WHITNEY

MEDIA ALERT

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MPA (b. 1980), *Entrance*, 2014-2016 (left). Inkjet print mounted on mat board and painted wood, 7 x 7 in. (17.8 x 17.8 cm). Courtesy of the artist and Higher Pictures. *Surrender*, 2014-2016 (right). Inkjet print mounted on mat board and painted wood, 7 x 7 in. (17.8 x 17.8 cm). Courtesy of the artist and Higher Pictures

MPA: RED IN VIEW
Opens at the Whitney on November 11

"Looking at Mars, this imagined space, reflects most humans back to Earth." – MPA

NEW YORK—October 17, 2016— Since relocating to the California desert in 2013, artist MPA (b. 1980; Redding, CA) has been immersed in a multi-year inquiry into the future colonization of Mars, often known as the red planet. In *RED IN VIEW* the artist looks at Mars as a place for settlement and a resource for our own endangered planet, as well as a site of possible human origin. By reflecting on histories of colonization, *RED IN VIEW* raises questions of militarism and patriarchy, prompting us to examine our own, often subconscious, colonizing behaviors.

On view from November 11, 2016 through February 27, 2017, *RED IN VIEW* unfolds in four movements throughout the Museum. The exhibition begins in the first-floor gallery (which is accessible free-of-charge) and culminates with in a ten-day, round-the-clock performance in the theater during which MPA and artists Malin Arnell and Amapola Prada perform *Orbit*, creating an enclosed, self-sustaining habitat, modeled after an environment where the first settlers on Mars would likely reside.

RED IN VIEW is organized by Jay Sanders, Engell Speyer Family Curator and Curator of Performance and Greta Hartenstein, Senior Curatorial Assistant, with Allie Tepper, Curatorial Project Assistant

Selected works on view were commissioned by the Contemporary Arts Museum Houston for the exhibition *THE INTERVIEW: Red, Red Future*, organized by Dean Daderko, Curator.

Movements
RED IN VIEW unfolds in four parts throughout the museum

I. *Prelude*
November 11, December 9, January 20, Lobby and Lobby Gallery
A periodic live appearance in the gallery by two Martian moons, Phobos and Deimos.

II. *The Interview*
November 11-February 27, Lobby Gallery
The interview is active. You are invited to pick up the phone.

III. *Orbit*
February 9-19, Floor 3, Hess Theater
A test. MPA, with artists Malin Arnell and Amapola Prada, inhabit the theater's window corridor overlooking the Hudson River. For 24 hours a day over the course of ten days, the participants' conditions emulate those of astronauts orbiting the earth: sleeping in 90-minute periods and receiving messages on a delay. Everything is recorded and live-edited for *Orbit TV*, the final document of the trial.

IV. *Assembly*
February 19, Floor 3, Hess Theater
MPA hosts the dramatic live finale of *Orbit*. This one-night theater event orchestrates a culminating series of actions including a recap of highlights from the experience, and a conversation between Orbit's inhabitants, Ground Control, and a panel of peer artists whose expertise spans ecofeminism, drag, performance and futurism.

About the Artist
MPA (b. 1980) has explored a range of meditative, durational, theatrical, and actionist modes of performance to engage "the energetic" as a potential material in live work. Enriched with ritual, her performances and installations critically examine behaviors of power in personal and social spaces. In previous works, she has proposed questions on the global arms race, patriarchy as governance, and the dysfunctional union of art and capitalist commodity. MPA's work has been exhibited at the Swiss Institute, New York; Los Angeles Contemporary Exhibitions (LACE); the Stedelijk Museum Amsterdam, Netherlands; and Museo de Arte Contemporáneo de Oaxaca, Mexico. Her dynamic body of work *Directing Light onto Fist of Father* (2011) at Leo Koenig Projekte in New York, combined a looping 16 mm film and a plaster cast of MPA's father's fist in an installation that incited three durational performances. *In Trilogy (o)* (2012), presented at Human Resources in Los Angeles, NASA sound recordings of dying stars accompanied thirty-one photographs of Nike war missiles arranged as a moon calendar. A frequent collaborator, MPA is a visible muse for many contemporary photographers, painters, and performers. After receiving a Foundation for Contemporary Arts Grant in 2013, MPA relocated from New York City to Twentynine Palms, CA to continue her research with somatic practices. Since 2013, MPA has focused these studies with research on the potential human colonization of Mars. This work was first presented as *THE INTERVIEW: Red Red Future* (2016) at the Contemporary Art Museum Houston. *RED IN VIEW*, her exhibition at the Whitney Museum of American Art, presents the second episode in this ongoing project. Artwork for this exhibition was made with Davida Nemerof, Omar Wilson, Cay Castagnetto, Rachelle Sawatsky, Donnie Cervantes, Cameron Crone, Kim Bourus, Trina Merry, & Moons! Mariana Valencia and Lydia Okrent.

Exhibition Support
Significant support for *RED IN VIEW* is provided by the Andrew W. Mellon Foundation.

Generous support is also provided by the Performance Committee of the Whitney Museum of American Art.

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About the Whitney
The Whitney Museum of American Art, founded in 1930 by the artist and philanthropist Gertrude Vanderbilt Whitney (1875–1942), houses the foremost collection of American art from the twentieth and twenty-first centuries. Mrs. Whitney, an early and ardent supporter of modern American art, nurtured groundbreaking artists at a time when audiences were still largely preoccupied with the Old Masters. From her vision arose the Whitney Museum of American Art, which has been championing the most innovative art of the United States for more than eighty years. The core of the Whitney's mission is to collect, preserve, interpret, and exhibit American art of our time and serve a wide variety of audiences in celebration of the complexity and diversity of art and culture in the United States. Through this mission and a steadfast commitment to artists themselves, the Whitney has long been a powerful force in support of modern and contemporary art and continues to help define what is innovative and influential in American art today.

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