In 2014, the Hirshhorn will celebrate its fortieth anniversary. As we approach this significant milestone, I am pleased to launch a series of letters informing you about a range of exciting initiatives now underway to mark this event. The core of this effort is a recently adopted plan outlining seven priorities for the Museum in the coming years that together will make the Hirshhorn not only a renowned museum of modern and contemporary art, but a truly international resource for the art and ideas of our time.

Briefly, the seven priorities are:

- a fundamental commitment to research and greatly heightened focus on education for all audiences and generations that enhances our role in the Smithsonian’s knowledge-based mission;
- an emphasis on thematic content in exhibitions and programming dealing with key issues in art and society;
- a forward-thinking approach to collecting and conserving works of art;
- a revitalization of the Museum’s public spaces as gathering places and educational centers;
- a deployment of state-of-the-art technologies connecting our audiences on-site and online;
- the continual, direct engagement of artists in the life of the Museum and its programs;
- exciting new collaborations with other cultural and educational institutions, nationwide and internationally.

Many of these elements are already an intrinsic part of the Hirshhorn’s work. Our ongoing commitment to research and substantive exhibitions is evidenced by the opening of Yves Klein: With the Void, Full Powers, the first US retrospective in nearly thirty years of the career of one of the most influential artists of the twentieth century. And the depth, breadth, and strength of our collection is central to current exhibitions on renowned abstract artist and educator Josef Albers—the Hirshhorn’s holdings are among the largest and most comprehensive in the world—as well as an exploration of artists’ diverse approaches to color and abstraction in ColorForms and the latest Directions project featuring cutting-edge new media work by Irish artist John Gerrard.

Other aspects represent new areas of emphasis, crucial to a twenty-first-century museum. In our approaches to our physical, digital, and educational presence, the Hirshhorn will be developing ways of more broadly connecting to and engaging with its local, national, and international community to explore the art, ideas, and issues of today. We look forward to having you with us in the exciting times ahead.

Richard Koshalek
Director
“...the Hirshhorn project is informal, egalitarian and free of conventional hierarchies. It aims to provide an elastic framework for a more inclusive culture, one that is in a continual process of re-invention.”
—Nicolai Ouroussoff, New York Times
In a career that spanned more than fifty years, Josef Albers (American, b. Bottrop, Germany, 1888–1976) not only established his own artistic prominence through his exploration of abstract form and color, but also influenced generations of European and American artists and designers through his innovative teaching methods.

Albers began his career in the early 1920s at the revolutionary Bauhaus school in Weimar, Germany, which championed vanguard aesthetics and promoted ways to improve modern life through pragmatic art and design. He created bold compositions in black and white, as well as the primary colors red, yellow, and blue, which he hoped would be commercially manufactured in laminated glass for use as windows in buildings.

When the Bauhaus closed after the rise of the Nazi regime in 1933, Albers and his wife, noted fiber artist Anni Albers, fled to the United States. There, he was recruited to head Black Mountain College, an experimental new school in North Carolina, where he taught a modified Bauhaus curriculum for fifteen years. An enthusiastic motivator, Albers shared his experience with materials and design before gradually focusing on color.

By the time Albers became chairman of the design department at Yale University in 1950, he was well known as an abstract painter and colorist. Believing that colors have no inherent emotional associations, he emphasized the subjectivity of visual perception. Restricting himself to a standardized format of only a few superimposed squares, Albers generated innumerable studies of the interactions of multiple colors until his death in 1976.

*Josef Albers: Innovation and Inspiration* presents nearly sixty works from the Museum’s extensive, world-renowned collection, never before on view. The exhibition is enhanced by key loans from the Josef and Anni Albers Foundation. Documentary photographs and examples of his teaching aids offer
insights into Albers’ artistic endeavors, process, and concepts. The exhibition concludes with a display of works by artists who studied under, worked with, or directly inspired Albers, notably Anni Albers, Richard Anuskiewicz, Ilya Bolotowsky, Burgoyne Diller, Jacob Lawrence, Robert Rauschenberg, and Donald Judd.

Josef Albers: Innovation and Inspiration is organized by senior curator Valerie Fletcher. The exhibition is made possible in part by the Hirshhorn’s Board of Trustees and donors to the Annual Circle.
YVES KLEIN:
WITH THE VOID,
FULL POWERS
May 20–September 12

Yves Klein (French, b. Nice, 1928–1962) created what he considered his first artwork when he signed the sky above Nice in 1947. This simple yet bold statement encapsulates the essence of the artist’s goal—to capture and convey the immaterial. During an intense, prolific career that lasted only from 1954 to 1962, when he suffered a heart attack at the age of 34, Klein took the art scene by storm with his experiments in painting, sculpture, performance, photography, music, theater, film, architecture, and theoretical writing.

“Self-identified as “the painter of space,” Klein sought to achieve immaterial spirituality through pure color (primarily an ultramarine blue of his own invention—International Klein Blue), inaugurating his defining series of monochromes in 1957. He even went so far in his renowned 1958 exhibition of “the Void” to present white galleries emptied of all artworks. Among Klein’s best-known works are the Anthropometries, begun in 1958. Under his direction, nude female models were smeared with his ultramarine blue and used as “living brushes” to make body prints on prepared paper. The resulting images are not only imprints of the models but also represent their temporary physical presence.”

—Pierre Restany

“What he was trying to establish through the trace of fire... was the ‘presence of absence,’ the mark of life that is diffused energy.”

—Pierre Restany

hirshhorn.si.edu 7
In the late 1950s, but most notably beginning in 1961, Klein began literally to use fire, which he considered “the universal principle of expression,” as part of his creative process. His Fire Paintings, in which fire either replaced or was combined with paint, embody the ideas of process, transformation, creation, destruction, dissolution, and elemental cosmology that were so essential to all of his art.

The artist’s diverse body of work represents a pivotal transition from modern art’s concern with the material object to contemporary notions of the conceptual nature of art and is informed by Klein’s study of the mystical sect Rosicrucianism, philosophical and poetic investigations of space and science, and the practice of judo, which he described as “the discovery of the human body in a spiritual space.”

The first major retrospective of the artist’s work in the US in nearly thirty years, Yves Klein: With the Void, Full Powers features examples from all
of Klein’s major series as well as selections of his lesser-known gold and pink monochromes, sponge reliefs, “air architecture,” and immaterial works, and also foregrounds the artist’s process and conceptual projects through a range of ephemera, including sketches, photographs, letters, and writings.

Yves Klein: With the Void, Full Powers is organized by Kerry Brougher, Deputy Director and Chief Curator, Hirshhorn Museum and Sculpture Garden, and Philippe Vergne, Director, Dia Art Foundation.

“All paintings, of whatever kind, abstract or representational, have on me the effect of the bars on a prison window. Freedom lies in the far away dominion of color! The ‘reader’ of a painting of lines, forms, and composition remains a prisoner of his five senses…. Then I immersed myself in the monochrome space, in everything, in the boundless pictorial sensibility.” —Yves Klein

The exhibition is co-organized by the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. and the Walker Art Center, Minneapolis, Mn. Major exhibition funding is provided by The Andy Warhol Foundation for the Visual Arts, Martha and Bruce Atwater, Judy Bluhm and The Bluhm Family Foundation, and The Glenstone Foundation. Additional generous support is provided by RBC Wealth Management, Constance R. Caplan, and Lewis Shrineman; and additional catalogue support from Sotheby’s and L&M Arts representing the Estates of Yves Klein, United States. Official airline partner: Delta Airlines.

A field of yellow hazelnut pollen that appears to float just above the ground. A gallery with its darkness penetrated only by colored fluorescent light that at once defines and challenges perception. Projected expanses of ever-changing color and blackness that yield a “flicker” effect. Although dramatically different in aesthetics and composition, these works by Wolfgang Laib, James Turrell, and Paul Sharits, respectively, share a mesmerizing blend of color and abstract form. These pieces, along with a linear yarn sculpture by Fred Sandback, a spherical sculpture by Anish Kapoor, and luminous paintings by Mark Rothko, come together in ColorForms to explore the ways in which color remains an essential tool for artists, regardless of medium.

This selection of artworks from the Hirshhorn’s collection, along with several paintings on loan from the National Gallery’s renowned Mark Rothko holdings, date from the postwar era to the present and demonstrate color’s inimitable capacity to evoke spatial structures as well as more elusive effects.

Throughout the history of Western art, from the lyrical tones of the fourteenth-century Sienese painter Duccio to the bold, unnaturalistic hues of the Fauves, German Expressionists, and beyond, color has long been artists’ primary means of emotional and symbolic expression. ColorForms presents some of the diverse ways that contemporary artists, freed from the limits of representation and empowered by an array of new media, deploy abstract form to explore color’s evocative possibilities, from the purely optical to the metaphysical.

ColorForms is organized by associate curator Evelyn Hankins. The exhibition is made possible with support from the Hirshhorn Board of Trustees and the Museum’s National Benefactors and Director’s Circle donors.
BLACK BOX:
CHRIS CHONG CHAN FU:
BLOCK B
April 19–August 1

A motionless camera watches night and day as dramas unfold on the various floors of a massive apartment complex, home to Indian expatriates working in Malaysia, in BLOCK B, 2008, by Chris Chong Chan Fui (Malaysian, b. Borneo, 1982; lives and works in Kuala Lumpur). The film, which has won awards at several international film festivals, records this scene uninterrupted, without special effects or manipulated lighting, as if it is a documentary. Voice-overs, which seem to correlate with the diverse scenarios playing out on the building’s many terraces, act as the aural equivalent of a zoom shot, focusing viewers’ attention on realistic details. Ultimately, however, it remains unclear whether the narration is an authentic aspect of the fabric of daily life or derived solely from the artist’s imagination, raising questions about surveillance, voyeurism, and authenticity. Chong has also created feature-length films, and his most recent project, HEAVENHELL, 2009, an audio-visual installation based on Akira Kurosawa’s film High and Low, 1963, premiered last fall at the International Festival of Arts and Media in Yokohama, Japan.

Black Box is organized by associate curator Kelly Gordon. Support for the Black Box program is provided in part by Lawrence A. Cohen/Ringler Associates.
**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 focused on special exhibitions and led by Hirshhorn curators, educators, DC-based artists, and scholars from a variety of fields. Visit hirshhorn.si.edu for current listings of upcoming talks.

**In Conversation: Richard Koshalek and Ivan Chermayeff on Josef Albers**
Thursday, March 11, 7 pm
Lerner Room

Ivan Chermayeff, a noted designer, illustrator, and artist, and founding partner of the graphic design firm Chermayeff & Geismar, discusses Josef Albers’ influence on his own artistic career with Hirshhorn director Richard Koshalek. Chermayeff studied under Albers, who was chairman of the design department at Yale. Refreshments following the discussion provided by SOVA Espresso & Wine.

This event is presented in conjunction with the 2010 Environmental Film Festival.

**Meet the Artist: John Gerrard**
Thursday, March 18, 7 pm
Ring Auditorium

John Gerrard’s works hover between fact and fiction. They present actual scenes from desolate corners of America—including an oil derrick, a pig processing plant, and a vintage storm photo superimposed on a real farmscape—and unfold in real time, yet what looks as if it is streaming live is, in fact, a fabricated image. The artist will discuss the complex process behind his stark, realistic works, which re-imagine landscape art and offer meditations on the impact of our habits of consumption.

**Artist at Work with Youth: Zoe Charlton**
Saturdays, March 13, April 10, and May 15
10 am to noon (ages 6–9)
1 to 3 pm (ages 10–13)
Registration required: hirshhorn.si.edu

This spring, aspiring young artists and their families and friends are invited to the Hirshhorn for a series of hands-on art-making workshops. After visiting works in the galleries, artist-in-residence Zoe Charlton will lead participants in creative projects inspired by two new shows of works from the permanent collections: Josef Albers: Innovation and Inspiration and ColorForms. Charlton is a Baltimore-based artist and assistant professor of art at American University whose drawings, videos, and installations address issues of identity. Participation in all three workshops is encouraged but not required.

Support for educational programs is provided by the Vivian I. Pollock Fund and contributions to the Hirshhorn Education Fund.

**ArtLab for Teens: Creative Color**
Sundays, March 28 and April 4, 11, and 18
2 to 5 pm (ages 13–17)
Registration required: artlab.si.edu

ArtLab for Teens is back with an exciting four-day workshop exploring the dynamic, diverse uses of color in art, from painting and sculpture to film and installation. Drawing inspiration from works on view throughout the Museum, particularly those in Josef Albers: Innovation and Inspiration and ColorForms, participants will create their own artworks in a variety of media. No previous art experience is necessary and all materials are provided by the Museum.
Lecture:
Valerie Fletcher on Maximum Effect from Minimum Means: Josef Albers
Tuesday, April 6, 7 pm
Lerner Room

When Josef Albers came to the United States from Germany in 1933, he brought art and ideas grounded in utopian idealism and pure abstraction that he explored and shared throughout his career, including during his tenure at Black Mountain College in North Carolina in the 1930s and 1940s and at Yale University in the 1950s. Senior curator Valerie Fletcher examines how this artist tirelessly pursued the elusive subtleties of materials, form, and, most notably, color, and inspired countless students with his expertise, insight, and enthusiasm.

Refreshments following the lecture provided by SOVA Espresso & Wine.

After Hours
Friday, April 9
8 pm to midnight
$18; advance tickets only
To purchase: call 202-633-4629 or visit hirshhorn.si.edu/afterhours
On sale March 9
Become a member and get free admission to the event as well as access to the VIP lounge.

Washington’s premiere contemporary art event is back! Stay up late and enjoy extended Museum hours, a curator-led gallery tour of current special exhibitions, music on the plaza, and live performances.

Event:
The Many Faces of Yves
Thursday, May 27, 6:30 pm
Second-level galleries

Yves Klein’s life and art were informed by a diverse body of subject matter—from the mystical sect Rosicrucianism to judo to progressive philosophical and architectural concepts. Exhibition curator Kerry Brougher and experts in a range of fields will explore multiple facets of Klein’s career in this gallery event.

James T. Demetrion Lecture: Simon Schama on The Beast in Contemporary Art
Thursday, May 6, 7 pm
Ring Auditorium

Simon Schama, professor of art history and history at Columbia University, has written extensively on topics as diverse as seventeenth-century Dutch art, environmental history, twenty-first-century land and earth art, and the 2008 presidential election. He has also produced several documentary series for the BBC and PBS, including A History of Britain, Power of Art, and The American Future: A History.

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FILM PROGRAM

Featuring a variety of exceptional, unusual, and recently released works, the Hirshhorn provides the opportunity to view some of the best in contemporary filmmaking from around the world.

FILM 1ST. a girl & a gun, 2009
Thursday, March 4
For this episode of their series Film 1st, Gustav Deutsch and Hanna Schimek spent four years mining over 2,500 shorts, features, and reels of archival footage dating from the 1890s to the 1940s to compile an experimental montage based on Jean-Luc Godard’s notorious claim about what it takes to make a movie. This strange and fascinating assemblage also offers insight into artistic and scientific film portrayals of sex and death during the beginning decades of cinema history.

Beetle Queen Conquers Tokyo, 2008
Thursday, March 25
Director Jessica Oreck explores a centuries-old Japanese subculture: individuals who revere, collect, and market some of the most preposterous, bizarre-looking creatures on earth—insects. The film uncovers perspectives that can transform our ideas about nature, beauty, and daily life. The director will discuss the film.

Everything you always wanted to know about the making of a video installation, 2009
Thursday, April 8
Performance art wonder woman Marina Abramovic, who is currently the subject of a major retrospective at the Museum of Modern Art in New York, commissioned this behind-the-scenes documentation of a performance project she created in Luang Prabang, Laos. This elegant, insightful documentary captures the artist’s creative process but also serves as a portrait of this living legend.

Wavelength, 1967
Thursday, April 15
Michael Snow’s landmark avant-garde film has been described by the artist as “a summation of my nervous system, religious inklings, and aesthetic ideas.” Set in a New York loft space, the film subtly shifts between drama and the sheer duration of documentation, pure simplicity and utter complexity. Rarely screened, Wavelength is a must-see for any serious cinephile.

Lunch Break, 2008
Thursday, April 22
Several years in the making, Sharon Lockhart’s eighty-minute film has been called a masterpiece by experimental film giant Michael Snow. Set in the mile-long corridor of Bath Iron Works, a ship building firm in Maine, the film depicts previously unexamined dimensions of labor and leisure. The camera follows forty-two blue-collar workers, documenting their off-the-clock moments. Set to a soundtrack developed by Becky Allen, Lunch Break offers an unforgettable narrative experience that evokes performance art.

Democracy Challenge Finalists
Thursday, April 29
The US Department of State gathered film and media industry to promote its second international competition of three-minute films that address the meaning of democracy. Judge for yourself which of these finalists best grapples with this complex topic.

For the most current information on our film program, visit hirshhorn.si.edu. All screenings are in the Ring Auditorium at 8 pm. Admission is free, but seating is limited and available on a first-come basis. Films may contain adult content.

Still from Beetle Queen Conquers Tokyo, 2008. Image courtesy the artist
Still from Everything you always wanted to know about the making of a video installation, 2009. Image courtesy the artist
Still from Lunch Break, 2008. © Sharon Lockhart, Courtesy Gladstone Gallery, New York, Blum & Poe, Los Angeles, and Neugerriemschneider, Berlin
Simian cinema writ large is the theme of Summer Camp, featuring introductions by film scholar Dave Wilt.

**Gorilla at Large, 1954**
Thursday, June 10

Harmon Jones’ cult classic is part murder mystery, part romance, part monkey tale. Did Goliath, the great ape star of the Garden of Eden Carnival, kill a man? Or was it Laverne Miller (Anne Bancroft), the aerialist who drives men bananas, or, perhaps, her jealous husband (Raymond Burr)? Detective Sergeant Garrison (Lee J. Cobb) will get to the bottom of this who-dunnit.

**Konga, 1961**
Thursday, June 17

Known for his low-budget, high-concept gems, Herman (I Was a Teenage Werewolf) Cohen weaves his plot around a mad scientist, growth serum, mind-melting jungle drugs, and Konga, the colossal chimp who makes mince meat of central London. Big Ben will never seem so big again....

**The Mighty Peking Man [Hsing Hsing Wang], 1976**
Thursday, June 24

In Ho Meng Hua’s action-packed adventure, a Quentin Tarantino fave, Utam, a gigantic, ape-like creature, emerges from an earthquake in the Himalayas and stamps through the Indian jungles. He’s stalked by Johnny Feng (Danny Lee), who wants to capture him as a sideshow feature. During their wild encounters, Samantha (Evelyn Kraft), a lady Tarzan raised by Utam, comes between the two. The showdown puts the Kong in Hong Kong, and it’s not pretty.

In Mandarin with English subtitles.

For the most current information on Summer Camp, visit hirshhorn.si.edu. All screenings are in the Ring Auditorium at 8 pm. Admission is free, but seating is limited and available on a first-come basis. Films may contain adult content.
Since Joseph Hirshhorn’s initial gift to the nation to create the museum that would bear his name, the Hirshhorn Museum and Sculpture Garden has had a strong tradition of attracting dedicated individuals committed to its mission of collecting, preserving, and presenting to the public the art of our time.

As we express our gratitude to those who have made the Hirshhorn’s exhibitions, programs, and acquisitions possible during this past year, we also want to take a moment to honor the impressive roster of men and women who have demonstrated their extraordinary support and enthusiasm for the institution by serving as members of our Board of Trustees over the last thirty-five years since the first Board was appointed by the President of the United States in 1971. This outstanding group of art collectors, public servants, scholars, and civic-minded entrepreneurs encapsulates and helps foster the strengths of the Museum: devotion to art, scholarship, and public service.

The ability to build on these strengths is only possible thanks to the generosity of our donors—past, present, and future. This year, we have been fortunate to have received support from numerous individuals, foundations, and corporations that has made a substantial contribution to the success of our major exhibitions and public programs that reach the more than 680,000 people who visit us on the Mall as well as the million plus virtual visitors who explore our collection, installations, and events online. We are also grateful to have welcomed many gifts of art that have significantly enhanced the collection.

As we look toward our fortieth anniversary and embark on a range of exciting initiatives to make the Hirshhorn an essential hub for art and ideas in the twenty-first century, we hope that we will be able to count on the continued support of so many—and welcome others—who share the Museum’s vision and are essential members of the Hirshhorn community.

J. Tomilson Hill
Chairman of the Board
Thank you for your support

The Hirshhorn is pleased to acknowledge the following donors who made generous contributions to the Museum between October 1, 2008 and September 30, 2009. Annual gifts support the Hirshhorn’s ambitious exhibition program, groundbreaking conservation efforts, and innovative public programs, ensuring the Hirshhorn’s status as a leader among museums of modern and contemporary art. We deeply appreciate this vital support, which is crucial in helping us realize our mission and vision for the future.

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