

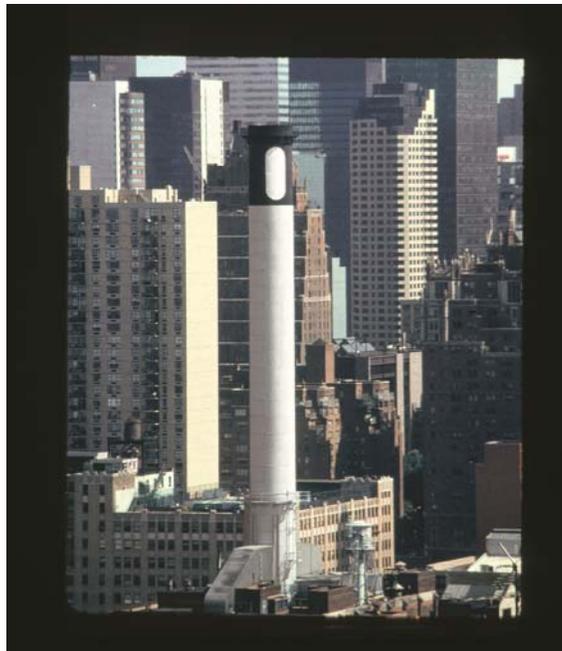
WHITNEY



RICHARD ARTSCHWAGER *BLPS*

HIGH LINE ART AND WHITNEY PRESENT
SERIES OF ARTIST'S ICONIC BLPS ON AND AROUND THE HIGH LINE
IN CONJUNCTION WITH THE RETROSPECTIVE *RICHARD ARTSCHWAGER!*
AT THE WHITNEY

THURSDAY, OCTOBER 25, 2012 – SUNDAY, FEBRUARY 3, 2013



Bop at the Turtle Bay Steam Plant, New York, c. 1968.
Photo: Richard Artschwager.

New York, NY (October 5, 2012) – In partnership with High Line Art, presented by Friends of the High Line, the Whitney Museum of American Art is mounting a series of blps by Richard Artschwager, in conjunction with the artist's Whitney retrospective *Richard Artschwager!* A group of blps will be installed in various locations on and around the High Line and will be on view in tandem with the Whitney retrospective from Thursday, October 25, 2012 to Sunday, February 3, 2013.

Artschwager introduced his blps – a word coined by the artist and pronounced “blips” – in the late 1960s. The blps were first installed at the University of California–Davis, then in Europe, and then throughout New York City, including on subways and building facades, and in galleries. These public interventions consist of black or white lozenge-shaped marks that inspire focused looking, and draw attention to architecture, structures, and surfaces that usually go unnoticed. Artschwager’s blps have transformed art spaces and city streets for decades, creating an opportunity for the “useless looking” the artist has aspired to throughout his career.

As part of the upcoming retrospective at the Whitney, exhibition curator Jennifer Gross, in collaboration with High Line Art, has organized a project working with the artist that will revisit this aspect of his practice. Artschwager will install blps on and around the High Line, near the future downtown home of the Whitney Museum at the southern terminus of the High Line, at Gansevoort and Washington Streets, and the Whitney’s building uptown on Madison Avenue at East 75th Street. There, part of the exhibition reviews the history of the blp, including Artschwager’s *100 Locations*, an installation of 100 blps that were placed around the Whitney Museum at the time of Artschwager’s appearance in the 1968 Whitney Annual Exhibition, as well as other blp projects.

Jennifer Gross, the Seymour H. Knox, Jr. Curator of Modern and Contemporary Art at Yale University Art Gallery says, “The partnership between High Line Art and the Whitney has enabled Richard Artschwager to blp the neighborhood surrounding the High Line and has provided an essential component of his retrospective. Artschwager’s blps are a natural extension of the High Line’s embrace of its community and will only make even more visible the aesthetic richness of New York.”

“I look forward to seeing the High Line dotted by blps,” says Cecilia Alemani, the Donald R. Mullen, Jr. Curator & Director of High Line Art. “The High Line is a natural theater for art, with its lush landscape, innovative design, and breathtaking views of New York City. Like in a connect-the-dots game, Artschwager’s blps will link the High Line’s unique characteristics, creating a three-dimensional painting in the landscape surrounding the park.”

This project is made possible by the Whitney Museum of American Art and High Line Art, presented by Friends of the High Line. *Richard Artschwager!* is organized by the Whitney Museum of American Art in association with the Yale University Art Gallery. Support for the blp project is provided by 32BNY.

ABOUT THE ARTIST

New York-based artist Richard Artschwager (b. 1923, Washington, D.C.) had his first solo show in 1965 at Leo Castelli and appeared in the *Primary Structures* exhibition at the Jewish Museum in 1966. Select solo exhibitions include Contemporary Art Museum, St. Louis (2010); Sprüth Magers, Berlin (2009); Museum of Contemporary Art North Miami, Miami (2003); Deutsche Guggenheim, Berlin (2003); Arts Club of Chicago, Chicago (2002); MAK, Vienna (2002); Serpentine Gallery, London (2001); Fondation Cartier pour l’Art Contemporain, Paris (1994); Museum of Fine Arts, Boston (1992); Institute of Contemporary Art, Philadelphia (1979); Contemporary Arts Museum, Houston (1979); and Museum of Contemporary Art, Chicago (1973). He began appearing in Whitney Annuals in 1966 and was shown in the 1968, 1970, and 1972 Annuals as well as the 1983 and 1987 Biennials. In 1988, the Whitney organized a mid-career retrospective of his work, which toured to numerous national and international venues including Whitney Museum of American Art, New York; San Francisco Museum of Modern Art, San Francisco;

Museum of Contemporary Art, Los Angeles; Palacio de Velasquez, Madrid; Centre Pompidou, Paris; and Städtische Kunsthalle, Dusseldorf.

ABOUT THE WHITNEY

The Whitney Museum of American Art is the world's leading museum of twentieth-century and contemporary art of the United States. Focusing particularly on works by living artists, the Whitney is celebrated for presenting important exhibitions and for its renowned collection. In addition, the Museum is known internationally for events and educational programs of exceptional significance and as a center for research, scholarship, and conservation. Founded by sculptor and arts patron Gertrude Vanderbilt Whitney in 1930, the Whitney was first housed on West 8th Street in Greenwich Village. The Museum relocated in 1954 to West 54th Street and, in 1966, inaugurated its present home, designed by Marcel Breuer, at 945 Madison Avenue on the Upper East Side. While its vibrant program of exhibitions and events continues uptown, the Whitney is constructing a new building, designed by Renzo Piano, in downtown Manhattan. Located at the corner of Gansevoort and Washington Streets in the Meatpacking District, at the southern entrance to the High Line, the new building, which has generated immense momentum and support, will enable the Whitney to vastly increase the size and scope of its exhibition and programming space. Ground was broken on the new building in May 2011, and it is projected to open to the public in 2015.

For further information on the Whitney, please visit www.whitney.org.

ABOUT HIGH LINE ART

Presented by Friends of the High Line, High Line Art commissions and produces public art projects on and around the High Line. Founded in 2009, High Line Art presents a wide array of artwork including site-specific commissions, exhibitions, performances, video programs, and a series of billboard interventions. Curated by Cecilia Alemani, the Donald R. Mullen, Jr. Curator & Director of High Line Art, and produced by Friends of the High Line, High Line Art invites artists to think of creative ways to engage with the uniqueness of the architecture, history, and design of the High Line and to foster a productive dialogue with the surrounding neighborhood and urban landscape.

High Line Art is presented by Friends of the High Line and the New York City Department of Parks & Recreation. High Line Art is made possible by Donald R. Mullen, Jr., with additional support from Vital Projects Fund, Inc. High Line Art is supported, in part, with public funds from the New York City Department of Cultural Affairs in partnership with the City Council and from the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

ABOUT THE HIGH LINE AND FRIENDS OF THE HIGH LINE

The High Line is an elevated freight rail line transformed into a public park on Manhattan's West Side. It is owned by the City of New York, and maintained and operated by Friends of the High Line. Founded in 1999 by community residents, Friends of the High Line fought for the High Line's preservation and transformation at a time when the historic structure was under the threat of demolition. It is now the

non-profit conservancy working with the New York City Department of Parks & Recreation to make sure the High Line is maintained as an extraordinary public space for all visitors to enjoy. In addition to overseeing maintenance, operations, and public programming for the park, Friends of the High Line works to raise the essential private funds to support more than 90 percent of the park's annual operating budget, and to advocate for the transformation of the High Line at the rail yards, the third and final section of the historic structure, which runs between West 30th and West 34th Streets.

For further information on High Line Art, please visit www.thehighline.org/art.

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