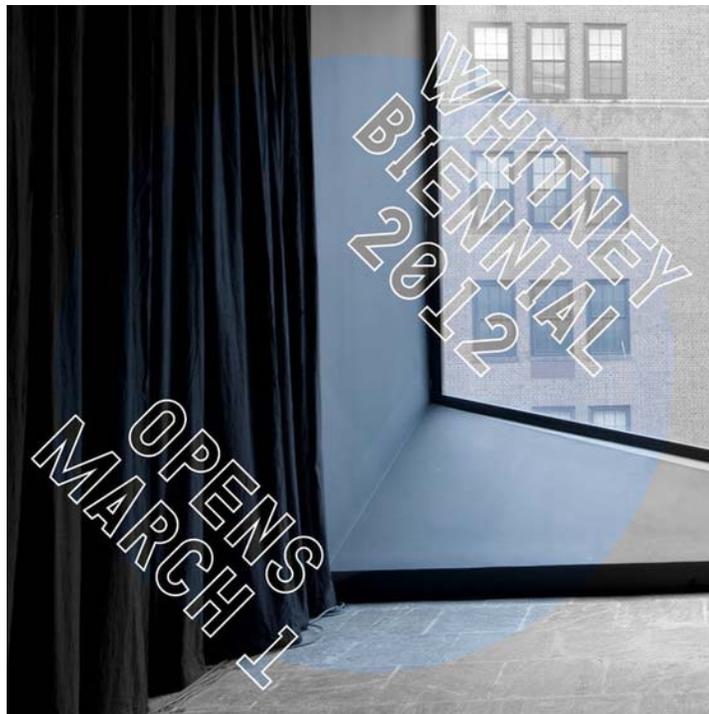


MARCH 1 -
MAY 27

WHITNEY
BIENNIAL
2012

2012 WHITNEY BIENNIAL TO OPEN MARCH 1



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NEW YORK, February 27, 2012 – Sculpture, painting, installations, and photography—as well as dance, theater, music, and film—will fill the galleries of the Whitney Museum of American Art in the latest edition of the Whitney Biennial. With a roster of artists at all points in their careers—younger and older emerging artists, others at midcareer, and some who are well-established—the Biennial provides a look at the current state of contemporary art in America.

This is the seventy-sixth in the ongoing series of Biennials and Annuals presented by the Whitney since 1932, two years after the Museum was founded.

The 2012 Biennial takes over most of the Whitney from March 1 through May 27, with portions of the exhibition and some programs continuing through June 10. The participating artists were selected by Elisabeth Sussman, Curator/Sondra Gilman Curator of Photography at the Whitney, and Jay Sanders, a freelance curator and writer who has spent the past ten years working both in the gallery world and on independent curatorial projects. The process of researching and planning for the show began in early December 2010. Sussman and Sanders co-curated the Biennial's film program with Thomas Beard and Ed Halter, the co-founders of Light Industry, a venue for film and electronic art in Brooklyn.

The Whitney's fourth-floor Emily Fisher Landau Galleries will become a dynamic 6,000-square foot performance space for music, dance, theater, and other events. This is the first Whitney Biennial in which nearly a full floor of the Museum has been given over to a changing season of performances, events, and residencies.

Curators Sussman and Sanders remarked: "Taking the pulse of the time through the immediate experience of art is what the Whitney Biennial is all about. It's important to us to present not only the visual arts, but also performance, film, and music. As curators, we had a shared notion of this expanded field of the arts that was one of the things that made it natural for us to work together. And while the performing artists in the show may fall into defined categories—dance or theater or the like—we think many of them have a lot of connecting points and dialogue with the visual arts—it's a discourse that's out there. What else did we discover? A number of artists are functioning as researchers and curators, drawing on the histories of art, design, dance, music, and technology. Artists are bringing other artists into their work—a form of free collage or reinvention that borrows from the culture at large as a way of rewriting the standard narratives and exposing more relevant hybrids. There is also the radical production of new forms, fabrication on a more modest scale. Artists are constantly redefining what an artist can be at this moment and this Biennial celebrates that fact."

Donna De Salvo, the Whitney's Chief Curator and Deputy Director for Programs, commented: "Elisabeth and Jay have turned out to be a natural fit. Throughout many months of research, travel, and preparation for the exhibition, it has become clear that this is a collaboration in the

truest sense of the word. Their curiosity and openness to a range of artistic approaches across disciplines will, we believe, result in a Biennial characterized by a sense of the immediate, but informed by the richness of what has come before.”

The 2012 Biennial comprises work by fifty-one artists. Among them are painters Jutta Koether, Nicole Eisenman, and Andrew Masullo; sculptors Vincent Fecteau and Matt Hoyt; playwright and theater director Richard Maxwell; musicians Alicia Hall Moran and Jason Moran, as well as the rock band The Red Krayola; the choreographers Michael Clark and Sarah Michelson; installation artists Nick Mauss, Tom Thayer, and Michael E. Smith; filmmakers such as Kelly Reichardt, Thom Andersen, Matt Porterfield, Laura Poitras, and Michael Robinson; and photographers LaToya Ruby Frazier and Liz Deschenes. *The complete list of Biennial artists follows, including dates and times of residencies, performances, screenings, and events.*

Tickets & Membership

Tickets for the Biennial may be purchased via whitney.org or in person at the Whitney, Wednesday through Sunday during gallery hours. All Biennial performances are free with Museum admission. Note: The Sarah Michelson and Michael Clark performances require special entry tickets (advance ticket booking is strongly suggested); all other events are first-come, first-served. Whitney members receive unlimited express admission to the Museum’s galleries and film programs. To become a member, visit whitney.org/membership or call (212) 570-3641.

A Closer Look

The breakdown of boundaries between art forms is everywhere in evidence. Lutz Bacher’s work involves an installation with a video projection and thousands of baseballs, framed pages from *The Celestial Handbook*, and a musical instrument made using a Yamaha organ and pipes. Collaborators Gisèle Vienne, Dennis Cooper, Stephen O’Malley, and Peter Rehberg are installing Vienne’s animatronic puppet of a young boy that recites a dialogue written by Cooper. German-born artist Kai Althoff is creating an installation, as well as performing in a play by Yair Oelbaum that will be presented during the third week of May. Moyra Davey’s work includes a film and two series of photographs sent in the mail, complete with postage stamps and tape. Los Angeles-based performer/filmmaker Wu Tsang will screen the film *WILDNESS* (2012), documenting the convergence of two disparate cultures at an LA bar that serves as a social space for transgender Latinas, as well as creating an installation on the fourth floor that functions as a green room.

In addition to a series of photographs and sculptures, the New York-based artist K8 Hardy, whose work crosses many lines from film and photography to fashion (she created FashionFashion zine and co-founded the queer feminist art collective LTTR), will present a full-fledged fashion runway show on Sunday, May 20. In residence in the Museum's galleries from April 25 to 29, Richard Maxwell, the artistic director of New York City Players, will conduct open rehearsals toward a new play; Maxwell is currently collaborating with the Wooster Group on a compendium of early works by Eugene O'Neill at St. Ann's Warehouse.

Forrest Bess (1911-1977) was a painter/fisherman who exhibited his work in New York yet lived in poverty and isolation off the Gulf Coast of Texas. Bess developed elaborate theories about the uniting of the male and the female within his own body, and performed operations on his own genitals that turned him into a pseudo-hermaphrodite. In his lifetime, Bess wanted to exhibit his medical theories alongside his paintings, but his longtime dealer, Betty Parsons, always politely declined. For the Biennial, sculptor Robert Gober, working from Bess's letters, curates a room of paintings and archival materials that realizes Bess's wish. Gober recently curated the Charles Burchfield retrospective at the Whitney in 2010.

The young Detroit-based artist Kate Levant, who hosted a blood drive at Zach Feuer Gallery in 2009 and 2010, will be hanging a sculpture made of found and reworked materials, while Sam Lewitt, a graduate of the Whitney Independent Study Program, is doing a piece that involves magnetic liquid (ferrofluid) on the gallery floor. Nick Mauss is creating an installation where visitors enter a three-walled space covered in velvet tapestry, inspired by the antechamber designed for Guerlain by artist/stage designer/fashion illustrator/cultural force Christian Bérard; also on view will be a selection of works chosen by Mauss from the Whitney's collection.

Werner Herzog looks back in time at the etchings of the Dutch landscape painter and printmaker Hercules Segers (c.1589-c.1638) in a multi-media installation that includes projections of Segers's work and music by Ernst Reijeseger, who has also composed music for Herzog's films; excerpts are included from Herzog's own *Ode to the Dawn of Man* (2011), a film about the making of the music for his *Cave of Forgotten Dreams* (2011), winner of this year's award for Best Documentary from the New York Film Critics Circle. Lucy Raven will present a media work in the galleries along with a player piano that will play at certain times.

The choreographer Sarah Michelson has had work commissioned by BAM, PS 122, Walker Art Center, and the Lyon Opera Ballet, and was Associate Curator of Dance at The Kitchen.

Michelson's Biennial project—a site-specific work, commissioned by the Whitney, that has been conceived in direct response to the Whitney's Breuer building—involves live activation and scheduled performances as part of a daily residency at the Museum from March 1 to 11.

British choreographer/dancer Michael Clark, known for his legendary collaborations with Body Map, Leigh Bowery, The Fall, Wire, and Sarah Lucas, among others, inaugurated his first US-based venture, Modern Dance Club, in late 2011. Under Clark's artistic direction, Modern Dance Club's first commission will be a four-week residency at the Biennial with associated performances by the Michael Clark Company. Composed specifically for the Whitney, Clark's work, which mixes professional and non-professional dancers, will be seen in open rehearsals (March 14-25) and performances (March 29-April 8) as part of a daily residency during Museum hours. *The scheduled performances by Clark and Michelson are free with Museum admission, but special entry tickets are required. Advance purchase via whitney.org is strongly suggested.*

From May 9 to 13, a series of concerts will be presented by soprano Alicia Hall Moran (currently understudying Audra McDonald in the Broadway production of *Porgy and Bess*) and jazz pianist Jason Moran. The couple—who have collaborated with artists Kara Walker, Glenn Ligon, Joan Jonas, Simone Leigh, and Liz Magic Laser—will give performances with a number of guests whom they have invited to participate. The artist and political activist Georgia Sagri will be presenting *Working the No Work*, an ongoing installation and sixteen scheduled performances exploring issues around labor and leisure in a capitalist society. The experimental rock band The Red Krayola, founded in Texas in 1966, will present a concert and premiere an opera written in collaboration with the British conceptual art group Art & Language; they will also have an ongoing installation that includes a virtual portal offering archival audio and video material as well as two-way direct communication with the band. Performance artist/musician Dawn Kasper will take up residency at the Museum throughout the run of the Biennial, moving her studio into the third-floor galleries and using the space to conduct her work-life as usual.

Film is a vital presence in the show. Most of the filmmakers will receive week-long runs of their work in the second-floor Kaufman Astoria Studios Film & Video Gallery. Conversations between filmmakers and film critics, writers, and the film program's co-curators Thomas Beard and Ed Halter will take place most Sunday afternoons at 4 pm.

Beard and Halter remarked: “Since the 1970s, the Whitney Biennial has been one of the very few major events where new developments in film and video can be seen alongside those in contemporary art. Working with Elisabeth and Jay, we endeavored to bring together important works from the whole range of cinema as it exists in America today, from experimental film to documentary to feature filmmaking, as a means of expanding the dialogue between cinema, visual art, and performance.”

Two films by Thom Andersen, *Los Angeles Plays Itself* (2003) and *Get Out of the Car* (2010), will be screened: the first is a nearly three-hour compilation of footage meditating on the history of Los Angeles’s portrayal of itself in cinema; the second looks at the contemporary city from its streets in footage shot by Andersen. Charles Atlas, who has worked in video, film, performance, and installation, will screen a film, *Ocean*, which documents a Merce Cunningham Dance Company performance in a Minnesota granite quarry, followed by a week-long installation of music and live video performance in mid-April. Atlas is also contributing to Michael Clark’s Biennial dance project and collaborating with composer William Basinski on a number of performances.

Detroit-born artist/curator/critic Mike Kelley, who died in Los Angeles on February 1, is represented in the Biennial with three films relating to his public art project *Mobile Homestead*, which comments on Detroit’s social history. Kevin Jerome Everson, whose films on African-American life in the American heartland were shown in a solo exhibition at the Whitney in 2011, is represented with *Quality Control*, a film about the daily rhythms of work at a dry cleaning establishment in Alabama. Jerome Hiler’s technique in creating *Words of Mercury* (2011) involved shooting elaborate superimpositions in camera; the silent 25-minute film, which takes its title from the end of *Love’s Labour’s Lost*, was shown at the 2011 NY Film Festival in the Views from the Avant-Garde section. Nathaniel Dorsky will show three films—*Compline* (2010), *Aubade* (2010), and *The Return* (2011)—in a rotating film program; *The Return* was selected by *Times* critic Manohla Dargis as one of the best films of 2011.

The late George Kuchar (1942-2011), one of America’s leading underground filmmakers and the subject of a recent survey at MoMA PS1, is represented by a generous selection from his *Weather Diaries* series. Laura Poitras, the documentarian whose *My Country, My Country* (2006) was nominated for an Academy Award, an Emmy, and an Independent Spirit Award, is

presenting *The Oath* (2010), the second film in her trilogy about America after 9/11. Working between documentary and narrative realism, filmmaker Matt Porterfield will show his second feature, *Putty Hill* (2011), conceived and shot in twelve days, a portrait of a close-knit working-class community on the outskirts of Baltimore. Michael Robinson's work melds original and pop culture sources, blending film and video to create lyrical narratives that are both opulent and restrained.

Other filmmakers in the exhibition include the dean of documentary practitioners, Frederick Wiseman, with *Boxing Gym* (2010); the experimental filmmaker Luther Price, who paints directly on found footage and is also represented with his slides in the galleries; the Spanish-born experimental filmmaker Laida Lertxundi; and award-winning indie filmmaker Kelly Reichardt, whose Oregon trilogy (2006-10) includes *Old Joy*, *Wendy and Lucy*, and *Meek's Cutoff*, which will be screened consecutively for a week.

Included in the Biennial is a wide range of work by artists using traditional techniques such as painting, sculpture, and photography. Matt Hoyt, whose work was recently exhibited at Bureau, will show small groups of sculptures that look like found objects but are actually painstakingly handcrafted, arranged on wooden shelves. Vincent Fecteau will show a new series of small painted abstract sculptures. Jutta Koether, a painter who is also a writer, performing artist, musician, and critic, will hang four of her paintings on glass walls. Numerous colorful paintings by Andrew Masullo will be exhibited. Nicole Eisenman will present three recent paintings and a series of monotypes, a new body of work that is focused on portraiture.

Mixed media installations will be done by Tom Thayer and Michael E. Smith, an emerging Detroit-based artist who frequently uses everyday and industrial materials that are drastically transformed, and Oscar Tuazon will show a large sculpture that becomes a runway for K8 Hardy's fashion show. Elaine Reichek will show hand-embroidered and digitally-embroidered linen and a tapestry. Vincent Gallo will present *Promises Written on Water*. Artists working with the written word include John Kelsey and Andrea Fraser, whose catalogue essay, along with another essay, will be available for download from the Whitney website.

LaToya Ruby Frazier will show works from her portfolio *Campaign for Braddock Hospital (Save Our Community Hospital)* as well as works from two other series of photographs, *Landscape of the Body* and *Homebody*. Cameron Crawford is presenting mixed-media sculptures

and a semi-transparent “invisible” curtain made of monofilament. Richard Hawkins will show two paintings and a collage series inspired by the work of Tatsumi Hijikata, the Japanese performer and choreographer known as the creator of butoh. Joanna Malinowska’s work includes a video, a sculpture, and a painting by jailed Native American Leonard Peltier. Conceptual artist John Knight is creating a work in situ in the Museum’s Sculpture Court. Liz Deschenes will show two groups of large photograms that address the architecture of the Whitney’s Breuer building.

Artists in the 2012 Biennial

Kai Althoff
Born 1966 in Cologne, Germany;
lives and works in New York, New York

Thom Andersen
Born 1943 in Chicago, Illinois;
lives and works in Los Angeles, California

Charles Atlas
Born in 1949 in St. Louis, Missouri;
lives and works in New York, New York

Lutz Bacher
Born in the United States;
lives and works in Berkeley, California
<http://www.lutzbacher.com/>

Forrest Bess (by Robert Gober)
Born 1911 in Bay City, Texas;
Died 1977 in Bay City, Texas

Michael Clark
Born 1962 in Aberdeen, Scotland;
lives and works in London, England, and
New York, New York
<http://www.michaelclarkcompany.com/>

Cameron Crawford
Born 1983 in Boulder, Colorado;
lives and works in New York, New York
<http://cameroncrawford.info/>

Moyra Davey
Born 1958 in Toronto, Canada;
lives and works in New York, New York

Liz Deschenes
Born 1966 in Boston, Massachusetts;
lives and works in New York, New York

Nathaniel Dorsky
Born 1943 in New York, New York;
lives and works in San Francisco, California

Nicole Eisenman
Born 1965 in Verdun, France;
lives and works in New York, New York

Kevin Jerome Everson
Born 1965 in Mansfield, Ohio;
lives and works in Charlottesville, Virginia

Vincent Fecteau
Born 1969 in Islip, New York;
lives and works in San Francisco, California

Andrea Fraser
Born 1965 in Billings, Montana;
lives and works in Los Angeles, California

LaToya Ruby Frazier
Born 1982 in Braddock, Pennsylvania;
lives and works in New Jersey
<http://www.latoyarubyfrazier.com/>

Vincent Gallo
Born 1961 in Buffalo, New York;
lives and works in Los Angeles, California
<http://www.vincentgallo.com/>

K8 Hardy
Born 1977 in Fort Worth, Texas;
lives and works in Brooklyn, New York

Richard Hawkins
Born 1961 in Mexia, Texas;
lives and works in Los Angeles, California
<http://www.hawkinsology.org>

Werner Herzog
Born 1942 in Munich, Germany;
lives and works in Los Angeles, California
<http://www.wernerherzog.com>

Jerome Hiler
Born 1943 in Jamaica, New York;
lives and works in San Francisco, California

Matt Hoyt
Born 1975 in Mount Kisco, New York;
lives and works in Yorktown Heights, New York

Dawn Kasper
Born 1977 in Fairfax, Virginia;
lives and works in Los Angeles, California

Mike Kelley
Born 1954 in Detroit, Michigan;
Died 2012 in Los Angeles, California
<http://www.mikekelley.com/>

John Kelsey
Lives and works in New York, New York

John Knight
Born 1945 in Hollywood, California;
lives and works in situ

Jutta Koether
Born 1958 in Cologne, Germany;
lives and works in New York, New York

George Kuchar
Born 1942 in New York, New York;
Died 2011 in San Francisco, California

Laida Lertxundi
Born 1981 in Bilbao, Spain;
lives and works in Los Angeles, California
<http://laidalertxundi.com/>

Kate Levant
Born 1983 in Chicago, Illinois;
lives and works in Detroit, Michigan

Sam Lewitt
Born 1981 in Los Angeles, California;
lives and works in New York, New York

Joanna Malinowska
Born 1972 in Gdynia, Poland;
lives and works in New York, New York

Andrew Masullo
Born 1957 in Elizabeth, New Jersey;
lives and works in San Francisco, California

Nick Mauss
Born 1980 in New York, New York;
lives and works in New York, New York

Richard Maxwell
Born 1967 in West Fargo, North Dakota;
lives and works in New York, New York
http://www.nycplayers.org/people/view/Richard_Maxwell

Sarah Michelson
Born 1964 in Manchester, England;
lives and works in Brooklyn, New York

Alicia Hall Moran and Jason Moran
Alicia:
Born 1973 in Redwood City, California;
lives and works in New York, New York
<http://www.aliciahallmoran.com>

Jason:
Born 1975 in Houston, Texas;
lives and works in New York, New York
<http://www.jasonmoran.com/>

Laura Poitras
Born 1964 in Boston, Massachusetts;
lives in New York, New York, and works internationally

Matt Porterfield
Born 1977 in Baltimore, Maryland;
lives and works in Baltimore, Maryland
<http://puttyhillmovie.com>

Luther Price

Born 1962 in Marlboro, Massachusetts;
lives and works in Revere, Massachusetts

Lucy Raven

Born 1977 in Tucson, Arizona;
lives and works in Oakland, California, and
New York, New York
<http://www.lucyraven.com/>

The Red Krayola

Founded 1966 in Texas

Kelly Reichardt

Born 1964 in Miami, Florida;
lives and works in New York, New York

Elaine Reichek

Born 1943 in New York, New York;
lives and works in New York, New York
<http://elainereichek.com/>

Michael Robinson

Born 1981 in Plattsburgh, New York;
lives and works in West Danby, New York
<http://www.poisonberries.net>

Georgia Sagri

Born 1979 in Athens, Greece;
lives and works in New York, New York
<http://georgiasagri.blogspot.com/>

Michael E. Smith

Born 1977 in Detroit, Michigan;
lives and works in Detroit, Michigan

Tom Thayer

Born 1970 in Chicago, Illinois;
lives and works in New York, New York
<http://www.tomthayer.net/site/Home.html>

Wu Tsang

Born 1982 in Worcester, Massachusetts;
lives and works in Los Angeles, California
<http://wutsang.com/>

Oscar Tuazon

Born 1975 in Seattle, Washington;
lives and works in Paris, France

Gisele Vienne, Dennis Cooper, Stephen
O'Malley, and Peter Rehberg

Vienne:

Born 1976 in Charleville-Mézières, France;
lives and works in Grenoble, France, and
Paris, France

<http://www.g-v.fr/>

Cooper:

Born 1953 in Pasadena, California;
lives and works in Los Angeles, California,
and Paris, France

<http://www.dennis-cooper.net/>

O'Malley:

Born 1974 in New Hampshire;
lives and works in Paris, France

<http://www.ideologic.org>

Rehberg:

Born 1968 in London, England;
lives and works in Vienna, Austria

<http://www.editionsmego.com>

Frederick Wiseman

Born 1930 in Boston, Massachusetts;
lives and works in Boston, Massachusetts,
and Paris, France

<http://www.zipporah.com>

Curatorial Collaborations

In addition to the artists listed above, the 2012 Biennial will present special curatorial collaborations with two other arts organizations.

Arika

Arika, a UK-based group that organizes festivals of experimental music, moving image, and sound is presenting their first North American program, *A survey is a process of listening*, as part of the 2012 Biennial. The collaboration takes the form of a week of performances, workshops, and conversations from May 2 to 6 that will capture interesting threads in North American listening, including contemporary poetry, noise, music, and intellectual discourse. Visit arika.org.uk or whitney.org for more information.

Artists Space Books and Talks

As a curatorial programming partner of 2012 Biennial, Artists Space Books and Talks in Tribeca, at 55 Walker Street, will be the site of a weekly program on Monday and Tuesday evenings, curated by Artists Space, focusing on key concerns in the work of the exhibiting artists, as well as in the Biennial as a whole. For more information, visit artistspace.org.

The fourth floor performance events involve the artistic collaboration of Bentley Meeker.

Catalogue

Whitney Biennial 2012

Edited by Elisabeth Sussman and Jay Sanders

The catalogue features an insightful conversation between Elisabeth Sussman and Jay Sanders with contributions from Thomas Beard and Ed Halter, co-curators of the film and video program, and short texts by Arika and Artists Space; an exchange between Whitney director Adam D. Weinberg and writer Eric Banks about the 2012 Biennial and how it relates to Biennials past; as well as essays by contemporary art historians and critics David Joselit, Andrea Fraser, and John Kelsey (the latter two of whom are also participating artists). In addition, much of the catalogue is devoted to original visual and text-based contributions from each of the participating artists, supplemented by essays, transcribed conversations, artwork, poetry, and fiction from their chosen collaborators, including Alex Abramovich, Andrew Berardini, Charles Bernstein, Nellie Bridge, Daphne A. Brooks, Dennis Cooper (also a participating artist), Lia Gangitano, Bruce Hainley, Kent Jones, David Joselit (also a catalogue essayist), Sarah Lehrer-Graiwer, Dennis

Lim, Sam Lipsyte, Dave Miko, Jed Oelbaum, Matthew Papich, Leonard Peltier, Guthrie P. Ramsey Jr., Ariana Reines, Martha Rosler, Simpson/Meade, Laurie Weeks, and Matthew S. Witkovsky. The book is distributed by Yale University Press, New Haven and London.

Bucksbaum Award Presentation on April 25

Melva Bucksbaum, a Whitney trustee since 1996, launched The Bucksbaum Award in 2000. In addition to Michael Asher, who received the award in 2010, the previous recipients are Paul Pfeiffer (2000), Irit Batsry (2002), Raymond Pettibon (2004), Mark Bradford (2006), and Omer Fast (2008). The Bucksbaum Award, created and produced by Tiffany & Co., is given every two years in recognition of an artist, chosen from those included in the Biennial, whose work demonstrates a singular combination of talent and imagination. The selected artist is considered by the jurors to have the potential to make a lasting impact on the history of American art, based on the excellence of past work as well as present work in the Biennial. In addition to receiving a \$100,000 grant, each Bucksbaum laureate is invited to present an exhibition at the Whitney, sometime within the succeeding two years. The seventh Bucksbaum Award will be presented on Wednesday, April 25.

American Mavericks

Several Biennial programs are being presented in conjunction with American Mavericks, a citywide celebration of the pioneering spirit of American composers who created a new sound, presented by Carnegie Hall in partnership with the San Francisco Symphony. The program includes events at Carnegie Hall, (Le) Poisson Rouge, Anthology Film Archives, The Kitchen, The New York Public Library, and the Whitney, as well as on WQXR/Q2. For more information about the program as a whole, see carnegiehall.org. At the Whitney, Michael Clark's open rehearsals and performances (March 15-April 8), a figure drawing class in the galleries by painter Nicole Eisenman (March 16), and Nathaniel Dorsky's films (March 21-25), are presented as part of American Mavericks.

Biennial Multimedia Guide

A free multimedia guide to the Biennial is available in the Museum Lobby. The program includes audio interviews with the artists, an audio guide for kids ages 8–12, and video interviews with the curators and select artists. It will also be available for download on whitney.org.

Biennial Tours

Free gallery tours of the Biennial, led by docents and Joan Tisch Teaching Fellows, are offered daily. Tour schedules are available on whitney.org. No reservations are necessary.

Accessibility

Whitney Signs, a free gallery tour led by expert Museum educators who are deaf, takes place the first Saturday of each month at 4 pm, with a pre-tour reception at 3 pm. The tour is voice-interpreted. During the Biennial, monthly tours will also be made available for visitors who are blind or partially sighted. The program allows visitors to explore the Biennial with a specially trained Museum educator who provides vivid, detailed verbal descriptions of the works on display. For information about access services and programs at the Whitney, please see our Access brochure, available in the Museum Lobby, or visit whitney.org/Access.

To request Access accommodations for Biennial programming, please contact AccessFeedback@whitney.org, (212) 570-7789, or TTY: (212) 671-5378. Relay calls welcome.

Public Programs

A wide range of public programs for audiences of all ages is presented by the Whitney in conjunction with the Biennial. For dates, times, and further information, please go to whitney.org. Some program highlights include:

Nicole Eisenman: Figure Drawing Atelier

Fri., Mar. 16 at 7:30 pm

Nicole Eisenman investigates contemporary issues through drawing and painting. Her figurative style references a range of traditions—from WPA murals to surrealism. For this program, Eisenman opens up her own practice of drawing from live models to lead a figure-drawing class in the Museum's galleries.

Free with Museum admission, which is pay-what-you-wish on Fridays from 6-9 pm; there are no special tickets or reservations.

Joanna Malinowska: Fieldwork

Fri., Apr. 13 at 7:30 pm

Joanna Malinowska's sculptures, performances, and video-based projects are often inspired by her interest in cultural anthropology. Here, Malinowska and the Hungry March Band stage a performance in which two marching bands converge. This program, inspired by composer Charles Ives, re-imagines the ways in which rituals are charged with meaning in different contexts, from transcendentalism to the Native American Ghost Dance.

Free with Museum admission, which is pay-what-you-wish on Fridays from 6-9 pm; there are no special tickets or reservations.

Laura Poitras: Observation and Trust

Fri., Apr. 20 at 7:30 pm

Award-winning filmmaker Laura Poitras explores issues of war, justice, and power. Her current film trilogy, focusing on America post 9/11, documents the Iraq War, secret state surveillance, and the suspension of the rule of law in the “war on terror.” For this program, she is joined by Jacob Appelbaum, computer security researcher, privacy advocate, hacker, and human rights activist. Together they investigate methods of surveillance as well as tools of circumvention and invite the audience to explore the Museum through the lens of a Panopticon observation system. *Free with Museum admission, which is pay-what-you-wish on Fridays from 6-9 pm; there are no special tickets or reservations.*

Lucy Raven: Standard Evaluation Materials

Fri., Apr. 27 at 7:30 pm

Lucy Raven explores the nexus of old and new technologies, in projects ranging from sculptural installations and animated films to performative lectures and live television. Her work unmasks the often invisible processes, analogue and digital, which have come to define modern life. Here she shares a series of rarely seen test films—snippets of narrative assembled only for the technical information they contain, dating from the 40s to today. *Free with Museum admission, which is pay-what-you-wish on Fridays from 6-9 pm; there are no special tickets or reservations.*

LaToya Ruby Frazier: Demystifying the Myth of the “Urban Pioneer”

Fri., May 11 at 7:30 pm

Photographer and media artist LaToya Ruby Frazier uses the conventions of social documentary to probe and upend traditional narratives of urban growth. Exposing the underbelly of corporate practices—rapid de-industrialization and outsourcing, environmental negligence, and inner-city gentrification—Frazier’s work examines crises of postindustrial communities and racial division. She is joined by filmmaker Tony Buba, artist Martha Rosler, and composer and sound artist Damian Catera for a multimedia exploration of the myth of the “urban pioneer” within her hometown of Braddock, Pennsylvania. *Free with Museum admission, which is pay-what-you-wish on Fridays from 6-9 pm; there are no special tickets or reservations.*

2012 WHITNEY BIENNIAL PERFORMANCES AND RESIDENCIES

Performances and screenings are free with Museum admission. All events are first-come, first-seated unless otherwise noted. The following performances and residencies are located in the Emily Fisher Landau Galleries on the Museum’s fourth floor.

Sarah Michelson

Devotion Study #1—The American Dancer, 2012

In Residence: Mar. 1–11

Performances: Mar. 1, 3, 4, 7, 8, 10, 11 at 4 pm; Mar. 2, 9 at 7 pm

Performance entry tickets required. Advance booking via whitney.org strongly suggested.

Commissioned by the Whitney Museum of American Art, New York, for the 2012 Whitney Biennial.

*

Michael Clark

WHO'S ZOO ?, 2012

In Residence: Mar. 14–Apr. 8

Performances: Mar. 29, 31, Apr. 1, 5, 7, 8 at 4 pm; Mar. 30, Apr. 6 at 7 pm

Performance entry tickets required. Advance booking via whitney.org strongly suggested.

Commissioned by Michael Clark Company, London; Modern Dance Club, New York; and the Whitney Museum of American Art, New York, for the 2012 Whitney Biennial.

*

Charles Atlas

Ocean, 2011

Film Screenings: Apr. 11, 15 at 12 pm, 2 pm, and 4 pm; Apr. 12 at 12 pm and 4 pm; Apr. 13 at 1:30 pm and 3:30 pm; Apr. 14 at 12 pm and 2 pm

In Conversation with the Biennial Curators and Robert Swinston: Apr. 12 at 2 pm

*

The Red Krayola

The Red Krayola with the Familiar Ugly in Concert, 2012: Apr. 13 at 6:00 pm

From the opera *Victorine*, in collaboration with Art & Language: “Overture”; “The Corpse of a Girl”; “Chorale”; “We Are La Police”; “Act IV, scene I”; “Victorine’s Bedroom,” 2012: Apr. 14 at 4:30 pm

*

Charles Atlas

In Residence: Apr. 18–22

Performances: Apr. 21 at 4:30 pm; Apr. 20 at 7:30 pm

*

Richard Maxwell

In Residence: Apr. 25–29

Untitled, 2012

A new play by Richard Maxwell and the New York City Players

Commissioned by the Whitney Museum of American Art, New York, for the 2012 Whitney Biennial.

*

Arika

A survey is a process of listening

Performances and Events: May 2–6

*

Alicia Hall Moran and Jason Moran

BLEED, 2012

Live music and mixed media installation

In Residence: May 9–13

Commissioned by the Whitney Museum of American Art, New York, for the 2012 Whitney Biennial.

*

There we will be buried

Kai Althoff will perform in *There we will be buried* (2012), a play by Yair Oelbaum, also featuring Yedidya Oelbaum, Jessica Polaniecki, Daniel Cowen, and Alex Beth

Performances: May 16, 17, 19 at 4 pm; May 18 at 7 pm

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K8 Hardy

Performances: May 20 at 4 pm and 5 pm

Untitled Runway Show, 2012

*

Lutz Bacher

Installation: May 23–Jun. 3

What Are You Thinking, 2011

Baseballs II, 2011

*

BIENNIAL PROGRAMS AND PERFORMANCES ON OTHER FLOORS

Third Floor, Peter Norton Family Galleries:

Dawn Kasper

Mar. 23 at 7 pm; May 4 at 7 pm; May 25 at 7 pm

Tom Thayer

May 20 and May 27, 12-5 pm

Fifth Floor Mezzanine:

Georgia Sagri

Mar. 11, 18, 25 at 1 pm; Mar. 9 and 16 at 7 pm; Apr. 1, 8, 15, 22, 29 at 1 pm; Apr. 27 at 7 pm; May 6, 13, 20, 27 at 1 pm; May 18 at 7 pm

*

2012 WHITNEY BIENNIAL FILM AND VIDEO SCREENINGS

All programs are located in the Kaufman Astoria Studios Film and Video Gallery on the Museum's second floor and are free with Museum admission.

Conversations with filmmakers and special presentations will take place in lieu of a 4 pm Sunday screening, unless otherwise noted.

Luther Price

Screenings: Mar. 1–4 (three different programs); Daily at 12 pm, 2 pm, and 4 pm (Fri. at 2 pm, 4 pm, and 7 pm)

In conversation with Ed Halter: Mar. 4 at 4 pm

Selections from *After the Garden* (decayed films), 2007–present; Selections from *Inkblots* (painted films), 2007–present; Selections from *The Sorry Chapters*, 2010–present; and other films

*

Michael Robinson

Screenings: Mar. 7–11; Daily at 12 pm, 2 pm, and 4 pm (Fri. at 2 pm, 4 pm, and 7 pm)

In Conversation with Peggy Ahwesh: Mar. 11 at 4 pm

Line Describing Your Mom, 2011; *These Hammers Don't Hurt Us*, 2010; *If There Be Thorns*, 2009; *All Though the Night*, 2008; *Hold Me Now*, 2008; *Victory over the Sun*, 2007

*

Jerome Hiler

Screenings: Mar. 14–18; Every half-hour, 12–5 pm (Fri. 1:30–8 pm)

In Conversation with P. Adams Sitney: Mar. 18 at 4 pm

Words of Mercury, 2011

*

Nathaniel Dorsky

Screenings: Mar. 21–25; Daily at 12 pm, 2 pm, and 4 pm (Fri. at 2 pm, 4 pm, and 7 pm)

In Conversation with Ed Halter: Mar. 25 at 4 pm

Compline, 2010; *Aubade*, 2010; *The Return*, 2011

*

Laida Lertxundi

Screenings: Mar. 28–Apr. 1; Every hour starting at 12 pm (Fri. at 1 pm)

In Conversation with Thomas Beard: Apr. 1 at 4 pm

A Lax Riddle Unit, 2011; *Llora Cuando Te Pase / Cry When It Happens*, 2010; *My Tears Are Dry*, 2009; *Footnotes to a House of Love*, 2007

*

Thom Andersen

Screenings: Apr. 4–8

A Conversation with J. Hoberman: Apr. 8 at 4 pm

Get Out of the Car, 2010, Daily at 4 pm and 5 pm (Sun. 12 pm and 1 pm); *Los Angeles Plays Itself*, 2003, Daily at 12 pm (except Sun.; Fri. 2 pm and 6 pm); Rare Los Angeles Films, curated by Thom Andersen: Apr. 8 at 2 pm

*

Moyra Davey

Screenings: Apr. 11–15; Daily at 12 pm, 2 pm, and 4 pm (Fri. at 2 pm, 4 pm, and 7 pm)

In Conversation with Lynne Tillman: Apr. 15 at 4 pm

Les Goddesses, 2011

*

George Kuchar

Screenings: Apr. 18–22

Program 1, Daily at 11:30 am (Fri. 7 pm), *Wild Night in El Reno*, 1977; *Weather Diary 1*, 1986

Program 2, Daily at 1:30 pm, *Weather Diary 3*, 1998; *Weather Diary 5*, 1989

Program 3, Daily at 3 pm; *Weather Diary 6*, 1990; *Season of Sorrow*, 1996; *The Inmate*, 1997; *Chigger Country*, 1999

Program 4, Daily at 4:30 pm, *Cyclone Alley Ceramics*, 2000; *Supercell*, 2004; *Heavenly Features*, 2005; *Centennial*, 2007; *Hotspell*, 2011

*

Kelly Reichardt

Screenings: Apr. 25–29

In Conversation with Amy Taubin: Apr. 29 at 4 pm

Old Joy, 2006, Daily at 12 pm (Fri. 2 pm); *Wendy and Lucy*, 2008, Daily at 2 pm (Fri. 4 pm);

Meek's Cutoff, 2010, Daily at 4 pm (Fri. 7 pm)

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Matt Porterfield

Screenings: May 2–6; Daily at 12 pm, 2 pm, and 4 pm (Fri. at 2 pm, 4 pm, and 7 pm)

In Conversation with Thomas Beard: May 6 at 4 pm

Putty Hill, 2011

*

Wu Tsang

Screenings: May 9–13; Daily at 12 pm, 2 pm, and 4 pm (Fri. at 2 pm, 4 pm, and 7 pm)
In Conversation with Matt Wolf: May 13 at 4 pm

WILDNESS, 2012

*

Mike Kelley

Screenings: May 16–20

Mobile Homestead Christening Ceremony and Launch, September 25, 2010, 2010–11, Daily at 12 pm (Fri. 2 pm)

Going West on Michigan Avenue from Downtown Detroit to Westland, 2010–11, Daily at 2 pm (Fri. 4 pm)

Going East on Michigan Avenue from Westland to Downtown Detroit, 2010–11, Daily at 4 pm (Fri. 7 pm)

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Kevin Jerome Everson

Screenings: May 23–27; Daily at 12 pm, 2 pm, and 4 pm (Fri. at 2 pm, 4 pm, and 7 pm)
In Conversation with Ed Halter: May 27 at 4 pm

Quality Control, 2011

*

Laura Poitras

Screenings: May 30–June 3; Daily at 12 pm, 2 pm, and 4 pm (Fri. at 2 pm, 4 pm, and 7 pm)
Presentation by Laura Poitras, followed by a conversation with Dennis Lim: June 2 at 4 pm

The Oath, 2010

*

Frederick Wiseman

Screenings: June 6–10; Daily at 12 pm, 2 pm, and 4 pm (Fri. at 2 pm, 4 pm, and 7 pm)

Boxing Gym, 2010

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Generous support is provided by the Brown Foundation, the National Committee of the Whitney Museum of American Art, and the Jacques and Natasha Gelman Trust.

Additional support is provided by the 2012 Biennial Committee, chaired by trustee Beth Rudin DeWoody and Renee Preisler Barasch: Philip Aarons and Shelley Fox Aarons, Joanne Leonhardt Cassullo, Rebecca and Marty Eisenberg, Marilyn and Larry Fields, Glenn and Amanda Fuhrman, Diane and Adam E. Max, Heather and Tony Podesta, Mari and Peter Shaw, Sharon and Howard Socol, John Studzinski, and an anonymous donor; The Consulate General of the Federal Republic of Germany, and the E. T. Harmax Foundation.

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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, which comprises over 19,000 works by more than 2,900 artists. With a history of exhibiting the most promising and influential artists and provoking intense debate, the Whitney Biennial, the Museum's signature exhibition, has become the most important survey of the state of contemporary art in the United States. In addition to its landmark exhibitions, 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 moving forward with a new building project, 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.

Current and Upcoming Exhibitions at the Whitney Museum of American Art

Whitney Biennial
Singular Visions
Sharon Hayes
Signs & Symbols
Oskar Fischinger
Yayoi Kusama

March 1–May 27, 2012
Through April 2012
June 21–September 9, 2012
June 28–October 28, 2012
June 28–October 28, 2012
July 12–September 30, 2012

The Whitney Museum is located at 945 Madison Avenue at 75th Street, New York City. Museum hours are: Wednesday, Thursday, Saturday, and Sunday from 11 a.m. to 6 p.m., Friday from 1 p.m. to 9 p.m., closed Monday and Tuesday. General admission: \$18. Full-time students and visitors ages 19–25 and 62 & over: \$12. Visitors 18 & under and Whitney members: FREE. Admission is pay-what-you-wish on Fridays, 6–9 p.m. For general information, please call (212) 570-3600 or visit whitney.org.

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