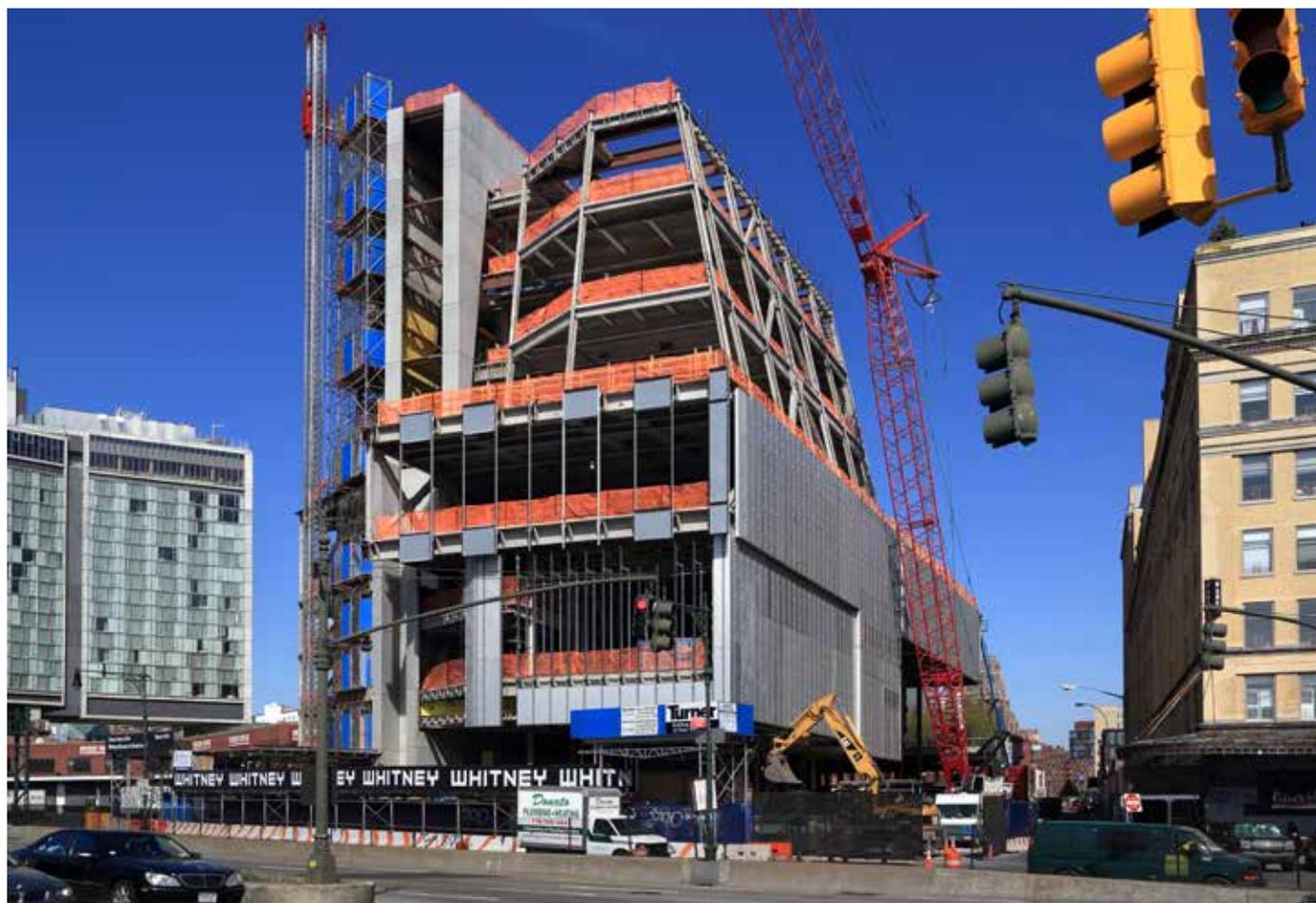


WHITNEY OF THE FUTURE



Whitney Museum of American Art

Spring 2013



View of the new building site looking east from the West Side Highway.

ENVISIONING THE WHITNEY OF THE FUTURE

The Whitney is the artist's museum. We exist to nurture the artist's process, to examine its complexity, and to create a cultural space where artists and the public intersect. As one of the world's leading museums of contemporary art, we embrace that position for all it entails—the privilege and the risk. Through the contributions of everyone at the Museum, we have shaped the Whitney as an essential platform for American art of the last century and the present moment. Here, artists enjoy the best possible conditions to advance, not merely showcase, their work. *(continued on page 3)*

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OF AMERICAN ART
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as of May 1, 2013



Adam D. Weinberg, Alice Pratt Brown Director



Alice Pratt Brown Director Adam D. Weinberg and chief curator Donna De Salvo lead artists on a tour of the eighth floor of the new building site



From left: chief curator Donna De Salvo, Christo, Mark di Suvero, Hendei Teicher, Terry Winters, Jim Hodges, Frank Stella, Barbara Kruger, Alice Pratt Brown Director Adam D. Weinberg, Lawrence Weiner, curator Carter Foster, Pat Steir, Marilyn Minter, Joost Effers, T.J. Wilcox, Ivana Mestrovic, and Harriet Stella

(continued from page 1)

The Museum's collaborative relationship with artists gives the public an opportunity to witness the creative process up close—to “touch the mind” of the artist. That direct contact is made through programs the Whitney originates and hosts, and through the Museum environment itself. At the Whitney, we actively commune with the indefinable, unpredictable, first-hand experience of art. Indeed, artists' work is the foundation for everything we do at the Museum.

Of course, this intimate relationship to creativity comes with risk. The Whitney distinguishes itself by taking a stand—putting forward new artists and new ways of understanding contemporary art, as well as reevaluating the work of current and historical masters and movements. Being at the forefront means the Whitney engages uncomfortable, radical ideas and unfamiliar paradigms—risks that artists confront every day. There can be no development without risk, what Ed Ruscha terms the “high-wire acts” that artists often perform. It also means encountering the surprising, unexpected forms and uncommon materials used by today's artists. Great art is never predicated on norms.

Risk-taking is a core Whitney value. Audiences are challenged, but so are artists. When they work at the Museum, artists are not just given a space—they are pushed and stretched, intellectually engaged and actively involved. The outcome may be unpredictable, but the Whitney vision holds that failure only exists in failing to take risks. This is why so many artists have developed ongoing relationships with the Museum over the course of their careers, and why visitors seek out the Whitney, in particular, for a profound and challenging experience of art.

Connecting audiences with the creative process and taking our own risks as an institution are hallmarks of the Whitney—just mention any of our landmark exhibitions, like the 1993 Biennial, and there's still a frisson. Over time, visitors have come to recognize the Whitney for its provocative exhibition program. Our public realizes that a Biennial with a strong point of view, anchored in the context of American art and a great museum with a comprehensive collection, is as urgently needed as ever. While American is who we are, the definition of “American” and the understanding of that identity within global perspectives is contested territory. We gladly embrace this territory through all of our programs.

The downtown project manifests the Whitney vision throughout the Museum. Exhibitions, education, scholarship, conservation, and research will all gain resources and depth, enabling the Museum to reach broader audiences. The new building will serve local, national, and international visitors as a place of gathering and discovery—a site where the most important and challenging artists and art of our time have a constant presence, in a multiplicity of spaces, and through on-site and virtual programming (available 24/7).

As we set priorities for downtown, the Whitney vision informs our plans on every level. We will continue to be a leading voice for contemporary art. As always, our historical projects and scholarship will spring from fresh thinking, new perspectives, and artists exploring their own creative practice. Our exhibition program will be a balance of emerging and established artists, thematic and one-person exhibitions, as well as be a showcase for diverse media, aesthetics, and cultural positions. Displays of our permanent collection will be a dynamic context for considering American art, both historical and contemporary. And all programming will take as its starting point the work of the artist. At the Whitney, we are committed to providing a welcoming space and an experience of profound engagement, for our current and new audiences.

Adam D. Weinberg
Alice Pratt Brown Director



Installation view Glenn Ligon and Robert Arneson in *Black Male: Representations of Masculinity in Contemporary American Art*, Nov. 10, 1994–March 5, 1996.



Outdoor installation of *Fire Truck*, 1992–1993 by Charles Ray during 1993 Biennial Exhibition (February 24–June 20, 1993), Whitney Museum of American Art, N.Y.



Wade Guyton, *U sculptures*, 2004–11 (foreground), and *Untitled*, 2007 (installation view), Wade Guyton, Whitney Museum of American Art, October 4, 2012–January 13, 2013

GIFTS TO THE COLLECTION—PRESENT, PAST, AND FUTURE

Collectors care deeply about art, and their generous gifts make it possible for the Whitney to tell the evolving story of American art. In fact, bequests and gifts to the collection account for approximately 64 percent of the Museum's more than 19,000 objects. Gertrude Vanderbilt Whitney blazed a visionary path with her founding gift of 600 works. Ever since, donors have followed her lead—collecting passionately, building relationships with artists and fellow patrons, and recognizing the Whitney as the right home for their legacies of art.

In 2010, Trustee Emily Fisher Landau profoundly enriched the Whitney's holdings with a gift of major works by leading figures of postwar art from her renowned collection. Longtime Trustee Sondra Gilman and her husband Celso Gonzalez-Falla have amassed one of the world's top collections of photography, which spans much of the medium's history; in addition to founding the Photography Committee and endowing the curator of photography, Sondra has invited the Whitney to select photographs from her seminal collection to be gifted to the Museum. Collectors and close Whitney supporters Thea Westreich Wagner and Ethan Wagner recently made a promised gift of works across all media that greatly strengthen our holdings from the 1980s. And, recognizing the Whitney's scholarship on William Eggleston and Edward Steichen, Trustee Jonathan Sobel and his wife and Photography Committee member Marcia Dunn and the Los Angeles-based collectors Richard and Jackie Hollander have selected the Museum to receive important photographs by these two artists, respectively. Why did all of these collectors choose the Whitney?

"Donors want to give their art where they know it will be best appreciated by audiences and museum professionals, available to scholars for research, interpreted through exceptional programming, and properly cared for by those who know how," says Dana Miller, curator of the permanent collection. Gifts of art also come through artists who have built long-standing relationships with the Whitney, from Edward Hopper to Glenn Ligon. And promised gifts allow donors to continue to personally enjoy their art while the Museum creates a context and ultimate home for it within the collection.

In all cases, the scope of art history is tied directly to donors' personal relationships and affinities. The work of Willem de Kooning, for example, is inextricably linked to the artist's friendship with former Trustee David Solinger, the Whitney's first president. More recently, Chairman Emeritus Leonard A. Lauder rallied his Whitney peers in a momentous campaign to acquire works by Mark Rothko, Jasper Johns, and other masters, just one chapter in his legacy of donating more than 800 works through his American Contemporary Art Foundation.

The Whitney's downtown project has inspired donors to consider extraordinary gifts that continue a long history of giving. In 2012, Peter and Beverly Lipman made a gift of David Smith's *Cubi XXI* (1964) jointly to the Whitney and Storm King Art Center in honor of Peter's parents, former Trustee Howard Lipman and former publications department head Jean Lipman. Standing 10 feet tall and weighing over half a ton, this rare treasure will be as much at home on the Whitney's reinforced outdoor gallery overlooking downtown as on a Hudson Valley hillside. The Lipmans were avid collectors and through the Howard and Jean Lipman Foundation purchased works by Smith, Alexander Calder, and others, contributing nearly 100 sculptures to the Museum.

Most important, the extensive new gallery spaces devoted to the permanent collection honor the investment that collectors have made in the Whitney over its history, assuring donors that their gifts will be seen and enjoyed by the public on a more regular basis. The Sondra Gilman Works on Paper Study Center and Bucksbaum Family Conservation Center will also be important new resources and incentives for potential donors. Outdoors and indoors, the Whitney's new building will offer a wealth of opportunities for displaying artworks of all shapes, sizes, and media.



Emily Fisher Landau, Trustee, and Leonard A. Lauder, Chairman Emeritus



Ethan Wagner and Thea Westreich Wagner



Adam D. Weinberg, Alice Pratt Brown Director, Sondra Gilman Gonzalez-Falla, Trustee, and Elisabeth Sussman, curator

GETTING TO KNOW THE NEIGHBORHOOD

New York City's Village, Meatpacking, and Chelsea neighborhoods are hot spots for trendy boutiques, nightclubs, and galleries. But scratch the surface and the area reveals a community with a deep history, diverse population, and direct relationship to the Whitney Museum of American Art (originally located on West 8th Street). In preparation for our move downtown, we've been exploring our new neighborhood to discover and recover its unique stories. As we get to know our neighbors, we are also learning how to make the Whitney a welcoming space for all visitors in our new home.

Over the past year, Whitney community programs fellow Liza Zapol has investigated this rapidly changing area, interviewing residents, conducting historical research, and compiling demographic data. In a role funded by the Altman Foundation, Zapol, a trained oral historian, has collected stories from meatpackers and senior citizens, youth and families, and Whitney artists who have lived and worked in the neighborhood. In one interview, Flora Miller Biddle, the granddaughter of founder Gertrude Vanderbilt Whitney, marvelously recounts the family's local legacy. These narratives are captured in videos produced by interpretation fellow Gene McHugh and Zapol and will be released soon on whitney.org. In another video, Carter Foster, curator of drawings, leads a walking tour retracing Edward Hopper's steps through Greenwich Village, where the artist lived and sought inspiration for masterworks like *Early Sunday Morning* (1930) and *Nighthawks* (1942) among the apartment buildings and coffee shops.

Leading up to the opening of the new building, the Whitney's education department is piloting new programs downtown in a far more diverse neighborhood than the Museum's current location. This outreach initiative includes WECAN—the Whitney Education Community Advisory Network—which brings together local residents, including parents, teachers, and other key stakeholders, for a series of conversations about the Whitney's move. "WECAN is informing our policies and programming. As we become a more globally relevant museum, we also want to maintain roots in our local community and identify audiences that can benefit from the resources we will bring to the neighborhood," says Danielle Linzer, manager of access and community programs. WECAN has brought to light important issues facing the community, such as the dramatic increase in the number of seniors aging in place and the lack of programs for youth during out-of-school time.

In a multiyear partnership with P.S. 33 Chelsea Prep, Whitney educators are introducing school staff, students, and families to Renzo Piano's innovative building design through hands-on activities in the classroom and at the Museum. Other education initiatives have helped make our exceptional collection of American art relevant and accessible to new audiences. For example, our ongoing collaboration with ELES AIR (English Language and Employment Services for Adult Immigrants and Refugees) at the 14th Street YMCA provides free workshops for English language learners, incorporating works of American art as a focal point for conversation and building vocabulary. Participants hail from all over the world, and for many this is their first time visiting an American museum and discussing art in depth.

In the coming years, the Whitney will continue learning about our new neighbors and exploring ways to make the Museum an essential community resource. Importantly, the Museum's John R. Eckel, Jr. Foundation Lobby Gallery and Daniel and Pamela DeVos Family East Largo will be free and accessible to the public, where all can experience the Whitney's breathtaking new building and iconic collection. Through research, outreach, and community engagement, we look forward to becoming an integral part of the fabric of this diverse and dynamic neighborhood.



Youth Insights teens create a mural with artist Dan Colen near the Whitney's new building site, 2012



"Museum of the Future" street festival in the Meatpacking District, 2012



English language learners from ELES AIR in the galleries, 2012



WECAN meeting, 2012



Edward Hopper's New York: A Walking Tour, 2013

WHITNEY TAKES THE LEED WITH SUSTAINABLE MUSEUM

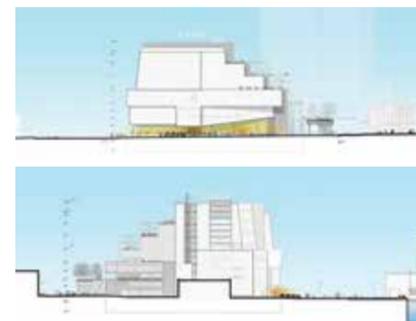


Architectural rendering of the new building as viewed from the High Line

Once open and operating in 2015, the downtown Whitney will be one of the most sustainable museum buildings in New York—so green, in fact, it will be “gold.” LEED Gold, that is. Established by the U.S. Green Building Council, the Leadership in Energy and Environmental Design (or LEED) program is driving higher standards in energy efficiency and reduced waste, and LEED certifications are coveted honors in the field of architecture. Among new construction in New York over the past decade, the Whitney is the only fine arts museum to vie for LEED Gold status, and one of only two LEED Gold museums in the Northeast (along with Boston Children’s Museum).

A building must work very hard to achieve this recognition, particularly a fine arts museum, where temperature and humidity levels must be consistently controlled for the safekeeping of artworks. Much of what constitutes sustainability takes place behind the scenes or is invisible to the naked eye. Even before construction began, Turner, the Whitney’s construction managers, removed oils and metals from contaminated soil at the site and salvaged concrete and steel from demolition for recycling. This remediation process also required addressing the issue of storm water runoff and safely dewatering the site using charcoal filters.

Construction techniques, choice of materials, and building operations are all awarded points on the LEED scorecard, and benchmarks must be confirmed after a year of operation before the Gold rating is certified. Since energy efficiency is the most stringent LEED category for a museum, the new building will attack waste on multiple fronts. Storm water will be reclaimed in a large, below-grade tank to be used by the building’s air-conditioning system as well as to irrigate the landscaping. Lighting is traditionally also one of the biggest offenders. Thanks to significant advances in lighting technologies, the Whitney chose to convert from standard incandescent to LED (light-emitting diode) bulbs, which use a fraction



Top: Architectural rendering of building looking south;
Bottom: Architectural rendering of building looking north



View of the new building from the High Line as of April 2013

of the electricity, have a much longer life, and are cooler to operate, decreasing labor and costs.

Museums have a love-hate relationship with natural light. In the new building, the Whitney will install double- and triple-glazed, low-iron windows and up to three levels of automatically controlled shades to protect the artworks from sunlight’s damaging effects. The building itself has a much more robust exterior envelope than more conventional construction, with walls containing a foot or more of insulation, a vapor barrier, and a sheath of steel plates and precast concrete. The Whitney also gets LEED points for minimizing its electrical load on Con Edison by having a co-generation plant within the building, allowing the Museum to generate a portion of its own electricity using natural gas; installing the most advanced and energy-efficient heating, ventilation, and air-conditioning (HVAC) equipment; and utilizing a building management system (BMS) to help control and modulate energy use throughout the Museum.

Sustainability and aesthetics come together beautifully in the new Whitney, for instance, in the selection of the flooring for the building’s 50,000 square feet of indoor gallery space. White oak was first suggested, a common choice among museums today. Looking for something less conventional, however, the Whitney discovered reclaimed pine. Over a hundred years old in some instances and retrieved from barns and other structures in the region, this material provides an almost equivalent hardness to white oak, while harkening back to the artist lofts, studios, and warehouses of the historic Meatpacking neighborhood.

Other aspects of sustainability involve both museum design and operations. The Whitney receives points for its 5,000-square-foot “green roof” (planted with sedum, a drought-resistant succulent), which will help cool the building as well as recycle storm water and air-conditioner runoff. The Museum will provide the bicycling public with outdoor bike racks, as well as indoor bike racks for staff. Additional points are awarded for the Museum’s proximity to public transportation, employee car-sharing programs, and use of green cleaning supplies and methods in the new building.

Renzo Piano has led the charge for sustainable building in many projects, most notably his LEED Platinum design for the California Academy of Sciences in San Francisco’s Golden Gate Park. The downtown Whitney, Piano’s first newly constructed museum in New York, will be featured in an upcoming issue of *GB&D* (Green Building & Design) magazine. In addition to LEED standards, the Whitney is going above and beyond to comply with Local Law 86, part of the Bloomberg Administration’s PlaNYC to encourage a more sustainable city. Not only will it be a beautiful museum, the Whitney will be a responsible, eco-friendly “good neighbor” too.

AT THE NEXUS OF GREEN & BLUE



Satellite image of New York City, September 8, 2002

Joining a community of innovative open spaces and revitalized waterfront, the downtown Whitney sits at the nexus of “green and blue.” To the west lies the Hudson River, a majestic landmark viewable from scenic spots within the Museum. Along the water’s edge runs Hudson River Park, which has been transformed from a once-gritty frontage into one of the longest and most popular waterfront parks in an urban setting. Linking with Riverside Park, Battery Park, and others, this continuous stretch of parkland and dedicated greenway stretches from north of the George Washington Bridge to the southern tip of Manhattan—providing all New Yorkers, especially bicyclists, with easy access to the city’s historic waterfront and the downtown Whitney.

Across the West Side Highway from the Museum’s new home is Gansevoort Peninsula. This 1.4-acre section of landfill created in the 1800s is all that remains of an earlier West Side waterfront extension and contains the only surviving block of Thirteenth Avenue. Currently home to the City’s Bloomfield Street Sanitation Depot, the site is slated for redevelopment by the State of New York as a public park.

Directly east of the Whitney is the High Line, renowned for its adaptive reuse of an abandoned elevated railway. The Whitney will continue the park’s landscape aesthetic down into the Museum’s Daniel and Pamela DeVos Family East Largo. Here, celebrated Dutch horticulturist Piet Oudolf and landscape designer Signe Nielsen are working with Renzo Piano to extend and visually link the use of native grasses and perennials, creating a neighborhood showcase for open-space design and sustainability. All of these enticing green spaces add to the outdoor enjoyment, public health, and community development of the neighborhood—an evolving green-blue destination along the Hudson River with art at its center.

CELEBRATING THE WHITNEY:
SPECIAL OCCASIONS



Jay DeFeo's *The Rose* (1958-66) at the Member's Opening Reception



Maria Giulia Maramotti, Jessica Gersh, Nichole Galicia, and Maureen Nash at the Whitney Art Party



Elaine Weitzen and Alice Pratt Brown Director Adam D. Weinberg



Diane von Furstenberg in conversation at the American Art Award



Alison Kanders, curator Scott Rothkopf, and Nancy Crown



Director's Council at Barnaby Furnas's studio



Neil G. Bluhm and Melva Bucksbaum at the American Art Award



Reed Krakoff and Adam D. Weinberg look at a bag from the American Art Award silent auction



Arthur Fleischer, Marty Margulies, and chief curator Donna De Salvo



Blues for Smoke (installation view, Whitney Museum of American Art, February 7-April 28, 2013)



Roni Horn and chief curator Donna De Salvo at the 2013 American Art Award



Fern Kaye Tessler, Laurie M. Tisch, and Dorrit Moussaieff at the American Art Award



Alice Pratt Brown Director Adam D. Weinberg, curator Dana Miller, and Leah Levy



Neil G. Bluhm and Kimberly and Scott Resnick at the American Art Award



Alice Pratt Brown Director Adam D. Weinberg and Elizabeth Streb at the American Art Award



Zoe Leonard, *Ongoing Suitcases*, 1961 (installation view, *Blues for Smoke*, Whitney Museum of American Art, February 7-April 28, 2013)



Member's Opening Reception for Jay DeFeo: *A Retrospective* and *Blues for Smoke*



Bob Cochran, Sueyun Locks, Tonya Deau, Suzanne Cochran, and Thierry Deau



Curator Bennett Simpson and Cecil Taylor



Peter H. Kahng, curator Scott Rothkopf, and Maria and Steve Kahng



American Art Award Silent Auction bags designed for the Whitney



John Neidich and Alessandra Brawn



Simon Watson and Michael Stout at the American Art Award



Tom Otterness, Coleen Fitzgibbon, Alice Pratt Brown Director Adam D. Weinberg, and Lauri and David Carey

CALENDAR OF EVENTS

May 22

Member Preview Day: *Hopper Drawing*

June 1

Members Saturday Night

June 20

American Voices: Edward Hopper and His Literary Influence

June 26

Opening reception: *Robert Irwin: Scrim Veil—Black Rectangle—Natural Light*, Whitney Museum of American Art, New York (1977)

July 11

Conversations on Art: Lawrence Weschler on Robert Irwin's *Scrim veil—Black rectangle—Natural light*, Whitney Museum of American Art, New York (1977)

On View This Summer

American Legends: From Calder to O'Keeffe
Ongoing

Jay DeFeo: A Retrospective
On view through June 2

... as apple pie
On view through June 9

Stewart Uoo and Jana Euler: Outside Inside Sensibility
On view through August 11

I, YOU, WE
On view through September 1

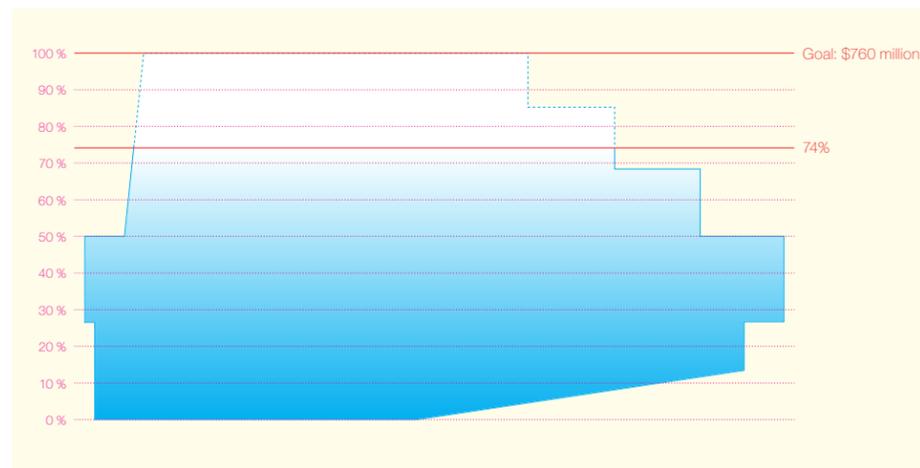
David Hockney: The Jugglers
May 23–September 1, 2013

Hopper Drawing
May 23–October 6, 2013

In Parts
Opens June 13, 2013

Robert Irwin: Scrim veil—Black rectangle—Natural light, Whitney Museum of American Art, New York (1977)
June 27–September 1, 2013

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 1, 2013)

The project has raised \$564 million (74% of total).
 • \$469 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) *New Building Project Costs* (\$422 million)
 - With over 200,000 square feet, the Museum will increase its gallery space by 60% and triple its total space; scheduled completion: 2015.
- 2) *Endowment* (\$225 million)
 - The budget will grow 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* (\$113 million)
 - Work to ensure dynamic artistic and educational programming is essential while building the Museum downtown.
 - 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, rehousing, conservation, and digitization—now well under way.
 - From now to opening, the Museum’s operations must be gradually scaled up.

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
 Email: campaign@whitney.org

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 Brooke Garber Neidich
 Donna Perret Rosen
 Fern Kaye Tessler

as of May 1, 2013

CAMPAIGN STEERING COMMITTEE

Jonathan O. Lee, *Chairman*

Matthew C. Blank
 Suzanne H. Cochran
 Krystyna O. Doerfler
 Peter Kahng
 Cathy M. Kaplan
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 Douglas M. Woodham

as of May 1, 2013

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**as of May 1, 2013
 signed pledges and gifts received \$100,000 and above*

NEW BUILDING UPDATE

Construction at the downtown site continues with remarkable progress. Exterior panels are going up throughout the Museum, and concrete for all floors has been poured and set, allowing site visitors to stand in the galleries.



Precast-concrete panels installed around the building will protect the Museum interior and enliven the programming of our exterior spaces. The north façade, visible from the High Line and our outdoor gallery, is outfitted to support physical works of art as well as provide an ideal environment for large-scale projected works.



Concrete has been poured on each floor of the building, where gallery and programmatic spaces are being further defined. The outdoor gallery and terraces have been reinforced to support our largest sculptures, such as David Smith's *Cubi XXI*, weighing over 1,200 pounds, which was given jointly to the Whitney and Storm King Art Center by Peter and Beverly Lipman.



View of the Robert and Soledad Hurst Gallery on the Museum's eighth floor. With its soaring skylights, one of Renzo Piano's signature architectural elements, this gallery will be dedicated to artist projects and special events. The eighth floor will also feature a café with both indoor and outdoor seating.

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