

WHITNEY OF THE FUTURE



Whitney Museum of American Art

Spring 2012



Installation view of *Real/Surreal* (Whitney Museum of American Art, New York, October 6, 2011–February 5, 2012). From left: Kay Sage, *No Passing*, 1954; Edward Hopper, *Seven A.M.*, 1948; Edward Hopper, *Early Sunday Morning*, 1930

MAKING HISTORY: A PREVIEW OF THE WHITNEY OF THE FUTURE

What stories will the Whitney tell about the history of one hundred years of American art? Answering that question—through exhibitions, scholarship, research, education, and conservation—is at the heart of our mission, and expansion. When the Whitney opens its new building downtown in 2015, the galleries devoted to its permanent collection of more than 19,000 objects by nearly 3,000 artists will more than triple in size from the current galleries in the Breuer building. *(continued on page 3)*

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SPOTLIGHT ON THE BIENNIAL



Sarah Michelson's *Devotion Study #1—The American Dancer*, February 28, 2012, at *Whitney Biennial 2012*



Installation view of *Whitney Biennial 2012* (Whitney Museum of American Art, New York, March 1–May 27, 2012). Pictured: Nicole Eisenman, *Untitled*, 2011



Installation view of *Whitney Biennial 2012* (Whitney Museum of American Art, New York, March 1–May 27, 2012). Pictured: Joanna Malinowska, *This Project is not Going to Stop the War./Journey to the Beginning of Time!*, 2012; *From the Canyons to the Stars*, 2012



Artist LaToya Ruby Frazier at the Biennial opening reception



Chief Curator and Deputy Director for Programs Donna De Salvo and *Whitney Biennial 2012* Co-Curators Jay Sanders and Elisabeth Sussman



Michael Clark Company, *Who's Zoo?*, March 28, 2012, at *Whitney Biennial 2012*



Installation view of *Whitney Biennial 2012* (Whitney Museum of American Art, New York, March 1–May 27, 2012). Pictured: Kai Althoff, *Untitled*, 2012; *Untitled*, 2011; *Untitled*, 2011

(continued from page 1)

To plan this unprecedented view of the world's foremost collection of twentieth- and twenty-first-century American art, the Whitney is exploring previously overlooked and under-studied movements in art, acknowledging unsung artists, as well as reconsidering iconic figures and masterworks. The new building program will unveil the full sweep of this scholarship, but an early glimpse can be seen in a series of thematic exhibitions now unfolding in the Mildred and Herbert Lee Galleries on the Museum's second floor. Mounted with support from Bank of America, these exhibitions reexamine the collection chronologically from the Whitney's earliest days to the present.

The series launched in 2011 with *Breaking Ground: The Whitney's Founding Collection*, followed by *Real/Surreal*, examining art of the 1920s through the 1940s. It continues this summer with *Signs & Symbols*, exploring art of the 1940s and '50s. Using the exhibition as a "laboratory," Whitney curators are attempting to go beyond well-established art historical "isms"—Abstract Expressionism, Minimalism, Conceptualism—to construct new narratives that reflect contemporary perspectives on art in the United States. These presentations highlight new acquisitions as well as lesser-known historical works, creating new contexts for meaning.

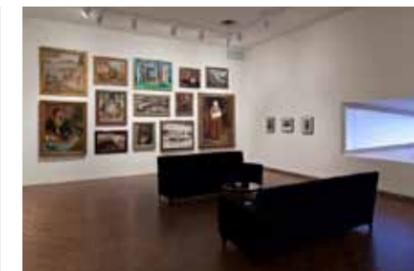
Signs & Symbols, organized by the Museum's chief curator and deputy director for programs, Donna De Salvo, will offer a deeper look at those postwar artists whose engagement with archetypal symbols and pictographs set the stage for a genuinely American strain of pure abstraction. "Many artists were looking for an indigenous American language as a way of breaking free of European influences. They wanted to discover something that spoke to their experience in the U.S.," says De Salvo. The exhibition includes works in various media, ranging from paintings by Mark Rothko and Adolph Gottlieb to photographs by Helen Levitt and Brett Weston.

"Throughout this series of presentations, we are testing out approaches that we will ultimately draw upon in determining the displays for our new building. We want to dig deep into various artistic developments, often those that ran counter or parallel, with the ultimate goal of expanding, if not exploding, conventional thinking about American art," she explains, adding, "This is more difficult to do in sister institutions where the master narrative is international and therefore must include a broader swath of artists and movements."

Next in the series, *Sinister Pop*, co-organized by De Salvo and Whitney curator Scott Rothkopf and opening in fall 2012, will unsettle the conventional, lighthearted understanding of Pop art. The exhibition will examine darker themes of the 1950s and '60s reflected in the Pop movement, such as dystopia, misogyny, consumerism, and the politics of war. *Sinister Pop* will include numerous surprises from artists including William Eggleston, Allan D'Arcangelo, Lee Bontecou, and Rosalyn Drexler, as well as works by more-recognized figures.

The second-floor series will continue in 2013 with a fifth installment, focused on the underground lifestyles and politics of the late 1970s and early '80s, and will wrap up with the sixth and final exhibition, reconsidering works made since 2000. "Through this process, we hope to keep pushing the envelope," says De Salvo, "while also spending as much time as possible immersing ourselves in the extraordinary holdings of the Museum. What could be better!"

This far-reaching curatorial initiative has raised considerations around display that are theoretical, but also pragmatic—for instance, the need to replace antiquated or ill-suited frames. Most important, the team is engaged in a strategic analysis of the collection to ensure that the Museum possesses the works that are essential to the story of American art. "We are using this process to identify gaps in our collection, and where we can encourage promised gifts. It is essential to continue the efforts of former Whitney directors John Baur and Tom Armstrong, whose legacy of securing key acquisitions built the Whitney's holdings into the peerless collection it is today," says De Salvo. "A collection, after all, is the collective memory of the Museum."



Installation view of *Breaking Ground: The Whitney's Founding Collection* (Whitney Museum of American Art, New York, April 28–September 18, 2011)



Installation view of *Real/Surreal* (Whitney Museum of American Art, New York, October 6, 2011–February 5, 2012)



Installation view of *Breaking Ground: The Whitney's Founding Collection* (Whitney Museum of American Art, New York, April 28–September 18, 2011)



Installation view of *Real/Surreal* (Whitney Museum of American Art, New York, October 6, 2011–February 5, 2012)

HOPPER DRAWING SHOWCASES INTEGRATION OF WHITNEY PROGRAM AND RESOURCES



Art handler Eliza Proctor and conservator Eleonora Nagy discuss the new custom-designed housing system for the most fragile works treated in the Hopper Drawings Conservation Project



Conservator working on a Hopper drawing



Hopper drawings, treated and stored in a new archival box



Whitney staff rehousing artworks

As construction of the Whitney begins to rise on Gansevoort Street, another transformation—quiet though equally profound—is occurring behind the scenes. Conservators are closely examining works on paper and assessing their relationship to iconic paintings. Art handlers are matting and rehousing sensitive works, using the latest archival materials. Researchers and registrars are recataloguing the collection. And curators are accessing new digital images and information about artworks from their laptops. All of these efforts are part of an integrated strategy to increase access to the Whitney's permanent collection, the Museum's key resource for examining America's artistic achievement and changing identity.

This integration of Whitney resources will come to fruition in the new building, where our state-of-the-art conservation studio and Works on Paper Study Center (housing over 80 percent of the collection) will be located side by side and in close proximity to the curatorial department. Once established in these neighboring spaces, the Whitney's departments, programs, and operations will collaborate in ways never before possible, raising the bar for even higher levels of cross-disciplinary interplay and professional exchange.

But the benefits of this innovative approach can be appreciated more immediately in the upcoming exhibition *Hopper Drawing*, which will include paintings and nearly one hundred preparatory drawings by Edward Hopper that have never been exhibited. Organized by Carter Foster, the Steven and Ann Ames Curator of Drawing, and opening in 2013, the exhibition will reveal for the first time the foundational role that drawing played in Hopper's thought processes and art-making practices, particularly how the artist developed his work from sketches made from life into the unique, subjective vision of his paintings.

Hopper Drawing offers an example of what will be possible in the future, with much greater access to the collection and an integrated approach to its study. As caretaker of nearly 3,000 drawings by Edward Hopper, part of the extraordinary Hopper bequest, the Whitney is steadily undertaking research initiatives and conservation assessments on these and other works as part of the Collection



Edward Hopper, *Study for Rooms for Tourists*, 1945. Conté crayon on paper, 10 3/8 x 15 15/16 in. (26.4 x 40.5 cm). Whitney Museum of American Art, New York; Josephine N. Hopper Bequest 70.221. © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art

Documentation Initiative (CDI). Headquartered in the Museum's Chelsea storage facility, the CDI is a fine-tuned operation to methodically examine, research, recatalogue, photograph, digitize, and store the permanent collection in its entirety.

Phase I of the CDI, completed with generous support from the Luce Foundation and the National Endowment for the Arts, surveyed all of the Museum's drawings, prints, and photographs, the majority of which will be housed in the new Works on Paper Study Center, making these more readily accessible to scholars and the public. Phase II, beginning this spring, will address the Museum's 2,103 paintings and 1,092 sculptures. With an advisory team comprised of the curator of the collection and other curators, the senior registrar, the director of information technology, the manager of cataloguing and documentation, the associate director for conservation and research and other conservators, and the manager of rights and reproductions, staff are working collaboratively to lay the foundation for future unparalleled access to the Whitney's seminal holdings of American art. In addition, the Whitney library, a touchstone for all program areas (especially *Hopper Drawing*), is digitizing backlogged archives, including rare collections of artists' correspondence, books, and ephemera, which will immeasurably further the work of the staff and outside scholars.

Ensuring the public display and individual study of its collection is one of the Whitney's primary mandates, but without proper conservation treatment, this would be impossible for many artworks. Most of the works on paper in *Hopper Drawing*, for example, entered the collection with varying degrees of distress that Whitney conservators have mitigated using advanced technologies and methods. While addressing these immediate issues, this work is also deepening the Whitney's own cutting-edge scholarship, which conservators share with colleagues in the field via international conferences, publications, and journal entries.

At the beginning of the twentieth century, groundbreaking artists like Edward Hopper, Stuart Davis, Charles Sheeler, and many others came to the Whitney Studio Club to meet and socialize, share and discuss their work, and experiment. Now, in a new century, we will offer a new kind of "space," one in which the integrated resources of our new building will provide curators, scholars, conservators, and artists with a place to meet and freely engage in new thinking and ideas that will be at the heart of the Whitney's future program.

TRUSTEE MELVA BUCKSBAUM AND FAMILY SUPPORT CREATION OF NEW CONSERVATION STUDIO

Melva Bucksbaum is a leading figure in the art world, nationally and internationally. Fortunately for the Whitney, she became a trustee in 1996 and has been a driving force in helping to build the collection, fund exhibitions, and realize the downtown project as co-chairman of the Whitney of the Future Campaign. Melva and her husband, Raymond J. Learsy, also a beloved Whitney trustee, are a team without equal in collecting modern and contemporary art. Best known for founding the Bucksbaum Award, a cash grant given to a Whitney Biennial artist in conjunction with the opportunity to present a major exhibition at the Museum, the family champions emerging artists whose work holds the potential to make a lasting impact on the history of American art.

When Melva and Ray, with Melva's daughter Mary Bucksbaum Scanlan, also a major Whitney supporter and longtime member of the Whitney's Photography Committee, and her husband, Patrick, were considering a leadership gift to the capital campaign, they did what is



Mary Bucksbaum Scanlan and Trustee Melva Bucksbaum at the Des Moines Art Center Posh Picnic Gala Honoring Melva Bucksbaum, September 24, 2011

so very "Bucksbaum"—they focused on the art. Through their generosity, the conservation studio in the Whitney's new museum building will be a state-of-the-art facility housing the groundbreaking program that has been led by Carol Mancusi-Ungaro since 2001. Yet another example of this family's unwavering commitment to artists and the Whitney, the studio will be named in their honor.

"We were looking to support the soul of the Whitney and realized that conservation preserves the integrity of the art and the artist's vision, which is where our passion lies," says Melva. This leadership gift ensures the long-term care of and scholarship on art—a gift to every artist in our collection and to the millions of people who will experience their works.

WHITNEY LEADS RESEARCH ON THE FILMS OF ANDY WARHOL



Andy Warhol, frame enlargement from *Vinyl*, 1965. 16mm film, black-and-white, sound; 66 min. at 24 fps. Foreground, from left: Tosh Carrillo, Gerard Malanga, Edie Sedgwick

From 1963 to 1968, Andy Warhol produced nearly 650 films inside his Factory and on location, from avant-garde masterworks like *Empire* (1964) to the feature-length commercial success of *The Chelsea Girls* (1966). The Factory was a major hub of the New York underground cinema, yet Warhol's influential foray into filmmaking became the stuff of myth and legend when he pulled his entire body of film work from circulation in the early 1970s. Fortunately for film scholars

and art historians alike, the Whitney has brought this largely untold story to light in a multivolume catalogue raisonné of Warhol's films, the first major research into the thousands of reels created by this towering figure of American art.

Begun in 2006 with *Andy Warhol Screen Tests*, researched and written by the late Callie Angell, this seminal work is now culminating with a forthcoming second volume on Warhol's "portrait films," features, and remaining works, also to be published by the Whitney and edited by John Hanhardt, consulting senior curator for film and media arts at the Smithsonian American Art Museum's Nam June Paik Media Arts Center. Hanhardt, a noted film scholar and former head of the Whitney's film and video department, got the project started by first convincing the artist to open the "vault."

"Andy Warhol kept his films at an old ConEd building in Midtown . . . floor after floor of Mission furniture, toys and games, and this room with stacks of films and a projector," recalls Hanhardt. "I put these 16mm films on the projector, and it was a revelation. To see *Kiss* as an original print—this slow, evocative imagery. The composition, saturation of blacks and whites, and treatment of time are really reinventing the whole idea of filmmaking."

"Warhol's films were shot at sound-film speed—24 frames per second—and then projected at silent speed, so that the material of the image takes on a whole other aspect," Hanhardt continues. "There's a direct correlation between how he worked with the still image and how he built up the moving image, and how one informed the other. Warhol had an uncanny sense of the power of the moving image, and an intuitive understanding of what film could bring to his image-making. He isn't an artist who is then also a filmmaker—he's a film artist."

Based on his conversations with and understanding of the artist, Hanhardt was able to establish the Andy Warhol Film Project in the early 1980s, a one-of-a-kind collaboration among the Whitney, the Museum of Modern Art, which preserves and houses the Warhol film archives and manages a circulating library of prints, and the Andy Warhol Foundation. This unique collaboration has supported the presentation of such breakthrough Whitney exhibitions as *The Films of Andy Warhol: An Introduction* (1988), curated by Hanhardt, and *The Films of Andy Warhol: Part II* (1994), curated by Angell.

Angell's pioneering research is now providing the centerpiece for new scholarship occurring around the world on Warhol's cinema. Claire Henry, coordinator of the project at the Whitney since 2007, will be working closely with Bill Horrigan, curator-at-large at the Wexner Center for the Arts, and Bruce Jenkins, professor at the School of the Art Institute of Chicago, who will each contribute essays to the second volume of the film catalogue raisonné.

"This project demonstrates how a museum is leading to a fuller appreciation of what Warhol was and achieved as an artist," says Hanhardt. "Through this work, the Whitney is transforming our understanding not only of Warhol but also of late twentieth-century art and the importance of the moving image."



Andy Warhol, filmstrip from *Sleep*, 1963. 16mm film, black-and-white, silent; 320 min. at 16 fps, 284:30 min. at 18 fps

THE WHITNEY "VISITOR EXPERIENCE"

Gertrude Vanderbilt Whitney set the stage. Her Whitney Studio Club and Whitney Galleries in Greenwich Village were unique environments where visitors could personally connect with art and the creative process. That experience has endured at the Whitney Museum of American Art for nearly a century.

"When you visit the Whitney, you get a visceral, direct experience of art in a space conducive to reflection," says Alice Pratt Brown Director Adam D. Weinberg. "This intimate connection to art expands both the heart and mind, bringing you closer not only to the artist's experience but to yourself." Over the years, the Whitney has deepened and enriched the visitor experience with such innovations as our award-winning audio guides and Whitney Signs gallery tours for deaf audiences. Many devoted visitors have also come to prize the friendly recognition they receive from Whitney guards in the galleries.

Everyone, even longtime supporters, will experience the Whitney as a first-time visitor when the new building opens in 2015. The Whitney, therefore, is approaching design and program decisions to preserve an intimate connection to art in a new space that will be twice the size of the current Museum. Helping to plan this transition, the Whitney's Visitor Experience Working Group is one of many strategic groups preparing for the move downtown. Co-chaired by Jeff Levine, chief marketing and communications officer, and Kathryn Potts, associate director, Helena Rubinstein Chair of Education, the group comprises staff from across the Museum, including curatorial, education, communications, development, and "front of house" services.

This team has surveyed current audiences on what they most value about the Whitney experience, and their responses are helping inform plans for the Museum's overall program in the new building. The largest audience segment reported that they savor the opportunity for thought-provoking experiences with works of art and take time to contemplate them. Another group, composed largely of arts professionals, expressed a high comfort level with ambiguity and wish to experience art without interpretation. The remaining respondents indicated that they appreciate interpretative tools and show the most potential for cultivation through new curatorial and educational approaches.

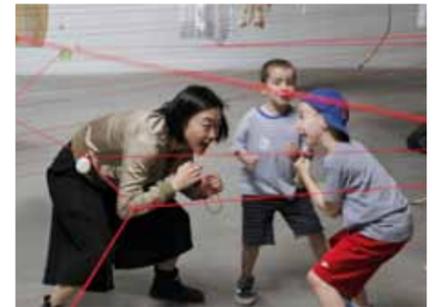
The Whitney group is also taking field trips to sister museums and other public spaces to learn from best practices and discuss colleagues' successes with building projects. "Our aim is to become a more visitor-focused institution so that each visitor can have the most satisfying experience possible. While the art may be challenging, the logistics of a visit—ticketing, way-finding, interactions with staff—should not be," says Levine.

As envisioned, the downtown building will create a new cultural anchor on Manhattan's lower West Side. Most important, the new building will give visitors greater access to the Whitney's world-class collection, scholarship, and programs. "The new museum building will continue to embody the Whitney's value of placing art at the center of the visitor experience, with works of art situated in the Lobby, in outdoor galleries, and throughout the building," notes Potts. "We know our audience is going to change in our new location. We'll have more drop-in visitors and tourists with our adjacency to the High Line, so we're reconsidering hours of operation and looking at how the outdoor spaces can communicate from a distance that the Whitney is an art experience. And since we'll be in an entirely new neighborhood downtown, we're also considering how best to meet the needs of our new community, and starting now with outreach efforts to our new neighbors, community-based organizations, and schools."

"There are many different paths through the Museum—not just in the physical sense," says Levine. "Our goal is to provide an experience that is welcoming, immersive, and, hopefully, responds to the unique needs of every visitor."



2010–11 Teacher Exchange participants in the gallery



Artist Aki Sasamoto shows visitors some boxing pointers in her Community Day project, 2011



The Whitney lobby during a summer exhibition opening, 2011



Art School students make comics inspired by the work of Lyonel Feininger, 2011



Parents and kids discuss Edward Hopper's *Early Sunday Morning* (1930) at the Family Opening, 2010

CELEBRATING THE WHITNEY:
SPECIAL OCCASIONS



Trustee Robert J. Hurst and artist and former Trustee Chuck Close



Independent Study Program alumni Gavin Brown and Julian Schnabel with Vito Schnabel



Biennial artist Lucy Raven, Alex Abramovich, Kristin Heavey, and Paul Marlow



Anne and Joel Ehrenkrantz Curator Chrissie Iles and artist Glenn Ligon



Gallery visit with Belgian artist Panamarenko



Stefan Kalmar, Alexander Schroeder, and Biennial Co-Curator Jay Sanders



Collectors Ethan Wagner and Thea Westreich



Calvin Tomkins accepts the 2011 American Art Award



Artists Council Co-Chair Allison Wiener and Claire Rost



Curator Scott Rothkopf, Meredith Martin, and Matthew Lasner



Michael and Carol Weisman, and Barry and Carole Kaye



Alice Pratt Brown Director Adam D. Weinberg, Trustee Henry Louis Gates, Jr., Cristina Donnelly, Dodie Kazanjian, and 2011 American Art Award honoree, Calvin Tomkins



Actress Michelle Monaghan



Library Fellows Co-Chair Michèle Gerber Klein and Alice Pratt Brown Director Adam D. Weinberg



Sherrie Levine: Mayhem Lenders Dinner



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Debbie Geller and Shelley Fox Aarons



Biennial Committee members Mari and Peter Shaw



Director of the Solomon R. Guggenheim Museum and Foundation Richard Armstrong, Dorsey Waxter, Honorary Chairman Flora Miller Biddle, and former Whitney curator Patterson Sims



A tour of Whitney Biennial 2012



Carolyn Wade, Trustee Raymond J. Learsy, Gina Rogak, and Trustee Melva Bucksbaum



Allen Adler, Marjorie Gordon, Frances Beatty, and Alice Pratt Brown Director Adam D. Weinberg



Whitney Museum trip to Belgium

CALENDAR OF EVENTS

June 6

Art Party

July 11

Yayoi Kusama Members Opening

July 14

Member Saturday Night

On View This Summer

Singular Visions
Ongoing

... as apple pie
June 8, 2012–

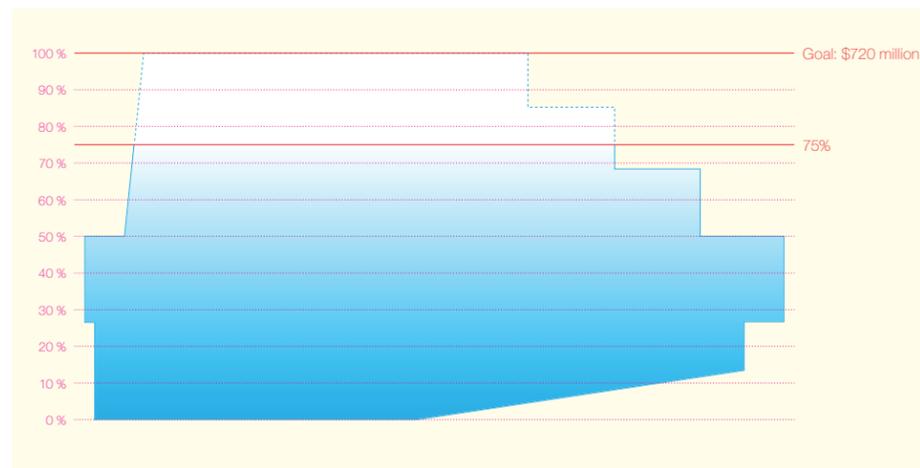
Sharon Hayes: *There's so much I want to say to you*
June 21–September 9, 2012

Oskar Fischinger: *Space Light Art – A Film Environment*
June 28–October 28, 2012

Signs & Symbols
June 28–October 28, 2012

Yayoi Kusama
July 12–September 30, 2012

All exhibitions are on view at the Whitney Museum of American Art, 945 Madison Avenue at 75th Street



CAMPAIGN AND PROJECT PROGRESS

(as of May 9, 2012)

The project has raised \$540 million (75% of total).
 • \$445 million—through fundraising
 • \$95 million—through the sale of real estate assets on Madison Avenue

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 increase its gallery space by 60% and more than double 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.

CAMPAIGN COMMITTEE

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 James A. Gordon
 Warren B. Kanders
 Jonathan O. Lee
 Brooke Garber Neidich
 Donna Perret Rosen
 Fern Kaye Tessler
 Joseph R. Varet

as of May 9, 2012

WAYS TO GIVE

The Whitney is tremendously grateful to its donors. Your 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 May 9, 2012
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ROBERT J. HURST, TRUSTEE



Trustee Robert J. Hurst and Soledad Hurst

While Robert J. Hurst is himself a master of going straight to the point, it's impossible to capture his tremendous impact on the Whitney in just a few words. The titles of co-chairman of the board and capital campaign cannot do justice to the contribution that Bob has already made to the Whitney of the Future. His vision and quietly effective leadership have been the invisible force behind every strategic move to bring the Whitney to its current transformation.

It is fitting, then, that Bob and his wife, Soledad, will be indelibly linked with this historic accomplishment through the naming of the Whitney's eighth-floor gallery. This signature space at the top of the new museum building—featuring vaulted skylights and designed for large-scale artist projects—will be a soaring tribute to his leadership.

Bob joined the Whitney board of trustees in 1994 and served as its president from 2002 to 2008. He is a partner of Crestview Partners and a retired vice-chairman and director of Goldman Sachs. In addition to his service to the Whitney, he is a member of the board of overseers of the Wharton School and a trustee of the Aspen Institute. He is also a founding chief executive of the 9/11 United Services Group, chairman of the Aspen Music Festival and School, and chairman emeritus of the Jewish Museum.

"The past several years have both challenged and increased our resolve to expand the Whitney. The overwhelming generosity and leadership of this board and the City of New York has been nothing short of inspiring," says Bob—in true fashion, always sure to acknowledge the generosity and service of others. It is our turn now to recognize Bob Hurst, a leader whose commitment has been vast and judgment unerring.

NEW BUILDING UPDATE: EXCAVATION AND FOUNDATION

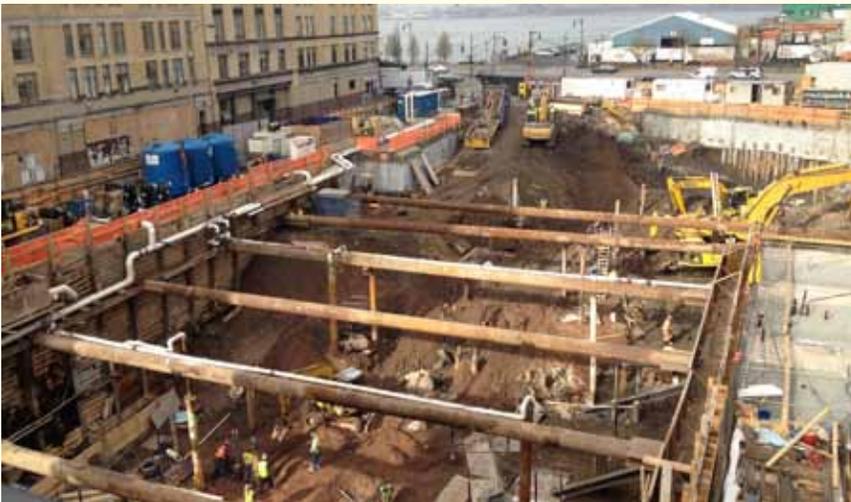
Progress is made daily at the Whitney's site downtown. Excavation and foundation work this spring will lead to steel rising from the ground this summer, finally showcasing the physical form of the new building.



Whitney staff gather with Scott Resnick, trustee and chair of the Building Committee, to watch the first pour of concrete for the basement of the new building, April 2012



A panel of the new building's exterior is installed adjacent to the site to see how its color changes with different light and weather conditions, April 2012



Excavation and foundation work on the Whitney site, viewed from the High Line, April 2012

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