

This guide is intended to help you navigate through the wide array of programming that is an integral part of the Whitney Biennial. Included among the fifty-one artists in the Biennial are painters, sculptors, photographers, choreographers, filmmakers, and musicians. For this Biennial, the fourth floor of the Museum has largely been given over to performances and events, and the film and video gallery on the second floor offers a full program of timed screenings of work ranging from cinematic features to experimental shorts. As the exhibition progresses, different artists will take up residency in these two spaces. In addition, there are numerous lectures, talks, tours, workshops, and other programs for adults, families, and teens, several of which will be led by Biennial artists. We hope you will visit multiple times in order to fully experience the Biennial. Please check whitney.org/Events or consult onsite signage for schedule updates.

Contents

- 2 Performances & Residencies
Fourth Floor
- 10 Screenings & Events
Second Floor
- 22 Events in Other Locations
- 24 Public Programs
- 26 Family Programs
- 28 Teen Programs
- 29 Access Programs
- 30 Calendar
- 38 General Information

4

FOURTH-FLOOR PERFORMANCES & RESIDENCIES

During most artist residencies, the fourth floor will be active and open to visitors during regular Museum hours; please consult onsite signage.

All events are free with Museum admission. Sarah Michelson and Michael Clark performances require event entry tickets; all others are first come, first seated until capacity is reached.

Admittance is not permitted while some performances are in progress, so please arrive early.

Sarah Michelson

Born in 1964 in Manchester, England; lives and works in Brooklyn.

In Residence

Mar. 1–11

Performances

Mar. 1, 3, 4, 7, 8, 10, 11 at 4 pm

Mar. 2, 9 at 7 pm

Advance tickets at whitney.org.

Devotion Study #1— The American Dancer

Balanchine: Superficial Europeans are accustomed to saying that American artists have no "soul." This is wrong. America has its own spirit—cold, crystalline, luminous, hard as light. . . . Good American dancers can express clean emotion in a manner that might almost be termed angelic. By angelic I mean the quality supposedly enjoyed by the angels, who, when they relate a tragic situation, do not themselves suffer, 2012

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

Sarah Michelson's dances are realized through the simultaneous artistry of her choreography, scenography, costumes, and lighting design. Physical elements, whether sculptural lighting structures, floors, or costume details, often recur from dance to dance much like choreographic phrases. Through such formal repetitions and their echoes within her ever-expanding practice, Michelson overtly compels the audience to think about the complex of relationships that fundamentally exist in dance—between the choreographer, the work, the signature (style), and the artistic legacy. All of her work is thus engaged in a searching dialogue with the form and history of dance.

Devotion Study #1—The American Dancer has been developed specifically for the Biennial as

re-investigation of her most recent dance, *Devotion* (2011). *Devotion* was inspired by a text written by the playwright and theater director Richard Maxwell, founder and artistic director of New York City Players and a fellow 2012 Biennial artist. *Devotion Study #1—The American Dancer* takes 1964 as a starting point and enacts a study of Michelson's own dance-making history and that of the Whitney's fourth floor.

Michael Clark

Born in 1962 in Aberdeen, Scotland; lives and works in London and New York.

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

Advance tickets at whitney.org.

W H O ' S Z O O, 2012

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

Michael Clark is an iconic British dancer, choreographer, and artist who first received critical acclaim in the 1980s for his fusion of classical ballet with the street and club culture of the time. Post-punk, rock, fashion, and visual art became sources of inspiration for Clark's work. The music of David Bowie, Wire, and The Fall, among others, and collaborations with artists and designers such as Sarah Lucas, Peter Doig, Leigh Bowery, and BodyMap have all been part of this ongoing history.

Clark's return to New York follows the company's remarkable residency in Tate Modern's immense Turbine Hall, developed over a two-year period. Here, in a four-week-long residency as part of the Biennial, Clark will once again engage both professional dancers and untrained volunteers to generate choreography, in an attempt to expand what our experience of movement can be. This will culminate in performances featuring lighting and video made in collaboration with Charles Atlas, with music commissioned specifically for the project.

Charles Atlas

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

Film Screenings

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

In Conversation with the Biennial Curators and Robert Swinston

Apr. 12 at 2 pm

Ocean, 2011

HD video, color, sound; 100 min.

Courtesy Cunningham Dance
Foundation and Walker Art Center

Although he has worked with many noteworthy dancers and choreographers, Charles Atlas has had a particularly strong relationship with Merce Cunningham (1919–2009), serving first as his filmmaker-in-residence for ten years (1974–83) and then continuing to document Cunningham's dances through the remainder of his career. Atlas's unique artistic vision for capturing dance on camera has created new and original experiences out of this notoriously difficult task.

In September 2008, Cunningham staged *Ocean* (1994), one of the most ambitious works of his legendary sixty-year career, at the bottom of the massive Rainbow Granite Quarry in Minnesota. The event was seen by 4,500 audience members and featured the dancers and musicians of the Merce Cunningham Dance Company, along with a 150-piece orchestra. Using a five-camera crew, Atlas filmed three

performances of this epic production which he then edited into a single film. Atlas's films stand as the final living record of many of Cunningham's seminal works, and the feature-length *Ocean* marks his final Cunningham project. (Atlas will also perform at the Museum as part of his April 18–22 residency; see page 5.)

The Red Krayola

The Red Krayola was founded in Texas in 1966.

Performances

Apr. 13 and 14

The Red Krayola with The Familiar Ugly in Concert, 2012

Ensemble music and free-form freakout

Apr. 13 at 6 pm

Overture; "The corpse of a girl"; *Chorale*: "We are la Police"; *Act IV*, *scene i*: "Victorine's Bedroom," 2012

Opera

Apr. 14 at 4:30 pm

The Red Krayola is a rock band typically challenging its own definitions. Since 1966, the group's music has been complex and restless, mixing modes and addresses where entertainment meets theory—formal, political, social, existential. In the band's words, "It's a pop song, just in case it might be an avant-garde performance"; "It's a contribution to a conversation, just in case it's rock 'n' roll." The Red Krayola's project includes an index of more than four hundred entries covering their diverse membership, affiliations, and concerns (on view in the Lower Gallery). With its associates, The Familiar Ugly—a set of accomplices—the band will perform an evening comprising new songs, old songs, and free-form freakouts. On the following afternoon, selections from *Victorine*—an opera written in collaboration with the British conceptual artists Art & Language—will be premiered.

Charles Atlas

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

In Residence

Apr. 18–22

Performances

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

Atlas/Basinski, 2012

Live audio/visual improvisations
with William Basinski and Johanna
Constantine (Apr. 21 only)

Charles Atlas is a pioneering figure in film and video. Since the mid-1970s his experimental films, documentaries, broadcast works, multichannel installations, and live electronic performances have innovatively defined their mediums. A central aspect of his artistic practice has been deep collaborative relationships, particularly with performing artists such as Leigh Bowery, Michael Clark, Douglas Dunn, Yvonne Rainer, Mika Tajima and the New Humans, and many others. In his own words, "Although I have a deep interest in form and craft, the essence of my work resides ultimately in the relationships that develop with my subjects and my collaborators."

Over the past decade, Atlas has become increasingly interested in live video improvisation: composing, editing, and projecting in real time. He will present an unfolding, week-long live video environment punctuated by live performances with experimental musician William Basinski—whose haunting compositions often involve found and electronic sounds, repetitive loops, and documenting the aural disintegration of his earlier recordings

on audio tape—and performance artist Johanna Constantine. (Atlas's dance film, *Ocean*, will be screened April 11–15; see page 4.)

Richard Maxwell

Born in 1967 in West Fargo, North Dakota; lives and works in New York.

In Residence

Apr. 25–29

Open Rehearsals

Daily during Museum hours

Untitled, 2012

A new play by Richard Maxwell and New York City Players

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

For one week, playwright and director Richard Maxwell will make theater in the Museum, reframing rehearsal as an open and publicly presented activity. When the Museum is open to the public, Maxwell and his theater company, New York City Players, will work on a new original play, proceeding with no intent beyond a commitment to the specificity of the circumstances. Taking here as basic tenets the open gallery, the text, the movements of his actors, and the audience gathering in a room, Maxwell's practice defines and radically reconfigures the boundaries of theater. His work's deep concern for finding a complex and rigorously designed reality has led to eschewing both avant-garde clichés and the entrenched theatrical techniques of naturalism.

A survey is a process of listening (Arika)

Arika is a curatorial collaborator for *Whitney Biennial 2012*

Performances and Events

May 2–6

Daily during Museum hours

The Scottish group Arika organizes festivals, tours, and community projects focused on experimental forms of music, sound, and film or moving image, relating them to conceptual writing, performance, and philosophy. Their project for the Biennial is a performed survey of listening and its different registers: musical, literary, political, or philosophical. They are interested in the process of listening as it organizes our experience and causes us to think. Each day, they will invite you to listen—to musicians, thinkers, activists, or artists—during experimental music performances, investigations into the politics of listening, explorations of listening practices in conceptual writing or poetry (and readings thereof), and talks or discussions between artists and audiences. Their survey—undertaken along with collaborators Ultra-red, Craig Dworkin, Sean Meehan, Yasunao Tone, Brandon LaBelle, and others—will develop up to and through their time at the Biennial. A full program of activities will be posted at arika.org.uk and at whitney.org.

Alicia Hall Moran & Jason Moran

Born in 1973 in Redwood City, California; lives and works in New York.

Born in 1975 in Houston; lives and works in New York.

In Residence

May 9–13

Performances

Daily during Museum hours

BLEED, 2012

Live music and mixed-media installation

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

For their Biennial residency, Alicia Hall Moran and Jason Moran present five days of live music, exploring the power of performance to cross barriers and challenge assumptions, as their title, *BLEED*, suggests. With a line-up of concerts and events spanning music, dance, theater, and literature, as well as an exhibition of past video collaborations with Glenn Ligon, Joan Jonas, Kara Walker, and Simone Leigh and Liz Magic Laser, *BLEED* is a celebration of surprising synergy across the visual arts and music.

The Morans' decade-long artistic partnership is perhaps the most poetic "sound bleed" of all. Alicia Hall Moran is a Broadway musical actress and classically trained mezzo-soprano of extraordinary warmth and eloquence; Jason Moran, a MacArthur Fellow and the artistic adviser for jazz at the Kennedy Center, is an acclaimed pianist/composer whose innovative style provides an influential vision of what jazz can be in the twenty-first century.

There we will be buried

A play by Yair Oelbaum, featuring Yedidya Oelbaum, Jessica Polaniecki, Kai Althoff, Daniel Cowen, and Alex Beth

In Residence

May 16–19

Performances

May 16, 17, 19 at 4 pm

May 18 at 7 pm

Along with Biennial artist Kai Althoff, Yair Oelbaum has been developing this dramatic play since 2010. They debuted it together in 2011 at the Dixon Studio in Southend-on-Sea in Essex, England. For their U.S.-premiere performance of *There we will be buried*, the pair will perform the show's main characters, Orpah and Lydia, two single mothers who are searching for a lost daughter. All of the characters in *There we will be buried* are represented not only through the presence of each actor on stage, but also via prerecorded dialogue and video. For each character, the composite of these elements is varied and unique. Therefore, the play presents an inherently broken narrative, incapable of telling a single authoritative concrete story.

K8 Hardy

Born in 1977 in Fort Worth; lives and works in Brooklyn.

Performances

May 20 at 4 and 5 pm

Untitled Runway Show, 2012

Along with her photographs and sculptures on view on the third floor, K8 Hardy stages a major new performance, in which she will re-create many of the trappings of a runway show by a top fashion designer, using an experienced production team, lighting, sound, hair, and makeup technicians, as well as professional models. Walking on a runway designed by fellow Biennial artist Oscar Tuazon, the models will wear outfits conceived and styled by Hardy. This performance demonstrates Hardy's continuing interest in subverting and complicating fashion and the expectations that it creates.

Lutz Bacher

Born in the United States; lives and works in Berkeley, California.

Installation

May 23–June 3

What Are You Thinking, 2011

Single-channel video, black-and-white, sound; 3 min.

Collection of the artist; courtesy Ratio 3, San Francisco; Alex Zachary, New York; and Cabinet, London; commissioned by Frieze Film 2011, Frieze Art Foundation

Baseballs II, 2011

Baseballs

Collection of the artist; courtesy Ratio 3, San Francisco; Alex Zachary, New York; and Cabinet, London

For her presentation in the fourth-floor gallery space, Lutz Bacher will release hundreds of baseballs, which, once they reach their resting places, will define the plane of the stone floor. A video projected on the wall above them plays looped excerpts from a movie soundtrack of a man and women talking while driving in a car in the rain. While the sound plays, the projection slowly fades from black to white to black again, both endlessly repeating. Like much of her earlier work, this installation combines image—or its absence—with language, confusing and complicating the meaning of and relationship between each element.

2

SECOND-FLOOR FILM & VIDEO SCREENINGS & EVENTS

All screenings and events are free with Museum admission and first come, first seated until capacity is reached.

Late admittance is strongly discouraged, so please arrive early.

Luther Price

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

Screenings

Mar. 1–4

In Conversation with Ed Halter

Mar. 4 at 4 pm

PROGRAM 1

(approx. 66 min.)

Mar. 1, 3 at 12 pm

Mar. 2 at 2 pm

Turbulent Blue, 2006

16mm film, color, sound; approx. 8 min.

Inkblot #1, 2007

16mm film, black-and-white, sound; approx. 6 min.

A Patch of Green, 2004–5

16mm film, black-and-white, sound; approx. 8 min.

After the Garden: Dusty Ricket, 2007

16mm film, color, sound; approx. 7 min.

Dipping Sause, 2005

16mm film, black-and-white, sound; approx. 6 min.

Inkblot #15: Helen's Dreaming, 2008

16mm film, color, sound; approx. 10 min.

The Mongrel Sister, 2007

16mm film, color, sound; approx. 10 min.

Sorry – Horns, 2012

16mm film, black-and-white, sound; approx. 3 min.

Sorry – Krampus, 2012

16mm film, black-and-white, sound; approx. 8 min.

PROGRAM 2

(approx. 62 min.)

Mar. 1, 3 at 2 pm

Mar. 2 at 4 pm

Mar. 4 at 12 pm

Inkblot #6: Mark LaPore is Dreaming of Elephants, 2007

16mm film, color, sound; approx. 4 min.

Inkblot #19: Sal Mineo at Sea, 2008

16mm film, color, sound; approx. 6 min.

After the Garden of Eaden, 2007

16mm film, color, sound; approx. 10 min.

After the Garden: Silking, 2010

16mm film, color, sound; approx. 5 min.

Inkblot #41: Sal Mineo is Gay, 2011

16mm film, color, sound; approx. 5 min.

Inkblot #9: At Twilight, 2008

16mm film, color, sound; approx. 6 min.

Sorry – Walking the Cross

"Quatch," 2011

16mm film, black-and-white, sound; approx. 8 min.

September Song, 2005

16mm film, color, sound; approx. 8 min.

Fancy, 2006

16mm film, color, sound; approx. 10 min.

PROGRAM 3

(approx. 66 min.)

Mar. 1, 3 at 4 pm

Mar. 2 at 7 pm

Mar. 4 at 2 pm

Domestic Blue, 2005

16mm film, color, sound; approx. 10 min.

Inkblot #40: Sleep, 2011

16mm film, color, sound; approx. 5 min.

Bergen and Tonic, 2011–12

16mm film, black-and-white, sound; approx. 8 min.

Inkblot #44: Aqua Woman, 2009–11

16mm film, color, sound; approx. 5 min.

Shelly Winters, 2010

16mm film, black-and-white, sound; approx. 8 min.

Inside Velvet K, 2006

16mm film, color, sound; approx. 10 min.

Sorry, 2010–12

16mm film, black-and-white, sound; approx. 20 min.

Known since the 1980s for his Super-8 films and performances, Luther Price has, in recent years, turned to 16mm film, creating new works from discarded prints of old documentaries, snippets of Hollywood features, and other examples of cinematic detritus. He re-edits the footage by hand, effaces the image through scraping, buries the films to rot and gather mold, and adds chaotic visual patterns using colored inks and permanent markers. For soundtracks, he frequently uses only the brutal electromechanical noise generated by sprocket holes running through the projector's audio system. Each reel he produces is thereby a unique object, often altered to such an extent it struggles through the projector, as if playing out the end of film itself; his is a cinema that ecstatically embraces its death drive, so as to achieve maximum potency.

Projections of Price's intricately collaged slides are on view on the second and fourth floors.

Michael Robinson

Born in 1981 in Plattsburgh, New York; lives and works in West Danby, New York.

Screenings

Mar. 7–11

Daily at 12, 2, and 4 pm
(Mar. 9 at 2, 4, and 7 pm)

In Conversation with Peggy Ahwesh

Mar. 11 at 4 pm

Victory over the Sun, 2007

16mm film, color, sound; 12:30 min.

All Through the Night, 2008

Digital video, color, sound; 4:20 min.

Hold Me Now, 2008

Digital video, color, sound; 5 min.

If There Be Thorns, 2009

16mm film transferred to digital video,
color, sound; 13:20 min.

These Hammers Don't Hurt Us, 2010

Digital video, color, sound; 13 min.

Line Describing Your Mom, 2011

Digital video, color, sound; 5:50 min.

Michael Robinson's works bring together images and sounds from a wide range of original and pop-culture sources, forging new and uncanny correspondences. He blends film and video to create lyrical narratives that are equally opulent and restrained, their parent materials pulsing in and out of abstraction. For *These Hammers Don't Hurt Us*, footage of Elizabeth Taylor's 1963 Hollywood epic *Cleopatra* is seamlessly combined with images of Michael Jackson's mid-1990s Egyptomania, culminating in a mesmerizing phantasmagoria of hypnotic color strobe. *Line Describing Your Mom*—its title

a cheeky nod to Anthony McCall's canonical "solid-light" film *Line Describing a Cone* (1974)—sets altered footage of amateur liturgical choreography to the sounds of a woman's YouTube confessional. Here and elsewhere, Robinson makes familiar media strange again, exploring collective memory through a poetics of devotion and loss.

Jerome Hiler

Born in 1943 in Jamaica, New York; lives and works in San Francisco.

Screenings

Mar. 14–18

Every half-hour, 12–5 pm
(Mar. 16, 1:30–8 pm)

In Conversation with P. Adams Sitney

Screening in original 16mm format
Mar. 18 at 4 pm

Words of Mercury, 2011

16mm film transferred to HD video,
color, silent; 25 min.

Jerome Hiler has been shooting 16mm film since the early 1960s, creating a body of work characterized by an appreciation for the textures and shapes of ordinary surroundings and the unique way a motion-picture camera can relate to familiar objects. He has rarely exhibited his work in public, preferring to screen for a circle of friends, and refining films in response to the interests of his audiences. Rather than making prints, Hiler has allowed the only copies of his films to be destroyed by time and the wear of the projector, resulting in an ephemeral body of work. By projecting the camera originals only, however, he allows for the most vivid colors. *Words of Mercury*, his latest, is a study of variations on superimposition, each sequence carefully composed in-camera by rolling back and re-exposing the film in the course of production, creating a series of elaborately layered images bearing the rich luminosity of stained glass, their simultaneous levels of movement yielding a hypnotic, phantom depth.

Nathaniel Dorsky

Born in 1943 in New York; lives and works in San Francisco.

Screenings

Mar. 21–25

Daily at 12, 2, and 4 pm
(Mar. 23 at 2, 4, and 7 pm)

In Conversation with Ed Halter

Mar. 25 at 4 pm

Compline, 2010

16mm film, color, silent; 18:30 min.

Aubade, 2010

16mm film, color, silent; 11:30 min.

The Return, 2011

16mm film, color, silent; 27 min.

In his 2003 treatise *Devotional Cinema*, Nathaniel Dorsky writes that "the more film expresses itself in a manner intrinsic to its own true nature, the more it can reveal to us." His own works constitute a search for metaphysical experience through images of the everyday world. They engage the viewer within the act of perception itself, each frame capturing a complex interplay of shadows, reflections, and movement, cut to a precisely measured pace that plays off the body's metabolic rhythms, and edited, as he describes it, in the service of "the delicate necessities of meaning." *Compline* is his final piece shot on Kodachrome—the medium he used exclusively prior to its discontinuation—while *Aubade* and *The Return* are his first films shot with Eastman and Fuji color negative, respectively. Works of great subtlety, these films contend with the expressive potential of each stock, their textures, tones, and relationships to light.

Laida Lertxundi

Born in 1981 in Bilbao, Spain; lives and works in Los Angeles.

Screenings

Mar. 28–Apr. 1

Every hour starting at 12 pm

(Mar. 30 at 1 pm)

In Conversation with Thomas Beard

Apr. 1 at 4 pm

Footnotes to a House of Love, 2007

16mm film, color, sound; 13 min.

My Tears Are Dry, 2009

16mm film, color, sound; 4 min.

Llora Cuando Te Pase / Cry When It Happens, 2010

16mm film, color, sound; 14 min.

A Lax Riddle Unit, 2011

16mm film, color, sound; 5 min.

The enigmatic cinema of Laida Lertxundi resists easy categorization. Her works could be described as landscape films, set as they are against the backdrop of Southern California's deserts and mountains, its blue skies and wild shores. These environments are sparsely populated with non-actors, who are sometimes wandering, sometimes still. Sequences are repeated and reframed, calling back to one another; recorded music plays within the world of the film, taking on the character not of a soundtrack but of a field recording. Narratives are hinted at, flirted with, yet never realized. Her films function as both exactly arranged experiments with the syntax of film language and lovesick daydreams, fragmented and full of longing.

Thom Andersen

Born in 1943 in Chicago; lives and works in Los Angeles.

Screenings

Apr. 4–8

In Conversation with J. Hoberman

Apr. 8 at 4 pm

Los Angeles Plays Itself, 2003

Beta SP video, black-and-white and color, sound; 169 min.

Daily at 12 pm

(Apr. 6 at 1:30 and 6 pm;

no screening Apr. 8)

Get Out of the Car, 2010

16mm film, color, sound; 35 min.

Daily at 4 and 5 pm

(Apr. 6 at 5 pm;

Apr. 8 at 12 and 1 pm)

Active as a filmmaker since the 1960s, Thom Andersen is best known for his essay films, which look at cinema as a technology of political imagination and a secret repository of cultural memory. Andersen created *Los Angeles Plays Itself* by re-editing footage from a wide range of Hollywood productions, salvaging images of the metropolis from the background of other movies, and adding narration that reinvests them with documentary meanings. *Get Out of the Car* functions as a coda to *Los Angeles Plays Itself*, looking at the contemporary city from the pedestrian level. Here, Andersen counterposes new 16mm footage of palimpsestic billboards, neon displays, murals, and building facades with an idiosyncratic survey of remarkable (if lesser-known) music made and recorded in Southern

California, creating a symphonic portrait of a city through its signs and sounds. Together, Andersen's two films propose what he calls a "militant nostalgia," a complex recuperation of a city's vanished history. "Change the past," he entreats viewers in his program notes to *Get Out of the Car*, "it needs it."

Rare Los Angeles Films Curated by

Thom Andersen

(approx. 62 min.)

Apr. 8 at 2 pm

The Towers by William Hale

1955/2011; video, color, sound; 13 min.

Film Exercise Number One by

Baylis Glascock

1962; 16mm film, color, sound; 5 min.

Shoppers Market by John Vicario

1963; 16mm film, color, sound; 22 min.

Throbs by Fred Worden

1973; 16mm film, color, sound; 7 min.

Now, You Can Do Anything by

Fred Worden and Chris Langdon

1972; 16mm film, black-and-white, sound; 6 min.

Three/3: In the Ocean, On Land

by Peter Bo Rappmund

2010; video, color, sound; 5:30 min.

Venusville by Fred Worden and

Chris Langdon

1972; 16mm film, color, sound; 12 min.

999-BOY by Chris Langdon

1974; 16mm film, black-and-white, sound; 5 min.

Venice Pier by Gary Beydler

1976; 16mm film, color, sound; 17 min.

Shoppers Market, *Throbs*, and *Venusville*: preserved by the Academy Film Archive; prints courtesy the Academy Film Archive and the artists. *The Towers*, *Film Exercise Number One*, *Now, You Can Do Anything*, and *999-Boy*: courtesy the Academy Film Archive and the artists. *Three/3: In the Ocean, On Land*: courtesy the artist. *Venice Pier*: courtesy Canyon Cinema

With this special program of rarely screened films made over a fifty-year period, Thom Andersen presents us with a multifaceted, and multigenerational portrait of Los Angeles. As the production center of the American motion-picture industry for nearly a century, images of the city of Los Angeles have been projected into the minds of many million people throughout the world. Like Andersen's own films, which address Los Angeles's lost or underrepresented history, the films in this program—which include documentaries, experimental films and videotapes, and other obscure works—often reveal more about the city and its social ethos than their commercial counterparts.

Moyra Davey

Born in 1958 in Toronto; lives and works in New York.

Screenings

Apr. 11–15

Daily at 12, 2, and 4 pm
(Apr. 13 at 2, 4, and 7 pm)

In Conversation with Lynne Tillman

Apr. 15 at 4 pm

Les Goddesses, 2011

HD video, color, sound; 61 min.

Collection of the artist; courtesy
Murray Guy, New York

Les Goddesses presents Moyra Davey in her apartment, listening to a recording of her essay, "The Wet and the Dry," on headphones, and reciting its words as she hears them. Her narration concerns the lives of eighteenth-century feminist Mary Wollstonecraft, her two daughters—one of whom is Mary Shelley—and their stepsister. Davey interweaves episodes from their untamed youth with recollections of her own sisters and a series of photographs she took of them in the early 1980s. The video began, Davey recently wrote, "as an inquiry into the validity of storytelling, specifically: telling one's own story, and the ambivalence surrounding this drive." What begins as an artful commingling of literary history and autobiography becomes a rigorous exercise in self-scrutiny, re-examining, as Davey puts it, "the vicissitudes of photography, as I've practiced it over the last thirty years." Davey's photographs related to her research on Wollstonecraft and her family are on view in the second-floor galleries.

George Kuchar

Born in 1942 in New York; died in 2011 in San Francisco.

Screenings

Apr. 18–22

PROGRAM 1

Daily at 11:30 am
(Apr. 20 at 7 pm)

Wild Night in El Reno, 1977

16mm, color, sound; 15 min.

Courtesy the Film-Makers' Cooperative

Weather Diary 1, 1986

Video, color, sound; 75 min.

PROGRAM 2

Daily at 1:30 pm

Weather Diary 3, 1998

Video, color, sound; 25 min.

Weather Diary 5, 1989

Video, color, sound; 38:17 min.

PROGRAM 3

Daily at 3 pm

Weather Diary 6, 1990

Video, color, sound; 28:30 min.

Season of Sorrow, 1996

Video, color, sound; 13 min.

The Inmate, 1997

Video, color, sound; 16 min.

Chigger Country, 1999

Video, color, sound; 24 min.

PROGRAM 4

Daily at 4:30 pm

Cyclone Alley Ceramics, 2000

Video, color, sound; 12 min.

Supercell, 2004

Video, color, sound; 9:16 min.

Heavenly Features, 2005

Video, color, sound; 10 min.

Centennial, 2007

Video, color, sound; 13 min.

Hotspell, 2011

Video, color, sound; 26 min.

All videos are courtesy Video
Data Bank (vdb.org) and the
Estate of George Kuchar

A legendary figure within underground film, George Kuchar began his career in the late 1950s while a teenager in the Bronx, where he and his twin brother Mike started making wild 8mm burlesques of Hollywood productions (their titles—*The Naked and the Nude*, *Lust for Ecstasy*, *I Was a Teenage Rumpot*—are a window into their sensibility). Later, in the 1980s, he traded in film for Hi-8 video, a consumer-grade format whose formal possibilities he explored through numerous video diaries. Though crafted in the exaggerated, soap-operatic spirit of his earlier work, Kuchar's lo-fi autobiographies engage more directly with quotidian realities. Screening at the Biennial is Kuchar's epic cycle of *Weather Diaries*, which document his annual visits to the shabby El Reno motel in tornado-alley Oklahoma. Horny, bored, and on the lookout for gathering storms, he reveals, in a radically unpretentious manner, the humor of everyday indignities and the pathos of unsated appetites.

Kelly Reichardt

Born in 1964 in Miami; lives and works in New York.

Screenings

Apr. 25–29

In Conversation with Amy Taubin

Apr. 29 at 4 pm

Old Joy, 2006

Super 16mm film, color, sound; 76 min.

Daily at 12 pm (Apr. 27 at 2 pm)

Wendy and Lucy, 2008

Super 16mm film, color, sound; 80 min.

Daily at 2 pm (Apr. 27 at 4 pm)

Meek's Cutoff, 2010

35mm film, color, sound; 104 min.

Daily at 4 pm (Apr. 27 at 7 pm)

Informally dubbed an "Oregon trilogy," Kelly Reichardt's three feature films made with writer Jonathan Raymond simultaneously work as finely wrought character studies, revisionist genre films, and evocative parables. In *Old Joy*, two thirty-something men, whose lives have taken divergent paths since their younger days, reunite for a weekend camping trip. The protagonist of *Wendy and Lucy* is a young cash-strapped woman, en route to Alaska in hopes of starting a new life, who finds herself stranded in Oregon when her car breaks down. Set in 1845, *Meek's Cutoff* follows a westward-bound band of settlers who become lost on a desert stretch of the Oregon Trail. Told with a masterful economy of means, Reichardt's trilogy depicts individual lives that speak of larger historical narratives, of an America that finds itself uncertain of the way ahead.

Matt Porterfield

Born in 1977 in Baltimore;
lives and works in Baltimore.

Screenings

May 2–6

Daily at 12, 2, and 4 pm
(May 4 at 2, 4, and 7 pm)

In Conversation with Thomas Beard

May 6 at 4 pm

Putty Hill, 2011

HD video, color, sound; 87 min.

Courtesy Cinema Guild

Matt Porterfield's *Putty Hill* is a delicately composed feature film set in a close-knit, working-class suburb of Baltimore. A fictional tale that slips in and out of documentary modes, the film takes place in the aftermath of a young man's death, following his friends and acquaintances as they ready for his funeral and wake, which finally takes place at a local bar. The characters are all portrayed by young non-actors, playing versions of themselves, at times speaking with the director as if being interviewed. Porterfield and his performers create a rich and unsentimentalized portrait of lives lived on the hard edge of economic reality, and of relationships made more tenuous in the face of existential uncertainties. *Putty Hill* is a collective coming-of-age film, depicting a generation that finds itself on the cusp of adulthood in a time that presents few options for the future.

Wu Tsang

Born in 1982 in Worcester, Massachusetts;
lives and works in Los Angeles.

Screenings

May 9–13

Daily at 12, 2, and 4 pm
(May 11 at 2, 4, and 7 pm)

In Conversation with Matt Wolf

May 13 at 4 pm

WILDNESS, 2012

HD video, color, sound; 72 min.

Courtesy Class Productions
and Now Unlimited

Rooted in the tropical underground of Los Angeles nightlife, art, and music, *WILDNESS* presents a portrait of the Silver Platter, a historic landmark bar on the east side of Los Angeles that has provided a home for Latin/LGBT immigrant communities since 1963. Through a magical-realist lens, in which the bar itself becomes a character in the film, *WILDNESS* depicts the creativity and conflict that ensues when a group of young, queer artists of color—including Wu Tsang and DJs NGUZUNGUZU and Total Freedom—organize an experimental performance art party called Wildness on Tuesday nights at the bar. The film explores the concept of a "safe-space," teasing apart what it can mean for different/marginalized groups of people and what kind of protection it can provide, as well as its limits and failures. Through this exploration, Tsang documents the complicated and beautiful coalitions across groups and generations that took place at the Silver Platter.

Mike Kelley

Born in 1954 in Detroit;
died in 2012 in Los Angeles.

Screenings

May 16–20

Mobile Homestead Christening Ceremony and Launch, September 25, 2010, 2010–11

HD video, color, sound; 55:01 min.

Daily at 12 pm
(May 18 at 2 pm)

Going West on Michigan Avenue from Downtown Detroit to Westland, 2010–11

HD video, color, sound; 76:15 min.

Daily at 2 pm
(May 18 at 4 pm)

Going East on Michigan Avenue from Westland to Downtown Detroit, 2010–11

HD video, color, sound; 76:17 min.

Daily at 4 pm
(May 18 at 7 pm)

In 2005, Mike Kelley was approached by the UK-based Artangel organization, which commissions and produces site-specific artwork, to propose what would be their first commission in the United States. In response, Kelley suggested that he build a replica of his childhood home in the Detroit suburb of Westland that would be repositioned in the city of Detroit and utilized as a community gallery. While the facade of the house would be removable and "street legal" so that it could be driven around the Detroit area to provide various sorts of public services, a complex of "secret" tunnels and rooms would be built beneath the structure at its "home"

on the grounds of the Museum of Contemporary Art, Detroit (MOCAD), and used for private activities organized by the artist.

On view in the 2012 Biennial are three videos produced by Kelley that document the first phase of *Mobile Homestead*: the project's christening ceremony as well as the journey of the *Mobile Homestead* facade along Michigan Avenue from MOCAD in downtown Detroit to the original Kelley home in Westland and back again. The two documentaries of *Mobile Homestead* en route through the Detroit environs trace a remarkable variety of both urban and outlying areas, making apparent the socio-economic disparities among the communities through which *Mobile Homestead* passed. Along the way, interviews were conducted with shop owners and residents, including a motorcycle gang, strip-club dancers, church officials, the staff of social-service organizations, and representatives of the Ford Motor Company. The third video documents the 2010 launch event of the mobile section of the project that occurred on the site at MOCAD where the completed project will eventually stand. Taken together, these videos convey Kelley's critical eye on this American city that he knew so well.

Kevin Jerome Everson

Born in 1965 in Mansfield, Ohio; lives and works in Charlottesville, Virginia.

Screenings

May 23–27

Daily at 12, 2, and 4 pm
(May 25 at 2, 4, and 7 pm)

In Conversation with Ed Halter

May 27 at 4 pm

Quality Control, 2011

16mm film, black-and-white, sound; 70 min.

Courtesy Trilobite-Arts-DAC and Picture Palace Pictures

Kevin Jerome Everson has made an expansive body of work composed of over seventy short-form pieces and five feature-length films that present images of the lives of black Americans through his own distinctive practice of cinematic portraiture: a blend of fiction and documentary that hones in on subjects of labor and leisure. His latest feature, *Quality Control*, looks at the workings of an Alabama dry cleaner's from every angle of operation, from its machine-filled back room to the front-desk interaction with customers. For his long, uninterrupted takes, Everson uses complete rolls of black-and-white 16mm stock, lending the film an air of historical certitude while subtly undermining its truth claims. Keenly observational, *Quality Control* reveals the hidden choreographies of an average workday, arguing for the inherent art of a job well done.

Laura Poitras

Born in 1964 in Boston; lives in New York and works internationally.

Screenings

May 30–June 3

Daily at 12, 2, and 4 pm
(June 1 at 2, 4, and 7 pm)

Presentation by Laura Poitras followed by a conversation with Dennis Lim

June 2 at 4 pm

The Oath, 2010

HD video, color, sound; 96 min.

Courtesy Zeitgeist Films

In her documentary *The Oath*, Laura Poitras follows the lives of two men, both past associates of Osama Bin Laden. Salim Hamdan, Bin Laden's former chauffeur, was imprisoned at Guantánamo Bay and, following a well-publicized court case, eventually released. His brother-in-law, Abu Jandal, had once worked as Bin Laden's bodyguard, and after his own, much shorter detention in Yemen, became a taxi driver to support his family. Hamdan's story, which unfolds as a prolonged legal and political battle, is paralleled by interviews with Jandal as he works and goes about his daily routine. Passionate and charismatic, Jandal reveals himself as a complex and conflicted character, a man who now renounces violent terrorism, but still supports the goals of Al Qaeda. Poitras tells these interlocked stories without overt editorializing, allowing a picture of their lives to emerge through carefully framed details. *The Oath* is the second installment

of a projected trilogy documenting America post 9/11; the first film, *My Country, My Country* (2006), covered post-invasion Iraq, and the third, now in progress, will show how the war has ultimately come home. For more information on Poitras and her films, visit Zeitgeist Films (zeitgeistfilms.com).

Frederick Wiseman

Born in 1930 in Boston; lives and works in Boston and Paris.

Screenings

June 6–10

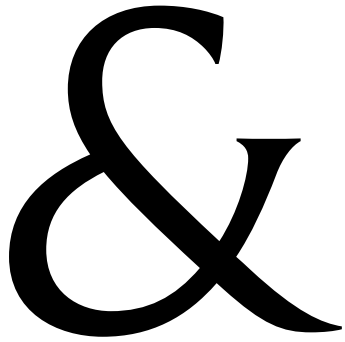
Daily at 12, 2, and 4 pm
(June 8 at 2, 4, and 7 pm)

Boxing Gym, 2010

16mm film, color, sound; 91 min.

Courtesy Zipporah Films, Inc.

In the course of nearly forty films, beginning with *Titicut Follies* (1967), his controversial study of a prison mental hospital in Massachusetts, Frederick Wiseman has established himself as one of the defining figures within documentary. With works like *High School* (1968), *Welfare* (1975), and *Zoo* (1993), he advanced an observational style unencumbered by narration, talking heads, and other devices often associated with nonfiction filmmaking. Considered collectively, his films constitute an incisive, encyclopedic view of American culture, as seen through the structures and operations of its individual institutions. For one of his most recent projects, *Boxing Gym*, Wiseman focuses on Lord's Gym in Austin, Texas, whose facilities are home to a diverse cross-section of society. Propelled by the staccato rhythm of fists pounding a speed bag, the film illuminates the manifold choreographies—by turns delicate and brutal—of ringside training. For more information on Wiseman and his films visit the Zipporah Films website at zipporah.com.



EVENTS IN OTHER LOCATIONS

All onsite events are free with Museum admission. Standing room only; limited capacity.

ONSITE

Dawn Kasper

Born in 1977 in Fairfax, Virginia; lives and works in Los Angeles.

Performances

Mar. 23; May 4, 25 at 7 pm

THIRD FLOOR

As part of her ongoing *Nomadic Studio Practice Experiment*, in which the artist has relocated the entire contents of her studio as well as herself to a gallery on the third floor, Dawn Kasper will present three scheduled performances within her new studio space. The content, form, and participants of each performance will be determined in the preceding weeks, as Kasper works in and interacts with her exhibition space and the Museum as a whole. Kasper's performances are often bombastic, highly personal investigations into communication, persona, artistic activity, and the history of live art.

Georgia Sagri

Born in 1979 in Athens, Greece; lives and works in New York.

Performances

Sundays, Mar. 11–May 27 at 1 pm
Mar. 9, 16; Apr. 27; May 18 at 7 pm

FIFTH-FLOOR MEZZANINE

Georgia Sagri presents an ongoing installation/performance in which she engages a variety of media-distribution methods, such as film and video, audio recording, and print publishing. With the goal of producing a book, Sagri will invite

philosophers, activists and organizers, artists, and laborers to shape, through conversations and activities, the concept of "Working The No Work." Reflecting especially on the radical shifts in political and social life of the present and recent past, the texts generated will feed back into the project as a whole, with Sagri playing the role of designer/editor/illustrator in unexpected ways.

Tom Thayer

Born in 1970 in Chicago; lives and works in New York.

Performances

May 20, 27, 12–5 pm

THIRD FLOOR

Multimedia artist Tom Thayer will present two live performances, further activating his third-floor gallery installation with his own presence. Thayer's installations are highly theatrical sight-sound environments featuring handmade backdrops, puppet-like figures, stop-motion collage animations, and vintage audio and image-making equipment. For his performances, he improvises on an array of self-made musical instruments, performs live animation and video mixing, and manipulates the objects in the installation to generate a quivering constellation of moving and static forms.

OFFSITE

Artists Space: Books & Talks

Monday and Tuesday evenings
55 Walker Street

As a curatorial programming partner for *Whitney Biennial 2012*, Artists Space: Books & Talks—a new Artists Space venue—will be the site of a twice-weekly program focusing on some of the key concerns of the exhibiting artists, as well as reflecting on issues raised by the Biennial as a whole. For more information, please visit artistspace.org.

EDUCATION PROGRAMS

Public, Family, Teen, & Access Programs

Support for Education is provided, in part, by Jack and Susan Rudin in honor of Beth Rudin DeWoody, Joanne Leonhardt Cassullo and The Dorothea L. Leonhardt Foundation, Inc., public funds from the New York City Department of Cultural Affairs in partnership with the City Council, Margot and Norman Freedman, the Barker Welfare Foundation, and by members of the Whitney's Education Committee.

Generous endowment support is provided by the William Randolph Hearst Foundation and the Helena Rubinstein Foundation.



Teen Programs are made possible, in part, by an endowment from the Walter and Leonore Annenberg Fund. Additional support is provided by the Surdna Foundation, the Keith Haring Foundation, and the Milton and Sally Avery Arts Foundation.

Access and Community Programs are supported by The Leona M. and Harry B. Helmsley Charitable Trust, the Altman Foundation, and the Renate, Hans and Maria Hofmann Trust.

Public Programs

Biennial public programs are free with Museum admission (first come, first seated), which is pay-what-you-wish on Fridays, 6–9 pm.

Werner Herzog

Date to be announced

Inimitable filmmaker Werner Herzog, characterized as the “romantic visionary” of New German Cinema, is best known for his unorthodox approach to capturing authenticity in his films—close encounters with danger and submitting cast members to unusual training, among others—as well as his mixture of fact and fiction, in narrative and documentary films alike. The subject of his work, described as “an extended essay on the meaning of meaninglessness,” is often the extraordinary qualities of ordinary things around us. This evening, Herzog discusses his particular contributions to the Biennial and his thoughts on contemporary art.

Nicole Eisenman: *Figure Drawing Atelier*

Mar. 16 at 7:30 pm

Nicole Eisenman investigates contemporary issues through the historically charged mediums of drawing and painting. In her work,

she utilizes technical skill and incorporates art-historical influences to innovatively address social concerns. While Eisenman’s figurative style references a range of academic traditions—from WPA murals to Surrealism—her razor-sharp wit and intimate subject matter reveal a language that is completely her own. Tonight, join Eisenman as she opens up her own practice of drawing from live models to lead a figure-drawing class in the Museum’s galleries.

Joanna Malinowska: *Fieldwork*

Apr. 13 at 7:30 pm

Joanna Malinowska’s sculptures, performances, and video-based projects are often inspired by her interest in cultural anthropology. She has said that she considered becoming an anthropologist, but “eventually decided that what interested [me] was not so much the research that aspires to scientific objectivity, but rather the sense of relativity of a cosmic order of one’s own culture in comparison to other possible systems.” Join Malinowska and the Hungry March Band as they stage a performance in which two marching bands converge. This program, inspired by composer Charles Ives, will re-imagine how rituals are charged with meaning in different contexts, from transcendentalism to the Native American Ghost Dance.

Laura Poitras: *Observation and Trust*

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 evening program, she is joined by Jacob Appelbaum, computer security researcher, privacy advocate, hacker, and human rights activist. Together they will reveal elements of their own work to investigate methods of surveillance as well as tools of circumvention, inviting the audience to explore the Museum through the lens of a Panopticon observation system.

Lucy Raven: *Standard Evaluation Materials*

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 unmasking the often invisible processes, analogue and digital, that define modern life. This evening, she shares a series of rarely seen test films—snippets of narrative assembled only for the technical information they contain—dating from the 1940s to today. These specialized sights and sounds, seldom seen or heard outside of a film projection booth, tell alternate stories about the moving pictures and how we view them.

**LaToya Ruby Frazier:
*Demystifying the Myth of
the "Urban Pioneer"***

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 and the triumph of industry. Exposing the underbelly of corporate practices—rapid de-industrialization and outsourcing, environmental negligence, and inner-city gentrification—Frazier's work examines the crises of postindustrial communities and the racial divisions wrought by capital. Tonight 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.

Family Programs

Registration is highly recommended. For more information about programs and fees or to register, please visit whitney.org/Families.

Artist's Choice Workshops

FOR FAMILIES WITH KIDS

AGES 8–12

Select Saturdays

1:30–3:30 pm

This series of art workshops offers families the opportunity to work directly with a Biennial artist. The artist will create a hands-on project for families to engage with related to their own process and practice.

Elaine Reichel

Mar. 17

Dawn Kasper

Apr. 21

Tom Thayer

May 5

Alicia Hall Moran & Jason Moran

May 12

Art School

A SATURDAY STUDIO CLASS
JUST FOR ARTISTS AGES 8–12

Focusing on the Biennial, this class introduces a different medium each month. Kids will spend time in the

galleries and studio, looking at and discussing cutting-edge art, experimenting with materials, and learning new skills and techniques. This is an opportunity for young artists to further develop their artistic practice, to learn about the newest trends in contemporary art, and to expand their ideas about what art can be.

New Media

Mar. 10, 24, 31

1:30–3:30 pm

Students will explore the range of innovative media on view in the Biennial—from paintings and photography to film and video. Students will experiment with a variety of nontraditional media, inspired by the materials and processes on view, and create their own contributions to contemporary American art.

Performance

Apr. 14, 21, 28

1:30–3:30 pm

Contemporary art today draws inspiration from a wide range of influence, including theater and dance. Tapping into the range of performances scheduled as part of the Biennial, students will observe scheduled performances in the galleries as well as examples of video art and performance. Students will work collaboratively to create and record their own performative actions.

New! Open Studio

FOR FAMILIES WITH KIDS

AGES 6–10

Select Sundays

1–3 pm

Families can drop in on select Sunday afternoons to explore the Biennial and all the Whitney has to offer through hands-on activities with a Museum Educator. No registration required! Free with Museum admission. Each month explores a different theme:

Sculpture and Installation

Apr. 15, 22

Unusual Materials

May 6, 13

Family Fun

FOR FAMILIES WITH KIDS

AGES 6–10

Select Saturdays

Mar. 10, 24, 31

Apr. 14, 28

May 5

10:30 am–12:30 pm

Families create hands-on art projects inspired by discussion and activities in the galleries.

Whitney Wees

FOR FAMILIES WITH KIDS

AGES 4–5

Select Saturdays

Mar. 10, 24, 31

Apr. 14, 28

May 5

10:30–11:30 am

Bring the little ones and enjoy an interactive experience of looking, sharing, and working together in the Museum's galleries!

Stroller Tours

FOR PARENTS WITH BABIES
AGES 0–18 MONTHS

Select Fridays
Mar. 16, 30
Apr. 13, 20
May 18, 25
12–1 pm

Whitney Teaching Fellows, PhD candidates in art history, lead engaging tours of the Biennial for new moms and dads when the Museum is closed to the public. Crying babies are welcome!

Teen Programs

Join other New York City teens in 9th through 12th grades and meet Biennial artists at these free events. For more information or to register, please visit whitney.org/Teens.

Artist Talk with Nicole Eisenman

Mar. 9, 4:30–6:30 pm

Join Biennial artist Nicole Eisenman for a discussion about her provocative oil paintings.

Art Workshop with Elaine Reichek

Mar. 30, 6–9 pm

Elaine Reichek will talk about her Biennial work in the galleries and then conduct a workshop focused on drawing and embroidery.

Film Screening followed by Q&A with Matt Porterfield

May 5, 6–9 pm

Teens are invited to a special screening of the film *Putty Hill*, which focuses on the lives of Baltimore teens. Writer and director Matt Porterfield will talk with teens after the film.

Access Programs

The Whitney Museum of American Art welcomes all visitors to experience the richness, diversity, and significance of American art and culture in an inclusive environment. All access programs are free of charge. Registration is recommended, see below for more information, or visit whitney.org/Access.

Whitney Signs



Whitney Signs is a free, American Sign Language gallery tour with voice interpretation. Join an expert Deaf educator for an interactive tour highlighting selected works from the 2012 Biennial. A reception precedes the tour. Please contact ASL_Tours@whitney.org to register.

Select Saturdays
Mar. 10, 4–5 pm
Apr. 7, 4–5 pm
May 5, 4–5 pm

ASL Tours



ASL Tours are free gallery tours in American Sign Language without voice interpretation. Join an expert

Deaf educator for an interactive tour highlighting selected works from the 2012 Biennial. A reception precedes the tour. Please contact ASL_Tours@whitney.org to register.

Select Fridays
Mar. 23, 7–8 pm
Apr. 20, 7–8 pm
May 18, 7–8 pm

Verbal Description and Touch Tours



Whitney Verbal Description and Touch Tours provide an opportunity for visitors who are blind or partially sighted and their companions to experience the 2012 Biennial through vivid description and tactile opportunities. These small group tours, which provide in-depth focus on a selection of artworks in a variety of media, are offered when the Museum is closed to the general public. Please contact AccessFeedback@whitney.org or call (212) 570-7789 to reserve a space or learn more.

Select Fridays
Mar. 23, 11 am–12:30 pm
Apr. 27, 11 am–12:30 pm
May 18, 11 am–12:30 pm

MARCH

The Museum is closed Mondays and Tuesdays.

With the exception of some Family Programs, all events are free with Museum admission.

Sarah Michelson and Michael Clark performances require event entry tickets; all others are first come, first seated until capacity is reached.

WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
	1 <ul style="list-style-type: none"> • Sarah Michelson p. 2 • Luther Price p. 10 	2	3	4 <ul style="list-style-type: none"> ■ Luther Price with Ed Halter p. 10
7 <ul style="list-style-type: none"> • Sarah Michelson p. 2 • Michael Robinson p. 12 	8	9 <ul style="list-style-type: none"> • Georgia Sagri p. 22 • Teen Program with Nicole Eisenman p. 28 	10 <ul style="list-style-type: none"> • Family Programs p. 27 • Access Program p. 29 	11 <ul style="list-style-type: none"> ■ Michael Robinson with Peggy Ahwesh p. 12 ■ Georgia Sagri p. 22
14 <ul style="list-style-type: none"> • Michael Clark p. 3 • Jerome Hiler p. 13 	15	16 <ul style="list-style-type: none"> • Georgia Sagri p. 22 • Nicole Eisenman p. 24 • Family Program p. 28 	17 <ul style="list-style-type: none"> • Family Program with Elaine Reichek p. 26 	18 <ul style="list-style-type: none"> ■ Jerome Hiler with P. Adams Sitney p. 13 ■ Georgia Sagri p. 22
21 <ul style="list-style-type: none"> • Michael Clark p. 3 • Nathaniel Dorsky p. 13 	22	23 <ul style="list-style-type: none"> • Dawn Kasper p. 22 • Access Programs p. 29 	24 <ul style="list-style-type: none"> • Family Programs p. 27 	25 <ul style="list-style-type: none"> ■ Nathaniel Dorsky with Ed Halter p. 13 ■ Georgia Sagri p. 22
28 <ul style="list-style-type: none"> • Michael Clark p. 3 • Laida Lertxundi p. 14 	29	30 <ul style="list-style-type: none"> • Teen Program with Elaine Reichek p. 28 • Family Program p. 28 	31 <ul style="list-style-type: none"> • Family Programs p. 27 	

APRIL

The Museum is closed Mondays and Tuesdays.

With the exception of some Family Programs, all events are free with Museum admission.

Michael Clark performances require event entry tickets; all others are first come, first seated until capacity is reached.

WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
				1 Michael Clark p. 3 Laida Lertxundi p. 14 Laida Lertxundi with Thomas Beard p. 14 Georgia Sagri p. 22
4 Michael Clark p. 3 Thom Andersen p. 14	5	6	7 Access Program p. 29	8 Rare Los Angeles Films p. 15 Thom Andersen with J. Hoberman p. 14 Georgia Sagri p. 22
11 Charles Atlas p. 4 Moyra Davey p. 16	12 Charles Atlas with Biennial curators and Robert Swinston p. 4	13 The Red Krayola p. 5 Joanna Malinowska p. 25 Family Program p. 28	14 Family Programs p. 27	15 Moyra Davey with Lynne Tillman p. 16 Georgia Sagri p. 22 Family Program p. 27
18 Charles Atlas p. 5 George Kuchar p. 16	19	20 Laura Poitras p. 25 Family Program p. 28 Access Program p. 29	21 Family Program with Dawn Kasper p. 26 Family Program p. 27	22 Georgia Sagri p. 22 Family Program p. 27
25 Richard Maxwell p. 6 Kelly Reichardt p. 17	26	27 Georgia Sagri p. 22 Lucy Raven p. 25 Access Program p. 29	28 Family Programs p. 27	29 Kelly Reichardt with Amy Taubin p. 17 Georgia Sagri p. 22

MAY

The Museum is closed Mondays and Tuesdays.

With the exception of some Family Programs, all events are free with Museum admission and are first come, first seated until capacity is reached.

WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
<p>2</p> <ul style="list-style-type: none"> ● A survey is a process of listening (Arika) p. 7 ● Matt Porterfield p. 18 	<p>3</p>	<p>4</p> <ul style="list-style-type: none"> ● Dawn Kasper p. 22 	<p>5</p> <ul style="list-style-type: none"> ● Family Programs p. 27 with Tom Thayer p. 26 ● Teen Program with Matt Porterfield p. 28 	<p>6</p> <ul style="list-style-type: none"> ● Matt Porterfield with Thomas Beard p. 18 ● Georgia Sagri p. 22 ● Family Program p. 27
<p>9</p> <ul style="list-style-type: none"> ● Alicia Hall Moran & Jason Moran p. 7 ● Wu Tsang p. 18 	<p>10</p>	<p>11</p> <ul style="list-style-type: none"> ● LaToya Ruby Frazier p. 26 	<p>12</p> <ul style="list-style-type: none"> ● Family Program with Alicia Hall Moran & Jason Moran p. 26 	<p>13</p> <ul style="list-style-type: none"> ● Wu Tsang with Matt Wolf p. 18 ● Georgia Sagri p. 22 ● Family Program p. 27
<p>16</p> <ul style="list-style-type: none"> ● There we will be buried p. 8 ● Mike Kelley p. 19 	<p>17</p>	<p>18</p> <ul style="list-style-type: none"> ● Georgia Sagri p. 22 ● Family Program p. 28 ● Access Programs p. 29 	<p>19</p>	<p>20</p> <ul style="list-style-type: none"> ● K8 Hardy p. 8 ● Georgia Sagri p. 22 ● Tom Thayer p. 23
<p>23</p> <ul style="list-style-type: none"> ● Lutz Bacher p. 9 ● Kevin Jerome Everson p. 20 	<p>24</p>	<p>25</p> <ul style="list-style-type: none"> ● Dawn Kasper p. 22 ● Family Program p. 28 	<p>26</p>	<p>27</p> <ul style="list-style-type: none"> ● Kevin Jerome Everson with Ed Halter p. 20 ● Georgia Sagri p. 22 ● Tom Thayer p. 23
<p>30</p> <ul style="list-style-type: none"> ● Lutz Bacher p. 9 ● Laura Poitras p. 20 	<p>31</p>			

JUNE

The Museum is closed Mondays and Tuesdays.

WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
		1 Lutz Bacher p. 9 Laura Poitras p. 20	2 Laura Poitras with Dennis Lim p. 20	3
6 ● Frederick Wiseman p. 21	7	8 ●	9	10

Notes:

Accessibility



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.

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's also 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 and at the Information Desk in the Museum Lobby, and are posted in front of the elevators. Tours meet in the galleries; no reservations are necessary.

Exhibition Catalogue

Whitney Biennial 2012, featuring 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, is available from the Museum Store or online at whitney.org.

Membership

Membership is your ticket to the fullest Whitney Biennial experience. Membership privileges include unlimited admission to the Museum, invitations to exclusive member events and programs, discounts at the Museum Store as well as at selected neighborhood merchants, and much more! To learn more about the benefits and levels of Whitney membership or about ways to support the Whitney, stop by the Member Services Desk in the Museum Lobby, call (212) 570-3641, or visit whitney.org/Membership.

Museum and Museum Store Hours

Monday–Tuesday
Closed
Wednesday–Thursday
11 am–6 pm
Friday
1–9 pm
Saturday–Sunday
11 am–6 pm

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SPECIAL THANKS

Bentley Meeker, artistic collaborator
SFDS

Michael Clark's performance residency, Nathaniel Dorsky's film screenings, and Nicole Eisenman's public program are presented in conjunction with Carnegie Hall's *American Mavericks*.

Cover: Photograph by Gregory Holm

Whitney Biennial 2012

Participating Artists

Kai Althoff
Thom Andersen
Charles Atlas
Lutz Bacher
Forrest Bess
 (by Robert Gober)
Michael Clark
Cameron Crawford
Moyra Davey
Liz Deschenes
Nathaniel Dorsky
Nicole Eisenman
Kevin Jerome Everson
Vincent Fecteau
Andrea Fraser
LaToya Ruby Frazier
Vincent Gallo
K8 Hardy
Richard Hawkins
Werner Herzog
Jerome Hiler
Matt Hoyt
Dawn Kasper
Mike Kelley
John Kelsey
John Knight
Jutta Koether
George Kuchar

Laida Lertxundi
Kate Levant
Sam Lewitt
Joanna Malinowska
Andrew Masullo
Nick Mauss
Richard Maxwell
Sarah Michelson
Alicia Hall Moran
 & Jason Moran
Laura Poitras
Matt Porterfield
Luther Price
Lucy Raven
The Red Krayola
Kelly Reichardt
Elaine Reichek
Michael Robinson
Georgia Sagri
Michael E. Smith
Tom Thayer
Wu Tsang
Oscar Tuazon
Gisèle Vienne,
 Dennis Cooper,
 Stephen O'Malley,
 & Peter Rehberg
Frederick Wiseman