



[← Exhibitions](#)

# WHITNEY BIENNIAL 2017

## MAR 17–JUNE 11, 2017

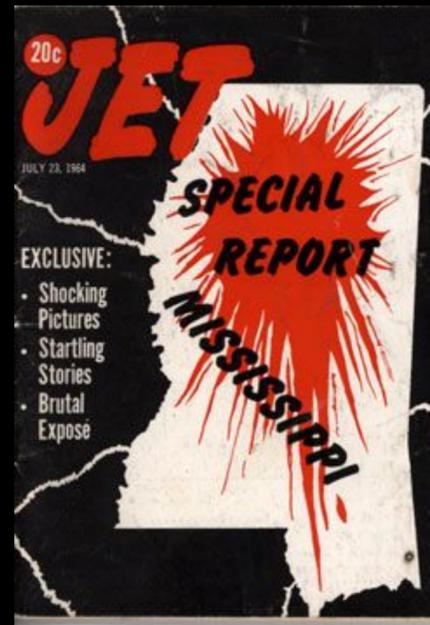
[About](#) [Artists](#) [Videos](#) [Events](#) [Guides](#) [Photography](#) [Catalogue](#) [Collection](#) [News](#) [More](#)



The 2017 Whitney Biennial, the seventy-eighth installment of the longest-running survey of American art, arrives at a time rife with racial tensions, economic inequities, and polarizing politics. Throughout the exhibition, artists challenge us to consider how these realities affect our senses of self and



Dana Schutz, *Open Casket*



**NATION HORRIFIED BY MURDER OF KIDNAPED CHICAGO YOUTH**



Mrs. Mamie Bradley and slain son, who was slated to enter 8th grade in Chicago this fall. He was her only child.

Aroused by America's first lynching in four years—the kidnaping and murder by three Mississippi white men of chubby, 14-year-old Chicagoan Emmett Louis (Bobo) Till because he whistled at a white woman—leaders of both white and Negro groups demanded “stern and immediate” action against the “barbarians.”

NAACP executive secretary Roy Wilkins wired Mississippi Governor Hugh White: “We cannot believe that responsible officials of a state will condone the murdering of children on any provocation.” Swamped with hundreds of similar protesting telegrams, Gov. White answered: “Mississippi does not condone such conduct.” Calling the Mississippi white people “horrified by the act,” white Greenwood newspaper editor Tom Shepherd described the killing as “nauseating” and “way, way beyond the bounds of human decency.”

The kidnaping episode came to a stark and shocking end when the youth's nude body, weighted with a 200-pound iron gin mill fan, was discovered by a fisherman in the shallow waters of the Tallahatchie River. The fan was wired around his neck.

Recovering the body, law officers found a “bullet hole one inch above his right ear.” The left side of his face was crushed to the bone.

Meanwhile, Leflore County police continued to hold



Greenwood Sheriff John Cochran examines 200-pound gin fan that was wired to neck of boy's nude body.

two white men (Grocer Roy Bryant and his half-brother, J. W. Milan) and pushed a search for the other members of the “lynch party.” Mrs. Roy Bryant (who was whistled at) and another unidentified man. FBI officials said in Washington that they could not enter the case because it was “a local murder.”

Recounting the boy's kidnaping from the home of his grandfather, 64-year-old Rev. Moses Wright, in Money, 17-year-old Wheeler Parker, one of the three Chicago cousins who were visiting in Mississippi, but



Saddened by boy's murder are cousins, Simon, 12, and Maurice Wright, 16, (L) and 64-year-old grandfather Rev. Moses Wright. He was not told about “incident” in town.

**Boys Never Told Grandfather About 'Incident'**

who escaped after the crime, told JET: “When the men came, swearing and all, Grandma tried to awaken Bobo and hide him outside. But the men stormed in and told her to get back in bed and shut up before they beat ‘hell’ out of her.”

“Grandma knew about the ‘incident’ because we’d told her and not Grandpa, who would have gotten angry at us. We’d gone into town Wednesday and were watching some boys playing checkers in front of the store. Somebody said there was ‘a pretty lady’ in the store and Bobo said he was going inside to buy some bubble gum.”

“After a while, we went in and got Bobo but he stopped in the doorway and whistled at the lady. She got angry and followed us out, then ran toward a car. Some one hollered, ‘She’s getting a gun’ and we ran.”



Mrs. Bradley got first look at brutally battered son in undertaker's morgue. More than 600,000, in an unending procession, later viewed body (r.).



Close-up of lynch victim bares mute evidence of horrible slaying. Chicago undertaker A. A. Raynor said youth had not been castrated as was rumored. Mutilated face of victim was left unretouched by mortician at mother's request. She said she wanted “all the world” to witness the atrocity.



“Measuring thirty-nine by fifty-three inches, it is smaller than most of her recent paintings, and more abstract. The buildup of paint on the face is a couple of inches thick in the area where Till’s mouth would be. Although there are no recognizable features, a deep trough carved into the heavy impasto conveys a sense of savage disfigurement, which is heightened by the whiteness of the boy’s smoothly ironed dress shirt. His head rests on an ochre-yellow fabric, and deftly brushed colors at the top suggest banked flowers”; “The horror is conveyed in painterly ways that, to me, make it seem more tragic than the photograph, because the viewer is drawn in, not repelled”

Calvin Tomkins, *Why Dana Schutz Painted Emmett Till*, in “The New Yorker”, 10 avril 2017

“Not just in its painterly style but in its gesture, its ‘logic’. But naiveté edges into something much more sinister here, as the work collapses the destruction of Till's body and face, his murder, with the artist's own aesthetic. This is more narcissism than empathy”

George Baker, *Painting, Critique, and Empathy in the Emmett Till/ Whitney Biennial Debate*, in “Texte zur Kunst”, 29 mars 2017



# In the Wake

## On Blackness and Being



Book

Pages: 192

Illustrations: 31 illustrations

Published: November 2016

**Author:** [Christina Sharpe](#)

### Subjects

[American Studies, Theory and Philosophy](#) > [Race and Indigeneity, African American Studies and Black Diaspora](#)

In this original and trenchant work, Christina Sharpe interrogates literary, visual, cinematic, and quotidian representations of Black life that comprise what she



Henry Taylor, *The Times Thay Ain't a Changing, Fast Enough!*, 2017



Parker Bright, *Confronting my own Possible Death*, 2018

“I believe the painting really doesn’t do anything for the black experience [...] black people really don’t have access to this museum since it’s twenty-two dollars to get in”; “no one should be making money off a black dead body” – “*I wanted to confront people with a living, breathing black body*”

Parker Bright

“the artists and writers generously critiquing ‘Open Casket’ have made plain to me that I have benefited from the very systems of racism I aimed to critique, in a way that blinded me to what my re-presenting this image would mean to Black audiences”.

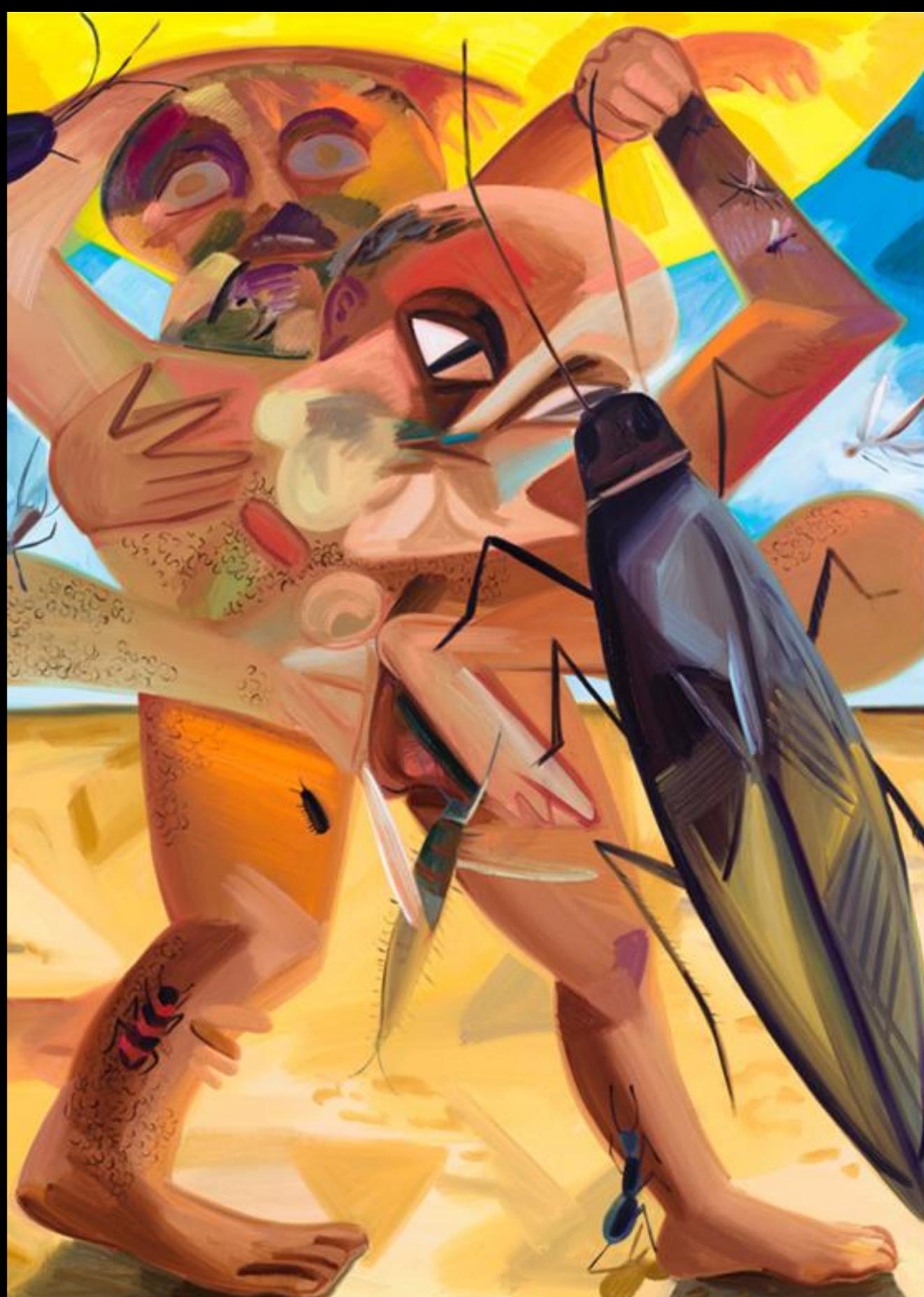
[Whitney Museum] “a historically white-run institution, at the hands of a white artist, in an exhibit organized by a predominantly non-Black staff”. Fino al castigo finale: “I ask that the catalog and the press in the future and retroactively remove all images of the work from circulation, and replace it with images of the work’s subsequent protest”

Benjamin Sutton, *In Fake Letter, ‘Dana Schutz’ Demands Removal of Controversial Painting from Whitney Biennial*, in “Hyperallergic”, 23 mars 2017

“it is not acceptable for a white person to transmute Black suffering into profit and fun, though the practice has been normalized for a long time. Although Schutz’s intention may be to present white shame, this shame is not correctly represented as a painting of a dead Black boy by a white artist—those non-Black artists who sincerely wish to highlight the shameful nature of white violence should first of all stop treating Black pain as raw material. The subject matter is not Schutz’s; white free speech and white creative freedom have been founded on the constraint of others, and are not natural rights. The painting must go”

“contemporary art is a fundamentally white supremacist institution despite all our nice friends”

Hannah Black



# DANA SCHUTZ

## WAITING FOR THE BARBARIANS

ERÖFFNUNG: FREITAG, 16. SEPTEMBER, 18 – 21 UHR

17. SEPTEMBER – 29. OKTOBER 2016

**CONTEMPORARY FINE ARTS**  
AM KUPFERGRABEN 10  
10117 BERLIN – MITTE  
TELEFON + 49 - 30 - 288 78 70  
GALLERY@CFA-BERLIN.DE  
WWW.CFA-BERLIN.COM

“a similarly high-stakes conversation has been going on about the willingness of a largely non-Black media to share images and footage of Black people in torment and distress or even at the moment of death, evoking deeply shameful white American traditions such as the public lynching”

Hannah Black

“An artist who wishes to work with such a charged subject needs to approach with unmitigated rigor in order to succeed. In her body of work, Schutz does not demonstrate a rigorous sensibility”

Josephine Livingstone, Lovia Gyarkye, *The Case Against Dana Schutz*, in “The New Republic”, 22 marzo 2017



Lisa Whittington,  
*How She Sent Him and How She Got Him Back,*  
2012

“My painting, commemorate his life and memorializes his death. Mamie Till sent her son to Mississippi a bright cheerful boy, with big beautiful eyes, alive, and in tact. How did she get him back? Tortured, dead, brutalized, naked, shot, eye gouged out, ear missing, unrecognizable”

Lisa Whittington

*#MuseumsSoWhite: Black Pain and Why Painting Emmett Till Matters*, in “Think. Opinion, Analysis, Essays”, 26 marzo 2017)

“The horror was too gentle in her work. She fell short and did not tell a complete story. She downplayed the details and the emotion his death represented. [...] I saw a peaceful looking boy laying in a casket with some scars painted in an abstract way. It’s painted well. Consistent with her style. But her painting does not move me. I did not feel the horror of his ordeal. I did not feel the anger of Mamie Till in exposing racism when she declared an open casket. I did not see or feel the same feeling of the photo that was on Jet Magazine. [...] I believe she painted Emmett Till in her perspective as a White woman. However it was not deep enough to understand the Black perspective”

“If her painting, and my painting were side by side, the difference contrast between what a Black woman would see and paint, versus what a White woman would see and paint in the interpretation of Emmett Till’s death/body would be immense”

Lisa Whittington

## Dana Schutz

“after a long, violent summer of mass shootings, rallies filled with hate speech, and an ever-escalating number of Black men being shot execution style by police, recorded with camera phones as witness. [...] I don’t know what it is like to be black in America but I do know what it is like to be a mother. Emmett was Mamie Till’s only son. The thought of anything happening to your child is beyond comprehension. Their pain is your pain. My engagement with this image was through empathy with his mother. ... Art can be a space for empathy, a vehicle for connection. I don’t believe that people can ever really know what it is like to be someone else (I will never know the fear that black parents may have) but neither are we all completely unknowable”

George Baker, *Painting, Critique, and Empathy in the Emmett Till/ Whitney Biennial Debate*, in “Texte zur Kunst”, 29 mars 2017)

“I was struck by Mamie Till’s account of witnessing her son and her grief and rage. Her gesture of leaving the casket open was about visibility, sharing pain and witnessing. I wanted the painting to be intimate, not grotesque but I wanted to show the brutality”

[Creator of Emmett Till ‘Open Casket’ at Whitney Responds to Backlash](#)



D. Schutz, *The Autopsy of Michael Jackson*, 2005



DANA SCHUTZ  
*Men's Retreat*, 2005  
oil on canvas  
243.8 x 304.8 cm.  
96 x 120 in



Dana Schutz  
*Poisoned Man*, 2006  
Color woodblock print  
77.5 × 64.8 cm



Dana Schutz, *Trump Descending an Escalator*, 2017



Norman Rockwell, *The Problem We All Live With*, 1964, Huile sur toile 91 X 147 cm, Musée Norman Rockwell, Stockbridge, Massachusetts



Juin 2011

The Kennedy Center National Symphony Orche

What's On Visit Digital Stage Support Education Our Story Memorial Shop

## Norman Rockwell + The Problem We All Live With

Learn why a controversial painting became a symbol of the American civil rights movement



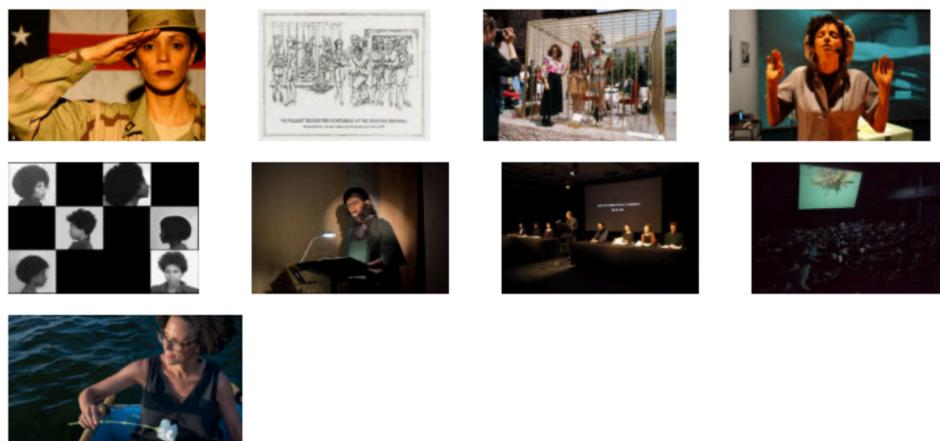
Ruby Bridges : l'emblème de la déségrégation scolaire aux États-Unis - Le dessous des images - ARTE  
[www.youtube.com/watch?v=gRB8ZJeXvYI](http://www.youtube.com/watch?v=gRB8ZJeXvYI)



Portrait de Coco Fusco



Coco Fusco, *Your Eyes Will Be an Empty Word*, 2021, vidéo, commande du Museu d'Art Contemporani de Barcelona et du Museo de Arte Moderno de Medellin, présentée à la Whitney Biennial, 2022 © ADAGP, Paris 2023



- ✓ Accumulation
- ✓ Arts graphiques
- ✓ Assemblage
- ✓ Audiovisuel
- ✓ Film
- ✓ Gravure
- ✓ In situ
- ✓ Installation
- ✓ Numérique
- ✓ Performance
- ✓ Son
- ✓ Vidéo
- ✓ [Modalités]
- ✓ Animaux
- ✓ Causes politiques
- ✓ Classes sociales
- ✓ Condition féminine
- ✓ Discriminations
- ✓ Féminisme
- ✓ Guerre & conflits
- ✓ Histoire
- ✓ Identité
- ✓ Machine & technologie
- ✓ Média

Performeuse, vidéaste et autrice cubano-états-unienne.

Coco Fusco est une artiste interdisciplinaire et une autrice dont l'œuvre aborde de manière critique les histoires de l'oppression, les structures du pouvoir géopolitique et les identités de genre, en se concentrant principalement sur les expériences cubaines, latino-américaines et autochtones des États-Unis. C. Fusco obtient un Bachelor of Arts en sémiotique de Brown University en 1982, un Master of Arts en philosophie et lettres modernes de Stanford University en 1985 et un Ph.D. en art et culture visuelle de Middlesex University en 2007.

LIRE PLUS

Storm Bria-Rose Bookhard

Traduit de l'anglais par Delphine Wanes.

Une notice réalisée dans le cadre du réseau académique d'AWARE, TEAM : Teaching, E-learning, Agency and Mentoring

Coco Fusco, *Censorship, Not the Painting, Must Go: On Dana Schutz's Image of Emmett Till*, in "Hyperallergic", 27 mars 2017:

“There is a deeply puritanical and anti-intellectual strain in American culture that expresses itself by putting moral judgment before aesthetic understanding. To take note of that is not equitable with defending whiteness, as critic Aruna D’Souza has suggested — it’s a defense of civil liberties and an appeal for civility. I find it alarming and entirely wrongheaded to call for the censorship and destruction of an artwork, no matter what its content is or who made it. As artists and as human beings, we may encounter works we do not like and find offensive. We may understand artworks to be indicators of racial, gender, and class privilege — I do, often. But presuming that calls for censorship and destruction constitute a legitimate response to perceived injustice leads us down a very dark path. Hannah Black and company are placing themselves on the wrong side of history, together with [...] religious fundamentalists who ban artworks in the name of their god” [...]

Coco Fusco, *Censorship, Not the Painting, Must Go: On Dana Schutz's Image of Emmett Till*, in "Hyperallergic", 27 mars 2017:

"Whether Black intends it or not, her dismissive treatment of Schutz's painting, her essentialist position on black and white racial identities, and her use of offense as a rationalization for censorship reinforce elitist and formalist views that ethical considerations don't belong in the aesthetic interpretation of art".

"the argument that any attempt by a white cultural producer to engage with racism via the expression of black pain is inherently unacceptable forecloses the effort to achieve interracial cooperation, mutual understanding, or universal anti-racist consciousness";  
"reasoned assessment involves more nuanced evaluative criteria, ones that do not essentialize racial identity, impute intent, or ignore the way distinct cultural forms hold differing degrees of power when it comes to racial relations"

“Are my children too white to engage with black suffering? How black is black enough?”

“To be biracial in America at that time was almost always to be the issue of rape. It was in a literal sense to live with the enemy within, to have your physical being exist as an embodiment of the oppression of your people. Perhaps this trace of shame and inner conflict has never entirely left the biracial experience”

“this is the history of race in America. Families can become black, then white, then black again within a few generations. And even when Americans are not genetically mixed, they live in a mixed society at the national level if no other. There is no getting out of our intertwined history”

Zadie Smith, *Getting In and Out. Who owns black pain?*, in “Harper’s Magazine”, luglio 2017



**GET OUT**

WRITTEN AND DIRECTED BY JORDAN PEELE

[Art & Architecture](#)

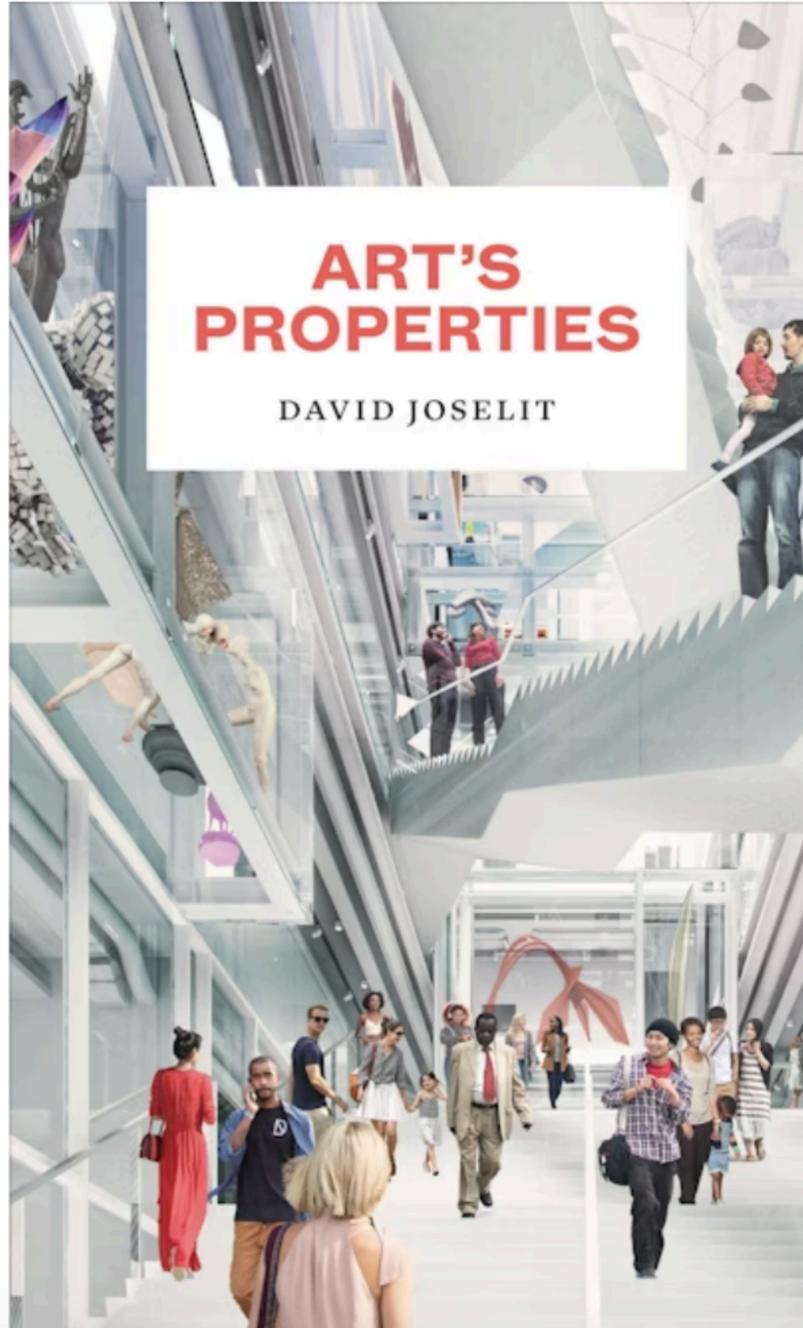
# Art's Properties

[David Joselit](#)

A revisionist reading of modern art that examines how artworks are captured as property to legitimize power

Collections:

[Race, Justice & Equity](#)



Hardcover

—

Price: \$27.95/£22.00

ISBN: 9780691236049

Published (US): Feb 14, 2023

Published (UK): Apr 11, 2023

Copyright: 2023

Pages: 184

[More](#)

ebook

+



[Buy This](#)

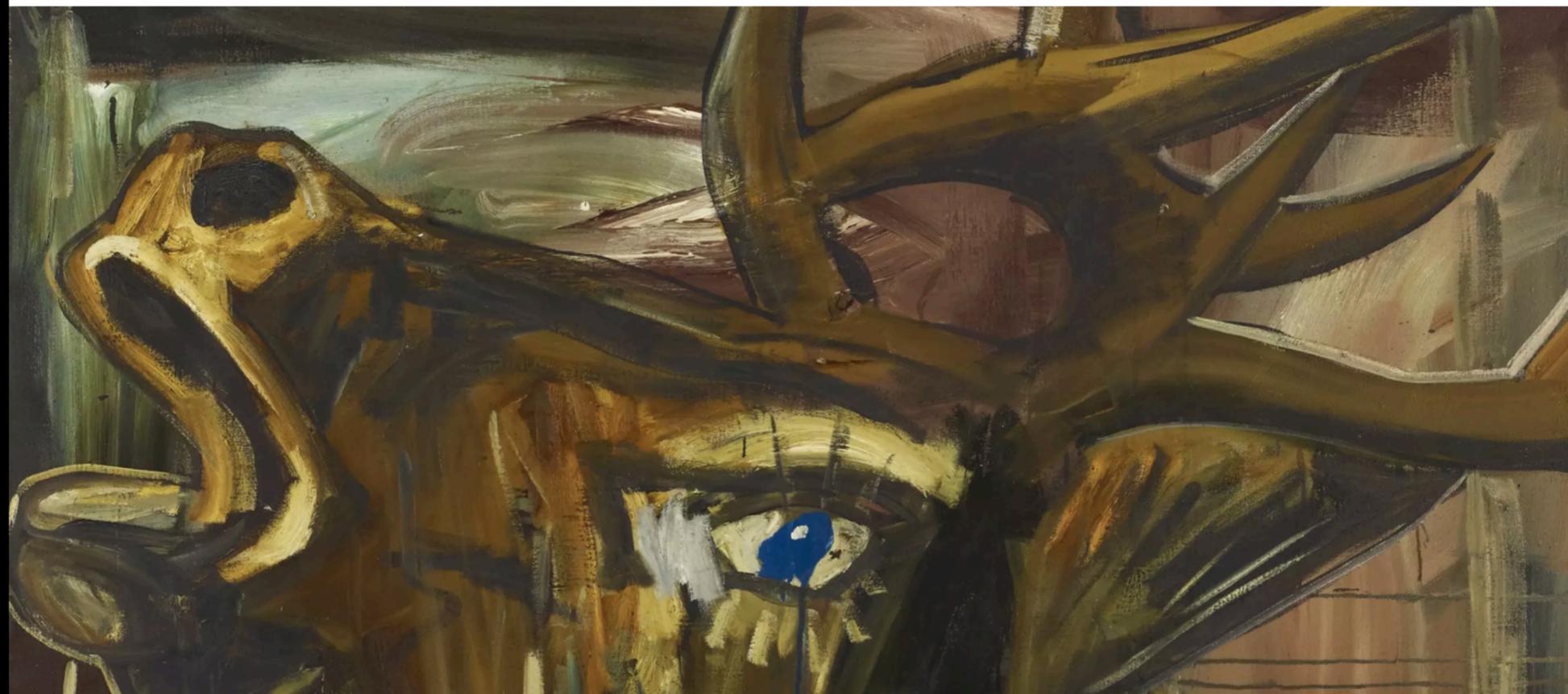


[Request Exam Copy](#)

[Download Cover](#)

# PAINTING 2.0: EXPRESSION IN THE INFORMATION AGE

14 November 2015 until 30 April 2016



'Painting 2.0: Expression in the Information Age' will be the first exhibition to tell the story of painting's adaptation, absorption and transformation of information technologies in Western Europe and the United States since the 1960s.

Featuring over 230 works by 107 artists, 'Painting 2.0' is one of the largest and most comprehensive exhibitions of contemporary painting to be held by a major museum in recent years, not just in Germany, but the world.

The resurgent interest in contemporary painting in recent years has coincided with an explosion of **new digital media and technologies**. Contrary to canonical accounts premised on medium-specificity, painting's most advanced positions since the 1960s have developed in productive **friction** with contemporaneous forms of **mass media and culture**. From the rise of television and computers to the Internet revolution, painting has assimilated precisely those cultural and technological developments that were held responsible for its presumed 'death'. Moving far beyond its technical definition as 'oil on canvas', painting during the information age has consistently offered a site for **negotiating the challenges of a mediated life-world**.

'Painting 2.0: Expression in the Information Age' will be the first exhibition to tell the story of painting's adaptation, absorption and transformation of information technologies in Western Europe and the United States since the 1960s. Its historical starting point in Pop Art and Nouveau Réalisme's **programmatic appropriation and re-contextualization of commercial imagery** precedes the advent of digitalization and the Internet by some thirty years. Painting's capacity to absorb and transform other media became explicit at the same moment as its legitimacy was fundamentally challenged by cultural forms of mediation which Guy Debord theorizes in his influential critique as 'The Society of the Spectacle' (1967).

A central tactic in painting's encounter with spectacle is its mobilization of painterly 'expression'. 'Painting 2.0' will demonstrate that since the 1960s the **expressive gesture** has served as a means of reintegrating the virtual world of the information age into the material domain of the **human body** indicating the charged border between the human and the technological, as well as the analog and the digital. 'Painting 2.0' will trace the multi-faceted history of painting and spectacle right up to the ubiquitous digital formats that characterize our present day, ranging from the interactive Web 2.0, its social media, to data clouds.

‘Painting 2.0’ will occupy the entirety of the Museum Brandhorst, with the exception of the upper floor gallery custom-built for Cy Twombly’s ‘Lepanto’-cycle. It is the largest and most ambitious temporary exhibition to be organized by the museum since it opened in 2009. **Three inter-related sections**, each occupying a floor of the museum, will trace three important strands in the development of painting since 1960.

**‘Gesture and Spectacle’** surveys the ways in which gestural techniques were mobilized to combat or ‘humanize’ spectacle. It presents works in which the painterly mark is used as means to assault, to undermine spectacular forms of commercial media, ranging from Niki de Saint Phalle’s ‘Shooting Pictures’ or the torn billboard-advertisements of the ‘Affichistes’ Mimmo Rotella, Jaques Villeglé, and Raymond Hains to painterly strategies that mimic in critical ways the logic of the spectacle, such as Keith Haring’s ‘Subway Drawings’, Albert Oehlen’s computer-paintings or Monika Baer’s abstractions with banknotes and coins.

**‘Eccentric Figuration’** brings together various **aesthetic manifestations of the bodily in painting under the influence of media and spectacle**. There is a strong registration of corporeality and a play with mimesis among this group of artists whose forms range from the literally figurative to a visceral mode of abstractly figuring the bodily in and through the material of paint. The ‘prosthetic bodies’ in Maria Lassnig’s and Lee Lozano’s work, the ‘eccentric’ mark-making of Cy Twombly and Amy Sillman, the cartoonish exaggerations of William L. Copley and Nicole Eisenman, the anti-heroic bodies in Philip Guston and Kai Althoff’s work – they all testify to the complex entanglement of **body, media images, and new technologies** since the mid-20th century.

**‘Social Networks’** centers on those ways in which painting represents a ‘network society’, both through the mobilization of images on canvas and by representing the artist’s life-worlds. Andy Warhol’s ‘Factory’, the so-called Capitalist Realism of Sigmar Polke, Gerhard Richter, Konrad Lueg and Manfred Kuttner, and, the feminist artists of New York’s A.I.R. Gallery, will be exhibited alongside contemporary artists sometimes referred to as ‘network painting’ – such as Seth Price or R.H. Quaytman.