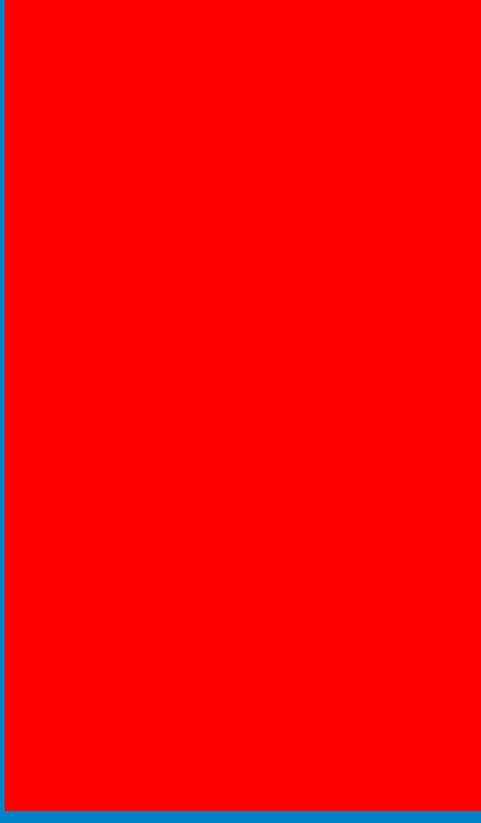
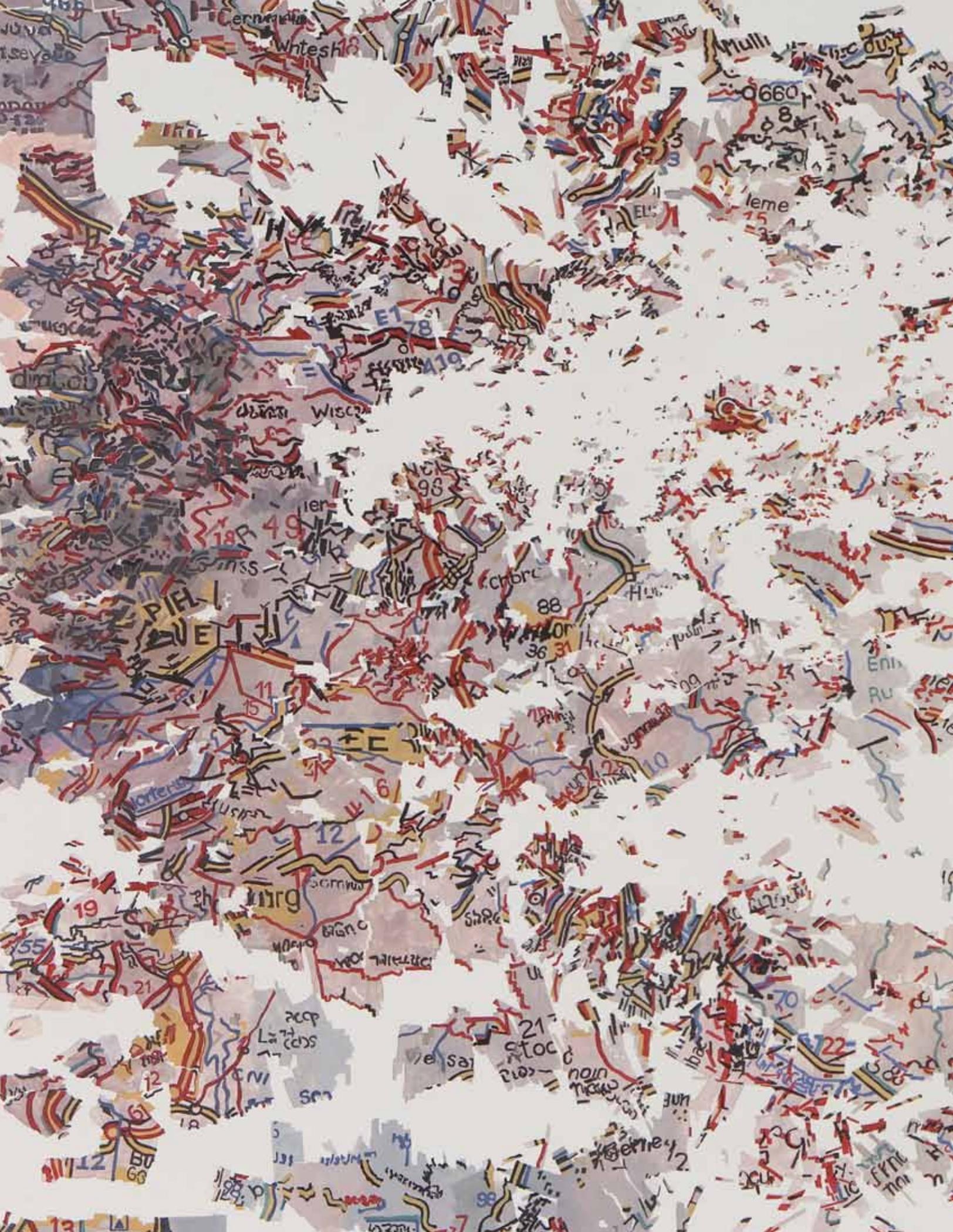


HIRSHHORN

FALL 2010





GUILLERMO KUITCA: EVERYTHING, PAINTINGS AND WORKS ON PAPER, 1980–2008

October 21, 2010–
January 16, 2011

Standing before the paintings and works on paper of Guillermo Kuitca (Argentinean, b. Buenos Aires, 1961), viewers are confronted with images—stage sets, floor plans, theater seating charts, geographical maps—that are at once familiar and yet intriguingly “other.” His treatments of these subjects, whether minutely detailed constructions or disintegrating forms, are generally neither overtly representational nor abstract, but referential in ways that evoke, as the artist notes, “something that is there, but it is not the thing.”

Throughout his thirty-five-year career—from his first exhibition in Buenos Aires at the age of thirteen to his recent representation of Argentina at the 2007 Venice Biennale and beyond—Kuitca has explored such themes as presence and absence, location and dislocation, and the intersection of public and private space. His various series inspire viewers to consider not only their relationship to the work in front of them but also their place within individual spaces and in the larger world. These thoughtful and thought-provoking artworks are informed by a range of influences, including the artist’s experiences growing up during Argentina’s Dirty War in the 1970s, his work in the theater in the 1980s, and his interest in the history of modern art, music, literature, and architecture, as well as in investigating universal questions of identity and belonging.

Guillermo Kuitca: Everything, Paintings and Works on Paper, 1980–2008 traces the evolution of Kuitca’s career, foregrounding the artist’s often ambivalent relationship to painting. The exhibition also highlights the integral role that drawing has often played in his process, not as a preliminary stage but as a complement to and extension of his work.

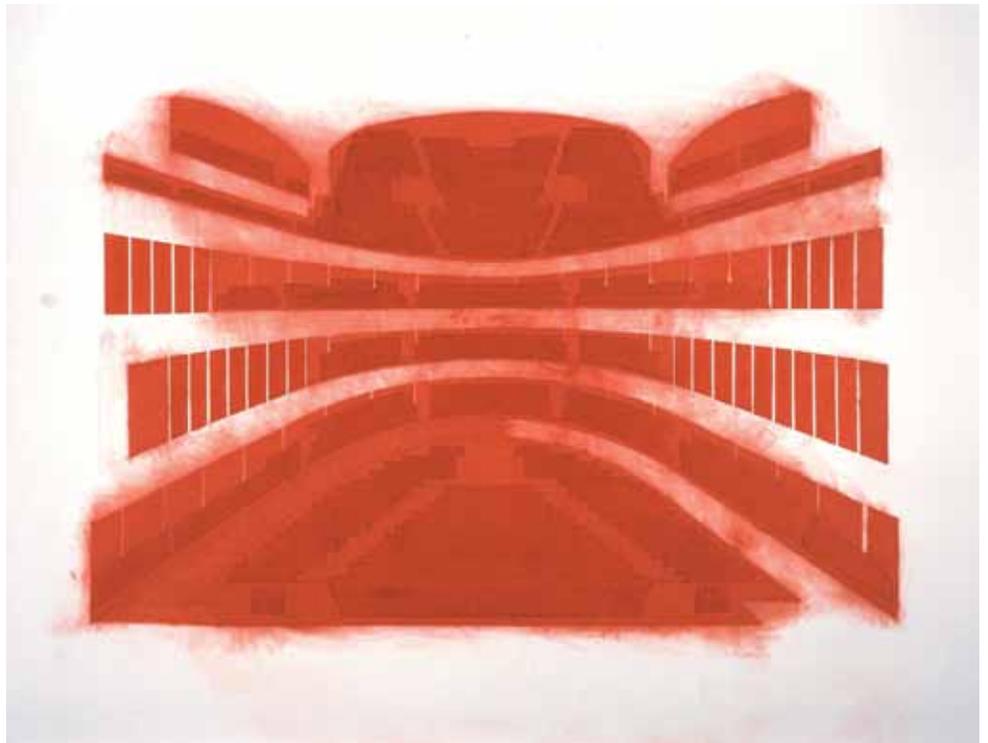
The Hirshhorn, which acquired its first work by Kuitca in 1995, is pleased to be a co-organizer of and the final venue for the first comprehensive retrospective of the artist’s work in the United States in nearly fifteen years. In keeping with the Museum’s ongoing exploration of artists who evince both doubt and faith in the possibilities of painting—from Gerhard Richter to Anselm Kiefer to Yves Klein—Kuitca’s exhibition underscores the potential for expanding the boundaries of the medium.

Left: Detail of Guillermo Kuitca’s *Untitled*, 2007–08. Private collection. Courtesy Hauser & Wirth, Zurich and London. Below: Guillermo Kuitca, *Mozart-Da Ponte I*, 1995. From the Hirshhorn’s collection

Guillermo Kuitca: Everything, Paintings and Works on Paper, 1980–2008 is co-organized by Albright-Knox Art Gallery, Buffalo, New York; Hirshhorn Museum and Sculpture Garden, Washington, DC; and Miami Art Museum, Florida. Major funding is provided by the Bruce T. Halle Family Foundation, AXA Art Insurance Corporation, and the Leadership and Honorary Patrons Committees for the exhibition, with additional catalogue support from Colección Patricia Phelps de Cisneros.

Leadership Committee: Moisés and Diana Berezdivin; Eugenio Lopez—Fundación/Colección Jumex; Mr. and Mrs. Steven Mishaan; and Humberto and Rosalía Ugobono. Honorary Patrons Committee: Philip and Shelley Fox Aarons; Tiqui Atencio and Ago Demirdjian; Charles E. and Carol Balbach; Mr. and Mrs. Charles W. Banta; Esty and Dan Brodsky; Ella Fontanals-Cisneros; Nora Kohen and Alfredo Ghirardo; Dr. and Mrs. Robert Magoon; and Dr. and Mrs. Mark Oren.

The presentation at the Hirshhorn Museum received Federal support from the Latino Initiatives Pool, administered by the Smithsonian Latino Center, and is also made possible through the support of the Secretariat of Culture of Argentina and Wines of Argentina.



DIRECTIONS: PIPILOTTI RIST

October 2010

***Directions* began more than thirty years ago as a biennial survey of emerging tendencies in contemporary art, but since 1987 each show has focused on the work of a single artist or creative team. Although frequently comprising gallery shows, *Directions* has occasionally expanded to encompass participatory performance on the Plaza, video on the Lower Level, and sculptural installations in the lobby. This fall, the series broadens its reach to an extended feature-film engagement in Ring Auditorium and a joint installation of work by two artists who separately explore the deterioration of well-intentioned mid-century artistic movements.**

Before departing for art school in Vienna, Pipilotti Rist (Swiss, b. Rheintal, 1962) traded her given name, Elisabeth Charlotte, for a moniker drawn from Astrid Lindgren's irrepressible character Pippi Longstocking and Rist's own family nickname, Lotti. The artist admires the fierce independence and optimism of the audacious heroine of children's literature, and Ewelina Guzik, as the title character of *Pepperminta*, 2010, sports a comparable attitude—and red braids to boot. The fantastical narrative of Rist's feature-film debut is an adult fairy tale reminiscent of the Beatles' cinematic romps. The power of color to liberate and inspire is as key to the film's quirky plot as the actions of the eccentric characters.

Pepperminta is an amalgamation of Rist's imagery and obsessions. Both the innocence and the undertow of a through-the-looking-glass perspective have informed her work, from the tiniest floor piece,

Selbstlos im Lavabad, 1994, to her supersized phantasmagorical commission *A la belle étoile*, 2007, which covered the entire plaza of the Centre Pompidou in Paris. In one of her early works, *Ever Is Over All*, 1997, included in the Hirshhorn's 1999–2000 exhibition *Regarding Beauty*, a young woman strolls down an urban street, blithely smashing car windows with a flowerlike metal rod. She exudes Rist's signature brand of post-feminist, post-Freudian anarchy. *Pepperminta* echoes those sensibilities. "If my work is intense, honest, and good," the artist has said, "then its therapeutic function is also my social relevance."

Consult Film Program, page 11, for full schedule

Still from Pipilotti Rist's *Pepperminta*, 2010.
Image © Hugofilm Productions and Pipilotti Rist



CYPRIEN GAILLARD AND MARIO GARCIA TORRES

November 10, 2010–March 27, 2011



Top: Mario Garcia Torres,
Je ne sais si c'en est la cause, 2009.
Courtesy of the artist and Jan Mot, Brussels

Bottom: Stills from Cyprien Gaillard's
Desniansky Raion, 2007. Images
courtesy of the artist

Cyprien Gaillard (French, b. Paris, 1980) and Mario Garcia Torres (Mexican, b. Monclova, 1975) represent a new generation of conceptual artists who examine the architectural and artistic “ruins” of the recent past. Both investigate idealistic historical movements, raising the provocative question of whether the convictions and achievements of today’s artists, architects, and theorists will prove any more enduring than those of previous generations.

Gaillard has traveled throughout Europe and North America documenting the collapse of the physical structures and utopian ambitions of twentieth-century architecture using Polaroid photography— itself a medium fading into obsolescence. These works, along with found footage and video shot by the artist, confront the domineering soullessness of buildings conceived to tame humanity into rational, contented communities. The tendency to abandon and obliterate rather than fix these failed structures is equally a theme of Gaillard’s work.

An “expedition” to Saint Croix to see firsthand several artworks commissioned from and eventually disavowed by the celebrated French conceptualist Daniel Buren is the subject of Garcia Torres’s installation at the Hirshhorn. Having also produced pieces about the legacy of Michael Asher, Robert Barry, Alighiero e Boetti, and other artists recognized for their avant-garde approaches, Garcia Torres found Buren’s decorative mosaics and the resort for which they were made in an advanced state of decay. As he often does, Garcia Torres conveys his findings in a slide show, using a dying technology once strongly associated with the classroom to ask questions about art’s permanence and universality rather than applying worn-out conventions and canons to the contemporary period.

Directions: Pipilotti Rist is organized by associate curator Kelly Gordon. *Directions: Cyprien Gaillard and Mario Garcia Torres* is organized by guest curator Kristen Hileman, curator of contemporary art at the Baltimore Museum of Art. The exhibition is made possible in part by EDF and contributions to the Hirshhorn’s Annual Circle.



BLACK BOX: SUPERFLEX: *FLOODED McDONALD'S*

On view through November 28, 2010

In fall 2005, the Hirshhorn inaugurated a space dedicated to moving-image artwork. In the five years since, *Black Box* has presented a diverse program of recent work by established and emerging artists from around the world, including Korea, Romania, Sweden, Malaysia, and Brazil. The artists' working methods have been equally varied, ranging from exquisite films shot with a full cast and crew and employing considerable post-production resources to compelling sequences created using an array of digital animation techniques.

"Museum exhibitions typically involve years of planning, but *Black Box* is our quick-response venue, offering the latest from the international smorgasbord of strong new media work," says associate curator Kelly Gordon.

Beginning with Hiraki Sawa's *Dwelling*, 2002–04, and including pieces by Ori Gersht, Takeshi Murata, Semiconductor, and Chris Chong Chan Fui, many of the films in the series have also become a part of the Hirshhorn's ever-expanding permanent holdings of new media work. Through podcasts and Meet the Artist programs, audiences have had access and insight into what happens behind the screen.

In the near future, *Black Box* will be relocated to a larger space on the lower level that will allow content to include multichannel artworks and a wider range of media platforms.

Superflex is the Danish art collective based in Copenhagen and Rio de Janeiro, Brazil, whose members are Jakob Fenger (b. Roskilde, 1968), Rasmus Nielsen (b. Hjørring, 1969), and Bjørnstjerne Reuter Christiansen (b. Copenhagen, 1969). Since 1993, the trio has staged unconventional artworks that call attention to such issues as democratization, environmentalism, and consumerism.

Even before the Pop era, many artists appropriated commercial materials, icons, and imagery. For *Flooded McDonald's*, 2009, Superflex meticulously constructed a life-size replica of a restaurant of the ubiquitous fast-food chain. The artists use the cinematic vocabulary of disaster movies as a technique to build drama and suspense, yet it is never clear what started the flooding or why the patrons and staff vacated the premises before it began. Viewers are privy to the deluge but left to draw their own conclusions about its cause, effects, and meaning.

For an interview with the artists, visit hirshhorn.si.edu. For a behind-the-scenes view of the making of the film, visit superflex.net

Still from Superflex's *Flooded McDonald's*, 2009. Courtesy of the artists and Peter Blum Gallery, New York





Stills from Hans Op de Beeck's *Staging Silence*, 2009. Images courtesy of the artist

HANS OP DE BEECK: *STAGING SILENCE*

December 6, 2010–
February 27, 2011

The work of Hans Op de Beeck (Belgian, b. Turnhout, 1969) encompasses sculpture, painting, drawing, installation, photography, video, animated film, and short story writing. In each chilly setting of *Staging Silence*, 2009, initial perceptions of the scene are disrupted by lighting effects and the intrusion of human hands that tinker with elements of the handmade scenery, which quickly transforms from the real to the surreal.

Op de Beeck's dreamlike black-and-white scenes evoke vintage film, taking on the playfulness of slapstick and the suspense of film noir. Drawn from his memories of archetypal spaces, the images are, according to the artist, "both ridiculous and serious, like the eclectic mix of pictures in people's minds." As each scenario unfolds, accompanied by Serge Lacroix's score, the artist's magical world induces a sense of wonder and poetry.



Support for the *Black Box* program is provided in part by Lawrence Cohen/Ringler Associates.

COLORFORMS

Currently on view

We think of color as a thing that we're receiving.... [But] we actually create this color.... So there isn't something out there that we perceive, we are actually creating this vision, and that we are responsible for it is something we're rather unaware of.... You really are this co-creator of what you're seeing.

James Turrell to PBS's *Art:21*

When the hand touches a pebbly surface or the nose and mouth take in the aromas and tastes of the kitchen, even when the eardrum reverberates with the noise of a siren, there is the sense that something is *happening* to a person. The world outside is imprinting itself on the body, and the body responds accordingly.

Even though it is the dominant sense, vision is too often taken to be transparent, offering a crystal-clear window on things as they are. But as Harvard neurobiologist Margaret Livingstone said in a Hirshhorn lecture in June, "Vision is information processing, not image transmission."

ColorForms, a selection of artworks from the Hirshhorn's collection, can be seen not only as a narrative of modern and contemporary approaches to the interrelation of color, shape, and space, but also as a series of experiential propositions that invite visitors to consider the relationship between the seer and the seen. Parts of the show have been newly reinstalled; additions include a gallery of dot paintings by Larry Poons from the early 1960s and works by Richard Serra and Olafur Eliasson.

The rotating circular prism of Eliasson's *Round Rainbow*, 2005, fractures a spotlight into sweeping arcs of shadow and light, the light broken into the hues of the visible spectrum. It's easy to think of these colors as the

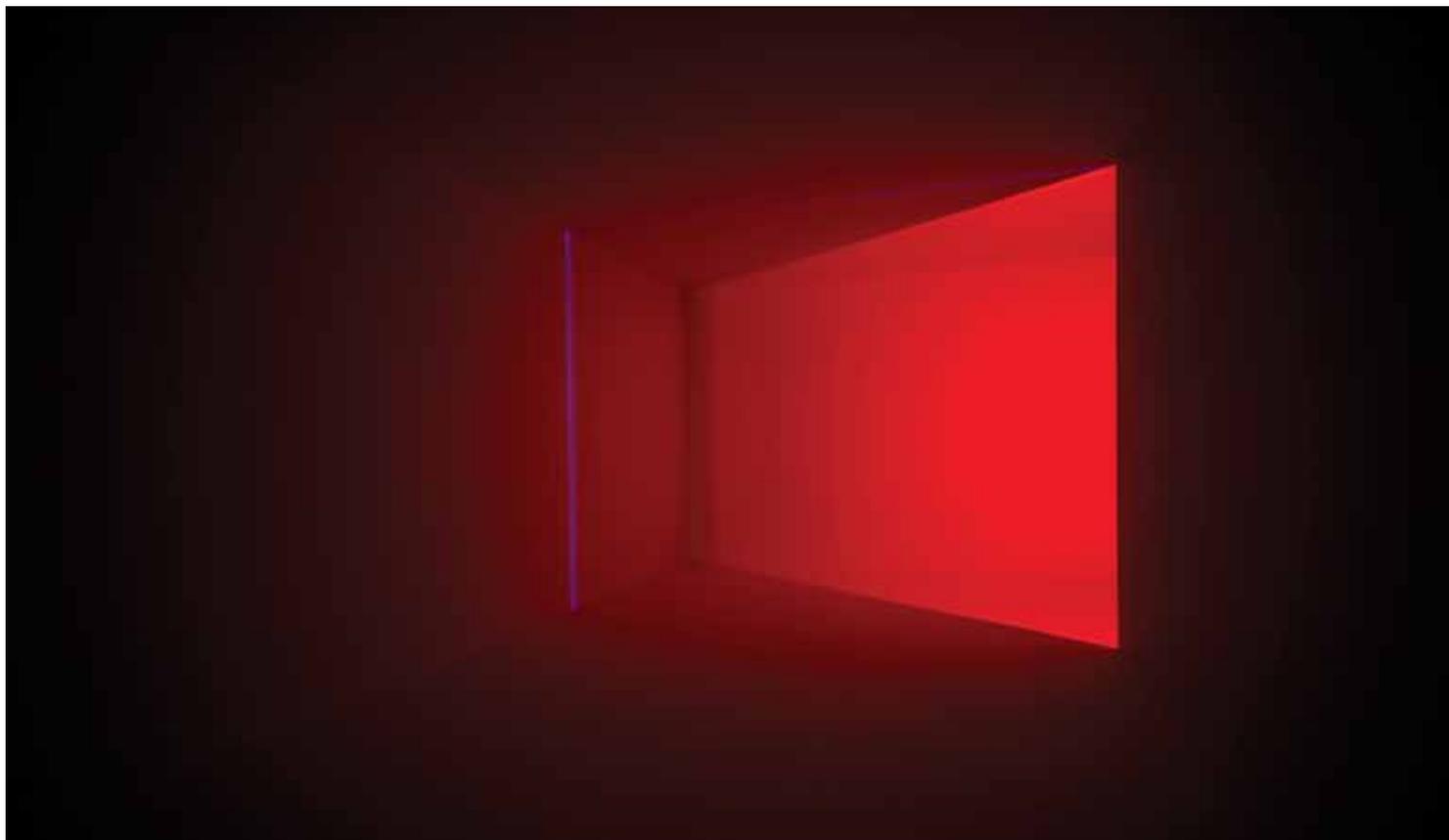
only ones that exist, but they're simply the only ones to which the human eye responds.

The eye isn't always quick to respond either. It takes several minutes to become comfortable in the low-light conditions of James Turrell's *Milk Run*, 1996.

"It's pitch dark," says curator Evelyn Hankins. "As you spend time in there, you become aware of your own processes of perception. Visitors often ask me, 'Is it changing?' I reply, 'No, it's always the same. You're changing.'"

ColorForms is organized by associate curator Evelyn Hankins. The exhibition is made possible with support from the Hirshhorn Board of Trustees and the Museum's National Benefactors and Director's Circle donors.

James Turrell, *Milk Run*, 1996. From the Hirshhorn's collection



COUNT GIUSEPPE PANZA DI BIUMO 1923–2010



Installation view of Lawrence Weiner's *A RUBBER BALL THROWN ON THE SEA, Cat. No. 146, 1969*. From the Hirshhorn's collection. Photo by Lee Stalworth

When Count Giuseppe Panza di Biumo died last spring, the art world lost more than a great and beloved collector. For although Panza was in the vanguard in supporting a generation of Pop, Minimal, Conceptual, Light and Space, and Land artists while their output was still up for debate as art, he also taught others how to better see and understand this work.

Insisting that Conceptual Art was not beyond the ken of audiences raised on modernism, Panza wrote, "It is not a difficult or overly intellectual art; it is our everyday life." He backed up that statement by placing significant holdings in public collections, such as those of The Museum of Contemporary Art in Los Angeles, then under the directorship of Richard Koshalek, and the Solomon R. Guggenheim Museum in New York.

In 2007, the Hirshhorn similarly became the beneficiary of Panza's generosity, adding thirty-nine works by sixteen artists to its collection. The exhibition that followed this acquisition was a testament to Panza's vision and to the leadership of Kerry Brougher, then the Hirshhorn's acting director. Ranging across the most adventuresome work of the late 1960s and early 1970s, *The Panza Collection* was both conceptually rigorous and, in an austere way, visually profound. Two pieces from that exhibition, both from 1969, are currently on view. Lawrence Weiner's text piece *A RUBBER BALL THROWN ON THE SEA, Cat. No. 146*, is newly reinstalled in the Third Level escalator lobby, and Sol LeWitt's *Wall Drawing #3* remains on display on the Second Level.

At a Meet the Artist lecture held in conjunction with *The Panza Collection*, Joseph Kosuth said, "Indeed what is interesting is that when I started my activity, it had to have a special name: Conceptual Art. But the work of younger artists now, fortunately, can just be called 'art.'" Kosuth also noted that no one used to think of his work as "beautiful," that both the reception of the work and the notion of beauty itself have been subject to revision in the ensuing decades.

These observations reflect monumental changes in the public perception of art over the past half-century, changes for which no small measure of credit should go to Dr. Panza.

A letter from the director



Richard Koshalek. Photo by Lee Stalworth

In the last issue, I shared with you a set of priorities that will guide the Hirshhorn as it nears its fortieth anniversary in 2014. These include a renewed emphasis on research and education, a concentration on thematic exhibitions and programs that address central issues in art and society, a forward-looking approach to collecting and conserving artworks, an effort to culturally activate the Museum's public spaces, a use of cutting-edge technology to engage audiences on-site and online, the integration of artists and artists' voices into all aspects of the Museum's work, and the establishment of collaborations with other cultural and educational institutions to extend the range of our programming. During the past few months, we have made significant strides in planning and initiating many of the key projects that will help us fulfill these goals and express our overall dedication to the creative individual, to the contemporary moment, to providing a vital nexus for international dialogue about the art, artists, and ideas of our time, and to creating a more original institution.

As you read in this issue about the opening of the Guillermo Kuitca and *Directions* exhibitions as well as the fifth anniversary of the Museum's popular *Black Box* series and recent conservation colloquium on preserving new media art, the progress being made on many of these priorities is clear. But I'd also like to call attention to initiatives that will be realized a bit further in the future and present initial concepts and ideas that will help shape the Museum in the years to come, in particular two that are at the intersection of our fundamental commitment to education and our desire to revitalize the Museum's public spaces as centers for learning and dialogue about a range of cultural issues. Each of these innovative projects will significantly enhance the Hirshhorn's ability to expand and diversify its educational programming as well as augment the visitor experience of the Museum.

The first is a major renovation of the lobby of the building, transforming it into a vibrant, welcoming space as well as a "classroom of the future" incorporating state-of-the-art technology. Stations throughout the lobby will allow for exploration of the Hirshhorn's collections, exhibitions, and programs, including those developed by teens, and will bring the world to its visitors to foster enhanced and wide-ranging educational experiences that offer every individual the opportunity to learn and engage. The second is the creation of an inflatable structure, the initial concept sketches for which we presented in the last issue, to be erected in the symbolic center of the building on the Plaza for a month each spring and fall. This truly unique space will provide a vital platform in the nation's capital for international dialogue about the arts, culture, and society for both on-site and online audiences, offering a new kind of public research forum at the Museum. These transformations will be accomplished by collaborating with a diverse group of distinguished partners, including the MacArthur Foundation, which has made a gift of \$500,000 to help support the creation of a digital youth center in the Museum's lobby.

The Museum has engaged the noted design firm Diller Scofidio + Renfro, which has received rave reviews for its work at Lincoln Center in New York, the Institute of Contemporary Art in Boston, and the Museum of Image and Sound in Rio de Janeiro, to create these vital new spaces at the Hirshhorn. I recently talked with Elizabeth Diller about her work for the Museum and some of the specific challenges and opportunities posed by these two distinctive yet interconnected projects:

RK: You've worked with other cultural institutions, like Lincoln Center. Does the fact that the Hirshhorn is an art museum specifically affect your thinking about this project?

ED: Our work is driven by context—both site and situation. The inflatable structure is a cultural space of intellectual and artistic exchange. The gesture would work in another type of cultural institution, but it's super-charged in an art museum.

RK: One of the intriguing elements of the Hirshhorn, both for the building and the collection, is that it has a strong modern component and yet a commitment to the contemporary. The inflatable structure and the lobby projects seem also to function within this dynamic. How do you respond to the historic nature of the building? Is it something that inspires or something that challenges you?

ED: We have a love/hate relationship with the Bunshaft building. We love its iconoclastic affront to the stately buildings that line the Mall, its floating heft, its blankness and austerity. We hate its blankness and austerity, its fortification of art, its stinginess with space that can be publicly activated. We have a strong admiration, however, for its defiance to have any future expansion added to it. The challenge for us is ultimately that the sociopolitical context has changed and we have the opportunity to add space and to express a new publicness of mission. As the building is historically sensitive, we decided on a light architectural touch, using air as the medium.

RK: I know you considered an impressive range of approaches and concepts for the Plaza. What was it about this form that made it seem right for the Hirshhorn?

ED: We presented several design strategies to the team. Among them was an inflatable structure using the potential of the Hirshhorn's void space. To demonstrate on a scale model, we blew up a clear plastic bag into the model—the balloon spilled out the top and sides of the void. You said, "That's it!" All further conversation about the other schemes ceased. We all knew this was the perfect balance of sobriety and exuberance.

RK: The programming for the inflatable structure has been integral since the inception of the project. How did this goal of creating a space for education and dialogue affect your approach to the project?

ED: It was key. The programming captures the unique intersection of the Museum and its location. The Mall represents the most democratic site in the country—the site of great political speeches, public protests, and public celebrations. Our gesture is to inhale the air of the Mall into the Hirshhorn's space.

RK: Does the fact that the lobby space is specifically intended for a teen audience affect the way you envision it?

ED: Yes, it's a challenge. It's been a long time since I've been a teenager, and there is a shift in priorities, attention span, techniques of provocation. It's a challenge not unlike doing architecture in a foreign country. You never fully get the culture; you just have to find a commonality.

RK: Although in many ways very different given the intended audience and the temporary vs. daily functioning, do you see an integration of the inflatable structure and the lobby projects either in the way you have conceptualized them or in the way they will function when they are simultaneously active spaces?

ED: They are both the product of a particular DNA and will undoubtedly speak to one another if not be fluidly intertwined. As we develop both projects at the same time, this will be a goal. Stay tuned.

We hope that you will also stay tuned to these pages in the coming months as we continue to present a range of exhibitions, programs, and projects that will shape the future of the Hirshhorn.



Richard Koshalek

CONNECTED: THE HIRSHHORN ONLINE

Are you a fan? A follower? Hirshhorn social media has exploded over the past year, with a dramatic rise in Facebook and Twitter traffic. “We are using the power of social media platforms to engage a global audience about the Hirshhorn’s exhibition and educational programs. The goal is to have a dialogue, not a monologue, about art, artists, and contemporary culture,” says Hirshhorn trustee Daniel Sallick.

That dialogue has already taken many forms. The Hirshhorn’s Facebook page has hosted various discussions, including one about the nature of camp fueled by quotes from Susan Sontag’s *Notes on “Camp”* and playing off both *Summer Camp*, the Hirshhorn film series, and *Summer Camp*, the drag queen who performed at *After Hours*.



And lest anyone think nothing insightful can be said in 140 characters or less, a two-year-old’s description, tweeted by a parent, of our Anish Kapoor sculpture as “a hole in the dark” nicely summed up the spatial gamesmanship of *At the Hub of Things, 1987*, on view in *ColorForms*. Another tweeter’s criticism of Yves Klein’s ego sparked spirited defenses on Facebook of the Klein retrospective and the artistic temperament in general.

Our use of social media also gave Klein a voice of his own. During the twenty days leading up to the opening of *Yves Klein: With the Void, Full Powers*, we conducted an online experiment, turning our Facebook, Twitter, YouTube, and Flickr channels completely over to the artist. Posts featured quotes, photos, audio clips, and videos documenting Klein’s life and work. We thought of this as a novel way to bring the artist back to life online, but, more importantly, it was a means of digitally distributing serious and innovative curatorial content. The full virtual exhibition is archived at hirshhorn.si.edu.

As the virtual audience continues to surpass real-world visitorship it becomes increasingly important to provide long-distance viewers access to our exhibitions. At the same time, we are sensitive to the centrality of the in-person encounter with art. In June we launched our first mobile application, an iPhone app for the Klein retrospective. Illuminating works on display with Klein’s own words and audio/video content, the program is available for download at the iTunes App Store and now at the Android Marketplace as well.

Some viewers used the app as a companion to their in-museum experience; others preferred to walk the galleries unplugged, connecting with the app only once they’d left. Still others, far removed from Washington, enjoyed a virtual tour of something they’d never

see firsthand. *New York Times* critic Roberta Smith has observed that of all the products of the art world, from painting to film to writing, it is the exhibition that is most transitory. And now that *Yves Klein: With the Void, Full Powers* has moved on to the Walker Art Center, it is paradoxically the bits and bytes of the app—its content drawn from the retrospective itself—that give viewers something to hold on to.

Exhibition walk-throughs, lectures, and Friday Gallery Talks continue to enhance our growing podcast library, available through both iTunes and the Museum website. The Hirshhorn has long been recognized as a leader in the field. “We’re consistently in the top 50 visual arts podcasts in iTunes,” says Hirshhorn webmaster and e-communications specialist Jennifer Rossi. “I’ve received calls from museums across the country asking for advice and support, wondering, ‘How can we get started with something like this?’” Responding to those requests, Rossi joined Zev Slurzberg, a colleague from the National Gallery of Art, to present a technology tutorial on the essentials of podcasting that proved quite popular at this year’s American Association of Museums conference in Los Angeles.

You also will likely have noticed that our website has undergone a small makeover to match our new brand created by the noted graphic design firm Chermayeff & Geismar. It’s just a start, though. In coming months, we will roll out new features, creating conversations and making connections between Hirshhorn visitors—whether real-world or virtual—and today’s most exciting art.

HIRSHHORN

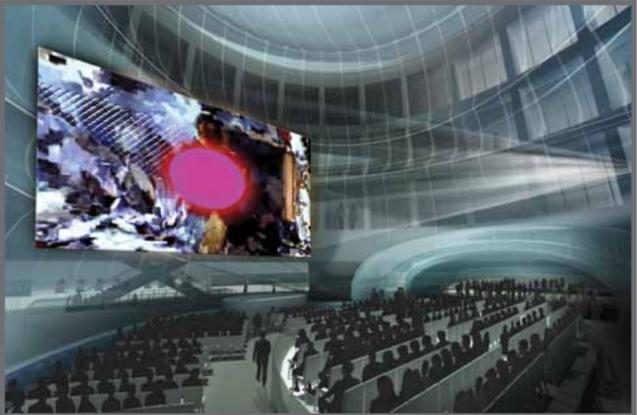


Going far beyond conventional museum offerings, these programs will reflect the Hirshhorn's greatly expanded involvement with contemporary culture and issues. Whenever possible, the creative individual will be closely involved in designing and participating in the programs. Similarly, the audiences will be highly participatory and will represent diverse public constituencies appropriate to the topics at hand..

Erica Clark, Associate Director for Program Partnerships, Hirshhorn Museum and Sculpture Garden

The redesign of the lobby as an educational space and the development of the inflatable structure are essential means of social outreach to our disparate audiences—from scholars to tourists gaining their first exposure to modern and contemporary art. These new projects will fulfill our goal of foregrounding lifelong learning for all and for placing art and ideas at the center of our interaction with these audiences in a range of innovative ways.

Milena Kalinovska, Director of Public Programs, Hirshhorn Museum and Sculpture Garden



We feel strongly that we have to move beyond the walls of the building and engage our audiences to a much greater extent. Cultural institutions must take a larger leadership role in creating new educational agendas. Visual information and literacy is more important than ever in today's digital world, and museums like the Hirshhorn can play a fundamental role in providing real, enriching educational experiences.

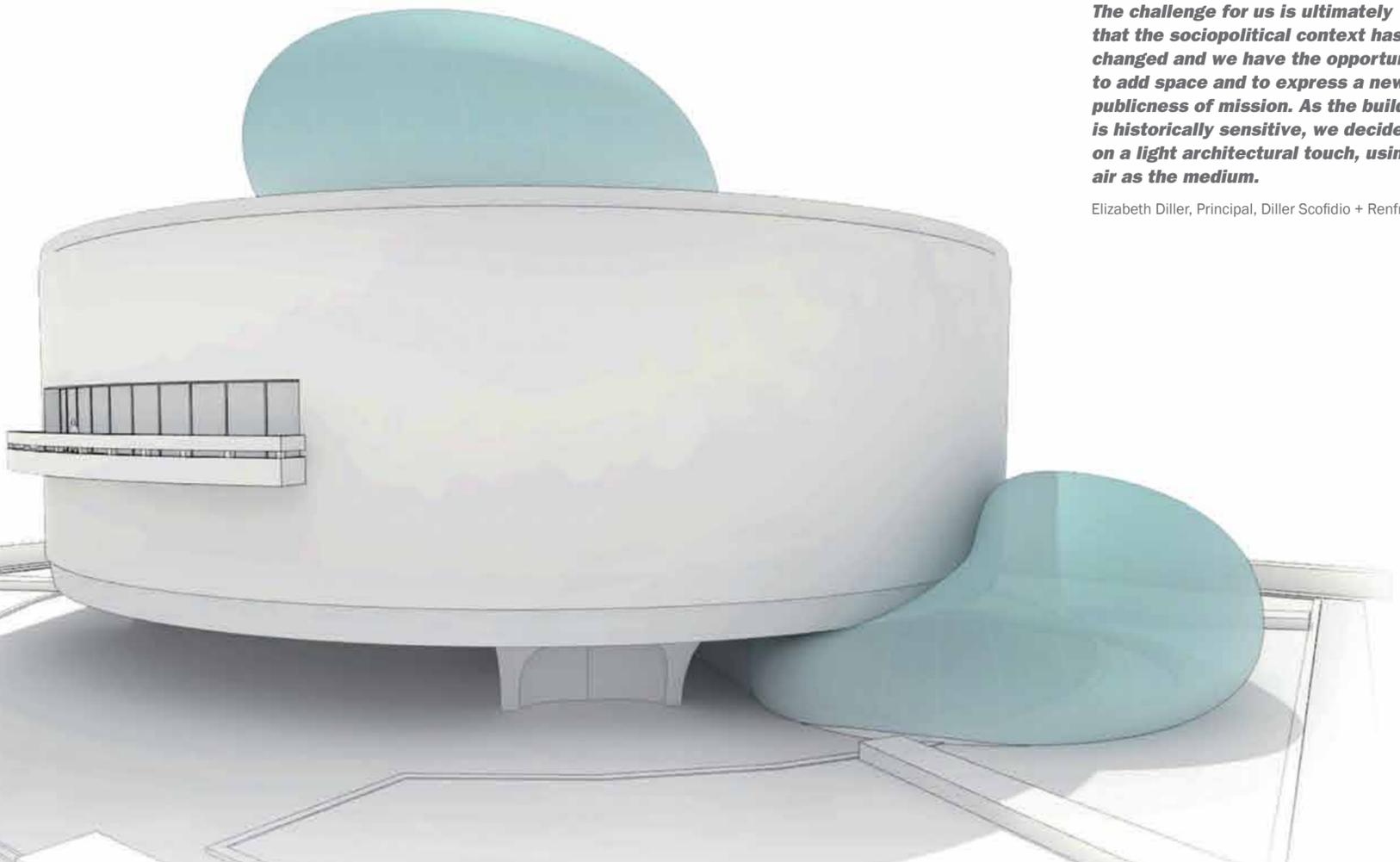
Richard Koshalek, Director, Hirshhorn Museum and Sculpture Garden

The inflatable structure embodies the future of the Hirshhorn. It literalizes the notion of the flexible, responsive institution. Information is projected out from the Museum, certainly, but it also flows back in. The public will come to view the Hirshhorn as less of a fixed location and more of a means of interacting with our shared culture.

J. Tomilson Hill, Chairman, Board of Trustees, Hirshhorn Museum and Sculpture Garden

The new structure offers a unique opportunity to extend our exhibitions beyond the walls of our galleries, to incorporate performances, film series, and artist projects in unprecedented ways.

Kerry Brougher, Deputy Director and Chief Curator, Hirshhorn Museum and Sculpture Garden



The challenge for us is ultimately that the sociopolitical context has changed and we have the opportunity to add space and to express a new publicness of mission. As the building is historically sensitive, we decided on a light architectural touch, using air as the medium.

Elizabeth Diller, Principal, Diller Scofidio + Renfro

The Hirshhorn's efforts to engage its public in new ways and to enter into a global cultural dialogue are key to the Smithsonian's mission to become a critical player in education for the future, to reach a broad-ranging public and encourage exploration of a diverse array of subjects crucial to understanding ourselves and our world.

Patty Stonesifer, Chair, Smithsonian Board of Regents

FILM PROGRAM

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

Right: Still from *Beautiful Darling*, 2010.
Image courtesy of the Robert Heide Collection

Far right: *The Gipsy Magna—Pictures of Garbage* from *Waste Land*, an Arthouse Films release, 2010. Photo by Vik Muniz, courtesy of Vik Muniz Studio



Pepperminta, 2010

Thursday, October 14, 8 pm
Saturday, October 16, 2 pm and 4 pm
Sunday, October 17, 2 pm and 4 pm
Saturday, October 23, 2 pm and 4 pm
Sunday, October 24, 2 pm and 4 pm
Thursday, October 28, 8 pm

Directions: Pipilotti Rist features multiple screenings of the Swiss artist's phantasmagorical adult fairy tale about the power of color. The plot begins with a sad Pep nudged from the beyond by her dead grandmama: "Always do what you don't dare to do!" The story snowballs as Pepperminta gathers vividly costumed accomplices to spread the joy of her insights. Note: This film is not rated. Recommended for mature audiences.

In German with English subtitles. Presented in conjunction with the Embassy of Switzerland.

Beautiful Darling: The Life and Times of Candy Darling, Andy Warhol Superstar, 2010

Thursday, November 4, 8 pm

Chloë Sevigny voices excerpts from Candy's letters and diaries in this biography of the drag phenom of the 1960s and 1970s who was immortalized in songs by Lou Reed ("Candy Says," "Walk on the Wild Side") and the Rolling Stones ("Citadel"). The documentary's writer and director, James Rasin, will introduce the film and answer questions after the screening.

Waste Land, 2010

Thursday, November 18, 8 pm

Brazilian-born, Brooklyn-based artist Vik Muniz sets out to make portraits of the garbage-pickers (*catadores*) at the world's largest landfill, in Jardim Gramacho outside Rio de Janeiro, using refuse collected on site as his source material. Lucy Walker's Moby-scored documentary won a 2010 Sundance Audience Award.

In English and Portuguese.

Tanzträume—Jugendliche tanzen Kontakthof von Pina Bausch [Dancing Dreams—Teenagers Perform Kontakthof by Pina Bausch], 2010

Wednesday, December 1, 8 pm

Anne Linsel and Rainer Hoffmann's documentary follows a dance project for teens led by Pina Bausch and members of her troupe. The search for love and tenderness, accompanied by all the anxieties, yearnings, and doubts of youth, gains center stage as Bausch trains her students in the use of movement to explore emotional encounters. Seen here in her last on-camera interview, Bausch was an inspiration for the paintings of Guillermo Kuitca, whose retrospective will be on view at the Hirshhorn through January 16.

In German with English subtitles.

For the most current information on our film program, visit hirshhorn.si.edu. All screenings are in the Ring Auditorium. Admission is free, but seating is limited and available on a first-come basis. Films may contain adult content. Visitors requesting accessibility services, such as a sign-language interpreter, should contact Kristy Maruca at 202-633-2796 or marucak@si.edu. Please try to give two weeks' notice.

PROGRAMS

Friday Gallery Talks

Fridays at 12:30 pm

Meet at the Information Desk

Drop by the Hirshhorn during your lunch break for half-hour gallery talks focused on special exhibitions or works from the collection, led by curators, educators, artists, writers, and scholars from a variety of fields. Visit hirshhorn.si.edu for current listings of upcoming talks.

Performance: Richard Chartier

Thursday, October 7, 7 pm
Ring Auditorium

For his first DC performance since 2006, sound and installation artist Richard Chartier premieres *Transparency, 2010*, a live work inspired by *ColorForms* that uses recordings made during his Smithsonian Artist Research Fellowship. Chartier's minimalist digital pieces explore the relationships between the spatial nature of sound, silence, focus, perception, and the act of listening itself.

Meet the Artist: Guillermo Kuitca

Thursday, October 21, 7 pm
Ring Auditorium

Guillermo Kuitca discusses his work with Graciela Speranza, professor of Argentinean literature at the University of Buenos Aires, on the opening day of the major comprehensive survey *Guillermo Kuitca: Everything, Paintings and Works on Paper, 1980–2008*. The galleries will be open prior to the program.

This program received Federal support from the Latino Initiatives Pool, administered by the Smithsonian Latino Center, and is also made possible through the support of the Secretariat of Culture of Argentina.



Guillermo Kuitca. Image courtesy of the artist

After Hours

Friday, October 29, 8 pm to midnight

\$18; advance tickets only

To purchase: call 202-633-4629

or visit hirshhorn.si.edu/afterhours

On sale September 29

Become a member and get free admission to the event as well as access to the VIP lounge

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

In Conversation: Semiconductor

Friday, October 15, 12:30 pm
Ring Auditorium

Featured in *Black Box* in 2008, Brighton-based duo Ruth Jarman and Joe Gerhardt, a.k.a. Semiconductor, have returned to Washington. A Smithsonian Artist Research Fellowship at the National Museum of Natural History allowed them to research volcanic activity. Join them for a discussion of their current project, an installation based on their study of live volcanoes in the Galapagos Islands and Ecuador.



After Hours. Photo by Matthew Worden

Meet the Artists: Cyprien Gaillard and Mario Garcia Torres

Wednesday, November 10, 7 pm
Ring Auditorium

Cyprien Gaillard and Mario Garcia Torres represent a new generation of artists who examine the remains and ruins of artistic and architectural interventions of the past. Their work is presented together in the Hirshhorn's newest *Directions* show. Exhibition curator Kristen Hileman, of the Baltimore Museum of Art, joins them in this discussion of their recent and upcoming projects.

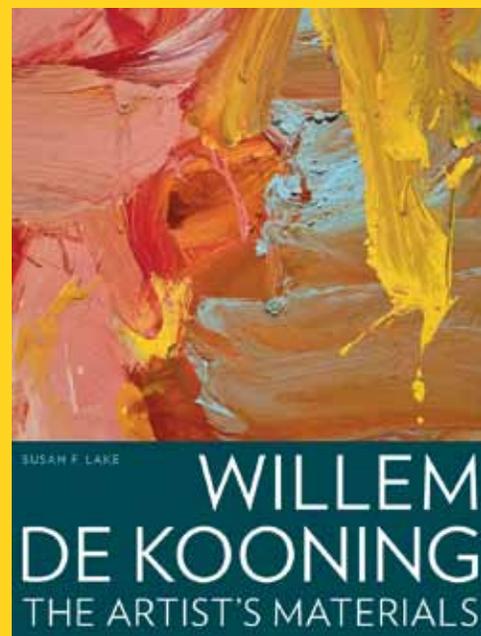
This program received Federal support from the Latino Initiatives Pool, administered by the Smithsonian Latino Center.

Lecture: Susan Lake on *Willem de Kooning: The Artist's Materials*

Tuesday, November 16, 7 pm
Lerner Room

The idiosyncratic working methods of Willem de Kooning have long engendered speculation among conservators and art historians based on visual inspection and anecdotal accounts, rather than rigorous technical analysis. The Hirshhorn's Chief Conservator, Dr. Susan Lake, separates fact from fiction in this discussion of the artist's work and his exploitation of materials. She draws on her recently published book *Willem de Kooning: The Artist's Materials*, the first systematic study of the painter's creative process that uses comprehensive scientific examination of his pigments, binders, and supports to inform art historical interpretations.

In her examination of de Kooning's paintings from the 1940s through the 1960s, Lake argues that the artist consciously manipulated his painting materials to achieve specific visual effects and that his style is best understood within the context of his location: as his surroundings changed—from urban to rural, for example—he altered his technical procedures to accommodate each new environment.



Cover of Susan Lake's 2010 monograph. Detail of *Woman, Sag Harbor*, 1964. Oil and charcoal on wood. © 2010 The Willem de Kooning Foundation/Artists Rights Society, New York.

Reading: Maira Kalman: *And the Pursuit of Happiness*

Tuesday, November 30, noon
Montpelier Room, Madison Building,
Library of Congress

Writer, illustrator, and designer Maira Kalman, author of the popular *And the Pursuit of Happiness* blog at NYTimes.com, reads from and signs the new collection of her columns. A yearlong exploration of America past and present, the book combines words and pictures into an illustrated essay at once probing and lighthearted. The event marks the initial collaboration between the Hirshhorn and the Center for the Book in the Library of Congress.



Maira Kalman. Image courtesy of the author

Poetas Argentinos en Estados Unidos y Canadá: Celebrando las Raíces

Thursday, December 2, 7 pm
Lerner Room

Join us for an evening of spoken word by some of the most eminent Argentinean poets, authors, and literary critics living in the United States and Canada. The poetry of Luis Alberto Ambroggio, Nela Rio, Lila Zemborain, Mercedes Roffé, and Alicia Borinsky, recited in Spanish, will be accompanied by musical selections.

This program has been organized by the Smithsonian Latino Center, the Hirshhorn Museum and Sculpture Garden, and the Embassy of Argentina in the United States, as part of the series Argentina at the Smithsonian 2010.



Dan Steinhilber. Image courtesy of the artist

Lecture: Andreas Huyssen on Guillermo Kuitca: *Painter of Space*

Thursday, January 13, 7 pm
Lerner Room

Andreas Huyssen, Villard Professor of German and Comparative Literature at Columbia University and contributor to the exhibition catalogue, discusses Guillermo Kuitca's work in relation to recent conversations about transnational modernism and its imaginative transformation in the contemporary arts.

Artist at Work with Youth: Dan Steinhilber

Saturdays, October 23, November 20, and December 11
10 am to noon (ages 6–9)
1 to 3 pm (ages 10–13)
Registration required: hirshhorn.si.edu

This fall, aspiring young artists and their families and friends are invited to the Hirshhorn for a series of hands-on art-making workshops. After introducing works in the galleries, artist-in-residence Dan Steinhilber will lead participants in creative projects inspired by *Guillermo Kuitca: Everything*. Steinhilber is a DC-based artist whose work reconfigures ordinary materials in extraordinary ways. Participation in all three workshops is encouraged but not required.

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

NEWS

Two Hirshhorn exhibitions are on tour. Co-organized by the Walker Art Center in Minneapolis, *Yves Klein: With the Void, Full Powers* opens there in October. Starting in January and continuing for a year, *The Cinema Effect: Illusion, Reality, and the Moving Image* travels to Spain. It will be shared among CaixaForum centers in Madrid, Barcelona, and Palma.

March 17–19, the Hirshhorn, in collaboration with the Smithsonian's American Art Museum and National Portrait Gallery, hosted a groundbreaking colloquium on the conservation of time-based art. As one of only three museums in America to employ a conservator dedicated to this kind of art, the Hirshhorn has already situated itself at the forefront of this field. The event placed particular emphasis on film, video, and digital works in the Museum's collection, and it included a Meet the Artist talk by John Gerrard, the subject of a recent *Directions* exhibition. Experts from museums around the world were invited as speakers and participants, and the conference attracted more than 180 international attendees and more than 4,800 virtual viewers, who followed live streaming of the colloquium on the Internet.



Installation view of Kelly Richardson's *Exiles of the Shattered Star*, 2006. From the Hirshhorn's collection

Guests of the sixth annual Martini Party, one of the Hirshhorn's most distinctive and highly anticipated donor events, were welcomed by the Museum's director, Richard Koshalek. This event, which is hosted in the Museum's sculpture garden or on its Plaza each year, allows members at the Friends Circle level and above the chance to talk with Smithsonian and Hirshhorn staff, artists, collectors, and others involved with the Hirshhorn and the arts in Washington.

Sixth Annual Martini Party; left to right: Andrés Navia, managing director, Art Museum of the Americas, Organization of American States, and Lydia Bendersky, director, Department of Cultural Affairs, Secretariat for External Relations, Organization of American States, with Hirshhorn director Richard Koshalek; Philippa and Alexander Daniels, Christophe Delair, and Nathalie Trepo, with the French electric company, EDF, sponsor of *Yves Klein: With the Void, Full Powers* at the Hirshhorn; John Dumbacher, artist and senior vice president of licensing at National Geographic, and guest. Photos by Matthew Worden



NEW TRUSTEES

We are pleased to welcome five new members to the Board of Trustees. Together, these individuals represent a wide span of collecting interests, a diverse range of philanthropic activity, and a profound dedication to modern and contemporary art. We are grateful for their assistance in advancing the mission of the Hirshhorn as the Museum moves toward its fortieth anniversary.

J. Tomilson Hill, Chairman of the Board

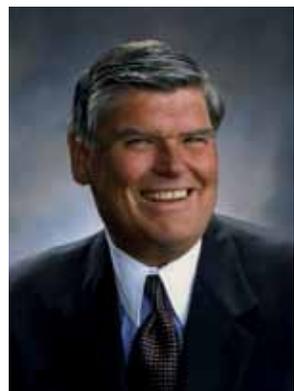
Gina Diez Barroso is founder and president of Grupo Diarq, an international architecture, interior design, and real estate development firm headquartered in Mexico City. She is also the founder and president of CENTRO, a private university in Mexico City focusing on design, film, television, and new media. Through Fundación Diarq and Fundación Pro-Educación CENTRO, respectively, she has directed philanthropic efforts toward victims of domestic violence and students of the arts. Ms. Barroso is already a member of several international boards.

Peggy P. Burnet serves on the Smithsonian National Board; currently chair of the Nominating Committee, she has served as a vice-chair of the Board and chair of the Science Committee. She has recently been appointed to the Minnesota State Arts Board by Governor Tim Pawlenty. Mrs. Burnet has served on the boards of Minnesota Public Radio, Planned Parenthood, Children's Theatre Company, and the Sheltering Arms Foundation in various leadership and fundraising capacities. She and her husband, Ralph, own the art hotel Le Méridien Chambers Minneapolis. Specialists in contemporary art, Peggy and Ralph Burnet are listed in 2009's *ARTnews* 200 list of the world's top collectors.

Dani Levinas is president and chief executive officer of MiCash, Inc., a financial services company. Previously Mr. Levinas was president and CEO of Georgetown Publishing House, founder and president of Global Network, Inc., and president of the Naisbitt Group. Dani Levinas began collecting contemporary art in 1970 in his native Argentina, and his collection is now international, with a focus on Latin America.

Daniel Sallick is co-founder of Home Front Communications, a public relations, web development, and social media firm. Previously he served as press secretary to House Democratic Leader Dick Gephardt and as communications director for the Democratic Congressional Campaign Committee. Mr. Sallick lives in Washington with his wife, Elizabeth, and their three children. He started collecting contemporary art in 2000, focusing on conceptual art, including video, photography, and text. His collection includes pieces by Ed Ruscha, Damien Hirst, Julian Opie, Ernesto Neto, Cy Twombly, Kota Ezawa, Barbara Probst, and Walter Martin and Paloma Muñoz.

Paul C. Schorr III is president and chief executive officer of ComCor Holding Inc., a consulting firm. He has served as a director on numerous corporate boards, including those of UNIFI Mutual Holding Company, Ameritas/Acacia Life Insurance Company, Western Sizzlin Inc. (as chairman of the board), and National Research Corporation. A collector of contemporary art, Mr. Schorr is a member of the International Council of the Museum of Modern Art and a former member of the board of the Whitney Museum of American Art.



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General Information

Admission is free. To subscribe to Hirshhorn eNews, e-mail hmsgnewsletter@si.edu. For up-to-date information about tours and program listings, call 202-633-1000 or visit hirshhorn.si.edu.

Hours and Location

Open daily except December 25
Museum: 10 am to 5:30 pm
Plaza: 7:30 am to 5:30 pm
Sculpture Garden: 7:30 am to dusk

The Hirshhorn is located on the National Mall on Independence Avenue at Seventh Street, SW, Washington, DC. The nearest Metro stops are L'Enfant Plaza (Maryland Avenue/Smithsonian Museum exit) and Smithsonian.

Contact

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Programs/Tour Information: 202-633-EDUC (202-633-3382)
Administrative Offices: 202-633-4674
Press/Marketing: 202-633-1618
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GUILLERMO KUITCA: EVERYTHING

Through January 16, 2011

