

WHITNEY

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Press Release

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WHITNEY BRANCH AT ALTRIA TO CLOSE ON JANUARY 29

NEW YORK, January 23, 2008 -- For 25 years, the Whitney Museum of American Art at Altria, located at 120 Park Avenue at 42nd Street, has occupied a unique niche in New York's art scene, presenting exciting new work by contemporary artists in midtown Manhattan, free to the public. Its commissioned exhibitions, annual performance series of dance, theater, and music, and innovative public programming have supported a remarkable array of cutting-edge projects by contemporary artists and performers, many of whom have gone on to become major art world figures.

On January 29, 2008, the current and final Whitney at Altria exhibition, *Undone*, will close, as Altria prepares to relocate its corporate headquarters. A fitting finale, *Undone* focuses on four artists—Tom Holmes, Tony Matelli, Eileen Quinlan, and Heather Rowe—whose works subvert viewers' expectations about medium and exhibition space. By employing often contradictory content, scale, materials, and representation, these artists draw on the context of the Whitney at Altria's Gallery and Sculpture Court to construct moments of unexpected transformation and "undoing" of sculpture, photography, and architecture. The exhibition was organized by Howie Chen, Branch Curatorial Manager, with Shamim M. Momin, Associate Curator, Whitney Museum of American Art, and Branch Director and Curator, Whitney at Altria.

The branch opened in April 1983, after construction was completed of the Altria (formerly known as Philip Morris Companies) headquarters building at 120 Park Avenue. It was an unprecedented project, marking the first time a corporation included a museum as an integral part of its offices and fully funded the activities within this space.

Adam D. Weinberg, the Whitney's Alice Pratt Brown Director, commented, "For 25 years, the Whitney at Altria has represented Altria's strong commitment to contemporary art and

experimental work. Altria's support for emerging art and artists has been unsurpassed, and their championing of often challenging or controversial ideas has been exemplary. We are deeply grateful for their longstanding sponsorship of the Whitney's branch and are proud of our relationship with Altria, a wonderfully successful partnership."

A book delineating the branch's 25-year history will be published this spring. This anthology plumbs the archives for the first time to include photographs of exhibitions and performances and excerpts from museum brochures, providing a unique record of the museum and its contributions to contemporary art. Distributed and co-published by the Whitney with Yale University Press, the book contains a foreword by Adam D. Weinberg, an introduction by Shamim M. Momin, and chronologies of all of the performances, programs, and exhibitions that took place over the years.

The idea for the Whitney at Altria originated in the mid-1970s, when Altria embarked on the development of a new corporate headquarters by the architect Ulrich Franzen. At the time, the city was in the midst of a severe fiscal crisis and many major corporations were leaving New York. A city incentive allowed for the allocation of extra floors in new buildings that included an interior public space; Altria was the first to use this incentive to create a cultural facility. The company already had a well-established record of supporting the arts in New York, and its chairman at the time, George Weissman, was a leading advocate for the arts and a trustee of the Whitney. Comprising a 5,200-square-foot sculpture court and a 1,000-square-foot gallery, the branch at 42nd Street along Park Avenue, ran nearly the full block. By situating this glass-enclosed space at this heavily trafficked intersection, the branch enhanced 42nd Street and created a "living billboard" for the arts across from Grand Central Terminal.

The branch museum quickly became one of the outstanding cultural venues in midtown Manhattan. Open to the public free of charge, the branch produced at least five exhibitions a year, four in the Gallery and one special project in the Sculpture Court. Each spring in the Sculpture Court, the Whitney at Altria also presented *Performance on 42nd*, which featured five to six performances a year, often commissioning new works and works-in-progress. In addition, the branch has provided a variety of education programs for adults and students. The Altria branch presented 110 exhibitions and hundreds of performances, programs, and events over the course of its 25-year history.

A leader in the field in producing contemporary art projects by mid-career and emerging artists, the Whitney at Altria focused primarily on site-specific projects in which artists were invited to produce new installations in the Gallery or the Sculpture Court. Some exhibitions consisted of curated shows drawn from the Whitney's permanent collection and a number highlighted established artists who have had a substantial relationship with the Whitney Museum over the course of their careers.

When it opened, the branch was headed by Lisa Phillips, now director of The New Museum. Branch directors over the years have included Thelma Golden (now director of The Studio Museum in Harlem), Debra Singer (now executive director and chief curator of The Kitchen), and Shamim M. Momin, the Whitney's associate curator, who has directed the branch since 2001. Howie Chen, who joined the branch in 2001, has been Branch Curatorial Manager and Senior Curatorial Coordinator since 2004.

"The Whitney at Altria became a destination to view work by some of the most innovative American artists of our time. It also introduced new audiences from New York and around the world to contemporary art and artists, creating a valuable dialogue between all," said Jennifer P. Goodale, Vice President, Contributions, Altria Corporate Services, Inc.

A complete list follows of the exhibitions at the Whitney at Altria since 1983.

WHITNEY MUSEUM OF AMERICAN ART AT ALTRIA

EXHIBITION HISTORY

September 2007

UNDONE: TOM HOLMES, TONY MATELLI, EILEEN QUINLAN, AND HEATHER ROWE

September 19, 2007-January 29, 2008

March 2007

MATTHEW BRANNON: WHERE WERE WE

March 28 - August 26, 2007

December 2006

BURGEONING GEOMETRIES: CONSTRUCTED ABSTRACTIONS: DIANA COOPER, TARA DONOVAN, CHARLES GOLDMAN, JASON ROGENES, JANE SOUTH, AND PHOEBE WASHBURN
December 7, 2006 - March 4, 2007

June 2006

TRACE: JEDEDIAH CAESAR, SHANNON EBNER, IVÁN NAVARRO, KARYN OLIVIER, MICHAEL QUEENLAND AND KARLIS REKEVICS
June 30 - November 12, 2006

February 2006

ANDREA ZITTEL: SMALL LIBERTIES
February 9 - June 18, 2006

October 2005

ROB FISCHER
October 27, 2005 - January 22, 2006

July 2005

PAST PRESENCE: CHILDHOOD AND MEMORY
July 7, 2005 - October 13, 2005

March 2005

SUE DE BEER: BLACK SUN
March 3, 2005 - June 17, 2005

November 2004

FIGHT OR FLIGHT:
KRISTIN BAKER, AMY GARTRELL, RICO GATSON, WANGECHI MUTU, MARC SWANSON, AND IVAN WITENSTEIN
November 4, 2004-February 18, 2005

July 2004

TERESA HUBBARD/ALEXANDER BIRCHLER: SINGLE WIDE
July 22 - October 22, 2004

March 2004

ARCHITECTURE BY NUMBERS
March 25, 2004 - July 2, 2004

November 2003

LUIS GISPERT: URBAN MYTHS PART II (RETURN OF THE HYPENAHOLICS)
November 11, 2003 - March 12, 2004

July 2003

MARK BRADFORD: VERY POWERFUL LORDS
July 24, 2003 - October 24, 2003

KATIE GRINNAN: ADVENTURES IN DELUSIONAL IDEALISM

July 24, 2003 - January 4, 2004

April 2003

DARIO ROBLETO: SAY GOODBYE TO SUBSTANCE

April 16, 2003 – July 3, 2003

January 2003

ELLEN HARVEY: A WHITNEY FOR THE WHITNEY AT ALTRIA

January 23, 2003 – April 4, 2003

December 2002

HALUK AKAKÇE: ILLUSION OF THE FIRST TIME

October 28, 2002 – January 9, 2003

July 2002

OUTER CITY, INNER SPACE:

TERESITA FERNANDEZ, STEPHEN HENDEE, AND ESTER PARTEGÀS

July 18, 2002 – January 3, 2003

PAUL HENRY RAMIREZ: SPACE ADDICTION

July 18, 2002 – October 11, 2002

April 2002

FIVE BY FIVE: CONTEMPORARY ARTISTS ON CONTEMPORARY ART

April 18, 2002 – July 5, 2002

January 2002

LUCKY DEBELLEVUE: KHLYSTY, THE OWLS, AND THE OTHERS

January 18, 2002 – April 5, 2002

JANE HAMMOND: BACK STAGE - SECRETS OF SCENE PAINTING

January 18, 2002 – April 5, 2002

October 2001

ALEX KATZ

October 5, 2001 – January 4, 2002

E.V. DAY

October 5, 2001 – January 4, 2002

July 2001

MIRANDA LICHTENSTEIN: SANTUARY FOR A WILD CHILD

July 13, 2001 – September 21, 2001

April 2001

DO-HO SUH: SOME/ONE

April 20, 2001 – June 29, 2001

January 2001

A WAY WITH WORDS:

SELECTIONS FROM THE WHITNEY MUSEUM OF AMERICAN ART

January 19, 2001 – March 30, 2001

October 2000

SOWON KWON

October 20, 2000 – January 5, 2001

July 2000
EXPANDING HORIZONS: LANDSCAPE PHOTOGRAPHS
FROM THE WHITNEY MUSEUM OF AMERICAN ART
July 21, 2000 – October 6, 2000

PASTORAL POP!
July 21, 2000 – December 15, 2000

April 2000
SHAHZIA SIKANDER: ACTS OF BALANCE
April 21, 2000 – July 7, 2000

January 2000
CORRESPONDENCES: ISAMU NOGUCHI & ELLSWORTH KELLY
January 21, 2000 – April 7, 2000

October 1999
FRED TOMASELLI: GRAVITY'S RAINBOW
October 29, 1999 – January 7, 2000

LEE BOROSON: UNDERPASS
October 29, 1999 – March 17, 2000

July 1999
JEANNE SILVERTHORNE: THE STUDIO STRIPPED BARE, AGAIN
July 30 – October 15, 1999

May 1999
BYRON KIM
May 7 – July 16, 1999

January 1999
LYNNE YAMAMOTO: THE LONG TWILIGHT
January 29 – April 23, 1999

October 1998
SHIRIN NESHAT: TURBULENT
October 23, 1998 – January 15, 1999

July 1998
HOPE SANDROW: WATER LIFE
July 24, 1998 – October 9, 1998

May 1998
WHO WHAT WHEN WHERE:
AN INSTALLATION BY CARRIE MAE WEEMS
May 1, 1998 – July 15, 1998

February 1998
GARDEN OF QIAN, BY MING FAY
February 6 – April 17, 1998

October 1997
PICTURES AT AN EXHIBITION:
AN INSTALLATION BY CHRISTIAN MARCLAY
October 24, 1997 - January 25, 1998

July 1997
TUNNEL VISIONS: PHOTOGRAPHS BY ACCRA SHEPP
July 10 - October 10, 1997

March 1997
QUICKER THAN A WINK:
THE PHOTOGRAPHS OF HAROLD EDGERTON
March 31 - June 27, 1997

January 1997
ROMARE BEARDEN IN BLACK AND WHITE:
PHOTOMONTAGE PROJECTIONS 1964
January 17 - March 20, 1997

October 1996
BEVERLY SEMMES
October 17, 1996- January 4, 1997

July 1996
IK-JOONG KANG: 8490 DAYS OF MEMORY
July 11 - September 27, 1996

PERMANENT COLLECTION
April 10 - June 28, 1996

April 1996
JANE DICKSON
April 10 - June 28, 1996

PERMANENT COLLECTION
April 10 - June 28, 1996

January 1996
MATTHEW MCCASLIN: HARNESSING NATURE
January 16 - March 29, 1996

October 1995
ALTERED AND IRRATIONAL:
SELECTIONS FROM THE PERMANENT COLLECTION
October 12, 1995 - January 5, 1996

TERRY ADKINS: FIRMAMENT RHA
October 18, 1995 - March 29, 1996

July 1995
CARMEN LOMAS GARZA

July 18 - September 22, 1995

April 1995

DOUBLE TAKE:

VIEWS OF MODERN LIFE BY REGINALD MARSH AND STUART DAVIS

April 10 - July 7, 1995

January 1995

JACOB LAWRENCE: WAR SERIES

January 11 - March 31, 1995

October 1994

PHOTOGRAPHS: SELECTIONS FROM THE PERMANENT COLLECTION

October 20 - December 30, 1994

July 1994

WORKS ON PAPER:

SELECTIONS FROM THE PERMANENT COLLECTION

July 14 - October 14, 1994

April 1994

LEONE & MACDONALD NEW WORK

April 8 - July 1, 1994

SAM GILLIAM: GOLDEN ELEMENT INSIDE GOLD

January 20 - July 1, 1994

January 1994

LORNA SIMPSON: STANDING IN THE WATER

January 20 - March 25, 1994

September 1993

SYLVIA PLACHY:

THE CALL OF THE STREET: PHOTOGRAPHS OF NEW YORK CITY

September 28-December 31, 1993

May 1993

EXPANDING THE COLLECTION: BIENNIAL ACQUISITIONS

May 3 - July 2, 1993

January 1993

MAREN HASSINGER INSTALLATION: WINDOW BOXES

January 21 - July 30, 1993

AMALIA MESA-BAINS INSTALLATION: VENUS ENVY CHAPTER ONE
(OR THE FIRST HOLY COMMUNION MOMENTS BEFORE THE END)

January 21 - April 2, 1993

October 1992

SUZANNE McCLELLAND: PAINTING

October 30 - December 31, 1992

December 1989
OUT OF WOOD
December 15, 1989 - February 20, 1990

October 1989
ISAMU NOGUCHI PORTRAIT SCULPTURE
October 6 - December 6, 1989

August 1989
MINIATURE ENVIRONMENTS
August 2 - September 27, 1989

May 1989
STRAPHANGERS
May 12 - July 22, 1989

February 1989
FROM THE MODEL
February 24 - May 3, 1989

November 1988
URBAN FIGURES
November 17, 1988 - February 15, 1989

May 1988
REAL FACES
May 6 - September 22, 1988

October 1987
STUART DAVIS: AN AMERICAN IN PARIS
October 2 - December 10, 1987

July 1987
THE SOCIAL GRACES: 1905-1944
PRINTS AND DRAWINGS FROM THE PERMANENT COLLECTION
July 16 - September 24, 1987

April 1987
THE VIEWER AS VOYEUR
April 30 - July 8, 1987

November 1986
CONTEMPORARY CUTOUTS
November 26, 1986 - February 17, 1987

September 1986
WALTER MURCH
September 12 - November 18, 1986

June 1986
THE CHANGING LIKENESS: 20TH CENTURY PORTRAIT DRAWINGS
June 27 - September 4, 1986

July 1992

DAVID CHUNG: TURTLE BOAT HEAD

July 15 - September 12, 1992

GLENN LIGON: GOOD MIRRORS ARE NOT CHEAP

July 17 - November 28, 1992

May 1992

GARY SIMMONS: THE GARDEN OF HATE

May 7 - July 2, 1992

February 1992

ALISON SAAR

February 21 - April 18, 1992

JUDITH SHEA: MONUMENTS AND STATUES

February 21 - June 20, 1992

September 1991

IMMATERIAL OBJECTS

September 14 - November 26, 1991

June 1991

DRAWING ACQUISITIONS, 1980-91:

SELECTIONS FROM THE PERMANENT COLLECTION OF THE
WHITNEY MUSEUM OF AMERICAN ART

June 12 - September 5, 1991

February 1991

ABSTRACTION BEFORE 1930:

SELECTIONS FROM THE PERMANENT COLLECTION

March 1 - June 1, 1991

November 1990

PAINTED FORMS: RECENT METAL SCULPTURE

December 18, 1990 - February 20, 1991

October 1990

ABSTRACT EXPRESSIONISM; OTHER DIMENSIONS

October 5 - November 5, 1990

July 1990

WITH THE GRAIN: CONTEMPORARY PANEL PAINTING

July 25 - September 26, 1990

THE (UN)MAKING OF NATURE: INSTALLATIONS BY MICHAEL PAHA

May 16 - July 11, 1990

March 1990

CADMUS, FRENCH AND TOOKER: THE EARLY YEARS

March 1 - May 5, 1990

April 1986
YASUO KUNIYOSHI
April 11 - June 19, 1986

February 1986
URBAN PLEASURES: NEW YORK 1900-1940
February 7 - April 3, 1986

December 1985
THE PHOTOGRAPHY OF IMOGEN CUNNINGAM:
A CENTENNIAL SELECTION
December 13, 1985 - January 30, 1986

October 1985
MODERN MACHINES
October 11 - December 5, 1985

July 1985
ART FOR THE MASSES 1911-1917:
A RADICAL MAGAZINE AND ITS GRAPHICS
July 18 - October 3, 1985

May 1985
THE SURREAL CITY: 1930'S - 1950'S
May 3 - July 11, 1985

February 1985
THE BOX TRANSFORMED
February 15 - April 25, 1985

December 1984
MODERN MASKS
December 13, 1984 - February 17, 1985

September 1984
ON 42ND STREET: ARTISTS' VISION
September 26 - December 5, 1984

July 1984
THE ART OF MUSIC: AMERICAN PAINTINGS AND
MUSICAL INSTRUMENTS 1770-1910
July 19 - September 19, 1984

May 1984
CALDER: SELECTIONS FROM THE COLLECTION
May 18 - July 11, 1984

March 1984
FLOWERS IN FOLK ART
March 15 - May 9, 1984

January 1984
RAYMOND HOOD: CITY OF TOWERS
January 7 - March 7, 1984

November 1983
STILL LIFE: HOLLYWOOD PHOTOGRAPHS
November 2 - December 30, 1983

September 1983
THREE AMERICAN FAMILIES: A TRADITION OF ARTISTIC PURSUIT
September 8 - October 26, 1983

June 1983
REGINALD MARSH'S NEW YORK
June 29 - August 24, 1983

May 1983
THE FORUM EXHIBITION: SELECTIONS AND ADDITIONS
May 18 - June 22, 1983

April 1983
20TH CENTURY SCULPTURE: PROCESS AND PRESENCE
April 8 - May 11, 1983