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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.

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This fall, my first at the Hirshhorn, is distinguished by a rich variety of programs ranging from an important solo retrospective to cutting-edge works in new media. In addition, the first plans are underway for the Museum’s 40th anniversary, just a few years away, as outlined in my white paper, “Toward the 40th Anniversary: An Action Plan for the Hirshhorn Museum and Sculpture Garden,” soon to be finalized. We’ll keep you closely informed via our print and online communications.

Anne Truitt: Perception and Reflection
October 8, 2009–January 3, 2010
The Hirshhorn is proud to present the first major exhibition since 1974 of this significant artist. In addition to bringing her luminous work to new audiences, the show has particular resonance in Washington, where Truitt lived, worked, and taught throughout her adult life (page 3).

New Media
As part of the Smithsonian Institution, the Hirshhorn has a unique reputation for exhibiting and collecting time-based works in film, video, and digital media, and for its gallery space dedicated solely to exploring the creative possibilities of new media. New media are prominently featured in the Hirshhorn’s fall programs and represent dynamic partnerships between cutting-edge technology and contemporary art. The Black Box series presents Phoebe Greenberg’s (Canada) lavish cinematic tableau, Next Floor (page 7); the Directions series features John Gerrard’s (Ireland) recent work with new technology—3-D gaming software used to re-imagine landscape art (page 9); and three massive LED screens at the Chinatown Metro station in downtown Washington will show a new work by graphic designer David Polonsky (Russia) (page 22).

Film
This October, as part of our ground-breaking film program, works by Chantal Akerman (Belgium), Dante Lam (China), and national and international selections from the Washington Project for the Arts Experimental Media Competition offer film buffs the opportunity to see the latest in contemporary cinema (page 21).
New to the Collection

Three compelling works by artists not previously represented in the collection were recently added. Nick Cave’s (United States) playful wearable sculpture, Susan Philipsz’s (Scotland) contemplative sound piece, and Paul Sharits’s (United States) significant four-reel film installation are just a few highlights from our active acquisitions efforts (page 13).

We look forward to seeing you at the Museum!

Richard Koshalek
September 2009
Abstraction is not easy.

Rather than working in representational imagery that depicts such things as everyday objects or human forms, some artists express themselves exclusively in a vocabulary of color, shape, and compositional arrangements. Broadly speaking, people are used to receiving information in words or pictures that have a fairly direct and recognizable relationship to the reality in which we live (think photography, film, and television, as well as the entire genre of illustration). How then does communication unfold when an artist intentionally distances her or his images from reality, abstracting experience and ideas? Does this process of abstraction make concepts more personal or more universal? And what sort of role should/do art historians, curators, and critics play in mediating abstraction through more familiar modes of exchange?

It seems important to raise these questions in relation to the art of Anne Truitt, the subject of the Hirshhorn’s exhibition Anne Truitt: Perception and Reflection. Truitt is a pioneering but under-studied figure in the history of twentieth-century abstraction. She was a contemporary of Color Field artists Kenneth Noland and Morris Louis, and her reduced geometric sculpture, notably her hallmark columns, developed in tandem with the work of Minimalists like Donald Judd during the early 1960s. However, her work has not occupied as prominent a place in the discourse of post-1960s art as theirs. Among the reasons that could be proposed to explain this, a particularly provocative one is that Truitt’s work eludes (and given the artist’s independent personality one might even say intentionally eludes) easy categorization, and categorization is a key strategy by which critics, scholars, and curators interpret abstraction, indeed any kind of art, for a broader public.

While her palette was incredibly important to her work, unlike the Color Field artists, Truitt explored color in three dimensions, rather than on canvas. And although she had the rectangular and columnar infrastructures of her sculptures fabricated, Truitt transformed them through non-primary, hand-painted color in a way that distinguished her from the Minimalists. Further, the
artist’s work was inflected with the correspondences of its physical dimensions to the human body and architectural elements from her childhood on the Eastern Shore, as well as color compositions and titles that evoke the names of places and literary allusions, among other references. In retrospect, it is the human stamp that Truitt gave to streamlined, geometric shape that seems a crucial and unique link between the generation of Abstract Expressionists that preceded her and the radically reduced abstraction that developed over the course of the 1960s.

However, one senses from writings of that same decade by Donald Judd and others that this connection to art of the past was demoted in favor of the “new” Minimalist mode of art-making in which expressive gestures were replaced by manufactured objects that, broadly speaking, claimed to have no references or dependencies outside of the relationships initiated during a viewer’s physical encounter with them. Interestingly, here we are faced with a more general question of whether the scholarly and critical interpretation of abstraction is not just a matter of analytical categorization, but of taste, judgment, and even fashion, with the result that one kind of artistic practice is promoted over another.

So where does that leave Truitt’s work? Her art is ripe for rediscovery and ready to be considered on its own terms. By the late 1960s, critical dialogue emphasized the “far-out” and forward-looking. Today, we are currently in a scholarly moment that welcomes a re-evaluation of the past and acknowledges the interplay between an artist’s output and his or her individual experience. Anne Truitt: Perception and Reflection and its accompanying catalogue offer a contemporary study of the artist’s career, documenting its evolution from the late 1940s until her death in 2004. The project also recognizes the essential need to enable new generations of viewers to draw their own conclusions through firsthand exposure to pieces from collections across the United States, brought together in the Hirshhorn galleries.

Continued on the next page...
Truitt was born in Baltimore in 1921 and raised on Maryland’s Eastern Shore, a geographic and architectural setting that influenced the art that she came to make. In 1947, she moved to Washington, DC, where she would spend the majority of her adult life. Having worked in the field of psychology and also writing fiction, Truitt delved into the visual arts in the late 1940s, enrolling in Washington’s Institute of Contemporary Art. Throughout the 1950s, she primarily made figurative sculpture in such materials as clay, cast cement, and stone, much of which she intentionally abandoned or destroyed in the early 1960s. Also during this period, the artist and her husband, journalist James Truitt, were part of a lively Washington social circle that brought together artists, journalists, politicians, and government officials.
After visiting the Guggenheim Museum’s *American Abstract Expressionists and Imagists* exhibition in November 1961, where she was impressed by the paintings of Ad Reinhardt and Barnett Newman, Truitt’s work took a dramatic turn toward reduced, geometric abstraction, establishing the focused and individualized area of artistic exploration that she pursued for the next forty years. In addition to producing sculpture, paintings, and drawings (all of which are represented in the exhibition), Truitt also published three auto-biographical books, *Daybook* (1982), *Turn* (1986), and *Prospect* (1996). Truitt lived in Northwest Washington’s Cleveland Park neighborhood since 1969. She passed away in December 2004, after completing the remarkable columnar sculptures *Return* and *Evensong*, both on view at the Hirshhorn.

The almost 100 works in *Anne Truitt: Perception and Reflection* embody Truitt’s “life in art,” to quote the title of an exhibition of the artist’s sculpture organized by Brenda Richardson for the Baltimore Museum of Art in 1992. The works also present themselves for the contemplation of today’s audiences who will ultimately arrive at their own meanings for Truitt’s rich language of abstraction. No doubt, some viewers will appreciate the work because of its place in the trajectory of art history while others will connect with it by developing their own associations for Truitt’s forms. Still others will look for a universalizing of experience in the artwork—whether that be a shared investigation of how we perceive color and light or how beautiful objects have the power to prompt emotional response and reflection that transcends particular circumstance. But happily and hopefully, many will respond in a way that not only cannot be categorized, but also cannot be fully articulated, just as abstraction in general, and Truitt’s art in particular, consists of so much more than the attempts to explain it.

*Anne Truitt: Perception and Reflection* is organized by the Hirshhorn Museum and Sculpture Garden. The exhibition is made possible by the Henry Luce Foundation, The Andy Warhol Foundation for the Visual Arts, The Judith Rothschild Foundation, and the Anne Truitt Patrons Committee, with additional support from the Hirshhorn Board of Trustees and the Museum’s National Benefactors and Director’s Circle members. The Anne Truitt Patrons Committee co-chairs are Tim Gunn and Martin Puryear. Members are: Judy Cotton and Yale Kneeland, Celia Faulkner Crawford, Jean Efron and Anthony P. Picadio, Mrs. Robert Eichholz, Henry H. and Carol B. Goldberg, Jacqueline and Marc Leland Foundation, Victoria and Roger Sant, and Lynn and Rodney Sharp.

Next Floor, 2008, creator and producer Phoebe Greenberg (b. Ottawa, Canada, 1964) drew inspiration from her theatrical training in Paris with Jacques Lecoq for this short film. Director Denis Villeneuve worked with a feature film-scale crew, including Jacques Davidts and Caroline Binet, to realize the twelve-minute work, which was awarded Best Short Film at the 2008 Cannes Film Festival.

Part nightmare, part morality tale, the film references the artist’s interest in theater of the absurd. By turns intense, hilarious, shocking, and gruesome, this work brings to mind the lavish, visceral cinematic tableaux associated with Peter Greenaway as well as the cautionary spirit of Peter Newell’s children’s classic, The Rocket Book, 1912, in which an actual hole penetrates each page to depict a launch trajectory through the various floors of an apartment building.

Greenberg is the founder and director of Driving Horse Creations/ART, a contemporary art venue in Montreal and is the head of Phi, a music and film production company. She summarizes not only her film but also the spirit of these times of economic instability by recognizing that “In this absurd and grotesque universe, an unexpected sequence of events undermines the endless symphony of abundance....”
New technologies offer artists opportunities to create pieces with unprecedented elements—an exciting possibility that sometimes results in art that is flashy in form yet lacking in resonant content. Recent work by Irish artist John Gerrard (b. Dublin, 1974) is an exception. He uses customized 3D gaming software to re-imagine landscape art. A former student of the Art Institute of Chicago, Gerrard is inspired by the look, history, and politics of the Dust Bowl region of the United States. He creates contemplative yet vivid scenes of farms and oil fields that raise questions about the effect of human progress on the environment. For the works in this exhibition, Gerrard took 360-degree photographs of actual sites and then simulated cinematic movement around these landscapes using a computer program, complete with integrated shifting, natural lighting effects. In response to Gerrard’s works on view at the 2009 Venice Biennale, Blake Gopnik of The Washington Post wrote, “The projected landscapes... are more compellingly real than any art you’re likely to have seen.”

This summer, Hirshhorn Director Richard Koshalek posed a few questions to the artist:

**RK: What appeals to you about Realtime 3D technology as a medium for making art?**

**JG: I arrived at gaming engines and the medium of Realtime 3D as the tool to create what can be thought of as sculptural photography. This idea was originally derived from the technology of 3D scanning. In response, I sought a tableau, a scene or stage, where time and action could be manipulated in open and rich ways. This was and is a central point of conceptual interest and appeal. If one rebuilds (or scans) an object or character, it can then be dropped into “time” using gaming software. A character can arrive or leave at any time into the future and enact any action you design. The medium thus intersects with theater, but a theater of huge timescales, in addition to extending photography and painting. It is very new, and I have been able to pursue a singular niche within the medium up until now, creating, with a team, hyper-realistic scenes and portraits of relatively unremarkable places. Realtime 3D is more typically devoted to narrative, to action, and to the fantastical, particularly stereotypes of violence or beauty. But I saw in it an alternate possibility: miniature universes within which time and the manipulation of time were central conceptual elements. These works, ironically in some ways, have a strong emphasis on the real, on the elemental as such, with references to sunlight, energy, and ideas of exchange or reciprocation, all unfolding over a full solar year. I could not make them in any other way.
RK: What is the most challenging aspect of working with new technologies?

JG: I would identify two difficult aspects with this particular medium. One is to develop sophisticated scenes of any sort, to try and move beyond the familiar and quite naive aesthetics of gaming and game art. A second aspect, and this emerges from the first, is to develop the relationships and manage the teams needed to fabricate these scenes.

In my case, while I conceptually develop the works in my studio in Ireland and during my travels, the actual production happens with a skilled team in Vienna, Austria. This typically comprises a programmer, a modeler, and someone on production, headed up by my long-time collaborator and producer Werner Poetzlberger. It is tough to manage this arrangement and to support it, but it is the only practical way to make the work.

For instance, a piece such as Grow Finish Unit, [2008] includes highly detailed 3D modeling on the buildings alone, which can take several months. Then terrain is modeled using topographical and satellite data. We use lots of our own software solutions for the corrugated iron surfaces of the buildings, shadows, grass simulation, and the like. For each work, all these elements and levels must be adjusted to simulate a full year with hugely varying light conditions. As you can imagine, there are enormous variables that must be carefully checked and balanced. We call it polishing. Works such as Dust Storm, [2007] have been in production for over two years as part of this process. I must admit, though, that we are all perfectionists.

RK: Are there other artists working with new technologies that you particularly admire?

There are artists I admire enormously, some of whom work extensively with technology, such as James Coleman or Bruce Nauman. However, if I had to select one artist working in an interesting but quiet way with technology, it would be Pierre Huyghe. There is an enormous amount going on under the surface, from his earlier works like the No Ghost Just A Shell piece and Two Minutes Out of Time, in which a character speaks of the condition of being virtual, to pieces such as Atari Light and the sense of overlay and manipulation in A Journey That Wasn’t.

RK: How do you see the marriage of art and technology evolving in the future?

JG: Towards a greater level of seamlessness, in every sense. I have always felt the computer to be a key contemporary tool for art making, but actually embedded in the work, not just in production. I feel we will see much, much more of this, to the point that it will become fairly ubiquitous.
October

Thurs. 8
Anne Truitt: Perception and Reflection opens

Panel Discussion:
Remembering Things Past:
A Conversation Celebrating Anne Truitt
7 pm, Ring Auditorium

Fri. 9
Friday Gallery Talk, 12:30 pm
Associate Curator Kristen Hileman on Anne Truitt

Sun. 11
Black Box: Guido van der Werve closes

Thurs. 15
Film
Washington Project for the Arts Experimental Media Competition
8 pm, Ring Auditorium

Fri. 16
Friday Gallery Talk, 12:30 pm
Designer Veronica Jackson on the collection

Meet the Artist: Brian Jungen
7 pm, Ring Auditorium

Thurs. 22
Film
Un jour Pina a demandé, 1983
8 pm, Ring Auditorium

Fri. 23
Friday Gallery Talk, 12:30 pm
Dominick Pisano, curator, Division of Aeronautics at the National Air and Space Museum, on the collection

After Hours
8 pm to midnight

Thurs. 29
Film
The Beast Stalker, 2008
8 pm, Ring Auditorium

November

Thurs. 5
Directions: John Gerrard opens

Fri. 6
Friday Gallery Talk, 12:30 pm
Tatiana Flores, assistant professor of art history at Rutgers University specializing in Latin American and contemporary art, on the collection

Thurs. 12
Meet the Artist: Yinka Shonibare MBE
7 pm, Ring Auditorium
Fri. 13
Friday Gallery Talk, 12:30 pm
Larry Bird, senior curator at National Museum of American History, Division of American Politics and Reform, on the collection

Sun. 15
Strange Bodies: Figurative Works from the Hirshhorn Collection closes

Fri. 20
Friday Gallery Talk, 12:30 pm
Art historian Miguel de Baca on Anne Truitt

Tues. 30
Black Box: Phoebe Greenberg opens

December

Fri. 4
Friday Gallery Talk, 12:30 pm
DC-based artist Carol Brown Goldberg on Anne Truitt

Thurs. 10
Lecture:
Kristen Hileman: Arriving at an Art Historical Anne Truitt
7pm, Lerner Room

Fri. 11
Friday Gallery Talk, 12:30 pm
MICA professor and DC-based artist Timothy App on Anne Truitt

Fri. 18
Friday Gallery Talk, 12:30 pm
Hirshhorn Conservator Clarke Bedford on Anne Truitt

January

Sun. 3
Anne Truitt: Perception and Reflection closes

Fri. 8
Friday Gallery Talk, 12:30 pm
Curatorial Research Associate Ryan Hill on Directions: John Gerrard


For up-to-date information on our programs, visit hirshhorn.si.edu or call 202-633-1000
These three works are just a few of our recent acquisitions, but they show the range of media and depth of content in our collecting practices.
**Recent Additions to the Collection**

**Sunset Song, 2003, a sound installation by Susan Philipsz**

Susan Philipsz (b. Glasgow, 1965) creates sound works for spaces that inspire reflection, which often investigate gender issues, loss, and loneliness. She records her own voice singing songs *a capella* from films, seventies and eighties pop, folk songs (as in *Sunset Song*), and recent music, unedited, imperfect, and punctuated with silences. The artist has said that she attempts to sing in a deliberately ambiguous way, “neither passionate nor sorrowful but [including] elements of both.”

*Sunset Song* was recently purchased using funds from the Hirshhorn’s Contemporary Acquisitions Council and is the first work by the artist to enter the collection. The eight-minute piece takes its name from the old Scottish term for a melancholy song dedicated to something or someone that no longer exists. For *Sunset Song*, Philipsz sang two versions of a well-known American murder ballad, “The Banks of the Ohio.” In the first rendition, a woman tells the story of how she stabbed her lover when he refused to marry her. In the second version, the artist sings from the point of view of a man who drowns his lover because she would not marry him. The work confronts the visitor not only with its mournful mood but also with provocative questions about how art delivers narrative, and the ways in which an artist can sculpt space with sound rather than tactile materials.

**Soundsuit, 2009, by Nick Cave**

Nick Cave (b. Fulton, Missouri, 1959) artistic practice combines visual and performance arts. His intricate life-size *Soundsuits* can stand alone in galleries or be activated by dancers. A student of modern dance himself, Cave made his first wearable sculpture from twigs, observing the subsuming of his personal identity by the public persona inspired by the suit. The artist has since fabricated dozens of these works, creating complex, encrusted surfaces from found and recycled objects, thrift-store purchases, and hand-fabricated elements. Masks, beads, plastic flowers, cloth, human hair, feathers, and plant matter are among the materials that comprise the sculptures, and it is the sound that these items make when a *Soundsuit* is animated through movement that gives the works this title. Deliberately blending definitions of craft and fine art, Cave sews much of each sculpture by hand. The artist likewise incorporates a hybrid of references—costumes and rituals of traditions ranging from African tribal ceremonies to Mardi Gras celebrations—to produce, in Cave’s words, “a suit of armor...protecting the wearer from outside culture.”

The *Soundsuit* purchased by the Hirshhorn consists of hanging Easter baskets dating to the 1970s, as well as sequined handbags and a vintage papier maché rabbit (c. 1950). Cave has increasingly introduced animal imagery into his work to investigate the relationship between humans and the natural environment, seeming to suggest the possibility of a more closely integrated union between the two. Further, given Cave’s interest in carnival, a moment characterized by role reversals and “world-turned-upside-down” festivities that precedes a time of sacrifice and reflection, the Easter Bunny crowning the sculpture not only playfully points to the nostalgia and decoration typically purged from so-called “high” art, but also to Western rituals associated with the change of season and Christianity.

This is the first work by Nick Cave to enter the Hirshhorn’s collection, and it will increase the Museum’s holding of figurative sculpture made during the first decade of the twenty-first century.

**Shutter Interface, 1975, by Paul Sharits**

Experimental filmmaker Paul Sharits (b. Denver, Colorado, 1944–1993) began making breakthrough film works, which he described as “locational,” in the 1970s. Screened outside of traditional movie theater settings, involving multiple projectors, and presenting film as art installation, these works feature non-representational imagery and emphasize the compositional, temporal, and spatial elements of film in a way that is comparable to the experience of listening to music.

Considered a structuralist masterpiece, the four-projector *Shutter Interface* features four separate reels of images alternating between bright fields of color and black to yield a flicker effect, which suggests the physical passage of frames of film over a projector’s light source to produce the illusion of continuous motion. The four reels are also of slightly different duration, so when presented as simultaneous loops, changing image permutations create an infinite succession of color combinations. Each reel also contains its own soundtrack, which join together to produce jarring and mechanical noises.

*Shutter Interface* joins Anthony McCall’s *You and I, Horizontal II* as important examples of structuralist film among the Hirshhorn’s growing moving-image holdings. This is the first work by the artist to enter the collection.
When artists are given a platform to engage directly with young people, it enriches communities and enhances the creativity and problem-solving skills of future leaders. Established in 2005, the Hirshhorn’s year-long artist-in-residence program, Artist at Work with Youth, offers just such an opportunity. Local artists help stir the imagination in a series of free Saturday art-making workshops held in the fall and spring for children in two age groups: six to nine and ten to thirteen. Participants learn about objects on view in the Museum and then create their own artworks based on the methods and processes of the artists studied.

Project founder and Director of Public Programs Milena Kalinovska says, “at a time when art is being cut from schools, Artist at Work with Youth can help fill an important void. It continues to encourage children to think creatively and supports future interest in art.”

By developing a personal relationship among children, their caregivers, and local practicing artists, the program helps to demystify the artistic process. An element that makes the workshops especially fun is how involved the people accompanying the kids become. Family members sometimes end up creating their own piece or collaborate with the child. This group element is what contributes to the uniqueness of the program.
About 300 children attend each year and many of them come back regularly. Mother and school teacher Carole Geneix believes daughters Emma and Chloe “loved the workshops, because they were always very creative and different from everything they’d done before, in school or at home. The assignments were easy to follow and enabled them to be truly creative, original, and personal.”

Maggie Michael, Linn Meyers, and Mary Coble all formerly served as resident artists. Michael is primarily a painter, while Meyers focuses on works-on-paper, and Coble uses performance and experience as her medium. The variety of the participating artists’ work combined with the Museum’s changing exhibitions help to make each year’s workshops interesting and fresh.

This year, Baltimore-based multi-media artist, Zoe Charlton heads up the classes. Charlton’s work examines issues of identity and culture with a focus on drawings of the human figure. Her sessions explore the work of three artists from the Museum’s Strange Bodies exhibition: Chuck Close, Nick Cave, and Yinka Shonibare. These artists also investigate themes of identity and the human body, and Charlton encourages the students to explore how they use their personal experiences in terms of race, culture, and physical attributes for inspiration.

Charlton hopes that the kids will learn about various artistic methods and “how different cultural references influence how we think about ourselves and how we perceive and relate to others.” Lesson plans will also be available for download, free, on the Hirshhorn website. Having these lesson plans available is an invaluable resource, not only for teachers looking for additional creative activities but also for parents to use at home. To register for classes, or to download these lessons, please visit the Hirshhorn’s website at: hirshhorn.si.edu.
After Hours
October 23
8 pm to midnight
$18, tickets go on sale September 23
Advance tickets only; no tickets will be sold at the door.
To purchase tickets: hirshhorn.si.edu/afterhours
or call 202-633-4629
After Hours at the Hirshhorn is Washington's premier contemporary art event. Stay up late and enjoy extended museum hours, curator-led gallery tours, and special performances. Become a member and get free admission to After Hours as well as access to the VIP Lounge.

Meet the Artist
Brian Jungen
Friday, October 16, 7 pm, Ring Auditorium
Born to a Swiss-Canadian father and a First Nations mother, Vancouver-based artist Brian Jungen will discuss his drawings, sculptures, and installations featured in his solo exhibition at the Smithsonian's National Museum of the American Indian (NMAI) with Carolyn Christov-Bakargiev, chief curator at Castello di Rivoli and the artistic director of Documenta 13. Meet the Artist: Brian Jungen is made possible in part by NMAI. Brian Jungen: Strange Comfort is on view October 16, 2009–August 8, 2010.

Yinka Shonibare MBE
Thursday, November 12, 7 pm, Ring Auditorium
During the opening week of the artist’s major midcareer survey at the Smithsonian’s National Museum of African Art (NMAfA), UK-based Nigerian artist Yinka Shonibare visits the Hirshhorn to discuss his work with curator Karen Milbourne. Like the Hirshhorn’s The Age of Enlightenment—Antoine Lavoisier, 2008, on view in Strange Bodies until November 15, much of Shonibare’s work poses questions about politics, identity, and cultural authenticity in a post-colonial world. Yinka Shonibare MBE is on view at the NMAfA November 10, 2009–March 7, 2010.

Panel Discussion
Remembering Things Past:
A Conversation Celebrating Anne Truitt
Thursday, October 8, 7 pm, Ring Auditorium
On the opening night of Anne Truitt, join us for a discussion moderated by Tim Gunn, chief creative officer at Liz Claiborne and a former student of Truitt’s. Artist Martin Puryear, filmmaker Jem Cohen, photographer John Gossage, and curator Kristen Hileman share their unique perspectives on Truitt’s career as an artist, professor, and author. The exhibition galleries will remain open until the panel discussion begins.

Lecture
Kristen Hileman: Arriving at an Art Historical Anne Truitt
Thursday, December 10, 7 pm, Lerner Room
Associate Curator Kristen Hileman gives an overview of the career of Anne Truitt and discusses the artist’s unique approach to inflecting her minimal forms with allusive references, personal memories, and emotional power.
Art Around Town. Fall is the busiest time of year for the arts in Washington. We asked our staff to give us a few of their top picks.

Washington Project for the Arts presents “Options”
September 17–October 31, 1358 Florida Avenue, NE
Since 1981, the “Options” series has provided important opportunities for audiences to get insights into new trends in the local art scene, as well as to connect with the broader mission of the WPA, a non-profit organization established in 1975. This year, Smithsonian National Portrait Gallery Curator Anne Collins Goodyear makes selections for the show.
–Kristen Hileman, associate curator

Adding Machine: A Musical
Wednesday, October 14, Studio Theater
Based on a 1923 Elmer Rice play about an all-American loser turned killer named Mr. Zero, this expressionist musical is at odds with the popular image of the twenties as a happy-go-lucky era. The New York Times calls it an “impossibly bleak, improbably brilliant little musical.” It’s gotten great reviews and sets to music an unsentimental vision of a time eerily in tune with our own.
–Ryan Hill, curatorial research associate

Reel Affirmations Film Festival
October 15–24, Harman Center for the Arts
Every year, I look forward to it. Now entering its 19th year, the festival brings together more than 100 features, documentaries, and shorts from around the globe of specific interest to the GLBT community. Over the years, I’ve seen films I’ve loved, hated, and loved to hate. For a detailed schedule, go to reelaffirmations.org.
–Al Miner, curatorial assistant

A John Waters Christmas
Thursday, December 17, 7:30 pm, Birchmere, Alexandria, VA
John Waters’s “vaudeville” act celebrates his incredible filmmaking career. A provocative and devious monologue takes the audience on a wonderfully misbehaved trip to the extremes of the contemporary art world. Share in Waters’s fascination with true crime, trash, and exploitation films—absolutely nothing is sacred. As a movie buff, I’m excited to see what this one-man show has in store for the audience. With a soundtrack that includes songs such as “Here Comes Fatty Claus” and “Santa Claus is a Black Man,” it’s sure to be an interesting performance!
–Jennifer Rossi, webmaster and e-communications specialist

Friday Gallery Talks
Fridays at 12:30 pm
Meet at the Information Desk
Drop by the Hirshhorn during your lunch break for half-hour gallery talks lead by Hirshhorn curators, educators, DC-based artists, and scholars from a variety of fields. For the most up-to-date listing of gallery talks, visit hirshhorn.si.edu.
Membership is your Ticket

Worried about After Hours selling out? Then membership is your ticket. As a benefit of membership in the Hirshhorn Annual Circle, you get free admission to After Hours. Members bypass ticket lines and gain express entry though our Annual Circle/VIP entrance. When you join, not only will you receive complimentary admission to After Hours, but you will also receive special access to our Members VIP Lounge.

Admission to After Hours and the VIP Lounge is good for one person at the Associates Circle level of membership and for two people at the Contributors Circle level and above. To join the Annual Circle, visit hirshhorn.si.edu/join or call 202-633-2771.

After Hours Member VIP Lounge

Launched in the fall of 2008, the Members’ VIP Lounge is an Annual Circle benefit for donors at the Inner Circle level and above. The VIP Lounge offers a relaxing atmosphere where members, artists, and curators can connect, enjoy free signature drinks, and exchange ideas on contemporary art. Having hosted three VIP Lounges in our inaugural year, this exclusive lounge has already become a destination within the popular After Hours program. Drawing a young professional crowd seeking an alternative for social engagement and networking, the VIP Lounge has partnered with Brightest Young Things, The Pink Line Project, Emperor Vodka, Mie N Yu Restaurant, and Fandango to connect cultural enthusiasts with the art and artists of our time.

Martini Party

Guests of the fifth annual Martini Party, one of the Hirshhorn’s most distinctive and highly anticipated donor events, were welcomed by the Hirshhorn’s fifth director, Richard Koshalek, Wayne Clough, secretary of the Smithsonian, and Patty Stonesifer, chair of the Smithsonian Regents.

Left: Event host Chris Harris at the Martini Party, photo by Chris Rossi. Right, clockwise: Smithsonian Secretary Wayne Clough and Hirshhorn Director Richard Koshalek at the Martini Party, photo by Chris Rossi; Ann Nitze and critic Blake Gopnik at the Martini Party, photo by Chris Rossi; Annual Circle members Bernhard Hildebrandt and Charlie Brickbauer with Associate Curator Kristen Hileman in the VIP Lounge, photo by Colin S. Johnson; Gene Dixon, Marika Rosen of France magazine, and Chris Woodyard at After Hours, photo by Colin S. Johnson; Annual Circle member and gallerist Andrea Pollan with artist Nicholas Pye in the VIP Lounge, photo by Colin S. Johnson; Don Russell, Executive Director of Provisions Library, Annual Circle member and gallerist Rody Deuzoglou, Annual Circle member and collector Philip Barlow, and Paula Schumann at the Martini Party, photo by Chris Rossi.
Films

Washington Project for the Arts Experimental Media Competition, 2009

**Thursday, October 15, 8 pm, Ring Auditorium**
Associate Curator Kelly Gordon judged the fifth annual competition. See her top picks and vote for your favorite. Work by local, national, and international artists, including winners of the Kraft Prize for New Media and the WPA Experimental Media Prize will be featured.

Un jour Pina a demandé, 1983

**Thursday, October 22, 8 pm, Ring Auditorium**
“I am not interested in how people move but in what moves them” asserted virtuoso dancer and choreographer Pina Bausch. Her recent passing makes this intimate portrait by Chantal Akerman all the more compelling. It captures Bauch’s intensity and artistry, her unique troupe, and how she mined Dada, Expressionism, Existentialism, and her imagination to create a distinctive, powerful style. Sparse dialogue in French, no subtitles.

The Beast Stalker (Chin yan), 2008

**Thursday, October 29, 8 pm, Ring Auditorium**
While arresting a wanted criminal, Sergeant Tong (Nicholas Tse) accidentally kills the daughter of public prosecutor Ann Gao (Jingchu Zhang). To blackmail her into dropping the charges, one of the sergeant’s cronies kidnaps another daughter. The plot unfolds at a breakneck pace, and complications for all involved multiply. Hong Kong director Dante Lam’s compelling crime drama taps into emotions he feels are fundamentals of contemporary life: anxiety, fear, regret, as well as the necessity to summon the courage to survive. In Chinese with English subtitles.

Films are free and screened in the Ring Auditorium. Visitors requesting accessibility services, such as a sign-language interpreter, should contact Kristy Maruca at 202-633-2796 or marucak@si.edu. Please try to give two weeks notice.
Beyond our Walls

Fall 2009

This fall, as you walk by the entrance to the Gallery Place/Chinatown Metro station at H Street, look up. Three massive high-resolution LED screens debut new work by graphic artist David Polonsky (b. Kiev, USSR, 1973) just up 7th Street from the Hirshhorn. 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 thirty-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 groundbreaking partnership between the latest in technology and the best in contemporary art. When asked what he thought, 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 which he co-authored. Based in Tel Aviv and recently an artist-in-residence at Rhode Island School of Design, he is currently working on an animated sci-fi feature.