

A photograph of a gallery event. The scene is dimly lit, with several bright blue spotlights shining down from a metal truss system on the ceiling. The spotlights create a hazy, atmospheric effect. In the foreground, the silhouettes of a crowd of people are visible, with some individuals raising their hands. In the background, a large projection screen displays a vibrant, abstract image with warm, fiery colors like orange and yellow. The overall mood is dynamic and artistic.

summer 2009

modern and contemporary art

hirshhorn

# letter from the director

It is with great pleasure that I begin my tenure as the fifth director of the Hirshhorn Museum and Sculpture Garden. Renowned for its world-class collection of modern and contemporary art, enriching programs, and groundbreaking exhibitions, I am honored to be entrusted with its leadership at this crucial time in the Museum's history.

Like many museums today, the Hirshhorn finds itself at a crossroads. A number of factors, ranging from the current economic environment to the evolving role of the arts, contribute to and influence us as we plan for the future. With proper intellectual nourishment and astute funding, cultural institutions can grow to be idea factories and opportunity seekers, generating vigorous discussion and meaningful connections between creative thinkers, artists, and audiences around the world.

The Hirshhorn's location on the National Mall makes it unique among its counterparts. It is not only a destination for art enthusiasts from all over the globe, but it is also an initial point of contact for many visitors to Washington who have never been exposed to modern and contemporary art. This puts us in a position to create a lasting and transforming impression of what art can be and sets the tone for a wide-ranging dialogue about modern and contemporary art in a historical context among local, national, and international audiences.

Central to my goals as director is the conviction that in everything it does, the Hirshhorn must "talk to," relate, and collaborate in the larger world on many levels. At the core of this engagement are the art and artists represented in the Museum's permanent collection, exhibitions, and education programs: these are among the greatest examples of creative output in our time. Precisely because we are concerned with recent and current artistic endeavors, the Hirshhorn is ideally positioned in the forward-looking atmosphere now so evident in Washington—and thus, can take a powerful stand as an institution that fearlessly explores the new and that deeply celebrates creativity and the artistic mind.

This is an exciting time to be in Washington and at the Hirshhorn. I am eager to work with the Museum's staff, to capitalize on the merits of being in DC, and to take the institution to the next level of accomplishment. With the goal of becoming the nation's leader among modern and contemporary art museums, my ambition is to steer the Museum into a financially sound future that can support the best creative and intellectual output possible as we move toward our 40th anniversary in the next five years, and beyond that to our 50th in the coming decade.



Richard Koshalek  
Director, Hirshhorn Museum and Sculpture Garden

### Richard Koshalek

Koshalek joined the Hirshhorn in April. Previously, he was president of Art Center College of Design in Pasadena, California, from 1999 until January 2009, and he formerly served as director of The Museum of Contemporary Art in Los Angeles for nearly twenty years. At both institutions, Koshalek was noted for his commitment to new artistic initiatives, including commissioned works, scholarly exhibitions, and publications. He worked with architect Frank Gehry on the design and construction of MOCA's Geffen Contemporary (opened 1983) and with architect Arata Isozaki on the museum's permanent home in Los Angeles (opened 1986).

As director, deputy director, and chief curator of Los Angeles' MOCA (1980 to 1999), Koshalek expanded the institution from a staff of three people, no collection, and a budget of \$50,000 into a world-renowned museum with a staff of 75, a collection of 4,000 works, and a budget of more than \$15 million. Under his leadership, MOCA completed multiple capital campaigns, and in 1999, had an endowment of nearly \$50 million. He also co-curated many major exhibitions, including shows on Robert Irwin, Ad Reinhardt, and Richard Serra, as well as *End of the Century: A History of 20th-Century Architecture*.

A native of Wausau, Wisconsin, Koshalek earned a bachelor's degree in architecture in 1965 and a master's degree in architecture and art history in 1967 from the University of Minnesota; in addition, he recently received one of the university's highest honors, the Outstanding Achievement Award.

Among Koshalek's professional activities, he has served as chair of the selection committee for the architect (Gehry) of the Walt Disney Concert Hall, and he was a member of the committee that selected Herzog and de Meuron for the Tate Modern. He was on the guest faculty for the World Economic Forum in 2002 and 2003, and in 1999, he was made a Chevalier des Arts et Lettres by the French government for his support of French art and architecture.



Richard Koshalek, photo by Ji Shin.



# new art

recent additions to the collection

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

Two recent additions to the collection enhance the Museum's holdings of Conceptual and Minimal art, creating breadth in an area that has already expanded significantly with the acquisition of the Panza Collection last year. A third purchase adds to the Hirshhorn's growing collection of work by Latin-American artists. In the late 1970s, Eugenio Dittborn began sending his politically based artworks through the postal service in order to evade the censorship of Chilean dictator Augusto Pinochet's government. He continues to mail his paintings today to emphasize the global circulation of images and ideas.

In February, the Hirshhorn acquired *The Third Tree, Airmail Painting No. 174, 2007*. This four-part work has a number of possible meanings with origins in different cultural traditions. A Christian parable tells of a third tree in the Garden of Eden with seeds that were to be used to save humanity, in other words, a tree that possesses immortal life. The traditional Mesoamerican "world tree" weaves the four cardinal directions with the earth, sky, and Underworld. In the context of Dittborn's career, the evocative imagery of *The Third Tree* suggests mysticism and spirituality alongside colonial history and violence. The first work by Dittborn to enter the Hirshhorn's collection, this piece was initially seen by curators Kristen Hileman and Anne Ellegood during a studio visit with the artist that was part of a 2007 research trip sponsored by the Smithsonian Latino Center.

On view on the third level is Hans Haacke's *Condensation Cube, 1963–2008*. During his nearly fifty-year career, Haacke has established himself as one of the twentieth century's most important and innovative artists. Among his best known early works are *Kondensationswürfel (Condensation Cubes)* from the early to mid 1960s. In these sculptures and other works from the same decade, the artist examined and created analogies for environmental, economic, political, and historical systems. The cubes are made from clear acrylic plastic and contain a small amount of water; fluctuations in the temperature of the environment lead to visible changes on the sculptures' interior surfaces as the water beads or fogs.

*Condensation Cube* resembles contemporaneous Minimalist sculptures (like Larry Bell's 1964 *Untitled* glass cube in the Hirshhorn's collection), but, ultimately, Haacke's sculpture acts as a kind of ecological art form and serves as a foil for Minimalism's pristine and unmovable geometries. This is the first work by the artist to enter the collection.

The Hirshhorn recently purchased Fred Sandback's *Untitled (Sculptural Study, Twelve-Part Vertical Construction), c. 1990*. Working with a relatively set number of geometric



forms, the artist produced his signature sculptures by stretching lengths of common acrylic yarn in varying configurations along and between the walls, floor, and ceiling of a particular space. The resulting works occupy what the artist termed "pedestrian space"—a space in which artwork and viewer coexist, rather than the exclusive space defined by a pedestal or plinth. Sandback's monumental yet virtually transparent sculptures subtly interrogate and redefine the relationships between object, viewer, and surrounding space.

*Untitled* is the first piece by the artist to enter the Hirshhorn's collection. The work, like all of Sandback's sculptures, varies in size according to the space in which it is situated, enabling curators to install the work in dialogue with the Museum's distinctive architecture.



Left: Fred Sandback's *Untitled (Sculptural Study, Twelve-Part Vertical Construction), c. 1990*. Right, top to bottom: Hans Haacke's *Condensation Cube, 1963–2008*; Detail of Eugenio Dittborn's *The Third Tree, Airmail Painting No. 174, 2007*. All are from the Hirshhorn's collection.

# loans



## Hirshhorn around the World

"Where's Big Man?"—a monumental sculpture by Ron Mueck—is one of the most common questions visitors ask us. When they have been impressed by a work of art, they often recommend it to their friends and return to see it themselves. But sculptures and paintings cannot always remain on view. With limited exhibition space, the Museum regularly changes gallery installations. We also lend objects to other museums and sculpture gardens, giving art lovers more opportunities to see our collection. The Hirshhorn has a reputation for being a generous lender to projects all over the world.

During the past five years, we have sent more than 550 works of art to nearly 300 destinations. On average, 100 works are on loan at any given time—a remarkable statistic considering that the Hirshhorn has only one registrar for outgoing loans, Keri Towler. She maintains a record of each object's condition

and oversees the packing, shipping, and insurance. She also works closely with the Museum's conservators to ensure that the works of art are properly handled and displayed. "Loans are a part of museum work that visitors aren't usually aware of," Towler says. "For me, the fun part about my work is getting to know the collection piece by piece, loan by loan."

Senior Curator Valerie Fletcher is responsible for evaluating the scholarly importance of each project and recommending which loan requests to approve. "The Hirshhorn has significant holdings of certain major artists, including Josef Albers, Alexander Calder, Alberto Giacometti, Henri Matisse, Henry Moore, and Clyfford Still, among others," she explains. "So we can provide works that are essential for exhibitions and publications. For example, we lent six sculptures to the huge Pablo Picasso show in Paris in 2000." Subsequently, our rare

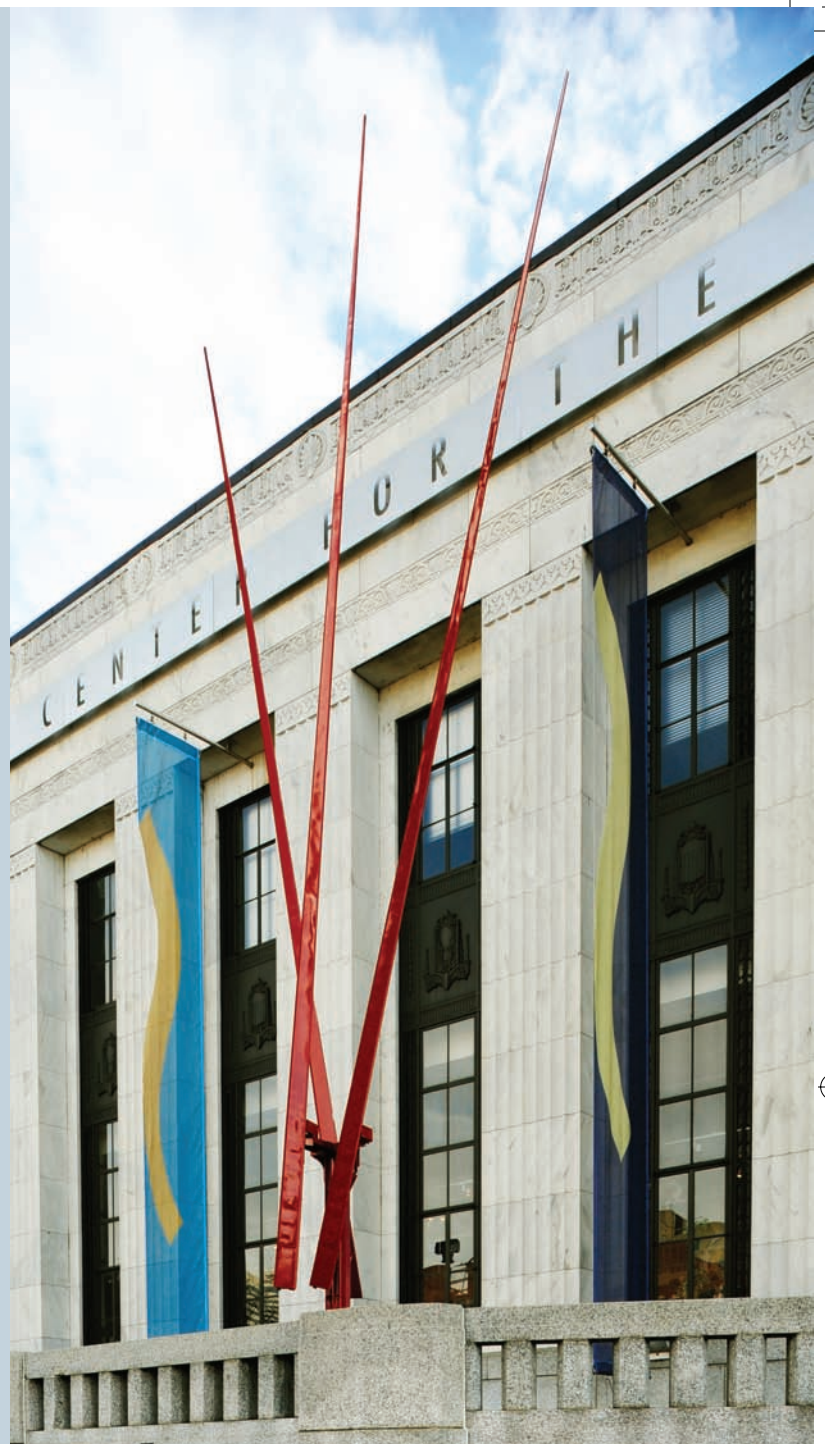
*Sleeping Muse I*, 1909–10 was seen by many thousands of viewers in two Brancusi exhibitions at museums in London, New York, Paris, and Philadelphia. In 2006, we provided seven major sculptures in the David Smith retrospective.

Responsible for the largest public collection of works by Willem de Kooning in the world, the Hirshhorn has, in the past decade, lent twenty to institutions in Austria, England, France, Germany, Italy, Spain, and the United States. Similarly, our seven Francis Bacon paintings have individually traveled to Austria, England, Germany, Portugal, and The Netherlands. Our Edward Hopper paintings are often in demand; *City Sunlight*, 1954, traveled to three countries in five years, and has been requested by two more.

This year, we lent four sculptures by Elie Nadelman to the Musée d'Orsay in Paris; as the only works by an American artist in the show, they were a revelation to French audiences. Recently, the Hirshhorn has become a more active lender of its outdoor sculptures. Two dozen are currently displayed around the country, including Alexander Calder's monumental *Two Discs*, 1965, at the Frederik Meijer Gardens and Sculpture Park in Grand Rapids, Michigan, and George Rickey's dynamic *Three Red Lines*, 1966, at the Frist Center in Tennessee. We also have an ongoing program of loans to the Annmarie Garden in Maryland and are in discussions to lend outdoor works to other venues.

Museums serve as guardians of their collections, so loan requests are sometimes denied due to the fragility of the art. Despite the highest standards of care, travel increases the potential risk for damage. A case in point is Mueck's *Untitled (Big Man)*. Acquired in 2001, it was an instant hit here and abroad. Since 2004, we've lent it to venues in four countries. Although we were pleased to share this fascinating figure with the rest of the world, and it suffered no damage during its travels, we have become more cautious about future loans. Despite its large size, this sculpture's delicately painted surfaces require specific, skillful handling. Six Hirshhorn staffers are needed to remove the sculpture from our gallery and place it in its specially constructed crate. For each loan venue, a museum registrar, conservator, or curator must accompany the work (which means riding in freight trucks and cargo planes) to supervise shipment, handling, installation, and deinstallation. So, for now, *Big Man* will be at home in Washington—it is currently on view in our lower level galleries as part of *Strange Bodies: Works from the Hirshhorn Collection*.

Left: Robert Engman's *After Iyengar*, 1978, and Kenneth Snelson's *Six Number Two*, 1967, installed at Annmarie Garden, Solomons Island, MD, photo by Keri Towler. Right, top to bottom: George Rickey's *Three Red Lines*, 1966, installed at Frist Center for the Visual Arts, Nashville, TN; Ron Mueck's *Untitled (Big Man)*, 2000, being crated for travel by art handler Paul Yates-Gregory. All works are from the Hirshhorn's collection.



on view



## strange bodies: figurative works from the Hirshhorn collection

Through late 2009  
lower level

An important strength of the Hirshhorn is its holdings in figurative art. *Strange Bodies* brings together some of the most praised and popular examples from the collection. Works on paper can only be on view for several months at a time in order to maintain their best condition. Exhibition curator Kristen Hileman has taken this opportunity to introduce different pieces into the mix. Works that have not been on view for awhile; new acquisitions, such as Yinka Shonibare's *The Age of Enlightenment—Antoine Lavoisier*, 2008, a recent purchase featured in the spring issue of this publication; and a few surprises have switched out some of the more delicate works.

Left: Still from Nicholas and Shelia Pye's *A Life of Errors*, 2006. Right, top to bottom: Willem de Kooning's *Two Women in the Country*, 1954; Robert Motherwell's, *Elegy To The Spanish Republic #129*, 1974. All works are from the Hirshhorn's collection.

**"By calling the exhibition *Strange Bodies*, I'm making an attempt to emphasize that all of us, actually, have 'strangeness' about ourselves or our identities, and this is something that interests the artist's eye."**

—Associate Curator of Contemporary Art Kristen Hileman

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



Mid-July will be viewers' last chance to see the Hirshhorn's unique in-depth collection of works by George Grosz, which will be replaced by the poetic, yet unsettling film *A Life of Errors*, 2006. Made by the young Canadian artists and husband-wife collaborators Nicholas and Sheila Pye, the piece was acquired through the Hirshhorn's Contemporary Acquisitions Council in 2007.

Looking back to works from a slightly earlier era, other new additions to the show include James Rosenquist's 1961 *The Light That Won't Fail I*, a painting that presents fragments of the body in a way that is at once Pop and ethereal. Georg Baselitz's *Meissen Woodsmen* from the same decade demonstrates a different approach to painting, fracturing figures to the point that they begin to disintegrate into abstractions.

The overall grouping of sculptures, paintings, drawings, and film that comprises *Strange Bodies* spans the last hundred years, but the works reveal a common impulse toward depicting the human body, whether it is in a realistic, expressionistic, or surrealistic fashion. The loaded, at times dark, content figurative art can carry is explored, as is the fundamental human connection that occurs when one encounters an image of a fellow individual.

Visit the podcast section of our website to view a video that highlights several works in the exhibition and to download an audio gallery tour by Associate Curator Kristen Hileman.

## collection rotations

third level

Only a small percentage of the Hirshhorn's collection is able to be shown at any given time. With a significant collection of nearly 12,000 works of art, we regularly rotate the objects in the galleries in order to give visitors a better sense of the breadth and variety of our holdings. Recently, curators Valerie Fletcher and Evelyn Hankins reinstalled several galleries on the third level, focusing on our exceptional collection of postwar American and European paintings and sculpture. Several of these works have not been on view for years.

Paintings, collages, and sculptures by French artist Jean Dubuffet are juxtaposed with sculptures by Swiss artist Alberto Giacometti. Both men developed their mature artistic styles while living in Paris after the German occupation. While Dubuffet and Giacometti each cultivated their own distinctive aesthetic and working methods, this installation brings attention to the ways both of these artists defied traditional notions of beauty to explore the human condition.



Among the most notable galleries at the Hirshhorn is one devoted to its extensive collection of works by Willem de Kooning. Added to the installation is *Two Women in the Country*, 1954, which had recently been out on loan, and the paintings *Queen of Hearts*, 1943–46, and *Seated Man*, 1939. Galleries of Abstract Expressionist paintings by Adolph Gottlieb, Franz Kline, Joan Mitchell, Robert Motherwell, and Robert Rauschenberg provide an abstract counterpart to the figurative works of de Kooning, who was their contemporary. We hope that you will visit the Museum often to see these and other artworks from the Hirshhorn's remarkable collection.



# hirshhorn

summer 2009

## june

thurs. 11

Film, 7 pm

*Godzilla vs King Ghidorah*, 1991

fri. 12

Friday Gallery Talk, 12:30 pm

Jason Horowitz on  
*Strange Bodies*

thurs. 18

Film, 7 pm

*Godzilla vs. The Sea Monster*,  
1966

fri. 19

Friday Gallery Talk, 12:30 pm

James Huckenpahler  
on *Directions*

thurs. 25

Film, 7 pm

*Godzilla 2000*, 1999

fri. 26

Friday Gallery Talk, 12:30 pm

Sidney Lawrence  
on *Strange Bodies*

## july

fri. 3

Friday Gallery Talk, 12:30 pm

Ryan Hill on a work from  
the collection

thurs. 9

In Conversation:

Kristen Hileman and  
Blake Gopnik

7 pm, Lerner Room



fri. 10

Friday Gallery Talk, 12:30 pm

Virginia Shore on *Strange Bodies*

fri. 17

Friday Gallery Talk, 12:30 pm

Jack Rasmussen on  
*Strange Bodies*

fri. 24

Friday Gallery Talk, 12:30 pm

Erik Sandberg on  
*Strange Bodies*

After Hours

8 pm to midnight

fri. 31

Friday Gallery Talk, 12:30 pm

Jeannine Tang on *Directions*

From left to right:  
Walead Beshty with his work, photo by Lee Stalworth;  
After Hours at the Hirshhorn, photo by Matthew Worden;  
ArtLab for Teens, photo by Lee Stalworth.

# august

mon. 3

**ArtLab for Teens**

11 am to 2 pm (ages 14 to 17)

tues. 4

**ArtLab for Teens**

11 am to 2 pm (ages 14 to 17)

wed. 5

**ArtLab for Teens**

11 am to 2 pm (ages 14 to 17)

thurs. 6

**ArtLab for Teens**

11 am to 2 pm (ages 14 to 17)

fri. 7

**ArtLab for Teens**

11 am to 2 pm (ages 14 to 17)

# september

thurs. 3

**In Conversation:**

Kristen Hileman and  
Vesela Sretenovic  
Part I: 6:30 pm,  
The Phillips Collection

fri. 4

**In Conversation:**

Kristen Hileman and  
Vesela Sretenovic  
Part II: 12:30 pm,  
Ring Auditorium

wed. 9

**Back to School Night**

4:30 to 7 pm  
Smithsonian  
American Art Museum

mon. 13

**Directions: Walead Beshty**  
closes

fri. 18

**In Conversation:**

Jennifer Wen Ma and Ryan Hill  
12:30 pm, Ring Auditorium

sat. 26

**Artist at Work with Youth**

10 am to noon (ages 6 to 9) and  
1 to 3 pm (ages 10 to 13)

# october

thurs. 1

**Meet the Artist:**

Guido van der Werve  
7 pm, Lerner Room



# on view



## directions

Walead Beshty  
legibility on color backgrounds

Through September 13, 2009

third level

Walead Beshty often makes use of historical formats and media, such as photograms or stereographs, but equally embraces more recent technologies and approaches, including color processing and outsourcing production to industrial fabricators. Beshty's *Directions* project features recent photograms and glass sculptures that together pose questions about the material premises of their respective media, the nature of abstraction, as well as the production, valuation, and consumption of art.

*Directions: Walead Beshty* is made possible, in part, with support from Trellis Fund.

## black box

Guido van der Werve

Through October 11

lower level

Guido van der Werve has created ten short film works that he describes as "possible scenarios of imaginary realities." One of these, *Nummer Acht (#8) everything is going to be alright*, 2007, is currently on view in the Black Box. In this film, van der Werve plods just ahead of an ice-breaking ship as it crashes through the Gulf of Bothnia in Finland, seemingly oblivious to the giant craft at his heels. He is a stand-in for everyman who presses on despite all peril. Join us for a Meet the Artist program on October 1.

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

## Wish Tree for Washington

This summer

Visitors are invited to once again add wishes to Yoko Ono's *Wish Tree for Washington, DC*, in the Hirshhorn Sculpture Garden.

The project evokes the spirit and goodwill of the initial 1912 gift of cherry blossom trees to the United States from Japan. *The Wish Tree* is a gift from the artist to the Hirshhorn as part of *Imagine Peace*, a project organized by Street Scenes: Projects for DC in 2007. Since then, more than a million wishes have been collected from similar *Wish Trees* around the world and added to Ono's *Imagine Peace Tower* in Iceland.

Left: Installation view of *Directions: Walead Beshty, Legibility on Color Backgrounds*, 2009, photo by Lee Stalsworth.

Right: Gallery Place/Chinatown at 7th St. and H St. in Washington, DC, photo courtesy of Orange Barrel Media.



# Up 7th beyond our walls

late August

This summer, as you walk by the entrance to the Gallery Place/Chinatown Metro station at H Street, look up. Just up 7th Street from the Hirshhorn, three massive high-resolution LED screens debut a new work by graphic artist David Polonsky. The project was developed in collaboration with Orange Barrel Media, an Ohio-based, cutting-edge firm specializing in digital communications. "We are thrilled to partner with the Hirshhorn to bring artwork beyond their gallery walls and to this public space," said Pete Scantland of Orange Barrel Media. "We look forward to sharing this work with the public and believe this will be an incredible asset to the Gallery Place community."

The 30-second artwork will be shown several times each hour and seen by more than 115,000 people every day. It reinforces the Hirshhorn's commitment to providing a platform for artists working in film, video, and other new media, and springs from a ground-breaking partnership between the latest in technology and the best in contemporary art. When asked what he thought about all of this, David Polonsky said, "The project provides an opportunity for some serious fun."

Polonsky is best known for his work as art director and lead artist on the Oscar-nominated feature *Waltz with Bashir*, adapted from a graphic novel that he co-authored. Based in Tel Aviv and recently artist-in-residence at Rhode Island School of Design, he is currently working on an animated sci-fi feature.



**Curators Circle** (\$2,500–\$4,999)  
Virginia Shore

**Friends Circle** (\$1,000–\$2,499)  
Anonymous  
R. Andrew Beyer and Susan Vallon  
Timothy J. and Shigeko Bork  
Stephen R. Cohen  
Annie Gawlak  
Philip Barlow and Lisa Gilotty  
Philip H. Goldenyer  
Dr. Rebecca Kelmm  
Mr. and Mrs. Robert C. Liotta  
Sylvia Ripley and Christopher Addison  
Dr. and Mrs. Thomas Rubio  
Robert J. Shapiro  
Steven M. Sumberg  
Oleta Thomas

# join + engage

thank you

In the last issue of this publication, we acknowledged the generosity of our donors who contributed to the Museum between Oct. 1, 2007 and September 30, 2008, and we inadvertently omitted a few people. We'd like to take this opportunity to express our appreciation for their support and tell you a little more about the Annual Circle.

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

## annual circle

Membership in the Annual Circle is a wonderful way for friends of the Museum, art enthusiasts, and collectors to connect with the art and artists of our time. Each successive level of giving offers a greater degree of engagement through such benefits as free admission to our popular After Hours evening programs, reserved seating at our Meet the Artist lectures, invitations to private exhibition preview receptions, curator-led gallery tours, artist studio visits, and special donor events like the annual Martini Party in the Sculpture Garden. To join the Annual Circle, visit [hirshhorn.si.edu/join](http://hirshhorn.si.edu/join) or call 202-633-2771.

## education advisory committee

The Hirshhorn's Education Advisory Committee is a passionate group of collectors, educators, artists, and long-time supporters who convene several times a year to discuss the state and future of educational programming at the Hirshhorn. Established in June 2008 and lead by Director of Public Programs Milena Kalinovska, the committee has had two lively sessions that generated a number of promising ideas and funding leads.

Members of the committee were invited to participate based on their particular skills and backgrounds. Each brings an enthusiasm for arts education to the table, as well as a strong belief in the Hirshhorn's mission to educate by creating ongoing opportunities for visitors of all ages to engage with art and living artists. The committee is a valuable resource for us as we work towards these goals. Key to meeting these goals is raising the funds necessary to bring our valuable programs to the public and to actualize projects like a proposed Visitor Resource Center in the Museum's lobby, renovating the studio space in our ArtLab, and strengthening our partnerships with local organizations and schools.

If you would like to help sustain and maximize our ability to connect diverse audiences with the art and artists of our time, you can make a gift to the Hirshhorn Education Fund by visiting [hirshhorn.si.edu/join](http://hirshhorn.si.edu/join). Gifts to the Education Fund support our educational and outreach programs that share the transformative power of contemporary art with thousands each year.

# programs

## for youth and teachers

### artlab for teens

#### The Alternative Image

August 3–7, 11 am to 2 pm (ages 14 to 17)

Registration required: [artlab.si.edu](http://artlab.si.edu)

Sign-up early; limit twelve students per session.

This five-day program introduces students to a variety of hybrid and alternative photographic processes that combine traditional methods with new technologies. After looking at photographic works from the Hirshhorn's collection, students are invited to experiment with vintage and digital cameras and image-making techniques, including cyanotype, Polaroid transfer, and screen printing. 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).

### artist at work with youth

Zoe Charlton

Saturdays, September 26, October 24, and November 14

10 am to noon (ages 6 to 9) and

1 to 3 pm (ages 10 to 13)

Registration is required: [hirshhorn.si.edu](http://hirshhorn.si.edu)

This fall, aspiring young artists and their families and friends are invited to the Hirshhorn for a series of hands-on art-making workshops. After a tour of *Strange Bodies*, artist-in-residence Zoe Charlton leads participants in creative projects inspired by the figurative works in the exhibition. Charlton is a Baltimore-based artist and assistant professor of art at American University whose drawings, videos, and installations deal with issues of identity. Participation in all three workshops is encouraged but not required.

### back to school night

Wednesday, September 9, 4:30 to 7 pm at the Smithsonian American Art Museum

Back to School Night is a great opportunity for teachers to take advantage of all of the free teaching materials that the Smithsonian has to offer. Hirshhorn educators will discuss and answer questions about our programs and offer collection-based activity packets. Smithsonian American Art Museum, the National Portrait Gallery, African Art Museum, and the Freer-Sackler Museum are also participating.

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

Installation view of Gillian Wearing's *Self Portrait as My Father Wearing*, 2003, and *Self-Portrait at 3 Years Old*, 2004, from the Collection of Heather and Tony Podesta, photo by Colin S. Johnson.



# programs for adults

*"One of DC's most exciting and accessible cultural occasions."*

—Brightest Young Things

*"The Hirshhorn party is still hot [and] gets a crowd not found anywhere else in DC."*

—Wonkette

**After Hours at the Hirshhorn is Washington's premier contemporary art event! Stay up late and enjoy curator-led gallery tours, music from your favorite DJs, and special performances.**

## after hours

July 24

8 pm to midnight

\$18, tickets go on sale June 29

Advance tickets only; no tickets will be sold at the door. Museum members free. To purchase tickets: [hirshhorn.si.edu/afterhours](http://hirshhorn.si.edu/afterhours) or call 202-633-4629

## become a member and get free admission to after hours

Join the Annual Circle today and receive special access to our Members' VIP Lounge, where you'll get signature drinks and a place to connect with other Annual Circle members, artists, and curators. Call 202-633-2771 for more information.

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

Left: Installation view of *Strange Bodies*, 2009, photo by Colin S. Johnson. Right: Performance by Ricardo Rivera and the Klip Collective at After Hours, 2009, photo by Colin S. Johnson.



## meet the artist

Guido van der Werve

October 1, 7 pm, Lerner Room

Dutch artist Guido van der Werve provides a survey of his film work, including *Nummer Acht (#8) everything is going to be alright*, 2007, which is currently on view in the Black Box. Like *Nummer Acht*, many of van der Werve's works are the result of the artist's treks to desolate destinations, staged to portray his unique vision of the world. After the lecture, stay for coffee and a chance to mingle.

## in conversation

Kristen Hileman and Blake Gopnik: Art in the Present

Thursday, July 9, 7 pm, Lerner Room

Join us for a discussion between Kristen Hileman, Hirshhorn associate curator of contemporary art, and Blake Gopnik, chief art critic at *The Washington Post*, about this year's Venice Biennale. We'll discover what captured their imaginations, the difference between a curator's and a critic's way of looking at art, and more. A question-and-answer session follows. Founded in 1893, the Biennale celebrates cutting-edge trends and art movements in an international context.

Kristen Hileman and Vesela Sretenovic:

Looking at Baselitz and Guston

Part I: Thursday, September 3, 6:30 pm  
at The Phillips Collection

Part II: Friday, September 4, 12:30 pm  
at the Hirshhorn, Ring Auditorium

Hirshhorn Associate Curator Kristen Hileman and The Phillips Collection Curator Vesela Sretenovic lead a two-part discussion on the figure in contemporary art. Works by Georg Baselitz and Philip Guston are currently featured in both *Strange Bodies* at the Hirshhorn and *Paint Made Flesh* at The Phillips. The program at The Phillips is included in admission to the special exhibition and is free for members. The talk at the Hirshhorn is free.

The Impact of the Global Art World:  
An Artist's Perspective

Friday, September 18, 12:30 pm, Ring Auditorium

How does an artist's practice in an increasingly global art world find personally and culturally significant meaning? How do contemporary artists find a unique aesthetic vocabulary in this age of assimilation? Join us for a special discussion with artist Jennifer Wen Ma, who lives and works in New York and Beijing, and Hirshhorn Curatorial Research Associate Ryan Hill.

## friday gallery talks

Fridays in June and July at 12:30 pm

Meet at the Information Desk

Drop by the Hirshhorn during your lunch break for half-hour gallery talks led by Hirshhorn curators, educators, DC-based artists, and scholars from a variety of fields. Get insight into the works on view in these casual conversations where you're encouraged to join in the discussion. For the most up-to-date listing of gallery talks, visit [hirshhorn.si.edu](http://hirshhorn.si.edu).

June 19

James Huckenpahler on *Directions*

June 26

DC-based artist and critic Sidney Lawrence on *Strange Bodies*

July 3

Curatorial Research Associate Ryan Hill on a work from the collection

July 10

Chief Curator of the Art in Embassies Program Virginia Shore on *Strange Bodies*

July 17

Director and Curator of the American University Museum at the Katzen Art Center Jack Rasmussen on *Strange Bodies*

July 24

DC-area artist Erik Sandberg on *Strange Bodies*

July 31

Terra Foundation Pre-doctoral Fellow Jeannine Tang and Curatorial Research Associate Ryan Hill on *Directions*

films

ON



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# MCGODZILLA

Duck and cover during the Hirshhorn's annual SUMMER CAMP when the original beastie boy, Godzilla, returns! Experience this selective "career survey" of the large lizard with back story insights from film scholar David Wilt. Films are screened in the Ring Auditorium.

## Godzilla vs. King Ghidorah, 1991

Thursday, June 11, 7 pm

The arrival of a UFO corresponds with the awakening of you-know-who from his oceanic lair. He's evolved from Godzillasaurus and revitalized by nuclear power that he sucked out of a 1970s Soviet sub. Don't ask how the winged, three-headed Elvis fits into the story. Skewed time travel, odd national politics, and plot hiccups may be a tad confusing, but the extreme monster-on-monster action is well worth it!

## Godzilla vs. the Sea Monster, 1966

Thursday, June 18, 7 pm

Ryota's search for his lost-at-sea brother lands him washed up on a dangerous island inhabited by a giant crustacean, Ebriah, and a suspicious organization, the Red Bamboo. He enlists the help of Godzilla, who is sleeping off the traumatic battles with King Ghidorah, by awakening him with a lightning rod. Can the sea monster be dashed into subordinate claws? Can 'Zilla lick the 'Boo and make the giant lobster roll? Godzilla goes head-to-head with a mechanical doppelganger and a team of extraterrestrial apes.

## Godzilla 2000, 1999

Thursday, June 25, 7 pm

The Gangsta Lizard takes on the Godzilla Prediction Network and the Crisis Control Intelligence agency, neither of which, despite over fifty years of attacks have noted that standard artillery is useless. A new adversary joins the action when, inadvertently, CCI awakens a long-dormant UFO. You may be able to guess who wins out, but you will never guess why in this dubbed masterpiece.

Visitors requesting accessibility services such as a sign-language interpreter should contact Kristy Maruca at 202-633-2796 or marucak@si.edu.



Smithsonian  
Hirshhorn Museum and Sculpture Garden

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# hirshhorn magazine

Richard Koshalek  
director

Gabriel Riera  
director of communications  
and marketing

Vanessa Mallory  
editor

Bob Allen  
graphic designer

## contributors

Valerie Fletcher  
Kelly Gordon  
Evelyn Hankins  
Kristen Hileman  
Ryan Hill  
Deborah Horowitz  
Kevin Hull  
Milena Kalinovska  
Jenny Leehey  
Charlotte Mikk

## 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.