

GLADSTONE GALLERY

Art in America



\$11 MAY 2015 COVER BY ROE ETHRIDGE

Art in America

100
**INTRODUCTION:
THE NEWEST WHITNEY**

by Lindsay Pollock

After nearly 50 years on New York's Upper East Side, the Whitney Museum of American Art has moved downtown to the commercially transformed Meatpacking District. Now *A.i.A.* invites three scholars and an artist to respond to the new building, the collection and the urban context.

102
THE BREUER EFFECT

by Timothy M. Rohan

In 1966, *A.i.A.* devoted four articles in its September-October issue to the then-new Whitney Museum designed by Marcel Breuer. Architectural historian Timothy M. Rohan discusses the views of our writers, who characterized the massive building as a bastion of culture amid the sleek ad-world towers of its Madison Avenue neighbors.

110
HIGH LINE YOUR MUSEUM

by Jonathan Massey with photography by Roe Ethridge

An architectural theorist observes that, unlike the Breuer Whitney, the new Renzo Piano building melds fluidly with its commercial environs—an area of semi-industrial chic mediated by the High Line park, formerly an elevated railway.

118
**PORTFOLIO:
LUCAS BLALOCK**

The artist offers a quirky response—a suite of nine staged photos heavy on hot dogs and stacked plastic forks—to the selection of Whitney Collection artworks that associate director John I.H. Baur presented in our pages half a century ago.

128
**CRUISING THE
WATERFRONT**

by Jonathan Weinberg

Painter and art historian Jonathan Weinberg remembers the crumbling Hudson River piers of the 1970s and '80s, a zone of gay cruising and maverick art projects, predating today's gentrification and new Whitney.

136
**THE LANGUAGE OF
SILENCE**

by Nancy Princenthal

For three decades, Colombian installation artist Doris Salcedo, whose traveling retrospective is now at the Museum of Contemporary Art Chicago, has obliquely but insistently commemorated the victims of political violence.

146
**IN THE STUDIO: JOAN
JONAS AND JASON MORAN**

with Joan Simon

Video and performance pioneer Joan Jonas, this year's U.S. representative at the Venice Biennale, is joined by her four-time collaborator, jazz phenom Jason Moran, to discuss the growth of their free-associative, call-and-response process.



Cover: Roe Ethridge, 3/23/15, 4:35 PM, 2015, color photograph, view of the main staircase at the new Whitney Museum. See Contributors page.



Cover of the September-October 1966 issue of *Art in America*, showing a window of the Whitney Museum's Breuer building, photographed by Ezra Stoller.