

fall 2008

modern and contemporary art

smithsonian

# letter from the acting director

**A**t the heart of the Hirshhorn Museum and Sculpture Garden is its collection. The more than 12,000 objects that now comprise its holdings are largely the result of the generosity of the Museum's founder, Joseph H. Hirshhorn. Our collection also includes gifts from a new generation of donors and purchases that not only enhance the existing collection but also look to the future with recent works by emerging and influential international artists in all media.

This fall, we devote our galleries to the permanent collection—old favorites, new additions, and even an exploration of what might have been.

Visitors will have their first opportunity to view the acquisition of thirty-nine works from the world-renowned private collection of Count Giuseppe Panza di Biumo. In addition to filling a Conceptual art gap in our collection, these works also round out holdings by specific artists. In nine instances, they're the first acquired by important and innovative Conceptual, Minimal, Light and Space, and Environmental artists.

We're also pleased that Dr. Panza and his wife, Giovanna, will serve as guest curators for the next installation of the *Ways of Seeing* series. Be sure to read Dr. Panza's interview with local collector and longtime Hirshhorn supporter Mitch Rales on page 5.

Terence Gower's *Directions* project considers a little-known period in the history of Joseph H. Hirshhorn's quest to find a home for his collection. The artist's research-based multimedia installation presents Hirshhorn's plan in the 1950s to build a town in the Canadian wilderness that would have art and

culture at its core. Fortunately for us, these original grand designs were not realized, and Mr. Hirshhorn was compelled to continue his pursuit of a suitable repository for his art. The rest is history, which leads us to this museum and its role as the only institution solely dedicated to modern and contemporary art on the National Mall.

When you're here, please take a moment to also visit the lower level of the Museum. The Black Box features intriguing works by Semiconductor and Ori Gersht, and you still have time to catch *Currents: Recent Acquisitions*, which closes November 16 to make way for *Strange Bodies*, which opens in December. *Strange Bodies* offers a fresh look at some of the fascinating figurative works in the collection. The exhibition includes pieces that are new to the Museum as well as perennial favorites like *Untitled (Big Man)*, 2000. Associate Curator Kristen Hileman discusses her thought process behind the creation of this installation on page 13.

For those of you who would like to learn more about objects on view, we offer Friday Gallery Talks. These informal chats led by local artists, scholars, and Hirshhorn staff focus on a different work each week. See page 17 for more details about this program.

I hope to see you at the Hirshhorn soon!

Kerry Brougher  
Acting Director and Chief Curator



Photo of the Hirshhorn by Chris Rossi.

# The Panza Collection

October 23, 2008–January 11, 2009  
second level

**Robert Barry**

**Larry Bell**

**Hanne Darboven**

**Jan Dibbets**

**Hamish Fulton**

**Douglas Huebler**

**Robert Irwin**

**On Kawara**

**Joseph Kosuth**

**Sol LeWitt**

**Richard Long**

**Bruce Nauman**

**Richard Nonas**

**Roman Opalka**

**Lawrence Weiner**

**Doug Wheeler**

Count Giuseppe Panza di Biumo is one of the world's foremost collectors of American and European contemporary art. The Hirshhorn recently acquired thirty-nine works from Dr. Panza's collection, all of which are on view this fall. As a group, the pieces provide an overview of the critical premises driving Conceptual, Light and Space, Minimal, and Environmental art. Created in the late 1960s and early 1970s by an international roster of artists, the works shed light on an era when many artists began to reject traditional media and aesthetic concerns. Instead, they redefined art in a broader range, from Conceptual works that favored ideas over the creation of unique objects to large-scale installations that challenge prevalent notions about the boundaries between an artwork and the surrounding environment.

*The Panza Collection* features paintings, sculptures, installations, film, and wall drawings that attest to the remarkable diversity of artistic practices that flourished amidst a wide-ranging interrogation of the nature and meaning of art. These artists dismissed conventional concerns in favor of an avid engagement with ideas, processes, social and political issues, the body, and phenomenological experiences. The acquisition includes multiple works by Joseph Kosuth, Robert Irwin, Robert Barry, Hamish Fulton, and On Kawara, among others, which will enable the Museum to survey these individuals' most salient projects during a critical period in both their individual development and the trajectory of twentieth-century art.

Dr. Panza distinguished himself by his willingness to collect art that few museums or private collectors at the time were willing to acquire, such as Conceptual works that exist only as documentary certificates or room-sized installations that require vast storage space and significant resources to install. Now, as part of the Hirshhorn's collection, these works offer visitors new perspectives on the art of this pivotal historical moment, as well as the ways contemporary artists continue to both draw on and reconsider the ideas of previous generations. This exhibition is organized by Associate Curator Evelyn Hankins in association with Giuseppe Panza.

## Ways of Seeing: Giuseppe and Giovanna Panza

In the adjacent galleries, Dr. Panza and his wife, Giovanna, curate the second installment of the Hirshhorn's ongoing series *Ways of Seeing*. This series invites noted artists, collectors, filmmakers, and others to explore the Museum's holdings of nearly 12,000 artworks and create installations that reflect their own unique perspectives, encouraging new ways of looking at the collection. Dr. and Mrs. Panza's selection features paintings and sculptures dating from the 1960s and 1970s, including pieces by Donald Judd and Agnes Martin, alongside earlier works by artists such as Constantin Brancusi, Robert Rauschenberg, and Mark Rothko.

*The Panza Collection* is organized by the Hirshhorn Museum and Sculpture Garden. The exhibition is made possible by the Holenia Trust, in memory of Joseph H. Hirshhorn, the Friends of Jim and Barbara Demetrian Endowment Fund, and the Hirshhorn's Board of Trustees, with additional support from the Museum's National Benefactors.



Center: Robert Irwin's *Untitled (Disc Colored Pale Grey Green Pink Violet)*, 1966–67, photo by A. Zambianchi—Simply.it, Milan. Right from top to bottom: Richard Long's *Carrara Line*, 1985; Joseph Kosuth's *Self-Defined*, 1965, photo by A. Zambianchi—Simply.it, Milan; and detail of Roman Opalka's *1965/1-∞: Detail 460.260=484.052*, 1965. All works are from the Hirshhorn's collection, The Panza Collection.

# collector to collector

Mitch Rales



Count Giuseppe Panza di Biumo,  
photo by Bob Allen.

Since collectors are an integral part of both the history and the future of the Hirshhorn, we thought our readers would like to hear from two of the most prominent collectors associated with the Museum: Count Giuseppe Panza di Biumo and Mitchell P. Rales. Dr. Panza assembled one of the most significant collections of mid-twentieth-century art in the world, and, in the past year, the Hirshhorn acquired thirty-nine of his works (see page 3). Mr. Rales has also assembled an impressive collection of contemporary art and has a long and generous relationship with the Hirshhorn. The two recently discussed Dr. Panza's collecting practices.

**MR: When did you start collecting art, and what inspired you to do so?**

GP: I started collecting contemporary art in 1956. I always had a great love for everything beautiful. When I got married, I had a new house, the walls were empty, and I had some money to spend. Since I was a boy, I had studied art: old and modern. When very young, I bought color reproductions of the art I liked: Van Gogh, Monet, Manet, Cézanne, Rembrandt, Titian, Michelangelo, and many others. It was my imaginary collection.

**MR: What made you decide to collect contemporary art? What factors do you look at when considering an artist's work for your collection?**

GP: I collected contemporary art because I was fascinated by the new and the unknown. I'm interested in the art of all countries and of all times. I like confrontations between the new and the old, even when shapes are completely different; but when we look to the meaning, differences disappear, and we see only the substantial. With these considerations in mind, I chose new artists still unknown to most people. I have been lucky, because my wife, Giovanna, loves modern art as well.

# and Giuseppe Panza

**MR: What prompted or drew you to the movements you collected?**

GP: I collected European abstract art of the 1950s, including the works of Antoni Tàpies because it showed the destruction of modern ideas after the Second World War. American Abstract Expressionism offered a different interpretation of American life than what we had seen before and in a new form. Pop Art showed us how American popular culture could become art while following classical art rules. Minimal, Conceptual, and Environmental art showed the beauty of thinking.

**MR: How large did the collection get before you started donating to institutions around the world?**

GP: In fifty-three years, the collection got to about 2,500 works; 1,200 are permanently in museums, while the others are in storage awaiting the possibility of being shown.

**MR: What made you decide to work with the Hirshhorn on this acquisition? How did you and Kerry Brougher come to focus on the works that the Museum ultimately acquired? How do you feel about your works being in Washington, DC?**

GP: The Hirshhorn Museum has had several good directors and curators. I have known Kerry Brougher for many years, and he told me about some gaps in the Museum's collection that needed to be filled. We started a discussion. Washington has several beautiful museums, and for this reason it's an honor to be in this city.

**MR: Tell me about your family home, the Villa Menafoglio Litta Panza. What are the benefits and challenges of living with contemporary works of art, particularly in a historical setting?**

GP: It was a great pleasure and a great opportunity to live in a beautiful and historical building. Merging the new with the centuries old is a good test. Only really good modern art can exist together with it.

**MR: What have been a few of your favorite works in the collection?**

GP: It's impossible for me to name favorites. Every object has been chosen because I had a relationship with the artist and to the work itself.

**MR: Looking back, are there any artists whose work you wish you had collected?**

GP: There are several artists' work I would love to have, like Yves Klein, Barnett Newman, Agnes Martin, Andy Warhol, the works of early 1960s, and several others.

**MR: Are you still actively collecting? Who are the artists that you are most interested in today?**

GP: I'm still collecting but less than before, because we have too many works in storage. I'm buying Susan York, Alfons Fratteggiani Bianchi, Sean Shanahan, Sonia Costantini, Anne Truitt, and others.







# new art

## recent additions to the collection

As part of its mission to collect important works by the artists of our time, the Hirshhorn has recently acquired numerous works in diverse media by a range of international artists. Among the recent Contemporary Acquisitions Council (CAC) purchases is Margaret Salmon's poignant video installation *Ninna Nanna*, 2006, which follows the understated domestic dramas of three young mothers. The intimacies of feeding, changing, and soothing the infants are portrayed across a triptych of projections, while emotions ranging from tenderness to exhaustion register on the women's faces. This look at early motherhood replaces stereotypical bliss with a complex study of individuals adapting to new relationships and realities. Salmon shot the work in Italy and chose a haunting Italian lullaby to accompany her color and black-and-white 16mm imagery. The song and the quality of the film lend the work the otherworldly, nostalgic look of home movies of the past—an attribute that makes the artist's staged scenes seem unsettlingly authentic.

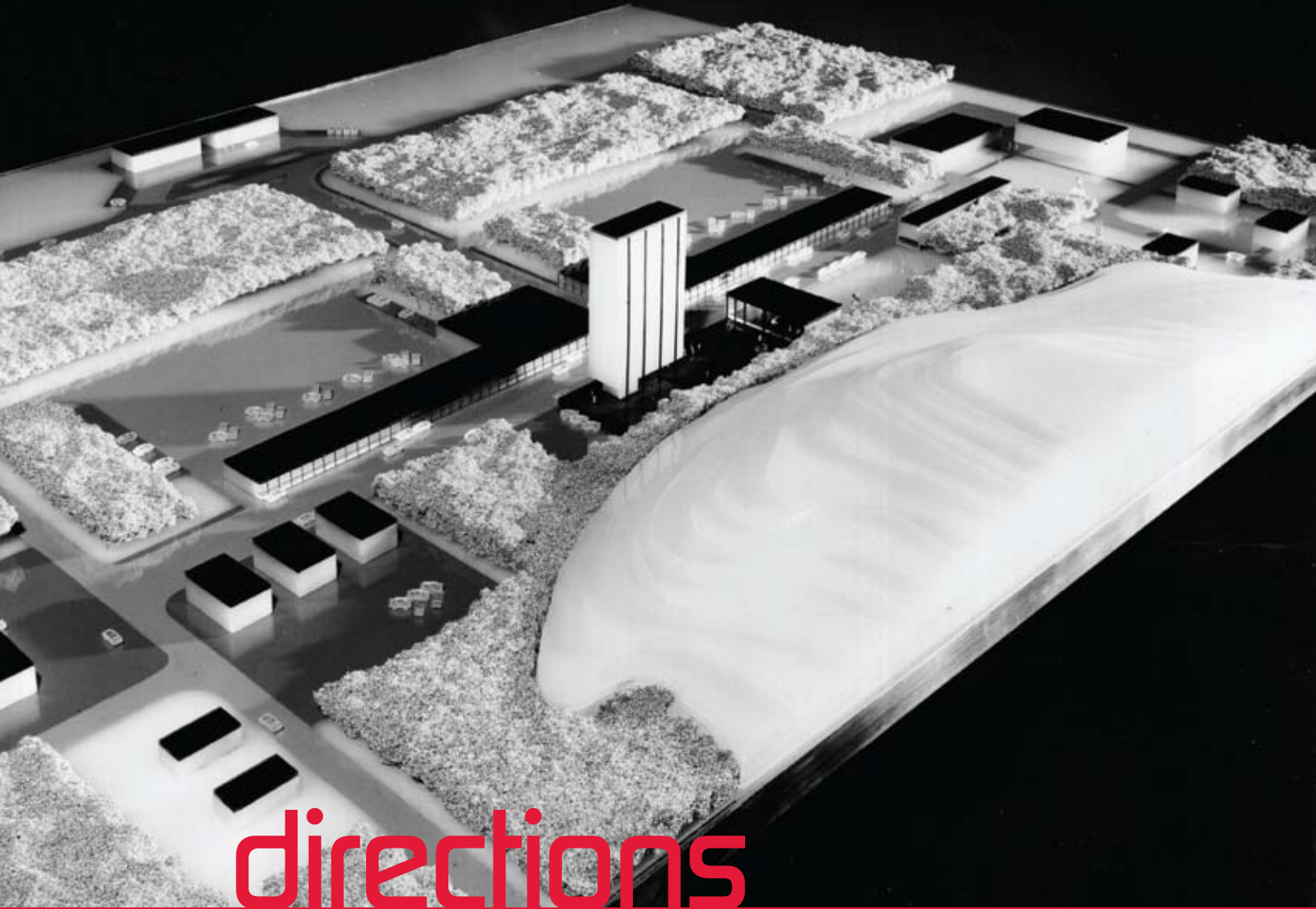
Also acquired by the CAC, Matthew Northridge's eye-popping *Memorial to the Great Western Expo, September 11–October 20*, 2007, is like an extravagant celebration reduced to a manageable scale. The work consists of 1,540 individual flag-like forms strung onto 55 separate rows, which are then installed in a dense layer across the corner of the gallery. While the form is reminiscent of the cheap colorful plastic flags car dealerships use to announce a big sale, the unique pattern and color scheme suggests something more akin to national or regional flags. Northridge uses found paper as the primary material for his labor-intensive and painstakingly precise works. He cuts details out of

larger images from magazines, catalogues, and exhibition announcements and arranges them into repetitive patterns. Northridge's flag pieces reference completely fictional places that are rooted in the idealism of democracy and the egalitarianism of a world's fair. In this piece, his cropping reduces recognizable imagery into decoration and patterning but nonetheless instigates our consideration of such topics as national pride, world politics, corporate identity, and marketing strategies.

Augmenting its increasingly rich collection of moving-image artwork, films by the next three artists featured in the Black Box have also been purchased: Semiconductor's *Magnetic Movie*, 2007 (cover), Ori Gersht's *Big Bang II*, 2006 (see page 21), and Guido van der Werve's *Nummer Negen (#9) the day I didn't turn with the world*, 2007 (on view in 2009).

Two additional new media works from this year's *The Cinema Effect* exhibition were also recently added to the collection: Matthew Buckingham's *A Man of the Crowd*, 2003, and the hugely popular interactive work *You and I, Horizontal II*, 2006, by Anthony McCall. The Hirshhorn also purchased Amy Sillman's painting *P & H 2 (Behemoth)*, 2007, from her *Directions* show.

Left to right: Detail of Matthew Northridge's *Memorial to the Great Western Expo, September 11–October 20*, 2007, a CAC purchase; Still from Margaret Salmon's *Ninna Nanna*, 2006, a CAC purchase; Amy Sillman's *P & H 2 (Behemoth)*, 2007; and full view of *Memorial to the Great Western Expo*. All works are from the Hirshhorn's collection.



directions

## Terence Gower, public spirit

November 5, 2008–March 22, 2009  
third level

**D**uring his tenure in the Smithsonian Artist Research Fellowship program, Canadian artist Terence Gower uncovered a little-known story about the Museum's founding collector, Joseph H. Hirshhorn. He was fascinated, and after immersing himself in the Smithsonian archives, he was inspired to create *Public Spirit*, the latest *Directions* project.

When Hirshhorn set out to find a home for his collection, long before he considered Washington, DC, he had another plan. In the 1950s, he took steps to build an entire town in the Canadian wilderness to be called Hirshhorn, Ontario. Designed by famed architect Philip Johnson as a model for modern living, the town was structured around an arts center and planned according to the latest principles of urban design.

In addition to presenting primary research materials, Gower's installation for *Public Spirit* uses sculpture and video to re-create and re-imagine aspects of Hirshhorn, Ontario, and gives visitors a sense of the unrealized plans for the town. Gower's project explores the largely unknown historical back story to the Museum and poses questions about the relationship between private enterprise, philanthropy, modernist architecture, and public space.

Model of Hirshhorn, Ontario (Philip Johnson, architect, 1955). Joseph H. Hirshhorn Papers, Smithsonian Institution Archives, Washington, DC.

[hirshhorn.si.edu](http://hirshhorn.si.edu)

# Hirshhorn, Ontario

a modern utopia in the wilderness of Canada

by Terence Gower

In 1953, at the height of the Cold War, Joseph H. Hirshhorn struck it rich in western Ontario with one of the largest uranium finds in North America. Uranium is the essential ingredient for nuclear fission, and Hirshhorn's timely discovery was essential to US competition in the arms race. Thereafter, he became known as the Uranium King.

Hirshhorn used his newly acquired wealth to build a vast art collection at breakneck speed, with the intention to one day make this collection available to the public. He collected the work of living artists compulsively, acquiring an average of two artworks each day after the mid-1950s, making purchases not for profit, but rather for his love of art and for posterity.

In 1955, Hirshhorn set out to build a utopian "town of culture" near his mines with a museum at its heart. Looking to provide quality living conditions for the thousands of mining personnel he employed, the Uranium King also wanted to give something back to the region where he'd made his fortune. The town of Hirshhorn, Ontario, would be a bastion of beauty, culture, and education. In addition to the museum, the town was going to feature a library, concert hall, and theater. The centerpiece of this wonder of modern planning was to be an elegant ten-story office tower for the mining administration, rising triumphantly out of the lush natural landscape.

Hirshhorn was aiming to create "the most beautiful small town in the world," a manifestation of one man's dream of social progress, integrated into the landscape and inhabited by local residents.

The protectionist anxieties of neighboring communities, who feared competition from the new town for boom-time dollars, prevented Hirshhorn, Ontario, from ever being built. But the sense of public spirit that went into its planning led, ten years later, to an exchange of letters between Joseph H. Hirshhorn and President and Ladybird Johnson. The result of this exchange was the collector's generous gift that founded the Hirshhorn Museum and Sculpture Garden in its present location on the National Mall.

Directions: Terence Gower, *Public Spirit* is made possible in part by Trellis Fund and the Peter Norton Family Foundation.

The Financial Post (Toronto), July 30, 1955, 1. Library of Congress, Newspaper Collection, Washington, DC.



# october

thurs. 2

**Films: In the Loop**

8 pm, Ring Auditorium  
LOOP Film Festival director Maria Nacanor presents this year's highlights

fri. 3

**Friday Gallery Talk**

12:30 pm, Meet at the Information Desk  
Artist and professor at the Corcoran College of Art and Design Mark Cameron Boydon on *Currents: Recent Acquisitions*

fri. 10

**Friday Gallery Talk**

12:30 pm, Meet at the Information Desk  
Curatorial Research Associate Ryan Hill on a work from the collection

thurs. 16

**Film: Seven Easy Pieces, 2007**

8 pm, Ring Auditorium  
Marina Abramovic's re-creation of several of her seminal performance works

fri. 17

**Friday Gallery Talk**

12:30 pm, Meet at the Information Desk  
Associate Curator Kelly Gordon on Semiconductor, whose work is currently on view in the Black Box

mon. 20

**ArtLab for Teens**

wed. 5

**Directions: Terence Gower  
Public Spirit**

Third level  
New exhibition opens

thurs. 6

**Meet the Artist: Semiconductor**

7 pm, Ring Auditorium  
Ruth Jarman and Joseph Gerhardt, aka Semiconductor, discuss their work, including *Magnetic Movie, 2007*, featured in the Black Box

fri. 7

**In Conversation**

12:30 pm, Ring Auditorium  
*Directions* artist Terence Gower with Curator Anne Ellegood on his project *Public Spirit*

**After Hours**

8 pm to midnight  
Tickets: 202-633-4629  
[hirshhorn.si.edu/afterhours](http://hirshhorn.si.edu/afterhours)

sat. 8

**Artist at Work with Youth:  
Mary Coble**

Registration required; [hirshhorn.si.edu](http://hirshhorn.si.edu)  
10 am to noon (ages 6–9)  
1 to 3 pm (ages 10–13)  
A three-day art-making workshop



sat. 6

**Artist at Work with Youth:  
Mary Coble**

Registration required;  
[hirshhorn.si.edu](http://hirshhorn.si.edu)  
10 am to noon (ages 6–9)  
1 to 3 pm (ages 10–13)  
A three-day art-making workshop

thurs. 11

**Strange Bodies: Figurative Works  
from the Hirshhorn Collection**

Second level  
New exhibition opens

**Meet the Artist: Lawrence Weiner**

7 pm, Ring Auditorium  
Lawrence Weiner gained international recognition in the late 1960s when he began using text as his primary means of expression

fri. 12

**Friday Gallery Talk**

12:30 pm, Meet at the Information Desk  
Tim Spelios, artist and professor at Illinois at the Phillips program, on *The Panza Collection* artist Bruce Nauman

sun. 14

**Black Box: Semiconductor**

Lower level  
Last day to see the exhibition

fri. 19

**Friday Gallery Talk**

12:30 pm, Meet at the Information Desk  
Howard Singerman, art history professor at University of Virginia, on *The Panza Collection* artist Richard Nonas

hirshhorn

**animation workshop with Hooliganship**

Registration required; [artlab.si.edu](http://artlab.si.edu)  
5:30 to 8:30 pm  
Portland-based performance art duo and After Hours favorites Hooliganship return to the Hirshhorn for a hands-on workshop

**fri. 24**

**Friday Gallery Talk**  
12:30 pm, Meet at the Information Desk  
*The Panza Collection* curator Evelyn Hankins on Collecting the Uncollectible, part 1

**sat. 25**

**Artist at Work with Youth: Mary Coble**  
Registration required; [hirshhorn.si.edu](http://hirshhorn.si.edu)  
10 am to noon (ages 6–9)  
1 to 3 pm (ages 10–13)  
A three-day art-making workshop

**tues. 28**

**Meet the Artist Joseph Kosuth**  
7 pm, Ring Auditorium  
*The Panza Collection* artist discusses his work; first-come first serve

**november**

**sat. 1**

**Lecture: David Wilson**  
2 pm, Ring Auditorium  
Founder and Director of the Museum of Jurassic Technology David Wilson talks about this space devoted to unusual collections



**thurs. 13**

**Film: The Rising Tide: New Art in China, 2008**

8 pm, Ring Auditorium  
Robert Adanto's documentary about new video and photography in China

**fri. 14**

**Friday Gallery Talk**  
12:30 pm, Meet at the Information Desk  
DC-area Conceptual artist Linda Hesh on *The Panza Collection* artist Richard Long

**fri. 21**

**Friday Gallery Talk**  
12:30 pm, Meet at the Information Desk  
Andrea Pollan, director of the the DC-gallery Curator's Office, on *The Panza Collection* artist Robert Irwin

**december**

**fri. 5**

**Friday Gallery Talk**  
12:30 pm, Meet at the Information Desk  
Suzanne Hudson, art history professor at Illinois at the Phillips program, on *The Panza Collection* artist Lawrence Weiner

**mon. 22**

**Black Box: Ori Gersht**  
Lower level  
New exhibition opens

**january**

**fri. 2**

**Friday Gallery Talk**  
12:30 pm, Meet at the Information Desk  
Associate Curator Kristen Hileman on *Strange Bodies: Figurative Works from the Hirshhorn Collection*

**fri. 9**

**Friday Gallery Talk**  
12:30 pm, Meet at the Information Desk  
*The Panza Collection* curator Evelyn Hankins on Collecting the Uncollectible, part 2

**fri. 30**

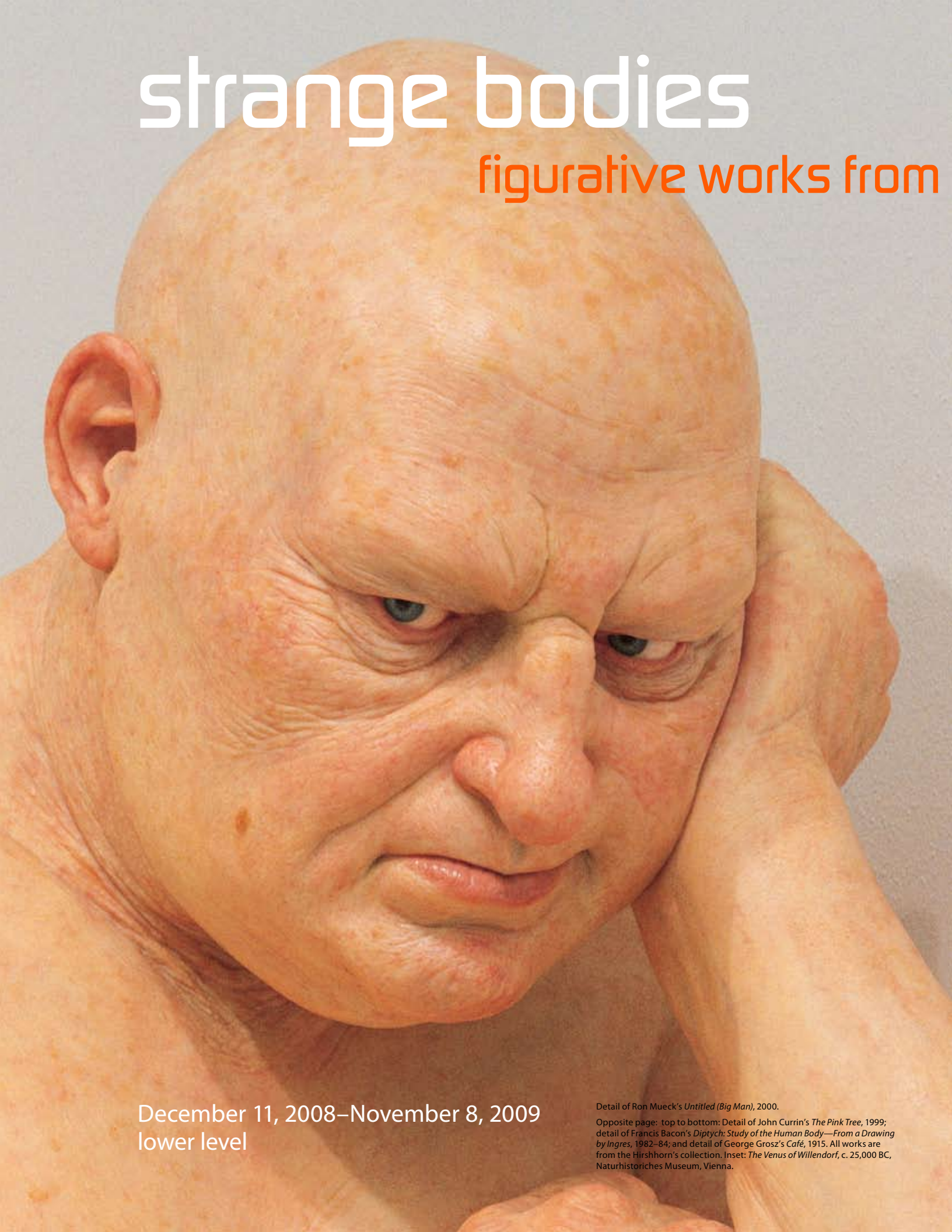
**Friday Gallery Talk**  
12:30 pm, Meet at the Information Desk  
Associate Curator Kristen Hileman on *Strange Bodies: Figurative Works from the Hirshhorn Collection*



Center: Still detail from *The Rising Tide*. Right: Insomniac tour at After Hours, photo by Chris Rossi.

# strange bodies

figurative works from



December 11, 2008–November 8, 2009  
lower level

Detail of Ron Mueck's *Untitled (Big Man)*, 2000.

Opposite page: top to bottom: Detail of John Currin's *The Pink Tree*, 1999; detail of Francis Bacon's *Diptych: Study of the Human Body—From a Drawing by Ingres*, 1982–84; and detail of George Grosz's *Café*, 1915. All works are from the Hirshhorn's collection. Inset: *The Venus of Willendorf*, c. 25,000 BC, Naturhistorisches Museum, Vienna.

# the Hirshhorn collection

by Associate Curator Kristen Hileman



H. W. Janson's *History of Art*, that canonical and frequently contested mainstay of art history students, sits somewhat dusty but dignified on my bookshelf. Whenever it catches my eye, the volume brings to mind the *Venus of Willendorf*, a four-inch limestone figure, seemingly of a voluptuous woman, which occupies a prominent place in "Chapter One: Prehistoric and Ethnographic Art." This "first lady" of the Paleolithic era, the original rock star in a line-up of art history's greatest hits, raises important questions about the relationship of its physical characteristics to the impossible-to-know thing its maker sought to represent. Do the Venus's ponderous curves evoke something specific, such as a person or body type?

Does the emphatically proportioned figure symbolize a process—that of the body changing during pregnancy? Or did its maker choose to distill a broad concept, for instance, fertility, by manipulating the recognizable and concrete shapes of the human form? I also wonder whether it was their speculations about the intentions behind its making—as much as its purely visual aspects—that led scholars to claim the ancient artifact for the much more newly invented discipline of art history.

Working with the Hirshhorn's collection prompts a similar but forward-looking line of thought. What would happen if Ron Mueck's *Untitled (Big Man)*, 2000, was exhumed twenty thousand years from now as a relic of a vaguely understood civilization? What kind of stories about masculinity would its enormous belly, inflated scale, and bald, scowling head conjure for future commentators? How would it be seen in relation to the physical traits and intellectual capacities of the human species (by then evolved, devolved, or extinct)? Would it be understood in terms of the categories of portraiture, symbol, or "art" (itself by then also evolved, devolved, or extinct)?

I share these musings as an introduction to *Strange Bodies*, an installation of figurative works from the holdings of the Hirshhorn augmented by a select number of pieces lent from outstanding private collections, which highlights one of the Museum's collection strengths. The exhibition is a case study for examining why those who produce images of the body might exaggerate or alter its features. Among the objects on view are early and mid-twentieth-century works by Francis Bacon, Jean Dubuffet, Alberto Giacometti, and Willem de Kooning that comprise part of the core collection donated to the Museum by Joseph H. Hirshhorn, and demonstrate an interest by these artists in dissolving or warping the human form to heighten its emotional expressiveness.

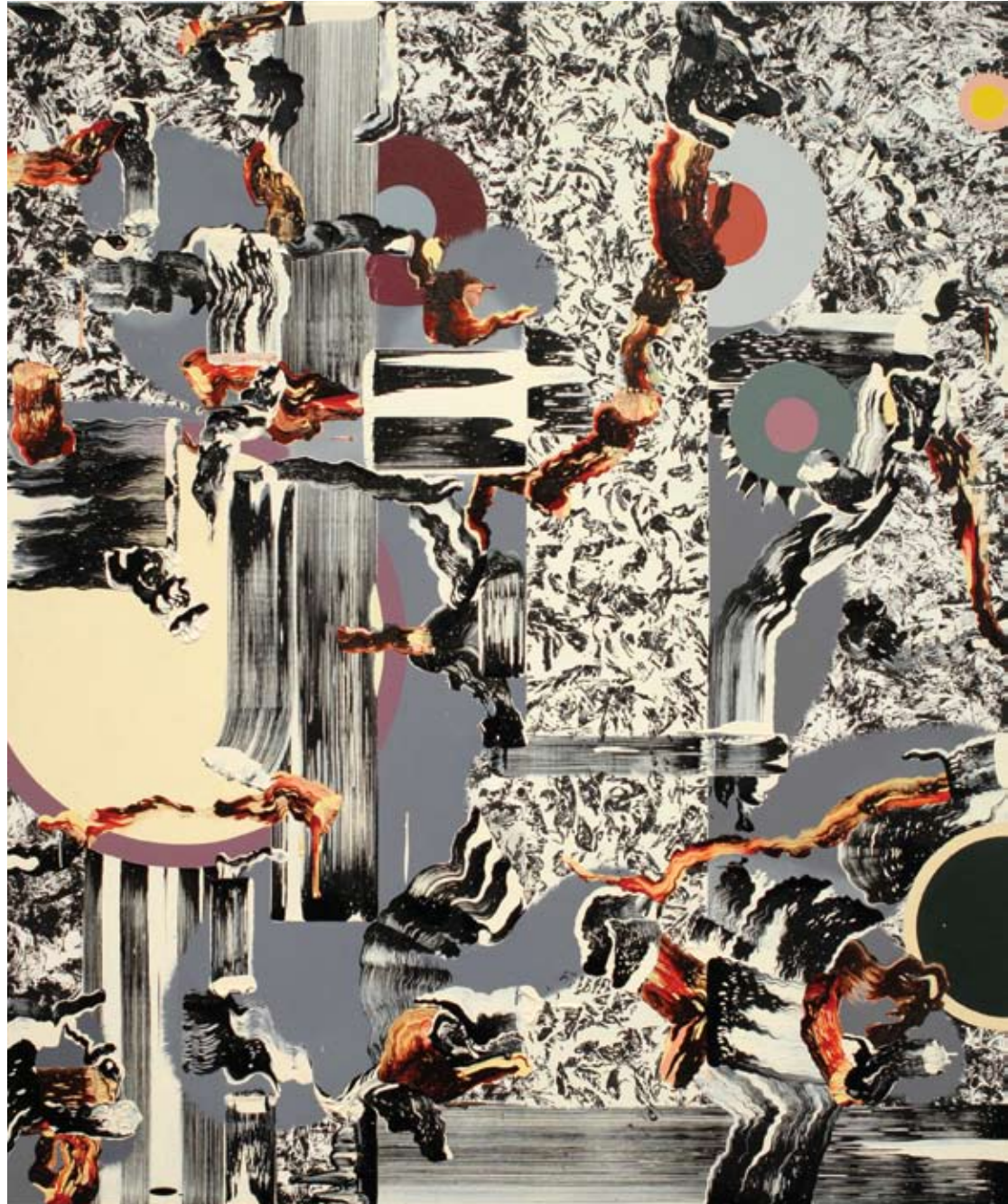
Paintings by Balthus and René Magritte represent the human subject in a surreal way, locating the body (or its parts) in contexts that are dislodged from the normal world, while an extensive selection of works by George Grosz employ caricature to critique.

Examples of figuration from the 1980s and 1990s, which were brought into the collection under former Hirshhorn Director Jim Demetrian, include sculptures and paintings by Magdalena Abakanowicz, Georg Baselitz, Lucian Freud, Robert Gober, Julian Schnabel, and Franz West that also might be seen as having expressionistic, surreal, and/or critical aims. More recently, works by Janine Antoni, Matthew Barney, and John Currin have been acquired. These artists distort the human figure in ways that suggest an investigation of representations of individual identity both within today's culture and the selfsame art history that has attempted to contextualize the venerable Ms. Willendorf with such thought-provoking results.



# the gift of art

If you are interested in becoming involved with the Hirshhorn as a member or donor of art, please contact our development office at 202-633-0570



Since the initial gift of 6,000 works of art by founding donor Joseph H. Hirshhorn, the Museum has benefited from the generosity of local, national, and international collectors of modern and contemporary art. In addition to Mr. Hirshhorn's collection, 1,354 objects have been given by 378 donors over the years. (To see a full list of these donors, please visit our website.) Gifts to the collection have come from established prominent collectors as well as those just beginning to acquire art. The next time you walk through our galleries, take a look at the credit information for the work on view.



# remix collection galleries third level

The Museum is incredibly fortunate to have a family of donors who support the institution by giving works of art that continue to enhance the collection. Several of these works are on view this fall. Longtime friends of the Hirshhorn and local collectors Mitchell P. Rales and Anthony and Heather Podesta have donated many works of art over the years. Rales is chairman of The Glenstone Foundation, which supports education, the arts, animal rights, and environmental projects. Through the foundation, Mr. Rales has donated eighteen works of art, including several Conceptual pieces by John Baldessari, and a suite of thirteen *Seascapes* by Japanese photographer Hiroshi Sugimoto. Several of these photographs are currently on view on the third level. Read an interview between Mr. Rales and renowned collector Dr. Giuseppe Panza on page 5 of this issue.

The Podestas have given fifty-three pieces to the Hirshhorn. Among them is a work by Tony Oursler, two by Darren Almond, seven photographs by Nikki Lee, which were on view earlier this year in *Currents: Recent Acquisitions*, and a painting by Fiona Rae, *Sunburst Finish*, 1997, currently on the third level of the Museum. The Podestas have a generous history of giving gifts of art to museums in several states. Mr. Podesta is a top lobbyist who, among his many accomplishments, was appointed by President Clinton to his Committee on the Arts and Humanities.

We continually welcome works by our expanding base of donors. Mario Càder-Frech and Robert Wennett jointly gave three pieces: Dan Steinhilber's popular sculpture made of simple, paper-covered wire hangers, *Untitled*, 2002; Maggie Michaels's abstract painting *Genie*, 2003; and Jiha Moon's work on paper *Styx*, 2005, are all on view in *Currents: Recent Acquisitions* on the lower level. Both Mr. Càder-Frech and Mr. Wennett are collectors of contemporary art in their own right and businessmen and philanthropists in Miami and DC.

The Contemporary Acquisitions Council, created in 2006, has provided the opportunity for twenty-six donors (for a list, visit our website) to participate in the acquisitions process. They learn about new directions in contemporary art while meeting others who share their enthusiasm for the Hirshhorn.

First-time donors of art to the Hirshhorn Jill and Peter Kraus, Danielle and David Ganek, and Mark Rosman pooled their resources in order to purchase *Pentagon*, 2004–05, a large-scale abstracted painting of the famous building, by Wayne Gonzales, on view in the lower-level lobby. Their collaborative effort is a creative approach to pursuing their passion for contemporary art and their desire to share it with visitors to the Museum for generations to come.

Curators Anne Ellegood and Evelyn Hankins have recently reinstalled a number of collection galleries on the third level of the Museum. In the lobby, several important paintings from the 1960s by Frank Stella offer a stark contrast to the Abstract Expressionist canvases (on view in adjacent galleries) by such renowned painters as Jackson Pollock and Willem de Kooning, who gained notoriety in the 1950s. Stella's abstract canvases embrace hard-edged geometries. Working in both mono- and multichrome palettes, his use of familiar shapes and repeated forms create rhythmic and dynamic spaces that deny illusion in painting. Another gallery includes a selection of early twentieth-century paintings that depict scenes from everyday life, including George Wesley Bellows' lively portrayal of a boxing match and the serene and somewhat haunting depiction of a couple seated in a theater by Edward Hopper. To enhance and complicate the presentations of American abstraction throughout the galleries, several important geometric abstract works by Latin American artists have been brought together, including two extraordinary sculptures by Jesús Rafael Soto, whose repeated forms suggest movement, and a recently acquired blue and yellow shaped canvas by Havana-born Carmen Herrera, on view for the first time.



Left: Fiona Rae's *Sunburst Finish*, 1997, from the Hirshhorn's collection, gift of Heather and Tony Podesta Collection. Right: Jesús Rafael Soto's *Two Volumes in the Virtual*, 1968, from the Hirshhorn's collection.

# programs

## friday gallery talks: an interactive approach

Every Friday at 12:30 pm, the Hirshhorn hosts free informal gallery discussions. Museum staff as well as local artists, scholars, and people from a variety of viewpoints share their insights with visitors and encourage a dialogue about the works on view. Curatorial Research Associate Ryan Hill emphasizes this interactive approach at the Hirshhorn. "The act of looking can be a conversation between the viewer and an artwork," he notes. "When experienced with others in the social space of the Museum, people think and feel in ways they may not expect."

Regular attendees to the program have observed that it is "a great way to spend my lunch break" or to "find out more about my favorite pieces in the collection." Local artist Linn Meyers said "it's a 'quickie' but it always has depth, something to mull over for the rest of my Friday afternoon."

Speakers have included locals like Mary Coble, William Christenberry, and Iona Rozeal Brown, giving them a public platform to discuss their work and that of others. Attendees also have the chance to hear from visiting artists shown in Hirshhorn exhibitions, such as Alyson Shotz, featured in *Currents*, and Terence Gower, whose *Directions* project is on view this fall.

Curators and scholars from across the country as well as local art historians and critics have also participated, allowing the program to present a well-rounded context for talking and thinking about art. Optical engineer and presenter Suzanne St. Cyr said "I really enjoyed using my background as a scientist to discuss my interest in art and perception."

Most discussions last for about thirty minutes, allowing DC-area residents as well as tourists to stop by for a bit of culture and the opportunity to meet others interested in the arts. Several times a year, these talks take the form of hour-long conversations, usually between an artist and a curator, critic, or another artist, held in the Ring Auditorium.

Be sure to check our website regularly for updates to the schedule. This season promises to be especially lively, and there are a few surprise guests in the works.

Did you miss one of our talks? Most Friday Gallery Talks are available as free podcasts at [hirshhorn.si.edu](http://hirshhorn.si.edu) and iTunes.

## friday gallery talks

Every Friday at 12:30 pm, meet at the Information Desk. For a complete schedule of speakers, visit [hirshhorn.si.edu](http://hirshhorn.si.edu)

## fall highlights

### October 3

Artist and professor at the Corcoran College of Art and Design Mark Cameron Boydon on *Currents: Recent Acquisitions*

### October 10

Curatorial Research Associate Ryan Hill on a work from the collection

### October 17

Associate Curator Kelly Gordon on *Semiconductor*, whose work is currently featured in the Black Box

### October 24

*The Panza Collection* curator Evelyn Hankins on *Collecting the Uncollectible: part 1*

### November 7

In Conversation, Ring Auditorium  
*Directions* artist Terence Gower with Curator Anne Ellegood on his project *Public Spirit*

### November 14

DC-area Conceptual artist Linda Hesh on *The Panza Collection* artist Richard Long

### November 21

Director of the Curator's Office Andrea Pollan on *The Panza Collection* artist Robert Irwin

### November 28

In Conversation, Ring Auditorium  
German-based artist and Smithsonian Institution Artist Research Fellow Björn Dahlem discusses his recent work

### December 5

Suzanne Hudson, art history professor at Illinois at the Phillips, on Lawrence Weiner in *The Panza Collection*

### December 12

Tim Spelios, artist and professor at Illinois at the Phillips, on *The Panza Collection* artist Bruce Nauman

### December 19

Howard Singerman, art history professor at University of Virginia, on *The Panza Collection* artist Richard Nonas

### January 9

*The Panza Collection* curator Evelyn Hankins on *Collecting the Uncollectible: part 2*

### January 23

Associate Curator Kristen Hileman on *Strange Bodies: Figurative Works from the Hirshhorn Collection*

## meet the artist

### Joseph Kosuth

**Tuesday, October 28, 7 pm**  
Ring Auditorium

Don't miss a rare opportunity to see this world-renowned artist speak at the Hirshhorn. Several of his works are part of the collection, some of which are on view in *The Panza Collection* this fall.

### Semiconductor

**Thursday, November 6, 7 pm**  
Ring Auditorium

Ruth Jarman and Joseph Gerhardt, aka Semiconductor, speak about their work, including *Magnetic Movie*, 2007, currently featured in the Black Box.

### Lawrence Weiner

**Thursday, December 11, 7 pm**  
Ring Auditorium

Regarded as a central figure in Conceptual art, Lawrence Weiner gained international recognition in the late 1960s when he began using text as his primary means of expression. Weiner discusses his life and work, including *REDUCED, Cat. No. 102*, 1969, and *A rubber ball thrown on the sea, Cat. No. 146*, 1970, both of which were recently acquired by the Hirshhorn and are on view in the *The Panza Collection*.

Support for Meet the Artist is provided by the Steven and Heather Mnuchin Foundation.

## lecture

### Museum as Art: David Wilson

**Saturday, November 1, 2 pm**  
Ring Auditorium

MacArthur Grant winner David Wilson, founder and director of the Museum of Jurassic Technology, talks about this space devoted to unusual collections. Opened to the public twenty years ago, it is based in the idea of the museum as "a spot dedicated to the muses, a place where man's mind could attain a mood of aloofness above everyday affairs." The Museum of Jurassic Technology offers an alternative approach to collecting and exhibition practice—an approach that is essentially eclectic in nature, presenting exhibits of scientific, natural historical, anthropological, scientific historical, and artistic interest.

## artist at work with youth

### Mary Coble

**Saturdays, October 25, November 8, December 6**

**10 am to noon** (ages 6–9) and  
**1 to 3 pm** (ages 10–13)  
registration is required, [hirshhorn.si.edu](http://hirshhorn.si.edu)

Resident Artist Mary Coble invites young people to explore art made with nontraditional yet familiar materials. After a tour of the *The Panza Collection*, Coble leads participants in hands-on artmaking workshops. Aspiring young artists are asked to consider ideas about collecting and how to group and collage colors as well as

different shapes and sizes of "found text" to create symbols and images relevant to their own lives. Mary Coble is a DC educator and performance artist whose research-based work deals with topics such as identity and tolerance. Participation in all three workshops is encouraged but not required.

## artlab for teens

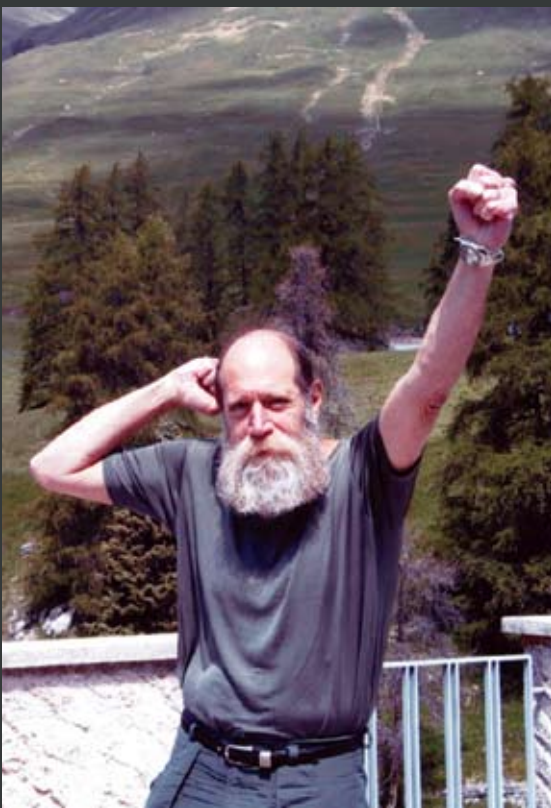
### animation workshop with Hooliganship

**Monday, October 20, 5:30 to 8:30 pm**  
registration is required, [artlab.si.edu](http://artlab.si.edu)

Portland-based performance art duo and After Hours favorites Peter Burr and Christopher Doulgeris (aka Hooliganship) return to the Hirshhorn to lead this exciting workshop for teens. Using simple, everyday materials, participants work together to create their own video animations. No previous art experience is necessary, and all materials are provided by the Museum. Sign up for this workshop, and learn about other programs for teens at [artlab.si.edu](http://artlab.si.edu). Space is extremely limited, so sign up early!

Support for educational programs is provided by the Vivian and Elliot I. Pollack Fund, Lenora and Robert Burstein Memorial Fund, and contributions to the Hirshhorn Education Fund.

Left to right: Lawrence Weiner, photo courtesy of Marian Goodman Gallery; Mary Coble, *Self-Portrait (from Aversion)*, copyright of the artist, courtesy of Conner Contemporary Art; performance by Hooliganship at Hirshhorn After Hours, 2008, photo by Matthew Worden.



# after hours

Friday, November 7, 8 pm to midnight

*The Panza Collection* with performances by Dan Deacon and DJ Gavin Holland

**B**altimore-based musician and Wham City alum **Dan Deacon** brings his high-energy electro-pop show to After Hours. With a tabletop full of eclectic gizmos, a sine wave generator, a makeshift light board, and a green skull strobe light, Deacon mixes dance anthems, intricate instrumentals, and humorous monologues to create an all-out dance-til-you-drop experience. *Spin* magazine calls him a “one-man A/V club party” who makes “low-budget electronic pop that’s as bizarre as it is uproarious.”

The party continues until midnight with **DJ Gavin Holland** of the local dance party Nouveau Riche.

Be among the first to see the new exhibition ***The Panza Collection***, featuring thirty-nine works by prominent international artists from the 1960s and 70s recently acquired by the Hirshhorn.

Check out the latest Black Box exhibition on the lower level, ***Semiconductor***, a dazzling multimedia “documentary” created during the artists’ residency at the NASA Space Sciences Laboratory.

And don’t miss the new project on the third level, ***Directions: Terence Gower, Public Spirit***, a research-based, multimedia art installation that explores a little-known chapter in the history of the Hirshhorn.

For more information and to purchase tickets, visit [hirshhorn.si.edu](http://hirshhorn.si.edu) or call 202-633-4629. Tickets are limited and go on sale one month in advance of the event.





# films

The Hirshhorn brings you the best in contemporary filmmaking from around the world. Our offerings of new media arts, cinematic work, artists' films, and documentaries provide a wide range of uncommon fare for discerning cinephiles and casual movie fans alike. For the most up-to-date information on our film program, please visit [hirshhorn.si.edu](http://hirshhorn.si.edu). Films may contain adult content. Seating is limited and available on a first-come basis. Films are free.

## In the Loop

Thursday, October 2, 8 pm, Ring Auditorium

LOOP is a festival of cutting-edge media art held annually in Barcelona. LOOP Director Maria Nacanor presents this year's highlights. This program is sponsored in part by the Embassy of Spain.

## Seven Easy Pieces, 2007

Thursday, October 16, 8 pm, Ring Auditorium

In 2005, over the course of seven days, groundbreaking artist Marina Abramovic re-created several of her seminal performance works at the Guggenheim Museum. Experimental filmmaker Babette Mangolte takes you there.

## The Rising Tide: New Art in China, 2008

Thursday, November 13, 8 pm, Ring Auditorium

Robert Adanto's documentary about new video and photography in China is considered in light of the region's political and cultural history. Footage focuses on the artists in their studios describing their inspirations, challenges, and the controversial reception their work has received in the international art marketplace.

## Meet the Artist: Semiconductor

Thursday, November 6, 7 pm, Ring Auditorium  
see page 21 for details

Ruth Jarman and Joseph Gerhardt, aka Semiconductor, discuss their process and work, including *Magnetic Movie*, 2007, currently featured in the Black Box.



black box

# Ori Gersht

December 22, 2008–April 12, 2009  
lower level

Ori Gersht (b. 1967, Tel Aviv, Israel; lives and works in London) is noted for his series of large-scale photographs and arresting moving-image works. The artist's work encourages viewers to reflect on the power of natural beauty and how it is affected by human intervention. In *The Forest*, 2006, the camera pans a lush, primeval forest. Sound alternates with silence and suddenly a tree falls to the ground with a thunderous echo. The departure point for this work seems to be the well-known Zen koan "if a tree falls in a forest, and there is no one there to hear it, does it make a sound?" But other questions emerge: Who or what is causing these trees to fall? Is this a statement about nature and inevitability, about proverbially missing the forest for the trees, a commentary about deforestation, or a metaphor for loss? Or is it perhaps an exercise in anticipation?



Stills from Ori Gersht's *Big Bang II*, 2006, from the Hirshhorn's collection.

*The Forest* is soothing but also becomes increasingly mysterious. Shot deep in the Moskalova woods that span Poland and the Ukraine, this site has personal meaning for the artist. It was from the edge of this glen that his in-laws witnessed the execution of their fellow villagers before escaping into the forest, where they hid from the Nazis for two years.

This exhibition also includes two flat-screen works: *Pomegranate*, 2006, installed next to the entrance to the Black Box on the lower level, and *Big Bang II*, 2006, a recent acquisition on view on the third floor. These works reference traditional Spanish and Dutch still-life painting in which precise arrangements of foods, fruit, or flowers are shown at their peak, implying the inevitability of decay. These metaphors for the brevity of life are termed *vanitas*. Gersht updates the concept of *vanitas* by creating meditations on how violence in contemporary life is often random, anonymous, and unpredictable. He fast-forwards the impending threat of demise, however. His imagery does not decay by dissolving over time, it combusts and then, in the type of slow motion used to depict extreme violence

in feature films, recalls the time-lapse imagery of Harold Edgerton's scientific action photography. Triggering a visceral response, these films translate the experiences of the artist's fear-filled childhood in Israel into provocative statements that have global resonance.

## Semiconductor

Through December 14

British duo Ruth Jarman and Joseph Gerhardt, aka Semiconductor, have collaborated since 1999 on various forms of what they call "digital noise and computer anarchy," including films, experimental DVDs, and multimedia performances. *Magnetic Movie*, 2007, an eye-dazzling "documentary" created during the artists' residency at the NASA Space Sciences Laboratory, University of California, Berkeley, is featured in the Black Box this fall. Jarman and Gerhardt will be at the Hirshhorn for a Meet the Artist talk and performance on November 6; see page 18 for details.

Support for the *Black Box* program is provided in part by Lawrence A. Cohen/Ringler Associates.

## Hirshhorn magazine

Kerry Brougher  
acting director and chief curator

Gabriel Riera  
director of communications  
and marketing

Vanessa Mallory  
editor

Bob Allen  
graphic designer

### contributors

Jennifer Barrett

Kevin Crysler

Anne Ellegood

Meaghan Garcos

Kelly Gordon

Terence Gower

Evelyn Hankins

Kristen Hileman

Ryan Hill

Deborah Horowitz

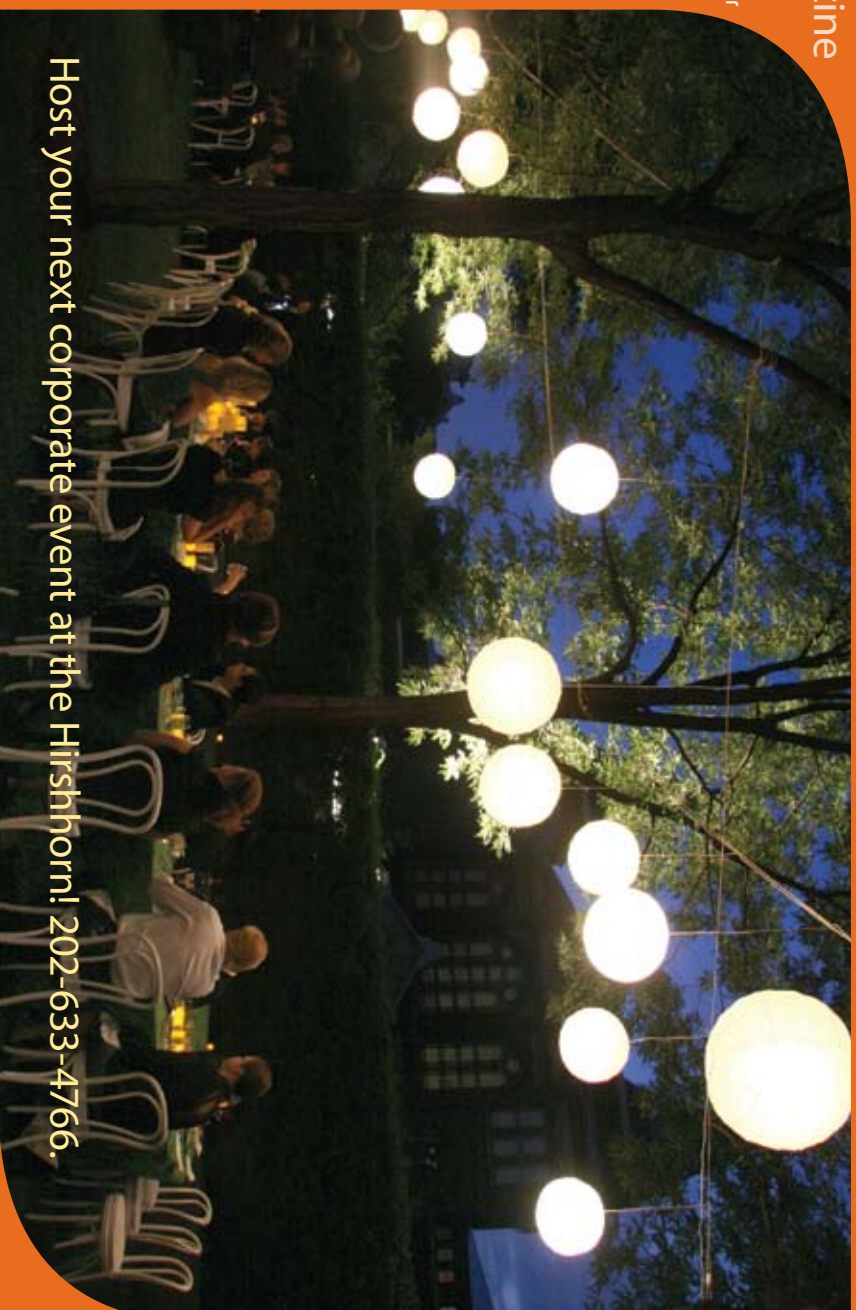
Kevin Hull

Milena Kalinowska

Christina Linden

Giuseppe Panza

Mitchell P. Rales



Host your next corporate event at the Hirshhorn! 202-633-4766.

Dinner celebrating the opening of *The Cinema Effect: Redisms* at the Hirshhorn, 2008, photo by Elizabeth Dausch.

### General Information

Admission is free. To subscribe to the eNews, e-mail [hmsgnewsletter@si.edu](mailto:hmsgnewsletter@si.edu). For updated information about tours and program listings, please call 202-633-1000 or visit our website: [hirshhorn.si.edu](http://hirshhorn.si.edu).

### Hours and Location

Open daily except December 25

**Museum:** 10 am to 5:30 pm

**Plaza:** 7:30 am to 5:30 pm

**Sculpture Garden:** 7:30 am to dusk

The Hirshhorn is located on Independence Avenue at Seventh Street, SW, Washington, DC. Nearest Metro stops are L'Enfant Plaza (Maryland Avenue/Smithsonian Museums exit) and Smithsonian.

### Phone Numbers

**Information:** 202-633-1000

**Programs/Tour Information:** 202-633-EDUC  
(202-633-3382)

**Administrative Offices:** 202-633-4674

**Communications:** 202-633-1618

**Development/Membership:** 202-633-2836

*Hirshhorn magazine* is a benefit of membership in the Hirshhorn Annual Circle. Join today by visiting [hirshhorn.si.edu](http://hirshhorn.si.edu) or call 202-633-2836.

Front cover: Still from Semiconductor's *Magnetic Movie*, 2007, from the Hirshhorn's collection.



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