General Information

Admission is free. To subscribe to the eNews, e-mail hmsgnewsletter@si.edu. For updated information about tours and program listings, please call 202-633-1000 or visit our website: 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, S.W., Washington, D.C. Nearest Metro stops are L'Enfant Plaza and Washington, DC. Nearest street entrances are Seventeenth and Eighteenth Streets, S.W.

Phone Numbers

Information: 202-633-1000
Programs/Tour Information: 202-633-EDUC (202-633-3382)
Administrative Office: 202-633-4674
Development/Membership: 202-633-3936
Communications: 202-633-1618

Hirshhorn magazine is a benefit of membership in the Hirshhorn Annual Circle. Join today by visiting hirshhorn.si.edu or call 202-633-2836.

For a schedule and more information, visit hirshhorn.si.edu.

Want more information?

The Hirshhorn has launched a new program to engage visitors one-on-one in the galleries. Interpretive guides, identified by a question mark on their badges, are available to help your tour of the permanent collection. They are on hand daily to answer questions and offer a complementary to the museum's docents, who are available to lead informal conversations and guided tours of the exhibits. These guides use research on each exhibition and their own expertise to present an exciting, engaging and educational tour for visitors of all ages. If you would like to arrange a special program for your group, please call the Hirshhorn at 202-633-1000.

For more information, visit hirshhorn.si.edu.
Dear friends,

This summer promises to be an especially eventful one for the Hirshhorn, and I wanted to share with you some of the highlights from our upcoming exhibitions, events, and initiatives.

To celebrate the opening of *Realisms*, part two of *The Cinema Effect*, our eight-month exploration of moving-image art, we will host a Meet the Artist talk with renowned filmmaker and *Realisms* artist Isaac Julien on June 19 and After Hours on June 20. I am pleased to note that After Hours has become one of the most popular arts events in Washington. Be among the first to see the exhibition, as well as the new *Currents: Recent Acquisitions* installation and *Black Box: Kimsooja*, and enjoy live performances and music until midnight. Return to the Black Box in August to see the eye-popping scientific imaginings the artists known as Semiconductor created during their residency at the NASA Space Sciences Laboratories, UC Berkeley.

The Sculpture Garden continues to be a popular destination for visitors. A new work commissioned from conceptual artist Dan Graham and the return of Yoko Ono’s *Wish Tree*, provide more reasons to stop in and enjoy the grounds. Graham’s sculpture titled *For Gordon Bunshaft*, is an engaging two-way mirror and lattice pavilion, while Ono’s *Wish Tree*, a gift from the artist, continues to inspire participation from thousands of visitors who tie their wishes to its branches. The wishes will eventually be sent to Ono to become part of her *Peace Tower* in Reykjavik, Iceland. And, of course, summer heralds the return of the Hirshhorn’s Summer Camp film series, this year featuring three campy classics by stop-motion film master Ray Harryhausen.

We hope you also have an opportunity to spot ads from our “Art Surrounds You” campaign in some of the national art magazines, as well as locally on Metro trains, buses or in coffeehouses. More about that follows on the next page. Be sure to explore our newly designed website at [hirshhorn.si.edu](http://hirshhorn.si.edu). It’s easier to navigate, provides essential information about all of our exhibitions and programs, and includes a personal reminder function for events. Check out the collection search as well, where you can familiarize yourself with some of the more than 12,000 works in our permanent collection.

Thank you for all of your support of the Hirshhorn. I look forward to seeing you this summer at the Museum.

*Kerry Brougher*, Acting Director and Chief Curator
Creative collaborations with artists energize us. We work with artists to create exhibitions and programs and encourage their involvement in unexpected ways. Artists help us rethink our practices, re-envision our spaces, and reinvigorate our visitors’ experiences. When we conceptualized the Hirshhorn’s first institutional advertising campaign, we naturally turned to artists to help convey our message and identity.

“Art Surrounds You” is the central idea driving the advertising campaign. The Hirshhorn is housed in an iconic circular building designed by Gordon Bunshaft, in which art literally surrounds you. Beyond that, we wanted to encourage people to think about the act of looking, to explore new ways of seeing, and to recognize the aesthetic value in commonplace objects and moments as well as artworks.

The Hirshhorn is thrilled to have Hiroshi Sugimoto, Wolfgang Tillmans, and Kota Ezawa, as well as DC-based artists Linn Meyers and Iona Rozeal Brown contributing artwork to the campaign. We invited these artists to choose or create an image that references circularity and is inspired or influenced by the phrase “Art Surrounds You.”

The artists responded with their own unique and creative perspectives. Sugimoto and Tillmans chose appropriate images from their existing work, while Brown, Ezawa, and Meyers chose to create new work for the campaign.

The first ad appeared in the March Museums section of The New York Times with a full-page piece featuring a photograph of the Hirshhorn by Hiroshi Sugimoto. Subsequent ads have been placed nationally in major art magazines. Locally, they can be seen in The Washington Post and other newspapers as well as on GoCards, in the Metro, and on buses throughout the Washington area.
“Cinema is not a dream or a fantasy. It is life. I see no difference between the movies and life. They are the same.”

–Jean-Luc Godard

Realisms
Part II: Realisms
June 19–September 7

The second part of the Hirshhorn’s look at moving-image artworks leaves behind the dream world of part one. The international artists in Realisms have made works over the last decade that demonstrate how cinema—now encompassing such related moving-picture media as television, home video, and digital entertainment—continues to exist as a pervasive artistic and social language, one that complicates rather than clarifies the relationship between fiction and reality. At the same time, their art attests to a spirit of examination and invention that reflects cinema’s ability to imagine for itself other possible forms, functions, and correspondences with the world at large.

Realisms is divided into two sections. The first focuses on works by such artists as Pierre Huyghe, Runa Islam, Candice Breitz, and Julian Rosefeldt, who reference cinema and mainstream television and Hollywood films.

In The Third Memory, 1999, Huyghe gives John Wojtowicz, the real-life bank robber portrayed by Al Pacino in Sidney Lumet’s 1975 film Dog Day Afternoon, the opportunity to re-enact his version of the events that inspired the film. Huyghe’s work reveals that, over time, Wojtowicz’s memory of the actual robbery has become intertwined with the story as portrayed by Lumet’s film.

Runa Islam’s Tuin, 1998, serves as a transition between the first and second portions of the exhibition. She re-creates a complex shot from Rainer Werner Fassbinder’s 1974 film Martha, in which an unseen camera circles around a man and woman as they first encounter one another, conveying the dizziness of their fateful meeting. In Islam’s version, cameras and equipment are visible, exposing the techniques used to fabricate cinema’s versions of physical and emotional reality.

In the second section of the exhibition, Isaac Julien, Michèle Magema, Jeremy Deller, Artur Zmijewski, and others explore the confrontation between control and freedom in a cinematic age. These artists re-create historical happenings, but enable non-actors to interfere with or take control of cinema’s processes of storytelling and simulation, resulting in works that critique mass media’s filtering of events.

Similarly, Isaac Julien uses editing and multiple screens to deconstruct media’s presentation of people, places, and cultures. Essential to the delivery of Julien’s work is the way it unfolds in three-dimensional space over four screens. This phenomenon of proliferating screens is part of our everyday lives, as moving-picture content is delivered not only on movie screens and televisions, but also on computers, digital billboards, cell phones, and other portable devices. Together, these constitute a “virtual montage” of visual material, including the crude and the critical.

As digital cameras and editing software become financially and technically accessible to a broader public, the viewing screen often functions as the site where content is made, decentralizing the production and distribution of the moving image. In a society populated by people who simultaneously operate in the roles of producer and consumer, conceptualizations of reality will continue to multiply and be challenged. The artists in Realisms acknowledge these dual roles, revealing the ways in which our society allows for an active engagement with moving images.

Generous support for The Cinema Effect is provided by The Broad Art Foundation and the Audrey and Sydney Irmas Charitable Foundation with assistance from Marion Boulton Stroud, Lorie Peters Lauthier, the British Council, the Holenia Trust in memory of Joseph H. Hirshhorn, the Friends of Jim and Barbara Demetrion Endowment Fund, and the Hirshhorn’s Board of Trustees. In-kind support was provided by Sony Electronics Inc. The catalogue was made possible in part by the Elizabeth Firestone Graham Foundation and Barbara and Aaron Levine.

new art
Among the works most recently acquired by the Hirshhorn is French-born artist Louise Bourgeois’s sculpture *Legs*, 1986, a gift from Trustee Ginny Williams in honor of former Director Olga Viso. Bourgeois is one of the most influential sculptors in contemporary art. She represented the United States at the 1993 Venice Biennale and was the first artist commissioned to create a monumental sculpture for the Turbine Hall at the Tate Modern, London.

Many of her works refer to the human body, usually by indirect allusions (such as empty clothing and furniture), but she has also sculpted fragments of anatomy. *Legs* is her largest, consisting of long, attenuated, vertical limbs—each one ten feet tall but only two inches wide. Suspended from the ceiling, the legs dangle so that the tiny feet hover slightly above the floor. The immediate effect is one of precariously, of a person stretched by unseen causes.

Over her 60+ year career, Bourgeois has developed a powerfully inventive corpus of sculptures drawing upon the ideas and styles of major artistic movements. From Surrealism and primitivism to Conceptualism and feminism, she has employed a wide variety of traditional and modernist techniques, such as carving stone, modelling wax and plaster, casting bronze and resins, and incorporating found objects.

Her autobiographical references, including intimate memories of her childhood and sexual fantasies, inform her compositions and impart a sense of loss, mystery, and regret.

The gift of *Legs* complements *The Blind Leading the Blind*, 1947–49, a painted wood sculpture already in the collection. Both works will be included in the Hirshhorn’s presentation of *Louise Bourgeois*, a retrospective organized by the Tate and on view at the Hirshhorn in spring 2009.

Other recent gifts and purchases include (pictured above from left to right) Karl Benjamin’s optical painting #26, 1984, from an anonymous donor; Robin Rhode’s *8 Ball* (detail), 2007, a Contemporary Acquisitions Council purchase; and John Juraj’s explosive painting *Untitled (U.S. Embassy, 1983, #1)*, 2005–06, the gift of an anonymous donor, courtesy of Walter Maciel Gallery, Los Angeles. These works and many other recent acquisitions are on view in the *Currents* exhibition on the lower level (see page 9) and elsewhere around the Museum.
behind the scenes
collecting moving-image artwork at

Time-based, moving-image works span an array of specifications and technologies, as well as elements such as special sound, light, space, and customized equipment. These works include traditional film projections as well as digital formats and pieces that require multiple monitors. The Hirshhorn has long been known for its cutting-edge film program and exhibitions focused on groundbreaking moving-image artists like Tacita Dean, Douglas Gordon, and William Kentridge. Since 2003, the Museum has doubled its holdings of time-based work each year. Our ongoing series of projects in the Black Box has brought new work into the collection, among them Takeshi Murata’s *Untitled (Pink Dot)*, 2006.

The *Cinema Effect* exhibition has given us the opportunity to show works we’ve acquired in the recent past like Gary Hill’s *Suspension of Disbelief (for Marine)*, 1991–92, and Omer Fast’s *Godville*, 2005. It has led to the acquisition of several pieces, including Wolfgang Staehle’s *Niagara*, 2004, and Siebren Versteeg’s *Neither There Nor There*, 2005. Overall, twelve works from the collection have been included in the two-part exhibition.

When we received the Versteeg work, Associate Curator Kelly Gordon and Media Conservation Fellow Jeff Martin conferred with the artist regarding the handling, installation, and maintenance of the computer and twin monitors that are used to display it. Several questions arose, including: How much distance should be between the screens? How many inches from the floor should they hang? Is the color of the wall behind them important and what about the light levels in the gallery? Should it be limited to this technology? How about upgrades?

“Just call me,” Versteeg replied. “If I can’t walk you through it, I’ll come down and fix it.” “And if you’re no longer…available?” Gordon asked. “You mean dead!” gasped the startled young artist. All three laughed.

The artist’s input is an important concern to preserving new media art.
Jeff Martin is at the Hirshhorn for one year as a result of a Smithsonian postgraduate conservation fellowship. His career spans television production, archival film research, and a graduate degree in media preservation from New York University. He’s been assessing this part of the Museum’s collection and overseeing all the source data for installations by over forty artists included in The Cinema Effect. His contribution has been so valuable that the Museum is now looking for funding to hire him permanently. “Presenting and preserving these complex artworks is a team effort,” says Martin. “The artist’s insights, the curators’ trained eye, the conservators’ forward vision and the technological expertise of the exhibition designers are all involved.”

For example, Gary Hill’s installation includes thirty small monitors suspended across the width of a gallery. The challenge of this work is not only calibrating the computer-driven imagery and vintage monitors, but also housing them in a custom-made I-beam that required consultations with a Smithsonian structural engineer and a metal fabricator.

Martin has also made an in-depth study of the Hirshhorn’s commission Video Flag, 1996, by the pioneering video artist Nam June Paik. One of the most popular works in the collection, this seventy-monitor montage was created using the then-state-of-the-art laser disk. With the help of a Smithsonian Women’s Committee grant in 2003, a technological upgrade and restoration has extended the life of a landmark of twentieth-century art.

This medium, once the domain of experimental filmmakers and performance video, was marginally collected throughout the mid-1990s. Today, it is a thriving and widely diverse area of art-making and collecting. Gathering and prioritizing as much information as possible, so it is clear and accessible, is crucial to preserving these works for the future.
up now
Soon after the Hirshhorn opened, American photographer Lee Friedlander visited Washington to photograph various locations around the city. He returned several times to the Hirshhorn’s Sculpture Garden, where he was drawn to the dynamic relationship between the sculpture and the city.

The Museum recently acquired a collection of fifty-two of these photographs mounted into a two-volume book. Several pages are on view in *Currents*. These beautiful shots give us long forgotten views of the Sculpture Garden as it originally looked, austere yet elegant. Surprising juxtapositions occur—the stark play of shadows, the way curves connect with geometry, and the quiet of the garden against the backdrop of the bustling city. “I am not a very good analyst,” Friedlander said. “I give it to the camera.”

*Currents* features a selection of significant works by a range of international artists from 1967 forward, all acquired by the Hirshhorn over the last four years. Initially opened in November of last year, the exhibition has recently gone through a “remix” of sorts with a new installation. Several pieces are being rotated out and new ones brought in—some of which are being exhibited for the first time. Works by Andrea Bowers, Mona Hatoum, Ernesto Neto, Paul Pfeiffer, Robin Rhode, and Allen Ruppersberg are now on view.

This work has entered the collection in a number of ways: as gifts, as purchases proposed by Hirshhorn curators and approved by the Board of Trustees, and as purchases made through the Contemporary Acquisitions Council, a membership group that facilitates the acquisition of works by emerging artists. The selection presented reflects the great diversity of work being obtained by the Museum, ranging from conceptual photography to sculpture. *Currents* is organized by Curator Anne Ellegood.
every friday

Friday Gallery Talks
12:30 pm, meet at the Information Desk
The public is invited to engage in a discussion about artworks in the galleries. For a detailed schedule of speakers, visit hirshhorn.si.edu.

june

thurs. 5
summer camp
Film: It Came From Beneath the Sea, 1955
7 pm, Ring Auditorium
Atomic radiation has caused the mutation of an enormous octopus lurking off the West Coast.

thurs. 12
summer camp
Film: Earth vs. the Flying Saucers, 1956
7 pm, Ring Auditorium
Potentially peace-seeking aliens are mistakenly fired upon by the US army and retaliate by attacking London, Paris, Moscow, and DC.

thurs. 19
The Cinema Effect: Realisms through September 7
New exhibition opens.
Meet the Artist: Isaac Julien
7 pm, Ring Auditorium
Meet an artist whose work is in the collection and on view in The Cinema Effect.

fri. 20
After Hours
8 pm to midnight
$10 in advance, $12 at the door
Tickets: 202-633-4629 hirshhorn.si.edu/afterhours

thurs. 26
Meet the Artist: Candice Breitz
7 pm, Ring Auditorium
The Cinema Effect artist discusses her films.

fri. 27
Friday Gallery Talk
12:30 pm
Curator Anne Ellegood on Realisms.

sun. 29
summer camp
Film: 20 Million Miles to Earth, 1957
6 pm, Ring Auditorium
See what happens when an American space ship returning from Venus crashes off the coast of Italy with only two survivors: a spaceman and a specimen (an egg).

july

fri. 18
In Conversation
12:30 pm, Ring Auditorium
Filmmakers Annabel Park and Eric Byler discuss their "interactive documentary" on youtube with Associate Curator Kristen Hileman.

august

mon. 1
ArtLab for Teens
11 am to 2 pm (ages 13–18)
Registration is required: hirshhorn.si.edu
An intensive five-day workshop.

tues. 12
ArtLab for Teens
11 am to 2 pm (ages 13–18)
Registration is required: hirshhorn.si.edu
An intensive five-day workshop.

wed. 13
ArtLab for Teens
11 am to 2 pm (ages 13–18)
Registration is required: hirshhorn.si.edu
An intensive five-day workshop.

thurs. 14
ArtLab for Teens
11 am to 2 pm (ages 13–18)
Registration is required: hirshhorn.si.edu
An intensive five-day workshop.

fri. 15
ArtLab for Teens
11 am to 2 pm (ages 13–18)
Registration is required: hirshhorn.si.edu
An intensive five-day workshop.

sun. 17
Black Box: Kimsooja
Lower level
Last day to see the exhibition.

mon. 25
Black Box: Semiconductor
Lower level
New exhibition opens.

september

fri. 5
Friday Gallery Talk
12:30 pm
Associate Curator Kristen Hileman on Realisms.
**July**

- **thurs. 5**  
  **summer camp**  
  Film: It Came From Beneath the Sea, 1955  
  7 pm, Ring Auditorium  
  See what happens when an American space ship returning from Venus crashes off the coast of Italy with only two survivors: a spaceman and a specimen (an egg).  
  Registration is required: hirshhorn.si.edu  

- **thurs. 12**  
  **summer camp**  
  Film: Earth vs. the Flying Saucers, 1956  
  7 pm, Ring Auditorium  
  Potentially peace-seeking aliens are mistakenly fired upon by the US army and retaliate by attacking London, Paris, Moscow, and DC.  

**August**

- **mon. 11**  
  **ArtLab for Teens**  
  11 am to 2 pm (ages 13–18)  
  Registration is required: hirshhorn.si.edu  
  An intensive five-day workshop.  

- **thurs. 19**  
  **Friday Gallery Talk**  
  12:30 pm  
  Curator Anne Ellegood on Realisms.  

**September**

- **fri. 5**  
  **Friday Gallery Talk**  
  12:30 pm  
  Associate Curator Kristen Hileman on Realisms.  

For up-to-date information on Hirshhorn programs, visit hirshhorn.si.edu or call 202-633-1000
Artists Ruth Jarman and Joseph Gerhardt, aka Semiconductor, have collaborated since 1999 on various forms of “digital noise and computer anarchy,” including films, experimental DVDs, and multimedia performances. The London-based pair makes moving-image works that reveal our physical world in flux: cities in motion, shifting landscapes, and systems in chaos. They strive to transcend the constraints of time, scale, and natural forces and explore the world beyond human experience, questioning our very existence.
Among the shorts featured in the Black Box is *Magnetic Movie*, 2007, an eye-dazzling “documentary” created during the artists’ residency at the NASA Space Sciences Laboratories, UC Berkeley. The secret lives of invisible magnetic fields are exposed as chaotic ever-changing geometries. VLF (very low frequency) audio recordings reveal recurrent “whistlers” produced by fleeting electrons, while space scientists describe their discoveries. As we watch the film it’s not clear: Are we observing a series of scientific experiments, the universe in flux, or a documentary of a fictional world?

*Magnetic Movie* was awarded best film at Cutting Edge and at the 2008 British Animation Awards and best experimental film at the 2007 Tirana International Film Festival. Joseph Gerhardt was born in 1972, Oxford, England, and has a bachelor’s of arts in sculpture from the University of Brighton. Ruth Jarman was born in 1973, Fareham, England, and has a bachelor’s in critical fine art practice from the University of Brighton.

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**black box: Kimsooja**

Through August 17

In Kimsooja’s *A Laundry Woman, Yamuna River, Delhi*, 2000, the artist acts as a visual and spiritual mediator through which viewers are invited to contemplate the flow of the river—a metaphor for life. Kimsooja explores the properties of fabric through video, sculpture, and installations. Her work often conflates Eastern and Western traditions and investigates the common ground between intimate, personal realms and those of universal, global dimensions. Read an interview with the artist and Associate Curator Kelly Gordon at [hirshhorn.si.edu](http://hirshhorn.si.edu).

Support for the Black Box program is provided in part by Lawrence A. Cohen/Ringler Associates.
after hours
Friday, June 20, 8 pm to Midnight
Be among the first to see part two of the exhibition
*The Cinema Effect* during the opening weekend of *Realisms.*
The evening includes a special live performance by Maxi Geil
& Playcolt, a music project conceived by artist Guy Richards
Smit. Comprised of art school pals and a revolving cast of
friends, the group’s music captures Smit’s modern-day vision
of the 1980s East Village art scene.

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

meet the artist
Isaac Julien
Thursday, June 19, 7 pm
Ring Auditorium
One of Britain’s foremost artists, filmmaker Isaac
Julien discusses his work, including *Fantôme Créole,*
2005, a four-screen investigation of character, cinema,
and landscape. The film is part of the Hirshhorn’s
collection and is on view in the exhibition *Realisms.*

Candice Breitz
Thursday, June 26, 7 pm
Ring Auditorium
In her piece *Mother + Father,* 2005, on view in *Realisms,*
Candice Breitz extracts dialogue from Hollywood films,
isolating the stereotypes of mothers and fathers. The
artist talks about her pointed and skillfully edited video
installations and the compelling questions they pose about
the relationship between life and media.

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

hirshhorn.si.edu

artlab for teens
August 11 through August 15, 2008
11 am to 2 pm (ages 13–18)
This summer, Philadelphia-based artist Jessica Hoffman leads
a five-day workshop inspired by part two of the exhibition
*The Cinema Effect.* Using a variety of photographic processes,
students will explore the real and the imagined in art and
create a multi-dimensional documentary based on their own
memories, writing projects, class discussions, and interviews.

Students from local schools, rising freshmen through grade
12, may apply. No previous art experience is necessary, and
all materials are provided by the Hirshhorn. Check out the
ArtLab website and apply at [artlab.si.edu](http://artlab.si.edu).

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

friday gallery talks
Fridays, 12:30 pm, meet at the Information Desk
The public is invited to engage in a dialogue about artworks
in the galleries. Leading the discussion are Hirshhorn staff,
artists, writers, and thinkers from a variety of fields. For a
detailed schedule of speakers, visit [hirshhorn.si.edu](http://hirshhorn.si.edu).

June 27
Curator Anne Ellegood on *Realisms.*

In Conversation: July 18, Ring Auditorium
Filmmakers Annabel Park and Eric Byler discuss their
YouTube “interactive documentary” on *The Cinema Effect*
with Associate Curator Kristen Hileman.

September 5
Associate Curator Kristen Hileman on *Realisms.*
inspiring the next generation of artists

Now in its second year, ArtLab for Teens is a program that brings artists and local teenagers together to explore and experiment with contemporary art. For five weeks each semester, they look to the collection and exhibitions as inspiration and create their own artworks. Some students come to the class with little or no experience making art, while others are active in art classes and clubs at their high school.

An eclectic group of emerging artists has designed and led the program from semester to semester. Samantha Moyer, who led the program last summer, said, “...it exposes students to the creative practice of a working artist. Teens can participate in the program over and over again. They learn new techniques and ideas from different artists.”

Working with these artists to refine their ideas and improve their skills, students conduct a number of group critiques—lively discussions in which they react to the level of originality, personal expression, and craftsmanship of a work of art.

Erin Root, who directed the session last fall, was “extremely impressed by the students’ enthusiasm and willingness to experiment with new ideas and techniques.” Of all her teaching experiences, “ArtLab was the most rewarding,” she said. One reason she enjoyed the approach of this program was that it put all the teens “on an even playing field.”

As the program grows, the Hirshhorn continues to seek ways to reach a broader audience and encourage creative engagement with contemporary art and culture beyond the walls of the Museum. In the fall of 2007, the Hirshhorn received a grant from the Meyer Foundation to research outreach opportunities in the city through connections with community organizations designed for teens. During the course of the study, the staff was able to generate new ideas to keep ArtLab for Teens fresh and relevant. As one student put it, “I was given complete artistic freedom, and learned a lot.” We hope to bring this feeling to aspiring artists for years to come.
SUMMER CAMP
It’s that time of year again! The Hirshhorn’s Summer Camp series is back by popular demand. This year features the films of Ray Harryhausen, best known for his 1950s stop-motion animation wizardry. Our ’08 camp counselor is film scholar David Wilt, who introduces each night of retro-hilarity.

**It Came From Beneath the Sea, 1955**

_Thursday, June 5, 7 pm, Ring Auditorium_

Atomic radiation has caused the mutation of an enormous octopus lurking off the West Coast in Robert Gordon’s slow-building sci-fi thriller. The denizens of Telegraph Hill and the Presidio are quaking, and it remains to be seen if the monster will leave his heart in San Francisco.

**Earth vs. the Flying Saucers, 1956**

_Thursday, June 12, 7 pm, Ring Auditorium_

In Fred Sears’s influential B-movie, potentially peace-seeking aliens are mistakenly fired upon by the US army and retaliate by attacking London, Paris, and Moscow before a climactic showdown, set just blocks from the Hirshhorn. In this nail-biter, scientists race to develop a super weapon to repel the saucers’ mega death rays!

**20 Million Miles to Earth, 1957**

_Sunday, June 29, 6 pm, Ring Auditorium_

Nathan Juran’s hair-raiser opens with an American space ship returning from Venus. When it crashes off the coast of Italy, the only survivors are a spaceman, Colonel Calder (William Hopper), and a specimen (an egg). To no one’s surprise, the egg hatches, releasing Ymir, who, like many tourists to the Mediterranean, finds out there’s no place like Rome.

Digital colorized versions courtesy of Sony Pictures Classics. Seating is limited and available on a first-come basis. Films are free.
The Hirshhorn is privileged to have a group of dedicated patrons and members that is deeply involved in supporting the Museum. Membership gives these individuals greater access to the art and artists of our time as well as invitations to exclusive events and opportunities. Some, however, have expressed a desire to direct their donations to particular programs and exhibitions. In response, we have established five specific funds. Donors now have the opportunity to follow their passion for providing programs for youth, creating world-class exhibitions, or contributing to the preservation of the collection. These new funds are not only essential to the Hirshhorn’s work, but also help build a stronger creative community in Washington and provide a national platform for important developments in contemporary art.

**exhibition fund**
Helps bridge the gap between government funding and the costs of creating innovative contemporary exhibitions.

**education fund**
Supports educational and outreach programs to involve the next generation of artists and art lovers.

**programs fund**
Cultivates public programming, allowing us to connect art and artists with the broader community.

**curatorial fund**
A discretionary fund that can be used to assist with research, travel, and other activities designed to encourage scholarship and disseminate knowledge.

**conservation fund**
Used to sustain the conservation of works in our collection as well as research into conservation techniques, particularly in the area of new and unconventional media.

For further information on these funds or to learn more about the ways you can become engaged with the Hirshhorn, please call Kevin Crysler at 202-633-0142 or e-mail CryslerK@si.edu.
leaving a legacy

For Chris Harris, the Hirshhorn has been a source of great inspiration. As a life-long lover of art, he’s clocked countless hours exploring its exhibitions, attending events, and losing himself in the Hirshhorn’s extensive modern art collection. These days, the Hirshhorn is touching his life in a different way. Through Chris’s Smithsonian Charitable Gift Annuities, he receives income for life along with significant tax benefits. But most importantly, Chris gets to give back to what he considers to be a friend.

The Hirshhorn is a recognized public charity, so your gift qualifies as a charitable tax deduction. Learn about the many ways you can add to Joseph H. Hirshhorn’s legacy and become part of our growing family of contributors.

If you are interested in creating a lifetime income through your charitable giving, or want to learn more about the advantages of supporting the Hirshhorn through Trusts or via your estate, please contact Kevin Crysler at 202-633-0142 or at CryslerK@si.edu.

Left, top to bottom: After Hours, photo by Chris Rossi; Artist at Work with Youth, photo by Kevin Hull; After Hours, photo by Chris Rossi; books published by the Hirshhorn; Conservator Tatiana Ausema gives a tour of the conservation lab, photo by Lee Stalsworth.

This page: Alexander Calder’s Spiral, 1970, from the Hirshhorn’s collection.
There's a new addition to the Hirshhorn Sculpture Garden, For Gordon Bunshaft, 2006, a site-specific sculpture by artist Dan Graham. Graham has been creating architectural pieces that he calls pavilions since the late 1970s. Evolving from his work in performance and video art, they employ two-way mirrors that blur the line between subject and object as visitors “activate” the piece by standing inside or outside of it. The work thus becomes a social space where participants see their own image and the reflection of those around them. The sculpture’s equally reflective and transparent surfaces ultimately result in a heightened state of self-awareness for the viewer.

Named for the Hirshhorn’s architect, the commission echoes the Museum’s modern formalism. The triangular steel structure also juxtaposes a curved side against one made of a wooden lattice, inspired by Japanese screens and the work of Sol LeWitt, another artist represented in the Museum’s collection.

Artist and Hirshhorn Curatorial Assistant Al Miner recently sat down with Dan Graham in his New York City studio to discuss his project for the Hirshhorn.
1. Can you start by explaining the inspiration behind the piece and its placement?

It’s very much in relationship to the building itself, designed by Gordon Bunshaft, which I think is pretty amazing. I put it in a favorite place right near the reflecting pool, which, of course, is a miniature of the reflecting pool on the Mall. You see, my work is semi-reflective, so I put it near water. That is why this site is so important for me.

2. What was your process from beginning to end?

I went to see the site. When I saw it, I was so happy. I sketched it out about an hour after being there. Sometimes I do small plastic models to get an idea of the piece. I work with two architects from Europe. They know exactly what I need in two-way mirror glass… the exact reflectiveness against transparency.

3. Through your work you aim to create social spaces. The Hirshhorn receives a lot of visitors. How do you think your pavilion is going to affect the tone of the garden, and how do you envision visitors interacting with it?

I am a populist, not an elitist. My favorite artist [would not be] Manet but Seurat, because he shows working-class leisure. [This piece] is in the garden, and in summer the idea is that people should lie down around it. Also, my work is non-monumental. It’s human [in] scale. My work is always very good for a photo opportunity [and] for parents and children to play in. In the curved element, where it is concave, boys see themselves as Superman, and where it is convex… women see themselves as thin.

4. Who are some other artists you are interested in?

I never studied art. I never went to university. What I do now is I see things in museums…. In the Whitney Biennal there is a very close friend of mine, Corey McCorkle. [Another] favorite artist, whom I wrote about briefly in Artforum, is Ceal Floyer. [I like] Ed Ruscha, and I love Thomas Eakins. [I also like] Rodney Graham and Paul McCarthy, because they are involved in history, and they do homages to people. I think artists have to have people they adore. This pavilion… is playing with the Sol LeWitt grid. I think the really great artist in video was a Cancer—that was Nam June Paik. My favorite fashion designer actually is Vivienne Westwood.

5. People’s signs come up every time we meet. How did you get so involved in astrology?

In the 1960s, everybody was involved. I read Margaret Mead when I was thirteen and Claude Lévi-Strauss. I think everybody says they don’t believe, but they do believe. I don’t believe that you can tell fortunes through astrology. I am not very involved in that aspect of it, but I think that in terms of compatibilities of general characteristics it does work. Most of my important girlfriends have been Cancers; they are emotionally loyal…. By the way, the leader of The Birds, Roger McGill, was a Cancer.

6. You love and have written a lot about music and have collaborated with musicians. As you know, DC is huge in the history of Hardcore. Are there DC bands that you particularly like?

I liked Minor Threat [and] another Washington band, Bad Brains. I’ve videotaped Minor Threat at CBGB. Probably the best group of its time was Royal Trux. I also like and have worked with Japanther and my favorite song is “Shape of Things” by the Yardbirds.

Dan Graham in his Soho studio during an interview on February, 25, 2008, photo by Al Miner.