



Media only: Laura Baptiste (202) 633-8494
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July 2, 2009

2009-2012 Advance Exhibition Schedule

Exhibitions are in galleries at the Smithsonian American Art Museum’s main building, located in the heart of Washington’s downtown cultural district at Eighth and F Streets N.W. Exhibitions of craft and decorative arts are at the museum’s branch, the Renwick Gallery, located on Pennsylvania Avenue at 17th Street N.W.; brief descriptions of Renwick exhibitions begin on p. 4. Continuing exhibitions are listed on p. 5 and nationally touring exhibitions are listed on p. 7. Dates and exhibitions are all subject to change and must be confirmed prior to publication.

Note to editors: Selected high-resolution images for publicity only may be downloaded from <ftp://saam-press@ftp.si.edu>. Call (202) 633-8530 for the password. Additional information is available from the museum’s online press room at americanart.si.edu/pr.

CHRONOLOGICAL LIST

- Now through July 26 Jean Shin: Common Threads
- Now through Jan. 3, 2010 1934: A New Deal for Artists
- Now through Jan. 10, 2010 Graphic Masters II: Highlights from the Smithsonian American Art Museum
- Now through Jan. 18, 2010 The Honor of Your Company Is Requested: President Lincoln’s Inaugural Ball
- Aug. 7 – Jan. 3, 2010 Staged Stories: Renwick Craft Invitational 2009 **(at the Renwick Gallery)**
- Oct. 2 – Jan. 24, 2010 What’s It All Mean: William T. Wiley in Retrospect
- Feb. 12, 2010 – May 9, 2010 Framing the West: The Survey Photographs of Timothy H. O’Sullivan
- Jan. 29, 2010 – Aug. 8, 2010 Graphic Masters III: Highlights from the Smithsonian American Art Museum
- March 5, 2010 – Jan. 30, 2011 The Art of Gaman: Arts and Crafts from the Japanese American Internment Camps, 1942-1946 **(at the Renwick Gallery)**
- April 2, 2010 – Sept. 26, 2010 Christo and Jeanne-Claude: Remembering the “Running Fence, Sonoma and Marin Counties, California, 1972-76,” A Documentation Exhibition
- Sept. 24, 2010 – Jan. 30, 2011 A Revolution in Wood: Turned Wood from the Charles and Fleur Bresler Collection **(at the Renwick Gallery)**
- Nov. 19, 2010 – May 8, 2011 Alexis Rockman: A Fable for Tomorrow
- March 11, 2011 – Sept. 5, 2011 To Make a World: George Ault and 1940s America
- 2012 – 2013 Better Angels of Our Nature: Art During the Civil War and Reconstruction

Note: Continuing exhibitions are listed on p. 5.

Upcoming Exhibitions at the Smithsonian American Art Museum

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

Oct. 2 – Jan. 24, 2010

Enter the world of artist William Wiley (b.1937), whose self-deprecating humor and sense of the absurd make his art accessible in spite of his many private symbols, allusions, narratives and layers of meaning. Wiley's art has stood the test of time in the face of changing styles, successive movements, critical theories, and passing fashion. 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. Wordplay and wit disguise Wiley's serious commentary on war, pollution, global warming, racial tensions and other threats to contemporary civilization. Joann Moser, senior curator for graphic arts, organized the exhibition. The exhibition will travel to the Berkeley Art Museum and Pacific Film Archive (March 17 to June 20, 2010).

A book accompanies the exhibition (\$65 hardcover/\$39.95 paperback).

Media preview: Tuesday, Sept. 29; 9:30 – 11:30 a.m.

Generous support for "What's It All Mean: William T. Wiley in Retrospect" was provided by the Andy Warhol Foundation for the Visual Arts, the John and Maxine Belger Family Foundation, Gretchen and John Berggruen, the Charles Cowles Charitable Trust, Sheila Duignan and Mike Wilkins, Electric Works, Sakurako and William Fisher, the Lipman Family Foundation, James and Marsha Mateyka, Arnold and Oriana McKinnon, Rita J. Pynoos, Betty and Jack Schafer, Laura and Joe Sweeney, Roselyne C. Swig and the Tides Foundation: Art 4 Moore Fund. The exhibition is organized and circulated by the Smithsonian American Art Museum. The C.F. Foundation in Atlanta supports the museum's traveling exhibition program, "Treasures to Go."

Graphic Masters III: Highlights from the Smithsonian American Art Museum

Jan. 29, 2010 – Aug. 8, 2010

"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. Joann Moser, senior curator for graphic arts, selected the artworks in the exhibition.

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

Feb. 12, 2010 – May 9, 2010

Timothy H. O'Sullivan (1840-1882) was a photographer for two of the most ambitious geographical surveys of the 19th century. He traversed the mountain and desert regions of the western United States under the command of Clarence King and Lt. George M. Wheeler for six seasons between 1867 and 1874. O'Sullivan developed a forthright and rigorous style in response to the landscapes of the American West, and returned to Washington, D.C. with hundreds of photographs that revealed an artist whose reach far surpassed the demands of practical documentation. He created a body of work that was without precedent in its visual and emotional complexity, while simultaneously meeting the needs of scientific investigation and western expansion. 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.

“Framing the West” is the first major exhibition devoted to this remarkable photographer in almost three decades and 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. Toby Jurovics, curator for photography, is the exhibition curator. A catalog is forthcoming.

Media preview: Tuesday, Feb. 9, 2010; 10 – 11:30 a.m.

“Framing the West: The Survey Photographs of Timothy H. O’Sullivan” has been organized by the Smithsonian American Art Museum in cooperation with the Library of Congress, Washington, D.C.

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

April 2, 2010 – Sept. 26, 2010

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 1/2 miles long and 18 feet high, across the properties of 59 ranchers in Sonoma and Marin Counties north of San Francisco. The project attracted far wider public involvement than any previous work of art, including 18 public hearings, three sessions in the Superior Court of California and the first environmental impact report ever done for a work of art. Paid for entirely by the artists, 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. “Christo and Jeanne-Claude: Remembering the ‘Running Fence’” celebrates this significant acquisition and presents an opportunity to re-assess 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 early 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. George Gurney, deputy chief curator, and Joanna Marsh, The James Dicke Curator of Contemporary Art, are the exhibition curators. This exhibition will travel.

A publication will accompany the exhibition.

Media preview: Tuesday, March 30, 2010; 9:30 – 11:30 a.m.

Alexis Rockman: A Fable for Tomorrow

Nov. 19, 2010 – May 8, 2011

Alexis Rockman (b. 1962) has been depicting the natural world with virtuosity and wit for more than two decades. His extensive body of work combines art history, science and popular culture to address a wide range of subjects from evolutionary biology and genetic engineering to deforestation and global climate change. Rockman’s sources include botanical illustrations, museum dioramas, 19th-century landscape painting, science fiction films and firsthand field study. From these diverse explorations, he has built a universe of species and scenarios that confound basic perceptions of the living world. His vivid images transport the viewer to a place that is at once bountiful and besieged, where long-extinct creatures inhabit the ruins of modern monuments and household pets drift among the cosmos. “Alexis Rockman: A Fable for Tomorrow” is the first major survey of the artist’s work and will feature approximately 80 paintings and works on paper from private and public collections. The exhibition is being organized by Joanna Marsh, The James Dicke Curator of Contemporary Art. This exhibition will travel.

A catalog will accompany the exhibition.

Media preview: Tuesday, Nov. 16, 2010; 9:30 – 11:30 a.m.

To Make a World: George Ault and 1940s America

March 11, 2011 – Sept. 5, 2011

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. Surrealistic and highly personal, these works are nonetheless grounded in a sense of place. Some of Ault’s greatest paintings—such as “January Full Moon” and the five pictures he made of the junction of Russell’s Corners in Woodstock, N.Y.—stand out as poignant, melancholy meditations on lonely spots. The quietude and darkness of his paintings have 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, including the well-known artists Edward Hopper and Andrew Wyeth as well as recently rediscovered painters Edward Biberman and Dee Dee Plummer. Alexander Nemerov, chair of the history of art department at Yale University, is the guest curator of the exhibition.

A catalog will accompany the exhibition.

Media preview: Tuesday, March 8, 2011; 9:30 – 11:30 a.m.

Better Angels of Our Nature: Art During the Civil War and Reconstruction

2012 – 2013

“Better Angels of Our Nature” will explore the impact of the Civil War and its aftermath on the visual arts in America using some of the finest artworks made during this period by leading figures such as Albert Bierstadt, Frederic Church, Winslow Homer, Eastman Johnson, Hiram Powers and John Rogers. Although the exhibition will include photographs by Alexander Gardner and Timothy O’Sullivan, the focus will be on how artists addressed the metaphorical war, dealing allegorically or elliptically with the issues of internal warfare, the future of the union, abolition and race relations, and the post-war search for a new American identity. These artists’ solutions resulted in some of the most compelling landscapes and genre paintings of the mid-19th century, often containing layers of meaning beyond their war-related allusions. Eleanor Jones Harvey, chief curator, is the exhibition curator. This exhibition will travel.

A publication will accompany the exhibition.

Upcoming Exhibitions at the Renwick Gallery

Staged Stories: Renwick Craft Invitational 2009

Aug. 7 – Jan. 3, 2010

“Staged Stories” showcases the talent of four exceptional artists: Christyl Boger, Mark Newport, Mary Van Cline, and SunKoo Yuh. Working in the traditional media of clay, fiber, and glass, these artists push the boundaries of their media to communicate in new ways. As the exhibition title suggests, theatrical elements—including props, costumes, and narration—bind together these varied works. Christyl Boger creates idealized ceramic figures that entrance viewers by their gaze. Mark Newport knits superhero costumes that mix adolescent male subject matter with craft techniques usually employed by women. Mary Van Cline constructs glass sculptures that incorporate photographs of enigmatic scenes, ultimately creating dreamlike environments. SunKoo Yuh’s ceramic sculptures incorporate crowded figures that compress multiple stories into a multicultural narrative. *Staged Stories* is the fourth in a biennial exhibition series, established in 2000, which honors the creativity and talent of craft artists working today. 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 for the exhibition. The coordinating curator at the Renwick Gallery is Nicholas Bell.

Accompanied by a catalog (\$24.95).

Media preview: Tuesday, Aug. 4; 3 – 5 p.m.

The Ryna and Melvin Cohen Family Foundation generously supports “Staged Stories: Renwick Craft Invitational 2009.”

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

March 5, 2010 – Jan. 30, 2011

“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. Housed in tar-paper covered barracks furnished with nothing more than metal cots, the internees used scraps and found materials to create furniture, toys and games, musical instruments, pendants and pins, purses and ornamental displays. These objects became essential both for 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. The exhibition, organized by San Francisco-based author and guest curator Delphine Hirasuna with the cooperation of the Japanese American Citizens League, will feature more than 100 objects, many of which are on loan from former internees or their families. The exhibition is based on Hirasuna’s 2005 book “The Art of Gaman.”

Accompanied by a publication.

Media preview: Tuesday, March 2, 2010; 3 – 5 p.m.

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

Sept. 24, 2010 – Jan. 30, 2011

“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. This exhibition will travel.

Accompanied by a catalog.

Media preview: Tuesday, Sept. 21, 2010; 3 – 5 p.m.

Continuing Exhibitions at the Smithsonian American Art Museum

Jean Shin: Common Threads

On view through July 26

Jean Shin (b. 1971) is nationally recognized for her monumental installations that transform castoff materials into elegant expressions of identity and community. Shin employs a meticulous process of dismantling and alteration to create evocative sculptural installations that are composed of everything from broken umbrellas and losing lottery tickets to computer key caps and old music records. The resulting assemblages consist of hundreds, sometimes thousands, of seemingly identical objects culled from the remnants of daily life. The exhibition features eight works created since 2000, including the new site-specific installation “Everyday Monuments” commissioned by the museum. “Jean Shin: Common Threads” brings together works that reflect the diversity of materials and techniques that Shin employed during the last decade, including “Chance City,” a sprawling landscape of losing lottery tickets painstakingly stacked to create a city of cards; “Chemical Balance III,” a towering arrangement of empty pill bottles that speaks to a dependency on prescription medications; and “Unraveling,” a dense, brightly colored web of threads from unraveled sweaters that visualizes the network of relationships within the Asian American arts community. “Everyday Monuments,” which consists of nearly 2,000 trophies gathered from Washington, D.C.-area residents, venerates the accomplishments of

ordinary Americans—stay-at-home moms, waitresses, janitors, postal carriers—whose everyday labors go unrecognized. Shin transformed each figurine to represent these tasks. Collaboration is an integral part of Shin’s process, and many of her recent projects emerge from a close dialogue with the organizing venue and surrounding population. As a result, her installations often function as collective portraits reflecting the identity of a specific community. The exhibition is organized by Joanna Marsh, The James Dicke Curator of Contemporary Art.

The Smithsonian American Art Museum wishes to thank the Diane and Norman Bernstein Foundation Inc., Janice Kim and Anthony Otten, Nion McEvoy, and Nick and Holly Ruffin for their generous support of the exhibition.

1934: A New Deal for Artists

On view through Jan. 3, 2010

In 1934, Americans grappled with an economic situation that feels all too familiar today. Against the backdrop of the Great Depression, the U.S. government created the Public Works of Art Program—the first federal government program to support the arts nationally. Officials in the Roosevelt administration understood how essential art was to sustaining America’s spirit. Artists from across the United States who participated in the program, which lasted only six months from mid-December 1933 to June 1934, were encouraged to depict the American scene. The Public Works of Art Program not only paid artists to embellish public buildings, but also provided them with a sense of pride in serving their country. They painted regional, recognizable subjects—ranging from portraits to cityscapes and images of city life to landscapes and depictions of rural life—that reminded the public of quintessential American values such as hard work, community and optimism. “1934: A New Deal for Artists” celebrates the 75th anniversary of the Public Works of Art Program by drawing on the Smithsonian American Art Museum’s unparalleled collection of vibrant paintings created for the program. The 56 paintings in the exhibition are a lasting visual record of America at a specific moment in time. George Gurney, deputy chief curator, organized the exhibition with Ann Prentice Wagner, curatorial associate. The exhibition will begin a three-year national tour in 2010 (see p. 8).

Accompanied by a catalog (\$49.95/\$34 paperback).

“1934: A New Deal for Artists” is organized and circulated by the Smithsonian American Art Museum with support from the William R. Kenan Jr. Endowment Fund and the Smithsonian Council for American Art. The C.F. Foundation in Atlanta supports the museum’s traveling exhibition program, “Treasures to Go.”

Graphic Masters II: Highlights from the Smithsonian American Art Museum

On view through Jan. 10, 2010

“Graphic Masters II: Highlights from the Smithsonian American Art Museum,” the second 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 1920s to the 1960s 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 Stuart Davis, Sam Francis, Edward Hopper, Willem de Kooning, Joseph Stella, Grant Wood and Andrew Wyeth are featured. Joann Moser, senior curator for graphic arts, selected the artworks in the exhibition.

The Honor of Your Company Is Requested: President Lincoln’s Inaugural Ball

On view through Jan. 18, 2010

This small, focused exhibition celebrates Abraham Lincoln’s inaugural ball, which was held March 6, 1865, in what is now the museum’s historic home. The exhibition relates the ball to the building and its history. The ball took place as Lincoln’s second term began, with the Civil War in its final stages, and only six weeks before Lincoln was assassinated at Ford’s Theater nearby. The exhibition features ephemera from the inaugural ball, including the invitation and menu as well as engravings illustrating the night’s events and other artifacts. Charles Robertson, author of “Temple of Invention: History of a

National Landmark” and a specialist in American decorative arts, is the guest curator of the exhibition. The exhibition is organized by the Smithsonian American Art Museum with support from the Ford Motor Company Fund.

Continuing Exhibitions at the Renwick Gallery

Grand Salon Installation—Paintings from the Smithsonian American Art Museum (Renwick)

Permanent

A new installation of 70 paintings from the Smithsonian American Art Museum’s collection is on view indefinitely in the Grand Salon of the museum’s branch, the Renwick Gallery. The installation features landscapes, portraits and allegorical works by 51 American artists from the 1840s to the 1930s. Many of these paintings have not been exhibited in a number of years. Artists whose works are on view include Edward Mitchell Bannister, Romaine Brooks, Elliott Daingerfield, Daniel Garber, William Morris Hunt, George Inness, Homer Dodge Martin, Albert Pinkham Ryder, Abbott Handerson Thayer, John Henry Twachtman and Irving R. Wiles. The room is installed salon style, with paintings hung one-atop-another and side by side. A visitor guide is available in the Grand Salon with short biographies of the artists.

Nationally Touring Exhibitions Organized by the Smithsonian American Art Museum

Modern Masters from the Smithsonian American Art Museum

“Modern Masters from the Smithsonian American Art Museum” features 43 key paintings and sculptures by 31 of the most celebrated artists who came to maturity in the 1950s. Through three broadly-conceived themes that span two decades of creative genius—“Significant Gestures,” “Optics and Order” and “New Images of Man”—“Modern Masters” examines the complex and heterogeneous nature of American abstract art in the mid-20th century. Featured artists include Jim Dine, David Driskell, Sam Francis, Philip Guston, Grace Hartigan, Hans Hofmann, Franz Kline, Louise Nevelson, Anne Truitt and Esteban Vicente.

Accompanied by a catalog (\$45).

The Patricia & Phillip Frost Art Museum at Florida International University in Miami

(Nov. 29, 2008 – March 1, 2009)

Westmoreland Museum of American Art in Greensburg, Penn. (June 14, 2009 – Sept. 6, 2009)

Dayton Art Institute in Dayton, Ohio (July 23, 2010 – Oct. 10, 2010)

Telfair Museum of Art in Savannah, Ga. (Nov. 13, 2010 – Feb. 5, 2011)

Cheekwood Botanical Garden and Museum of Art in Nashville (March 19, 2011 – June 19, 2011)

Reynolda House Museum of American Art in Winston-Salem, N.C. (Oct. 7, 2011 – Jan. 1, 2012)

The Smithsonian American Art Museum is grateful to our generous contributors for their support of “Modern Masters from the Smithsonian American Art Museum.” The William R. Kenan Jr.

Endowment Fund provided support for the publication. The C. F. Foundation in Atlanta supports the museum’s traveling exhibition program “Treasures to Go.” Members of the Smithsonian Council for American Art contribute to the museum’s national programs.

Earl Cunningham’s America

“Earl Cunningham’s America” examines the paintings of Earl Cunningham (1893–1977), one of the foremost folk artists of the 20th century. This retrospective presents the artist as a folk modernist who used flat space and brilliant color to create sophisticated compositions with complex meanings about the nature of American life. The exhibition and the fully-illustrated catalog trace the story of Cunningham’s life and place his work in the context of the folk art revival that brought Edward Hicks, Grandma Moses, Horace Pippin and other folk masters to national attention.

Accompanied by a catalog (\$45).

Smithsonian American Art Museum (Aug. 10, 2007 – Nov. 4, 2007)

American Folk Art Museum in New York City (March 4, 2008 – Aug. 31, 2008)

Fenimore Art Museum in Cooperstown, N.Y. (Sept. 26, 2008 – Dec. 31, 2008)

The Mennello Museum of American Art in Orlando, Fla. (March 6, 2009 – Aug. 2, 2009)

“Earl Cunningham’s America” is organized by the Smithsonian American Art Museum. The exhibition is made possible by generous support from Darden Restaurants Foundation; the Elizabeth Morse Genius Foundation; the Arts and Cultural Affairs Office of Orange County, Fla.; CNL Financial Group; Bright House Networks; Lockheed Martin; and Friends of The Mennello Museum of American Art. The exhibition’s tour is supported in part by the C. F. Foundation, Atlanta.

1934: A New Deal for Artists

See exhibition description on p. 6. The exhibition will begin a three-year national tour in 2010. An updated list of confirmed venues is available on the museum’s Web site.

Smithsonian American Art Museum (Feb. 27, 2009 – Jan. 3, 2010)

Frick Art & Historical Center in Pittsburgh, Pa. (Jan. 30, 2010 – April 25, 2010)

Fort Wayne Museum of Art in Fort Wayne, Ind. (May 21, 2010 – Aug. 22, 2010)

The Mennello Museum of American Art in Orlando, Fla. (Feb. 3, 2011 – May 1, 2011)

Oklahoma City Museum in Oklahoma City, Okla. (May 26, 2011 – Aug. 21, 2011)

Montgomery Museum of Fine Arts in Montgomery, Ala. (Sept. 24, 2011 – Jan. 8, 2012)

Muskegon Museum of Art in Muskegon, Mich. (Feb. 16, 2012 – May 6, 2012)

Portland Museum of Art in Portland, Maine (Oct. 25, 2012 – Jan. 20, 2013)

About the Smithsonian American Art Museum and its Renwick Gallery

The Smithsonian American Art Museum celebrates the vision and creativity of Americans with approximately 41,500 artworks in all media spanning more than three centuries. Its main building, a National Historic Landmark and major example of Greek Revival architecture, is a dazzling showcase for American art and portraiture located at Eighth and F streets N.W. in the heart of a revitalized downtown arts district. It is open daily from 11:30 a.m. to 7 p.m., except Dec. 25. Admission is free. Metrorail station: Gallery Place/Chinatown (Red, Yellow and Green lines). Smithsonian Information: (202) 633-1000; (202) 633-5285 (TTY). Museum information (recorded): (202) 633-7970. Follow the museum on Twitter, Facebook, Flickr, ArtBabble, iTunes and YouTube. Web site: americanart.si.edu.

The museum’s branch for craft and decorative arts, the Renwick Gallery, is steps from the White House in the heart of historic federal Washington. Its Second Empire-style building, also a National Historic Landmark, was designed by architect James Renwick Jr. in 1859 and completed in 1874. Located at Pennsylvania Avenue and 17th Street N.W., it is open daily from 10 a.m. to 5:30 p.m., except Dec. 25. Admission is free. Metrorail station: Farragut North (Red line) and Farragut West (Blue and Orange lines).

The Smithsonian American Art Museum’s traveling exhibition program has circulated hundreds of exhibitions since it was established in 1951. From 2000 to 2005 while its main building was closed for renovations, the museum organized 14 exhibitions of more than 1,000 major artworks from its permanent collection that traveled to 105 venues across the United States. More than 2.5 million visitors saw these exhibitions.

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