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

During this historic time in US history, Washington has become a place of renewed optimism and energy. The inauguration of Barack Obama as the first African-American president brought an unprecedented 1.87 million people into the city. Thousands of these visitors came through our doors, granting us the unique opportunity to be a point of introduction to contemporary art for many and, for those familiar with the art of today, a must-see destination.

This promises to be an exciting year at the Hirshhorn. We are pleased to host a major retrospective of the career of Louise Bourgeois, who has remained a dynamic and innovative contemporary artist for over sixty years and has been an influential figure for generations of artists. Her work has touched upon many of the most noteworthy artistic movements of the twentieth century, from Surrealism to Conceptual art, and she continues to create compelling, thought-provoking artworks today. More than 120 objects, ranging from early works on paper and paintings to massive, room-size installations, are on view. This spring we are focusing on the work of two international emerging artists in Directions: Walead Beshty and Black Box: Guido van der Werve. Both artists are process-oriented in their approaches to art-making, but with very different results.

The programming that accompanies our exhibitions reaches out to viewers of all ages. Art-making workshops for children and teens, weekly gallery talks with a diversity of speakers, Meet the Artist talks by some of the best-known artists living today, and our tremendously successful After Hours program bring art into the lives of the tourist and the devoted local visitor alike.

None of these enriching programs or groundbreaking exhibitions would be possible without the generosity of our individual donors and foundation and corporate sponsors. This issue of Hirshhorn magazine pays tribute to these supporters. As you take a moment to peruse these names, I hope you will consider becoming one of them, and explore our revamped Annual Circle program, which offers an exciting array of benefits. We’d love for you to join the Hirshhorn family and become a part of the best place for contemporary art in Washington.

If you join now, you’ll have special access to events and programming for the Louise Bourgeois exhibition, as well as (at certain levels of membership) reserved seating for our annual James T. Demetrion Lecture, featuring renowned light and space artist James Turrell, and Meet the Artist talks with On Gerstl and Gary Simmons.

These are just a few of the events and offerings this season at the Hirshhorn, so I encourage you to visit soon.

Kerry Brougher
Acting Director and Chief Curator

J im Demetrion, director of the Hirshhorn from 1984 to 2001, was recently honored by the Des Moines Art Center for his role in establishing the Center’s international reputation. He served as its director for sixteen years before joining the Hirshhorn.

Artist and Hirshhorn trustee Ann Hamilton has earned the 2008 Heinz Award in the Arts and Humanities. This prestigious award and its accompanying prize of $250,000 was given to Hamilton “for a body of work that has established her as one of contemporary art’s most influential voices.”

Last fall, Hirshhorn trustee Tom Stoner published Open Spaces, Sacred Places, a book that demonstrates how nature has the power to heal and unify in our increasingly frenetic twenty-first-century world. It is a series of inspirational stories told through the voices of “Firesouls,” those passionate and persistent people who have brought communities together to create public areas of respite.
The works of Louise Bourgeois offer a fascinating—at times bewildering—array of images and ideas. What are we to think when confronted with two golden bronze figures hanging in mid-air, one a tiny female encased in a spiral, the other a life-size man arched back so far that his fingers nearly touch his heels? Or two black metal spiders, one small and fragile, the other towering nearly fifteen feet high? What about a circle of old wooden doors that that his fingers nearly touch his heels? Or two black metal spiders, one small and fragile, the other towering nearly fifteen feet high? What about a circle of old wooden doors that shut out the outside world (including us) and enfolds a claustrophobic cluster of objects? Or a wire-fenced cage enclosing a miniature marble mansion, set behind a guillotine that his fingers nearly touch his heels? Or two black metal spiders, one small and fragile, the other towering nearly fifteen feet high? What about a circle of old wooden doors that shuts out the outside world (including us) and enfolds a claustrophobic cluster of objects? Or a wire-fenced cage enclosing a miniature marble mansion, set behind a guillotine ready to fall?

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As for the spider sculptures, my initial response was a kind of creepy fascination. Spiders are not exactly warm and cuddly creatures; they tend to inspire more fear than fondness. In Spider, 1997, the giant creature straddles a metal cage that encloses a small empty chair. My first thoughts were of captivity and prey and loss. But research reveals that Bourgeois had something else in mind. To her, the spider is more positive than ominous: “The spider is a repairer. If you bash into the web of a spider, she doesn’t get mad. She weaves and repairs it.” On other occasions, the artist referred to the spider as a “guardian” and a “defense against evil.”

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The large Spider is one of seven “Cell” sculptures in the exhibition, each consisting of a constructed enclosure. The two “Cells” from 1994, Red Room (Parents) and Red Room (Child), suggest memories of childhood, enclosed like time capsules. Surrounded by immobile wooden doors, these sculptures only partially reveal their contents to viewers who peer in through restricted apertures. The parental room has a double bed but no figures, and the bed can only be seen in a mirror, as if to imply difficulty in knowing the reality of one’s parents.

In contrast to the relative emptiness of the parents’ room, the child’s space is filled with a motley array of stuff. In addition to an old hour-glass, a cookie tin, a pair of mittens, and a lot of string (the threads used by Bourgeois’s parents in their tapestry business), there are several red wax casts of hands holding hands. These poignant recall how often in child- hood someone (particularly our parents and siblings) held our hands to make us feel safe.

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Ori Gersht’s work encourages viewers to reflect on the power of natural beauty and how it is affected by human intervention. In The Forest, 2006, the camera pans a lush, primeval forest. Sound alternates with silence and suddenly a tree falls to the ground with a thunderous echo. Shot deep in the Moskalova woods that span Poland and Ukraine, this site has personal meaning for the artist. It was from the edge of this glen that his in-laws witnessed the execution of their fellow villagers before escaping into the forest, where they hid from the Nazis for two years.

The exhibition also includes two flat-screen works: Pomegranate, 2006, and Big Bang I, 2006, a recent acquisition.

Please join us for a Meet the Artist program with Ori Gersht on Tuesday, February 17, at 7 pm in the Lerner Room.

Support for the Black Box program is provided in part by Lawrence A. Cohen/Ringler Associates. Support for Black Box: Ori Gersht is made possible, in part, by the Embassy of Israel.

Guido van der Werve (b. 1977, Papendrecht, The Netherlands; lives and works in Amsterdam) is a man of many talents and interests. An accomplished classical pianist, composer, and chess player, he studied industrial design, archeology, and Russian before focusing on fine art—first on painting, then performance work, and finally, film. To date, he has completed ten short film works that he describes as “possible scenarios of imaginary realities.”

The artist is often at the center of his elaborate and sly dramas: playing piano on a float in the middle of a lake, launching an asteroid back to where it came from, greeting a flock of ballerinas in the middle of the street, hoisting a grand piano through his apartment window, and turning slowly (in the opposite direction of the earth’s rotation) while standing on the North Pole. In Nummer Acht (#8) everything is going to be alright, 2007, van der Werve plods just ahead of a gigantic ice-breaking ship as it crashes through the Gulf of Bothnia in Finland. He seems oblivious to the giant craft at his heels. The romantic notion of his isolated and harrowing plight is made vivid by van der Werve’s daring performance. His stride is at once ambitious, dangerous, and hilarious. He is a stand-in for everyman who presses on despite all peril.
Los Angeles-based artist Walead Beshty's Directions project features photographs and sculptures that reconsider some of the fundamental premises of modern art. Beshty's mesmerizing photographs blend his enduring fascination with modernist visual culture and an astute inquiry into the nature of photography. He often works with historical formats, including stereographs and photograms, but he also makes use of more recent technologies, such as color processors and digital printers. The resulting pieces reflect Beshty's concomitant interest in photography's historical, conceptual, and formal premises.

The photograms in the exhibition update a cameraless process pioneered by early twentieth-century artists László Moholy-Nagy and Man Ray, who produced unique, black-and-white prints by placing objects on photosensitive paper and then exposing them to light. Beshty refreshes this technique by incorporating color and greatly enlarging the size. The interlocking facets of prismatic color result from the artist's folding or curling the photographic paper before exposing it to light. Beshty's photograms are seductive, elusive abstractions, yet they are actually material representations of the very process of their creation. They bring attention to the ideological underpinnings of aesthetics, the indeterminacy of viewing, and the ways photography shapes our understanding of both history and the world around us.

The exhibition also features a group of shatterproof glass sculptures fabricated to fit in standard-sized FedEx boxes. The pieces are then shipped via FedEx, rather than professional art shippers, between the artist's studio and each exhibition venue. Evocative of both Marcel Duchamp's Large Glass and later Minimalist sculptures, Beshty's glass boxes acquire additional cracks each time they are exhibited, thereby providing a visual trace of their physical movements, and, more broadly, of the trafficking of contemporary art objects.

This exhibition is organized by associate curator Evelyn Hankins. Directions: Walead Beshty is made possible, in part, with support from Trellis Fund.
An unusual figure has recently joined the Hirshhorn’s holdings. Yinka Shonibare’s (b. London, England, 1962) The Age of Enlightenment—Antoine Lavoisier, 2008, is from a recent series of five sculptural vignettes that depict eighteenth-century intellectuals of the Enlightenment. Dressed in traditional European garb sewn from textiles common to Africa, each is a headless figure portrayed with a different physical disability.

Over the last decade, Shonibare has received international acclaim for these life-sized sculptural tableaux. Dramatic, yet beguilingly ambiguous, Shonibare’s figures redefine the very idea of portraiture and, moreover, pose questions about politics, identity, and cultural authenticity, as well as Europe’s still-complicated relationship with its colonial history.

Antoine Lavoisier is celebrated as the father of modern chemistry and for bringing rigor to a scientific discipline that was still defined more by alchemy than careful research. Lavoisier is seated at his desk with the instruments of his discipline, but Shonibare shifts the veracity of his representation by depicting the scientist in a wheelchair. While Shonibare has long used headless mannequins in his sculpture, in this instance, it takes on a more charged meaning—Lavoisier’s untimely death by guillotine during the French Revolution.

This is the first sculpture by Shonibare to enter the Hirshhorn’s collection and will go on view this summer in Strange Bodies: Figurative Works from the Hirshhorn Collection. Later this year, a retrospective of his work will travel to the Brooklyn Museum of Art and the Smithsonian’s National Museum of African Art.

Another first-time entry into the collection, Liam Gillick’s (b. Aylesbury, England, 1964) Status Following Closure, 2008, examines the aesthetics of social systems, and, in particular, the relationship between architecture and the built environment and the social, economic, and political constructs from which they emerge.

While Gillick’s works are deeply rooted in questions of economic exchange, production, and authorship and, as a whole, create a sense of shared or communal space, each sculpture also functions beautifully as an individual object. The highly polished and refined surfaces of Status Following Closure link the work effectively to twentieth-century modernist design, American Minimalist sculpture, and architectural structures. The piece also acts as both an object in the gallery space and a kind of wall separating one space from another.

These are just two of the many works recently acquired by the Hirshhorn. For a complete list, visit hirshhorn.si.edu.
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<td>Thu. 19</td>
<td>Film, 5:30 pm  Garden Cycles Bike Tour: New Faces from the Farm, 2008  Note: Screening is at Dumbarton Oaks, 1703 32nd St., NW</td>
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<td>Fri. 20</td>
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<td>Fri. 17</td>
<td>Friday Gallery Talk, 12:30 pm  Ben Benus on Strange Bodies  Meet the Artist, 7 pm</td>
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<td>Fri. 8</td>
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Annual Circle gifts provide critical support for the Hirshhorn's highly regarded exhibitions, innovative public programs, and groundbreaking conservation efforts. Your contribution will broaden the scope of the audiences we serve, while ensuring the Museum's status as a leader among museums of modern and contemporary art.

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Annual Circle members know that the Hirshhorn is the place in Washington, DC, to experience today's emerging and established, cutting-edge and timeless art.

Want to ensure that your friends and family will experience all the Hirshhorn has to offer this spring? Have them join the Annual Circle in February and March and, as a thank you from the Hirshhorn, you and each new member you bring in will receive:

- An invitation to the exhibition preview reception for Louise Bourgeois on February 25
- Entry for two into the VIP Members' Lounge at After Hours on March 27

Simply have your friends and family visit hirshhorn.si.edu/join or call 202-633-2836. Please note that new members joining the Annual Circle should provide the recommending member’s name in the comment box or over the phone for credit.

lectures

James T. Demetrion lecture: James Turrell
Thursday, March 12, 7 pm, Ring Auditorium

Since 1979, James Turrell has been working with light and space on an enormous scale, turning a 400,000-year-old dormant volcano near Flagstaff, Arizona, into a work of art. Roden Crater is a kind of celestial observatory with spaces that engage the viewer with the light of the sun, moon, and stars. Richard Andrews, president of the Skystone Foundation, which administers the crater project, joins Turrell for a discussion of the artist’s career, particularly the development of the massive undertaking that is Roden Crater.

This annual program is made possible by the Friends of Jim and Barbara Demetrion Endowment Fund.

Valerie Fletcher on Louise Bourgeois: The Past as Present
Thursday, April 16, 7 pm, Ring Auditorium

Valerie Fletcher, senior curator of modern art and Hirshhorn organizing curator for Louise Bourgeois, discusses “The Past as Present” in Bourgeois’s artworks, which are largely inspired by her autobiographical past yet exist as a form of catharsis in the present. They also form a dialogue between centuries of artmaking and contemporary approaches.

meet the artist

Ori Gersht
Tuesday, February 17, 7 pm, Lerner Room

The London-based Israeli artist provides a survey of his photographic series and film work in an informal discussion.

Black Box: Ori Gersht is supported, in part, by the Embassy of Israel.

Gary Simmons
Friday, May 8, 7 pm

New York-based artist Gary Simmons has been making “erasure” drawings since the early 1990s, when his studio occupied a former school. Simmons discusses this trade-mark process of using chalk on prepared panels that mimic school-room chalkboards, like in the Hirshhorn’s Blackboard (Triple-Eyed Maestro), 1993, to confront the racial stereotypes that are still prevalent in today’s popular culture.

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films

For a complete list of Hirshhorn film screenings, see page 22.

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Lectures

James T. Demetrion lecture: James Turrell
Thursday, March 12, 7 pm, Ring Auditorium

Since 1979, James Turrell has been working with light and space on an enormous scale, turning a 400,000-year-old dormant volcano near Flagstaff, Arizona, into a work of art. Roden Crater is a kind of celestial observatory with spaces that engage the viewer with the light of the sun, moon, and stars. Richard Andrews, president of the Skystone Foundation, which administers the crater project, joins Turrell for a discussion of the artist’s career, particularly the development of the massive undertaking that is Roden Crater.

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Left to right: Hirshhorn After Hours, photo by Colin Johnson; James Turrell at Roden Crater, photo courtesy of the artist; Detail of Gary Simmons’s Erasure, 2007, courtesy of the Artist and Metro Pictures.
workshops
Artist at Work with Youth: Mary Coble
Saturdays, March 7, April 18, May 9
10 am to noon (ages 6–9) and 1 pm to 3 pm (ages 10–13)
Registration required: hirshhorn.si.edu
A tour of Louise Bourgeois, Coble leads participants in hands-on artmaking workshops inspired by Bourgeois’s work. Aspiring young artists will explore the themes of dreams, the home, and the family as they create their own drawings and sculptures. Mary Coble is a DC-based educator and performance artist whose work deals with topics such as identity and tolerance. Participation in all three workshops is encouraged but not required.

ArtLab for Teens
Sundays, March 1, 8, 15, 22, and 29
2 to 5 pm (ages 13–17)
Registration required: artlab.si.edu
ArtLab for Teens is back, with an exciting new workshop for teenagers inspired by the work of Louise Bourgeois, known for her enormous sculptures of spiders and room-size installations called “Cells.” While unraveling the deep symbolism of Bourgeois’s work, participants will explore their own creative process through studio projects led by DC artist Nilay Lawson. 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.

after hours
Friday March 27, 8 pm to midnight
Video artist Ricardo Rivera and the Klip Collective, whose large-scale projections can be seen around the world, join the Philadelphia-based Lumia Ensemble and Sean O’Neal (aka someone else), with his live electronic music, to transform the outdoor plaza into an all night, 360° audio visual immersion experience. And don’t miss curator-led exhibition tours of Louise Bourgeois and Strange Bodies.

friday gallery talks
Every Friday at 12:30 pm, meet at the Information Desk. For the most up-to-date schedule, visit hirshhorn.si.edu.

February 20
Editor of Sculpture magazine, a publication of the International Sculpture Center, Glenn Harper on Strange Bodies: Figurative Works from the Hirshhorn Collection

February 27
DC-area artist Cara Ober on Louise Bourgeois

March 6
Architect Diane Cho on Terrence Gower’s Directions project, Public Spirit

March 13
DC-area artist Zoe Charlton on Strange Bodies: Figurative Works from the Hirshhorn Collection

March 20
Curatorial Assistant Al Miner on Terrence Gower’s Directions project, Public Spirit

March 27
Jonathan Coddington, senior curator of entomology at the National Museum of Natural History, on Louise Bourgeois

April 3
George Washington University Professor of Art History Alexander Dumbadze on a work from the collection

April 10
DC-area artist J. J. McCracken on Louise Bourgeois

April 24
Director Heidi Bardot and Professor Lisa Garlock of George Washington University’s Art Therapy Program on Louise Bourgeois

May 1
In Conversation
Curator Evelyn Hawks and artist Walead Beshty on his Directions project

May 8
DC-area artist and Director of Exhibitions at Arlington Arts Center Jeffry Cudlin on the a work from the collection

May 15
DC-area artist Renee Stout on Louise Bourgeois

May 22
Deborah Gaston, director of education at the National Museum of Women in the Arts, on Strange Bodies: Figurative Works from the Hirshhorn Collection

May 29
Curatorial Research Associate Ryan Hill on Directions: Walead Beshty

Connecting visitors with contemporary art poses unique challenges. The Hirshhorn welcomes this opportunity, and began the interpretive guides program in 2008 to foster a dialogue between the art and the visitor. Roaming around the special exhibition galleries, and wearing hot pink buttons branded with a question mark, interpretive guides are easy to spot and to approach. Wall labels and brochures are a great place to start, but you may want to go beyond these resources. Program creator Ryan Hill explains, “Interpretive guides don’t just recite memorized information. They discuss the work on view in a way that can resonate on an individual level.” As guide Sarah Koisi says, “If I am doing my job well, visitors learn to think about what they see in front of them, and to find some level on which to appreciate it or experience it as art.” For this reason, flexibility and informality are important.

After seeing Lawrence Weiner’s A Rubber Ball thrown on the sea, Cat. No. 146, 1969, Candy McGreal, from Passaic, Washington, revealed, “Talking with Stephanie [the interpretive guide] helped me think outside the box. She had me slow down and take another look, asking me to consider things such as how the words stretched diagonally across the wall and what I thought the significance was.”

The Hirshhorn recruites individuals for the program from a variety of backgrounds, ranging from artists to art history and museum studies students, representing the variety interests of those studying the visual arts. This diversity is valuable to the success of the program since each exhibition calls for a different combination of strengths and specialized knowledge from its guides.

Thus far eight guides, predominantly from Washington DC-area colleges and universities, have participated in the semester-long program. The program will continue to grow, and we are always looking for enthusiastic students who are interested in guiding visitors in a new approach to experiencing art. Individuals interested in applying to the program are encouraged to visit the Hirshhorn website at hirshhorn.si.edu or contact Ryan Hill at rhill@si.edu.

Interpretive guides are available in the special exhibition galleries for individual conversations and drop-in tours between 2 pm and 5 pm, Mondays through Fridays, and 11am to 5 pm on weekends.
Meet the Artist: Ori Gersht
Tuesday, February 17, 7 pm
The London-based Israeli artist provides a survey of his photographic series and video work in an informal discussion, followed by a reception.

Sunday March 8, 11 am, 1 pm, and 3 pm (not confirmed)
Presented in conjunction with the artist’s retrospective, this biographical documentary explores the range of her practice, her themes and inspirations, and includes a rare interview, as well as studio and museum installation footage.

Lee Anne Schmitt’s California Company Town, 2007
Thursday, March 19, 8 pm
This film essay explores towns abandoned by the industries that created them and is presented in conjunction with the Environmental Film Festival of the Nation’s Capital.

John Bock: PALMS, 2008
Thursday March 26, 8 pm
John Bock, the notorious German performance and video artist was commissioned to create his first feature film by REDCAT and the Schirn Kunsthalle, Frankfurt. This noir-inspired melodrama follows two killers as they navigate the landscape of Southern California. Backdrops include modern architecture by Schindler and Neutra, the expansive landscape of Joshua Tree National Park, and seedy haunts in the sleepy town of Twenty-nine Palms.

Garden Cycles Bike Tour: New Faces from the Farm
Thursday, March 19, 8 pm
Washington-based twenty-somethings Lara Sheets, Liz Tylander, and Kat Shiffler biked from Mount Pleasant to Montreal, visiting inner-city gardens, rooftop vegetable plots, and suburban farms. The cyclists introduce this documentary of their adventure. Presented in conjunction with the Environmental Film Festival of the Nation’s Capital and Dumbarton Oaks Landscape Arts Program of Harvard University.

La Rivière Gentille, France/USA 2007
April 26, 11 am, 1 pm, and 3 pm
In this final documentary from a trilogy by filmmaker Brigitte Cornand, 96-year-old Louise Bourgeois is seen in the New York home she has not left for over a decade. Alert, witty, tender, and intense, the artist provides a rare glimpse of her integration of art and life. Running time 100 minutes.

An Evening with David Polonsky
Thursday March 26, 8 pm
Award-winning Israeli illustrator/animator David Polonsky (b. 1973, Kiev, Ukraine) discusses his work as art director and lead artist on Ari Folman’s film Waltz with Bashir, 2008. The animated documentary relates Folman’s recollections of serving as a soldier during the 1982 war in Lebanon. The two are collaborating on an illustrated novel based on the film. Presented in conjunction with the Embassy of Israel.

The Hirshhorn brings you the best in contemporary filmmaking from around the world, including new media arts, cinematic works, artists’ films, and documentaries. Films may contain adult content. Seating is limited and available on a first-come basis. Films are free.

Louise Bourgeois with Spider IV in 1996, photo by Peter Bellamy.

The Universe of Keith Haring, 2007
Thursday, April 23, 8 pm
Christina Clausen’s documentary reviews the short life and times of Keith Haring, a friend of Andy Warhol’s and a social phenomenon himself, “connecting the gay scene to hip-hop, Madonna to museum culture, the democratic street to the rarefied art world.”

La Rivièr Gentille, France/USA 2007
Thursday, May 7, 8 pm
The US Department of State gathered film industry collaborators to promote an international competition of three-minute long short films that address the meaning of democracy. Judge for yourself which of these finalists best addressed this complex topic.

Democracy Challenge Finalists
Thursday, May 14, 8 pm
John Bock, the notorious German performance and video artist was commissioned to create his first feature film by REDCAT and the Schirn Kunsthalle, Frankfurt. This noir-inspired melodrama follows two killers as they navigate the landscape of Southern California. Backdrops include modern architecture by Schindler and Neutra, the expansive landscape of Joshua Tree National Park, and seedy haunts in the sleepy town of Twenty-nine Palms.

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Note: Screening is at Dumbarton Oaks, 1703 32nd St., NW

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Work featured in The Universe of Keith Haring, 2007, courtesy of the filmmakers