



August 2009

## Exhibitions Calendar

Web site for the calendar: <http://newsdesk.si.edu>

The Smithsonian's Advance Exhibition Calendar covers **new** exhibits of the 19 Smithsonian museums (17 in Washington, two in New York City) and the National Zoological Park. Exhibits are free unless otherwise indicated. **Events and *continuing* exhibits are not included.**

This calendar is available on the Internet at <http://newsdesk.si.edu>. **Dates and exhibit titles listed in the calendar are subject to change. Before publication by the media, please confirm information with the contacts listed at the end of the exhibition calendar** or with the Smithsonian Office of Public Affairs, (202) 633-2400; fax (202) 786-2377.

The Smithsonian Information Center in the "Castle" (Smithsonian Institution Building) is open to visitors from 8:30 a.m. to 5:30 p.m. daily. For general information, call Smithsonian Information at (202) 633-1000 (voice/recording) or (202) 633-5285 (TTY) or see the Smithsonian Web site, [www.smithsonian.org](http://www.smithsonian.org).

The Smithsonian museums in Washington are open daily from 10 a.m. to 5:30 p.m., and admission is free. The Anacostia Community Museum is open daily from 10 a.m. to 5 p.m. The Smithsonian American Art Museum and the National Portrait Gallery are open daily from 11:30 a.m. to 7 p.m. The National Museum of American History will remain open daily until 7:30 p.m. through Sunday, Aug. 16. The National Museum of Natural History and the National Air and Space Museum are now open daily until 7:30 p.m. through Monday, Sept. 7. The National Air and Space Museum's Udvar-Hazy Center in Chantilly, Va., will remain open until 6:30 p.m. through Monday, Sept. 7. These museums may close at 5:30 p.m. on some days for special events; confirm by calling Smithsonian Information. The Smithsonian museums are closed Dec. 25. The Arts and Industries Building is currently closed for renovation.

In New York City, the George Gustav Heye Center of the National Museum of the American Indian is open daily from 10 a.m. to 5 p.m. On Thursdays, the museum remains open until 8 p.m. Admission is free. For more information, call (212) 514-3700.

Also in New York, Cooper-Hewitt, National Design Museum is open from 10 a.m. to 5 p.m., Monday through Friday; 10 a.m. to 6 p.m. on Saturdays; and noon to 6 p.m. on Sundays. General admission is \$15. For details, call (212) 849-8400.

**Aug. 7, 2009—Nov. 29, 2009**

**One Life: Thomas Paine, The Radical Founding Father**

This “One Life” exhibition is located in one room and devoted to Thomas Paine (1737-1809). Paine’s pamphlet “Common Sense” emboldened Americans to declare independence, and Gen. George Washington read to his dispirited troops Paine’s exhortation, “These are the times that try men’s souls.” The story begins in Philadelphia where Paine arrived in 1774, continues through his tumultuous years in England where his anti-monarchy diatribe, the “Rights of Man” brought charges of seditious libel, and in revolutionary France where he barely escaped the guillotine. Paine, the author of “The Age of Reason”—a bold attack on organized religion—returned to America in 1802 to find himself scorned by his old associates and much of the public. He died in poverty, his bones were later stolen and dispersed, but his words have resounded down through the ages. In addition to caricatures and original documents, the museum’s recently acquired portrait of Paine depicted by the French artist Laurent Dabos will be featured in this exhibition. **National Portrait Gallery**

**Aug. 7, 2009—Jan. 3, 2010**

**Staged Stories: Renwick Craft Invitational 2009**

“Staged Stories” is the fourth in a biennial exhibition series. Established in 2000, it honors the creativity and talent of craft artists working today. The exhibition presents the work of ceramic artist Christyl Boger, fiber artist Mark Newport, glass artist Mary Van Cline and ceramic artist SunKoo Yuh. These artists depart in significant ways from long-standing craft traditions by discarding the baseline rationale of crafts, and their functionality to create narrative artworks that confound old categories in the world of contemporary craft. As the exhibition title suggests, theatrical elements, including props, costumes and narration, bind together these varied works. Kate Bonansinga, director of the Stanlee and Gerald Rubin Center for the Visual Arts at the University of Texas at El Paso is the guest curator. (Media preview: Aug. 4, 2009) **Renwick Gallery of the Smithsonian American Art Museum**

**Fall 2009—TBA**

**Moving Beyond Earth** (first stage opens fall 2009)

“Moving Beyond Earth” is an immersive exhibit that places visitors “in orbit” in the shuttle and space-station era to explore recent human spaceflight. An expansive view of the Earth as viewed from the space station drifts over one gallery wall, while a fly-around tour of the International Space Station fills another wall. A presentation stage for live events, broadcasts and webcasts at the center of the gallery serves as the platform for SpaceFlight Academy, a group quiz game where visitors can test their space smarts and become “flight ready.” Signature artifacts reflect the exhibition’s themes: a 12-foot-tall space-shuttle model and other launch-vehicle models represent the quest for routine access to space; astronaut gear, space gloves, toilets and parts of the Hubble Space Telescope convey the challenges of living and working in space; the suit worn by space tourist Dennis Tito and a model Ares launch vehicle suggest future prospects for commercial spaceflight and heading to the moon. Museum-goers can also experience aspects of spaceflight through interactive computer kiosks: serving as mission control’s flight director to keep a shuttle mission on track, equipping a new element for the space station, manipulating and assembling space-station elements, exploring the moon and Mars and matching visitors’ interests to jobs in the spaceflight work force. The historic artifacts and decision-making electronics are engaging opportunities for visitors to explore the achievements and challenges of recent human spaceflight. **National Air and Space Museum**

**Sept. 9, 2009—Jan. 3, 2010**

**Bittersweet Harvest: The Bracero Program, 1942-1964**

“Bittersweet Harvest: The Bracero Program, 1942-1964” examines the bracero program and the experiences of bracero workers and their families. The bracero program, a little-known chapter of American and Mexican history, was originally created to fill the labor shortages of World War II. Between 1942 and 1964, millions of Mexican men came to the United States on short-term labor contracts, making it the largest guest-worker program in U.S. history. Both bitter and sweet, the bracero experience tells a story of exploitation but also of opportunity. This exhibition is organized into three main sections that explore the braceros’ motivations and expectations for the journey north, the work they did and the effects the bracero program had on family and communities in Mexico and the United States. The exhibition draws extensively from the museum’s collection of photographs taken by photojournalist Leonard Nadel in 1956, as well as oral histories, documents and objects collected by the Bracero Oral History Project. **National Museum of American History**

**Sept. 10, 2009—Jan. 6, 2010**

**Accelerate: A National Juried Exhibition for Emerging Artists with Disabilities, Ages 16-25**

This exhibition features works by 15 award-winning emerging artists with disabilities, ages 16 to 25. Their work reflects their experiences as emerging artists and reveal how their disability has motivated, shaped and transformed their lives. **S. Dillon Ripley Center**

**Sept. 12, 2009—July 18, 2010**

**Since Darwin: The Evolution of Evolution**

This exhibition reveals the significant role Charles Darwin’s theories have played in explaining and unifying all the biological sciences. Specimens from the museum’s diverse collections, along with documentation from its ongoing research, illustrate the importance of evolution as a scientific foundation and how our knowledge of evolution has evolved over the last 150 years. This exhibition celebrates the 200th anniversary of Darwin’s birth and the 150th anniversary of his groundbreaking book “On the Origin of Species.” **National Museum of Natural History**

**Sept. 25, 2009—Jan. 24, 2010**

**Faces of the Frontier: Photographic Portraits from the American West, 1845-1924**

The American West was dramatically transformed during the 80 years between the Mexican War and the passage of the Indian Citizenship Act in 1924. This exhibition tells the story of these changes through 100 portrait photographs of the defining men and women of this period. It chronicles such events as the completion of the transcontinental railroad; ongoing conflicts between Native Americans and non-natives; the emergence of the national parks movement; and the entry into the union of 19 new states west of the Mississippi River. Visitors will encounter those who explored, fought for, developed and represented this vast territory—individuals who contributed to the transformation of this region’s nature and identity, such as Albert Bierstadt, Kit Carson, Geronimo, John Fremont, Annie Oakley and Brigham Young. (Media preview: Sept. 22, 2009) **National Portrait Gallery**

**Oct. 2, 2009—Jan. 24, 2010**

**What’s It All Mean: William T. Wiley in Retrospect**

William T. Wiley has created a distinctive body of work during a 50-year career that embraces popular culture as well as fine art. This retrospective, which features 88 works from the 1960s to the present, is the first full-scale look at Wiley’s career since 1979 and explores important themes and ideas

expressed in his work. His work, crowded with a personal vocabulary of symbols, puns and images, demands close attention, but his wit and sense of the absurd make it accessible even to those who do not immediately discern the ambiguous allusions and layers of meaning. (Media preview: Sept. 29, 2009) **Smithsonian American Art Museum**

**Oct. 5, 2009—May 31, 2010**

**Panamanian Passages**

This bilingual (English/Spanish) exhibition traces Panama's human and natural history since the rise of the isthmus more than 3 million years ago—beginning with the isthmus' ancient geological history and culminating with the expansion of a Panama Canal and its challenges for the future—and will highlight key chapters in Panamanian history from early indigenous settlement to Panama's 20th-century struggle for sovereignty. **S. Dillon Ripley Center's Concourse**

**Oct. 8, 2009—Jan. 3, 2010**

**Anne Truitt: Perception and Reflection**

The first major exhibition of Truitt's work since her death in 2004, "Anne Truitt" is a full survey of the artist's sculpture and two-dimensional works spanning her 40-year career. In addition to a variety of three-dimensional works in which the artist explored the effects of scale and proportion, the retrospective presents the column sculptures that became the hallmark of Truitt's profoundly focused practice. The exhibition also includes the first completed monograph on the artist. **Hirshhorn Museum and Sculpture Garden**

**Oct. 16, 2009—April 4, 2010**

**Design USA: Contemporary Innovation**

"Design USA: Contemporary Innovation" celebrates the accomplishments of the winners honored during the first 10 years of the prestigious National Design Awards. The exhibition features outstanding contemporary achievements in American architecture, landscape design, interior design, product design, communication design, corporate design, interaction design and fashion. Developed in collaboration with the renowned firm 2x4, this exhibition focuses on innovation through the lens of technology, material, method, craft and transformation. As the exhibition explores advancements in design, it reveals the remarkable new ways that we see, read, think and interact in the 21st century. (Media preview: Oct. 15, 2009) **Cooper-Hewitt, National Design Museum**

**Oct. 16, 2009—Aug. 8, 2010**

**Brian Jungen: Strange Comfort**

This major survey of Brian Jungen (Dunne-za First Nations/Swiss/Canadian), who is widely regarded as the foremost Native artist of his generation, transforms the familiar and banal into exquisite objects that reference themes of globalization, pop culture, museums and the commodification of Indian imagery. He first came to prominence with "Prototypes for New Understandings" (1998-2005), which fashioned Nike footwear into masks that suggested Northwest Coast iconography. Later works have included a pod of whales made from plastic chairs, totem poles made from golf bags and a massive basketball court made from 224 sewing tables. "Strange Comfort" will feature Jungen's iconic works, as well as major pieces never before seen in the United States. (Media preview: Oct. 13, 2009) **National Museum of the American Indian, Washington, D.C.**

**Oct. 23, 2009—Aug. 22, 2010**

**Outwin Boochever Portrait Competition 2009**

The National Portrait Gallery invited artists working in the figurative arts to submit portraits of people close to them. Submissions were entered in every type of visual-arts media, including paintings, photographs, film, video and digital animation. The juried competition will result in an exhibition of approximately 49 of the finalists' works. Visitors to the exhibition and the museum's Web site can vote on the people's choice award through Jan. 18, 2010. A fully illustrated publication will accompany the exhibition. Brandon Brame Fortune, curator of painting and sculpture, is the competition director and curator of the exhibition. (Media preview: Oct. 20, 2009) **National Portrait Gallery**

**Oct. 24, 2009—Jan. 24, 2010**

**Falnama: The Book of Omens**

Whether by consulting the position of the planets, casting horoscopes or interpreting dreams, the art of divination was widely practiced throughout the Islamic world. The most splendid tools ever devised to foretell the future were a type of illustrated texts known as the *Falnama* (Book of Omens). Notable for their monumental size, brilliantly painted compositions and unusual subject matter, the manuscripts, created in Safavid Iran and Ottoman Turkey in the 16th and early 17th centuries, are the center piece of "Falnama: The Book of Omens." This is the first exhibition ever devoted to these extraordinary illustrated texts, which remain largely unpublished. Composed of some 60 works of art on loan from international public and private collections, the exhibition sheds new light on the texts' artistic, cultural and pious significance. (Media preview: Oct. 21, 2009) **Arthur M. Sackler Gallery**

**November 2009—January 2010**

**The Ledger Drawing: An American Indian Record**

"The Ledger Drawing: An American Indian Record" exhibits a 19th-century American Indian point of view using ledger drawings, primary sources that interpret and document an indigenous peoples' history and culture. Ledger drawings, or drawings on account-book pages, were first prepared by a small number of American Indians from the Northern and Southern Plains during their imprisonment by the U.S. government. During this time, the American Indians fought to disclose their own interpretation of their lives, culture and traditions, while others were attempting to remove Indian people and extinguish their traditions and practices. Ledger drawings serve as valuable firsthand biographical and historical documentation of the lives and histories of the American Indians. This exhibition displays more than a dozen 19th-century drawings and discusses the tradition of ledger drawings, the circumstances of the time, the subject and style of each illustration and its artist. The collection illustrates that there is a native point of view—a Native "voice"—in the interpretation and documentation of the history and culture of indigenous peoples. The exhibit demonstrates that there are many ways to tell a story and inspire understanding of the importance of seeing history from different perspectives. **National Museum of American History**

**Nov. 5, 2009—March 28, 2010**

**Directions—John Gerrard**

As part of the Directions series, this exhibition features works by Irish artist John Gerrard (b. 1974, Dublin) who photographed actual sites of farms and oil fields from 360 degrees and then simulated cinematic movement around the sites using the computer, complete with shifting, natural lighting effects. With new technologies offering artists opportunities to create works with dimensions no one

has seen before, he uses customized 3-D gaming software to re-imagine landscape art. A former student of the Art Institute of Chicago, Gerrard is inspired by the look, the history and politics of the Dust Bowl region. He creates contemplative, vivid scenes of farms and oil fields that raise questions about the effect of human progress on the environment. **Hirshhorn Museum and Sculpture Garden**

**Nov. 6, 2009—July 5, 2010**

**Portraiture Now: Communities**

This exhibition continues the National Portrait Gallery's series of exhibitions that presents myriad approaches to portraiture by contemporary artists. In this fifth installation, each of the three painters selected for this exhibition has explored the idea of community through a series of related portraits of friends, townspeople or families. Rose Frantzen has portrayed 180 people from her hometown, Maquoketa, Iowa. The oil paintings are 12 inches by 12 inches and were created during a 12-month period. Jim Torok creates meticulous small-scale oil-on-panel portraits. On view will be his portraits of fellow artists from New York and a series of paintings documenting three generations of a single family. Rebecca Westcott, until her untimely death in 2004, created nuanced full-length images of her peers, often Philadelphians in their 20s, which merge expressive figuration with a gritty street-art aesthetic. Seen together, the paintings by these three artists suggest the enduring power of personal communities. (Media preview: Nov. 4, 2009) **National Portrait Gallery**

**Nov. 8, 2009—July 4, 2010**

**The African Presence in Mexico: From Yanga to the Present**

This exhibition looks at the history, culture and art of Afro-Mexicans, and begins in the colonial era and continues to the present day. Highlights of the exhibition include "casta" paintings—paintings used to delineate racial categories and the ever-increasing complexity of racial mixture; discussions of African slavery in Mexico and the hero/slave rebel Yanga; artifacts related to the traditions and popular culture of the Afro-Mexicans; and many paintings, masks, photography and other works of art. This is a traveling exhibition developed by curators at the National Museum of Mexican Art in Chicago. (Media preview: Nov. 4, 2009) **Anacostia Community Museum**

**Nov. 10, 2009—March 7, 2010**

**Yinka Shonibare MBE**

This exhibition features the most comprehensive display of works by internationally renowned artist Yinka Shonibare MBE. This exhibit showcases dramatic sculptural tableaux, paintings, photographs and film. **National Museum of African Art**

**Nov. 10, 2009—May 30, 2010**

**IndiVisible: African-Native American Lives in the Americas**

This 20-panel banner exhibition focuses on the interactions between African American and Native American people, especially on those of blended heritage. It also sheds light on the dynamics of race, community, culture and creativity and addresses the human desires of being and belonging. With compelling text and powerful graphics, the exhibition includes accounts of cultural integration and diffusion, as well as the struggle to define and preserve identity. Stories are set within the context of a larger society that, for centuries, has viewed people through the prism of race brought to the Western Hemisphere by European settlers. This exhibition was developed with the Smithsonian's National Museum of African American History and Culture and it is organized for travel by the Smithsonian

Institution Traveling Exhibition Service. **National Museum of the American Indian, Washington, D.C.**

**Nov. 14, 2009—March 7, 2011**

**A Song for the Horse Nation**

From its reintroduction to the North American continent in the 16th century, Native people quickly adapted the horse into their culture and became among the best horsemen in the world. This exhibition will narrate this enduring relationship with approximately 100 works from the museum's renowned collection. The exhibition includes a Hunkpapa Lakota winter count by Long Soldier (circa 1902) that depicts the horse's first appearance in the community. Other objects such as shirts, saddles, buffalo robes and bags illustrate how horses affected hunting, travel, warfare and the arts. The exhibition also addresses the decimation of the herds by the U.S. Army as Native peoples were forced onto reservations. Today, whether ridden in parades, rodeos or featured in artwork created by contemporary artists, horses will always be an important aspect of Native identity. **George Gustav Heye Center of the National Museum of the American Indian, New York City**

## 2010

**Jan. 15, 2010—April 25, 2010**

**Women and Spirit: Catholic Sisters in America**

Rare artifacts and photographs from more than 400 communities will be on view to explore the role of Catholic sisters in American life. From the time they first arrived in America nearly 300 years ago, sisters built schools, colleges, hospitals, orphanages, homeless shelters and many other enduring social institutions. As nurses, teachers and social workers, they entered professional ranks decades earlier than most other women. They shared common experiences of immigration and migration and endured the same national crises as other Americans. Despite being considered "weak women" by some, these sisters have made a lasting contribution to American life. **S. Dillon Ripley Center's International Gallery**

**Jan. 29, 2010—Aug. 8, 2010**

**Graphic Masters III: Highlights from the Smithsonian American Art Museum**

"Graphic Masters III: Highlights from the Smithsonian American Art Museum," the third in a series of special installations, celebrates the extraordinary variety and accomplishment of American artists' works on paper. These exceptional watercolors, pastels and drawings from the 1960s to the 1990s reveal the central importance of works on paper for American artists, both as studies for creations in other media and as finished works of art. Rarely seen works from the museum's permanent collection by artists such as Robert Arneson, Jennifer Bartlett, Philip Guston, Luis Jiménez and Wayne Thiebaud are featured in the exhibition. **Smithsonian American Art Museum**

**Feb. 11, 2010—May 23, 2010**

**Yves Klein**

The first American retrospective in nearly 30 years of this highly influential French artist's career examines his life and work from the mid-1950s to his untimely death in 1962. Artist, composer, judo

master, Rosicrucian, proto-conceptualist and performance artist, Klein was a multifaceted talent who believed in the transformative power of art. In his series, including the Monochromes, Anthropometries, Cosmogonies, Air Architecture, Fire Paintings, Sponge Reliefs and Actions, Klein sought to place the immaterial at the heart of his work. **Hirshhorn Museum and Sculpture Garden**

**Feb. 12, 2010—May 9, 2010**

**Framing the West: The Survey Photographs of Timothy H. O’Sullivan**

Timothy H. O’Sullivan (1840–1882), a photographer for two of the most ambitious geological surveys of the 19th century, is likely to have witnessed more of the American interior, which he explored for six seasons between 1867 and 1874, than any photographer of his generation. His photographs reflect a mature body of work unprecedented at the time. This exhibition—a collaboration between the Smithsonian American Art Museum and the Library of Congress—offers a critical reevaluation of his images and the conditions under which they were made, as well as an examination of their continued importance in the photographic canon. Of all his colleagues, O’Sullivan has maintained the strongest influence on contemporary practice, and observations about his images by six contemporary landscape photographers—Thomas Joshua Cooper, Eric Paddock, Edward Ranney, Mark Ruwedel, Martin Stupich and Terry Toedtemeier—contribute to the exhibition and catalog. It features more than 80 photographs and stereographs by O’Sullivan, including a notable group of King Survey photographs from the Library of Congress that rarely have been on public display since 1876. (Media preview: Feb. 9, 2010) **Smithsonian American Art Museum**

**March 2010—New, Permanent** (opening date tentative)

**Human Origins: What Does It Mean to Be Human?**

This exhibition focuses on the story of human origins and probes the ecological and genetic connections that human beings have had with the natural world throughout time. It examines the shared framework of humankind—the biological and cultural history humans share—as well as the differences that exist and preoccupy humans today. **National Museum of Natural History**

**March 5, 2010—Jan. 30, 2011**

**The Art of Gaman: Arts and Crafts from the Japanese American Internment Camps, 1942-1946**

“The Art of Gaman” will showcase arts and crafts made by Japanese Americans in U.S. internment camps during World War II. While incarcerated, the internees tried to “gaman,” a Japanese word that means to bear the seemingly unbearable with dignity and patience. The internees used scraps and found materials to create objects that became essential for both simple creature comforts and emotional survival. This exhibition presents an opportunity to educate a new generation of Americans about the internment experience and will provide a historical context through archival photographs and artifacts. Based on the book “The Art of Gaman” by San Francisco author Delphine Hirasuna, the exhibition will feature approximately 150 objects, many of which are on loan from former internees or their families. (Media preview: March 2, 2010) **Renwick Gallery of the Smithsonian American Art Museum**

**April 2, 2010—Sept. 26, 2010**

**Christo and Jeanne-Claude: Remembering the “Running Fence, Sonoma and Marin Counties, California, 1972-76,” A Documentation Exhibition**

The most lyrical and spectacular of Christo and Jeanne-Claude’s epic projects was the “Running Fence, Sonoma and Marin Counties, California, 1972-76,” a white fabric and steel-pole fence, 24.5



miles long and 18 feet high, across the properties of 59 ranchers in Sonoma and Marin Counties north of San Francisco. The “Running Fence” existed for only two weeks. It survives today as a memory and through the artwork and documentation by the artists—drawings, collages, photographs, film and components. This collection of artwork, including nearly 50 major preparatory drawings and collages by Christo, and documentation was acquired in 2008 from the artists by the Smithsonian American Art Museum. This exhibition celebrates this significant acquisition and presents an opportunity to reassess after 30 years the impact of one of the artists’ best-known projects. In addition, the exhibition will introduce the “Running Fence” to a new generation that has grown up since its creation. The exhibition will trace Christo and Jeanne-Claude’s imaginative process through Christo’s preparatory drawings and collages that preceded the final installation in California and reveal how imagination and reality coincided by comparing these works with photographs of the completed project. (Media preview: March 30, 2010) **Smithsonian American Art Museum**

**May 14, 2010—Jan. 7, 2011**

**Why Design Now? National Design Triennial 2010**

Inaugurated in 2000, the Triennial program seeks out and presents the most innovative designs at the center of contemporary culture. In this fourth exhibition in the series, the National Design Triennial explores the work of designers addressing human and environmental problems across many fields of the design practice, from architecture and products to fashion, graphics, new media and landscapes. Cooper-Hewitt curators Ellen Lupton, Cara McCarty, Matilda McQuaid and Cynthia Smith present the experimental projects and emerging ideas for the period between 2006 and 2009. **Cooper-Hewitt, National Design Museum**

**May 29, 2010—Oct. 17, 2010**

**Revealing 100 Years: Scientific Photography at the National Museum of Natural History**

The National Museum of Natural History marks its 100th birthday with a special exhibition highlighting the behind-the-scenes research that furthers scientific knowledge and inspires the museum’s public educational programs. Throughout the last century, scientists have used technological advances in photography to see farther, deeper and in more detail than ever before. Photographs both old and new demonstrate how these researchers have relied on photography to document their findings and to reveal the natural world that lies hidden to the naked eye. **National Museum of Natural History**

**Sept. 24, 2010—Jan. 30, 2011**

**A Revolution in Wood: Turned Wood from the Charles and Fleur Bresler Collection**

“A Revolution in Wood” celebrates the extraordinary recent gift of turned-wood objects from collectors Fleur and Charles Bresler. The Bresler collection has a noticeably distinct aesthetic that emphasizes sculptural qualities and decorative motifs integrated into the whole form. The craftsmanship is exquisite and finely detailed. Wood turning has gained recognition as an art form since World War II. The exhibition will highlight contemporary wood turning’s growing sophistication and will feature 66 objects from the 1980s and 1990s, including a number of artworks that will be on public display for the first time. Nicholas Bell, curator at the Renwick Gallery, is organizing the exhibition. **Smithsonian American Art Museum** (Media preview: Tuesday, Sept. 21, 2010)

**Oct. 21, 2010—Jan. 9, 2011**

**Guillermo Kuitca: Everything—Paintings and Works on Paper, 1980 – 2008**

The first comprehensive retrospective of Guillermo Kuitca's art to travel in the United States in 15 years examines more than two decades of the artist's paintings and includes approximately 45 canvases and 20 works on paper made between 1982 and 2008. **Hirshhorn Museum and Sculpture Garden**

**Nov. 19, 2010—May 8, 2011**

**Alexis Rockman: A Fable for Tomorrow**

Alexis Rockman (b. 1962) has been depicting the natural world using sources as varied as botanical illustrations, museum dioramas, 19th-century landscape painting, science fiction films and firsthand field study. His extensive body of work addresses a wide range of subjects from evolutionary biology and genetic engineering to deforestation and global climate change. "Alexis Rockman: A Fable for Tomorrow" is the first major survey of the artist's work and features approximately 80 paintings and works on paper from private and public collections. The exhibition traces Rockman's artistic development from the mid-1980s to the present. (Media preview: Nov. 16, 2010) **Smithsonian American Art Museum**

## 2011

**March 11, 2011—Sept. 5, 2011**

**To Make a World: George Ault and 1940s America**

During the turbulent 1940s, artist George Ault (1891-1948) created precise yet eerie pictures—works of art that have come to be seen, following his death, as some of the most original paintings made in America in those years. The quietude and darkness of his work has won Ault the admiration of many critics and museum-goers over the years. "To Make a World" is the first major exhibition of Ault's work since 1988. It will present him as a crucial figure in a decade that continues to fascinate Americans to this day. The exhibition will include approximately 50 paintings, drawings and photographs by Ault and his contemporaries. Alexander Nemerov, chair of the history of art department at Yale University, is the guest curator of the exhibition. (Media preview: Tuesday, March 8, 2011) **Smithsonian American Art Museum**

## Media Contacts for Exhibits Listed in the Calendar

### **Anacostia Community Museum**

1901 Fort Pl. S.E.  
Washington, D.C. 20020  
**Marcia Baird Burris (202) 633-4876**

### **Cooper-Hewitt, National Design Museum**

2 East 91st St., New York, N.Y. 10128  
**Jennifer Northrop (212) 849-2954**  
**Laurie Olivieri (212) 849-8420**

### **Freer Gallery of Art and Arthur M. Sackler Gallery**

(Freer) 12th Street and Jefferson Drive S.W.  
(Sackler) 1050 Independence Ave. S.W.  
**Amanda Williams (202) 633-0271**  
**Lyz Bridgforth (202) 633-0521**

### **George Gustav Heye Center of the National Museum of the American Indian**

One Bowling Green, N.Y., N.Y. 10004  
**Ann Marie Sekeres (212) 514-3823**  
**Quinn Bradley (212) 514-3822**

### **Hirshhorn Museum and Sculpture Garden**

Independence Avenue at Seventh Street S.W.  
**Gabriel Riera (202) 633-4765**  
**Erin Baysden (202) 633-0828**

### **National Air and Space Museum**

Sixth Street and Independence Avenue S.W.  
**Claire Brown (202) 633-2371**  
**Isabel Lara (202) 633-2374**

### **National Museum of African Art**

950 Independence Ave. S.W.  
**Kimberly Mayfield (202) 633-4649**

### **National Museum of American History**

14th Street and Constitution Avenue N.W.  
**Valeska Hilbig (202) 633-3129**  
**Laura Duff (202) 633-3129**

### **National Museum of the American Indian**

Fourth Street and Independence Avenue S.W.  
**Leonda Levchuk (202) 633-6613**  
**Abby Benson (202) 633-6614**

### **National Museum of Natural History**

10th Street and Constitution Avenue N.W.  
**Michele Urie (202) 633-2950**  
**Kelly Carnes (202) 633-2950**

### **National Portrait Gallery**

Eighth and F streets N.W.  
**Bethany Bentley (202) 633-8293**  
**Julia Hahn (202) 633-8295**

### **National Postal Museum**

2 Massachusetts Ave. N.E.  
**Meradyth Moore (202) 633-5509**

### **National Zoological Park**

3000 block of Connecticut Avenue N.W.  
Washington, D.C. 20008  
**Pamela Baker-Masson (202) 633-3084**  
**Karin Korpowski (202) 633-3082**

### **Smithsonian American Art Museum and Renwick Gallery**

(American Art) Eighth and F streets N.W.  
(Renwick) Pennsylvania Avenue at 17th Street N.W.  
**Laura Baptiste (202) 633-8494**