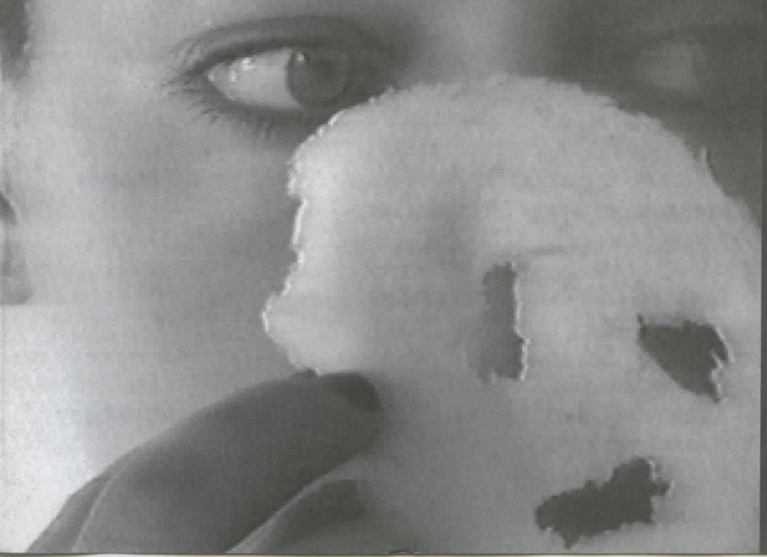


Peter Can

1995 Biennial Exhibition
Spring Calendar

Whitney Museum of American Art



Gertrude Vanderbilt Whitney: Printmakers' Patron
Through March 12 Lobby Gallery

Franz Kline: Black & White, 1950-1961
Through March 12 Second Floor

1995 Biennial Exhibition
Entire Exhibition on View: March 23-June 4

Fourth Floor: March 15-June 11
Third Floor: March 18-June 4
Second-Floor Film/Video Gallery: March 23-June 18
Second Floor: March 23-June 25
Lobby: March 23-June 25
Lobby Gallery: March 23-June 25
Lower Gallery: March 23-June 25

Veletržní palác, Museum of Modern Art, Prague
September 21-December 3, 1995

Statens Museum for Kunst, Copenhagen
May 31-August 11, 1996

Whitney Museum of American Art at Champion
Double Take: Views of Modern Life by Stuart Davis
and Reginald Marsh
Through March 22

Fact and Fiction: Photographs from the
Permanent Collection
March 31-May 31

Whitney Museum of American Art at Philip Morris
Jacob Lawrence: War Series
Through March 31

Performance on 42nd: Territorial Rites
March 1-May 24

Fisher Landau Center
Articulations: Forms of Language in Contemporary
American Art
May 13-June 30

Edward Hopper and the American Imagination

June 22–October 15 Third Floor; Second-Floor Film/Video Gallery

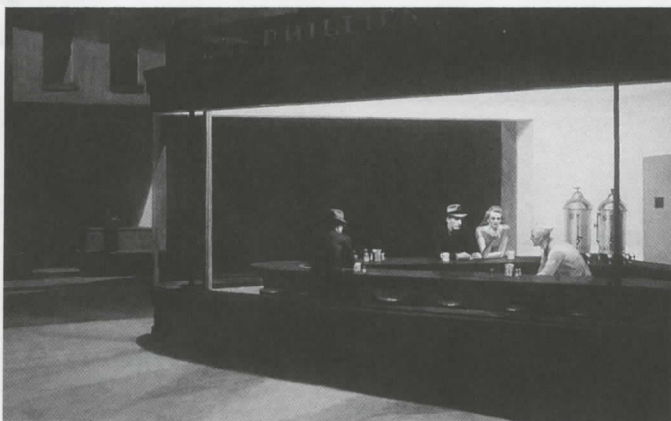
Sixty-five of Hopper's greatest paintings will be featured in an exhibition that celebrates the artist's profound influence on American creativity in the 20th century.

Views from Abroad

June 29–October 1 Fourth Floor

Florine Stettheimer: Manhattan Fantastica

July 13–November 5 Second Floor



Edward Hopper, *Nighthawks*, 1942. The Art Institute of Chicago; Friends of American Art Collection

Beginning March 31, and continuing through June 30, the Whitney Museum will be open free to the public on Friday evenings from 6:00 to 9:00. "The Knitting Factory at the Whitney" and "Bang on a Can at the Whitney" will feature live music and performances in the Lower Gallery each Friday evening. There will be gallery tours of the 1995 Biennial Exhibition and film and video screenings. A coffee bar will be open at Sarabeth's at the Whitney.

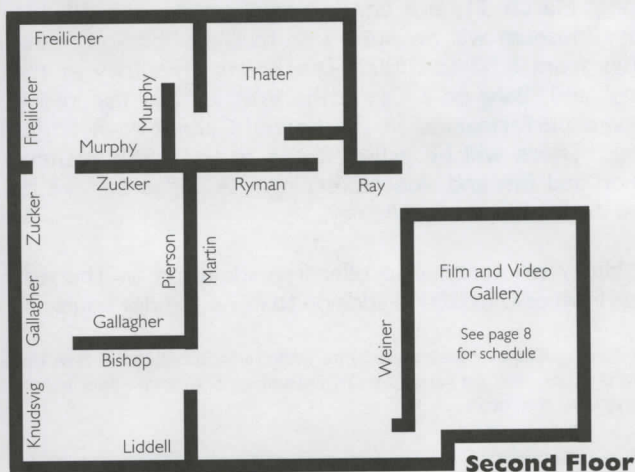
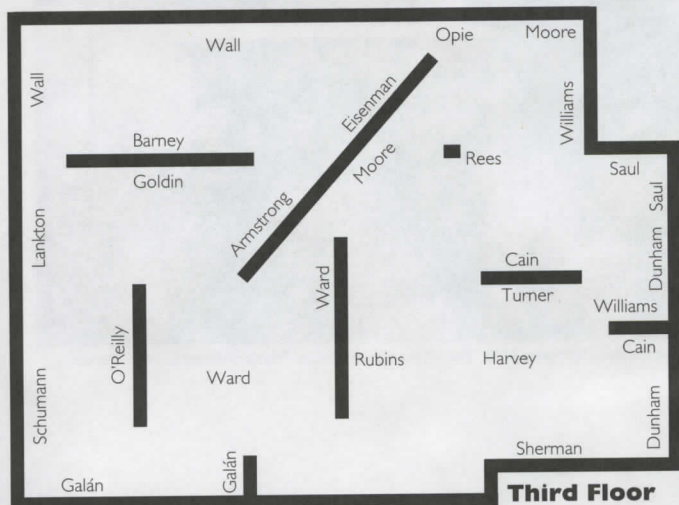
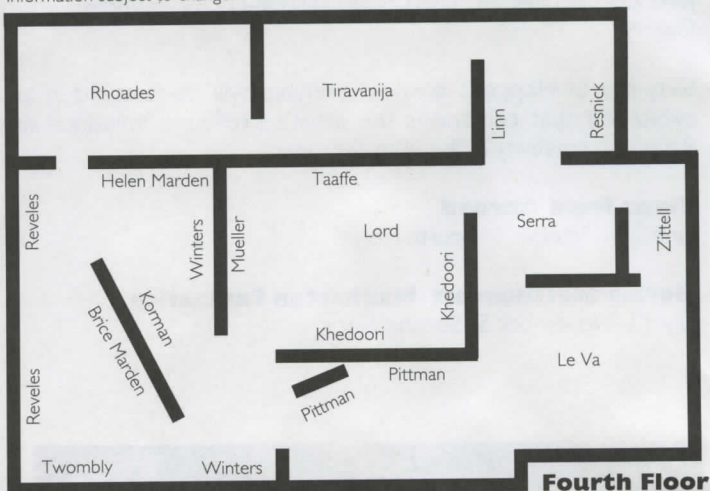
The Whitney will continue to offer free admission on Thursday evenings from 6:00 to 8:00 in addition to its new Friday hours.

Admission Free Evenings are made possible by the Booth Ferris Foundation, the New York State Council on the Arts, the New York City Department of Cultural Affairs, and the Joe and Emily Lowe Foundation.

Cover: Stills from Cheryl Donegan, *Craft*, 1994

1995 Biennial Exhibition

The exhibition begins on the fourth floor.
Information subject to change.



Douglas and Orozco are on the first floor.
Eisenman is in the Lower Gallery.

1995 Biennial Exhibition

The 1995 Biennial, like those preceding it, highlights the most vital realms of our art world. The borders of that world have, this year, been stretched into Canada and Mexico—a small step that acknowledges our increasingly borderless culture. There are many languages seen in this exhibition, each one unique to the artist. This variety of visual expression is an apt reflection of the diversity of our culture.

Rather than specific themes or subjects, the exhibition emphasizes art's metaphorical functions. Comments 1995 Biennial curator Klaus Kertess, "The artist draws us into understanding by creating new combinations of meaning. And, if we let our eyes be willingly stirred, we will see more light than shade."

The 1995 Biennial and its tour to Prague are sponsored by Philip Morris Companies Inc.

This exhibition is made possible by generous grants from Emily Fisher Landau, Eileen and Peter Norton and The Norton Family Foundation, The Greenwall Foundation, the New York State Council on the Arts, and Susan and Edwin Malloy.

Artists in the exhibition

Peggy Ahwesh	Jim Jarmusch	Jack Pierson
Karim Aïnouz	Tom Kalin	Lari Pittman
Lawrence Andrews	Mike Kelley	Scott Rankin
David Armstrong	Toba Khedoori	Charles Ray
Hima B.	Lewis Klahr	Michael Rees
Matthew Barney	David Knudsvig	Milton Resnick
James Bishop	Harriet Korman	Sam Reveles
Roddy Bogawa	Greer Lankton	Jason Rhoades
Gregg Bordowitz	Elizabeth Le Compte/ The Wooster Group	Nancy Rubins
Stan Brakhage	Barry Le Va	Robert Ryman
Emily Breer	Siobhan Liddell	Peter Saul
Peter Cain	Judy Linn	Christian Schumann
Shu Lea Cheang	Andrew Lord	Richard Serra
Cheryl Donegan	Paul McCarthy	Cindy Sherman
Stan Douglas	David McDermott & Peter McGough	Gretchen Stoeltje
Carroll Dunham	Brice Marden	Margie Strosser
Nicole Eisenman	Helen Marden	Philip Taaffe
Jeanne C. Finley	Agnes Martin	Diana Thater
Jane Freilicher	Frank Moore	Leslie Thornton
Julio Galán	Stephen Mueller	Rirkrit Tiravanija
Ellen Gallagher	Catherine Murphy	Alan Turner
Harry Gamboa Jr.	Frances Negrón- Muntaner	Cy Twombly
Joe Gibbons	Andrew Noren	Willie Varela
Nan Goldin	Catherine Opie	Jeff Wall
DeeDee Halleck	John O'Reilly	Nari Ward
Thomas Allen Harris	Gabriel Orozco	Lawrence Weiner
Bessie Harvey	Raphael Montañez Ortiz	Sue Williams
Todd Haynes		Terry Winters
Peter Hutton		Andrea Zittel
Ken Jacobs		Joe Zucker

Fourth Floor

March 15–June 11

Toba Khedoori, Harriet Korman, Barry Le Va, Judy Linn, Andrew Lord, Brice Marden, Helen Marden, Stephen Mueller, Lari Pittman, Milton Resnick, Sam Reveles, Jason Rhoades, Richard Serra, Philip Taaffe, Rirkrit Tiravanija, Cy Twombly, Terry Winters, Andrea Zittel

Dominating the fourth floor are abstract artists, among them a group of painters who employ a linear gesturalism that builds on the tradition of Abstract Expressionism, including Harriet Korman, Sam Reveles, and Brice Marden. The looping of Marden's Chinese calligraphy-inspired paintings is as likely to reverberate with the forces of nature as with images of goddesses. Philip Taaffe and Stephen Mueller paint with a lushness and precision of form that look to Asian arts and crafts in their search for spirituality, whereas Lari Pittman's hyper-decorativeness bristles with the clichéd icons of consumerism and homosexuality in art that seeks empowerment through exaggeration. Rirkrit Tiravanija's installations focus on the basic participation asked of the viewer by the artists' acts as host (here, as the instigator of a serenade). More restrained is the casual perfection of Judy Linn's photographic compositions.



Lari Pittman, *Untitled #30 (A Decorated Chronology of Insistence and Resignation)*, 1994. Courtesy Jay Gorney Modern Art

And sculpture moves from the reinvention of the monumental to new domesticity. Richard Serra gives form to the dynamics of making by visually embodying an interdependence of weight, mass, gravity, and form. Barry Le Va continues to explode the objecthood of sculpture, a task that has engaged him since the mid-1960s, but his geometric space markers have taken on an emotionally foreboding destabilization. More gregariously frenetic, the younger Jason Rhoades pushes the site-specific sculpture of Le Va and his peers toward explicit narratives about crowded, mock bazaars. And Andrea Zittel takes sculpture right into furniture, with her Bauhaus-inspired living units.

Seminars with Artists

Lari Pittman; see p. 13

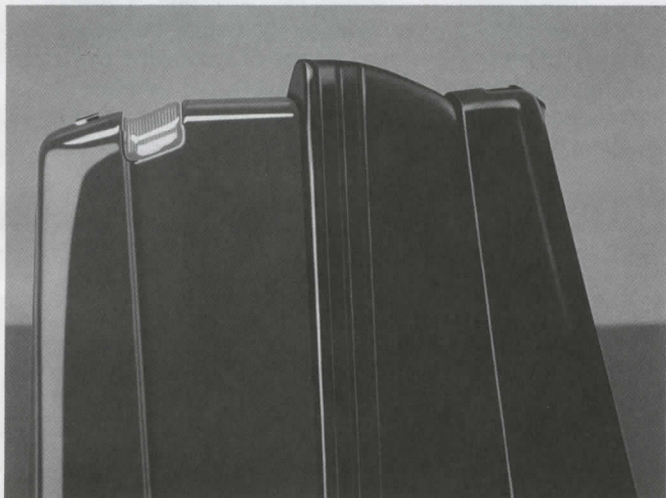
Symposium

Sam Reveles, Philip Taaffe; see p. 14

Third Floor

March 18–June 4

David Armstrong, Matthew Barney, Peter Cain, Carroll Dunham, Nicole Eisenman, Julio Galán, Nan Goldin, Bessie Harvey, Greer Lankton, Frank Moore, Catherine Opie, John O'Reilly, Michael Rees, Nancy Rubins, Peter Saul, Christian Schumann, Cindy Sherman, Alan Turner, Jeff Wall, Nari Ward, Sue Williams



Peter Cain, *Saturday Disaster*, 1994. Courtesy Matthew Marks Gallery

The third floor is dominated by the exploration of the figure, from self-portraiture to self-metamorphosis to self-transformation, which assumes various roles in narrative and allegory. Matthew Barney transforms himself into a crusader in a cosmic realm that combines myth, science fiction, geology, biology, and technology. Julio Galán paints himself as an androgyne, at once demonic and angelic. Sue Williams pits the physical and verbal abusiveness of her subjects against the physical gratification of her painting process. Peter Saul skewers the commercialization of spirituality in his part Surreal, part Pop tableaux. And Nan Goldin lovingly exposes the youthful rites of passage of a Western-influenced, Japanese subculture.

A number of artists diminish the distinctions between abstraction and figuration, in both painting and sculpture. Alan Turner's amalgam of body parts and Peter Cain's contractions of cars are almost as abstract as Carroll Dunham's delinquent, glandular forms engaged in quasi-narrative dialogue or Michael Rees' metaphoric genetics. Bessie Harvey's celebrations of Afro-Christianity, composed of found wood, partake of the same abstract, baroque exuberance as Nancy Rubins' cloud of mattresses and cake. And Nari Ward transforms oven pans into a nighttime sky, extruding dark beauty from street detritus.

Seminars with Artists

Nancy Rubins; see p. 13

Symposium

Nicole Eisenman, Christian Schumann, Sue Williams; see p. 14

Second-Floor Film/Video Gallery 1995 Biennial Exhibition

March 23–June 18

Works by 35 filmmakers and video artists will be shown in the Biennial. Film and Video Curator John G. Hanhardt notes in his catalogue essay that a new generation of artists uses narrative and non-narrative structures that defy established film and media practice. Their expressive language, Hanhardt says, is developed from "the raw material of experience, the nature of the gesture, the stylistics of artifice, the small stories of reality, the manipulation of the image, the exposure of sexuality, the varieties of cultural experiences and languages of culture, the deconstruction of information, the eruption of AIDS, the sexuality of love."

Film and Video Screening Schedule

Unless otherwise noted, all films are 16mm, color, and sound, and all videotapes are color and sound.

March 23–26 at 4:00 pm

Jim Jarmusch, *Coffee and Cigarettes (somewhere in California)*, 1993, 35mm film, black-and-white, 12 min. **David McDermott and Peter McGough**, *Alice Campbell's Hollywood, 1938*, 1993, film, black-and-white, 20 min. Program repeats immediately following *Alice Campbell's Hollywood, 1938*.

March 23 at 6:30 pm; March 24–26 at 1:30 pm

Lewis Klahr, *Downs Are Feminine*, 1994, film, 9 min. *Altair*, 1994, film, 8 min. *The Speed of Turquoise*, 1994, film, 22 min. *The Pharaoh's Belt*, 1994, film, 43 min.

March 29 at 1:30 pm; March 30 at 6:30 pm; March 31–April 2 at 1:30 pm

Cheryl Donegan, *Craft*, 1994, videotape, 12 min. **Mike Kelley and Paul McCarthy**, *Fresh Accongi*, 1995, videotape, 30 min.

March 29–April 2 at 4:00 pm

Ken Jacobs, *New York Ghetto Fish Market 1903*, 1993, A Nervous System Film-Performance, Part I, 12 min, Part II, 38 min.

April 5 at 1:30 pm; April 6 at 6:30 pm; April 7–9 at 1:30 pm

Andrew Noren, *Imaginary Light* (part VI of *The Adventures of the Exquisite Corpse*), ©1994 Andrew Noren, film, black-and-white, 31 min.

April 5–9 at 4:00 pm

Stan Brakhage, *Ephemeral Solidity*, 1993, film, silent, 5 mins. *The Harrowing/Tryst Haunt*, 1993, film, silent, 2 min. *Stellar*, 1993, film, silent, 2 1/2 min. *Study in Color and Black-and-White*, 1993, film, silent, 2 1/2 min. *3 Homerics*, 1993, film, silent, 6 min. *Chartres Series*, 1994, film, silent, 9 min. *Black Ice*, 1994, film, silent, 3 min. *Naughts*, 1994, film, silent, 8 min.

April 12 at 1:30 pm; April 13 at 6:30 pm; April 14–16 at 1:30 pm

Peggy Ahwesh, *The Color of Love*, 1994, film, 10 min. **Tom Kalin**, *Darling Child*, 1993, videotape, black-and-white and color, 2 min. *Nomads*, 1993, videotape, black-and-white and color, 5 min. *Confirmed Bachelor*, 1994, videotape, black-and-white and color, 3 min. *I hung back, held fire, danced and lied*, 1994, videotape, black-and-white and color, 5 min. Program repeats immediately following *I hung back, held fire, danced and lied*.

April 12–16 at 4:00 pm

Peggy Ahwesh, *The Scary Movie*, 1993, Super-8 film, black-and-white, 9 min. **Margie Strosser and Peggy Ahwesh**, *Strange Weather*, 1993, videotape, black-and-white, 50 min.

April 19 at 1:30 pm; April 20 at 6:30 pm; April 21–23 at 1:30 pm

Roddy Bogawa, *The Imagined, the Longed-for, the Conquered, and the Sublime*, 1994, videotape, 6 1/2 min. **Peter Hutton**, *Lødz Symphony*, 1992-93, film, black-and-white, silent, 20 min. Program repeats immediately following *Lødz Symphony*.