Whitney Museum of American Art
November 2008 Events and Exhibitions
Press Information:  (212) 570-3633 or pressoffice@whitney.org
Public Information:  (212) 570-3600 or whitney.org

Exhibitions

Exhibitions Opening in November

November 7, 2008-January 25, 2009
This major overview of fifty years of image making by the influential American photographer William Eggleston is the most comprehensive U.S. retrospective of the artist’s work to date. Eggleston is widely recognized as an undisputed master of color photography, a poet of the mundane, and a proponent of the democratic treatment of his subjects. A boy with a shopping cart in a mall bathed in the light of late afternoon sun, a ceiling and exposed light–bulb in a room painted entirely in red, a tricycle looming in the foreground of a suburban street, Elvis’s Graceland, a freezer stuffed with food: not only has he created images that are deeply revelatory of American culture, he has produced them with an intensity and balance of color that has revolutionized the history of color photography. Also included and installed according to its original presentation will be “Stranded in Canton,” the artist’s edit of hours of video he shot in and around Memphis, New Orleans, and elsewhere in the South. Organized by the Whitney Museum of American Art, New York, in association with Haus der Kunst, Munich.

Exhibitions

ALEXANDER CALDER: THE PARIS YEARS, 1926–1933
October 16, 2008-February 15, 2009
When Alexander Calder (1898–1976) arrived in Paris in the mid-1920s, he aspired to be a painter; when he left in the early–1930s, he had evolved into the artist we know today, an international figure and a defining force in 20th-century sculpture. Focusing on Calder’s extraordinarily
important “Paris Years,” 1926–1933, and, specifically, on his wire sculptures of this formative period, this exhibition begins with Calder’s earliest mobilizing of articulated figures for toys. From there it takes us to the extended cast of his animated Circus (made in Paris 1926–1931), to independent figurative sculptures and abstract motorized works, and finally to Calder’s releasing his line into buoyant abstract airborne gesture for his paradigm-shifting mobiles, works that not only freed sculpture from mass but also incorporated movement as a ‘material’ itself.

CORIN HEWITT: SEED STAGE
Artist Corin Hewitt takes up occupancy in the Whitney’s Anne & Joel Ehrenkranz Lobby Gallery in this ongoing installation that is part performance art, part live theater, and part meditation on ideas about still life. Redefining the notion of the artist-in-residence, Hewitt physically moves about the space and engages in the manipulation of materials, both homegrown and store-bought, questioning the autonomy of the art object through a process of its constant transmutation. His methods include cooking, sculpting, heating and cooling, casting, canning, eating, and photographing both organic and inorganic materials. The result is an intimate examination of the cycles of transformation and transience.

BETWEEN THE STILL AND MOVING IMAGE
October 1–November 30, 2008
This film series examines the relationship between the still and moving image from the 1930s to the present, by artists, filmmakers, and photographers who use stillness, cinematic composition, and movement to question the conventions of both photography and cinema. Films such as Hollis Frampton’s Lemon (1969), a study of a lemon as light moves across its waxy surface, and Larry Gottheim’s Fog Line (1970), in which trees and a landscape gradually emerge on the screen as a thick fog begins to lift, explore how photography is part of the DNA of cinema. Slide works, including Marcel Broodthaers’ Bateau Tableau (1973), a conceptual study of a maritime painting bought at a Paris flea market, will also be presented along with a group of landscape and garden films by James Benning, Babette Mangolte, Marie Menken, and Peter Hutton that construct the photographic within the moving cinematic form. To coincide with the William Eggleston retrospective, on view from November 7, 2008, through January 25, 2009, the series will also feature Eggleston’s video Stranded in Canton (1973–74/2005), a home-movie portrait of the artist’s friends and acquaintances in the American South in which blues singer Furry Lewis and Jerry Lee Lewis make fleeting appearances, Michael Almereyda’s acclaimed documentary William Eggleston in the Real World (2005), and Reiner Holzemer’s documentary William Eggleston: Photographer amongst others.

SIGNS OF THE TIME
September 19, 2008–January 4, 2009
Signs of the Time is the first in a series of three exhibitions in the Sondra Gilman Gallery that will take a closer look at the different ways that photography is considered within the Whitney’s collection. The Whitney began collecting photographs formally only in 1991, and its collection embraces the historical tradition of American photography, with particular emphasis on work made after World War II and the radical explorations of the medium that have characterized work since the late 1960s. All the photographs on exhibit in Signs of the Time are by artists working today, yet they do not resemble one another nor do they fit neatly into a particular category or trend. If anything, as a group they show that the radicality of photography at the moment is in its stubborn and astonishing persistence in remaining open—to the document, to the political, to the reconstructed image. Signs of the Time features works by Sam Durant, Gordon Parks, James Casebere, Zoe Leonard, Katy Grannan, Philip-Lorca diCorcia, Sam Samore, and Sara VanDerBeek, among others.

PAUL MCCARTHY
CENTRAL SYMMETRICAL ROTATION MOVEMENT
THREE INSTALLATIONS, TWO FILMS
June 26–October 12, 2008
This exhibition brings together a group of new and rarely seen works by Paul McCarthy (b. 1945), one of the most influential American artists of his generation. The show focuses on a core strand of McCarthy’s work: the use of architecture to create perceptual disorientation in the viewer through spinning mirrors, rotating walls, projections, and altered space. In addition to the three installations, two recently rediscovered films by McCarthy, one made in 1966 and one in 1971, reveal the artist’s interest in perceptual puzzlement from the very beginning of his career.

“PROGRESS”
July 11–November 30, 2008
In the early part of the 20th century, artists and architects like Joseph Albers, Naum Gabo, and Frederick Kiesler carried the revolutionary aims of the European avant-garde to America. The utopian impulse of these artists found its parallel in America’s optimism in developing new technology and in the rise of consumer culture, advancements registered by the emergence of Minimalism and Pop Art in the 1950s and ’60s. This presentation includes works in a variety of media at once representing and critiquing the social and aesthetic goals of Modernism.

THE WHITNEY’S COLLECTION
On Permanent View
This new fifth-floor installation takes a fresh look at some of the greatest of the Whitney’s works, from the early 20th-century innovations of Arthur Dove and Max Weber and Precisionist gems of Charles Sheeler to iconic Abstract Expressionist masterpieces by Franz Kline and Jackson Pollock, and classics like Jasper Johns’s Three Flags, works that revel in the “poetry of the everyday.”

Whitney Live
FREE with Museum Admission during Whitney After Hours, Fridays from 6-9 pm. No tickets, no reservations. All shows start Fridays at 7 pm.

Experiments in Color Negative with the Black Rock Coalition
Lower Gallery
In conjunction with William Eggleston: Democratic Camera, Photographs and Video, 1961–2008 The Black Rock Coalition launches its residency on November 7 with “Memphis Remixed” a re-imagining of seminal musical works from the Stax and Hi Records catalogs. Each of the following Fridays will feature stylized tributes to a key figure from the Memphis music scene, a movement significant to Eggleston’s artistic evolution and the Black experience in the post-civil rights era.

November 7, 2008
BRC Orchestra: Memphis Remixed

November 14, 2008
California King (Al Green)

November 21, 2008
Soul Cycle (Booker T. & the MGs)

November 28, 2008
Brazz Tree (Otis Redding)
Public Programs

Open Studio: Line Takes Flight
Colin Gee
Friday, November 14, 3 pm
Throughout the duration of the exhibition Alexander Calder: The Paris Years, 1926-1933, performer Colin Gee stages brief theater- and circus-based movement pieces in the galleries that draw on the themes of Calder’s work. Gee’s performances are unannounced and take place in the Calder’s Circus gallery. In this Open Studio program, he explains his process, method, and performance technique.
Line Takes Flight programs are free with Museum admission. This is a standing event in the galleries and space is available on a first-come, first-served basis.

The Walter Annenberg Annual Lecture
John Baldessari
Thursday, November 20, 7 pm
In honor of the late Walter H. Annenberg, philanthropist, patron of the arts, and former ambassador, the Whitney Museum of American Art established the Walter Annenberg Annual Lecture. In this fourth Annenberg Lecture, John Baldessari will speak about his work in conversation with Adam D. Weinberg, the Whitney’s Alice Pratt Brown Director. For more than fifty years, Baldessari has masterfully juxtaposed painting, photography, sculpture, and other media to probe how meaning is created through images, objects, and text.
Admission is free. Advance reservations are recommended, as space is limited. Tickets may be reserved at the Museum Admissions desk or online at whitney.org. Inquiries: public_programs@whitney.org or (212) 570-7715.

Whitney Kids

Artist’s Choice Art Workshops
For families with kids ages 8-12
November 15, 1-3pm  Tom Otterness
Best known for his public sculptures and installation, Tom Otterness’s work can be seen throughout New York City including the subway stop at 14th Street and Eighth Avenue. Otterness shares Calder’s interest in sculpture and performance by creating playful and sometimes humorous narratives with his own work. The artist will lead kids and parents in a gallery tour and art-making activity inspired by his own process as well as the exhibition.

Whitney Wees
For families with kids ages 4-5
November 8, 15, 22
Select Saturdays, 10:30-11:30 am
Bring the little ones and share an interactive experience of looking, sharing, wiggling and working together, all in the Museum galleries! Each month families explore a different theme.

Lines and Lions: Calder’s Animals
Discover Alexander Calder’s menagerie of animals big and small, in his drawings, toys, and sculptures.

Push, Pull, and Spin: Sculptures in Motion
Art on the move? Come explore the sculptures of Alexander Calder through movement and drawing activities.
Family Fun Art Workshops
For families with kids ages 6-10
November 8, 15*, 1, 22
Select Saturdays, 10:30 am-12:30 pm and 1-3 pm; (* 10:30-12:30pm only)
Families create hands-on art projects inspired by interactive discussion and activities in the galleries. Each month families explore a different theme.

It’s a Balancing Act: Moveable Sculptures
Experiment with weight, motion, and material in this hands-on workshop inspired by Calder’s sculptures, toys, and mobiles.

Hold That Pose: Figures and Caricatures
Experience the faces and figures of Alexander Calder through a hands-on wire sculpture workshop.

PLEASE NOTE: All information is subject to change. Please contact the Whitney Press Office at (212) 570-3633 or visit whitney.org to confirm information, prior to publication.

General Information

Whitney Museum of American Art
945 Madison Avenue at 75th Street, New York, NY 10021
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Public Information: (212) 570-3600/whitney.org

Museum Hours
Monday & Tuesday* Closed;
Wednesday-Thursday 11 am-6 pm
Friday 1-9 pm (6-9 pm pay-what-you-wish admission)
Saturday-Sunday 11 am-6 pm
*The Museum is open Tuesdays for pre-arranged school programs. For more information, please contact the Education Department at SchoolVisits@Whitney.org, (212) 570-7721 or fax (212) 570-7711.

**Admission**
Adults $15; Senior citizens (62 and over) and students with valid ID, $10
Members, New York City Public High School students with valid student ID, and children under 12, free.
Group sales, $9 per person, students and seniors, $6 per person.
*Advance tickets available online at [whitney.org](http://whitney.org).*

**Public Transportation**
Subway: #6 to 77th Street
Bus: M1, M2, M3, M4, M30, M72, M79 to Madison Avenue and 75th Street

**Whitney Museum Store**
(212) 570-3614

**Sarabeth's Restaurant at the Whitney**
(212) 570-3670
Tuesday 11 am–3:30 pm (the café is closed)
Wednesday & Thursday 11 am–4:30 pm (the café opens at 11am)
Friday 11 am–4:30 pm (the café opens at 12:30 pm)
Saturday–Sunday 10 am–4:30 pm (the café opens at 10:30 am)