Niagara Falls no.4*, 1986/1991, Gelatin silver print, 37 ¾ x 25 5/8 in. (95.9 x 65.1 cm). Courtesy of the artist.

Zoe Leonard: Survey

March 2—June 10, 2018

New York-based artist Zoe Leonard (b. 1961, Liberty, New York) is among the most critically acclaimed artists of her generation. Over the past three decades, she has produced work in photography and sculpture that has been celebrated for its lyrical observations of daily life coupled with a rigorous, questioning attention to the politics and conditions of image making and display. *Zoe Leonard: Survey* is the first large-scale overview of the artist's work in an American museum. The exhibition looks across Leonard's career to highlight her engagement with a range of themes, among them histories of photography, embodiments of loss and mourning, institutional regulations of gender, migration, and the urban landscape. More than it focuses on any particular subject, however, Leonard's work slowly and reflectively calibrates vision and form. Through repetition, subtle changes of perspective, and shifts of scale, Leonard draws viewers into an awareness of the meanings behind otherwise familiar images or objects. A counter-example to the speed and disposability of image culture today, Leonard's photographs, sculptures, and installations ask us to reengage with how we see. The Whitney has a longstanding commitment to Leonard, who has been featured in three Biennials, was awarded the Bucksbaum Award for her contribution to the 2014 Biennial, and is significantly represented in the Museum's collection.

Zoe Leonard: Survey is organized by The Museum of Contemporary Art, Los Angeles. The exhibition 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.



Grant Wood. *Death on the Ridge Road*, 1935. Oil on Masonite, 32 1/8 x 39 1/16 in. (81.6 x 99.2 cm). Williams College Museum of Art, Williamstown, MA; gift of Cole Porter 47.1.3. Art © Figge Art Museum, successors to the Estate of Nan Wood Graham/Licensed by VAGA, New York, NY

Grant Wood: American Gothic and Other Fables

March 2—June 10, 2018

Grant Wood's *American Gothic*—the double portrait of a pitchfork-wielding farmer and a woman commonly presumed to be his wife—is perhaps the most recognizable painting in 20th century American art, an indelible icon of Americana, and certainly Wood's most famous artwork. But Wood's career consists of far more than one single painting. *Grant Wood: American Gothic and Other Fables* brings together the full range of his art, from his early Arts and Crafts decorative objects and Impressionist oils through his mature paintings, murals, and book illustrations. What the exhibition reveals is a complex, sophisticated artist whose image as a farmer-painter was as mythical as the fables he depicted in his art. Wood (1891–1942) sought pictorially to

fashion a world of harmony and prosperity that would answer America's need for reassurance at a time of economic and social upheaval occasioned by the Depression. Yet underneath its bucolic exterior, his art reflects the anxiety of being an artist and a closeted gay man in the Midwest in the 1930s. By depicting his subconscious anxieties through populist images of rural America, Wood crafted images that speak both to American identity and to the estrangement and isolation of modern life. This exhibition is organized by Barbara Haskell, curator.



Carolina Caycedo, *Esto No Es Agua / This Is Not Water* (still), 2015. 1 channel HD video, sound by Daniel Pineda, 5 min. 20 sec. Courtesy the artist.

Between the Waters

Opens March 2018

This group exhibition features works by six emerging artists that address the inseparability of the natural and social worlds through a distinctly subjective or autobiographical lens. The artists included are: Carolina Caycedo (b. 1978, London; lives and works in Los Angeles), Demian DinéYazhi' (b. 1983, Gallup, NM; lives and works in Portland, OR), Torkwase Dyson (b.1973, Chicago, IL; lives and works in Brooklyn, NY), Cy Gavin (b. 1985, Pittsburgh; lives and works in New York, NY), Lena Henke (b. 1982, Warburg, Germany; lives and works New York, NY), and Erin Jane Nelson (b. 1989, Neenah, WI; lives and works in Atlanta). Working in painting, sculpture, and video, these artists take environmental realities and histories of the land as a point of departure—from hydroelectric dam construction in Colombia and transatlantic underwater internet cables to Bermuda's ecological and sociopolitical evolution—to create intuitive, sometimes fictional or fantastical narratives. In doing so, these works merge the mythical and the personal, collectively asserting the value of individual human experience while suggesting the limits of human reason. The exhibition is organized by Elisabeth Sherman, assistant curator, and Margaret Kross, curatorial assistant.

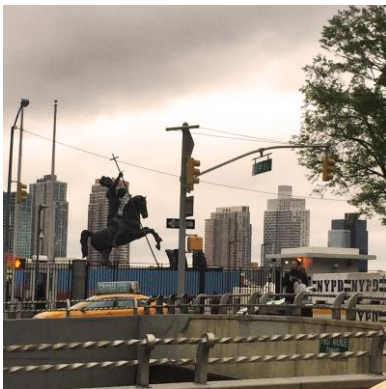


Photo Courtesy Nick Mauss

Nick Mauss

Opens March 2018

Nick Mauss continues a hybrid mode of working he has pursued for a decade in which the roles of curator, artist, choreographer, scholar, and performer converge. Here he turns his attention to the history of American modernist ballet and its intersections with the visual arts, theater, fashion, and new representations of the body. For this exhibition, Mauss (b. 1980, New York, NY) will explore these concerns within new works of his own—ranging from scores for a ballet to scenic design, décor elements, and live performance—alongside pieces from the Whitney's collection and those of other institutions, including the Kinsey Institute for Sex, Gender, and Reproduction and the Jerome Robbins Dance Division of the New York Public Library. In the current vogue for contemporary dance in museums, the legacy of ballet remains relatively unexamined.

Focusing on New York's role in a transatlantic exchange of ballet and surrealist aesthetics, this exhibition will present a vision of American modernist ballet as an artistic catalyst, filter, and vibrant, shared vocabulary. Central to the exhibition will be a ballet conceived by Mauss in close collaboration with dancers in response to archival material and the constellation of objects in the show. Through the intertwined languages of ballet, painting, photography, and sculpture, Mauss will also explore a pre-queer history within the realm of supposedly straight cultural production of the 1930s and 1940s. Mauss previously appeared at the Whitney in the 2012 Whitney Biennial, for which he created an architectural intervention based on his memory of a work by Christian Bérard, which served as the backdrop for an installation of works from the Museum's permanent collection. This exhibition is organized by Scott Rothkopf, Deputy Director for Programs and Nancy and Steve Crown Family Chief Curator, and Elisabeth Sussman, Sonda Gilman Curator of Photography, with Greta Hartenstein, senior curatorial assistant, and Allie Tepper, curatorial project assistant.



Mary Corse (b. 1945), *Untitled (Electric Light)*, 1968/2017. Argon, Plexiglas, high frequency generator, light tubes, monofilament, 48 x 48 x 6 in (121.9 x 121.9 x 15.24 cm). Collection of the artist. Courtesy Kayne Griffin Corcoran, Los Angeles, and Lehmann Maupin, New York and Hong Kong.

Mary Corse

Opens June 2018

Mary Corse's first solo museum survey is a long overdue examination of this singular artist's career. Initially trained as an abstract painter, Corse (b. 1945, Berkeley, CA) emerged in the mid-1960s as one of the few women associated with the West Coast Light and Space movement. She shared with her contemporaries a deep fascination with perception and with the possibility that light itself could serve as both a subject and material of art. Yet while others largely migrated away from painting into sculptural and environmental projects, Corse approached the question of light *through* painting. This focused exhibition highlights critical moments of experimentation as Corse engaged with tropes of modernist painting, from the monochrome to the grid, while charting her own course through studies in quantum physics and complex investigations into a range of "painting" materials, from fluorescent light and Plexiglas to metallic flakes, glass microspheres, and clay. The survey will bring together for the first time Corse's key bodies of work—including her early shaped canvases, freestanding sculptures, and light encasements that she engineered in the mid-1960s, in her early twenties, as well as her breakthrough White Light Paintings, begun in 1968, and the Black Earth Series that she initiated after moving in 1970 from downtown Los Angeles to Topanga Canyon, where she lives and works today.

In May 2018, Dia will unveil a new gallery dedicated to Mary Corse at [Dia:Beacon](#). On view for three years, this long-term installation will examine the artist's use of light and geometric form in paintings from the 1960s to the present.

The Whitney exhibition is organized by Kim Conaty, Steven and Ann Ames Curator of Drawings and Prints. It is accompanied by a fully illustrated catalogue, featuring new scholarship and object studies that demonstrate how Corse's groundbreaking approach to light, perception, and subjectivity forged a new language of painting.

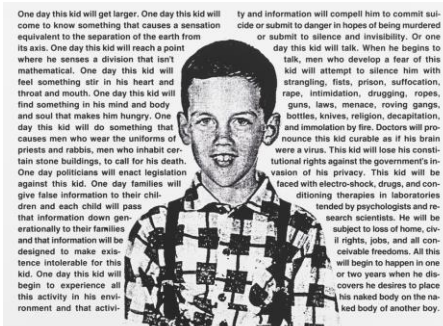


Clarissa Tossin, *Ch'u Mayaa*, 2017, production still. Choreography/Performer: Crystal Sepúlveda; Cinematography: Jeremy Glaholt. Originally commissioned by the City of Los Angeles Department of Cultural Affairs for the exhibition *Condemned to be Modern* as part of Getty Foundation's Pacific Standard Time: LA/LA. Courtesy of the artist

***Pacha, Llacta, Wasichay: Building the Indigenous Present* (working title)**

Opens July 2018

Pacha, Llacta, Wasichay gives center stage to contemporary art practices that highlight indigenous thinking around the built environment. The three Quechuan words—the indigenous language most spoken in the Americas—*pacha* (time, space, nature, world), *llacta* (place, country, community), and *wasichay* (to build) each point to a decolonial approach of preserving and foregrounding indigenous concepts that transcend the English term *architecture*. Rather than upholding Western modernist architecture as a marker of development in the Americas, the artworks in this exhibition explore the conceptual legacies inherited from, and also still alive in, indigenous groups that include the Inca, Quechua, Maya, and Arawak, among others. Artists such as William Cordova (b. 1971 in Lima, Peru; lives Lima, Miami, and New York), Jorge González (b. 1981 in San Juan, Puerto Rico; lives San Juan), Ronny Quevedo (b. 1981 Guayaquil, Ecuador; lives New York), and Clarissa Tossin (b. 1973 in Porto Alegre, Brazil; lives Los Angeles) investigate the complex relationship that indigenous and vernacular notions of construction, land, space, and cosmology have had in the history of modern and contemporary art and architecture in the Americas. This exhibition is organized by Marcela Guerrero, assistant curator, with Alana Hernandez, curatorial project assistant.



David Wojnarowicz, *Untitled (One day this kid . . .)*, 1990. Photostat, 30 × 40 1/8 in. (76.2 × 101.9 cm). Edition of 10. Whitney Museum of American Art, New York; purchase with funds from the Print Committee 2002.183. Courtesy of The Estate of David Wojnarowicz and P.P.O.W. Gallery, New York, NY

David Wojnarowicz: History Keeps Me Awake at Night

Opens July 2018

This will be the first major, monographic presentation of the work of David Wojnarowicz (1954–1992) in nearly two decades. From the late 1970s until his death in 1992, Wojnarowicz produced a body of work that was as conceptually rigorous as it was stylistically diverse. The exhibition examines the plurality of forms, media, and devices the artist used in his practice and grounds the work in New York City's political, social, and artistic scenes. Working in Manhattan's West Side piers (near the Whitney's home) and exhibiting at galleries including Civilian Warfare, Gracie Mansion, and P.P.O.W., Wojnarowicz was well known in the East Village art scene as he produced paintings, photographs, films, and installations. When the AIDS crisis began decimating large populations of the downtown Manhattan that had been his home for over a decade, Wojnarowicz became an activist and advocate for First Amendment rights and people with AIDS even as he remained a writer and artist. This exhibition looks to the various strands of Wojnarowicz's life and practice but strives to situate them in their lived and tangled complexity. The exhibition will be accompanied by a catalogue published by the Whitney featuring essays by artists Gregg Bordowitz and Julie Ault; Marvin Taylor, director of the Fales Library and Special Collections at New York University; novelist Hanya Yanagihara; Cynthia Carr, definitive biographer of Wojnarowicz, as well as the curators. This exhibition is organized by David Breslin, DeMartini Family Curator and Director of the Collection, and David Kiehl, Curator Emeritus.



Rebuilding of the cotton gin motor, 2016. Courtesy of the artist and Casey Kaplan, New York. Image courtesy of Carlos Vela-Prado.

Kevin Beasley

Opens Fall 2018

Kevin Beasley engages with the legacy of the American South through a new installation that centers on a cotton gin motor from Maplesville, Alabama. In operation from 1940 to 1973, the motor powered the gins that separated cotton seeds from fiber. Here, the New York-based artist uses it to generate sound as if it were a musical instrument, creating space for visual and aural contemplation. Through the use of customized microphones, soundproofing, and audio hardware, the installation divorces the physical motor from the noises it produces, enabling visitors to experience sight and sound as distinct. As an immersive experience, the work serves as a meditation on history, land, race, and labor. This is Beasley's first solo exhibition at a New York museum, and his most ambitious work to date. Beasley (b. 1985, Lynchburg, VA), who works in a range of mediums including sculpture, installation, and performance, was included in the 2014 Whitney Biennial, Greater New York 2015 at MoMA PS1, and *Fore* (2012) at the Studio Museum in Harlem. The Hammer Museum presented a solo exhibition of Beasley's work in 2017 and he will be the subject of another one person show at the Institute of Contemporary Art in Boston next year. This exhibition is organized by Christopher Y. Lew, Nancy and Fred Poses Associate Curator, with Ambika Trasi, curatorial assistant.



Andy Warhol (1928-1987), *Green Coca-Cola Bottles*, 1962. Acrylic, screenprint, and graphite pencil on canvas. Overall: 82 3/4 × 57 1/8 in. (210.2 × 145.1 cm). Whitney Museum of American Art, New York; Purchase, with funds from the Friends of the Whitney Museum of American Art 68.25 © Andy Warhol Foundation/Artists Rights Society (ARS) New York; Registered Trademark, The Coca Cola Company. All rights reserved

Andy Warhol

Opens November 2018

Few American artists are as ever-present and instantly recognizable as Andy Warhol (1928-1987). This exhibition, the first comprehensive retrospective of Warhol's work organized by an American institution since 1989, will unite all aspects, media, and periods of the career, providing an historic opportunity to better comprehend the work of the most American of artists. The largest monographic exhibition to date at the Whitney's downtown building, this presentation will illuminate the breadth and depth of Warhol's career: from his beginnings as a commercial illustrator in the 1950s; to his iconic Pop masterpieces of the early 1960s; to the experimental work in film and other mediums from the 1960s and 70s; to his innovative use of readymade abstraction and the painterly sublime in the 1980s. Building on the wealth of new research and materials that have

come to light since the artist's untimely death, this exhibition reveals new complexities about the Warhol we think we know, and introduces a Warhol for the 21st century.

The exhibition tours to the San Francisco Museum of Modern Art in spring 2019, and to the Art Institute of Chicago in fall 2019. The exhibition is organized by Donna De Salvo, Deputy Director for International Initiatives and Senior Curator, with Christie Mitchell, curatorial assistant, and Mark Loiacono, curatorial research associate.

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.

Current and Upcoming Exhibitions at the Whitney Museum of American Art

Toyin Ojih Odutola: To Wander Determined	October 20, 2017–February 25, 2018
Jimmie Durham: At the Center of the World	November 3, 2017–January 28, 2018
Laura Owens	November 10, 2017–February 4, 2018
Experiments in Electrostatics: Photocopy Art from the Whitney's Collection, 1966–1986	Opens November 17, 2017
Christine Sun Kim: 95 Horatio Street	Opens January 2018
Juan Antonio Olivares: Moléculas	Opens March 2, 2018
Zoe Leonard: Survey	March 2, 2018–June 10, 2018
Grant Wood: American Gothic and Other Fables	March 2, 2018–June 10, 2018
Between the Waters	Opens March 2018
Nick Mauss	Opens March 2018
Mary Corse	Opens June 2018
Pacha, Llacta, Wasichay: Building the Indigenous Present	Opens July 2018
David Wojnarowicz: History Keeps Me Awake at Night	Summer 2018
Kevin Beasley	Opens Fall 2018
Andy Warhol	Opens November 2018
An Incomplete History of Protest:	Ongoing
Selections from the Whitney's Collection, 1940–2017	Ongoing
Where We Are: Selections from the Whitney's Collection 1900–1960	Ongoing
Do Ho Suh: 95 Horatio Street	Ongoing

The Whitney Museum of American Art is located at 99 Gansevoort Street between Washington and West Streets, New York City. Museum hours are: Monday, Wednesday, Thursday, and Sunday from 10:30 am to 6 pm; Friday and Saturday from 10:30 am to 10 pm. Closed Tuesday. Adults: \$25. Full-time students and visitors 65 & over: \$18. Visitors 18 years & under and Whitney members: FREE. Admission is pay-what-you-wish on Fridays, 7–10 pm. For general information, please call (212) 570-3600 or visit whitney.org.

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