

	S	M	T	W	T	F	S
	ONGOING PERFORMANCES			ONGOING VIDEO PROGRAM V			
	Karin Campbell (KC) WHITNEY MUSEUM FLOOR 2 THURSDAYS, 2-4 pm MARCH 7-MAY 23			KAUFMAN ASTORIA STUDIOS FILM & VIDEO GALLERY			
	Praxis (P) WHITNEY MUSEUM SCULPTURE COURT SUNDAYS, 12-4 pm MARCH 10-APRIL 21						
	FRIDAYS, 6-8 pm MARCH 8-MAY 24						
	SUNDAYS, 3-5 pm MARCH 10-MAY 26						
	SATURDAYS, 12-4 pm MARCH 9-MAY 25						
Film Program 2			V	V	V	V	V
Film Program 3				V	V	V	V
Film Program 4					V	V	V
Film Program 5						V	V
Film Program 6			V	V	V	V	V
Film Program 7				V	V	V	V
Film Program 8					V	V	V
Film Program 9						V	V
Film Program 10						V	V
Film Program 11			V	V	V	V	V
Film Program 12				V	V	V	V
Film Program 13					V	V	V
Film Program 14						V	V
Film Program 15						V	V
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Film Program 28						V	V
Film Program 29						V	V
Film Program 30						V	V
Film Program 31						V	V

Whitney Museum of American Art
945 Madison Avenue at 75th Street
New York, NY 10021
www.whitney.org

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New York, NY
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COVER: GLEN FOGEL, *Silk*, from *Ancient*, 2001. Video transferred to Super-8 film, superimposed film and gelled light projections, color, sound, 6 minutes

GUIDE

2002 Whitney Biennial



SEMINARS WITH ARTISTS

7-8:15 pm
This season's popular *Seminars with Artists* series showcases 2002 Biennial artists.

- TIRTZA EVEN Tuesday, March 19
- COLLIER SCHORR Tuesday, April 2
- TRENTON DOYLE HANCOCK Tuesday, April 16
- LEBBEUS WOODS Tuesday, April 23
- YUN-FEI JI Tuesday, April 30
- ANNE WILSON Thursday, May 16

Admission: Individual sessions: \$17.50; members, senior citizens, and students with valid ID \$12.50. Series admission (based on availability): \$100; members, senior citizens, and students with valid ID \$70. Advance tickets required; call 1 (877) WHITNEY or purchase tickets in the Museum Lobby.

PANEL DISCUSSION

SITES, SIGNS, AND TIMES: RESPONSES TO THE 2002 BIENNIAL EXHIBITION
Thursday, May 9 6-8 pm
THE GRADUATE CENTER,
THE CITY UNIVERSITY OF NEW YORK
365 FIFTH AVENUE AT 34TH STREET

In conjunction with the *2002 Biennial Exhibition*, this panel brings together a broad range of critical thinkers and cultural producers responding to notions of contemporary visual culture, architecture, performance, film, and sound. Speakers include Eleanor Heartney, contributing editor to *Art in America*; Greg Tate, contributing writer for *The Village Voice*, *Vibe*, *Artforum*, and *Rolling Stone*; Andrew Ross, professor of comparative literature and director of the American Studies Program, New York University; Michael Lobel, assistant professor of art history, Bard College, Annandale-on-Hudson, New York; and Johanna Drucker, professor of media studies, the University of Virginia, Charlottesville.

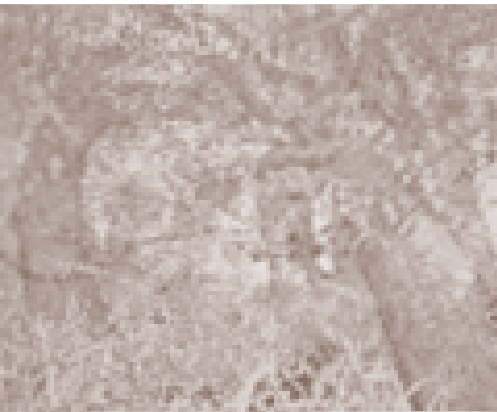
Admission: \$12; members, senior citizens, and students with valid ID \$10. Advance tickets are required; call 1 (877) WHITNEY or purchase tickets in the Museum Lobby.



The 2002 Biennial Exhibition is sponsored by Philip Morris Companies Inc. Significant support has been provided through an endowment established by Emily Fisher Landau and Leonard A. Lauder.

Additional support is provided by The Brown Foundation, Inc., Houston; The Greenwall Foundation; the New York City Department of Cultural Affairs; and the National Committee of the Whitney Museum of American Art.

Net-based art is sponsored by France Telecom North America. Film and video programs are supported by Clifford Streit.



TRENTON DOYLE HANCOCK, *Rememor with Membray*, 2001. Collage, pieced acrylic on canvas, 60 1/8 x 72 1/2 in. (152.7 x 184.2 cm). Whitney Museum of American Art, New York; purchase with funds from the Contemporary Committee 2001.229

MEMBERS EVENTS

Join today and attend these events for free!
To become a member, please call (212) 570-3641.

MEMBERS-ONLY
PRIVATE VIEWING HOURS
Thursday, April 4 6-9:30 pm
Saturday, April 6 9-11 am

MUSEUM ADMISSION

Call now for tickets: 1 (877) WHITNEY, or visit www.whitney.org.

Members and children under 12 free*. Adults \$10*; Senior citizens (62 and over) and students with valid ID \$8*

Admission is pay-what-you-wish on Fridays, 6-9 pm.

Groups of ten or more, call (212) 570-7721.

\$5 admission for a one-day pass to the Kaufman Astoria Studios Film & Video Gallery only

* There will be a \$2.25-per-ticket service charge for tickets ordered by phone or online. Advance or day-of-visit tickets may also be purchased or reserved without a service charge in the Museum Lobby.

2002 BIENNIAL FILM AND VIDEO PROGRAM

BRIAN FRYE, still from Oona's Veil, 2000. 16mm film, black-and-white, sound: 8 minutes



Several strands emerge in recent American experimental film and video. Films and live projection works, in which the artist manipulates the projector during the performance, explore color and light, material surface and cinematic space, and the mechanics of the projector. New digital videos use the fluidity of digital technology to create works addressing narrative, documentary, and popular culture. Several pieces articulate a personal anxiety around distant danger, psychic disintegration, or mortality. From the projected light of the magic lantern to the virtual reality of the Internet, this group of works asserts the fragility and humanity of our contemporary world. *The series includes fourteen programs. All programs are screened in the Kaufman Astoria Studios Film & Video Gallery.*

PROGRAM 1: LIGHT MOVES

Saturday, March 9
Saturday, May 25
Live projection performances by Bruce McClure, Luis Recoder, and Ken Jacobs

1 PM
BRUCE MCCLURE
XXX, OXX, XOX, XXO (Slapdash Slapstick), 2001
Three 16mm black-and-white film loops for four projectors, and rotary gels, color, sound; length variable
Section Through a Cone Taken Down with No Regard for Frames Then Projected at 24 Frames Per Second, 2001
16mm film, color, silent; 12 min.
Indeterminate Focus, 1999
16mm film for prepared projector, color, sound; 12 min.

Quarter Draw, 2001
Four 16mm black-and-white film loops for four projectors, and rotary gels, color, sound; length variable

3 PM
LUIS RECORDER
Space, 2001
16mm cinemascope film, color, sound; 14 min.
Available Light: Shift, 2001
16mm film, double-projection,color, silent; 12min.
Available Light: Blue-Violet, 2000
16mm film at 18 fps, color, silent; 15 min.
Glass: Liquid Light, 2001
Single filmless projection performance with water and film-booth glass, sound; 12 min.

5 PM
KEN JACOBS
Crystal Palace (Chandeliers For The People), A Nervous Magic Lantern Performance, 2000
Animated magic lantern, color, sound; approx. 40 min.

PROGRAM 2: ETHER AND ORE

Sunday, March 10 2 pm
Saturday, April 6 2 pm
Sunday, April 21 2 pm

GLEN FOGEL
Reflex, 1999
Hand-processedSuper-8film,color,sound; 31/2 m
Endless Obsession, 2000
Video transferred to Super-8 film, color, sound; 5 min.
Control Sequences, 2001
Video and Super-8 film, superimposed film and video projection, black-and-white and colored gels, sound; 6 min.
Ascension, 2001
Video transferred to 16mm film, superimposed film and gelled light projection, color, sound; 6 min.
BRIAN FRYE
Wormwood's Dog and Monkey Show, 2001
16mm film, black-and-white, sound; 11 min.
Oona's Veil, 2000
16mm film, black-and-white, sound; 8 min.
DAVID GATTEN
Moxon's Mechanick Exercises, or, The Doctrine of Handy-Works Applied to the Art of Printing, 1999
16mm film at 18 fps, black-and-white, silent; 26 min.

FRED WORDEN
The Or Cloud, 2001
16mm film, black-and-white, silent; 6 min.
PHIL SOLOMON
Twilight Psalm II: "Walking Distance", 1999
16mm film, color, sound; 23 min.

PROGRAM 8: FROM THE OTHER SIDE
Friday, March 22 7 pm
Sunday, May 12 2 pm

ZOE BELOFF
Shadow Land or Light from the Other Side, 2000
16mm stereoscopic film, black-and-white, sound; 32 min.
A Mechanical Medium, 2000
Stereoscopic séance with live sound by Gen Ken Montgomery. Performance for Model B Kodascope 16mm film projector, stereoscopic slide projector, 3-D slides, 78 rpm hand-cranked phonograph, Tri-Signal Telegraph Unit Toy, pocket Theramin, and sine-wave generator

PROGRAM 9: AGE OF ANXIETY
Saturday, March 23 2 pm and 4 pm
Sunday, April 14 2 pm and 4 pm
Saturday, May 4 2 pm and 4 pm

ALFRED GUZZETTI
The Tower of Industrial Life, 2000
Digital video, color, sound; 15 min.
PETER CAMPUS
Death Threat: Receiving Radiation, Disappearance, Death Threat, 2000
Video, color, sound; 11 min.
Courtesy Electronic Arts Intermix, New York

PROGRAM 10: IN THE BLINK OF AN EYE
Saturday, March 23 2:30 pm and 4:30 pm
Sunday, April 14 2:30 pm and 4:30 pm
Saturday, May 4 2:30 pm and 4:30 pm

KEN JACOBS
Flo Rounds a Corner, 1999
Digital video, color, silent; 6 min.
STEINA
Trevor, 1999
Video, color, sound; 11 min.
Courtesy Electronic Arts Intermix, New York
SCOTT STARK
Angel Beach, 2001
16mm film at 18 fps, color, silent; 27 min.

PROGRAM 11: REALITY SHIFTS

Sunday, March 24 2 pm
Saturday, April 20 2 pm
Saturday, May 11 2 pm

PEGGY AHWESH
She Puppet, 2001
Video, color, sound; 15 min.
SETH PRICE
"Painting" Sites, 2001
Video projection, color, sound; 20 min..
SUSAN BLACK
Heaven on Earth, 2001
Video, color, sound; 3 min.
TONY COKES
2@, 2000
Video, color, sound; 6 min.
Courtesy Electronic Arts Intermix, New York
STOM SOGO
Guided by Voices, 1999–2000
Video and Super-8 film transferred to digital video, color, sound; 12 min.

PROGRAM 12: POSTCARD FROM THE EDGE
Sunday, March 24 4 pm
Saturday, April 20 4 pm
Saturday, May 11 4 pm

DENNIS HOPPER
Homeless, 2000
Digital video, color, sound; 9 min.
MIRANDA JULY
Nest of Tens, 2000
Video, color, sound; 27 min.
JOE GIBBONS
Confessions of a Sociopath, 2001
Video and Super-8 film transferred to video, color and black-and-white, sound; 60 min.

PROGRAM 13: SILT: ALL PIECES OF A RIVER SHORE
Saturday, May 18 7 pm
Sunday, May 19 3 pm

SILT
All Pieces of a River Shore, 2002
Film installation and performance with Super-8, 16mm, and 35mm film, color and black-and-white, live sound, multiple Super-8 and 16mm projectors, hand-cranked 35mm projector, and multiple sculptural screens; approx. 30 min.
Admission to Saturday screening: \$8; members, senior citizens, and students with valid ID \$6. Advance tickets are recommended.

2002 BIENNIAL PERFORMANCE

This year's Biennial performances are an exciting constellation of unique and ongoing events taking place in the Museum and at various off-site locations.

PERFORMANCE AT THE MUSEUM
MARINA ROSENFELD
Friday, March 15 6–9 pm

LOWER LOBBY
Artist, composer, and musician Marina Rosenfeld creates mesmerizing audio environments in a distinctive process that transforms her own recorded compositions through live improvised performance. This evening, she uses two turntables to “re-perform” tracks recorded onto unique acetate records, including fragments from her Biennial surround sound mix, *Delusional Situation* (2002). *Free with Museum admission (always pay-what-you-wish on Fridays, 6–9 pm); no reservations required. Space is available on a first-come, first-served basis. For more information, call 1 (800) WHITNEY.*

WALID RA'AD/THE ATLAS GROUP
The Loudest Muttering Is Over: Documents from The Atlas Group Archive, 2001–02
Wednesday, March 27 7:30 pm
Wednesday, April 10 7:30 pm

This multimedia lecture presentation by Walid Ra'ad, founding member of the imaginary research foundation The Atlas Group, uses actual and invented events relating to the recent Lebanese Civil Wars (1975–91) as a case study to examine the ways we represent, remember, and make sense of war and to explore the role of individual and collective memories in the formation of accepted historical narratives. *Admission: \$8; members, senior citizens, and students with valid ID \$6. Advance tickets are required. Call 1 (877) WHITNEY or purchase tickets in the Museum Lobby.*

ZHANG HUAN
My New York, 2002
Saturday, April 6 3 pm
Raindate: Saturday, April 13 3 pm

SCULPTURE COURT
Zhang Huan stages physically arduous, yet poetically expressive performances that draw on his personal experiences as a recent immigrant from China to comment on both acute social realities and more universal human concerns. His radical hybrid works integrate Western avant-garde dance, theater, and performance art with elements borrowed from Buddhist and Muslim rituals and movements appropriated from tai chi and yoga. Part of an ongoing series titled *My America*, Zhang's unique ensemble performance *My New York* reflects his uneasy existence living in the still unfamiliar culture of New York. *Free with Museum admission; no reservations required. Space is available on a first-come, first-served basis. For more information, call 1 (800) WHITNEY.*

GOGOL BORDELLO
Friday, April 19 6–9 pm

LOWER LOBBY
Combining raw energy, flamboyant style, eclectic sounds, and outlandish lyrics, the performance group Gogol Bordello stages unpredictable theatrical music events. Their work combines Gypsy, Slavic, and punk-rock music traditions, as well as cabaret and street culture. Gogol Bordello will also perform off-site; please see listing below for details. *Free with Museum admission (always pay-what-you-wish on Fridays, 6–9 pm); no reservations required. Space is available on a first-come, first-served basis. For more information, call 1 (800) WHITNEY.*

ONGOING VIDEO PROGRAM

Please see calendar on reverse side for screening dates. Screening times are approximate, and the program begins one hour later on Fridays.

12 pm
JOE GIBBONS, *Confessions of a Sociopath*, 2001. 60 min.

1 pm
KEITH SANBORN, *For the Birds*, 2000. 8 min.
PEGGY AHWESH, *She Puppet*, 2001. 15 min.
SUSAN BLACK, *Heaven on Earth*, 2001. 3 min.
TONY COKES, *2@*, 2000. 6 min.
SETH PRICE, “*Painting*” *Sites*, 2001. 20 min.

2 pm
BOSMAT ALON AND TIRTZA EVEN, *Kayam Al Hurbano (Existing on Its Ruins)*, 1999. 35 min.
DENNIS HOPPER, *Homeless*, 2000. 9 min.
STOM SOGO, *Guided by Voices*, 1999–2000. 12 min.

3 pm
KEN JACOBS, *Flo Rounds a Corner*, 1999. 6 min.
STEINA, *Trevor*, 1999. 11 min.
LEIGHTON PIERCE, *The Back Steps*, 2001. 5 1/2 min.
PETER CAMPUS, *Death Threat: Receiving Radiation, Disappearance, Death Threat*, 2000. 11 min.
ALFRED GUZZETTI, *The Tower of Industrial Life*, 2000. 15 min.

3:45 pm
IRIT BATSRY, *These Are Not My Images (Neither There Nor Here)*, 2000. 80 min.

Curated by Chrissie Iles, curator of film and video. Special thanks to Mark McElhatten, independent curator and Biennial curatorial adviser. Program coordination: Henriette Huldisch and Tanya Leighton, with the assistance of Elizabeth Fisher and Marit Knollmueler

WILLIAM POPE.L, Training Crawl, Lewiston, ME, Fall 2001 , 2001. William Pope.L trains for The Great White Way: 22 miles, 5 years, 1 street (2002), his marathon five-year crawl up Broadway in Manhattan.



GREGOR ASCH
(DJ OLIVE THE AUDIO JANITOR)
Friday, May 10 6–9 pm

LOWER LOBBY
One of downtown's hottest talents, Gregor Asch (DJ Olive the Audio Janitor) uses multiple turntables and laptop computers as both musical instruments and compositional tools. Improvising with disparate sounds drawn from wildly eclectic sources, DJ Olive creates collaged audio environments that cross musical genres. *Free with Museum admission (always pay-what-you-wish on Fridays, 6–9 pm); no reservations required. Space is available on a first-come, first-served basis. For more information, call 1 (800) WHITNEY.*

TRACIE MORRIS AND MIRANDA JULY
Saturday, May 11 8 pm

This evening features two solo performances. Tracie Morris, one of the nation's leading performance poets, presents her distinctive brand of improvisational poetry, which blends confrontational and affirming lyrics about race, gender, urban culture, and human relationships with popular musical genres such as hip-hop, funk, rock, and jazz. Miranda July, a highly accomplished multimedia performer and video artist, uses her cryptically transfixing storytelling skills to explore the shocking and subtle disconnects that lie beneath the mundane surface of daily life. *Admission: \$15; members, senior citizens, and students with valid ID \$12. Advance tickets are required. Call 1 (877) WHITNEY or purchase tickets in the Museum Lobby.*

SOUNDCHECK

The Whitney presents *SoundCheck*, a new weekly series of nightclub-style evenings hosted by contemporary artists offering their favorite tunes for the night's musical mix, plus live music events every month by some of downtown's most adventurous talent. This spring features an exciting lineup of 2002 Biennial artists. *Free with Museum admission (always pay-what-you-wish on Fridays, 6–9 pm). Space is available on a first-come, first-served basis. For more information, call 1 (800) WHITNEY.*

Cocktails and appetizers are provided by Tastefully Done. Metropolitan Home magazine is a sponsor of SoundCheck.

SPRING 2002 SOUNDCHECK LINEUP
March 8 Miranda July
March 15 **LIVE MUSIC: Marina Rosenfeld**
March 22 Sanford Biggers
March 29 DJ Gogol Hütz
April 5 Chris Johanson
April 12 Robert Lazzarini
April 19 **LIVE MUSIC: Gogol Bordello**
April 26 Stephen Vitiello
May 3 Ari Marcopoulos
May 10 **LIVE MUSIC: Gregor Asch (DJ Olive the Audio Janitor)**
Jeremy Blake
May 17 Christian Marclay
May 24
May 31 Rachel Harrison

OFF-SITE PERFORMANCE
GOGOL BORDELLO
Transylvanian Rural Avant-Hard (Occurrence on the Border), 2002
Wednesday, May 8 8 pm
Thursday, May 9 8pm

THIASOS, 59 WEST 21ST STREET 2ND FLOOR
The performance group Gogol Bordello presents two evenings of their uniquely infectious theatrical music events, which they describe as “Ukrainian Gypsy punk cabaret.” at Thiasos, a performance venue for modern and traditional Greek and European music. Please also see above for their performance at the Museum. *Admission: \$15, Whitney members \$10. For Museum discount, please show membership ID at the door. Space is limited and reservations are strongly recommended; call (212) 727-7775. Doors open at 6:30 pm. Thiasos is a Mediterranean restaurant and lounge.*

WILLIAM POPE.L
The Great White Way: 22 miles, 5 years, 1 street, 2002
Sunday, March 17 11 am
NORTHWEST CORNER OF THE CUSTOMS HOUSE AT STATE AND WHITEHALL STREETS
Sunday, May 5 11 am
SOUTHEAST CORNER OF WALL STREET AND BROADWAY
Starting location subject to change. Call (212) 671-5334 or visit www.creative-capital.org/whiteway or www.elproecto.com/greatwhiteway.html forty-eight hours prior to the event to confirm.

Since 1978, William Pope.L has enacted more than forty *Crawl* pieces, physically and psychologically demanding performances that require the artist to crawl on his hands and knees along public sidewalks until the point of exhaustion. His acts of prostration metaphorically challenge the notion that living on the street is a passive act of surrender and draw on traditions in art history of radical public interventions that convey a desire for social change. Wearing a capeless Superman suit, Pope.L initiates his longest crawl to date—a marathon twenty-two-mile trek that begins at the Statue of Liberty, traverses the length of Manhattan via Broadway, and concludes in the Bronx. Conducted in segments, it will take the artist approximately five years to complete.

ONGOING PERFORMANCE
KARIN CAMPBELL
When I Close My Eyes, 2001–02
Thursdays, March 7–May 23 2–4 pm
Fridays, March 8–May 24 6–8 pm
Sundays, March 10–May 26 3–5 pm
WHITNEY MUSEUM FLOOR 2

Campbell's performances emphasize the dynamics of social interactions. In this work, she uses tactics reminiscent of childhood games and juvenile pranks as, with eyes closed and cartoonlike depictions of her blue eyes painted on her eyelids, she sits in a chair in the middle of the gallery. By passively inviting visitors to talk with her, she coyly lures them into participating in her performance. Playing with the boundaries between private and public space, vulnerability and security, and presence and absence, Campbell focuses our attention on the fluctuating relationships of power and control that unfold as people attempt to communicate.

PRAXIS
(DELIA BAJO AND BRAINARD CAREY)
The New Economy, 1999–2002
Sundays, March 10–April 21 12–4 pm
Fridays, April 26–May 24 1–5 pm

WHITNEY MUSEUM SCULPTURE COURT
Saturdays, March 9–May 25 12–4 pm
PRAXIS STUDIO, 279 EAST 10TH STREET
As part of an ongoing performance project, this two-person collaborative team offers gallery visitors a menu of four free services: foot washes, hugs, Band-Aid applications to help heal visible or nonvisible wounds, and gifts of dollar bills. Their interactive, nurturing performances offer alternative modes of economic and social exchange that serve as a comforting antidote to the potentially alienating effects of a world often dominated by technology and consumerism.

Curated by Debra Singer, associate curator of contemporary art. Special thanks to Josh Nissim of Scharff Weisberg Media Resource Center. Assistant producer: Evelyn Hankins