A letter from the director

The centerpiece of this issue of the Hirshhorn’s magazine is a manifesto on the role and duties of artists by the extraordinary performance artist Marina Abramović, which she read onstage during the annual James T. Demetrion Lecture in April. The choice of Abramović for this prestigious event reflects a prime goal of my tenure as director: to elevate the presence of artists throughout the Museum and bring their richly varied creative assets to a far larger public.

Ever since my early days as a curator, I have been convinced that far beyond “merely” having work in the galleries, artists can—indeed, must—be allowed to play many roles in museums, and that their close involvement is a key ingredient in assuring the vitality and relevance of cultural institutions in general. I believe this is especially true at the Hirshhorn, which occupies a unique niche as both a museum of international modern and contemporary art and an arm of a national institution.

In many ways, of course, artists have been an active presence at museums for decades—and especially in educational programs, including lectures, gallery tours, and studio classes. At the Hirshhorn, these programs are highly distinguished in their variety, the diversity of artists involved, and the range of audiences served.

Beyond this traditional and deeply important arena, however, museums and artists would seem fundamentally opposed in nature. As institutions, museums tend to make rules and live by them; this double-edged sword both defines and limits the character of each museum. (Martin Friedman, director emeritus of the Walker Art Center, has astutely observed that in general “museums are more focused on control than they are on vision.”) By contrast, as creative individuals, artists tend to ignore or break rules, or devise new ones—entirely in the service of their personal vision, and as a potent way of reshaping the world around them. Similarly, the appearance and function of works of art in the museum contrast sharply with analogous qualities in the studio: in curated galleries, the most recent work is positioned in relation to the historical past, while the studio is oriented toward current and future output. Most significantly, a museum customarily displays finished evidence of the creative process, while the artist is continually immersed in all stages of the process, from the immaterial genesis of an idea to the end result.

Yet today, the Hirshhorn and many other museums are rethinking these traditional roles and perceptions—especially in educational terms, and in light of new technologies that are changing the very meaning of art-making and shared cultural and creative spaces. Given these developments, the time has come to recognize that artists, with their capacity for creative exploration, have far more to impart to the life of museums. I am convinced that the involvement of artists—and the other thinkers and practitioners who influence them—in the daily life of museums is the best way to prevent institutional stasis, particularly in a contemporary museum like the Hirshhorn. Artists don’t merely shun stasis, they seek out change—yet even in our warp-speed era, their role as seers and change agents is vastly underappreciated. And because artists, like the rest of us, are part of society, they are equally (and frequently more) absorbed in the key issues of our time—the difference being that if they wish, they can channel these concerns into creative output that may yield powerful new perspectives on the issues at hand.

How, then, can artists play an even greater role at the Hirshhorn? And how can the Hirshhorn be an even greater advocate for artists, both inside and beyond our walls?

One answer lies in institutional leadership. The participation of a renowned artist, Ann Hamilton, on our board of trustees gives other board members and staff alike invaluable insights on current and future Museum projects in many areas. In the next few years we want to add more artists to the board, also demonstrating that true leadership in contemporary society increasingly depends on creative individuals in all sectors, including business, academia, and government, as well as the arts.

Another answer lies in the involvement of many artistic disciplines in curating the Museum as a unified space. Already, for example, architects are engaged in infusing our public areas with new vitality and purpose and, we hope, providing aesthetic and educational experiences as rewarding as those in the galleries. The renowned artist Barbara Kruger has been commissioned to create a major site-specific installation for the Lower Level that will complement the new bookstore, which is being relocated from the Lobby and reconceived as both a retail outlet and a “social seminar”
Thanks to art, instead of seeing one world only, our own, we see that world multiply itself and we have at our disposal as many worlds as there are original artists. Marcel Proust

space fostering the public exchange of ideas. The Lobby will become a Lobby Classroom energized by a new series of educational programs; the central atrium will be filled for two months each year by a Seasonal Inflatable Structure housing a wide range of public offerings. These initiatives will in turn dramatically increase opportunities for artists in all disciplines to take center stage at the Hirshhorn.

One of the most important yet still underemphasized functions of museums is to inspire new artistic work—either indirectly or via new commissions. I believe the Hirshhorn should regularly support new work by outstanding artists in all visual media, and that this work should come from around the world—especially considering our prominent site in a world capital. In addition to enhancing the permanent collection and the institution’s progressive image, each new commission benefits everyone involved: the artist creating it, the curator engaged in research and dialogue with the artist, and the viewing public. And with technology and contemporary art increasingly inseparable, the Hirshhorn should continue to build on its excellent record of championing artists who work with new media—a sure way to involve formidable younger talents as well.

Technology also allows the artist’s voice and image to truly go global, and thanks to generous support from several of our trustees, the Hirshhorn has become especially active in this respect. Online lectures, podcasts, and the new Dialogues program of real-time Twitter exchanges (launched in May with a conversation with Julian Schnabel) are bringing artists and programs from the Museum to a new public far and near, while also making our collections, exhibitions, and mission far more accessible. In addition, technology permits artists at the Hirshhorn to document the life of a particular work and the circumstances in which it was created—further animating the work and the Museum with this knowledge. Again, the firsthand voice of the artist provides a level of authenticity that can’t be matched by other means, while enhancing the evidence of artistic creation for posterity.

With global reach comes global responsibility, and for the Hirshhorn, artists figure large in this context on several fronts. We live in extraordinarily fertile artistic times, and in our exhibitions, collecting, and public programs, we must broaden our understanding of artists and work beyond the traditional North America–Western Europe axis that has informed the Museum since its inception. While this continues to be a central focus, and it’s impossible (and undesirable) to be everything to everyone, we can seize exciting new opportunities to explore other regions, such as Latin America, Eastern Europe, the Middle East, and Asia, in far more depth. To further ensure this, we are already building an international curatorial team. These explorations will also address another of the Hirshhorn’s growing interests: artists who are innovating potent new forms of cultural diplomacy that transcend conventional political borders and propaganda to create long-range solutions for cross-cultural collaboration and cooperation. And finally, to support all of these research endeavors, we want to create a year-round residency program at the Hirshhorn; in addition to bringing artists from around the world to the Museum, this would promote continuous research and exchanges with other cultural and educational institutions—and, most importantly, would foster significant new creative work both on site and following the residency.

As a contemporary institution, the Hirshhorn has unique advantages in bringing artists into the life of the Museum in all the ways outlined above. In doing so, we also become a potent advocate for the artistic rights and responsibilities described by Marina Abramović in her manifesto. We inherently support the artist’s freedom of expression; we celebrate the creative minds in our midst and the unprecedented diversity of artistic output in our time. And finally, as much as anything, the artist’s presence at the Hirshhorn helps make the Museum itself as original as the works of art on view every day. In the words of Marcel Proust, “Thanks to art, instead of seeing one world only, our own, we see that world multiply itself and we have at our disposal as many worlds as there are original artists.”

Richard Koshalek
Director
VOICES

AN ARTIST’S LIFE MANIFESTO

Marina Abramović
An artist’s conduct in his life:
• An artist should not lie to himself or others
• An artist should not steal ideas from other artists
• An artist should not compromise for himself or in regard to the art market
• An artist should not kill other human beings
• An artist should not make himself into an idol
• An artist should not make himself into an idol

An artist’s relation to his love life:
• An artist should avoid falling in love with another artist
• An artist should avoid falling in love with another artist
• An artist should avoid falling in love with another artist

An artist’s relation to the erotic:
• An artist should develop an erotic point of view on the world
• An artist should be erotic
• An artist should be erotic
• An artist should be erotic

An artist’s relation to suffering:
• An artist should suffer
• From the suffering comes the best work
• Suffering brings transformation
• Through the suffering an artist transcends his spirit
• Through the suffering an artist transcends his spirit
• Through the suffering an artist transcends his spirit

An artist’s relation to depression:
• An artist should not be depressed
• Depression is a disease and should be cured
• Depression is not productive for an artist
• Depression is not productive for an artist
• Depression is not productive for an artist

An artist’s relation to suicide:
• Suicide is a crime against life
• An artist should not commit suicide
• An artist should not commit suicide
• An artist should not commit suicide

An artist’s relation to inspiration:
• An artist should look deep inside himself for inspiration
• The deeper he looks inside himself, the more universal he becomes
• The artist is universe
• The artist is universe
• The artist is universe

An artist's relation to self-control:
• The artist should not have self-control about his life
• The artist should have total self-control about his work
• The artist should not have self-control about his life
• The artist should have total self-control about his work

An artist’s relation with transparency:
• The artist should give and receive at the same time
• Transparency means receptive
• Transparency means to give
• Transparency means to receive
• Transparency means receptive
• Transparency means to give
• Transparency means to receive
• Transparency means receptive
• Transparency means to give
• Transparency means to receive

An artist’s relation to symbols:
• An artist creates his own symbols
• Symbols are an artist’s language
• The language must then be translated
• Sometimes it is difficult to find the key
• Sometimes it is difficult to find the key
• Sometimes it is difficult to find the key

An artist’s relation to silence:
• An artist has to understand silence
• An artist has to create a space for silence to enter his work
• Silence is like an island in the middle of a turbulent ocean
• Silence is like an island in the middle of a turbulent ocean
• Silence is like an island in the middle of a turbulent ocean

Marina Abramović, James T. Demetrion Lecture, April 5, 2011
Photo: Colin S. Johnson.
An artist’s relation to solitude:
- An artist must make time for long periods of solitude
- Solitude is extremely important
- Away from home
- Away from the studio
- Away from family
- Away from friends
- An artist should stay for long periods of time at waterfalls
- An artist should stay for long periods of time at exploding volcanoes
- An artist should stay for long periods of time looking at fast-running rivers
- An artist should stay for long periods of time looking at the horizon where the ocean and sky meet
- An artist should stay for long periods of time looking at the stars in the night sky

An artist’s conduct in relation to work:
- An artist should avoid going to the studio every day
- An artist should not treat his work schedule as a bank employee does
- An artist should explore life and work only when an idea comes to him in a dream or during the day as a vision that arises as a surprise
- An artist should not repeat himself
- An artist should not overproduce
- An artist should avoid his own art pollution
- An artist should avoid his own art pollution
- An artist should avoid his own art pollution

An artist’s possessions:
- Buddhist monks advise that it is best to have nine possessions in their life:
  1. robe for the summer
  2. robe for the winter
  3. pair of shoes
  4. begging bowl for food
  5. mosquito net
  6. prayer book
  7. umbrella
  8. mat to sleep on
  9. pair of glasses if needed
- An artist should decide for himself the minimum personal possessions he should have
- An artist should have more and more of less and less
- An artist should have more and more of less and less
- An artist should have more and more of less and less

A list of an artist’s friends:
- An artist should have friends who lift his spirit
- An artist should have friends who lift his spirit
- An artist should have friends who lift his spirit

A list of an artist’s enemies:
- Enemies are very important
- The Dalai Lama has said that it is easy to have compassion with friends but much more difficult to have compassion with enemies
- An artist has to learn to forgive
- An artist has to learn to forgive
- An artist has to learn to forgive

Different death scenarios:
- An artist has to be aware of his own mortality
- For an artist, it is not only important how he lives his life but also how he dies
- An artist should look at the symbols of his work for the signs of different death scenarios
- An artist should die consciously without fear
- An artist should die consciously without fear
- An artist should die consciously without fear

Different funeral scenarios:
- An artist should give instructions before the funeral so that everything is done the way he wants it
- The funeral is the artist’s last art piece before leaving
- The funeral is the artist’s last art piece before leaving
- The funeral is the artist’s last art piece before leaving
Nira Pereg (Israeli, b. Tel Aviv, 1969) creates documentary-based video works that transform everyday actualities into dramatic scenarios. This Black Box presentation features 67 Bows, 2006, a work inspired by visits to the Karlsruhe Zoo, where Pereg studied a flock of flamingos. Employing various camera angles, the artist offers sumptuous close-ups of these exotic animals calmly going about their instinctual business. Over the muffled noise of the birds’ squawks and clucks, she adds a provocative, intermittently startling soundtrack, implying disturbing human intrusion into their peaceful realm and evoking a sense of suspense and heightened apprehension among viewers who must question the relationship between what they see and what they hear.

During your academic training what was your preferred medium?

My favorite form of art to watch was film, but my favorite form of art to make was multimedia installation. It has a lot to do with my love of editing, for creating a context through the sheer fact of juxtaposition.

What did you discover during the making of this work?

The work actually started from an interest in discovering individual behaviors in a group setting. I realized that in order to find particular qualities in flamingos I must try to set up a situation in which group behavior is expected. Flamingos form interesting communities, since they seem to be very harmonious as a group but they have no leader. They just share this communal sense of consciousness. So once I found a way to set up a group response, I could look at the ones who didn’t cooperate. It’s a crucial work for me; during the production it became clear how radical even the subtlest forms of resistance are.

What has pleased or surprised you most about viewers’ responses?

I consider this piece quite a hard one, even a bit sad. But I was happy to find that people always laugh when they see it. I think that if you stay with the piece for some time it fluctuates between these two qualities.

For a longer version of the Q&A with Nira Pereg, see hirshhorn.si.edu.

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.
In Philadelphia in 1884, the painter Thomas Eakins began working with Eadweard Muybridge, a photographer who had been conducting motion studies. Eakins and Muybridge, along with the French photographer Étienne-Jules Marey, were interested in breaking down movement into segments that captured, step by step, its component elements; these “chronophotographs,” as Marey called them, like the contemporary paintings and sculpture of Edgar Degas and Auguste Rodin, attempt to make observable the invisible, if at times awkward, truths of the world. With their obvious reliance on photographic apparatus and their emphasis on motion, repetition, and serialization, these studies helped launch the invention of cinema and stand as a symbolic gateway to modernity, with its desire for realism and the uncovering of hidden essences.

Throughout art history, but particularly since the beginnings of Modernism, the representation and dissection of vast concepts like time and space have been central to art in all media, from the fragmentation of space in Cubism and the depiction of speed in Futurism to the manipulation of these elements made possible through cinematic techniques. For many contemporary artists, these universal notions persist as crucial themes.
Fragments in Time and Space draws primarily upon the Hirshhorn’s collection to present works that demonstrate the diverse ways in which artists have envisioned, employed, and manipulated time and space. Using a range of both direct and indirect approaches, all of these works encourage viewers to focus on and reconsider the way they perceive and experience the world—from a single moment in time to an idea of the infinite.

The use of sequential images in Eakins’s photographs finds echoes in works by such contemporary artists as Jan Dibbets, On Kawara, and Hiroshi Sugimoto. In his photographs of movie palaces, Sugimoto is interested not in dissecting motion like Muybridge or Eakins, but in the opposite, in compressing an expanse of time. By leaving the shutter open for the entire duration of a projected film, Sugimoto creates simultaneously a record of ornate theater architecture illuminated by the otherworldly light of cinema and a glowing screen that contains thousands of images in a single minimalist instant, a void of white light. Encompassing not just the screen but its setting, these works also invoke the historical past, documenting the vanishing twentieth-century cathedrals evocative of the golden age of cinema. In his Seascapes series, in which horizon lines evenly divide the composition into water and air, Sugimoto captures what he characterizes as “a primordial landscape.”⁴ Consisting of a darkened room with spotlight photographs, the installation suggests the dim chamber of a gigantic camera obscura, not only reflecting a glimpse of the sea at a specific moment, but also reaching back in time to the origins of the world.

Emerging out of art and science, fantasy and realism—out of phantasmagoric magic lantern shows and optical devices like the camera obscura—the cinema has provided artists with greater means to control temporal and spatial elements, both in the films themselves and in the orchestration of the experience of viewing. Tacita Dean, for example, shot Fernsehturm, 2001, in Cinemascope, fixing her stationary camera on a view of a revolving restaurant slowly going nowhere, positioning an architectural interior created for the viewing of spectacular panoramas within the frame used by Hollywood to depict such exterior vistas. As philosopher Gaston Bachelard observed in The Poetics of Space, “Immensity is a philosophical category of daydream.”² And there is certainly something at once intimate and monumental about Dean’s film, as there is with Wolfgang Staehle’s Niagara, 2005. In this video projection, the artist subverts the cinematic expectation of cutting by recording the enormousness and power of Niagara Falls in one long take. The result is a “streaming” vision of the landscape that seems to exist in both the digital present and the photographic past; Niagara Falls becomes almost unreal in its overt reallity. This intense reality is also at the core of Douglas Gordon’s Play Dead; Real Time, 2003; here, the artist takes the cinema image off the wall, destroying the window-like effect of the screen as a view into a fictive landscape, and instead places “film” on two large screens in the middle of the gallery—in real space. Projected onto both screens is a lumbering, life-size elephant that slowly and silently performs a circus trick over and over again. The awkwardness and difficulty of the creature’s motion, as well as the looped repetition, recall Muybridge’s animal locomotion studies, also calling to mind Thomas Edison’s 1903 electrocution of the elephant Topsy, which he staged and filmed in order to demonstrate the purported dangers of alternating current, a threat to the direct-current distribution system he promoted.

This conflation of still and moving image in ways that challenge perceptions of time and space is taken further by artists like John Gerrard, whose Grow Finish Unit
A Chinese family in a housing project has tossed a ball in the air. This single joyful act is caught by still cameras from multiple vantage points and transformed into a series of projected images lasting for approximately thirty minutes that then loops and starts over. A brief moment becomes eternal.

This sustained viewing and questioning of the relation of time and space is also at the core of Takahiko imamura’s work. The Japanese word “ma” embodies “an indivisible state of time and space,” according to the artist, who collaborated with architect Arata Isozaki on MA: Space/Time In the Garden of Ryoan-Ji, 1989.² Made up of three similar tracking shots of the garden, the film invites the viewer to think about space and time in three different ways, underscoring their relative natures. Japanese philosophies of the interconnectedness of the temporal and the spatial are also fundamental to much abstract painting, such as Mark Tobey’s Fragments in Time and Space, 1956.

Saint Augustine of Hippo wrote in the fourth century: “What then is time? If no one asks me, I know; if I want to explain it to someone who does ask me, I do not know.[...] How can these two kinds of time, the past and the future be, when the past no longer is and the future as yet does not be?”⁴ Perhaps the question can never be answered, but artists, poetically, come close to providing answers.

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In true Conceptual style, *The Shortest Day of 1970 Photographed in My House Every 6 Minutes from Sunrise til Sunset*, 1970, has a title that would seem to all but supplant the work. Made years before the advent of GPS, this grouping of photographs announces itself with information revealing the date and place of its creation. Recourse to an almanac would allow a viewer to pinpoint precisely what times of day the first and last pictures were made.

And yet this piece by Jan Dibbets (Dutch, b. Weert, 1941) is highly contingent on direct visual experience. This is how he distinguished himself from those artists of his generation for whom the idea was the artwork. “In that concept-art there is quite simply nothing to see,” Dibbets said. “I simply want to see something. For me their starting point is too literary.”¹

It is what time leaves in its wake that makes “pastness” perceptible to us. And it is these traces we strive to hold on to. In another Dibbets work that entered the Hirshhorn’s collection from the holdings of Count Giuseppe Panza di Biumo, *Flood Tide*, 1969, a series of photographs records the obliteration by the rising tide of a channel the artist drew in the sand toward the sea. The resulting artwork is a document of the destruction by time of a mark Dibbets had just made.

Time always creates and destroys in equal measure, erasing the past as it sketches in the present. *The Shortest Day of 1970* constitutes a plan for future action—at the outset of the project, Dibbets charted the work’s course by choosing how often a photograph would be taken—that in a matter of hours became an archive of past moments.

For Dibbets, time plays out as motion through space, whether the violent surges of the ocean onto the shore or the smooth arc of the sun across the sky. But he approaches these phenomena indirectly. Instead of putting the sea and sun in motion, he freezes their effects. If cinema is a medium that says, “This is happening,” photography says, “This has happened.” As installed in the Second Level escalator lobby, in a single row stretching from daybreak to nightfall, *The Shortest Day of 1970* extends an illusory offer, suggesting that by walking its entire length, we can somehow reanimate lost time.

Glenn Dixon
Web Content Producer and Editor

Out the revolving door, through the Plaza, across Jefferson Drive, down the stairs: in less than two minutes, you’ve gone from the Hirshhorn’s lobby to the ArtLab, sheltered beneath the entrance to the Sculpture Garden. Inside are couches, computers, markerboards—everything you need to brainstorm an idea and get it off the ground.

Those ideas are what make the difference between the ArtLab and ARTLAB+: A Design Studio for Teens. The first is a place, the second is a way of approaching the world. There are different points of entry for ARTLAB+: hanging out after school with the option to start a club, messing around with the technology and forming a production team to work on a project, or meeting with a mentor and learning a specific skill one-on-one or in a scheduled workshop. These three approaches flow effortlessly into each other based on how much a teen wants to participate.

As a supplement to more structured sessions during the week, on Fridays this summer, teens will be drawn by DropZone, a relaxed space that allows them to drop in, make new friends, and perhaps discover a common interest. Anyone can start anything. An environment that rewards curiosity allows teens to go wherever their minds take them.

“Maybe several of them like anime and decide to form a club. They could get together just to watch videos,” says Hirshhorn director of digital learning programs Ryan Hill. “But it wouldn’t have to end there. If they want to make their own anime, an ARTLAB+ mentor can organize a workshop and help them learn how to do that.”

Participants get feedback from both mentors and their own peers, who can collaborate and offer critiques in person and through an online social network. Scheduled daily, mentors support teen production with their experience as artists and professionals in the field.

The next step is to create work for exhibition. Last winter, inspired by Directions: Cyprien Gaillard and Mario García Torres, teens explored the idea of contemporary “ruins.” They made videos that were displayed on computers in the Museum and broadcast on YouTube.

More recently, participants have organized themselves into production teams to create work for the public (and sometimes income for the teens themselves). So far three teams, working with New York filmmaker Gabriel Noble, have gotten paid to make documentaries about various Smithsonian Heritage Months, such as Black History Month and Asian Pacific American Heritage Month.

The progress Noble sees, as the teens familiarize themselves with the tools and techniques of documentary filmmaking, almost surprises him: “By three-fourths through the day, they got it, they don’t need me—and that’s beautiful.”

As valuable as the acquisition of technical mastery is the development of interpersonal skills. Diamond, a recent participant, says she has learned “how to connect with people instantly,” by virtue of being placed in new situations where she has a job to do and has to find her own way.

ARTLAB+ activities, which have ranged from podcasting to photography, event planning to game creation, will continue to expand. Already in the works is a broadcasting workshop, which will be guided by an NPR engineer and will initiate an ongoing program of streaming teen-created media. This fall, the ArtLab will be outfitted with a new sound booth and recording equipment.

But participants will continue to be the driving force. “We can’t tell you everything we’ll be doing,” Hill says, “because the teens haven’t discovered everything they’ll want to explore.”

DropZone in the ArtLab: Fridays, 11 am–6 pm, through August 5

See artlabplus.si.edu for up-to-date information about available programs.

The ArtLab space is funded, as a member of the YOUmedia Network, by the MacArthur Foundation. ARTLAB+ programs are funded by the Pearson Foundation and Nokia, in partnership with the New Learning Institute.
The Hirshhorn is fast approaching its fortieth anniversary and, in preparation for this significant milestone, has undertaken a series of initiatives that will explore and celebrate the meaning of the institution. In these pages you have been reading about the innovative learning center we are planning for our lobby and the Seasonal Inflatable Structure that will soon fill and animate the Plaza. These projects will further connect our visitors to the groundbreaking exhibitions that are at the heart of the Hirshhorn’s pursuit of excellence and originality. Members will have the unique opportunity to be a part of the inauguration of these plans and to join in sustaining the Museum’s mission.

Membership in the Annual Circle is a wonderful way for friends of the Museum, art enthusiasts, collectors, and the DC community to connect with the art and artists of our time. Each successive level of giving offers a greater degree of engagement, and over the next year we will be adding signature events to such current benefits as free admission to the popular After Hours evening programs; reserved seating at Meet the Artist lectures; invitations to private exhibition preview receptions, curator-led gallery walks, and artist studio visits; and special donor events like the annual Martini Party. To join the Annual Circle please visit hirshhorn.si.edu/join or call 202.633.2836.

**Martini Party**
The annual Martini Party has become one of the Hirshorn’s most highly anticipated and distinctive donor appreciation events. Held this year in the Sculpture Garden on June 21, the summer solstice, it was a wonderful evening of cocktails and conversation, in which leaders in Washington’s art, business, social, and political worlds met and mingled. Guests had the rare opportunity to view works such as Rodin’s *Burghers of Calais* and Dan Graham’s *For Gordon Bunshaft* during the evening hours of the longest day of the year—and to grab a sneak peek at the *Fragments* exhibition in advance of the public opening. Invitations to the Martini Party and similar extraordinary events are a benefit offered to Annual Circle members at the Friends Circle level and above.

**Partnerships: Art, the Museum, and the Next Generation**
The Hirshhorn remains committed to educating an ever-evolving audience of museum visitors. We are working on ways to expand the idea of what a museum is, and we are examining how the Hirshhorn can engage an audience outside the typical museum environment through the use of cutting-edge technology. This year, we are building on the generous support of our educational programs by the John D. and Catherine T. MacArthur Foundation and the Pearson Foundation by forming new partnerships to expand the conversation about art and arts education in an increasingly digital society. Along with our collaboration with the National Foundation for Advancement in the Arts and their signature program YoungArts (see News, page 12), this summer we are also working with the Embassy of Spain, the Embassy of Mexico, and the National Gallery of Art to host discussions with top museum leaders on the role of the contemporary museum in the twenty-first century and the development of the next generation of arts leaders, artists, and audiences amid a constantly shifting technological landscape. We hope that you will join in the conversation either by attending a Hirshhorn event in person, logging in for a webcast, following us on Twitter and Facebook, or exploring our website.

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Marina Abramović and Dr. Pené Lupovich at the annual member reception at Wolfgang Puck’s the Source before the 2011 James T. Demetrion Lecture. Photo: Colin S. Johnson

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Chermayeff & Geismar’s highly lauded identity package for the Hirshhorn continues to win recognition, most recently from the American Association of Museums. The 2011 AAM Museum Publications Design Competition awarded the Fall 2010 issue of the Hirshhorn’s magazine, with design by Chermayeff & Geismar and layout by the Hirshhorn’s Bob Allen, first prize among magazines for institutions with budgets greater than $750,000. In the same budget category, first prize for posters went to Chermayeff & Geismar’s bold design for the “Art Surrounds Us” poster, which is available for purchase in the museum store. The contest winners will be featured in the November/December issue of Museum, the AAM’s magazine.

In April, Melissa Ho joined the Hirshhorn’s staff as assistant curator. Currently aiding curators with upcoming major exhibitions, she will also work on permanent collection rotations and acquisitions. She previously worked at the Museum of Modern Art, where she assisted with the exhibition Color Chart: Reinventing Color, 1950 to Today, and the Philadelphia Museum of Art, where she was curatorial assistant on the retrospective Barnett Newman. Trained as both an art historian and an artist, Ho has degrees in art history from Princeton University and the University of Pennsylvania and did graduate work in fine arts at Carnegie Mellon University. She has taught at the Corcoran College of Art + Design, the Tyler School of Art, the University of Pennsylvania, and the Institute of Contemporary Art in Philadelphia. She edited the 2005 volume Reconsidering Barnett Newman and has contributed numerous essays, catalogue entries, and reviews to exhibition catalogues and magazines.

The Hirshhorn is very pleased to announce a long-range partnership with YoungArts, the core program of the National Foundation for Advancement in the Arts (NFAA). Supporting America’s most talented seventeen- and eighteen-year-olds in the visual, literary, and performing arts, YoungArts identifies and assists these emerging artists—who represent astonishing virtuosity as well as a diversity of backgrounds—at critical junctures in their educational and professional development. NFAA is the sole nominating agency for the Presidential Scholars in the Arts and in 2011 celebrates thirty years of discovering excellence in the arts. To date the program has produced more than 16,000 alumni, including visual artists John Currin, Doug Aitken, and Hernan Bas. Via the collaboration with the Hirshhorn, starting this year YoungArts winners and alumni will be closely involved in a wide variety of initiatives and activities at the Museum. Among other things, these will include a series of moderated discussions eliciting young people’s perspectives on the evolving role of museums in society, mentorship opportunities in the Hirshhorn’s programs for teens, master classes at the Museum, and participation in events in the Seasonal Inflatable Structure beginning with the inaugural season. We are deeply grateful to Northern Trust, whose generous support is helping to launch these activities. Regular updates on this exciting partnership will appear in future issues of the magazine. For more information about YoungArts, visit www.youngarts.org.
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Hours and Location
Open daily except December 25
Museum: 10 am to 5:30 pm
Plaza: 7:30 am to 5:30 pm
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