

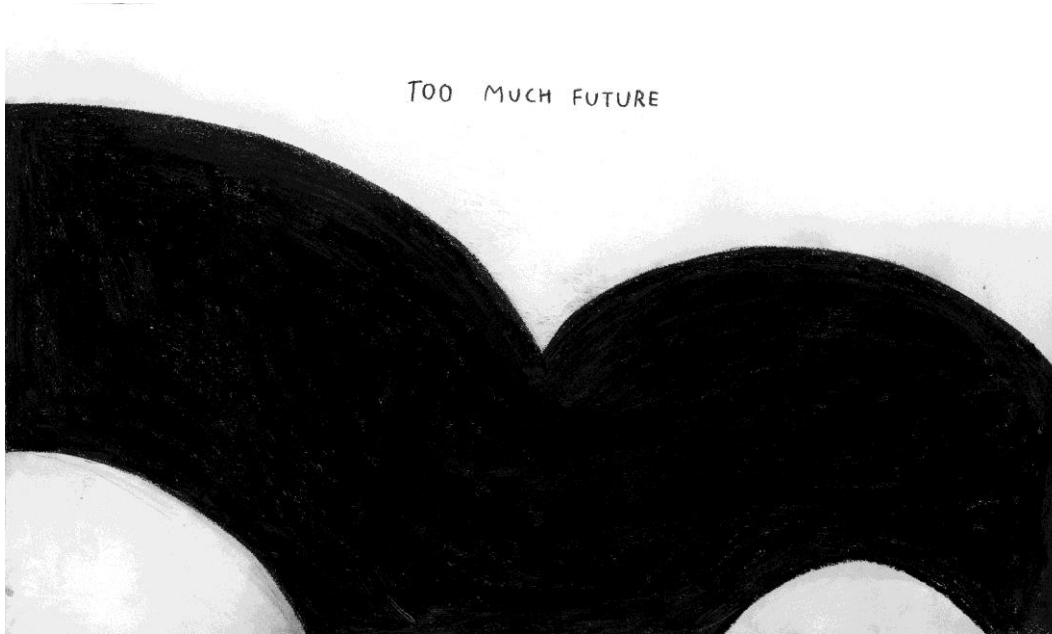
WHITNEY

Whitney Museum
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PRESS RELEASE



Christine Sun Kim (b. 1980), *Too Much Future*, 2017. Charcoal on paper, 17 1/8 x 29 1/8 in. (43.5 x 74 cm).
Collection of the artist. Image courtesy Sirio Magnabosco.

PUBLIC ART INSTALLATION BY CHRISTINE SUN KIM DEBUTS ON JANUARY 29

NEW YORK, January 17, 2018 – *Too Much Future*, a new work by Christine Sun Kim (b. 1980, California) will be presented as part of the ongoing series of public art installations on the façade of 95 Horatio Street, located directly across Gansevoort Street from the Whitney Museum of American Art and the High Line.

Kim's work often combines references to the body, musical notation, written language, and American Sign Language (ASL). Here, she pairs text with a rendering of the sign for the word "future" in ASL. Typically, the sign for "future" is illustrated as a thin line. This mimics the hand as it moves away from the face in two arching gestures. Kim reimagines that line as a thick black mass in order to indicate multiple meanings—literal, conceptual, and emotional—that can be projected onto the word. For Kim, the same unpredictability that can make the future a source of anxiety can also create a sense of optimism. "Giving too much thought to the future can be overwhelming, especially in an uncertain political climate" she explains, but doing so can offer a reminder "that there are a wide variety of positive futures for everybody to dive into."

Both Kim's drawings and her work in sound – her primary medium – investigate the artist's relationship to spoken languages and aural environments. As with her performance works, sculptural and video installations, and drawings and notational scores on paper, *Too Much Future* offers a reminder that visual or auditory perception of language does not necessarily result in easy comprehension.

The image, which is based on a charcoal drawing, will be unveiled on January 29 on the southwest corner of Gansevoort and Washington Streets.

Too Much Future is the seventh work to be featured in this series of public art installations, organized by the Whitney in partnership with TF Cornerstone and High Line Art. The series featured works by Alex

Katz (2014), Michele Abeles (2015), Njideka Akunyili Crosby (2015–2016), Torbjørn Rødland (2016–2017), Puppies Puppies (2017), and Do Ho Suh (2017–18).

About the Artist

Christine Sun Kim (b. 1980, California) lives and works in Berlin, Germany. Selected exhibitions and performances include: De Appel, Amsterdam (solo, 2017); White Space Beijing (solo, 2017); Carroll/Fletcher, London (solo, 2015–16); Sound Live Tokyo, Tokyo, Japan (solo, 2015); nyMusikk, Oslo, Norway (solo, 2013); Rubin Museum, New York (2017); San Francisco Museum of Modern Art (2017); Shanghai Biennale (2016–17); Berlin Biennale (2016); and the Museum of Modern Art / PS1, New York (2015–16). Kim was awarded TED and MIT Media Lab Fellowships.

Curatorial Credit

This installation is organized by Jennie Goldstein, assistant curator.

Exhibition Support

This project is made possible by the Whitney Museum of American Art, TF Cornerstone, and High Line Art, presented by Friends of the High Line.

Christine Sun Kim: Too Much Future is part of Outside the Box programming, which is supported by a generous endowment from the Jacques and Natasha Gelman Foundation.

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

Jimmie Durham: At the Center of the World	November 3, 2017–January 28, 2018
Laura Owens	November 10, 2017–February 4, 2018
Toyin Ojih Odutola: To Wander Determined	October 20, 2017–February 25, 2018
Experiments in Electrostatics: Photocopy Art from the Whitney's Collection, 1966–1986	Opens November 17, 2017
Christine Sun Kim: Too Much Future	Opens January 29, 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 9, 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	Opens July 13, 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
Do Ho Suh: 95 Horatio Street

Ongoing

Through January 2018

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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