

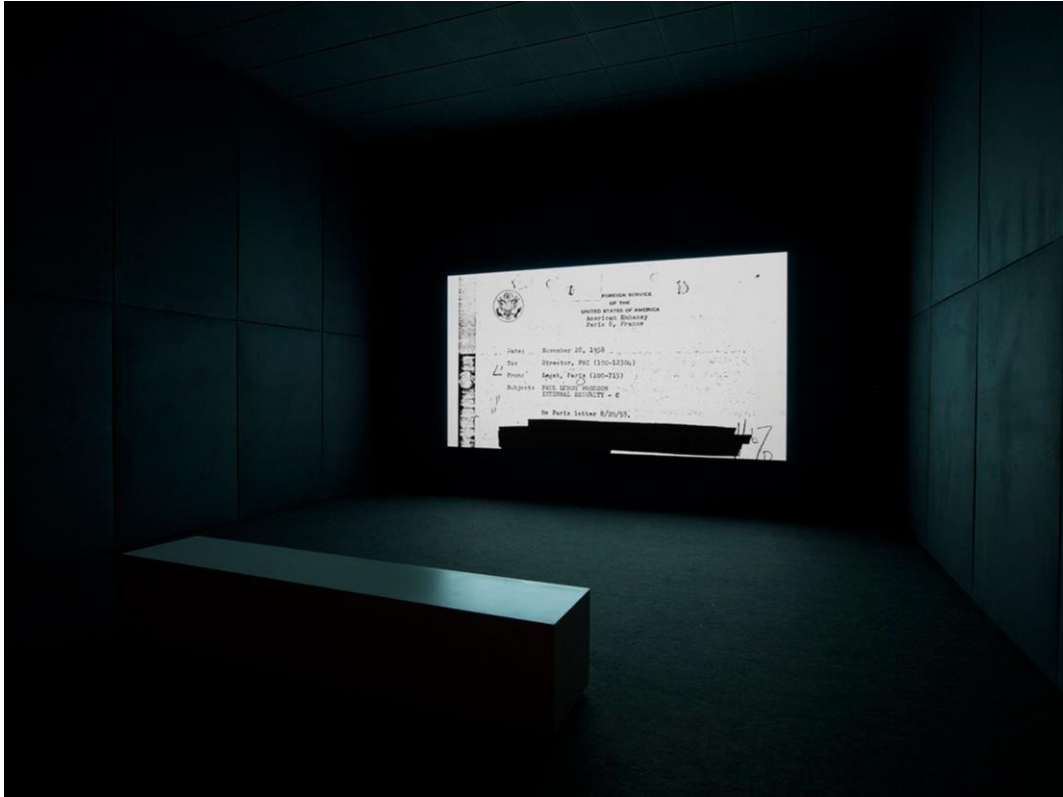
WHITNEY

Whitney Museum
of American Art
Press Office

99 Gansevoort Street
New York City, NY 10014

pressoffice@whitney.org
(212) 570-3633

MEDIA ALERT



Steve McQueen (b. 1969), *End Credits*, 2012. Sequence of digitally scanned files, sound, continuous projection. Installation view: Schaulager, Basel, 2013. Courtesy of the artist; Thomas Dane Gallery, London; and Marian Goodman Gallery.

OPEN PLAN: STEVE MCQUEEN

April 29–May 14, 2016

Open Plan, an experimental five-part exhibition at the Whitney Museum of American Art that uses the Museum's dramatic fifth floor as a single open space, will conclude with a project by artist and filmmaker Steve McQueen. The largest column-free museum exhibition space in New York, the Whitney's fifth-floor Neil Bluhm Family Galleries measure 18,200 square feet, making for an expansive and inspiring canvas. From April 29 through May 14, *Open Plan: Steve McQueen* features a newly expanded version of McQueen's 2012 work *End Credits*, which presents declassified FBI documents compiled from more than two decades of relentless surveillance of the African-American scholar, athlete, activist, and performer Paul Robeson (1898–1976).

In *End Credits*, McQueen uses the form usually reserved for ancillary information at the end of a film—the rolling credits, as indicated by the work's title—to present its subject matter, emphasizing the often mundane nature of covert information. On screens at each end of the gallery, scanned pages from Robeson's FBI file scroll past, but redacted passages deliberately obscure much of the information. Simultaneously, excerpts from the text are read aloud by male and female voices in a calm, even clinical narration, their voices out of sync with the text, which moves by too quickly to be fully comprehended. Through this disconnect between the visual and the acoustic, coupled with the overwhelming size of both the screens and the gallery, McQueen constructs a cinematic environment that viscerally envelops the viewer and alters perception. The tracking of Robeson's everyday life is at once bizarre and

profoundly unsettling, an uneasy record of unremitting surveillance and harassment that lays bare the paradox of his situation as both an American icon and a suspected government threat.

Winner of the 1999 Turner Prize, McQueen has worked with the moving image in both installations and feature films that examine difficult, and sometimes politically challenging, subjects. His works include *Bear* (1993), *Deadpan* (1997), and *Drumroll* (1998), as well as later works such as *Western Deep* (2002), *Gravesend* (2007), and *Static* (2009). In 2012-13, a major survey of his work was presented at Basel's Schulager and the Art Institute of Chicago. McQueen's 2013 feature film *12 Years a Slave*, a searing story of slavery and injustice in the American South, was awarded the 2014 Academy Award for Best Picture. Other acclaimed feature films include *Shame* (2011) and *Hunger* (2008).

In conjunction with *End Credits*, McQueen will be exhibiting *Moonlit* (2016), a recently created sculptural work which is being shown for the first time in the U.S. *Moonlit* will be on view in the adjacent Kaufman Gallery during *Open Plan: Steve McQueen*.

RELATED EVENTS

Events take place on Floor Three in the Susan and John Hess Family Theater.

Friday, April 29

6:30 pm Steve McQueen in Conversation with Donna De Salvo

Visual artist and filmmaker Steve McQueen (b. 1969) speaks about his work with Donna De Salvo, the Whitney's Deputy Director for International Initiatives and Senior Curator.

Tickets are required (\$15 adults; \$12 members, students, and seniors).

<http://whitney.org/Events/McQueenDeSalvoConversation>

Sunday, May 1

6 pm Harry Belafonte and Dr. Cornel West Discuss Paul Robeson

In conjunction with *Open Plan: Steve McQueen*, the artist has invited Harry Belafonte and Dr. Cornel West to discuss the career and legacy of the legendary singer, actor, and political activist Paul Robeson (1898-1976). This special event is taking place on May Day, a traditional springtime festival and international day honoring workers.

Tickets are required (\$20 adults; \$17 members, students, and seniors).

<http://whitney.org/Events/PaulRobesonDiscussion>

Open Plan: Steve McQueen is organized by Deputy Director for International Initiatives and Senior Curator Donna De Salvo, with curatorial assistant Christie Mitchell.

Major support for *Open Plan* is provided by the Philip and Janice Levin Foundation and the National Committee of the Whitney Museum of American Art.

Significant support is provided by The Brown Foundation, Inc., of Houston and Donald R. Mullen, Jr.

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Additional support is provided by Alexander S. C. Rower, Joseph Rosenwald Varet and Esther Kim Varet, and the Performance Committee of the Whitney Museum of American Art.

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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