

WHITNEY

PRESS RELEASE

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of American Art
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THE WHITNEY ANNOUNCES ADVANCE EXHIBITION SCHEDULE FOR 2019

New York, November 1, 2018— The Whitney Museum of American Art is pleased to announce our upcoming exhibitions for 2019. On the horizon are the 2019 Whitney Biennial—the seventy-ninth edition of the Museum’s ongoing series charting the latest developments in American art—and major surveys devoted to artists Jason Moran and Rachel Harrison. In addition we will present *Spilling Over: Painting Color in the 1960s*, showcasing the work of artists such as Emma Amos, Sam Gilliam, Ellsworth Kelly, and Morris Louis, for whom color was at the center of their practice. April will bring the New York City debut of performance ensemble Moved by the Motion. And in the fall of 2019, the Whitney will join with The Museum of Modern Art and Public Art Fund in celebrating the work of Bucksbaum Award-winner Pope.L in a trio of complementary exhibitions.

“Following close on the heels of our historic Warhol retrospective, over the coming year the Whitney’s program will focus primarily on living artists, who have been at the heart of our mission since the Museum’s founding,” remarked Scott Rothkopf, Senior Deputy Director and Nancy and Steve Crown Family Chief Curator. “From the 2019 Biennial to genre-defying presentations by Rachel Harrison, Jason Moran, Moved by the Motion, and Pope.L, the Whitney will brim with a sense of daring innovation against the bedrock of our permanent collection.”

Here’s what is coming up in 2019:

2019 Whitney Biennial

May 17 – September 22, 2019



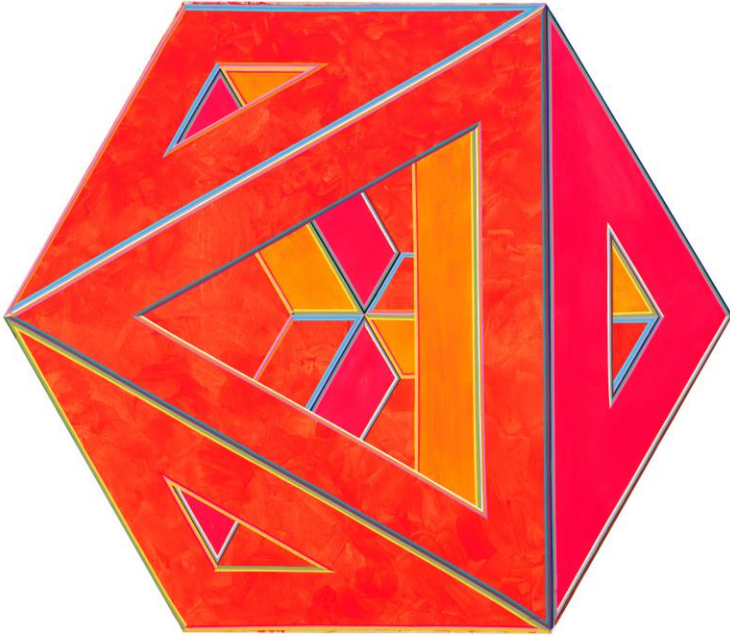
Photograph by Scott Rudd

The Whitney Biennial is an unmissable event for anyone interested in finding out what’s happening in art today. Over the past year, the curators have been visiting artists and alternative spaces throughout the United States, in search of the most important, exciting, and relevant work. Taking the pulse of American culture and creativity, the Whitney Biennial is the Museum’s look at the state of contemporary art in the United States. With a venerable history of exhibiting the most stimulating artists – and often provoking debate – the Biennial, introduced by the Museum’s founder Gertrude Vanderbilt Whitney in 1932, is the longest-running continuous exhibition in the country to chart the latest developments in American art.

The 2019 Whitney Biennial is organized by Jane Panetta, associate curator, and Rujeko Hockley, assistant curator, Whitney Museum of American Art. The 2019 Whitney Biennial is presented by Tiffany & Co., lead sponsor of the Biennial through 2021.

Spilling Over: Painting Color in the 1960s

Opens March 2019



Alvin Loving (1935-2005), *Septehedron 34*, 1970. Acrylic on shaped canvas, 88 5/8 × 102 1/2 in. (225.1 × 260.4 cm). Whitney Museum of American Art, New York; gift of William Zierler, Inc. in honor of John I. H. Baur 74.65. Courtesy the Estate of Al Loving and Garth Greenan Gallery, New York

Painters in the 1960s faced a dilemma. Committed to the notion that color combined with gesture could still be an advanced form of artistic practice, they were forced to reckon with the newly-indelible legacy of Abstract Expressionism and the freshly-ascendant reign of Pop Art. After the painterly inventions of Jackson Pollock and the critical and cool precision of Andy Warhol, what could painting do? *Spilling Over: Painting Color in the 1960s* looks to the particular power of color to articulate questions around perception, race, gender, and the coding of space. Instead of bracketing artists by movement—using terms like Op Art and Color Field—the exhibition gathers paintings that differently employ direct, saturated, even hallucinatory colors to activate the viewer's perception.

While contemporaneous accounts spoke in universal ways about perception, recent scholarship has looked to the personal, social, and political conditions that impact how we understand and speak about perception. Many of the artists in the exhibition were painting as active participants in the civil rights and women's rights movements. Their—primarily abstract—paintings permit spaces for viewers to consider the politics of place and presence.

Drawn entirely from the Whitney's collection, the exhibition includes important recent acquisitions by Emma Amos and Kay WalkingStick, as well as works by Helen Frankenthaler, Sam Gilliam, Marcia Hafif, Ellsworth Kelly, Morris Louis, and Bob Thompson. The title of the exhibition is taken from a quote by Thompson, who shortly before his death in 1966 said, "I paint many paintings that tell me slowly that I have something inside of me that is just bursting, twisting, sticking, spilling over to get out. Out into souls and mouths and eyes that have never seen before." *Spilling Over* demonstrates why and how painting could still matter for artists who wanted to see anew. The exhibition is organized by David Breslin, DeMartini Family Curator and Director of the Collection, with Margaret Kross, curatorial assistant, Whitney Museum of American Art.

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Moved by the Motion: *Sudden Rise*

Opens April 2019



A production still of *Sudden Rise*. Courtesy the artists.

Sudden Rise is the New York City debut of Moved by the Motion, an ensemble formed in 2013 by recently named MacArthur “Genius” Award recipient Wu Tsang and interdisciplinary artist boychild and collaborators, including cellist Patrick Belaga, dancer Josh Johnson, electronic musician Asma Maroof, and poet and critic Fred Moten. A collage of words, film, movements, and sounds, drawn from a collection of fragments excerpted from the text *Sudden Rise at a Given Tune*, co-written by Tsang, boychild, and Moten, this boundary-defying series of performances interweaves the words and actions of a number of pivotal 20th century civil rights activists, poets, essayists, including Langston Hughes, James Baldwin, and W.E.B. Du Bois, together with lyrics by Jimi Hendrix and Hannah Arendt’s musings. Commissioned by EMPAC / Curtis R. Priem Experimental Media and Performing Arts Center at Rensselaer Polytechnic Institute.

Organized by Adrienne Edwards, the Engell Speyer Family Curator and Curator of Performance, with Greta Hartenstein, senior curatorial assistant, Whitney Museum of American Art.

Jason Moran

September 20, 2019 – January 5, 2020



Lorna Simpson (b. 1960), *Chess*, 2013 (still), 3-channel HD video, black and white, sound, looped. Duration: 10:19 min. Edition of 3, with 1 AP © Courtesy the artist and Hauser & Wirth

The boundary-bursting artist Jason Moran grounds his practice in the composition of jazz, bridging the visual and performing arts through spellbinding stagecraft. Heralded as one of the country's leading jazz innovators, Moran transmutes his personal experience of the world into dynamic musical compositions that challenge the formal conventions of the medium. His experimental approach to art-making embraces the intersection of objects and sound, pushing beyond the traditional in ways that are inherently theatrical. This exhibition, the artist's first solo museum show, presents the range of work Moran (b. 1975, Houston, TX) has explored, from his own sculptural pieces to collaborations with visual artists to performances. Among the many artists with whom Moran has collaborated are Joan Jonas, Kara Walker, Lorna Simpson, Glenn Ligon, Stan Douglas, Carrie Mae Weems, Adam Pendleton, Theaster Gates, Julie Mehretu, Ryan Trecartin and Lizzie Fitch. Originating in Minneapolis at the Walker Art Center in the spring of 2018, the show has traveled to the ICA Boston and will next be seen at the Wexner Center before its final stop at the Whitney. This grand finale in Moran's hometown will feature many performances by renowned jazz musicians and new live adaptations of works made with his most significant artistic collaborators. Moran was included in the *Whitney Biennial 2012*, together with Alicia Hall Moran, for which they created a five-day performance residency, *BLEED*.

Jason Moran is organized by the Walker Art Center, and curated by Adrienne Edwards with Danielle A. Jackson. The Whitney's presentation is overseen by Adrienne Edwards, the Engell Speyer Family Curator and Curator of Performance, with Greta Hartenstein, senior curatorial assistant, Whitney Museum of American Art.

Rachel Harrison

October 25, 2019 – January 12, 2020



Rachel Harrison, *Hoarders*, 2012. Wood; polystyrene; chicken wire; cement; cardboard; acrylic; metal pail; flat screen monitor; wireless headphones; runway carpet; and *Hoarders Video*, digital video, color, sound, 10:39 min (2012). Overall dimensions variable. Sculpture: 61 x 47 x 45 inches (154.9 x 119.4 x 114.3 cm)/ Courtesy the artist and Greene Naftali, New York. Photograph: John Berens

Rachel Harrison's first full-scale survey will track the development of her career over the past twenty-five years, incorporating room-size installations, autonomous sculpture, photography, and drawing. The breadth of art history, the impurities of politics and celebrity culture, and the

strangeness of history coalesce in Harrison's complex works, in which readymades collude with invented forms. The Whitney's exhibition will include approximately 100 works spanning the early 1990s to the present, drawn from private and public collections throughout the world. The catalogue will feature essays by Maggie Nelson, Alexander Nemerov, Darby English, and Johanna Burton.

Organized by Elisabeth Sussman, Curator and Sondra Gilman Curator of Photography, Whitney Museum of American Art, and David Joselit, Distinguished Professor, Graduate Center, City University of New York, with Kelly Long, curatorial assistant, Whitney Museum of American Art.

Pope.L: Instigation, Aspiration, Perspiration

Opens October/November 2019



Courtesy of the artist, © Pope.L.

Pope.L: Instigation, Aspiration, Perspiration is a trio of complementary exhibitions organized by the Whitney, The Museum of Modern Art, and Public Art Fund. For his Whitney presentation, on the occasion of Pope.L's receipt of the 2017 Bucksbaum Award, the artist expands upon his ongoing exploration and use of water by creating *Choir*, a new installation inspired by the fountain, the public arena, and John Cage's conception of music and sound. In his boundary-breaking practice, Pope.L (b. 1955) ranges from performance to painting, installation, video, sculpture, and theater. Organized by Christopher Y. Lew, Nancy and Fred Poses Curator, with Ambika Trasi, curatorial assistant, Whitney Museum of American Art.

Through a combination of archival videos, photographs, ephemera, sculptural elements, and live actions, the MoMA presentation will focus on thirteen early landmark performances, spanning from 1978-2001, that helped define Pope.L's career and are representative of the artist's core concerns. Organized by Stuart Comer, Chief Curator, Department of Media and Performance Art, with Danielle A. Jackson, Curatorial Assistant, Department of Media and Performance Art.

Inspired by his provocative, decades-long crawl series, Pope.L will unveil a new publicly-activated crawl on the streets of New York City with Public Art Fund. For this new commission, titled

Conquest, he will engage members of the public to explore the potential and power of collective action for his largest and most ambitious crawl to date. The location of this public performance will be announced in early 2019. Organized by Public Art Fund Director & Chief Curator Nicholas Baume.

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

Mary Corse: A Survey in Light	Until November 25, 2018
Programmed: Rules, Codes, and Choreographies in Art, 1965 – 2018	September 28, 2018 – April 14, 2019
Andy Warhol – From A to B and Back Again	November 12, 2018 – March 31, 2019
Kevin Beasley	December 15 – March 10, 2019
Where We Are: Selections from the Whitney's Collection 1900–1960	Ongoing
Derek Fordjour: Half Mast	Ongoing
2019 Whitney Biennial	May 17 – September 22, 2019
Spilling Over: Painting Color in the 1960s	Opens March 2019
Moved by the Motion: Sudden Rise	April 2019
Jason Moran	September 20, 2019 – January 5, 2020
Rachel Harrison	October 25, 2019 – January 12, 2020
Pope.L: Instigation, Aspiration, Perspiration	Opens October/November 2019

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 except in July and August, and on select Tuesdays following the opening of Andy Warhol—From A to B and Back Again: November 13, November 20, November 27, and January 1. Adults: \$25. Full-time students, visitors 65 & over, and visitors with disabilities: \$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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