

HIRSHHORN

SPRING 2011



A letter from the director

A new decade is upon us, and with it, I am pleased to introduce a new tone for this magazine, one that reflects the Museum's engagement with a greater level of complexity in the larger world, and with the wider perspectives that will be represented in our exhibitions and collection in the coming years. To achieve this, each issue of the magazine will be guest edited by a member of the Museum's senior staff, a trustee, or a noted thinker in the arts brought in from outside. Ultimately, their contributions will also address the fundamental concern at hand for the Hirshhorn and cultural institutions in general today: their evolving roles and deeper purpose in contemporary society overall.

We are pleased to launch our "new" magazine with the creative input of Kerry Brouger. As the Hirshhorn's chief curator since 2000, Kerry has overseen a remarkable series of exhibitions and the focused growth of the permanent collection, building on prior strengths while also forcefully striking out in new directions (making significant acquisitions in new media, for example). As deputy director too, Kerry has been instrumental in sustaining the Hirshhorn's excellent reputation for originality and relevance in the visual arts.

Since my arrival in 2009, Kerry and I have engaged in an intensive discussion about the evolving role of museums internationally—and especially the ways that the Hirshhorn can be at the center of this change. The dynamic of the artist's place in society is very much at the heart of our concerns; thus as I have mentioned in prior letters, in the coming years our exhibitions will increasingly focus on themes relevant to the art world *and* the larger cultural context, both nationally and in various regions of the world. This expanded "territory" also mandates a greatly expanded role for our curators: to present thematic exhibitions based on intensive research and complex points of view; to deploy new collecting strategies that depart from the art world's traditionally monolithic narrative and encompass a more diverse range of cultural production; and to push education programs—and the very meaning of education at a museum—far beyond the conventional approaches seen at most cultural institutions.

As you know from recent issues of the magazine, many of these programs will be anchored in the new Seasonal Inflatable Structure and Lobby Classroom scheduled for completion this year and next. We are extremely pleased to report major gifts for these projects from Bloomberg, the Pearson Foundation, Nokia, and the MacArthur Foundation, and look forward to keeping you closely informed about progress with these initiatives.

The magazine will also continue to keep readers apprised of the exciting exhibitions, programs, and films each season brings. This spring we are proud to be part of the first US retrospective of the work of Blinky Palermo, long appreciated in Europe as a major force in postwar abstract painting. Julian Schnabel will speak about the importance of his friendship with Palermo to the development of his own work and will introduce a screening of one of his films. Our next *Directions* exhibition presents the video installations of Grazia Toderi, and Marina Abramović will explore the preservation and persistence of performance art at the annual James T. Demetrian Lecture.

With the Hirshhorn's fortieth anniversary now just three years away, this is an opportune time to explore the true meaning of the institution. I would like to think of the Museum, and even this magazine, as a perpetual work in progress resulting from continual experimentation and surprise. We look forward to having you accompany us on this voyage into a new era at the Hirshhorn.



Richard Koshalek

General Information

Admission is free. To subscribe to Hirshhorn eNews, e-mail hmsgnewsletter@si.edu. For up-to-date information about tours and program listings, call 202.633.1000 or visit 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 the National Mall on Independence Avenue at Seventh Street, SW, Washington, DC. The nearest Metro stops are L'Enfant Plaza (Maryland Avenue/Smithsonian Museum exit) and Smithsonian.

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DIRECTIONS: GRAZIA TODERI

April 21–September 5

I imagine video as a fresco made of light emanations, as I cannot forget the marvelous ones at Assisi or Padua.... I am fascinated by video's changing but impalpable material, the fact that it is not an object, it has no weight (and also has the discretion to disappear if you turn it off). Grazia Toderi

Grazia Toderi (Italian, b. Padua, 1963) attributes her fascination with visualizing the infinite to the commonplace yet sensational experience of flying into a city at night. She has also cited the formative influence of a historic moment from her childhood, the simulcast of the Apollo 11 lunar landing, which connected the world via television as viewers marveled at witnessing Neil Armstrong and Buzz Aldrin taking the first steps on the moon.

Toderi's projections transform imagery of stadiums, theaters, and cities into meditations on how these spaces express "collective unity." Yet the distant vantage point of her lens and the subtle scoring of her soundtracks also reinforce a sense of solitude for viewers who become self-conscious participants in this disorienting, if poetic, form of surveillance. Taking

as source material her own films and photographs, as well as satellite and military footage, she layers, doubles, mirrors, and otherwise manipulates the imagery with computer animation.

Some projections are rinsed in golden or reddish tones that evoke the mysterious lingering haze of nocturnal urban light but also recall night-vision news broadcasts of the first Gulf War. Curator João Fernandes has pointed out that Toderi deployed this quasi-infrared coloration in advance of the data transmissions from the Planck space telescope in 2009—astronomical images are similarly dependent on digital intervention in order to give invisible phenomena a visible presence.

Directions represents the first US museum solo exhibition for Toderi, who

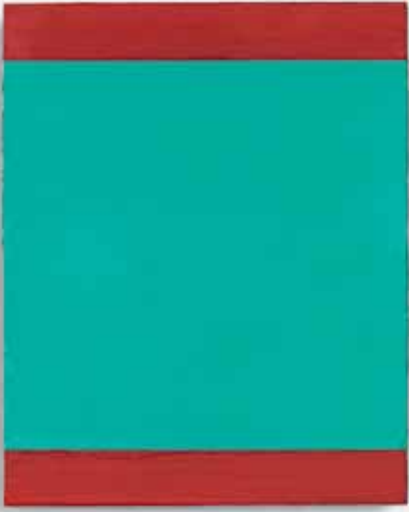
lives and works in Milan and Turin, and will include her signature work, *Orbite Rosse* [Red Orbits], 2009. In this dual projection, the eye strains to pick out architectural landmarks from the twin vistas, while the mind wonders whether the trajectory of a speeding ball of light indicates the flight path of an incoming red-eye, the fiery zip of a meteor crashing through the atmosphere, or something more threatening—or perhaps more promising.

Meet the Artist: Grazia Toderi will be presented Thursday, April 21, at 6:45 pm in the Lerner Room, immediately followed by a preview of the exhibition.

Directions: Grazia Toderi is organized by associate curator Kelly Gordon.



Grazia Toderi
Orbite Rosse [Red Orbits], 2009.
Two video projections, loop, variable
dimensions, color, stereo sound.
Installation view, Venice Biennale



BLINKY PALERMO: RETROSPECTIVE 1964–1977

FEBRUARY 24–
MAY 15

***He believed in painting—
in the visual communication
of ideas which he could not
otherwise express.***

Gerhard Richter

Blinky Palermo (German, b. Leipzig, 1943; d. Maldives, 1977) is well established in Europe as one of the most important figures in postwar painting, yet despite the fact that he has influenced generations of artists in this country, his work has rarely been shown in

North America. Palermo himself had a particular admiration for American art and culture, especially Beat literature and Abstract Expressionist painting, and, in fact, the name by which he is known (he was born Peter Schwarze) was taken from an American Mafioso and boxing manager the artist supposedly resembled. The current retrospective, the first comprehensive US survey of Palermo's career, introduces the full scope of his diverse practice and the ways in

which he investigated and challenged painting's fundamentals, questioning not only its conventional materials and traditional format and structure but its very definition.

Growing up in Germany in the aftermath of World War II and studying under noted teacher and artist Joseph Beuys at the Kunstakademie Düsseldorf in the early 1960s, Palermo worked in a period and in a context in which the viability of painting was being widely contested, yet he remained steadfastly committed to this art form. While he engaged with and was open to the ideas and techniques of both European and American artists—including not only Beuys but fellow students Gerhard Richter and Sigmar Polke, European conceptualists Daniel Buren and Marcel Broodthaers, and American abstract painters Brice Marden, Agnes Martin, and Robert Ryman, as well as diverse predecessors such as Kasimir Malevich and Barnett Newman—he is known for charting an independent course throughout his brief yet prolific career.



Taking Beuys's installations and performance props as a point of departure for his own exploration of found and constructed forms, Palermo kept painting poised on the brink of sculpture in a decade-long series of what he called "objects." As hands-off as the *Objects* were hands-on, the disarmingly radical *Stoffbilder* [Cloth Pictures], designed by Palermo but sewn first by friends and later by a hired tailor, were composed of reductive arrangements (sometimes monochromatic, sometimes comprising two or even three hues) of the solid-color fabrics that would have been available to any fashionable German consumer of the day.

Palermo reasserted the importance of the artist's hand at the same time that he dispensed with the art object altogether. Contingent not only on the direct participation of the artist but also on the specific spatial configurations to which he was responding at the time, none of the artist's wall drawings and paintings survives in its original state; however, Palermo compiled a substantial

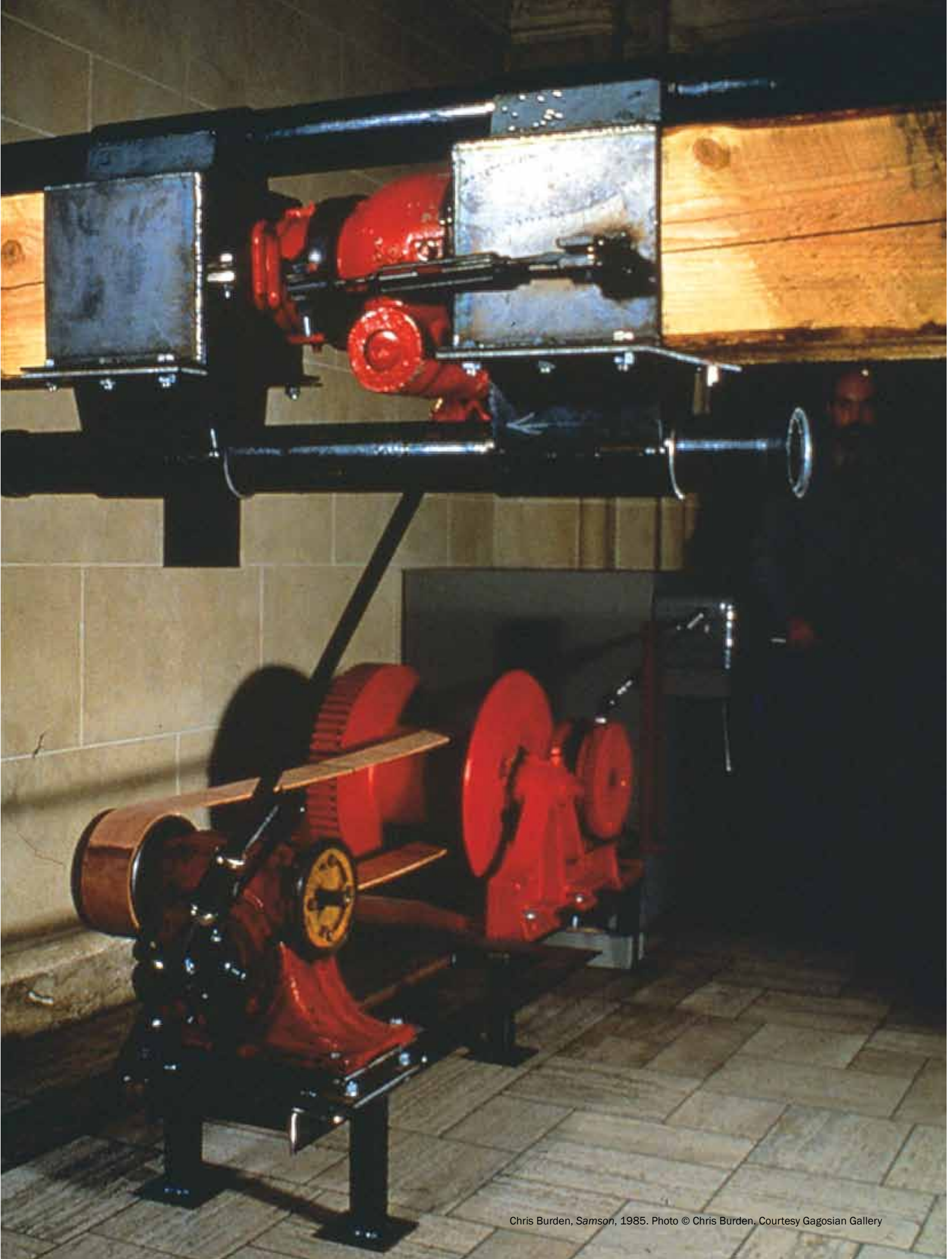
portfolio of images and drawings that offers a sense of the innovative nature of these architectural installations. The *Metallbilder* [Metal Pictures], usually multipartite works of acrylic on aluminum anchored slightly off the wall, combined elements of Palermo's three previous series: the materiality of the *Objects*, the precise yet unusual color chords of the *Stoffbilder*, and the acute spatial awareness of the wall drawings and paintings.

The most notable Palermo installation in the United States is the forty-panel, fifteen-part suite *To the People of New York City*, 1976, normally on view at Dia:Beacon and now traveling outside New York for the first time. Palermo conceived the work on a flight back to Germany from New York, where he had maintained a studio since moving there in 1973. The exhibition culminates in a full presentation of this work, which was found in Palermo's studio after his death from unknown causes in February 1977 in the Maldives.

Blinky Palermo,
Coney Island II, 1975.
Collection Ströher, Darmstadt.
© 2010 Artists Rights Society
(ARS), New York/VG
Bild-Kunst, Bonn.
Photo: Jens Ziehe

Blinky Palermo: Retrospective 1964–1977 is organized by Dia Art Foundation and the Center for Curatorial Studies, Bard College and is curated by Lynne Cooke.

The national tour of *Blinky Palermo: Retrospective 1964–1977* is made possible by GUCCI. Additional tour support is provided by The Andy Warhol Foundation for the Visual Arts, the Brown Foundation, the National Endowment for the Arts, and Glenstone. Funding for the publication is provided by Sotheby's, the Marx Family Advised Fund at Aspen Community Foundation, and The Andrew J. and Christine C. Hall Foundation.



Chris Burden, *Samson*, 1985. Photo © Chris Burden. Courtesy Gagosian Gallery

THE MUSEUM VANISHES



Sometimes it is necessary to make things disappear in order to reinvent them.



KERRY BROUGHER, DEPUTY DIRECTOR AND CHIEF CURATOR

Chris Burden's *Samson* consists of two large timber beams wedged against the interior walls of a museum. At the entrance to the space is a turnstile connected to a gearbox and a hundred-ton jack. As each visitor enters, the beams are pressed ever so slightly against the walls. If enough visitors enter the gallery, the museum could theoretically be brought down by its own success.

This piece from 1985, which questions the "structure" and "foundation" of museums, presciently foreshadows the situation that museums find themselves in today. Institutions such as the Museum of Modern Art in New York, the Tate in London, and a host of others, often compelled to measure success by visitation numbers, seem to be collapsing under the weight of expansive

new buildings packed with art, visitors, gift shops, and cafés—all connected by Day-Glo branding strategies. Finding a space conducive to contemplation of the work of art itself—be it a painting, sculpture, installation, or new media work—is increasingly challenging amid the noise generated by the new museum climate of interactivity and its role as a social gathering space. Many museums have lost their "sacred" spaces, which have been tainted or overwhelmed by entertainment and framed by the redundant consumer culture that Andy Warhol so clearly spotlighted back in the 1960s. Merely embracing new technology and the idea of the museum as destination does not meet the needs of either artists or visitors today.



Above left: Installation view of *Hall of Mirrors: Art and Film Since 1945* at The Geffen Contemporary at the Los Angeles Museum of Contemporary Art, March 17–July 28, 1996. Photo: Fredrik Nilson

Installation view of Yves Klein: *With the Void, Full Powers* at the Hirshhorn, May 20–September 12, 2010. © 2010 Artists Rights Society (ARS), New York/ADAGP, Paris. Photo: Lee Stalsworth

Below left: Centre Georges Pompidou, Paris. Photo: Stephen A. Edwards

What is required is another model, one that embraces the new but also provides meaningful experiences centered on the art itself, both past and present.

In fact, the reinvention of the museum is already well underway, and has been at least since around 1977, when the Centre Pompidou opened in Paris amid the radical aspirations of post-1968 Europe. Bringing together a modern art museum with a massive public library and an experimental center for music research, all within a structure that turned the museum inside out and exposed its inner workings, the Pompidou broke down conventional barriers between art disciplines and between the building and the surrounding communities. As a result, the elitist notion of the museum as a temple was turned on its head.

The creation of spaces in which the public could interact with the museum and artists could engage more with the public continued with the opening of the Temporary Contemporary (now the Geffen Contemporary) in Los Angeles in 1983, a converted warehouse space that brought art down off the pedestal, making a trip to the “museum” more like a visit to an artist’s studio. This reimagining of the museum as an approachable space proliferated with such institutions as the original Saatchi Gallery in London,

MASS MoCA in North Adams, Massachusetts, and the Hamburger Bahnhof in Berlin.

Simultaneously, cinema, then undergoing its own rejuvenation, was exerting a strong influence on art and museums. The medium was being reinvented as artists and experimental filmmakers began to deconstruct it, shifting it from the movie palace into the museum space. In the 1960s, the traditional audience/screen relationship, which hid the apparatus from view and created a fictional space “within” the screen at the front of the theater, was being subverted by artists who were breaking the mechanism of film apart, hanging screens in the center of the room, using multiple projections, placing the projector right in the viewers’ space, and surrounding the visitor with phantasmagoric moving images that create something akin to “dark rides” in which the viewer is sent on a journey through the screen. The rise of the moving image in the art world was not only reflected in the ever-expanding emphasis on collecting and exhibiting film and new media works, but in the development of centers that serve as an intersection between museums, research centers, media labs, festival showcases, and social institutions, such as the Center for Art and

Media (ZKM) in Karlsruhe, Germany, and the Ars Electronica Center in Linz, Austria.

The international, interdisciplinary, and multimedia nature of much of the artwork being created today, as well as the evolution of the notion of the museum itself, inspires and even perhaps demands institutions that can operate on a number of different platforms simultaneously—as traditional gallery, media showcase, international think tank, innovative education center, performance space, and conference hall. It makes less and less sense to speak of divisions between past and present, static works and moving images, conventional materials and new media. As art historian Donald Preziosi once observed, we have entered the era of the “world-as-exhibition...a labyrinth...where the exits to an exposition, fair, theme park, theatre, or museum seem to lead immediately into more of the same.”¹ Art surrounds us, fluidly moving between gallery, studio, museum, street, and city; in response, the institution needs to expand beyond its walls and explode conventions.

The Hirshhorn is in the process of doing just that in its physical architecture and its programming. As part of a concerted effort to redefine and renew its public spaces in the coming years, an innovative digital education center will



Postcard of the Tylon and Perisphere from the New York World's Fair, 1939

establish a classroom of the future in the translucent lobby of the Museum; a feasibility study will begin the process of reimagining the Sculpture Garden as a place that intertwines the indoors and outdoors and where modern sculpture can be placed within a more contemporary context of recent sculpture and new media work; and, soon, Gordon Bunshaft's remarkable floating bunker will hover even more provocatively when the Seasonal Inflatable Structure—the "Bubble"—comes to life within its central Plaza. Inside its galleries, the Museum is reaching back to its past: removing confining walls and ceilings, which were never part of Bunshaft's plan, restoring the spaciousness, narrative flow, and CinemaScope-like effect of the circular galleries to permit the works in the permanent collection and special exhibitions to be seen to their best advantage. The benefit of these more open vistas has already been evident in the retrospectives of Hiroshi Sugimoto in 2006 and Yves Klein in 2010 and will be even more obvious in such upcoming exhibitions as *Andy Warhol: Shadows*, scheduled to open in fall 2011, which will occupy most of the Second Level with a dramatic, continuous "film strip" installation of the 102-piece work.

In its programming, the Hirshhorn is

also attempting to knock down walls and establish new ways of engaging with art, contemporary culture, and its audience. The "Bubble," in many ways, is not only a means of increasing the Museum's capacity for projects, interactive forums, film series, lectures, and performances, but is also a metaphor for the expanded vision of programming as a whole. Like the signature architectural monuments of the great world's fairs, such as the Crystal Palace in London in 1851, the Electric Tower in Buffalo in 1901, and the Tylon and Perisphere in New York in 1939, the "Bubble," particularly given its location in the nation's capital, is not simply a functional structure but a symbol of the future. Perhaps ironically, it seems appropriate to look to the past, to these grand "expos," for inspiration for future programming as well.

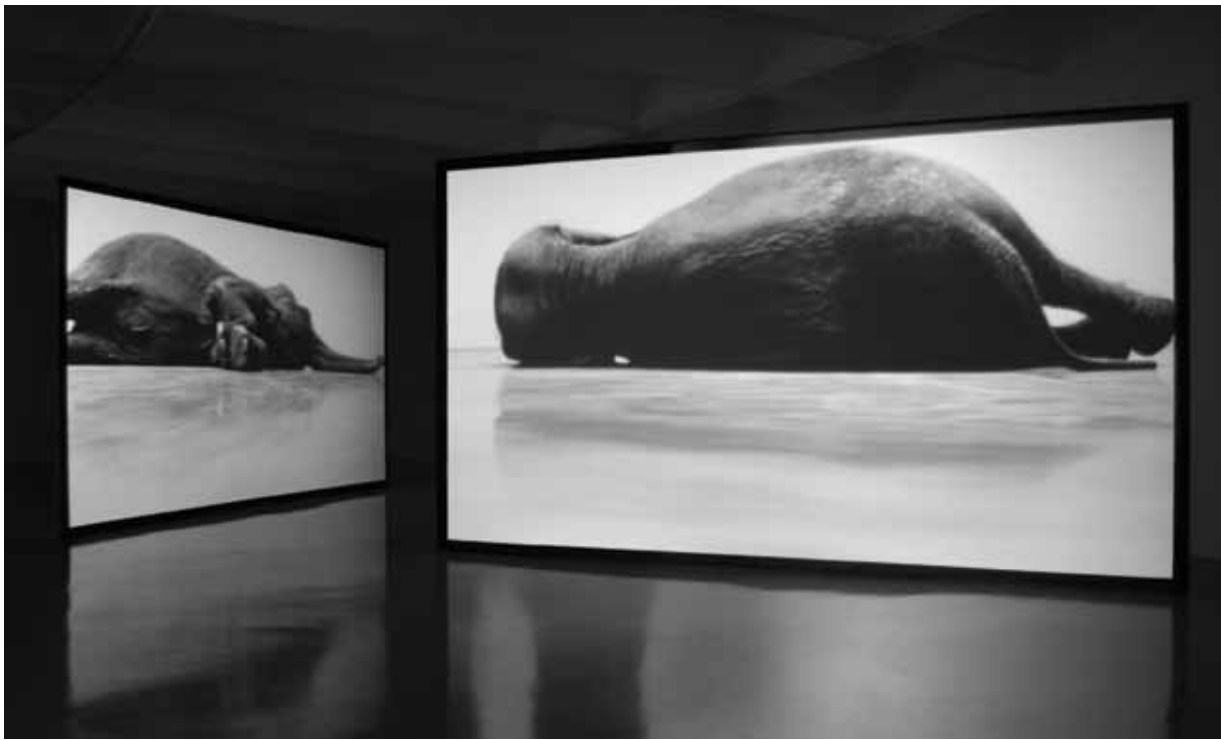
There was a moment in the late nineteenth and early twentieth centuries when the concept of exhibition display was extended to include the latest technology and to focus on social issues, globalism, and visions of the future. Subjects were explored from a multiplicity of viewpoints, and various art forms were woven together into a more or less coherent whole. Similarly, but more cohesively, upcoming exhibitions at the Hirshhorn will investigate new territory or reconsider the past in light of the present. These deeply researched, thematic exhibitions, like the displays at world's fairs, will be achieved only

with multiple components; rather than a single exhibition, these projects will layer exhibition, catalogue, online presence, commissions, conferences, film series, special events, and performances to create the "exposition"—a whole greater than the sum of its parts. Indeed, the project might not be limited to one exhibition, but could require two or more consecutive shows—or even a series of shows and events over time—to fully address its subject matter. An initial effort in this direction was the Museum's recent two-part exhibition *The Cinema Effect: Illusion, Reality, and the Moving Image*, an endeavor that enabled the curatorial team to delve in more depth into the complex and intriguing issues raised by this important topic in today's digital world. Likewise, the notion of layered programming was explored in recent years with the Douglas Gordon retrospective and its 24 Hour Access/24 Hour Psycho event, and with *Visual Music* and the late-night "Cosmic Drift" light show.

The upcoming *Art and Destruction* exhibition is an even more expanded example of this exposition approach. The project investigates the theme of destruction in international contemporary visual culture and reaches beyond art to enable a broader understanding of culture and society in the aftermath of World War II, under the looming fear of total annihilation in the atomic age, and in the age of terrorism and other disasters, real and imagined. The project



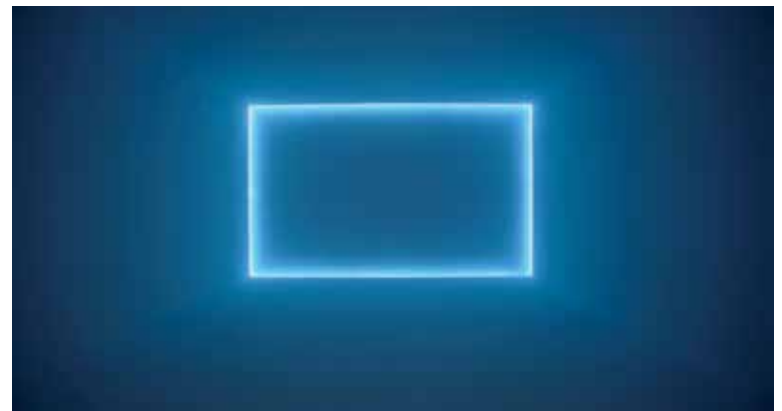
Joshua White and Gary Panter's "Cosmic Drift" light show at the Hirshhorn during the *Visual Music* exhibition, June 25, 2005. Photo: Christopher Smith



Installation view of Douglas Gordon's *Play Dead; Real Time*, 2003, from the Hirshhorn's collection. Photo: Lee Stalworth



Installation view of Isaac Julien's *Fantôme Créole*, 2005, in *The Cinema Effect: Illusion, Reality, and the Moving Image, Part Two: Realisms*. Photo: Lee Stalworth



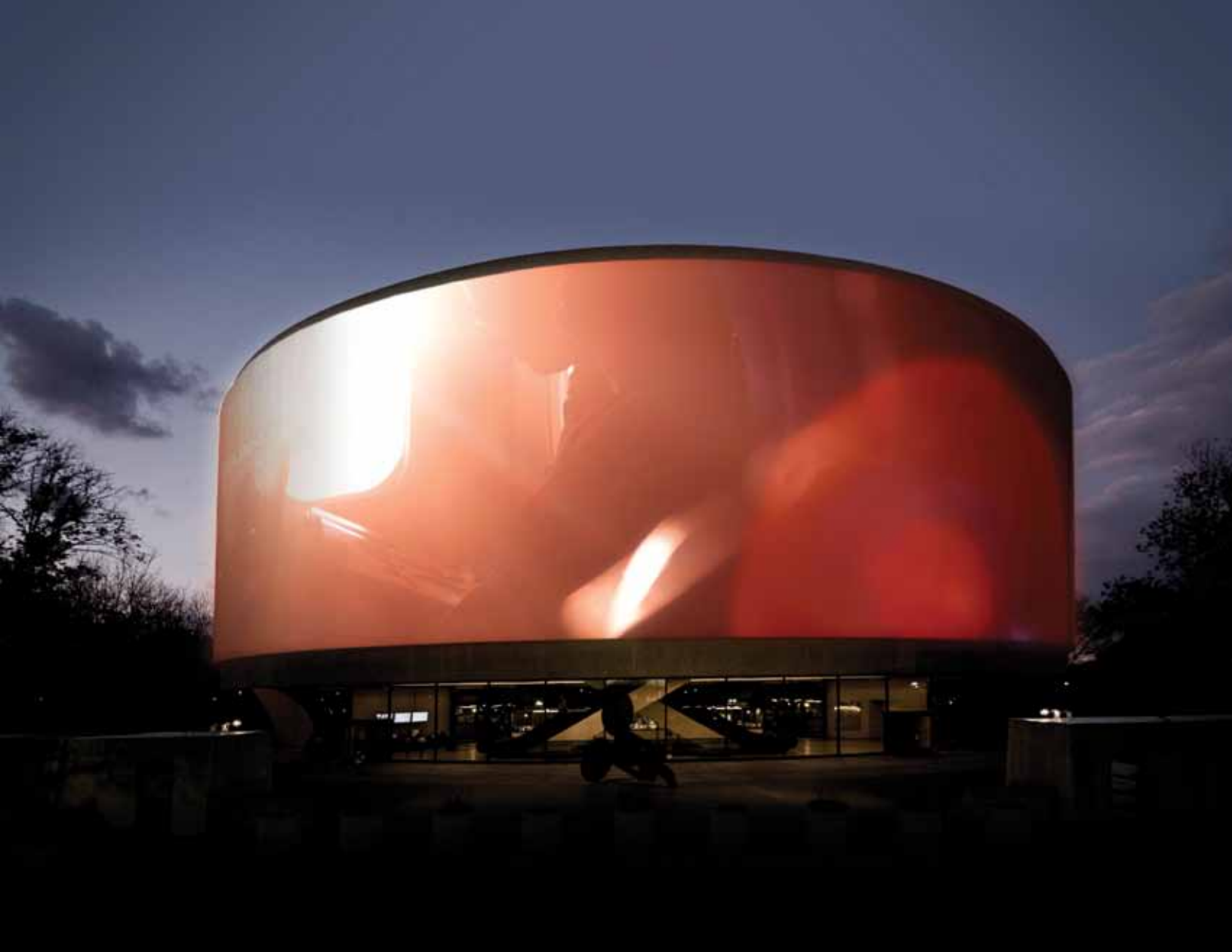
Doug Wheeler, *Eindhoven, Environmental Light Installation*, 1969, from the Panza Collection in the Hirshhorn's collection. Photo: Lee Stalworth

will comprise six separate but equally important components: the exhibition in the galleries, a substantial catalogue that examines this rich subject from a range of perspectives, a marathon film series of disaster movies from the 1950s, a conference (including a partial recreation of the pivotal 1966 Destruction in Art Symposium [DIAS]), a related artist commission for the website, and satellite events at other art spaces around the city. Together, these elements will allow curators, experts in a host of disciplines, visitors, and interested audiences around the world to explore and exchange ideas about a subject that is as relevant today as it was more than half a century ago.

Looking further ahead, the Museum will move even further beyond its walls as it focuses on how, since the 1950s, cinema has expanded beyond

the movie theater, literally animating the world around us, from Cinerama and CinemaScope to projections in planetariums and geodesic domes to the moving images on the small screens of smartphones and the massive screens of today's liquid architecture. The galleries, the "Bubble" (a space that offers an exciting opportunity to have performances that capture the spirit of the multiple projections of Stan VanDerBeek and the sound/light/space "Polytopes" of composer Iannis Xenakis), screens and architecture around Washington, and our website will all be vital components of this look at our cinematic world.

Any reconsideration of the concept of the exhibition, or the museum itself, must also include an expanded notion

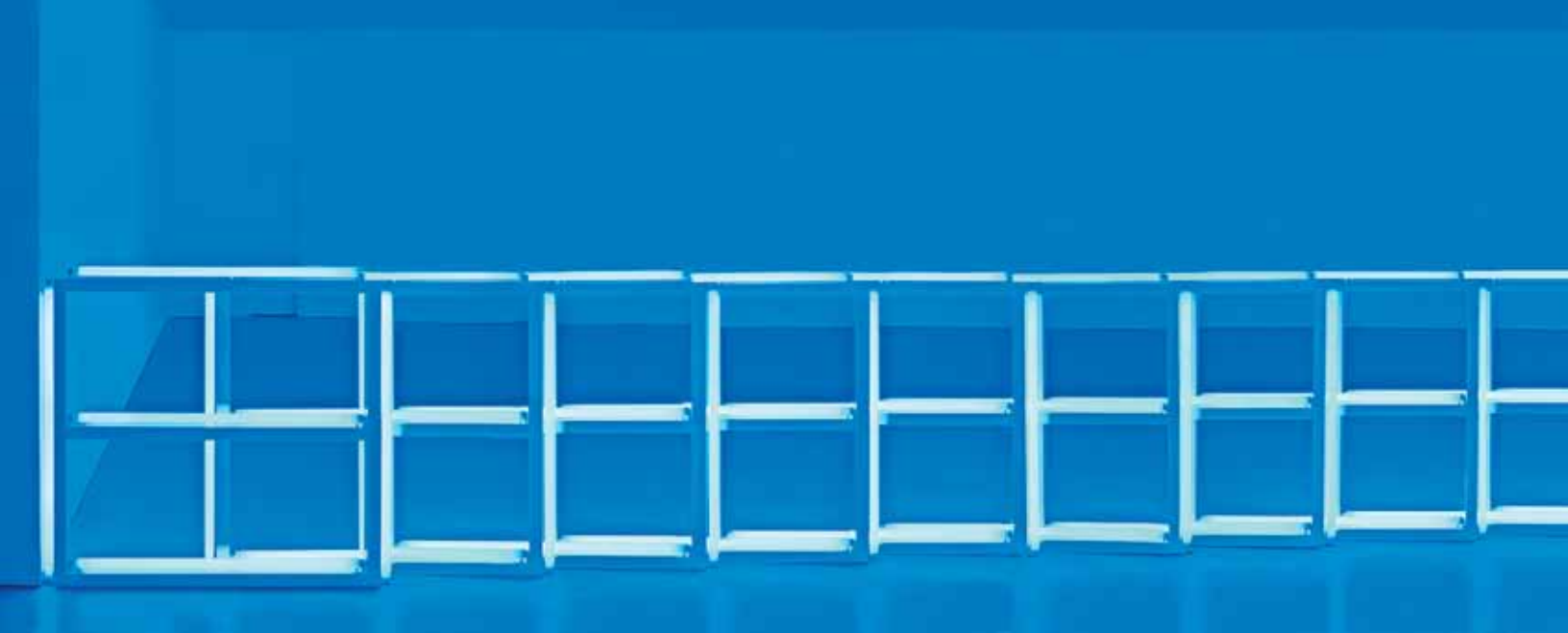


of the permanent collection and its display. In 2014, the Hirshhorn will turn forty. To celebrate this milestone, the collection will be highlighted in a series of exhibitions, some focusing primarily on the Museum's holdings, others using its objects as a catalyst for a reevaluation of twentieth-century art—including a major survey of surrealist sculpture, organized jointly with the Pompidou, as well as an exhibition studying the relationship between American abstraction and landscape. It will also highlight the ways in which the Museum has used its exhibition program as an integrated part of its collecting strategy—utilizing works it already owns and adding others to its holdings from its major exhibitions and *Directions* and *Black Box* series, especially in the important area of new media.

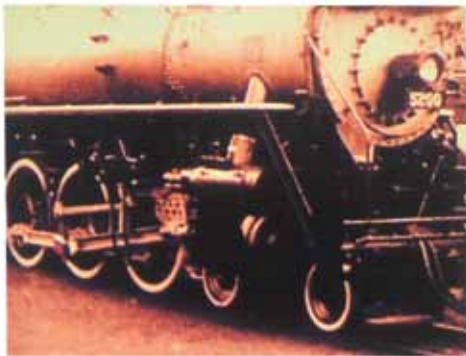
Sometimes it is necessary to make things disappear in order to reinvent them. In 2012, Doug Aitken will cause the Bunshaft building to vanish. Using the entire façade, Aitken will produce a 360-degree projection, creating a motion picture that cannot be viewed from one perspective, but, like the museum of the twenty-first century, is a multifaceted interactive experience. In Aitken's work, the Hirshhorn will recede into cinematic space, rotating, rising, transforming into new forms that suggest the way the Hirshhorn itself will change into a museum for our time.

1. Donald Preziosi, "The Other: Art History and/as Museology," in *The Art of Art History: A Critical Anthology* (Oxford: Oxford University Press, 1998), 451.

Doug Aitken, conceptual rendering for 360-degree projection installation commissioned by the Hirshhorn, scheduled for 2012. Photo: Doug Aitken Workshop



NEWART

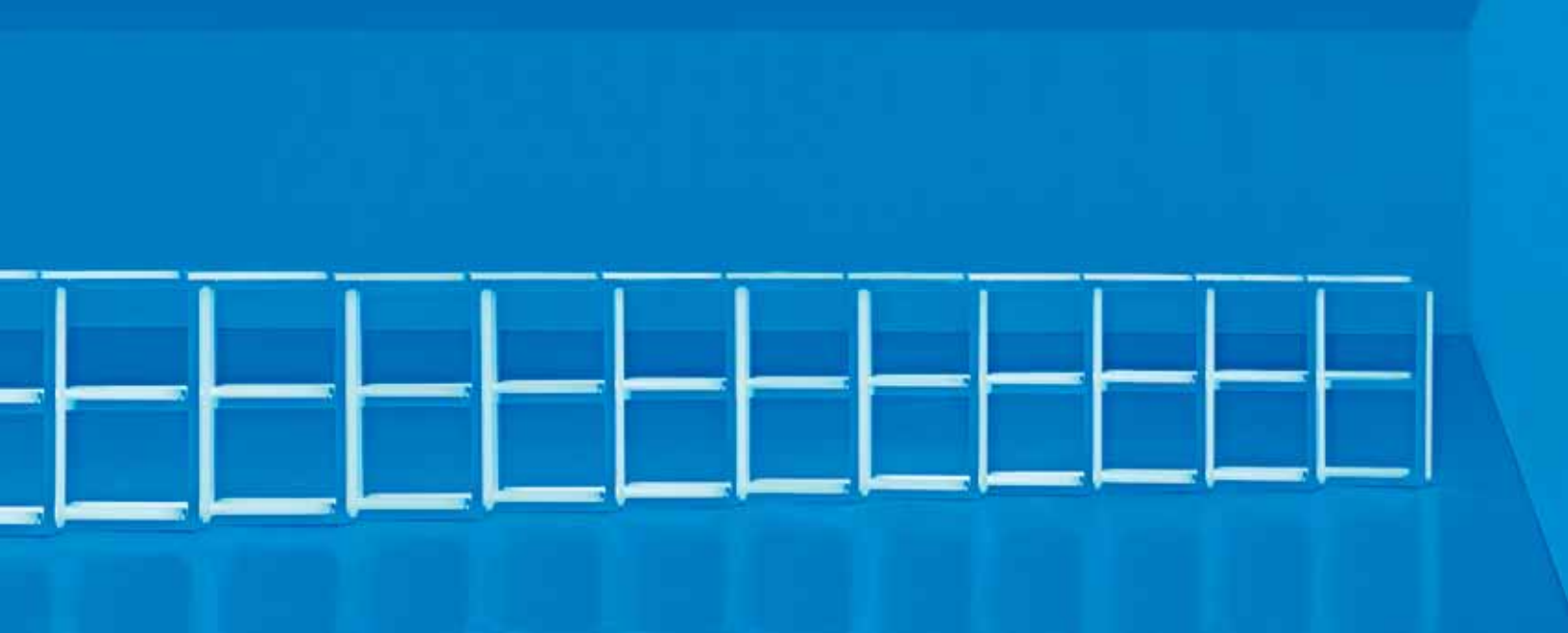


Stills from Bruce Conner's *Valse Triste*, 1978. © 2011 Estate of Bruce Connor/Artists Rights Society (ARS), New York

With recent acquisitions, the Hirshhorn strengthens its commitment to new media art, as well as to collecting the work of artists in depth, following in the footsteps of its founder, Joseph H. Hirshhorn.

The Hirshhorn's distinctive architecture will dynamically interact with *Untitled (to Helga and Carlo, with respect and affection)*, 1974, an installation by Dan Flavin (American, b. New York, 1933–1996) composed of freestanding modules of fluorescent light fixtures that overlap, extending through the Museum's curving galleries and reconfiguring viewers' perception of the space. A prime example of Flavin's "barrier" series, this piece enhances the Hirshhorn's holdings of both Minimal and Light and Space works.

In the photographs *Tortillas y Ladrillos*, 1990; *Yielding Stone Image*, 1992/2009; and *Cutting Rings*, 1995, Gabriel Orozco (Mexican, b. Jalapa, 1962) captures situations outside of the studio, from corn tortillas stacked on bricks to the imprints left by stonecutting machinery. Blurring the line between juxtapositions he observes in daily life and encounters he stages himself, Orozco captures the ambiguous exchange between serendipity and intention. These are the first works to enter the collection by the artist, whose



Dan Flavin, *Untitled (to Helga and Carlo, with respect and affection)*, 1974. © 2011 Estate of Dan Flavin/Artists Rights Society (ARS), New York

photographs were featured in a 2004 *Directions* show.

For the experimental *A Movie*, 1958; *Report*, 1967; *Crossroads*, 1977; and *Valse Triste*, 1978, the last of which was featured in the Hirshhorn's 2008 exhibition *The Cinema Effect: Illusion, Reality, and the Moving Image, Part I: Dreams*, Bruce Conner (American, b. McPherson, Kansas, 1933–2008) created filmic collages that are by turns nostalgic, ironic, and haunting. These works demonstrate the arc of the artist's achievement and have come to influence a generation of filmmakers, video artists, and music-video directors. In the avant-garde classic *Wavelength*, 1967, by Michael Snow (Canadian, b. Toronto, 1929), the camera itself becomes the lens through which the artist examines the essence of cinema: illusion and fact, space and time, subject and object. Along with Paul Sharits's *Shutter Interface*, 1975, purchased in 2009, these five acquisitions anchor the Hirshhorn's collection of the most important experimental films of the twentieth century.

Several of these works will be on view in 2011 and 2012, and they will make a significant contribution as the Hirshhorn

prepares for a major exhibition focusing on the permanent collection to celebrate the Museum's fortieth anniversary in 2014.



Top:
Gabriel Orozco, *Cutting Rings*, 1995

Gabriel Orozco, *Yielding Stone Image*, 1992/2009

Left:
Gabriel Orozco, *Tortillas y Ladrillos*, 1990

All works from the Hirshhorn's collection

BLACK BOX: LAURENT GRASSO

April 4– July 24

Still from Laurent Grasso's *Polair*, 2007. © Laurent Grasso.
Courtesy of Sean Kelly Gallery, New York



I make fiction...but at the same time [my work invokes] reality... and sometimes remorse....

Laurent Grasso

The work of Laurent Grasso (French/Italian, b. Mulhouse, France, 1972) encompasses projections, drawing, painting, sculpture, and recently the installation of a temporary restaurant on the roof of the Palais de Tokyo in Paris. Probing the seam between the real and the surreal, Grasso often depicts strange interfaces between the natural realm and the world created by humankind.

Polair, 2007, surveys architecture in the area that was formerly East Berlin. The work focuses on the city's iconic television tower, its tramway equipment, and various structures that transmit electromagnetic waves. Grasso visualizes a mysterious connection. Subtle static accompanies a torrent of lively, sparkly fluff that sails and somersaults through the air. Is this cosmic lint? The preface to a spiritual visitation? An invasive botanical species? Aliens in a form heretofore unimagined? Or does this merely represent a mapping of telecommunications pathways?

In interviews, the artist has resisted speculating about the back stories or precise meanings of his mysteries,

although for this work he has cited a specific inspiration. Years ago on a walk through Madrid, he marveled at a cloud of pollen backlit by the sun.

The *Black Box* program, which is once again housed in its original space across the Lower Level lobby, will also include *Les Oiseaux*, 2008. A rosy sunset over the Roman skyline, near the Vatican, hosts a curious ballet of dense flocks of birds. They move as though impossibly, elastically connected—a startling manifestation of the hive mind.

Black Box is organized by associate curator Kelly Gordon. Support for the *Black Box* program is provided in part by Lawrence A. Cohen/Ringier Associates.

FILM PROGRAM



Still from *Bill Cunningham New York*, 2009. Image courtesy of Richard Press and Zeitgeist Films



Semiconductor at the Smithsonian Mineral Sciences Lab. Image courtesy of the artists



Paul and Sandra Fierlinger. Image courtesy of the artists

Bill Cunningham New York, 2009

Thursday, March 10, 8 pm

Twice weekly, there are photo essays in the *New York Times* that double as cultural anthropology. On the Street makes a case for the fashion trend of the moment, and Evening Hours covers power brokers, swells, and celebs out on the town. Richard Press's first feature is a portrait of Bill Cunningham, the photographer who produces these eye-popping chronicles. The octogenarian bikes to his assignments on his Schwinn, attired as always in a stylish yet utilitarian outfit: oversize lab coat, pinwale cords, black shoes, thick socks. "We all get dressed for Bill," says Anna Wintour.

Under the Volcano: An Evening with Semiconductor

Thursday, March 24, 8 pm

As Smithsonian Artist Research Fellows, Semiconductor (UK-based Ruth Jarman and Joe Gerhardt) spent three months at the Smithsonian Mineral Sciences Lab. Their insights into volcanoes, meteorites, and those who study them are at the core of a three-screen work-in-progress, *Worlds in the Making*. The artists, who recently performed at After Hours and whose *Magnetic Movie*, 2007, entered the Museum's collection from *Black Box*, will screen and talk about their latest projects.

DJ Spooky with Selections from the Washington Project for the Arts 2011 Experimental Media Series

Thursday, March 31, 8 pm

Filmmaker, musician, and writer Paul D. Miller (aka DJ Spooky That Subliminal Kid) won't be screening, spinning, or reading his own work. This year, he's judging the latest international competition for the WPA. He'll tell you how he selected his favorite works from hundreds of submissions.

Paul Fierlinger: Animation Now

Thursday, April 28, 7 pm

Paul Fierlinger, born in 1936 in Japan to Czech diplomats, is an award-winning animator and the subject of the autobio-doc *Drawn from Memory*, 1995. He is best known, however, for his breakout feature *My Dog Tulip*, 2009, adapted from J. R. Ackerley's 1956 cult memoir about breeding his German shepherd, Queenie. Fierlinger, who runs his own studio and teaches hand-drawn animation at the University of Pennsylvania, will join his wife and collaborator, Sandra, to discuss *Tulip*, show samples of their work, and talk about the inspirations for his quirky, endearing hit movie.

The Diving Bell and the Butterfly [Le scaphandre et le papillon], 2007

Friday, May 13, 8 pm

Julian Schnabel will introduce his celebrated feature based on the memoir of Jean-Dominique Bauby. At the age of 42, the editor of the French fashion magazine *Elle* is stricken with locked-in syndrome, which leaves him mentally alert but unable to speak or move. When his eyes are also compromised, doctors determine that one must be sewn shut. With blinks of the remaining eye, Bauby communicates his thoughts letter by letter to dictate his book. Schnabel's inventive and un sentimental film vividly relates Bauby's will to live, work, and connect.

In French with English subtitles.

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

PROGRAMS

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 or works from the collection, led by curators, educators, artists, writers, and scholars from a variety of fields. Visit hirshhorn.si.edu for current listings of upcoming talks.

Lynne Cooke on *Blinky Palermo: Retrospective 1964–1977*

Thursday, February 24, 7 pm

Second Level Galleries

On opening night, exhibition curator Lynne Cooke leads visitors on a walk-through of the Hirshhorn installation, exploring the evolution of Palermo's aesthetic and the significance of his contributions to postwar painting.



Detail of Marina Abramović's *The Kitchen V*. From the series *The Kitchen, Homage to Saint Therese*. Gijon, Spain, 2009. Courtesy of Marina Abramović and Sean Kelly Gallery

Meet the Artist: Hans Op de Beeck

Wednesday, March 16, 7 pm

Ring Auditorium

Belgian artist Hans Op de Beeck explores our problematic relationships with time, space, and each other through a wide variety of artistic media, including sculpture, painting, drawing, installation, photography, video, animated film, and short story writing. He talks about his recent work, including his video *Staging Silence*, 2009, which is on view in *Black Box* through March 27.

James T. Demetrian Lecture: Marina Abramović

Tuesday, April 5, 7 pm

Location to be determined

Following up on her groundbreaking retrospective at the Museum of Modern Art last year, performance art pioneer Marina Abramović discusses how the medium is entering the history of art. After presenting an overview of the field, from seminal pieces of the 1970s to the work of today's foremost practitioners, she will address questions about the historicization and continued growth of performance art: How is performance art preserved? Can it be re-performed? If so, under what conditions? Can it be taught and how? Can it be collected? Is it part of our mainstream culture or not? Who is performing now and why?

Please visit hirshhorn.si.edu for location and ticketing information.

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



Blinky Palermo, *Untitled*, 1964. Collection Ströher, Darmstadt. © 2010 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn. Photo: Jens Ziehe

Meet the Artist: Grazia Toderi

Thursday, April 21, 6:45 pm
Lerner Room

On the opening night of *Directions: Grazia Toderi*, the Italian artist introduces her recent projections and drawings, which transform the artifacts of a culture obsessed with technology and surveillance into celestial meditations both poetic and chilling.

After Hours

Friday, April 29
8 pm to midnight
\$18; advance tickets only
To purchase: call 202.633.4629
or visit hirshhorn.si.edu/afterhours
On sale March 29
Become a member and get free admission to the event as well as access to the VIP lounge

Washington's premier contemporary art event is back! Stay up late and enjoy extended Museum hours, gallery tours, and music and live performances on the Plaza.

Lecture: Suzanne Hudson on Blinky Palermo

Tuesday, May 3, 7 pm
Lerner Room

A German artist with an American moniker and a longtime interest in the New York art world, Blinky Palermo made the city his home from 1973 until 1976. Suzanne Hudson, art historian and contributor to the catalogue for *Blinky Palermo: Retrospective 1964–1977*, examines the artist's time in the United States and the context it provided for his work.

Meet the Artist: Julian Schnabel

Thursday, May 12, 7 pm
Ring Auditorium

Artist and filmmaker Julian Schnabel discusses recent projects in light of his early artistic influences, including his friendship with Blinky Palermo, whom he met in New York in 1974.

Consult Film Program, page 13, for information about Schnabel screening.

After Hours. Photo: Colin S. Johnson



Detail of Julian Schnabel's *Untitled (Julian and Milton)*, 2004. © 2011 Artists Rights Society (ARS), New York

Artist at Work with Youth: Dan Steinhilber

Saturdays, April 23, May 14, and June 4
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 introducing works in the galleries, artist-in-residence Dan Steinhilber will lead participants in creative projects inspired by *Blinky Palermo* and selected works from the Hirshhorn's collection.

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

ARTLAB+ A Design Studio for Teens

After-school and Saturday sessions
throughout the season
Sign up at artlabplus.si.edu

In the Art Lab, teens call the shots, making videos, designing websites, recording podcasts, creating animations, and planning events. The world-class collections of the Smithsonian meet twenty-first century technology in this series of free programs in which participants meet and discuss their projects with working artists.

ARTLAB+ is funded by the Pearson Foundation and Nokia, in partnership with the New Learning Institute.



EDUCATION

Hirshhorn: Art Classroom of the Future



I can't believe we get access to all this [equipment]! At school we don't have as much and have to pay to use it.

Yael S.

We get to show our work in the Hirshhorn? Like the other artists? That's really big.

Astrid L.

ARTLAB+ participants trying out the Nokia devices.
Photo: Dan Solberg

We all have dreams. We try to understand the world and our role in it. We try to figure out what we'll become. If I look at my own experience, the critical time for forming the ideas and opinions that would shape me as an adult was during my teens.

I recall most clearly the experience of being in the small town in Czechoslovakia where Milos Forman was shooting his celebrated 1967 film *The Firemen's Ball*. I was able to contribute, doing some odd jobs around the set, but I also took care to observe what makes a production come together. Forman was directing ordinary local people—not one of them a professional actor—in everyday scenes. It was a melding of planning and improvisation, of fiction and real life. Everyone was required to respond to the needs of the moment. It was an amazing opportunity.

This is the kind of opportunity we envision for the youth we work with at the Hirshhorn. We can ensure that the young people who come to us will be stimulated and inspired by artists who have the talent, skills, and motivation to influence the course of their lives—in very much the way that Forman influenced mine.

Working with art and artists means working with and comprehending new ideas, dealing with the ambiguity inherent in the work of art. Focusing on the Hirshhorn's collection and special exhibitions, participants in the mobile learning workshops, which began in summer 2010, create blogs, videos, and computer games with art content. Participants and staff alike learn to communicate with one another, making decisions about how to present concepts and discovering how best to use the tools at their disposal. We are helping youth become creators of content rather than just passive consumers of it.

To meet this challenge, the Hirshhorn has launched several major education initiatives. We are developing an innovative learning center, a national museum model for peer-based learning that emphasizes advanced computer and digital literacy skills. We have embarked on this task with active assistance and financial support from the Mobile Learning Institute, a Nokia/Pearson Foundation alliance, and with major philosophical guidance and financial assistance from the MacArthur Foundation.

The Hirshhorn is now moving ahead to transform the lobby, the Art Lab, and other spaces into vibrant, immersive learning environments. This project is based on the MacArthur Foundation's ambitious three-year ethnographic study of how young people are living and learning with digital media. The important relationship between young people and the spaces, physical and virtual, in which they socialize and learn serves as the basis for a redesign of the lobby area by the architecture firm Diller Scofidio + Renfro.

So let us learn from each other, from artists, from visitors. Let us innovate, let us debate messy and uncomfortable problems and issues, let us be disruptive to orthodox ways of doing things. Let us commit to reaching out to young and adult audiences in new ways.

Milena Kalinovska
Director of Public Programs and Education

Thank you for your support

The Hirshhorn is pleased to acknowledge the following donors, who made generous contributions to the Museum between October 1, 2009, and September 30, 2010. 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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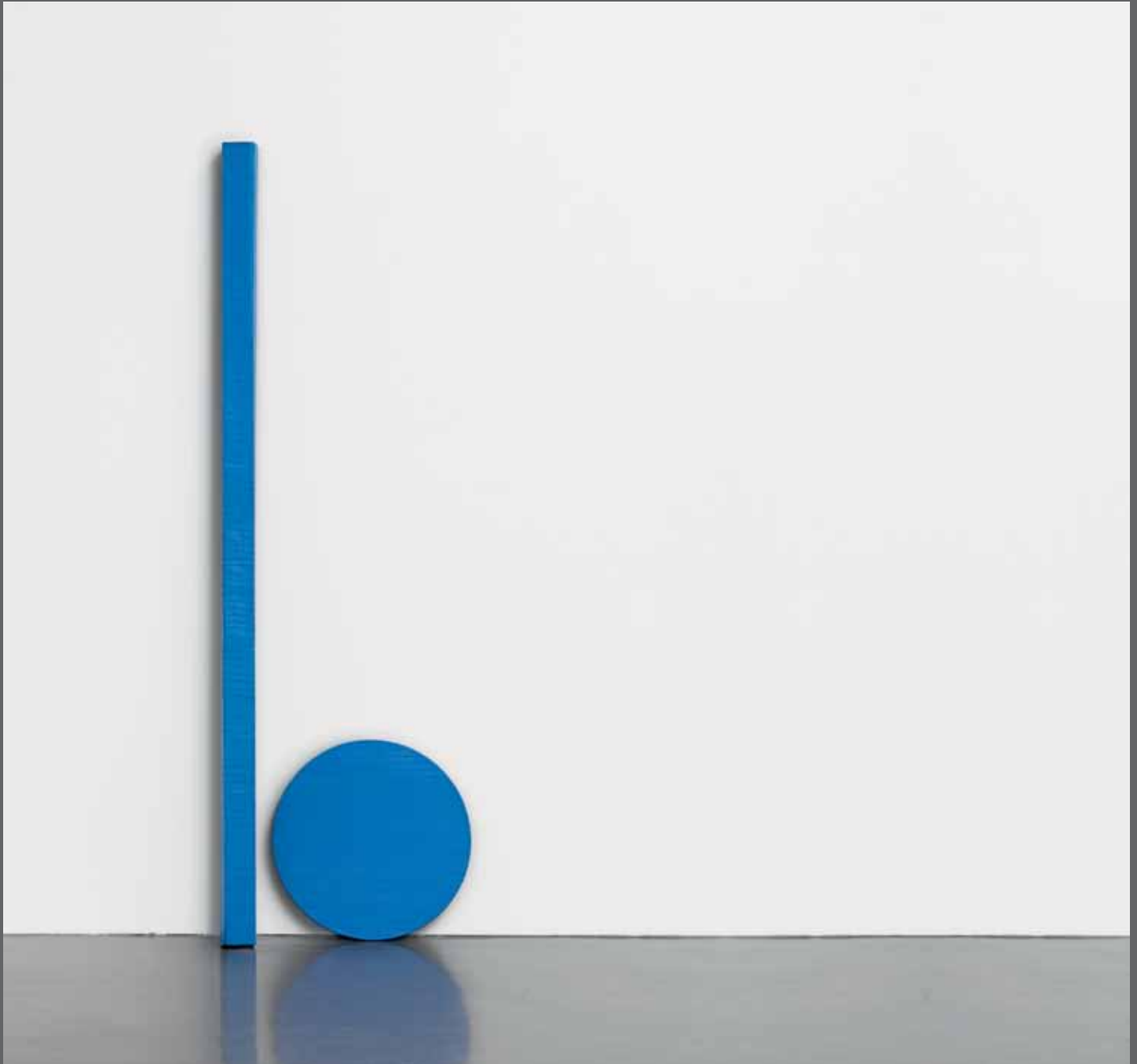
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**BLINKY PALERMO:
RETROSPECTIVE 1964–1977**
FEBRUARY 24–
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Blinky Palermo, *Blaue Scheibe und Stab* [Blue Disk and Staff], 1968.
Private collection. Courtesy Hauser & Wirth. © 2010 Artists Rights
Society (ARS), New York/VG Bild-Kunst, Bonn. Photo: Jens Ziehe



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