REVOLUTIONS:
Art from the Hirshhorn Collection,
1860–1960

ACCESSIBILITY BROCHURE
Visual Descriptions (Select Artworks)

HIRSHHORN
© Smithsonian
## CONTENTS

<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Contents</td>
</tr>
<tr>
<td>3</td>
<td>Exhibition Entrance</td>
</tr>
<tr>
<td>5</td>
<td>Escalator Lobby – Entrance Wall</td>
</tr>
<tr>
<td>6</td>
<td>Gallery 1: Modern Beginnings</td>
</tr>
<tr>
<td>19</td>
<td>Gallery 2: Abstraction and Construction</td>
</tr>
<tr>
<td>37</td>
<td>Gallery 3: Vital Forms</td>
</tr>
<tr>
<td>55</td>
<td>Gallery 4: Local Visions</td>
</tr>
<tr>
<td>68</td>
<td>Gallery 5: Aftershocks</td>
</tr>
<tr>
<td>80</td>
<td>Gallery 6: Gestures and Myths</td>
</tr>
<tr>
<td>89</td>
<td>Gallery 7: New Realisms</td>
</tr>
<tr>
<td>93</td>
<td>Escalator Lobby – Exit Wall</td>
</tr>
</tbody>
</table>
Drawn entirely from the Hirshhorn’s holdings, *Revolutions: Art from the Hirshhorn Collection, 1860–1960* surveys one of the most innovative periods in art history. At the start of the twentieth century, the world was moving ever faster, propelled by new technologies, groundbreaking scientific discoveries, and rapidly expanding cities. Across Europe, growing nationalist sentiments would soon culminate in World War I, followed just two decades later by World War II. Artists in both Europe and North America invented dramatically novel approaches to represent this turbulent world, seeking to outdo one another with ever-newer forms of expression. This period saw the development of abstraction and the increased use of nontraditional materials in Western art, as well as the rise of Conceptualism—the notion that the appearance of an artwork is less important than the idea behind it. Many artists used their work to comment on social and political issues. Others looked inward, making art that dealt with personal expression or explored purely visual elements of color, shape, and line.

While this exhibition takes a generally chronological approach, it also opens dialogues across history: contemporary artworks installed on brightly colored floating walls show that the ideas and approaches employed by late-nineteenth- and early-twentieth-century artists still resonate today.

Curated by Marina Isgro, Associate Curator, and Betsy Johnson, Assistant Curator, with Alice Phan, Curatorial Assistant

*Revolutions: Art from the Hirshhorn Collection, 1860–1960* is supported by a generous grant from The Ellsworth Kelly Foundation. Major support has been provided by Veronique and Marshall Parke and the John and Barbara Vogelstein Foundation. Additional funding has been provided by the Hirshhorn International Council and Hirshhorn Collectors’ Council.

[QR code] Scan for visual descriptions of select works on view and additional resources.
Meet Your Next Favorite Artist
Use your phone to unlock our award-winning video guide. Join our free Wi-Fi to open Hirshhorn Eye at hi.si.edu. Then point your phone at artworks labeled with [Hi logo].

Share Your Experience
Take photos. No tripods or selfie sticks, but bright smiles are welcome. When you post on Instagram, tag #hirshhorn (three Hs, please), and your pictures will be featured on Hirshhorn.si.edu. Follow us: @hirshhorn.

For Kids of All Ages
Lead your own tour. Grab your free Kids Guide to the exhibition.

[QR code] Want more? Scan to sign up for Hirshhorn Kids e-news, and we’ll send you more art-making projects and invitations.

Visual Description:
The entry wall to the exhibition is a large, solidly black wall with an open doorway cut into the right side. In the left corner placed on a thick white platform is a sculpture of a large bright-red head with slick dark hair and wide, popping eyes. Immediately to the right of the sculpture, halfway up the wall is an aerial view outline of the Hirshhorn building over white text that reads Revolutions: Art from the Hirshhorn Collection, 1860–1960. Through the doorway, one can see a bright-yellow wall with a painting of a woman in a bright-blue dress.
Nicolas Party  
b. Lausanne, Switzerland, 1980  
**Head**  
2018–2022  
Oil on coated polystyrene  
Gift of Iris and Adam Singer, 2022 (2022.018)  

**Visual Description:**  
Sitting on a thick white platform in a corner of the escalator lobby near the entrance to the exhibition, this large sculpture of a bright-red head and neck stands over 6 feet tall, bigger than the average person. The head has short black hair divided in a part on the left. Its wide eyes stare directly forward, with slightly raised dark eyebrows. The head has full, closed bright-blue lips.
MODERN BEGINNINGS

In the late nineteenth century, having one’s portrait painted was a mark of high social standing. Artists such as John Singer Sargent became known for their flattering portrayals of fashionable society women and men. But other painters began to reconsider their approach to the human figure. Thomas Eakins, for example, took Realism to the extreme, producing lifelike portraits often unbecoming to their subjects. Others played with color and form to convey emotional states. In Young Girl Reading (Jeune fille lisant), Mary Cassatt—whose attention to women’s inner lives was unusual for the time—imparts a sense of concentration in her subject by rendering her face in thick pastel, leaving her body loosely sketched.

Sculptors of this period also took increasingly experimental approaches to the figure. Auguste Rodin looked to classical models, yet fragmented and contorted them into deeply expressive cast-bronze forms; his onetime apprentice Constantin Brancusi chose the opposite approach, reducing bodies to smooth, streamlined shapes and often carving directly into marble. Henri Matisse’s five Heads of Jeannette demonstrate the artist’s passage into a more abstract style between 1910 and 1913: he modeled the first two directly after his neighbor Jeanne Vaderin, then simplified them into the reduced forms of the later three.
**Constantin Brancusi**  
b. Hobița, Romania, 1876–1957  
**Torso of a Young Man**  
1924  
Brass, limestone, and wood  
Gift of Joseph H. Hirshhorn, 1966 (66.611)

**Visual Description:**  
The top segment of this sculpture is a gold-colored cylindrical torso  
approximately 18 inches tall. Two additional cylindrical shapes at the bottom of  
the torso suggest the top part of the legs. The torso sits on a 6-inch-square  
base of white stone. The stone base sits atop a medium-brown foot-tall  
rectangular wood base. The wood base sits atop a lower, two-foot-tall brown  
wood base in the shape of an hourglass.

**John Singer Sargent**  
b. Florence, Italy, 1856–1925  
**Mrs. Kate A. Moore**  
1884  
Oil on canvas  
Gift of Joseph H. Hirshhorn, 1972 (72.257)

**Visual Description:**  
This life-size portrait depicts a woman wearing a fancy gown in an opulent room  
with deep brown painted walls and a lighter brown carpet. She has light skin  
and reddish-brown hair pulled back in a chignon, with tendrils surrounding her  
forehead. Her ruby-red lips are closed, and she looks off to her right. She wears  
a sleeveless black gown with a form-fitting bodice and a flowing skirt. The dress  
has a low-cut square neck and a lacy pink petticoat beneath it. A lace shawl is  
draped around her arms. Around her neck are layered strands of pearls. She is  
seated on the edge of a cream brocade settee with decorative gold legs. Atop  
the settee are several gold and red pillows. Behind her is a red wall covering.  
Above her head is a mirror and a shelf holding teacups and vases. To her left is  
a table covered with a black tablecloth with gold designs. Two white teacups  
and a vase of pink flowers sit on the table. Above the table, a decorative round  
white plate with painted flowers hangs on the wall.
**BLADE WALL**

**Amoako Boafo**  
b. Accra, Ghana, 1984  
**Cobalt Blue Dress**  
2020  
Oil on canvas  
Gift of Sandra and Howard Hoffen, 2022 (2022.016)

**Wall Text:**  
Amoako Boafo creates striking portraits that document and celebrate Blackness today. In this large painting of one of his friends, he limits his palette to bright blue, beige, and brown, adding visual interest by varying paint handling and texture. Boafo is noted for his approach to painting Black skin: using gloved fingers, he swirls together multiple colors before touching up details with a fine brush, lending dimension and movement. With its brilliant hues and confident subject, *Cobalt Blue Dress* matches the power of works by John Singer Sargent, the leading portrait painter of the late 1800s, who was renowned for representations of the elite. Boafo, however, expands portraiture’s ability to elevate and honor subjects from a broader swath of class and race than was customary in Sargent’s time.

**Visual Description:**  
Set against a mustard yellow wall, this rectangular painting depicts a standing woman from the legs up in front of a light gray background. She has dark brown skin, shoulder-length black hair, and bright-red lips. She looks straight at the viewer with wide-open eyes. She wears a bright cobalt-blue dress with one strap over her left shoulder. She holds the skirt of her dress away from her body. The painting has a rough texture, with thick paint swirled around by the artist’s fingers.
CASE

Auguste Rodin
b. Paris, France, 1840–1917
Mask of the Man with a Broken Nose
1864/cast by 1928
Bronze
Gift of Joseph H. Hirshhorn, 1966 (66.4334)

Pablo Picasso
b. Málaga, Spain, 1881–1973
Head of a Woman (Fernande Olivier)
1909/cast 1960
Bronze
Gift of Joseph H. Hirshhorn, 1966 (66.4050)

Käthe Kollwitz
b. Königsberg, Germany, 1867–1945
Self-Portrait
1926–1932/cast c. 1946–1956
Bronze
Gift of Joseph H. Hirshhorn, 1966 (66.2783)

Constantin Brancusi
b. Hobița, Romania, 1876–1957
Reclining Head (Study for “The First Cry”)
1915
Opaque matte paint and graphite pencil on paper
Gift of Joseph H. Hirshhorn, 1972 (72.42)
Constantin Brancusi
b. Hobița, Romania, 1876–1957

Sleeping Muse I
1909–1910
Marble
Gift of Joseph H. Hirshhorn, 1966 (66.610)

Visual Description:
A white marble head, roughly life size, with no neck or body, rests on its right side on a short platform. Engraved lines across the top and back of the head give the impression of brushed-back hair. The face is slightly elongated, with a rounded chin, a small closed mouth, a thin, angular nose, and seemingly closed almond-shaped eyes, all outlined in subtle carving.

Prometheus
1911
Brass
Gift of Joseph H. Hirshhorn, 1966 (66.612)

Visual Description:
This circular bronze sculpture suggests a human head lying on its side. The sculpture is smooth, golden, and shiny. Light glints off the top. The right side of the sculpture’s “face” is smooth and curved at the bottom, with an angular break where an eye or cheekbone would be. A protrusion at the center of the sculpture is reminiscent of a nose. The left side of the sculpture is shallower than the right. Two slight protuberances on the top right of the sculpture are similar to the shape of an ear. Just under the chin is another protuberance, suggesting a neck.
Henri Matisse  
b. Le Cateau-Cambrésis, France, 1869–1954

Head of Jeannette I  
1910/cast 1953  
Bronze  
Gift of Joseph H. Hirshhorn, 1966 (66.3465)

Visual Description:
This bronze sculpture comprises the head and neck of a woman. She has short, wavy hair. Her features are rounded, with contoured cheekbones and eyebrows. Her eye sockets are prominent. She has an elongated nose, and her lips are pursed. The texture of the sculpture is rough and slightly bumpy.

Head of Jeannette II  
1910/cast 1952  
Bronze  
Gift of Joseph H. Hirshhorn, 1966 (66.3466)

Visual Description:
The bronze sculpture depicts a woman’s head. She has short, wavy hair. Her features are rounded, with contoured cheekbones and eyebrows. Her eye sockets are prominent. She has an elongated nose, and her lips are pursed. The texture of the sculpture is rough and slightly bumpy. The head rests on a small rectangular pedestal.

Head of Jeannette III  
1911/cast 1966  
Bronze  
Gift of the Joseph H. Hirshhorn Foundation, 1972 (72.196)

Visual Description:
This bronze sculpture is an abstracted representation of a woman’s head and neck. Her hair is represented by three circular elements atop her head. Her head is also circular, with rounded cheeks. She has contoured eyebrows, and her eye sockets are prominent. Her nose is angular, and her lips are closed in a straight line. She has a short, thick neck that descends into a circular form. The texture of the sculpture is rough and slightly bumpy.
Head of Jeannette IV
1911/cast 1954
Bronze
Gift of Joseph H. Hirshhorn, 1966 (66.3468)

Visual Description:
This bronze sculpture is an abstracted representation of a woman’s head and neck. Her hair is represented by three circular elements atop her head. Her head is oval, with angular, pointed cheekbones. She has contoured eyebrows and sunken eyes. Her nose is sharp and pointed, and her lips are closed in a straight line. She has a thick neck that descends into a circular form connected to an irregularly shaped base. The texture of the sculpture is rough and slightly bumpy.

Head of Jeannette V
1913/cast 1954
Bronze
Gift of the Joseph H. Hirshhorn Foundation, 1972 (72.195)

Visual Description:
This bronze sculpture is an abstracted representation of a woman’s head and neck. Her facial features are rounded and elongated. She has sunken eyes and a sharp, pointed nose. Her forehead is represented by a circular shape. Her lips are closed in a straight line. She has a short, thick neck that descends into a circular form connected to an irregularly shaped base. The texture of the sculpture is rough and slightly bumpy.
LEFT WALL (SALON HANG)

Winslow Homer  
b. Boston, Massachusetts, 1836–1910  
**Scene at Houghton Farm**  
1878  
Transparent and opaque watercolor and graphite pencil on paper  
Gift of the Joseph H. Hirshhorn Foundation, 1966 (66.2489)

Edouard Vuillard  
b. Cuiseaux, France, 1868–1940  
**Grandmother Michaud Seen against the Light**  
1890  
Oil on canvas  
Gift of the Marion L. Ring Estate, 1987 (87.32)

William Merritt Chase  
b. Williamsburg, Indiana, 1849–1916  
**In the Studio**  
c. 1892–1893  
Pastel on paperboard  
Gift of Joseph H. Hirshhorn, 1966 (66.878)

Oskar Kokoschka  
b. Pöchlarn, Austria, 1886–1980  
**Portrait of Egon Wellesz**  
1911  
Oil on canvas  
Gift of the Joseph H. Hirshhorn Foundation, 1966 (66.2776)
Oskar Kokoschka  
b. Pöchlarn, Austria, 1886–1980  
**Portrait of Mrs. Karpeles (Frau K.)**  
1911  
Oil on canvas  
Gift of the Joseph H. Hirshhorn Foundation, 1966 (66.2775)  

**Visual Description:**  
This is a portrait of the head and upper body of an older woman. She stands toward the right side of the canvas, leaving empty space on the left side. She is turned slightly toward her right. Curly reddish-brown hair is piled atop her head. She has thick, shaped eyebrows and angular cheekbones and chin. Her red lips are pursed. She wears a long-sleeved black garment whose overall features are rendered indistinct through muted brushstrokes. It appears to have a V-shaped neckline; layered underneath is a lacy black garment that covers her chest and neck. Her arms are slightly bent, and her right arm is crossed over her left wrist. Her left palm rests under her right forearm, both hands hovering in front of her abdomen. The background is a mix of muted browns and green brushstrokes extending in different directions. In the lower left corner are the artist’s initials, “OK,” in capital letters. 

Thomas Eakins  
**Frank B. A. Linton**  
1904  
Oil on canvas  
Gift of Joseph H. Hirshhorn, 1966 (66.1492)
**Thomas Eakins**  

**Portrait of Mrs. Thomas Eakins**  
c. 1899  
Oil on canvas  
Gift of Joseph H. Hirshhorn, 1966 (66.1522)

**Visual Description:**  
This is a small oil portrait of a middle-aged woman. Set against a black background, she takes up most of the canvas, her head in its upper half and her shoulders and chest in its lower half. Her head is tilted to her right, and her hazel eyes gaze at the viewer. Her expression appears forlorn, as the left side of her face is in shadow. A rosy glow shines on her cheeks, a contrast against her pale skin. Her hair is styled in a Victorian updo, and a small gold teardrop-shaped swipe of paint high on her head suggests a hair comb or pin. A silver streak of hair frames the right side of her face. Her clothing is all black, and it is hard to discern much of its detail because it is so dark. The handling of her blouse suggests it is silk, as the black shades are depicted with movement and shine. Over her blouse, she wears a coat with a high collar that reaches up to her right ear. Her clothing and hair blend into the background, which further emphasizes her face.

**Robert Henri**  
b. Cincinnati, Ohio, 1865–1929

**Portrait of a Girl, Checkered Blouse**  
1910  
Oil on canvas lined to linen  
Gift of Joseph H. Hirshhorn, 1966 (66.2428)

**Celestina**  
1908  
Oil on canvas  
Gift of Joseph H. Hirshhorn, 1966 (66.2427)
Mary Cassatt
b. Allegheny City, Pennsylvania, 1844–1926
Young Girl Reading (Jeune fille lisant)
c. 1894
Pastel on paper
The Joseph H. Hirshhorn Bequest, 1981 (86.853)

Visual Description:
This small pastel work shows a young girl reading a book. The girl has fair skin and rosy cheeks. Her light-brown hair is pulled back, and short bangs cover her forehead. She wears a blue dress with puffy upper sleeves and pink lower sleeves that cover her arms. Her left elbow rests on a brown surface next to the open book, her forearm extending upward so that her left cheek rests on her open palm. Her right hand holds one page of the book. The girl’s face and hands are depicted realistically, with finely blended colors. The rest of the work—the girl’s blue dress, the open white book, the brown table, and the plain brown background—are highly gestural, with layered colors and messier pastel markings.
CORRIDOR (LEFT WALL, FROM LEFT TO RIGHT)

**Thomas Eakins**

**Study for “The Swimming Hole”**
1884
Oil on fiberboard mounted on fiberboard
Gift of Joseph H. Hirshhorn, 1966 (66.1510)

**Marey Wheel Photographs of Unidentified Model, with Eadweard Muybridge Notations**
1884
Gelatin silver photograph
Gift of Joseph H. Hirshhorn, 1966 (83.59)

**Thomas Hart Benton**
b. Neosho, Missouri, 1889–1975

**People of Chilmark (Figure Composition)**
1920
Oil on canvas
Gift of the Joseph H. Hirshhorn Foundation, 1966 (66.468)
CORRIDOR (RIGHT WALL, FROM RIGHT TO LEFT)

Emily Carr
b. Victoria, British Columbia, Canada, 1871–1945
Indian Community House
1912
Oil on paperboard mounted on fiberboard
Gift of Joseph H. Hirshhorn, 1966 (66.834)

Joseph Stella
b. Muro Lucano, Italy, 1877–1946
Landscape (Waterlily)
1920–1924
Oil on glass
Gift of Joseph H. Hirshhorn, 1966 (66.4782)

Gabriele Münter
b. Berlin, Germany, 1877–1962
Mountains in the Twilight
1908
Oil on paperboard
Gift of Joseph H. Hirshhorn, 1966 (66.3682)

Oscar Bluemner
b. Prenzlau, Germany, 1867–1938
Morning Light (Dover Hills, October)
1912–1916
Oil on canvas
Gift of Joseph H. Hirshhorn, 1972 (72.32)

Joseph Stella
b. Muro Lucano, Italy, 1877–1946
Factories (Byproduct Plant)
1918–1920
Pastel, charcoal, and metallic paint on paper mounted on paperboard
Gift of Joseph H. Hirshhorn, 1966 (66.4776)
Wall Text:

ABSTRACTION AND CONSTRUCTION

By the 1910s and '20s, many European artists had moved away from representing the world literally, the way a photographer might. Instead, they employed varying degrees of abstraction to impart deeper truths about reality. Fernand Léger and other Cubists flattened their subject matter into disjointed geometric shapes to produce a sense of fragmentation. The Italian Futurists—who saw speed and violence as the defining qualities of the time—used forceful lines to convey movement. Some artists turned away from real-world scenes altogether, creating completely abstract paintings that refer to ideas, concepts, or feelings. While these approaches were new in the context of European fine art, they often drew on existing forms from African and Indigenous cultures: the Cubists, for example, were inspired to play with flatness and depth by African masks.

During the same years, other artists, in the United States and elsewhere, addressed modern life in a Realist style. Painters such as George Bellows depicted scenes of urban life like amateur boxing matches; Edward Hopper’s paintings offer a quieter perspective, showing anonymous figures in moments of alienation. Portrayals of rapid urbanization, such as Joseph Stella’s factory scenes, appear alongside idyllic landscapes by Gabriele Münter and others that recall an earlier era.
LEFT WALL (LEFT TO RIGHT)

**Marsden Hartley**  
b. Lewiston, Maine, 1877–1943  
**Painting No. 47, Berlin**  
1914–1915  
Oil on canvas  
Gift of Joseph H. Hirshhorn, 1972 (72.148)

**Yun Gee**  
b. Kaiping, China, 1906–1963  
**Skull**  
1926  
Oil on paperboard mounted on wood  
Gift of Joseph H. Hirshhorn, 1972 (72.126)

**Alexander Archipenko**  
b. Kyiv, Ukraine, 1887–1964  
**Woman with a Fan II**  
1915  
Fiberboard, wood, and paint  
Gift of Joseph H. Hirshhorn, 1966 (66.80)

**Fernand Léger**  
b. Argentan, France, 1881–1955  
**The Smoker (Le fumeur)**  
1913  
Opaque paint and ink on paper  
The Joseph H. Hirshhorn Bequest, 1981 (86.2907)
Stuart Davis  
Lucky Strike  
1924  
Oil on paperboard  
Museum purchase, 1974 (74.228)

**Visual Description:**
This still life depicts a newspaper, pack of cigarettes, tobacco pipe, and rolling papers. The objects seemingly float above a brown tabletop set before a blue-gray wall. The newspaper fills most of the canvas. The newspaper’s name is *Evening Journal Sports*, and the top headlines is “CLASSY FIELD OPPOSES RAY IN 3,000 METERS.” A cartoon occupies the center of the paper, showing three men in coats and hats speaking to one another, but their words, in speech bubbles, are illegible. Other headlines and articles are suggested by vertical and horizontal lines. To the left is a pack of Lucky Strike cigarettes in a hunter-green and red package. The package is open, with the interior paper unfolded. The bottom of the package reads, “ROLL CUT TOBACCO.” To the right of the cigarettes is a tobacco pipe with a brown and tan bowl and a black stem. Below the pipe sit a loose rolling paper and a cream-colored package of rolling papers labeled “ZIG ZAG.”
CASE

Giacomo Balla
b. Turin, Italy, 1871–1958

**Boccioni’s Fist—Lines of Force II**
Brass and paint
Gift of Joseph H. Hirshhorn, 1972 (72.19)

Aleksandra Aleksandrovna Exster
b. Bialystok, Poland, 1882–1949

**Harlequin**
1926
Wood, paint, metal, tin, fabric, thread, and plastic
Gift of Joseph H. Hirshhorn, 1977 (77.22)

**Visual Description:**
This is a sculpture of a marionette rendered in an abstracted, geometric style. The figure is suspended by strings. The marionette wears a hat with a large, upturned brim. The upper half of its stylized face is blue.

The body of the marionette is composed of angular, blocky shapes, and its torso is patterned in red and gray diamonds, suggesting a costume or perhaps armor. Its arms and legs are similarly geometric, painted in red, blue, and a neutral tone that resembles wood.

The marionette wears boots that match the color scheme of its outfit, with sharp, pointed toes. Overall, the figure is reminiscent of a stage character or a figure in a modern painting, with a strong emphasis on form and color.
Aleksandra Aleksandrovna Exster  
b. Bialystok, Poland, 1882–1949  
**American Policeman**  
1926  
Wood, paint, fabric, felt, ribbon, metal, thread, and plastic  
Gift of Leonard Hutton Galleries, New York, 1976 (77.23)

**Visual Description:**  
This marionette sculpture has a stylized appearance, with angular features. Its blue face shows minimal details, and it wears a peaked black hat. The figure’s attire consists of a black jacket with a brown belt or midsection, giving the impression of a uniform. Its right arm is raised and bent at the elbow, and the marionette’s hands are attached to strings. The raised hand holds a small, thin object, possibly a baton. The black legs are textured and wear high boots.

Aleksandra Aleksandrovna Exster  
b. Bialystok, Poland, 1882–1949  
**Lady in Red**  
1926  
Wood, paint, fabric, felt, metal, thread, and plastic  
Gift of Joseph H. Hirshhorn, 1977 (77.21)

**Visual Description:**  
This marionette sculpture, suspended by strings, features a striking contrast of colors and shapes, with its bold red skirt and wide-sleeve black top with accents in gold and red. The marionette’s head is elongated and geometric, topped by black hair and a red extension that could be interpreted as a hat. Its pale facial area shows minimal features beyond a pronounced nose and a small chin that give it a distinctive profile. One of the marionette’s arms is raised, the other extended outward. The marionette lifts one leg, as if stepping to the side.

Joseph Stella  
b. Muro Lucano, Italy, 1877–1946  
**Abstraction: Mardi Gras**  
1914–1916  
Watercolor, opaque paint, metallic paint, and pencil on paper mounted on colored paper  
The Joseph H. Hirshhorn Bequest, 1981 (86.4472)
**Sonia Delaunay**  
b. Hradyz’k, Ukraine, 1885–1979  
**Montjoie**  
1914  
Binding: oil on leather; pages: ink on paper  
Gift of Joseph H. Hirshhorn, 1978 (78.95)

**Gino Severini**  
b. Cortona, Italy, 1883–1966  
**Dynamic Rhythm of a Head in a Bus**  
1912  
Pastel, charcoal, and graphite pencil on paper  
The Joseph H. Hirshhorn Bequest, 1981 (86.4208)

**Giacomo Balla**  
b. Turin, Italy, 1871–1958  
**Futurist Flowers**  
1918–1925/reconstructed 1968  
Wood and paint  
The Joseph H. Hirshhorn Bequest, 1981 (86.222.1–3)

**Visual Description:**  
Displayed together on a raised platform are three abstract flower sculptures made of painted wood. Each is approximately the size of a 2-liter bottle of soda. The flower on the left is cactus-shaped and painted green, with yellow spikes. The middle flower is shaped much like a tulip, with two petals painted green and two painted blue. The flower on the right is shaped like a lotus, with red petals and a thick yellow stem and center.

**Gino Severini**  
b. Cortona, Italy, 1883–1966  
**Composition**  
1958  
Ceramic and paint  
Gift of Joseph H. Hirshhorn, 1966 (66.4528)
**BLADE WALL**

**David Alekhuogie**  
b. Los Angeles, California, 1986  
34.0113° N, 118.3358° W, Crenshaw and Martin Luther King Drive  
2021  
Gelatin silver photographs, spray acrylic, and enamel paint on polyethylene fabric  
Museum purchase, 2023 (2023.007)

**Wall Text:**
David Alekhuogie creates assemblages that combine photography with unusual materials. 34.0113° N, 118.3358° W features black-and-white photographs of a site where Black Lives Matter protests occurred in the Baldwin Hills East neighborhood of South Los Angeles in 2020. Partly overpainted and attached to stretched tarps, the photographs offer fragmented views of boarded-up storefronts covered with spray-painted slogans as a monument to the community’s attempts to resist gentrification. Alekhuogie’s abstracted views of architecture connect him to a long history of Modernist painting, such as Robert Delaunay’s famously radical depictions of the Eiffel Tower. Delaunay repeatedly portrayed the structure, an icon of technological progress; here he shows it from above, using prominent diagonals and bold, flat colors.

**Visual Description:**
This artwork is made from two rectangular canvases wrapped in royal blue tarp. The top canvas is layered approximately one foot over the bottom one so that the bottom edge juts out slightly. Black and white photographs are layered unevenly across both canvases. The photographs contain closeup images of wood crates with graffiti style letters and wide bands of black spray painted on them. On the upper right corner, a black band of paint is sprayed directly on the tarp.
REVERSE OF BLADE WALL

Wassily Kandinsky
b. Moscow, Russia, 1866–1944

Small Worlds #1
1922
Color lithograph on paper
Gift of the Joseph H. Hirshhorn Foundation, 1974 (74.73.2)

Small Worlds #11
1922
Engraving on paper
Gift of the Joseph H. Hirshhorn Foundation, 1974 (74.73.12)

Small Worlds #7
1922
Color woodcut on paper
Gift of the Joseph H. Hirshhorn Foundation, 1974 (74.73.8)
CONTINUATION OF LEFT WALL

Robert Delaunay
b. Paris, France, 1885–1941
Eiffel Tower and Gardens, Champ de Mars (La Tour Eiffel et Jardin du Champ de Mars)
1922
Oil on canvas
The Joseph H. Hirshhorn Bequest, 1981 (86.1421)

Visual Description:
This large painting, nearly 6 feet square, shows an aerial view of the Eiffel Tower and its surrounding gardens. The painting is composed of blocks of color and geometric shapes. The Eiffel Tower is at the center of the canvas. Green and yellow garden areas, depicted with a brushed texture and varying shades, surround the tower. A bright, sunny day is suggested by yellow patches of sunlight on the green grass. The tower’s dark shadow extends to the top center of the canvas. Circular, winding white and yellow walking paths provide a contrast to the green and draw your eye to the tower. Wider roads create a large grid across the entire canvas. Two roads flank the tower, and one road runs underneath it, divided by blocks of garden. In the top left corner, beyond the top road, is a gray, black, and white triangular area. It is hard to tell if this is another road or buildings. At the bottom right corner is a rectangular area outlined by a thin red line, set atop a green space that extends off the canvas.
BLADE WALL

Barbara Kasten  
b. Chicago, Illinois, 1936  
Construct PC 1A  
1981  
Dye diffusion photograph  
Joseph H. Hirshhorn Purchase Fund, 2018 (2018.015)

Wall Text:
Barbara Kasten is an experimental photographer whose work often alludes to early-twentieth-century artistic movements. Her Constructs series (1979–1986) are photographs of what she calls “stage-sets”: large abstract compositions created in the studio using fabric, mirror, Plexiglas, wire, and mesh. The series title refers to Constructivism, an abstract art movement founded in Russia in the 1910s that took its cues from modern industry. Vladimir Tatlin, a founder of the movement, was inspired by Cubist constructions that he saw in Pablo Picasso’s studio to create abstract compositions out of industrial materials such as iron and glass. Kasten continues this tradition, creating assemblages that engage with light, color, and geometry. She then uses the camera’s flattening effect to examine three-dimensional form and space in two dimensions.

Visual Description:
This photograph depicts objects arranged in an abstract geometrical composition. In the foreground is a pair of black rods set parallel to each other on the floor. Another black rod crosses them, running from the foreground to the background of the photo. In the middle ground, a large red triangle tipped with black is propped against a wall. Confetti-like red objects are sprinkled on the white floor in front of the triangle. In the center of the photo, two black rods are propped up against a white wall. To the right of the rods, two stacked rectangular forms, red in the center and black on the ends, sit on the floor. In the background, two small rods lean against the white wall in a V shape. Hanging on this wall are two intersecting straight black rods and a third black metal rod in a zig-zag shape, resembling a folding ruler. The shadows of the objects on the floor and walls add a sense of depth.
Man Ray
Revolving Doors: Long Distance
1916–1917/printed 1926
Pochoir print on paper
The Joseph H. Hirshhorn Bequest, 1981 (86.3122.2)

CONTINUATION OF LEFT WALL

Daniel Vladimir Baranoff-Rossiné
b. Kherson, Ukraine, 1888–1944
Capriccio musicale (Circus)
1913
Oil and pencil on canvas
Gift of Mary and Leigh B. Block, 1988 (88.8)

Stanton Macdonald-Wright
b. Charlottesville, Virginia, 1890–1973
Conception Synchromy
1914
Oil on canvas
Gift of Joseph H. Hirshhorn, 1966 (66.3189)

Visual Description:
This painting, 3 feet tall and 2 ½ feet wide, shows multicolored geometric shapes: approximately one hundred of them cover most of the canvas. Triangles, circles, and cones of varying sizes overlap one another, their edges translucent to reveal the shapes underneath. Some of the shapes’ outlines are blurred so that they blend into one another. Many colors are present in the composition, but yellow and purple dominate, with red, blue, and green appearing as accent colors. White and gray spaces are evident in the top right and lower right corners. The colors are muted, appearing mostly as soft shades, with some darker shades near the corners of the canvas. Color gradients lend create shading and dimension to the shapes, and a circular white area is present at the center of the canvas.
BLADE WALL

Dyani White Hawk
b. Madison, Wisconsin, 1976
Untitled (Red and Orange)
2022
Acrylic, oil, thread, and 24K gold seed beads on canvas
Gift of Akio Tagawa, in honor of the Hirshhorn’s 50th anniversary, 2023 (2023.032)

Wall Text:
Sičáŋŋu Lakota artist Dyani White Hawk investigates aesthetic histories—meaning what has been defined as art, and by whom—and Indigenous experience, knowledge, material, and method in contemporary life. Her paintings are rooted in Lakota and Plains aesthetics. In Untitled (Red and Orange), she uses short, repeated brushstrokes that suggest porcupine quillwork, a form of textile embellishment. Western museums have long elevated Eurocentric abstraction while failing to acknowledge the rich history of Native abstraction—a history that influenced the work of several artists in this exhibition, including Josef Albers and Jackson Pollock. White Hawk underscores how these histories of abstraction have informed each other as exchanges have evolved through colonization, trade, and time.

Visual Description:
This 3-foot-square canvas is divided into six wide horizontal bands that alternate between off-white, deep red, red-orange, and orange. The off-white bands are made from thousands of short, lightly colored individual paint strokes set against a gold-painted ground, while the colored bands are solid, flat colors. Each band is delineated by a narrow line of gold beadwork.

REVERSE OF BLADE WALL

László Moholy-Nagy
b. Bácsborsód, Hungary, 1895–1946
Constructivist Composition
1923
Transparent and opaque watercolor and graphite pencil on paper
The Joseph H. Hirshhorn Bequest, 1981 (86.3271)
CONTINUATION OF LEFT WALL

Nadia Léger  
b. Vitebsk, Belarus, 1904–1982

Suprematism: Geometric Forms in Space No. 5  
1924/recreated 1970  
Opaque paint and graphite on paper  
The Joseph H. Hirshhorn Bequest, 1981 (86.2914)

Suprematism  
c. 1968–1970, based on a work from c. 1920–1922  
Color screenprint on paper  
The Joseph H. Hirshhorn Bequest, 1981 (86.2922)

Josef Albers  
b. Bottrop, Germany, 1888–1976

Lattice Picture  
1923–1925  
Sandblasted opaque flashed glass and paint  
Gift of the Joseph H. Hirshhorn Foundation, 1974 (74.5)

Skyscrapers (B)  
1929  
Glass laminate and paint  
Gift of the Joseph H. Hirshhorn Foundation, 1974 (74.6)

Man Ray  

Seguidilla  
1919  
Opaque watercolor, ink, graphite pencil, and colored pencil on paperboard  
Joseph H. Hirshhorn Purchase Fund and Museum purchase, 1987 (87.15)
RIGHT WALL

Childe Hassam
b. Boston, Massachusetts, 1859–1935
The Union Jack, New York, April Morning
1918
Oil on canvas
Gift of Joseph H. Hirshhorn, 1966 (66.2402)

BLADE WALL

Catherine Opie
b. Sandusky, Ohio, 1961
Untitled #7, Untitled #9, Untitled #28, Untitled #17, Untitled #21, Untitled #30 (from the Inauguration series)
2009
Archival pigment prints
Gift of Catherine Opie, 2014 (14.3.7, 14.3.9, 14.3.28, 14.3.17, 14.3.21, 14.3.30)

Wall Text:
Catherine Opie’s photographs explore how we think about America and what it means to be an American. On January 20, 2009, Opie joined more than one million people on the National Mall in Washington, DC, for the inauguration of Barack Obama, the first African American president of the United States. Opie spent three days in the city, capturing the hope and historical significance of the moment. Her Inauguration series appears here alongside Childe Hassam’s 1918 painting The Union Jack, New York, April Morning, which depicts Fifth Avenue bedecked with the flags of Allied nations, commemorating the first anniversary of US entry into World War I. Both works represent displays of national pride; Hassam’s shows a moment in which patriotism was linked to military strength, whereas Opie’s captures a celebration of the nation’s diversity.
Visual Description:
The painting shows an interior scene, with a nude woman sitting in a navy-blue velvet chair and looking out a large window. In the foreground, near the canvas’s lower left corner, a lamp with a red velvet shade sits on a table covered with a patterned red tablecloth. In the lower right corner is a ladder-back chair. In the middle ground, framed between the lamp and chair, the woman sits in profile, turned slightly to her left. Sunlight filters in through the window, illuminating the woman and part of the room. Her elbows rest on her knees, and her hands are clasped. She leans slightly forward. Long reddish-brown hair hangs over her right shoulder and obscures her face. She wears only black shoes. Olive-green drapes hang to her right in the background. To the right of the drapes, an indistinct picture hangs on a cream-colored wall. Below the picture is a tan chest of drawers, partially obscured by the blue velvet chair.
CONTINUATION OF RIGHT WALL

George Wesley Bellows
b. Columbus, Ohio, 1882–1925

Ringside Seats
1924
Oil on canvas
The Joseph H. Hirshhorn Bequest, 1981 (86.306)

BLADE WALL

Paul Pfeiffer
b. Honolulu, Hawaii, 1966

Four Horsemen of the Apocalypse (8)
2005
Digital C-print on Fujiflex
Gift of Glenn Fuhrman in Honor of Ned Rifkin and in Memory of Peter A. Lane, 2006/2015 (05.16)

Wall Text:
Paul Pfeiffer creates artworks using photographs and video generated by the entertainment industry to examine our fascination with spectacle. In his Four Horsemen of the Apocalypse series, he digitally edited images from the NBA’s online archive to isolate single figures by removing basketballs, hoops, and other players. This photograph recasts a fleeting moment in a fast-paced game as a surreal still image: a lone player hangs suspended above the court while a nondescript crowd watches from the background. The stillness of Pfeiffer’s photograph contrasts with the lively scene depicted in George Wesley Bellows’s Ringside Seats, which similarly stages a sporting event as a site of high drama. Shifting the spectators to the foreground of his composition, Bellows depicts a moment when action in the ring is paused but the intensity of the crowd is at a fever pitch.

Visual Description:
Centered in this photograph is a lone basketball player in a crowded arena. His feet are off the floor, as if he is in mid-jump. His right arm extends upward, his hand and fingers open wide. He wears a white jersey and shorts, along with white basketball shoes and calf-length socks. Behind him, the crowd is barely recognizable through a smoky haze.
REVERSE OF BLADE WALL

George Grosz  
b. Berlin, Germany, 1893–1959  
*Café*  
1915  
Oil and charcoal on canvas  
Gift of the Joseph H. Hirshhorn Foundation, 1966 (66.2282)

CONTINUATION OF RIGHT WALL

Reginald Marsh  
*George C. Tilyou’s Steeplechase Park*  
1936  
Egg tempera on fiberboard  
Gift of the Joseph H. Hirshhorn Foundation, 1966 (66.3356)
**FREESTANDING WALL WITH PLATFORM**

**Marcel Duchamp**
b. Blainville, France, 1887–1968  
**Nude Descending a Staircase, No. 2 (Nu descendant un escalier no 2)**  
1937 (after 1912 painting)  
Pochoir-colored collotype with pen and ink over French five-centime revenue stamp  
Promised gift of Barbara and Aaron Levine

**Abraham Cruzvillegas**  
b. Mexico City, Mexico, 1968  
**Self portrait nude descending a staircase at the Raval**  
2012  
Acrylic paint on iron, wooden handlebar, stainless-steel bottle opener, beer bottle caps, and anodized pigment on galvanized can  
Gift of Estrellita and Daniel Brodsky, 2023 (2023.035)

**Wall Text:**  
Abraham Cruzvillegas considers the ways people construct places and identities by using the resources at their disposal. **Self portrait nude descending a staircase at the Raval** is part of the artist’s *Autoconstrucción* series, which addresses the way that people in much of the world—including Cruzvillegas’s own family in Mexico—have improvised the construction of their homes using materials at hand and working with no formal knowledge of architecture. The title also nods to Marcel Duchamp, whose famous **Nude Descending a Staircase (No. 2)** (1912) depicts an abstracted figure in motion that is suggested by Cruzvillegas’s lilting, almost drunken-looking stepladder. Duchamp’s pioneering use of found “readymade” objects is a precursor to Cruzvillegas’s choice of materials, including the bottle caps and galvanized can used in this sculpture.

**Visual Description:**  
This freestanding sculpture resembles a wobbly, crooked stepladder. Its “rungs” zig-zag unevenly between two thin, flat vertical beams, one of which is painted mostly white and the other a rusty brown. At the base of the left leg of the sculpture sits a dark-blue aluminum drum filled with bottle caps.
VITAL FORMS

World War I caused many artists to question the principles of reason that, in their view, had led to catastrophe. Some, who took the nonsense name Dada, embraced irrationality and chance, creating a movement that spread from Zürich to Paris and New York. The artists of Surrealism, beginning in 1924, sought inspiration from dreams and the unconscious. Their influence gave rise to the organic forms of artists such as Jean Arp and Joan Miró, a style sometimes described as biomorphic abstraction. In sculpture, Barbara Hepworth and Henry Moore created works that similarly hint at bodily and natural forms. (Four large sculptures by Moore and one by Hepworth are outdoors on the Museum Plaza.) The interests of European Surrealists converged with artists working in Haiti, including Hector Hyppolite and Rigaud Benoit, whose lyrical works incorporate Vodou iconography into dreamlike scenes and depictions of everyday life.

Other artists rejected Surrealism and grounded their abstract work in ideas of balance and order. Piet Mondrian developed his geometric grids, seeking a universal language to reflect the underlying structures of the world: horizontal and vertical, harmony and tension. Joaquín Torres-García believed that pure forms are not enough to express the breadth of human experience, instead filling his gridded works with simplified images drawn from ancient Latin American cultures, African masks, and other sources.
HANGING FROM CEILING ON RIGHT

Alexander Calder  
b. Lawnton, Pennsylvania, 1898–1976  
Zarabanda (One White Disc)  
1955  
Sheet metal, paint, metal rods, and wire  
Gift of Joseph H. Hirshhorn, 1972 (72.54)

Visual Description:  
This hanging mobile, 5 feet long, consists of amorphic metal pieces connected by rods. The mobile contains approximately twenty amorphic shapes, which hang in an arrangement reminiscent of a family tree. One piece is painted white, with two round holes in it. Another is painted black, with one round hole. Another is painted royal blue. All the other pieces are black and solid.

HANGING FROM CEILING ON LEFT

Alexander Calder  
b. Lawnton, Pennsylvania, 1898–1976  
Untitled  
c. 1953  
Sheet metal, paint, and wire  
Gift of Joseph H. Hirshhorn, 1966 (66.788)
Alexander Calder
b. Lawnton, Pennsylvania, 1898–1976
Fish
1944
Metal, paint, wire, plastic, wood, glass, and ceramic
Gift of Joseph H. Hirshhorn, 1966 (66.785)

Visual Description:
This colorful sculpture is a fish with its mouth open made of metal wire. A bright-red painted wire outlines the fish’s back and mouth. Dark navy blue is used for its underbelly. Sunshine-yellow wire makes up its tail. A red-painted circular wire forms its eye. Woven throughout its body are thin metal wires in a pattern resembling scales. Hanging from each wire are charm-like pieces of wood, glass, plastic, and ceramic in various shapes. The “charms” are of assorted hues, creating a kaleidoscope of color.

Joan Miró
b. Barcelona, Spain, 1893–1983
Woman and Little Girl in Front of the Sun
1946
Oil on canvas
Gift of the Joseph H. Hirshhorn Foundation, 1972 (72.203)
LEFT WALL

Joan Miró
b. Barcelona, Spain, 1893–1983

Painting (Circus Horse)
1927
Oil and graphite on burlap
Gift of the Joseph H. Hirshhorn Foundation, 1972 (72.202)

Visual Description:
This large rectangular painting, measuring 6 feet high and 9 feet long, shows amorphous shapes and forms set against a medium-brown background. A yellow circle sits near the upper left corner, about a third of the way down the canvas. To its right, near the canvas’s upper edge, is a blue circle. Under this circle, a wavy white line forms the shape of a large V. Between the arms of the V is a white circle. To the right of the V sits a white form similar in shape to a rearing horse or a sea lion. A blue circle sits in the spot where a nose would be. From the underside of this form dangles a solid red upside-down triangle with a blue circle at its tip. Above the white form, near the canvas’s upper edge, is a red circle. To the right of the white form, a wavy yellow line with a blue circle near its upper end resembles a lightning bolt.

RIGHT WALL

Max Ernst
b. Brühl, Germany, 1891–1976

Beauty of the Night
1954
Oil on canvas
Gift of Joseph H. Hirshhorn, 1972 (72.111)
LIGHTWELL

Henry Moore

Figure
1935
Cumberland alabaster
Gift of Joseph H. Hirshhorn, 1966 (66.3606)

Reclining Figure: Internal and External Forms (Working Model)
1951/cast 1952–1953
Bronze
Gift of Joseph H. Hirshhorn, 1966 (66.3609)

Helmet Head No. 3
1960
Bronze
Gift of Joseph H. Hirshhorn, 1966 (66.3646)

Barbara Hepworth

Two Heads (Janus)
1949
Mahogany
Gift of Joseph H. Hirshhorn, 1966 (66.2439)

Pendour
1947–1948
Wood and paint
Gift of Joseph H. Hirshhorn, 1966 (66.2444)

Visual Description:
A little over 2 feet long, this wooden sculpture is roughly the shape of a peanut, with a rectangular wooden base. Circular craters have been carved into the exterior of the sculpture, with smaller holes in their middle that open to the center of the sculpture. The interior of the sculpture is painted in alternating cream and light blue, while the exterior wood is a rich dark brown.
Jean Arp
b. Strasbourg, Alsace, 1886–1966

Venus of Meudon
1956/cast 1957
Brass
Gift of Joseph H. Hirshhorn, 1966 (66.105)

Torso Fruit
1960
Marble
Gift of Joseph H. Hirshhorn, 1966 (66.108)

Max Ernst
b. Brühl, Germany, 1891–1976

The Table Is Set
1944/cast 1954
Bronze
Gift of Joseph H. Hirshhorn, 1966 (66.1808)

Moonmad
1944/cast 1956
Bronze
Gift of Joseph H. Hirshhorn, 1966 (66.1802)
LEFT WALL

**Piet Mondrian**  
b. Amersfoort, Netherlands, 1872–1944  
**Composition with Blue and Yellow (Composition bleu-jaune)**  
1935  
Oil on canvas  
Gift of the Joseph H. Hirshhorn Foundation, 1972 (72.205)

*Visual Description:*  
This painting consists of flatly painted black lines and solid white, yellow, and blue squares and rectangles. The canvas is almost square, measuring 27 by almost 29 inches. Nine straight black lines divide the canvas into squares and rectangles. All lines are on a vertical or horizontal axis. Most spaces are filled with white. A single yellow square is in the upper left corner, and one small, thin blue rectangle is to the right of the center of the bottom edge.

**Burgoyne Diller**  
b. New York City, 1906–1965  
**Construction**  
1934  
Wood, paint, and fiberboard  
Gift of Joseph H. Hirshhorn, 1966 (66.1373)

**Charles Biederman**  
b. Cleveland, Ohio, 1906–2004  
**Structurist Work #10, 1939–40, New York**  
1939–1940  
Oil and wood on glass  
Holenia Purchase Fund, in memory of Joseph H. Hirshhorn, 1988 (88.41)

**Leon Polk Smith**  
**Black-White Duet with Red**  
1953  
Oil on canvas  
Museum purchase with funds donated by Edward R. Downe, Jr., 1982 (82.134)
Ann Pibal
b. Minneapolis, Minnesota, 1969
LDFSX
2008
Acrylic on aluminum panel
Museum purchase through the contributions of members of the Contemporary Acquisitions Council and the Joseph H. Hirshhorn Purchase Fund, 2009 (09.13)

Wall Text:
Ann Pibal’s paintings build on the early-twentieth-century legacy of Piet Mondrian and other de Stijl artists, who sought a pure, universal abstraction by dramatically limiting their artistic vocabulary. Their philosophy, termed Neoplasticism, restricted compositions to three primary colors (red, blue, and yellow), three primary values (black, white, and gray), and two primary directions (horizontal and vertical). Playfully and critically engaging with this history, Pibal’s hard-edged geometric paintings severely limit color and form, yet add vitality through diagonals, unexpected palettes, and iridescent paints that respond to their environment. Just as Neoplasticism reached far beyond painting into design, architecture, and fashion, Pibal understands her work within this expanded field, working with unconventional materials that resist distinctions between design and painting.

Visual Description:
This geometric painting consists of neon-red and lilac lines on a black background. All the lines are horizontal or diagonal. A horizontal lilac line divides the canvas in half. The top half contains six lilac horizontal lines set apart at varying widths. On the left, two red and one lilac diagonal lines point to the right, seeming to meet four red diagonal lines pointing left. On the right, the colors are reversed: four red diagonal lines point right, and two red and one lilac lines point left. The bottom half of the canvas contains eight lilac horizontal lines set apart at varying widths. On the left, two red diagonal lines point right, one lilac diagonal line points left, and four additional red diagonal lines point right. On the right, four red diagonal lines point left, and one lilac and two red diagonal lines point right. The varying widths of the crisscrossed horizontal and diagonal lines create triangles and rhombuses throughout the entire painting.
CONTINUATION OF LEFT WALL

Joaquín Torres-García
b. Montevideo, Uruguay, 1874–1949

Composition
1931
Oil on canvas
Gift of Joseph H. Hirshhorn, 1972 (72.295)

Untitled
1931
Oil on canvas
Gift of Joseph H. Hirshhorn, 1966 (66.4972)

Composition
1932
Oil on canvas
Gift of Jon N. Streep through the Joseph H. Hirshhorn Foundation, 1972 (72.296)

Visual Description:
This painting contains pictographs organized in a loose grid of different size squares and rectangles. In the upper left corner is a horizontal rectangle with a shape that resembles a football goal post placed on its side, with its posts toward the right. The next pictograph to the right resembles the letter W. Next to it is a masklike pictograph in the shape of a letter U with two oval shapes for eyes, a long rectangular nose, and an oval mouth. The middle left edge of the painting is a vertical rectangle filled with a long, thin anchor. To the right of the anchor is a section filled with a shape that resembles a person’s upper torso and head. Other sections of the grid are filled with various shapes: an O-shaped circle, a circular shape that resembles a snail, an upside-down U, a fish, a house, and a shape that resembles an entryway with two arches. The artwork is painted in neutral tones of brown, tan, and black.
Anni Albers
b. Berlin, Germany, 1899–1994
**Under Way**
1963
Woven textile mounted on fabric mounted on wood in artist’s frame
The Joseph H. Hirshhorn Bequest, 1981 (86.28)
RIGHT WALL (FROM RIGHT TO LEFT)

Auguste Herbin
b. Quiévy, France, 1882–1960
The Cyclist (Le cycliste)
c. 1930
Oil on canvas
The Joseph H. Hirshhorn Bequest, 1981 (86.2528)

Fernand Léger
b. Argentan, France, 1881–1955
Nude on a Red Background
1927
Oil on canvas
Gift of the Joseph H. Hirshhorn Foundation, 1972 (72.173)

Visual Description:
Nude on a Red Background is 4 feet tall and 2 ½ feet wide and is painted in oil on canvas. A female figure is placed prominently in the center of the canvas against a deep-red background. Painted off-white, with thick black brushstrokes forming her outline, the woman is portrayed in both profile and frontally. Her face is simple and symmetrical, and she holds her flowing black hair in her hands as she peers out at the viewer. One leg is bent upward, and the other wraps over it, as if she is sitting cross-legged in the ambiguous red space. The figure is simple, composed of rounded, almost geometric shapes, with ovals overlapping to form the shoulder, forearm, thighs, and calves. Her hands are made up of smaller rounded forms and look similar in style to medieval armored gloves.
BLADE WALL

Nathaniel Mary Quinn
b. Chicago, Illinois, 1977

*Literacy Lab*
2019
Charcoal, opaque paint, pastel, and oil pastel on translucent paper
Gift of Iris and Adam Singer, 2020 (2020.021)

Wall Text:
Nathaniel Mary Quinn creates unconventional portraits by juxtaposing fragments of personal photographs and memories with images from print media and the Internet. Although his compositions resemble collage, he works directly on canvas to draw and paint every facet of his subjects by hand. Quinn created *Literacy Lab* through a process similar to the Surrealists’ “exquisite corpse” technique: he used paper to conceal much of his composition, letting himself see only the area he was working on. The result is a mishmash of segments varying in scale, angle, and color. Quinn’s work also recalls the compositional devices used by Pablo Picasso and other Cubists in the early twentieth century, who fragmented forms into disjointed two-dimensional images, such as the portraits of Dora Maar and Marie-Thérèse Walter shown here.

Visual Description:
An abstracted figure stands against a background divided into three mismatched horizontal segments painted blue, tan, and light brown. In the top segment, the figure has short dark hair parted in the middle. Their facial features are collagelike, with eyes that are two different sizes and colors, oversized lips, a round nose similar to a clown’s, and small ears. One shoulder is broad, and the other one is skinny. In the middle segment, the figure’s right arm is thick, muscular, and gray, while the left one is thin and dark brown. The figure appears to wear a white top with thick, wavy black and red vertical stripes and black underwear that exposes the top of the thighs. In the lower segment, skinny fingers on the right-hand dangle next to the figure’s right thigh. They are wearing black pants and black shoes with silver buckles.
**SPOKE WALL (LEFT OF BLADE WALL FROM RIGHT TO LEFT)**

**Pablo Picasso**  
b. Málaga, Spain, 1881–1973

**Portrait of Dora Maar**  
1938  
Graphite pencil on paper  
Gift of Joseph H. Hirshhorn, 1966 (66.4043)

**Woman in a Hat (Marie-Thérèse Walter)**  
1934  
Oil on canvas  
The Joseph H. Hirshhorn Bequest, 1981 (86.3801)

**Visual Description:**  
This rectangular painting depicts a woman from the waist up in fragmented geometrical forms. She is in front of a yellow and pink background crossed by a decorative trim like a wall molding. Oval and triangular shapes form her face, which is seen in profile and frontally at the same time. One of her eyes is parallel to the bridge of her nose. Her other eye is behind her head. Triangular shapes form her neck, and circular shapes suggest her breasts. Atop her head are several triangular and rectilinear shapes that resemble a hat. The color palette comprises muted tones of blue, purple, green, yellow, red, pink, and white.
**Joseph Cornell**  
*b.* Nyack, New York, 1903–1972

**Medici Princess**  
1948–1952  
Painted wood, photomechanical reproductions, painted and colored glass, painted paper, string, cork, metal rings, plastic balls, and feather in glass-faced painted wood box  
Museum purchase, 1979 (79.275)

**Visual Description:**  
This glass-fronted wooden shadow box has edges decorated with a beaded pattern, serving as an ornate and textured frame. The interior background is dominated by a large blue-toned portrait of a young girl, who has a slight smile and is dressed in Renaissance-era clothing and a long pendant. To either side of the portrait are vertical panels with reproductions of the girl’s face, overlaid with various scientific or symbolic images, including what seem to be diagrams, numbers, and perhaps references to measurement or time. At the bottom of the box are a small compartment and a drawer, partially opened to reveal its contents. Within them are several objects that appear carefully placed: white, pink, and silver balls; a pale blue feather; small bound stacks of parchment or paper; a grid with numbers that might be part of a game or a calculation tool; and other small, mysterious items.
Untitled (Schooner)
1931
Photomechanical reproductions on paperboard mounted to paperboard
Joseph H. Hirshhorn Bequest Fund and partial gift from the daughter of June W.
Schuster in honor of her Mother, 2003 (01.17)

Visual Description:
This diorama features an image of a ship with sails centered on a piece of white
paper that is mounted on a large tan mat. The mat has a slight texture to it.
Surrounding the mat is a thick brown wooden frame with a swirled grain, giving
it a rich, decorative look. The framing of the image within the mat and outer
frame focuses the viewer’s attention on the ship. The ship is detailed, with
multiple sails and what appears to be rigging. Superimposed on the stern of the
ship is a large circular form resembling a nautical instrument or a decorative
compass rose. The entire piece has an antique feel.

The Seaside
1952–1954
Printed papers, colored sand, driftwood, starfish, cork ball, coral fragment, and
two glass balls in glass-fronted wood box
The Joseph H. Hirshhorn Bequest, 1981 (86.929)

Visual Description:
This espresso-colored, glass-fronted shadow box is roughly the size of a piece
of paper. The box is crafted from dark-stained wood with a natural, slightly
rustic finish. Inside the box, on its back panel, is a sheet of antique-looking text,
perhaps a page from a book or newspaper. The text is not clearly readable.
Centered on the page is a round cross-section cut from a piece of driftwood.
The left side of the bottom of the box is filled with a layer of ocean-blue sand. A
white starfish, a fragment of coral, and a glass ball sit upon it. The right side of
the bottom of the box is filled with a layer of reddish-orange sand. A large brown
cork ball and another glass ball sit upon it.
**Untitled (Aviary with Yellow Birds)**  
c. 1948  
Wood, cork, paint, and cardboard in glass-fronted wood box  

**Visual Description:**  
This shadow box, roughly the size of a shoebox, has an aged-looking wooden frame and a clear glass front. Inside, the box is divided into sections by wooden elements: on the left, twenty cylindrical pieces of cork are attached to the upper left side of the box in ten rows of two. Below them is a vertical series of four small, closed dark-brown drawers with round knobs, seemingly darkened with age. To the right is a branch that splits into three smaller branches, making it look like a real tree. Positioned on the branches are four flat, stylized figures of birds cut out of a bright-yellow material. One bird sits at the branch’s fork, another on the left branch, and another behind the right branch. Behind the main branch, on the right side of the box, is a white birdbath-like object on which a fourth bird sits. At the bottom of the box is a shallow closed drawer with a knob the size of a pencil eraser. The background and base of the box are dark and shadowed, adding depth to the scene.
Castera Bazile  
b. Jacmel, Haiti, 1923–1966

Boy Sketching  
1950  
Oil on fiberboard  
The Joseph H. Hirshhorn Bequest, 1981 (86.270)

Visual Description:  
This rectangular painting is a close-up view of a boy seated on the ground in front of a tree in full leaf. The boy fills the canvas, with his feet and the top of his head out of frame. He sits with his right leg tucked underneath himself and his left leg bent at the knee. A sketchpad rests on his right thigh and is held in place by his left hand. He holds a yellow pencil in his right hand as he works on a drawing. The boy has dark skin and dark hair. His eyes focus downward on the sketchpad. He is wearing a long-sleeved button-down white shirt, blue pants, and a tan belt with a rectangular golden buckle. Next to his left arm are two large, olive-green winged bugs with many legs.

Man in Hospital  
1952  
Oil on fiberboard  
The Joseph H. Hirshhorn Bequest, 1981 (86.271)
Hector Hyppolite  
b. Saint-Marc, Haiti, 1894–1948  

A Young Woman  
By 1948  
Oil on paperboard  
The Joseph H. Hirshhorn Bequest, 1981 (86.2577)  

Chez La Gorzan Dire  
By 1948  
Oil on paperboard mounted on wood  
The Joseph H. Hirshhorn Bequest, 1981 (86.2579)  

General Baubou and the Mambo  
1948  
Oil on paperboard mounted on wood  
The Joseph H. Hirshhorn Bequest, 1981 (86.2578)  

Rigaud Benoit  
b. Port-au-Prince, Haiti, 1911–1986  

Nude among Flowers  
Before 1954  
Oil on fiberboard  
The Joseph H. Hirshhorn Bequest, 1981 (86.319)  

Visual Description:  
A stylized nude woman with light-brown skin stands before a salmon-pink background. Her dark hair is pulled up and held back with a pink headband. She wears gold hoop earrings that dangle just below her earlobes. She faces forward, but her eyes look to her right. Her right arm is extended slightly to her right. Her right hand is covered by a white flower with a yellow center. Two large mint-green plants with hanging leaves stand to either side of the woman and fill the sides of the painting. The plants have multiple fully bloomed white flowers with yellow centers. Their small, thin petals burst out from their centers like sun rays. At the base of the two plants, roots reach into the ground, which is depicted as a bright-green triangle that fills the bottom of the image. The woman’s bare feet rest to either side of the triangle’s apex.
Wall Text:

LOCAL VISIONS

While Surrealism and geometric abstraction dominated Europe in the early decades of the twentieth century, artists in North America developed their own distinctive styles. In New York, a group associated with photographer and gallerist Alfred Stieglitz painted lyrical images of the natural world. Georgia O’Keeffe, the most prominent among them, made regular trips to New Mexico in the 1930s and ’40s that inspired her paintings. Sculptor David Smith, part of a younger generation, developed a new approach to metal informed in part by American agriculture and industry—as exemplified in Agricola I, inspired by scavenged farm equipment. Self-taught artists, meanwhile, took varying approaches to the American landscape. Horace Pippin is particularly notable for paintings shaped by his experience as a Black soldier in World War I, while Grandma Moses painted her childhood memories of rural life.

Views of city life were also a frequent subject during this period. In the 1940s, Jacob Lawrence painted scenes of everyday Black life in his neighborhood of Harlem, using flattened geometric shapes in vivid colors and fragmented, shallow space.
LEFT WALL

Rufino Tamayo
b. Oaxaca, Mexico, 1899–1991
Academic Painting
1935
Oil on canvas
Gift of Joseph H. Hirshhorn, 1966 (66.4873)

Marsden Hartley
b. Lewiston, Maine, 1877–1943
Canuck Yankee Lumberjack at Old Orchard Beach, Maine
1940–1941
Oil on fiberboard
Gift of Joseph H. Hirshorn, 1966 (66.2384)

Ben Shahn
b. Kaunas, Lithuania, 1898–1969
Brothers
1946
Tempera on paper mounted on fiberboard mounted on wood mounted on fiberboard
Gift of the Joseph H. Hirshhorn Foundation, 1966 (66.4537)

Alice Neel
b. Merion Square, Pennsylvania, 1900–1984
Kenneth Doolittle
1931
Watercolor and graphite pencil on paper
Gift of Richard Neel, New York, NY, 1979 (79.262)
BLADE WALL

Aliza Nisenbaum  
b. Mexico City, Mexico, 1977  
*Mis cuatro gracias (Brendan, Camilo, Carlos, Jorge)*  
2018  
Oil on canvas  
Joseph H. Hirshhorn Purchase Fund, 2021 (2021.016)

**Wall Text:**  
Initially an abstract painter, Aliza Nisenbaum discovered her interest in portraiture while working at an organization supporting immigrants in New York. Like many earlier artists in this gallery, such as Alice Neel and Ben Shahn, she depicts members of her community, focusing on often-overlooked people at society’s margins. This painting portrays four dancers whom Nisenbaum met in a salsa group that gathers weekly at a downtown New York club, forming a temporary community around music and dance regardless of age, nationality, or sexual orientation. Titled *Mis cuatro gracias*, meaning “my four graces,” this work expands the traditional motif of the Three Graces of Greek mythology—goddesses often depicted holding hands in a dance—into a powerful image that speaks to body awareness, queerness, and social inclusion.

**Visual Description:**  
This large-scale painting depicts four people with their hands linked together as if they are in the middle of a dance. The person on the left side of the canvas has light skin and reddish-brown hair. They wear a long-sleeved pink crop top, gray shorts, and black lace-up boots. To the right, the next person has light skin, dark hair, and a mustache and beard. They wear a light mint-green shirt with tan pants and brightly patterned blue, tan, and orange shoes. The next person is dark-skinned, with shoulder-length black hair. They wear a short-sleeved light-blue shirt with a long-sleeved black shirt underneath it, white pants, and white tennis shoes. The person on the far right is light-skinned, with short brown hair and a mustache and beard. They wear vibrant yellow pants; a brightly patterned yellow, green, pink, and red long-sleeved shirt; and brown shoes. The four people stand on a brightly colored mosaic-tiled floor in orange, yellow, turquoise, gray, and white. Behind the group is a mural of dancing figures.
**REVERSE OF BLADE WALL**

**Milton Avery**  
b. Altmar, New York, 1885–1965  
**Sally and Sara**  
1947  
Oil on canvas  
Gift of the Marion L. Ring Estate, 1987 (87.21)

**Visual Description:**  
The painting depicts two seated female figures in an interior setting. The forms are flat and geometric. The color palette is bold and bright. In the foreground, a female figure partially reclines on what appears to be a type of settee. The settee is red, with a tall black back. The figure is seen in profile, facing right. She has dark-brown shoulder-length hair. Her face is tan, with no facial features. Her shirt is pink with white sleeves. She wears a purple skirt that hits below her knee. Her lower calves end at the bottom edge of the canvas. In the middle ground is a large yellow form that resembles a recliner. To the right of the recliner, in the background, is a seated figure sitting in a second yellow chair. Her right arm rests at her side. Her left arm is bent at the elbow, and her chin rests on her left hand. She has short light-gray hair that is parted down the middle. Her skin is cream-colored, with no facial features. She wears a gray dress. The back wall is painted sky blue. Extending from the left side of the frame is a rectangular shape that looks like a window. It is painted lime green and framed by a baby-blue border. The floor is navy blue, with thin white lines tracing out a pattern of squares.
CONTINUATION OF LEFT WALL

Jacob Lawrence  
b. Atlantic City, New Jersey, 1917–2000

When It Is Warm the Parks Are Filled with People  
1943  
Opaque watercolor and graphite pencil on paper  
Gift of Joseph H. Hirshhorn, 1966 (66.2922)

Watchmaker  
1946  
Opaque paint and graphite pencil on paper  
Gift of Joseph H. Hirshhorn, 1966 (66.2914)

The Cue and the Ball  
1956  
Opaque paint and graphite pencil on paper  
Gift of Joseph H. Hirshhorn, 1966 (66.2919)

This Is Harlem  
1943  
Opaque watercolor and graphite pencil on paper  
Gift of Joseph H. Hirshhorn, 1966 (66.2921)

Visual Description:  
This small-scale painting depicts a vibrant city neighborhood with flat, geometric forms. In the foreground are tall apartment buildings painted in brown, bright yellow, and red. In the left corner, a sign reads, “Funeral Home,” and shows a drawing of a coffin. To the right, another reads, “Bar.” The midground features city streets with cars. People are walking on a sidewalk, creating the sense of a busy and lively community. A sign reads, “Dance,” and a church with red, yellow, and blue stained-glass windows and a tall brown wood fence with posters attached are seen. Above the fence, a sign reads, “Beauty Shoppe.” In the background are additional rows of apartment buildings, creating a sense of depth.
Georgia O’Keeffe  
*ENTRYWALL TO RIGHT*

b. Sun Prairie, Wisconsin, 1887–1986

**Goat’s Horn with Red**  
1945
Pastel on paperboard mounted on paperboard
Gift of Joseph H. Hirshhorn, 1972 (72.217)

**Visual Description:**
In the center of this painting is a vibrant blue circle. Surrounding it is a thick red spiral. On the top left is a gray opening that looks like the hollow end of a bone. The background is painted cream and light blue.
Loie Hollowell  
b. Woodland, California, 1983  
**Boob Wheel**  
2019  
Oil, acrylic, sawdust, and high-density foam on linen mounted on panel  
Gift of Iris and Adam Singer, 2020 (2020.025)  

**Wall Text:**  
Loie Hollowell paints abstract images of the body that evoke sensory experience. Echoing the weighty curves of ancient fertility figures, she attaches spherical forms to her canvases, turning paintings into sculptural objects that reflect light and cast shadows onto their own surfaces. Hollowell uses color to convey emotional and spiritual content in a manner akin to early American Modernist painters such as Georgia O’Keeffe, whose works similarly blur the line between the human body and the landscape. In *Boob Wheel*, Hollowell distills the female form into five geometric shapes arranged along lines of light that run vertically and horizontally through the composition. The vertical line stands in for the spine and acts as an *axis mundi* (axis of the world), a device used in sacred architecture to connect heaven and earth.

**Visual Description:**  
This painting is 6 feet tall and over 4 feet wide—roughly the size of a person. The canvas has a muted gray and peach-colored background. Bright orange-red and blue shapes stacked from top to bottom suggest a body. The painting is nearly symmetrical: if divided in half vertically, the shapes and colors would be near mirror images. Centered at the top is a blue oval, which sits above a large purplish-red form resembling an upside-down U. This form extends toward the bottom of the canvas. Underneath it are two bright-blue half ovals resembling breasts, side by side, that protrude from the canvas. Within the upside-down U is a shape resembling a pinwheel. Two stacked three-dimensional blue half circles compose the center of the pinwheel, with curved light-blue lines and red dots radiating outward.

Arthur G. Dove  
b. Canandaigua, New York, 1880–1946  
**City Moon**  
1938  
Oil and wax emulsion on canvas  
Gift of Joseph H. Hirshhorn, 1966 (66.1413)
RIGHT WALL (FROM RIGHT TO LEFT)

**Arthur G. Dove**
b. Canandaigua, New York, 1880–1946

**Haystack**
1931
Oil on canvas
Gift of Joseph H. Hirshhorn, 1966 (66.1415)

**Marsden Hartley**
b. Lewiston, Maine, 1877–1943

**Mt. Katahdin**
1941
Oil on fiberboard
Gift of Joseph H. Hirshhorn, 1966 (66.2369)
**BLADE WALL**

**Dawoud Bey**  
b. Queens, New York, 1953  
**Untitled #12 (The Marsh)**  
2017  
Gelatin silver photograph  
Gift of Howard Wolfson and Terri McCullough, in honor of the Hirshhorn’s 50th anniversary, 2023 (2023.037)

**Wall Text:**  
Best known for work in portraiture, Dawoud Bey has recently turned his attention to landscapes that evoke African American history. *Untitled #12 (The Marsh)* belongs to his series *Night Coming Tenderly, Black*, which reimagines the landscape as seen by an enslaved person traveling the Underground Railroad at night. The series’ title was inspired by Langston Hughes’s poem “Dream Variations,” which ends with the lines “Night coming tenderly / Black like me.” Bey’s photograph dialogues with works in this gallery by American Modernist artists such as Arthur Dove and Marsden Hartley, who similarly used abstraction to layer symbolic content onto the landscape. Yet whereas those artists often imagined nature as a site of peaceful solitude or spiritual connectedness, Bey evokes the danger of moving through unknown terrain.

**Visual Description:**  
*Untitled #12 (The Marsh)* is a nearly 5-foot-wide black-and-white photograph of a murky landscape. The image is extremely low contrast, with little variation in its shades of dark gray and black. Across the middle of the image, a horizon line is formed by leafless black trees and a barely visible shoreline. The sky is filled with dark-gray clouds. The lower half of the image shows still dark water, with the surrounding trees reflected along the shoreline.
**Horace Pippin**  
b. West Chester, Pennsylvania, 1888–1946  
**Holy Mountain III**  
1945  
Oil on canvas  
Gift of Joseph H. Hirshhorn, 1966 (66.4069)  

**Visual Description:**  
This painting shows people and animals in a forest landscape. The foreground is covered with grass with white and red flowers scattered throughout. The background is covered in dark-green trees. Among the trees are barely discernible gravestones, soldiers, a tank, and a hanged figure. At the upper right corner of the painting, a blue sky peeks out between the trees. Centered in the middle of the painting is a dark-skinned man with short black hair. He wears a white robe and holds a shepherd’s hook in his right hand. Various animals surround him. In front of him, a jaguar lies in the grass. In front of the jaguar is a white dog. To the man’s right are a lamb, a gray wolf, a lion, and a brown bull. To his left are two bulls, a gray bear, and a black one. Behind the bull, a parrotlike bird sits on a tree limb. In the left foreground, a child lies in the grass. He has short black hair and wears a yellow shirt and white shorts. In the right foreground, another medium-dark-skinned child crouches next to a felled tree trunk. He has short black hair and wears a yellow- and red-striped shirt and grayish-tan pants. In front of the children, a tree trunk lies in the grass, with another parrotlike bird perched atop it. The artist’s signature and a date “Aug. 9, 1945” appear in the lower right corner.

**Grandma Moses**  
**The Old Oaken Bucket**  
1945  
Oil on fiberboard  
Gift of Mr. and Mrs. Abraham Schneider, New York, 1974 (74.229)
Horace Pippin
Dogfight over the Trenches
c. 1939
Oil on canvas
Gift of Joseph H. Hirshhorn, 1966 (66.4071)

FREESTANDING PLATFORM

David Smith
b. Decatur, Indiana, 1906–1965
Agricola I
1951–1952
Steel and paint
Gift of Joseph H. Hirshhorn, 1966 (66.4638)

Visual Description
Painted a vibrant red, this life-size metal sculpture depicts a thin, abstracted figure. The figure’s head is roughly the shape of an arrowhead, with an elongated neck and a torso shaped like a fish. The figure holds a spiked metal rod at the end of each outstretched arm. A protruding handle connects the back of the head to the bottom of the torso. Extending from the right side of the figure is a flat platform shaped like a bicycle seat. The figure rests upon a small rectangular pedestal, which sits atop a flat, rectangular metal plate.
CASE

David Smith
b. Decatur, Indiana, 1906–1965

Untitled
1957
Iron
The Joseph H. Hirshhorn Bequest, 1981 (86.4400)

Spectre Riding a Headless Horse
1951–1952
Steel and bronze
Gift of Joseph H. Hirshhorn, 1966 (66.4624)

Study for “Question and Answer”
1951
Opaque paint on paper
Gift of Joseph H. Hirshhorn, 1966 (66.4620)

Ancient Household
1945
Iron and wood
Gift of the Joseph H. Hirshhorn Foundation and Lily Harmon, 1979–80 (80.148)

Medal for Dishonor: Elements Which Cause Prostitution
1939
Bronze
Museum purchase, 1978 (78.81)

Medal for Dishonor: War Exempt Sons of the Rich
1939–1940
Bronze
Gift of Joseph H. Hirshhorn, 1966 (66.4626)
David Smith
b. Decatur, Indiana, 1906–1965
**Medal for Dishonor: Propaganda for War**
1939–1940
Bronze
Gift of Joseph H. Hirshhorn, 1966 (66.4627)

**Medal for Dishonor: Death by Gas**
1939–1940
Bronze
Gift of Joseph H. Hirshhorn, 1966 (66.4628)

Dorothy Dehner
b. Cleveland, Ohio, 1901–1994

**Signpost No. 2**
1958
Bronze and paint
Gift of Joseph H. Hirshhorn, 1966 (66.1309)

**Jacob’s Ladder No. 1**
1957
Bronze
Gift of Joseph H. Hirshhorn, 1966 (66.1310)

Wall Text:

Next gallery: 
**LAURIE ANDERSON**
*Four Talks*

*Revolutions* continues in the following gallery
AFTERSHOCKS

World War II tore apart artistic communities in Europe, sending many into exile in North America. Across both continents, numerous works from this period are raw, unnerving, and inflected by the horrors of war. In 1941, American Adolph Gottlieb began his gridded *Pictographs*, describing these “obsessive” paintings as “the expression of the neurosis which is our reality.” Wifredo Lam—a Cuban painter who left Paris for Havana following the Nazi invasion—fused European Surrealism and Afro-Cuban imagery. His work reflects the devastation of the war, but also the longer history of colonial violence in Cuba.

Among the artists who remained in Europe, Jean Dubuffet, whose works can be seen in the adjacent gallery, looked to art by children and people with mental illness as sources for a new artistic language, while Alberto Giacometti created emaciated figures that exude a sense of alienation.

In the postwar years, the center of the art world shifted to New York. Willem de Kooning, Jackson Pollock, and others took up and evolved the legacy of Surrealism, looking to the unconscious mind and mythology for inspiration. These painters would soon coalesce around a shared tendency known as Abstract Expressionism.
Wilfredo Lam  
b. Sagua la Grande, Cuba, 1902–1982

The Dream  
1947  
Oil on canvas  
The Joseph H. Hirshhorn Bequest, 1981 (86.2815)

Siren of the Niger  
1950  
Oil and charcoal on canvas  
Gift of Joseph H. Hirshhorn, 1972 (72.169)

Visual Description:  
*Siren of the Niger*, made of oil paint and charcoal on canvas and enclosed by a wooden frame, is about 4 feet tall by 3 feet wide. Depicted primarily in earth tones like dark brown, deep purple, and gray, an abstracted figure of a woman emerges from the dark background. Viewed in profile, she takes up much of the picture plane, standing at the center of the canvas. Her head is pointed and angular and hangs from a curved neck. Her pale face is reminiscent of the beak of a bird. A pink and white object that could be a headdress sits atop her head, with a cascade of pink, pale-yellow, and brown fabric draping down toward her left shoulder. Her neck connects to two exaggerated arms. Her right arm (on the left side of the canvas) is linear and painted a deep shade of brown. The left arm (on the right side of the canvas) is painted white, with a hand that stems into the shape of an octopus, with fingers like tentacles. On her left shoulder are symbols: an arrow, a flower, and a second arrow. The torso and midsection are painted in profile, with stacked, pointed breasts above rounded buttocks. The figure is similar in shape, stature, and coloring to a totem pole. The bottom of the painting cuts off at the middle of the figure’s legs. The year 1950 and the artist’s signature appears in the bottom right corner, written in black cursive.

Study for “Threshold”  
1950  
Pastel, charcoal, and graphite pencil on paper  
The Joseph H. Hirshhorn Bequest, 1981 (86.2813)
CORE—RIGHT WALL

Arshile Gorky
b. Khorkom, Armenia (present-day Dilkaya, Turkey), 1904-1948
Nude
1946
Oil on canvas
Gift of the Joseph H. Hirshhorn Foundation, 1966 (66.2154)

Adolph Gottlieb
b. New York City, 1903–1974
Pictograph
1949
Oil, tempera, opaque paint, and casein on linen
Gift of the Marion L. Ring Estate, 1987 (87.29)

Visual Description:
Organized in a gridlike fashion, this painting contains approximately five rows of pictographs. Across the first row are triangular shapes and amoebic forms, two of which look like animals. In the second row, the first pictograph is an eye with lashes. To the right are blocks, lines, and circular forms. The third row contains circular biomorphic forms, ending with shapes arranged to resemble a stick figure. In the fourth row are interlocking circular and oval biomorphic forms, along with an image of a hand. Centered in the last row is a biomorphic form that resembles a fish surrounded by swirling circular forms. The artwork is painted in tones of white, shades of gray, and black.

LEFT WALL

Tsuruko Yamazaki
b. Ashiya, Japan, 1925–2019
Work
1957
Aniline dye and varnish on tin
Joseph H. Hirshhorn Bequest and Purchase Funds, 2019 (2019.004)
FREESTANDING WALL

Francis Bacon
b. Dublin, Ireland, 1909–1992
Study for Portrait V
1953
Oil on canvas
Gift of the Joseph H. Hirshhorn Foundation, 1966 (66.183)

REVERSE OF FREESTANDING WALL

Jackson Pollock
Water Figure
1945
Oil on canvas
Gift of Joseph H. Hirshhorn, 1966 (66.4087)

CONTINUATION OF LEFT WALL

Jackson Pollock
Number 3, 1949: Tiger
1949
Oil, enamel, and cigarette fragment on canvas mounted on fiberboard
Gift of Joseph H. Hirshhorn, 1972 (72.235)

Janet Sobel
b. Dnipro, Ukraine, 1894–1968
The Attraction of Pink
1945
Oil, enamel, and lacquer on canvas
Joseph H. Hirshhorn Purchase Fund and Gift of Sol and Leah Sobel, 1999 (99.33)
**BLADE WALL**

**Annette Lemieux**  
b. Norfolk, Virginia, 1957  
**Nomad**  
1988  
Latex on canvas  
Joseph H. Hirshhorn Purchase Fund, 2017 (2017.030)

**Wall Text:**  
Annette Lemieux created *Nomad* during a period when she felt unsure about the subject and style of her painting. While pacing in her studio, she decided to make her restlessness the subject, creating this work by covering her feet in paint and walking across the canvas. Lemieux’s act of placing her canvas on the floor and using the movement of her body to determine the composition echoes Jackson Pollock’s famous gestural painting of decades earlier. By using her feet rather than her hands—which had been trained to paint in a particular way—Lemieux explored new territory, eventually making several “foot paintings.” She describes *Nomad* as the freest of them all, as she decided not to follow the canvas’s edges but instead wandered toward its middle.

**Visual Description:**  
Meandering along a circular path on a 9-by-13-foot canvas are footprints in black paint. Toward the bottom right corner of the cream-colored canvas, the footprints are distinct. They become fainter along the top and left side.

**CONTINUATION OF LEFT WALL**

**Clyfford Still**  
b. Grandin, North Dakota, 1904–1980  
**1948-C**  
1948  
Oil on canvas  
Joseph H. Hirshhorn Purchase Fund, 1992 (92.8)
Jean Dubuffet
b. Le Havre, France, 1901–1985

**Landscape with Three Trees**
1959
White mullein, vine, wild sorrel, spinach, beet, and watercolor on paperboard
Gift of Joseph H. Hirshhorn, 1972 (72.103)

**The Soul of Morvan**
1954
Grape wood and vines, slag, cement, tar, rope, wire, twine, nails, and staples
Gift of Mary and Leigh B. Block, by Exchange, 1989 (89.19)

**Butterfly-Wing Figure**
1953
Butterfly wings and opaque watercolor on paperboard
Joseph H. Hirshhorn Purchase Fund, 1991 (91.49)

**Limbour as a Crustacean**
1946
Oil and sand on canvas
Gift of the Joseph H. Hirshhorn Foundation, 1972 (72.100)

**Profuse Wet Nurse**
1954
Iron slag on cement base
Gift of Joseph H. Hirshhorn, 1966 (66.1454)

**Spirit of Tarnish**
1959–1960
Metal foil, papier-mâché, and nails
Gift of Joseph H. Hirshhorn, 1966 (66.1456)
The Mournful One
1959
Papier-mâché
Gift of Joseph H. Hirshhorn, 1966 (66.1459)

Visual Description:
The sculpture depicts a roughly textured and misshapen human head. It is made out of papier-mâché and is a dark grayish-black. The head is elongated. Two holes sit toward the top of the sculpture, where eyes would be located. Below the two holes is a lumpy protrusion that looks like a nose. Below the protrusion is a horizontal indentation that looks like a closed mouth. The sculpture is almost 19 inches high and sits on a smooth, square, black 3-inch base.

Half-Length Personage
1958
Watercolor and collage on paper
Gift of Joseph H. Hirshhorn, 1972 (72.102)

Oberon
1960
Papier-mâché with glue, mica, and wood chips
Gift of Joseph H. Hirshhorn, 1966 (66.1458)

Visual Description:
This nearly 3-foot-tall sculpture sits in a large glass vitrine. At first, it is difficult to discern which side of the sculpture is the front. The crackled, mica-inflected earthen-brown surface is remarkably similar to the bark of a tree, and the overall shape of the work is akin to a large lump of coal. The main discernible feature is a gnarled knot that protrudes two-thirds of the way up on one side. Upon closer examination, it becomes evident that this knot might represent a nose, and slightly above it are two circular forms that stand in for eyes. The right cheekbone is deeply sunken and marred by cross-hatching that leads down to the horizontal gash marking the mouth. From a distance, the face is almost cartoonish, with its heavily weathered skin, bulbous nose, tightly pressed lips, and wide eyes—yet the natural curve of the left cheek and the soft depressions of the neck seem plausibly realistic. It is a shock to look at the back of the head and find that it is flat and jagged, not roundly curved as one would expect.
RIGHT WALL (RIGHT TO LEFT)

Willem de Kooning  
b. Rotterdam, Netherlands, 1904–1997  

Two Women in the Country  
1954  
Oil, enamel, and charcoal on canvas  
Gift of Joseph H. Hirshhorn, 1966 (66.1200)

Woman  
1953  
Oil and charcoal on paper mounted on canvas  
Gift of Joseph H. Hirshhorn, 1966 (66.1199)

Zurich  
1947  
Oil and enamel on paper mounted on fiberboard  
The Joseph H. Hirshhorn Bequest, 1981 (86.1355)

Woman/Verso: Untitled  
1948  
Oil and enamel on fiberboard  
Gift of the Joseph H. Hirshhorn Foundation, 1966 (66.1197.A–B)

Visual Description:  
Woman, nearly 4 1/2 feet tall by 3 1/2 feet wide, is hung in a wooden frame. The subject is an abstracted woman, with swaths of off-white and gray paint as the central tonal palette. De Kooning used sharp, quick strokes of black paint to outline her body. She faces the viewer and has broad shoulders and curving breasts. She is seated, hands in her lap. Long blonde hair cascades down her back, and her head tilts to the right. With exposed white teeth, she appears to be laughing. The woman’s eyes gaze upward toward the upper left corner of the painting, where a yellow starburst emerges from the layers of gray and white paint. In contrast to the predominant grays and blacks of the overall painting, the lower section is filled with color. Bursts of lilac cut across the woman’s midsection, with splashes of sherbet orange, soft pale pink, and sky blue composing the lower section of her body.
BLADE WALL

Rashid Johnson  
b. Chicago, Illinois, 1977  
**Anxious Red Painting “August 18th”**  
2020  
Oil on linen  
Gift of Jamie and Reese Genser, Toni and Doug Gordon, Donna and David Frieze, Kerry and Jeremy Sclar, 2023 (2023.166)

**Wall Text:**  
In 2015, Rashid Johnson began a series of self-portraits that express his personal relationship with anxiety. Early works consisted of layers of black soap and wax on white tile in the rough shape of a head with a face scratched into the surface with frenzied strokes. During the COVID-19 pandemic, Johnson shifted to sprawling linen canvases filled with blood-red faces to reflect the urgency of the moment. Stylistically, Johnson’s work has much in common with that of Jean Dubuffet, the French artist who, in the war-torn 1940s, pioneered a movement called Art Brut (“raw art”), which emulated the unbridled self-expression of those unaffected by the art establishment. Johnson’s motif of bulging eyes and gritted teeth echoes the formlessness and frenetic mark-making of Dubuffet’s works, which are also on view in this gallery.

**Visual Description:**  
This painting, over 6 feet high and 8 feet wide, contains sweeping, circular vibrant red forms resembling faces set against a white background. The painting is loosely laid out in a grid, with seven rows of four forms. Two overlapping circular forms occupy each space in the grid and are painted in layers.
CONTINUATION OF RIGHT WALL (RIGHT TO LEFT)

**Willem de Kooning**
b. Rotterdam, Netherlands, 1904–1997

**Queen of Hearts**
1943–1946
Oil and charcoal on fiberboard
Gift of the Joseph H. Hirshhorn Foundation, 1966 (66.1223)

**Seated Man**
c. 1939
Oil and charcoal on canvas
Gift of the artist through the Joseph H. Hirshhorn Foundation, 1972 (72.89)

FREESTANDING PLATFORM

**Alberto Giacometti**
b. Borgonovo, Switzerland, 1901–1966

**Tall Figure**
1947/cast 1956
Bronze
Gift of Joseph H. Hirshhorn, 1966 (66.2031)
LIGHTWELL

Alberto Giacometti
b. Borgonovo, Switzerland, 1901–1966

Man and Woman (Construction)
Bronze
Gift of Joseph H. Hirshhorn, 1966 (66.2032)

Woman
1928/cast 1929
Bronze
Gift of the Joseph H. Hirshhorn Foundation, 1972 (72.131)

The Nose
Bronze, iron, and twine
Gift of Joseph H. Hirshhorn, 1972 (72.132)

Visual Description:
Hanging from twine in the center of a rectangular metal armature is a roughly textured, abstracted bronze head. The approximately 2-foot-tall head is in profile, its mouth open. Its neck and the suggestion of its torso are a single elongated form shaped much like an upside-down baseball bat. Its thin, pointed 2-foot-long nose extends outward, protruding approximately 1 foot past the armature.

Dog
1951/cast 1957
Bronze
Gift of Joseph H. Hirshhorn, 1966 (66.2038)

Visual Description:
This bronze sculpture of a dog stands on a low platform. It shows the dog in profile. The texture of the bronze is rough and craggy, like that of a rock. The dog is a gaunt, sticklike figure. Ribs or gashes are seen along its sides. Its head droops downward, as if it is sniffing the ground. The position of the dog’s legs creates a sense of movement, as if the dog is meandering along.
**Bust of Diego**
1957
Bronze
Gift of Joseph H. Hirshhorn, 1966 (66.2039)

**Seated Woman**
1956/cast 1957
Bronze
Gift of Joseph H. Hirshhorn, 1966 (66.2037)

**Standing Woman**
1961
Bronze
Gift of Joseph H. Hirshhorn, 1966 (66.2047)
By the late 1940s, Abstract Expressionism had become a full-blown artistic movement, its artists eliminating any trace of recognizable subject matter and working on a grand scale. New York–based artists Jackson Pollock, Franz Kline, Lee Krasner, and others abandoned traditional brushwork: instead, they flung and dripped paint onto their canvases in gestures they saw as direct expressions of their innermost emotions. Others created huge fields of intensely saturated color intended to evoke awe in their viewers. Some, such as Morris Louis and Helen Frankenthaler, soaked and stained raw canvas with thinned acrylic (rather than oil) paints to create their signature visual effects. In the Bay Area, some artists rebelled against the abstraction of their teachers: Richard Diebenkorn and Joan Brown, for example, combined gestural brushwork with recognizable subject matter.

At the same time, Paris continued to host a vibrant community of international artists, including the Chinese-born Zao Wou-ki and the American Joan Mitchell, each of whom developed a distinct style of abstraction.
Flora Yukhnovich
Lipstick, Lip Gloss, Hickeys Too
2022
Oil on linen
Gift of Iris and Adam Singer, in honor of the Hirshhorn’s 50th anniversary, 2023 (2023.011)

Wall Text:
Flora Yukhnovich’s monumental paintings combine subjects, themes, and palettes drawn from earlier artistic movements with the dynamic brushwork of postwar American painting. In Lipstick, Lip Gloss, Hickeys Too, she puts elements of the eighteenth-century Rococo style, characterized by pastel colors and sensual femininity, into conversation with Abstract Expressionism, associated with the swaggering, hypermasculine stance of painters such as Jackson Pollock. The resulting composition hovers between figuration and abstraction, as Yukhnovich’s broad, swirling brushwork makes the female nudes all but melt into the surrounding landscape. This fluid, all-over quality, in which landscape and figures slip in and out of focus—also seen in Lee Krasner’s Siren, to the left—thwarts conventional objectification of form in favor of a more sensual or even empathetic engagement.

Visual Description:
This large painting, more than 10 feet wide, depicts abstracted figures set in a landscape. In the foreground, wide, swirling brushstrokes of pastel pink, peach, and cream create the illusion of nude figures lounging in the grass, in turn suggested by dark greens and blues. At the top right and top left of the canvas, deep greens also suggest a lush and abundant forest. Sweeping circular forms of vibrant light and dark blue give the impression of billowing clouds in a bright sky.
Lee Krasner  
*b. Brooklyn, New York, 1908–1984*

**Siren**  
1966  
Oil on canvas  
The Joseph H. Hirshhorn Bequest, 1981 (86.2768)

*BLADE WALL*

Joan Mitchell  
*b. Chicago, Illinois, 1925–1992*

**Cercando un Ago**  
1959  
Oil on canvas  
Gift of Joseph H. Hirshhorn, 1966 (66.3577)

**Visual Description:**  
This abstract painting, over 5 feet wide and 5 feet tall, is composed of multilayered overlapping brushstrokes. In the upper left quadrant, diagonal brushstrokes of pine-green, bright-yellow, dark-red, and blue paint overlap one another. In the upper right quadrant, brushstrokes of dark blue and dark red are oriented vertically, and bands of gray and tan run diagonally. In the lower left quadrant are various widths of brushstrokes in green, black, red, and brown. The brushstrokes here are largely diagonal. In the lower left corner, the brushstrokes do not extend to the bottom edge, leaving the cream-colored canvas exposed. In the lower right quadrant, brushstrokes of dark green, red, blue, brown, and black move in various directions, horizontally, diagonally, and vertically. Throughout the painting, white paint peeks through the bands of color. Paint splatters and drips are also evident throughout.
Torkwase Dyson  
b. Chicago, Illinois, 1973  
**Bird and Lava #04**  
2021  
Acrylic on canvas  
Gift of Hunter/Dunbar Projects, NYC, 2022 (2022.035)

**Wall Text:**  
Torkwase Dyson works primarily with the color black in an abstract style, often combining delicate brushwork with textural effects to produce complex and nuanced surfaces. *Bird and Lava #04* belongs to a series that explores bird flight and lava flows as metaphors for Black liberation. Like Zao Wou-ki and Franz Kline, also on view in this gallery, Dyson is interested in reducing abstraction to a monochrome black palette, yet she insists on the social meanings that abstract forms can contain. The circular shape of the canvas, often referred to as a tondo, was popular during the Italian Renaissance. Dyson repeatedly adopts this shape, which echoes a portal or tunnel, in works that allude to systems of Black oppression and pathways to freedom.

**Visual Description:**  
This circular painting measures 8 feet in diameter. Deep black, with swirling bluish-gray at the edges, the textured layers of paint resemble the surface of the Moon. Pale vertical streaks mark the right side of the canvas. Near the lower right edge, at about the five o’clock position, is a bright red-orange dot.
**RIGHT WALL**

**Helen Frankenthaler**  
b. New York City, 1928–2011  
**Indian Summer**  
1967  
Acrylic on canvas  
Gift of Joseph H. Hirshhorn, 1972 (72.120)

**Visual Description:**  
This painting is made of stacked, roughly rectangular bands of color of various lengths and widths. The background is light-tan raw canvas. Dominating the top half of the painting is a wide, rectangular chocolate-brown band. The brown paint starts at the left edge of the painting and extends almost to the right edge. In the bottom half of the painting, below the brown band, is a navy-blue rectangular band. Below it is a magenta band. The lower bands are of similar widths. Below the magenta band is a thin stripe of emerald green. The three lower bands do not touch the edges of the painting, and each is shorter in length than the one above it. To the right of the green stripe is a short, thin chocolate-brown one that extends to the right edge of the painting. Each band of color has irregular edges.

**Morris Louis**  
b. Baltimore, Maryland, 1912–1962  
**Buskin**  
1959  
Acrylic on canvas  
Gift of the Joseph H. Hirshhorn Foundation, 1966 (66.3113)
Barnett Newman  
b. New York City, 1905–1970  
Covenant  
1949  
Oil on canvas  
Gift of Joseph H. Hirshhorn, 1972 (72.213)  

Visual Description:  
This large, horizontal canvas is primarily painted in rust red. Two vertical lines near the middle of the canvas, roughly equidistant from the middle, were seemingly painted freehand from top to bottom in a long, continuous stroke. The left line is painted black, like a shadow, and the right one is painted mustard yellow. The black line is slightly wider and flatter than the yellow line.  

Zao Wou-ki  
b. Beijing, China, 1920–2013  
Painting  
1958  
Oil on canvas  
Gift of Joseph H. Hirshhorn, 1966 (66.5652)  

END WALL  

Franz Kline  
Delaware Gap  
1958  
Oil on canvas  
Gift of the Joseph H. Hirshhorn Foundation, 1966 (66.2751)
LEFT WALL

Hans Hofmann  
b. Weissenburg, Germany, 1880–1966  
**Flowering Swamp**  
1957  
Oil on wood  
Gift of the Joseph H. Hirshhorn Foundation, 1966 (66.2482)

Alma Thomas  
b. Columbus, Georgia, 1891–1978  
**Blue and Brown Still Life**  
1958  
Oil on fiberboard  
Gift of Vincent Melzac, 1976 (76.138)

Richard Diebenkorn  
b. Portland, Oregon, 1922–1993  
**Man and Woman in a Large Room**  
1957  
Oil on canvas  
Gift of the Joseph H. Hirshhorn Foundation, 1966 (66.1371)

**Visual Description:**  
This painting is approximately 6 feet by 5 feet. In the foreground, a person sits on a stool, their back to the viewer. The person wears a long-sleeved grayish shirt and dark-blue pants. In the midground is a woman facing forward. She stands with her right arm bent at the elbow and wrapped across her torso. Her hand rests along her left bicep. She wears a short-sleeved blue shirt and a knee-length blue- and white-striped skirt. Her facial features are indiscernible. The two figures are in a large room with dark-gray walls and floor. On the floor is a large greenish-blue rug trimmed in yellow. Along the back wall are large square windows that let in the light from a blue sky. In the far right corner is an open door showing a glimpse of the outdoor landscape, which is suggested by bands of bright color.
Joan Brown  
b. San Francisco, California, 1938–1990  
**Nun with Staffordshire Terrier**  
1961  
Oil on canvas  
Gift of Joseph H. Hirshhorn, 1966 (66.685)  

**Visual Description:**  
This roughly 5-foot-square painting depicts a woman seated in a dark gray-green chair with a medium-sized dog sitting at her feet on a blue- and white-checkered floor. The woman has light-brown skin and black hair piled atop her head. She has a neutral facial expression, and her hands are clasped in her lap. She wears a long-sleeved dress in blended hues of white, pink, and green. The dog, its head turned to gaze beyond the right edge of the canvas, is painted in yellow, white, and blue. Behind them, brightly colored walls are suggested by thick brushstrokes of red, orange, and green. Thickly applied paint and wide brushstrokes are seen throughout the painting.

Grace Hartigan  
b. Newark, New Jersey, 1922–2008  
**Chinatown**  
1956  
Oil on canvas  
Gift of Joseph H. Hirshhorn, 1966 (66.2366)
CORE

Berenice Abbott
b. Springfield, Ohio, 1898–1991

Transformation of Energy
1958
Gelatin silver photograph
Gift of Herbert Lust, 2021 (2021.143)

Swinging Ball
1958–1961
Gelatin silver photograph
Gift of Herbert Lust, 2021 (2021.145)

Carlotta Corpron
b. Blue Earth, Minnesota, 1901–1988

Untitled (Dynamo)
Gelatin silver photograph
Gift of Herbert Lust, 2021 (2021.155)

Fluid Light Design
1947
Gelatin silver photograph
Proposed gift of Herbert Lust, 2023

Fluid Light Design
1947
Gelatin silver photograph
Proposed gift of Herbert Lust, 2023[HL15] [JB16]
NEW REALISMS

In the late 1950s, a new generation of New York–based artists rejected the grand emotional painting of their predecessors. Instead, they used found materials and commonplace imagery to make art that directly addresses the experiences of daily life. In his “combines”—hybrid paintings, sculptures, and collages—Robert Rauschenberg drew inspiration from the dense flow of goods and information in his Manhattan neighborhood; the example here, Dam, includes a pocket ripped from a pair of jeans and a chaotic jumble of printed letters and images. Jasper Johns, Rauschenberg’s close associate and romantic partner during this period, embedded torn newspapers in his work and painted familiar symbols such as flags, targets, and numbers: in his words, “things the mind already knows.” Cy Twombly, meanwhile, continued to paint in an abstract mode but replaced the gestures of Abstract Expressionism with crude, graffiti-like scribbles and clumps of paint.

Many artists working in Japan during the same period also sought to bring art closer to everyday life. Natsuyuki Nakanishi, for instance, worked with nontraditional materials such as clothespins, fabric, and string and often staged art actions in the streets of Tokyo.
LEFT WALL

Natsuyuki Nakanishi
Rhyme-S’
1960
Plaster, paint, enamel, fabric, metal, sand, string, and wood
Joseph H. Hirshhorn Purchase Fund, 2016 (16.1)

BLADE WALL

Rick Lowe
b. Eufaula, Alabama, 1961
Fire #4: This Time Athens
2023
Acrylic and paper collage on canvas
Gift of Mahshid and Jamshid Ehsani, in honor of the Hirshhorn’s 50th anniversary, 2023 (2023.105)

Wall Text:
Rick Lowe is a social practice artist who works closely with underserved communities around the world. His large-scale collages evoke bird’s-eye views of the places he visits. Fire #4: This Time Athens was inspired by Lowe’s travels to Greece to work with local immigrant groups. It incorporates newspaper clippings and a fiery palette that reference a deadly rail disaster in the country that resulted from cuts to transportation funding under Greece’s austerity policies. Although created more than half a century earlier, Natsuyuki Nakanishi’s Rhyme-S’ has visual and philosophical affinities with Lowe’s work, using assemblage to represent the topographic ruin of Tokyo after World War II. Like Lowe, Nakanishi sought to collapse the boundaries between art and life through street performances and the incorporation of everyday materials in his artworks.

Visual Description:
This 6-foot-square abstract painting contains several layers of paper and paint arranged in a pattern that resembles an aerial map of a city. Images and text from newspaper clippings make up the under layer. Superimposed over the clippings are rows of shaped lines in white, yellow, pink, red, and maroon that resemble letters of the alphabet. Meandering throughout the canvas is an added layer of colored rectangular forms similar in size to dominoes.
**WALL TO RIGHT OF BLADE WALL**

**Jasper Johns**
b. Augusta, Georgia, 1930

**Untitled**
1954
Wood, plaster, paint, newsprint on canvas, glass, and nails
Regents Collections Acquisition Program with Matching Funds from the Thomas M. Evans, Jerome L. Greene, Joseph H. Hirshhorn, and Sydney and Frances Lewis Purchase Fund, 1987 (87.20)

**Visual Description:**
This narrow rectangular wooden box stands slightly over 2 feet tall and contains a plaster face and a piece of newsprint. Oriented vertically, the wooden box is painted a cream color. In the lower third of the box is a plaster mask of a woman’s face with a neutral expression and closed eyes. The top part of the box contains newsprint on canvas encased in glass. Atop the newsprint is a thin layer of brown tissue paper, allowing the newsprint to peek through.

**WALL FACING ESCALATOR LOBBY**

**Robert Rauschenberg**
b. Port Arthur, Texas, 1925–2008

**Dam**
1959
Oil, repurposed papers, cloth, and metal on canvas
Gift of Joseph H. Hirshhorn, 1966 (66.4187)

**Visual Description:**
This large-scale collage, approximately 6 feet tall and 5 feet long, contains several layers of various materials such as paint, papers, cloth, and metal, creating a textured surface. Centered vertically is a wide swath of black paint with a pants pocket at its lower end that has been sewn onto the canvas. Fragmented block-lettered text is scattered along the top and right sides of the canvas. On the left side of the canvas are thick blocks of light pink, black, and white and a black star framed by a yellow background. Near the bottom of the canvas is a cream square with blue polka dots. Muted cream and tan form the background of the collage.
RIGHT WALL

Cy Twombly
b. Lexington, Virginia, 1928–2011
Ferragosto II
1961
Oil, oil crayon, and graphite pencil on canvas
Gift of Joseph H. Hirshhorn, 1966 (66.5029)
Revolutions: Art from the Hirshhorn Collection, 1860–1960 is the first of two major exhibitions marking the Museum’s fiftieth-anniversary year. It includes highlights from the first years of the Museum’s collection; the second exhibition, which will open in spring 2025, will explore the period from 1960 to the present.

The Hirshhorn Museum and Sculpture Garden, our nation’s museum of modern and contemporary art, is named for its founding donor, Joseph Hirshhorn (b. Mitau, Latvia, 1899–1981), and opened in 1974. Hirshhorn was an enthusiastic collector who often purchased multiple works—and sometimes entire exhibitions—by artists he admired. He gave the nation nearly 6,000 works in his founding gift and 6,400 more upon his death, constituting one of the most important collections of postwar American and European art in the world. At the same time, Joseph Hirshhorn’s collecting habits reflected both his own biases as a Western white man and the prevalent collecting tendencies of his time; works by women and artists of color were substantially underrepresented. In recent decades, Hirshhorn curators have worked to address these imbalances through an ambitious ongoing acquisition program, including adding both historical artworks that allow us to present a more inclusive history and recent ones that reflect the full breadth of contemporary artistic practices.
Larry Rivers  
**Hirshhorn Museum and Sculpture Garden**  
1974  
Color offset lithograph and serigraph on paper  
Gift of the Smithsonian Resident Associate Program, 1974 (74.216)  

**Visual Description:**  
This vintage poster depicts the inaugural opening of the Hirshhorn Museum and Sculpture Garden in 1974. Its top half contains a rendering of the Museum building against an orange background. In its lower half is a vibrant green area representing the Sculpture Garden. Surrounding the Museum building and on the green background is an array of paintings and sculptures from Joseph Hirshhorn’s initial donation, including artworks by Willem de Kooning, René Magritte, Edward Hopper, Auguste Rodin, Alexander Calder, and Henry Moore. On the poster’s sides are black capital letters reading, “Hirshhorn Museum” and “Sculpture Garden.” In red cursive near the upper right corner is the word “and.” In the center of the poster are a row of brown trees and two rows of words reading, “Smithsonian Institution Washington D.C. Opening October 1974 October Opening.”
Image credit:

Janet Sobel
b. Dnipro, Ukraine, 1894–1968

The Attraction of Pink
1945
Oil, enamel, and lacquer on canvas
Joseph H. Hirshhorn Purchase Fund and Gift of Sol and Leah Sobel, 1999 (99.33)