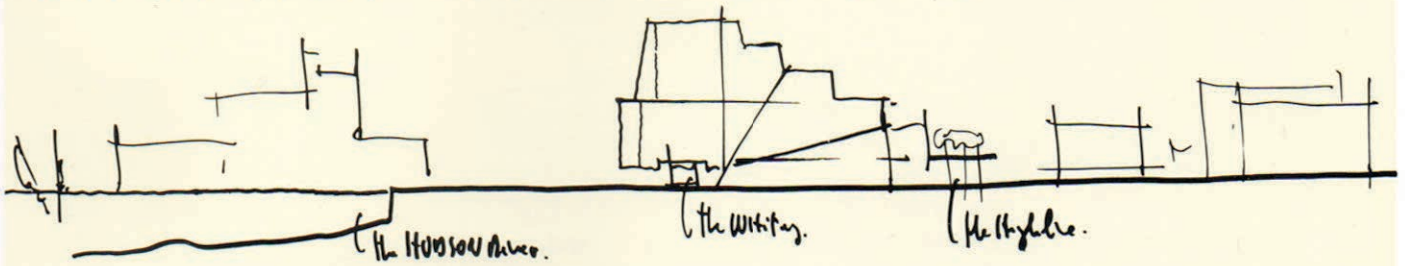


# WHITNEY OF THE FUTURE



Whitney Museum of American Art

Volume 1, Spring 2011



Architectural rendering of the Whitney Downtown, at Gansevoort and Washington streets

## A GROUNDBREAKER: THE WHITNEY OF THE FUTURE

Enter the Whitney and you have an immediate grasp of where American art is, where it's been, and where it's going. For more than eighty years, the Whitney has been the country's preeminent museum of American art, and it maintains *the* collection of record for American art of the twentieth and twenty-first centuries.

On May 24, the Whitney will make history once again by breaking ground in Manhattan's Meatpacking District on a 200,000+-square-foot building designed by Renzo Piano. This long-awaited expansion project will transform the cultural landscape in New York City, the United States, and the world, for this and coming generations. *(continued on page 3)*



## A MESSAGE FROM THE CAMPAIGN CO-CHAIRMEN

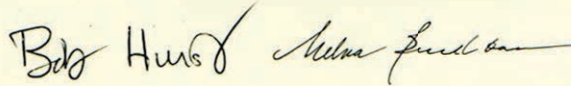
The campaign for the "Whitney of the Future" goes far beyond the creation of a new museum facility that will showcase and safeguard the Whitney's irreplaceable collection. It is an investment in future generations of artists and the growing audiences who will engage with their work.

The campaign commenced quietly in January 2007 with extraordinary support from the Board of Trustees. Despite the economic turbulence in fall 2008, the Whitney continued to raise funds for the project and announced the campaign publicly in September 2010 with over 60% of its funding secured.

The campaign was launched by a transformational leadership gift of \$125 million for endowment from the American Art Foundation, helping to secure our future operations in the Museum downtown. The City of New York, whose partnership and commitment made it possible to purchase the land for the Museum, has also appropriated funds for the construction of the new building. We are grateful to the State of New York for its significant and early support of the architectural design. With this extraordinary leadership start, we are about to break ground on May 24 and begin this transformation of the Whitney, and of the downtown cultural scene.

A project of this scale succeeds only when each of us does his or her part. Each gift brings us closer to realizing the Whitney of the Future—a museum committed to art, artists, and audiences in dynamic interaction. This is an opportunity that comes but once in a generation. Please join us in transforming one of our nation's great museums and be a part of shaping the future of contemporary art in New York.

Sincerely,



Robert J. Hurst and Melva Bucksbaum  
*Co-Chairmen, Whitney of the Future Campaign*

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as of April 29, 2011



(continued from page 1)

Each of us can make an important investment in the Whitney of the Future, advancing art and building the city's legacy as a cultural mecca. As we embark together on this adventure, here are a few highlights from the Whitney's history as a groundbreaker:

*The Whitney is a trailblazer.* In the early twentieth century, when American institutions and patrons looked to Europe for cultural standards, Gertrude Vanderbilt Whitney forged an original path in her own country and city. She became a sculptor, befriended the leading artists of her age, and used her resources to champion American artists such as Charles Sheeler, Stuart Davis, and Edward Hopper. A legacy was launched.

The Whitney was first established in 1907 as the Whitney Studio Club on West 8th Street, and was founded as the Whitney Museum of American Art in 1930. Radical for the day, its personal presentation devoted generous space to individual works by American artists. This intimate and contemplative approach offered an alternative to the conventional, salon-style hanging of art and endures at the Whitney to this day.

In 1954, the Museum moved to 54th Street, then embarked on the bold project of engaging iconoclastic architect Marcel Breuer to design a museum on Madison Avenue on the Upper East Side. Home to the Whitney since 1966, the Breuer building stands as a singular presence in the surrounding cityscape.

*The Whitney is in the vanguard.* Art is—and must be—daring. The Whitney has never shied away from controversy, and its risk-taking exhibitions have measured the times, carved out new cultural terrain, and pushed social progress. Additionally, the Museum's pioneering move to open branches in other parts of the city and outside it was a revolutionary idea in the museum world. This adventurous spirit has attracted strong, idealistic leaders as well as extraordinary support.

*The Whitney follows the artist's lead.* The Museum presents and acquires works representing key phases of American art and collects the work of seminal artists in depth, supporting and preserving America's unique artistic voices. The Whitney's first directors and curators were artists themselves, and the Board of Trustees has included such celebrated artists as Chuck Close and, currently, Fred Wilson. This commitment ensures that the artist's vision and voice are integrated into every level of the Museum's program.

*The Whitney of the Future.* Our permanent collection embodies an evolving view of American art and of America itself. "The Whitney of the Future will soon achieve another historic milestone—a comprehensive presentation of the Museum's permanent collection," says Adam Weinberg, Alice Pratt Brown Director of the Whitney Museum. "Visitors will have that intimate experience of art they look to the Whitney to provide, in concert with a vibrant program of exhibitions, new media installations, and outdoor projects. At long last, we can truly fulfill our founding mission—to offer artists a variety of flexible, large-scale spaces so that they can realize their work in its fullest expression."

## PAST, PRESENT, FUTURE



Entrance, Whitney Museum of American Art, 10 West 8th Street, c. 1931; Noel & Miller, architects



Whitney Museum of American Art, 945 Madison Avenue, 2004; Marcel Breuer with Hamilton Smith, architects



The Whitney's downtown building site illuminated, at Gansevoort and Washington streets in the Meatpacking District



## A CHIEF CURATOR'S PERSPECTIVE ON THE WHITNEY OF THE FUTURE: DONNA DE SALVO

As groundbreaking for the Whitney's new home in downtown Manhattan approaches, chief curator and deputy director for programs Donna De Salvo is focused on developing the Whitney's artistic and programmatic future. The task of delivering a holistic vision for the Whitney extends from creating that future program to assuring the design of an inspired building to house it.

"Our plan to open the new building with our collection offers an unrivaled opportunity to showcase the Museum's world-class holdings of art in the United States," says De Salvo. "Our program—a mix of temporary exhibitions, screenings, performances, and permanent collection presentations—will signal that, while the Whitney remains committed to embracing the art of the present, it does so against the backdrop of over a hundred years of history."

When the Whitney opens on Gansevoort Street in 2015, it will be installed with the Museum's permanent collection almost from top to bottom. The



Donna De Salvo in conversation with artist Roni Horn (not pictured), 2009

multifaceted nature of the collection has been somewhat obscured due to space limitations in the Breuer building, where only 6,700 square feet are designated for its display. In the new building, over 22,000 square feet will be devoted to the Museum's collection. The 18,000+-square-foot, column-free special exhibition galleries, with dramatic exterior views to the east and west, will launch with the collection and transition to special exhibitions afterward. The lobby gallery, named for the John R. Eckel, Jr. Foundation,

will offer focused looks at works in the collection and will be open free to the public. The skylit top floor will feature site-specific installations.

"The Whitney's collection functions as a collective memory of individual artistic expressions in the United States," says De Salvo. "But it equally reflects many of the formal, cultural, and political concerns of artists wherever they may work." Spearheaded by De Salvo, one way of stimulating dialogues between artists working within and outside the United States is the creation of "pods," intimate spaces to be embedded within the permanent collection galleries. "We want to explore artistic preoccupations that resonate not only in the United States but internationally," says De Salvo. "For instance, this may include borrowed works by Italian artists associated with Arte Povera, installed in proximity with the Whitney's stellar holdings of American Minimalism. While our collection will remain devoted to art in the United States, we want to expose the differences and acknowledge the similarities that bind artists together globally, for, after all, artists have always worked in linked networks. We believe these direct physical encounters with works of art can illuminate in a way no text panel can."

Under director Adam Weinberg, the Museum's commitment to experimentation and exploration, along with its inherent challenges, is coming together in dynamic work/planning sessions among De Salvo and her curatorial colleagues, the Whitney's conservation, education, publications, and exhibition design groups, and architect Renzo Piano's team. "We want to present history and artistic production as an open, rather than closed, chapter. It is our goal to 'complicate' perceptions of American art. For our new building, we're creating spaces that allow, if not stimulate, this approach, reflecting the way artists often think. It would be much easier to present the history of art as a simplistic line . . . but that's not the Whitney."

## THE COLLECTIONS DOCUMENTATION INITIATIVE (CDI)

To make its world-class collection of twentieth- and twenty-first-century art fully accessible to scholars and the public, the Whitney has undertaken an ambitious, three-year Collections Documentation Initiative (CDI). The project will catalogue the Whitney's core resource—nearly 19,000 works by more than 2,800 artists—compiling data on acquisition, provenance, condition, and conservation needs.

Each work will be documented with high-resolution digital images, enabling electronic and remote viewing on an unprecedented scale. The completed CDI effort will provide robust data and



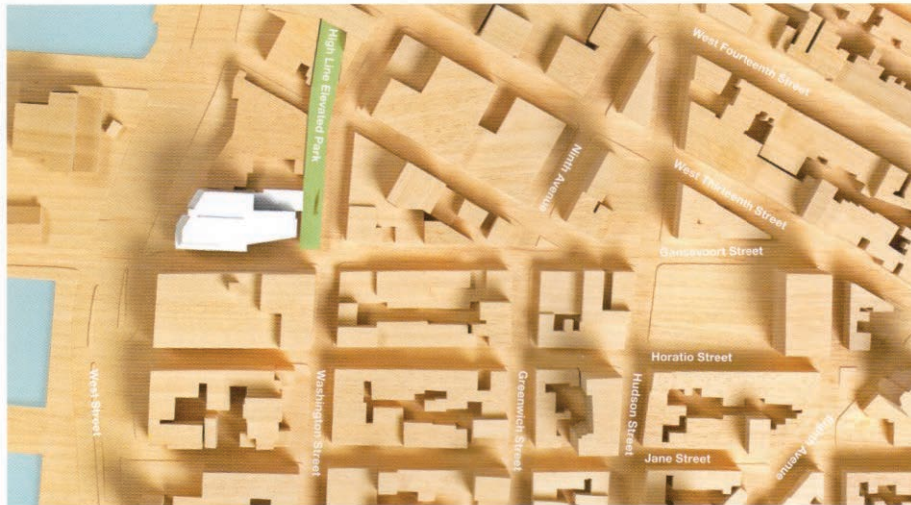
Whitney staff discuss the rehousing of a drawing

comprehensive visual documentation of the entire collection, stored in archival formats and obviating unnecessary handling of original artworks. This information will be invaluable for curatorial research, conservation, education, the docent program, publications, marketing, development, and countless other intellectual and creative projects. Generously funded by the Henry Luce Foundation and the NEA, Phase I has focused on the collection's 16,000+ works on paper, consisting of drawings, prints, and photographs. Phase II will document all of the works of painting, sculpture, and installation.

With the CDI effort now nearly 75% complete, the up-to-date information it is providing has allowed curators to quickly find and assess previously overlooked treasures and art historical links that have been buried in storage. These have illuminated our curators' experimentation with new approaches to showcasing the history of American art. They recently launched a six-part exhibition series in the second-floor galleries of the Madison Avenue building. This first installment opened April 28 and is titled *Breaking Ground: The Whitney's Founding Collection*.



## BUILDING THE WHITNEY OF THE FUTURE: RENZO PIANO



"The construction site is a place of magic. For some reason, I have that under my skin. Architecture is an incredible mix of different disciplines. It's the art of making things piece by piece."—Renzo Piano

Soon to rise on Gansevoort Street at the foot of the High Line, the Whitney's new building will be, in the words of *New York Times* architecture critic Nicolai Ouroussoff, "a contemplative sanctuary where art reasserts its primary place in the cultural hierarchy." The 200,000+-square-foot museum, designed by Pritzker Prize-winning architect Renzo Piano, is a kind of homecoming for the Whitney, founded in 1930 on nearby West 8th Street in the heart of Greenwich Village.

Yet, in every way, the Whitney takes a bold leap forward in Piano's spectacular design, with over 50,000 square feet of indoor galleries that will more than triple the space devoted to the Whitney's collection, plus an additional 13,000+ square feet of galleries atop a stepped roof affording myriad possibilities for outdoor sculptures, installations, new media, and performance presentations. The gallery for special exhibitions alone offers over 18,000 square feet and will be the largest column-free art museum gallery in New York City.

The museum design complements the industrial character of the Meatpacking District's loft buildings while asserting a contemporary, sculptural presence. Maximizing views of the Hudson River on one side and a dynamic relationship to the High Line on the other, the architecture also engages with the vibrant street level. The cantilevered entrance will create a *largo*, in Piano's terminology—a widening of the street, forming a communal gathering place—that will be a much-anticipated cultural destination within an already lively neighborhood scene. Inside the Museum, visitors will have access to such firsts for the Whitney as education classrooms, a 170-seat theater, a study center for works on paper, a library reading room, and a conservation laboratory. Additional public resources will include a restaurant, café, and bookstore.

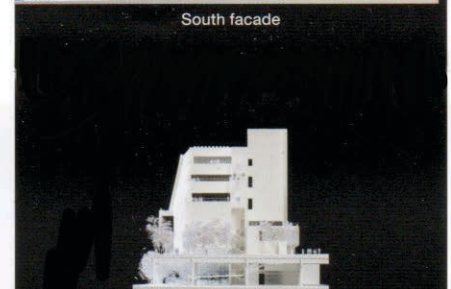
Renzo Piano's design for the Whitney is a standout in a career already rich with museum milestones, including Centre Georges Pompidou in Paris and the Menil Collection in Houston, and recent projects like the Modern Wing of the Art Institute of Chicago and the Morgan Library & Museum expansion in New York. "An architect is always connected to the past and always connected to the future," mused Piano in a PBS "e2 design" podcast. "You need a kind of balance between gratitude for the past and a desire for invention . . . curiosity for the unknown."



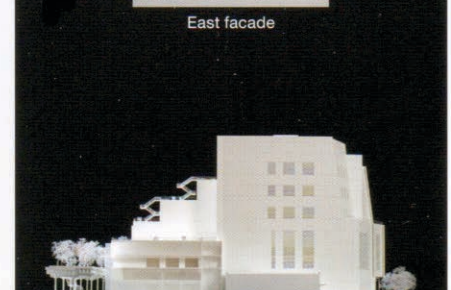
Aerial view of new Museum model looking west with the High Line (at bottom)



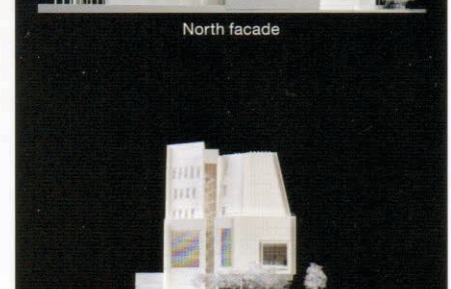
South facade



East facade



North facade



West facade



## ARTIST SPOTLIGHT: CORY ARCANGEL

Video games, YouTube, and homemade computer chips are the raw materials of Cory Arcangel's art, yet according to this emerging star, much of his work "uses humor to express a suspicion of technology." In a recent "500 Words" on Artforum.com, Arcangel discussed his uneasy fascination with computer programming, hacking, blogging, tweeting, and all things Internet: "These situations are of endless interest to me because they amplify the contradictions that are on the rise as technology becomes an increasing part of our lives. I'm not immune to any of this either. I spend a lot of time on computers—all of my time, actually . . . . But that said, I don't really approve of any of it. It's a love/hate thing . . . ."

The Buffalo-born, Brooklyn-based Arcangel studied music at the Oberlin Conservatory, but his interest in computers led him into the widening field of new media art. Arcangel made his first big splash in the 2004 Whitney Biennial; his contribution to the show, the video installation *Super Mario Clouds v2k3* (2003), was reproduced on the cover of *Artforum* magazine. Now, after numerous solo exhibitions in Europe and Asia, as well as inclusion in the Whitney's 2009 permanent collection-based exhibition, *Synthetic*, and the New Museum's 2009 triennial of emerging talent, *Younger than Jesus*, the artist will unveil an ambitious one-man project at the Whitney on May 26, 2011, *Cory Arcangel: Pro Tools*.

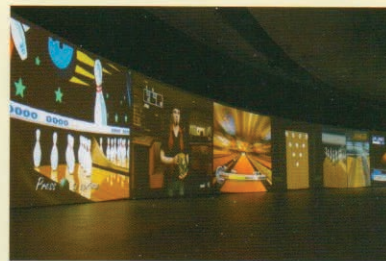
Describing the title's reference to the audio-recording software Pro Tools, Whitney adjunct curator Christiane Paul says, "Cory is mixing and matching professional and amateur tools in his art, and the ways in which those result in accomplishment and failure are there in the work as well."

Nowhere is this more in evidence than in the show's bravura centerpiece, *Various Self Playing Bowling Games* (2011), a cacophonous installation of large-scale video projections, co-commissioned with the Barbican Art Gallery, London. Each projection is a bowling game created by a video-gaming giant—Atari, Nintendo, Sega Genesis, PlayStation, and others—arranged from the earliest games, with simple vector graphics and bleeping sound effects, to the latest, most sophisticated video technology featuring 3-D bowling alleys and Muzak. Arcangel has hacked the gaming controls and created his own computer chip that commands each virtual bowler to throw nothing but gutter balls.

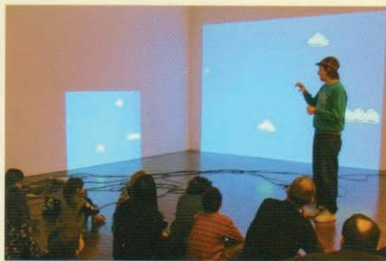
"The chip basically presses the buttons, and the game doesn't know a human isn't playing it. In a way, it's a performance—the games are being played in real time by these machines. It's like a machine playing another machine, but of course, not very well," commented Arcangel to the *London Guardian*. "This project, on its veneer, is kind of fun, but when you start to think about what it is, it's a little scary."

*Pro Tools* includes additional videos, sculptures, and a digital photographic series titled *Photoshop Gradient Demonstrations* (2008–). For the last, Arcangel has created large, stunningly colored prints that deftly question notions of originality, the primacy of the artist's hand, and the nature of photography. At a Whitney "Breakfast with the Director" in January, Alice Pratt Brown Director Adam Weinberg discussed Arcangel's work as continuing a lineage of artistic innovations—from Warhol's Pop canvases through Rauschenberg's photographic collages, LeWitt's remote instructions for wall drawings, and Sherrie Levine's appropriations of work by male "masters."

"The idea of how the artist functions is constantly changing, and that's what fascinates me about the way Cory works. I have to adjust and readjust my thinking about how artists make things; they are always testing the limits of society, and each generation borrows in different ways," said Weinberg. "I think the role of the Whitney, as always, is to embrace the emerging era. Giving younger artists this kind of space and scale for projects is a template for what we will be doing much more of in the new building."



Cory Arcangel (b. 1978), *Various Self Playing Bowling Games* (aka *Beat the Champ*), 2011 (installation views, The Curve, Barbican Art Gallery, London, February 10–May 22, 2011, co-commission with Whitney Museum of American Art, New York). Various modified video game controllers, game consoles, cartridges, disks, and multichannel video projection, dimensions variable. Collection of the artist; Team Gallery, New York; Lisson Gallery, London; and Galerie Thaddaeus Ropac, Salzburg and Paris



Artist's Choice Workshop for families with Cory Arcangel during the exhibition *Synthetic* (January 22–April 19, 2009)



## EDUCATION: FOLLOWING THE ARTIST'S LEAD

"Design something to sell on a street corner, Design something to put over a child's bed, Make an icon out of popcorn." These were artist Paul Thek's directives to his students at the Cooper Union in the late 1970s. Last fall, the Whitney mounted an exhibition of the work of this idiosyncratic and prolific artist. In conjunction, the Whitney Education Department organized a free public program in which visitors were invited to carry out some of the ideas proposed in Thek's teaching notes. Rather than lecturing to visitors about who Thek the artist was and why his art was important, the program challenged visitors to "get inside his head," to discover for themselves how Thek thought and worked.

Every day, Whitney educators work directly with our most important sources of creativity and innovation: artists. "Artists are always confronting the unknown, taking risks, problem-solving, and devising new methodologies and uses for materials," says Kathryn Potts, associate director, Helena Rubinstein Chair of Education. "Direct engagement with that creative process inspires our students, visitors, and other artists." Operating within a new strategic framework, Whitney educators are putting artists and their practices front and center at all levels of the visitor experience.

This engagement is particularly important for students. With the current deep cuts in public school arts education, the Whitney's free public school tour program, endowed by the Allen and Kelli Questrom Foundation, serves more than 10,000 New York City children each year. As educators guide students through the encounter and response to works of art, they make connections to students' lives and school curricula. "In an era of 'teaching to the test,' this opens up needed opportunities for creative thinking, seeing things from multiple perspectives, and building communication skills," says Danielle Linzer, manager of access and community programs.

The Whitney's education programs help address the national call to develop arts-related skills alongside science, technology, engineering, and math skills—expanding STEM into STEAM, to use the current terminology. The Whitney also conducts a yearlong exchange program where teachers meet with Whitney educators to collaborate on school curriculum strategies, building bridges from the Museum back into the classroom.

Adult audiences also benefit from working with artists. The Whitney's *My Turn* series, for example, invites artists to create public programs in response to exhibitions on view, such as the hands-on art-making workshop that used Paul Thek's teaching notes as inspiration. "Like Thek, the Whitney's goal is not to tell visitors what to think but to activate their own creativity in a deeper relation to the art, artists, and ideas they encounter at the Museum," says Margie Weinstein, manager of education initiatives.

The Whitney's largest and fastest-growing audience is online. To serve this sector, the Museum offers 24/7 access through innovative multimedia programming, such as the *Watch & Listen* series of videos narrated by artists and curators, and the growing digital catalogue of the permanent collection, all easily accessed at [Whitney.org](http://Whitney.org).

While learning occurs throughout the Museum, in the new building the Whitney will have dedicated spaces for the Education Department for the first time. Plans are under way for the progressive education center named in honor of Museum Trustee Laurie M. Tisch, which will feature a studio classroom, multipurpose theater, and exhibition gallery. As Potts notes, "This will enable us to extend learning in a more experiential way, and give us the flexibility to work with artists in ways we can't even imagine yet!"



PS 33 students work on a drawing activity in the galleries, 2010



Youth Insights teens build their own radio transmitters in a 2008 workshop with Biennial artist collective Neighborhood Public Radio



Family Day 2009



A tour of 2010, the Whitney Biennial



Glenn Ligon leads Youth Insights teens through a discussion of his 2011 exhibition



CELEBRATING THE  
WHITNEY: A YEAR IN GALAS,  
OPENINGS, AND SPECIAL  
OCCASIONS



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Opening of *Heat Waves in a Swamp: The Paintings of Charles Burchfield*



Opening of Glenn Ligon: *AMERICA*



Artists Claes Oldenburg and Danny Lyon



Manhattan Borough President Scott Stringer



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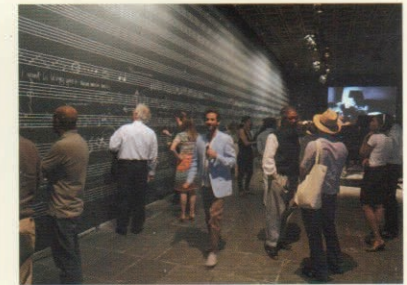
Trustees Susan Hess and Brooke Neidich



Trustee Joanne Leonhardt Cassullo, artist Cory Arcangel, and adjunct curator Christiane Paul



Artists Glenn Ligon and Jeff Koons



Opening of Christian Marclay: *Festival*



Ellen Susman and artist Terry Winters





Amy Phelan and Trustees John Phelan and Melva Bucksbaum



Trustee Flora Miller Biddle and Fiona Donovan



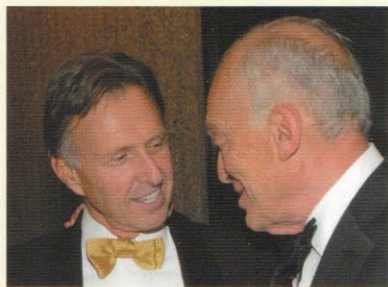
Kimberly Resnick and Trustee Scott Resnick



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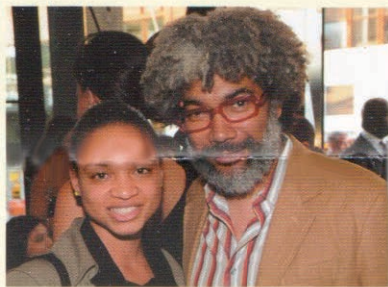
Trustees Melva Bucksbaum and Flora Miller Biddle with artist Richard Artschwager



Trustees Robert Hurst and Leonard Lauder



New York City Commissioner of the Department of Cultural Affairs Kate Levin, Trustee Brooke Neidich, and Alice Pratt Brown Director Adam Weinberg



Kalia Brooks and artist and Trustee Fred Wilson



Fran Rosenfeld, Fiona Donovan, and Trustee Tom Tuft



Marcia Dunn and Jonathan Sobel

## CALENDAR OF UPCOMING EVENTS

### Spring 2011

#### Thursday, May 19

20th Annual American Art Award and Groundbreaking Gala  
Whitney's downtown building site  
Gansevoort and Washington streets

#### Saturday, May 21

Community Day: Open House, Artist-Led Programs, Workshops, and Performances for all ages  
Whitney's downtown building site  
Gansevoort and Washington streets  
And other Meatpacking District locations

Member Saturday Night  
Whitney Museum of American Art  
945 Madison Avenue at 75th Street

#### Tuesday, May 24

Groundbreaking Ceremony  
Whitney's downtown building site  
Gansevoort and Washington streets

Whitney Art Party and Auction: The Groundbreakers  
Highline Stages  
Meatpacking District

#### Thursday, May 26

Exhibition Openings: *Cory Arcangel: Pro Tools* and *Designing the Whitney of the Future*  
Whitney Museum of American Art  
945 Madison Avenue at 75th Street

#### Friday, May 27

Member for a Day  
Whitney Museum of American Art  
945 Madison Avenue at 75th Street

### Summer 2011

#### Thursday, June 30

Exhibition Openings: *Lyonel Feininger: At the Edge of the World* and *Xavier Cha: Body Drama*  
Whitney Museum of American Art  
945 Madison Avenue at 75th Street

### July

Elizabeth Streb at the River to River Festival  
Gansevoort Plaza  
Meatpacking District

### Fall 2011

#### October

Exhibition Opening: *Real/Surreal*  
Whitney Museum of American Art  
945 Madison Avenue at 75th Street

#### Wednesday, October 5

2011 Whitney Gala and Studio Party

#### Thursday, October 6

Exhibition Opening: *Michael Heizer*  
Whitney Museum of American Art  
945 Madison Avenue at 75th Street

#### Thursday, November 10

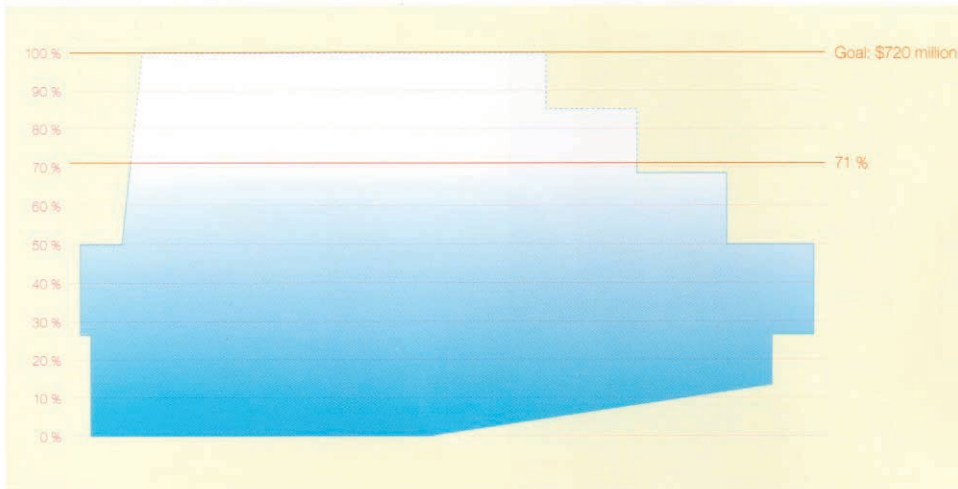
Exhibition Opening: *SHERRIE LEVINE MAYHEM*  
Whitney Museum of American Art  
945 Madison Avenue at 75th Street

### 2012

#### Thursday, March 1

Exhibition Opening: *2012 Biennial*  
Curated by Elisabeth Sussman and Jay Sanders  
Whitney Museum of American Art  
945 Madison Avenue at 75th Street





**CAMPAIGN PROGRESS**

(as of April 29, 2011)

- The project has raised \$508 million (71% of total).
  - \$413 million—through fundraising
  - \$95 million—through the sale of real estate assets on Madison Avenue
- On May 4, 2011, purchase of the land from the City of New York for construction of the new building
- On May 24, 2011, groundbreaking for the new building

**THE CAMPAIGN AT A GLANCE**

The Whitney of the Future is an expansion campaign involving the construction of a new building that will enable the Whitney to present its renowned collection of American art on an ongoing basis in tandem with dynamic special exhibitions.

Located in Manhattan's Meatpacking District, the new building will be the Renzo Piano Building Workshop's first freestanding art museum in New York City.

The Whitney of the Future expansion has three key goals:

1) *Museum* (\$382 million)

- Within over 200,000 square feet, the Museum will double its existing gallery space and triple its total space; scheduled completion: 2015.

2) *Endowment* (\$230 million)

- The budget will grow by approximately 75% by the time the new building opens.
- Increasing the endowment is critical to securing the financial foundation of the Whitney's future home.

3) *Capacity-Building* (\$108 million)

- In order to maintain excellence in the public eye throughout construction, the Whitney will sustain the highest-quality artistic and educational programming.
- For the first time in the Whitney's history, the collection will occupy two or more floors at all times: readying the collection will be a massive effort—entailing research, conservation, storage, installation, and digitization—which has already begun.
- From now to opening, the Museum's operations must be gradually scaled up.

**WAYS TO GIVE**

The Whitney is tremendously grateful to its donors. Their support will not only ensure the successful completion of the campaign and building project but also help maintain the vitality, renown, and success of the Whitney as the defining museum of twentieth- and twenty-first-century American art for generations to come.

For more information about the campaign and donor opportunities, please contact:

Campaign Office  
 Whitney Museum of American Art  
 945 Madison Avenue at 75th Street  
 New York, NY 10021

Phone: (212) 671-1842



## CAMPAIGN DONORS

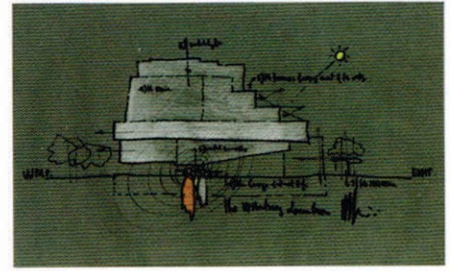
We wish to acknowledge the generosity of our early leadership supporters:\*

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as of April 29, 2011



## A LOOK BACK: WHITNEY ON SITE

*Whitney on Site: New Commissions Downtown* was a series of installations occupying the Museum's future building site. Artists commissioned by the Whitney Museum to produce temporary artworks animating the Museum's new footprint included Guyton\Walker, Tauba Auerbach, and Barbara Kruger.



Guyton\Walker's *Whitney on Site* project wrapped the perimeter fence with 450 feet of digitally printed vinyl (May 8–July 7, 2010).



Tauba Auerbach's *Whitney on Site* commission, titled *Quarry*, transformed the corner of Gansevoort and Washington streets into a vast excavation site (July 18–August 29, 2010).



Barbara Kruger's typically enigmatic *Whitney on Site* project merged her long personal history with the neighborhood with its shifting identity (September 1–October 17, 2010).

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