

# WHITNEY

Whitney Museum  
of American Art  
Press Office

99 Gansevoort Street  
New York City, NY 10014

pressoffice@whitney.org  
(212) 570-3633

# MEDIA ALERT



Postcommodity, still from *A Very Long Line*, 2016. Four-channel digital video, color, sound; looped. Courtesy the artists

## **PUBLIC PROGRAMS OF THE 2017 WHITNEY BIENNIAL ANNOUNCED**

**NEW YORK**, March 29, 2017— For the 2017 Whitney Biennial, the Whitney Museum of American Art presents a series of talks, performances, and workshops that challenge us to consider how current realities of economic inequality, racial tension, and political polarization affect our senses of self and community. The public programs offer opportunities to engage with these questions and many others.

“Through the voices of both artists and scholars, the public programs presented in conjunction with the Biennial explore urgent questions raised by themes in the exhibition such as race and representation, critiques of capitalism, education, censorship, and migration,” said Megan Heuer, the Whitney’s Director of Public Programs & Public Engagement.

To purchase or reserve tickets, visit [whitney.org](http://whitney.org).

### **SCHEDULE OF PUBLIC PROGRAMS**

Tickets or advance registration are required for all events.

#### **Race, Finance, and the Afterlife of Slavery Wednesday, March 29 at 6:30PM**

*Tickets are required (\$10 adults; \$8 members, students, and seniors).*

Justin Leroy presents on the overlapping histories of race and financial innovation, from slave insurance to social entrepreneurship, in conjunction with Cameron Rowland’s project for the 2017 Biennial. Leroy teaches nineteenth-century U.S. history at the University of California, Davis; his book *Freedom’s Limit: Racial Capitalism and the Afterlives of Slavery* is forthcoming from Columbia University Press.

#### **Protest Banner Lending Library with Aram Han Sifuentes and Cauleen Smith Friday, April 7 at 6:30PM**

*This event is free and open to the public, but capacity is limited. Advance registration is required.*

Artists Aram Han Sifuentes and Cauleen Smith host a Protest Banner Lending Library inspired by Smith’s banners on display in the 2017 Whitney Biennial. Visitors are invited to make their own fabric banners in a communal sewing space. The workshop is part of a series of Protest Banner Lending Library workshops that Sifuentes has organized at Jane Addams Hull-House Museum in partnership with Gallery 400, Smart Museum, Comfort Station, Chicago

Cultural Center, and the School of the Art Institute of Chicago. The workshops have become a place where people come together in solidarity through making.

### **Perspectives on Race and Representation: An Evening with the Racial Imaginary Institute**

**Sunday, April 9 at 7:30PM**

*This event is free and open to the public, but capacity is limited. Advance registration is required.*

The 2017 Biennial raises urgent questions around race, violence, the ethics of representation, and the limits of empathy. Taking the debate sparked by Dana Schutz's painting, *Open Casket*, as a starting point, the Whitney and Claudia Rankine's Racial Imaginary Institute invite artists, scholars, and critics to share perspectives on these issues in relation to the exhibition and our contemporary moment.

### **Ian F. Svenonius**

**Friday, April 14 at 6:30PM**

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

For her contribution to the 2017 Whitney Biennial, Frances Stark painted eight spreads from Ian F. Svenonius's 2015 book *Censorship Now!!* In dialogue with Stark's project, Svenonius presents a lecture on the concept of re-education.

Ian F. Svenonius is the singer for underground music groups such as the Nation of Ulysses, the Make Up, Weird War, and Chain & the Gang. He is the author of several books including *The Psychic Soviet*, *Supernatural Strategies for Making a Rock n Roll Group*, and *Censorship Now!!*. Svenonius is a leading organizer of the antiauthoritarian Committee for Ending Freedom (CEF).

### **Postcommodity: We Lost Half the Forest and the Rest Will Burn This Summer**

**Friday, April 28 at 6:30PM**

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

Using their own borderlands-rasquache instruments and regalia, Postcommodity performs song variations from their latest album *We Lost Half the Forest and the Rest Will Burn This Summer*. Recounting an ongoing cycle of decay in a desert from the view of its flora and fauna, hacked electronics, voices, rattles, animal calls, and Mexican whistles dirge through the only path to the end. The performance will be followed by a Q+A with the group moderated by Gean Moreno, one of the 2017 Biennial advisors.

Postcommodity is Raven Chacon, Cristóbal Martínez, and Kade L. Twist.

### **Maya Stovall: MANIFESTO**

**Wednesday, May 17 at 6:30PM**

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

*MANIFESTO* is a new performance by 2017 Whitney Biennial artist Maya Stovall. Working with collaborators Biba Bell, Mohamed Soumah, and Todd Stovall, the artist presents an evening of chance encounters through which she explores the motivations, genealogies, and sources of her *Liquor Store Theatre*.

### **Leroy F. Moore: Black/Brown Disability Art**

**Friday, June 2 at 6:30**

*This event is free and open to the public, but capacity is limited. Advance registration is required.*

Biennial artist Park McArthur and collaborators Carolyn Lazard and Constantina Zavitsanos present an evening of performance and discussion with poet, community activist, and Krip-Hop nation founder Leroy F. Moore. Moore is Co-founder of the Sins Invalid performance project and a founding member and current Chair of the Black Disability Studies Working Group with the National Black Disability Coalition. Moore is currently writing a Krip-Hop book and his poetry/lyrics book, *The Black Kripple Delivers Poetry & Lyrics*, was published by Poetic Matrix Press in the Winter of 2015.

Schedule is subject to change. Please check [whitney.org](http://whitney.org) for the latest information.

### **About the 2017 Whitney Biennial**

The formation of self and the individual's place in a turbulent society are among the key themes reflected in the work of the artists selected for the 2017 Whitney Biennial. The exhibition includes sixty-three participants, ranging from emerging to well-established individuals and collectives working in painting, sculpture, drawing, installation, film and video, photography, activism, performance, music, and video game design. With a history of exhibiting the most promising and influential artists and provoking debate, the Whitney Biennial—the Museum's signature exhibition—is the longest running survey of contemporary art in the United States. The Biennial, an invitational show of work

produced in the preceding two years, was introduced by Gertrude Vanderbilt Whitney in 1932, and it is the longest continuous series of exhibitions in the country to survey recent developments in American art.

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*New York* magazine is the exclusive media sponsor of Whitney Biennial 2017.

### **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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