

HIRSHHORN

WINTER/SPRING 2014



A Letter from the Interim Director and Chief Curator

As Raphael Montañez Ortiz encircled a baby grand piano with a ring of salt and then picked up an ax to begin his historic *Piano Destruction Concert* at the opening of *Damage Control: Art and Destruction Since 1950*, there was a palpable sense of anticipation and tension in the air.

The following day, Yoko Ono placed a black bag over her head and gave an impromptu performance that quietly disrupted and captured the attention of the audience and panelists during the first session of the *Damage Control* symposium, further enlivening the discussion about destruction in art.

What these memorable events made apparent was that *Damage Control* was not going to be a typical museum exhibition. From the beginning, we envisioned this project as one that would extend beyond the galleries and bring together myriad artists, scholars, and events to explore important artistic, cultural, and social issues related to the timely theme of art and destruction. The diverse range of programs has encompassed not only the performances and fascinating panels during the opening weekend (which in addition to Ortiz and Ono also included artists Monica Bonvicini and Ori Gersht, catalogue contributor Dario Gamboni, and experts in the fields of film, anthropology, and cultural history) and recent lectures by featured artists Yoshitomo Nara and Jake Chapman, but also our collaboration with the Bulletin of the Atomic Scientists on their annual Doomsday Clock Symposium addressing nuclear proliferation and climate change and our co-sponsored event with the Baltimore Symphony Orchestra and their music director Marin Alsop before a performance of Benjamin Britten's *War Requiem*. Together, all of these elements have significantly expanded the dialogue around the exhibition. (Don't worry, for those of you who were not able to join us for these recent public programs, videos and podcasts are available on our website and our mobile site!) While a wide range of audiences has already played an active role in this discussion, we look forward to continuing the conversation in the new year with art film screenings, gallery talks, online programs, and even our spring marathon of disaster films, which online voters will help select.

What these recent and upcoming events also foreground is the essential role that artists play in every aspect of the Hirshhorn's approach and outreach. This emphasis is clear from all of our exhibitions and public programs as well as from our new Artist Interview Program, an important effort to conduct and make accessible on our website interviews with artists about important objects in our collection, vastly enhancing understanding of these artists' processes and the best means of preserving their works.

In this issue, we are also delighted to announce a host of gifts that have further strengthened the collection and our ability to preserve it for generations to come. In the past several months, we have been overwhelmed by the generosity of our donors, who have presented the Museum with nine substantial artworks. Some of these augment our in-depth holdings of an artist's work, while others break new ground and deepen the representation of emerging artists. And thanks to an additional \$100,000 grant from the Ellsworth Kelly Foundation, the Museum will be able to make significant strides toward its goal of a new state-of-the-art conservation lab. It is only because of the support of such donors that the collection continues to flourish, ensuring that the Hirshhorn will be able to exhibit the best in modern and contemporary art well into the future.

Indeed, as the Hirshhorn will be marking its 40th anniversary next fall, our dedication to the art and artists of our time—the Museum's founding principle—has only increased, as has our commitment to advancing research and allowing our on-site and online audiences to engage directly with many of the most innovative, thought-provoking artists working today. In the months ahead, we look forward to sharing more with you about the major changes and projects that will be part of our anniversary celebrations, including a complete renovation and dramatically reconceptualized installation of our Third Level galleries, a new café space for conversation and programs in the Lobby, and a series of artist projects and exhibitions that build on the strengths of the collection.

This year promises to be one of the Hirshhorn's most dynamic and transformative, and we hope you will join us as we set the course for the next chapter in the Museum's history.

Kerry Brougher
Interim Director and Chief Curator



DAMAGE CONTROL

Art and Destruction Since 1950

Through May 26

Destruction is creation.

Mikhail Alexandrovich Bakunin

Installation view with works by Raphael Montañez Ortiz, Arnold Odermatt, and Harold Edgerton, Germeshausen & Grier.
Photo: Cathy Carver

The darkened gallery that opens *Damage Control* is illuminated by two pools of light. Projected on the wall, the fireballs and mushroom clouds of a series of nuclear bomb tests bloom and fade in an astounding procession. On the floor, a wrecked baby grand piano lies spotlighted and toppled onto its case, its lid ripped off its hinges, all its black keys shorn away by an ax that remains embedded in its rim. These works, by Harold Edgerton and Raphael Montañez Ortiz, respectively, establish the two poles of the exhibition: the depiction by artists of society's

potential for destruction and the employment of actual destruction in the creation of works of art.

Although the theme of destruction runs throughout art history, it gathered force in the wake of World War II. Many works from the early nuclear era are documentary in nature, even as they are filled with both horror and wonder. In the 1950s Edgerton and his colleagues produced the film *Photography of Nuclear Detonations* at the behest of the US Atomic Energy Commission. In 1960, photographer

Right: Monica Bonvicini, *Hurricanes and Other Catastrophes* #27, 2008.
© Monica Bonvicini, VG Bild-Kunst, Bonn. Courtesy of the artist, Berlin.
Photo: Thomas Bruns



Far right: Ed Ruscha, *The Los Angeles County Museum on Fire*, 1965–68.
© Ed Ruscha. Photo: Cathy Carver, Hirshhorn Museum and Sculpture Garden, Washington, DC

Shōmei Tōmatsu was commissioned by the Japan Council against Atomic and Hydrogen Bombs to record the aftermath of the 1945 blasts, producing images of everything from a wristwatch stopped at the moment of the Nagasaki explosion to a bottle melted almost beyond recognition.

Artists like Gustav Metzger, whose parents died in a concentration camp, Yoko Ono, and Ortiz made art that responded to the threat of destruction using more conceptual and symbolic means. Metzger's performances in which he "painted" with hydrochloric acid, Ono's *Cut Piece*, 1964, in which the artist invited the audience to snip off her clothing with shears, and Ortiz's smashing of pianos or burning of furniture turned destruction into a means of protest against a world apparently bent on destroying itself.

In the 1960s artists also embraced destruction as a phenomenon filtered and represented by mass media. From the silkscreen paintings in Andy Warhol's *Death and Disaster* series to Vija Celmins's meticulously rendered re-envisionings of magazine and television photographs, the way images of destruction were disseminated became as important as the images themselves.

More recently, others have manipulated news events in politically loaded, emotionally wrenching moving-image works. Christian Marclay's *Guitar Drag*, 2000, presents the destruction of a Fender Stratocaster—plugged in, amplified, and howling as it is pulled down the road—a disturbing response to the 1998 murder by dragging of James Byrd Jr. In an uncomfortable blend of plausible fiction and incomprehensible reality, Laurel Nakadate's *Greater New York*, 2005, contains footage of the artist posing in Girl Scout regalia on 9/11 as plumes of smoke rise from the Twin Towers in the background.

For many artists, destruction becomes a means of expanding and challenging the meaning of art itself, as they both honor and repudiate the past by attacking the art of earlier generations. Robert Rauschenberg created *Erased de Kooning Drawing*, 1953, after asking the older painter for an artwork he could unmake. Jake and Dinos Chapman bought and then "improved" an eighty-part portfolio of Francisco de Goya's *Disasters of War* etchings with such additions as grotesquely cartoonish insect heads, effacing an entire edition and amplifying its black comedy.

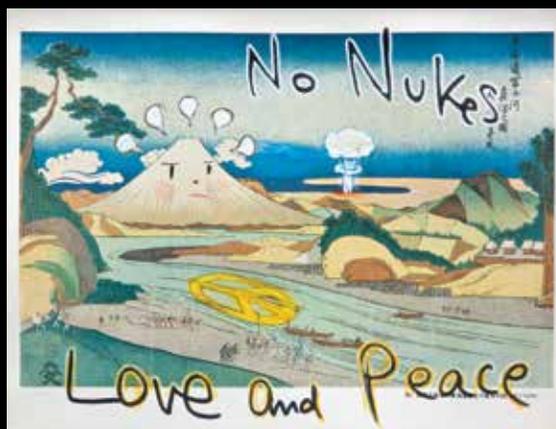
The institutions that house artists' works are equally susceptible to such attacks, as when Ed Ruscha painted *The Los Angeles County Museum on Fire*, 1965–68, depicting the then-new museum complex bursting into flames. David Ireland's *Study for Hirshhorn 'Works' (Washington at Night)*, 1990, offers a vision of a ring of fire blazing in the evening sky atop the cylindrical museum building.



Destruction is a motif that can also be seen in the work of artists who address notions of home and domestic space. Sam Durant violated mid-century modernist ideals in a series of models of Case Study Houses—flimsily constructed and pointedly defaced travesties of domestic utopias. Humbler domestic architecture is viewed in the wake of natural disaster in Monica Bonvicini's series of post-Katrina paintings, which return us to pervasive millennial ideas: no one is ever truly safe, and the apocalypse is scalable, encompassing one family's refuge or all of creation.

Although I didn't have any particular gripe against the L.A. County Museum, I do have a basic suspicion of art institutions, period. You can engrave that in marble. Ed Ruscha

Damage Control: Art and Destruction Since 1950 is organized by the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington DC, in association with Mudam Luxembourg and Universalmuseum Joanneum/Kunsthhaus Graz. The exhibition received major funding from the Terra Foundation for American Art and is also made possible through generous support from Kathryn Gleason and Timothy Ring; John and Mary Pappajohn; Melva Bucksbaum and Ray Leary; John and Sue Wieland; Lewis and Barbara Shrensky; Marian Goodman Gallery, Inc.; Peggy and Ralph Burnet; the Swiss Arts Council Pro Helvetia; Dani and Mirella Levinas; Barbara and Aaron Levine; the Broad Art Foundation; the Japan Foundation; David Zwirner, New York/London; the Embassy of Switzerland; and Home Front Communications.



Yoshitomo Nara, *No Nukes (in the floating world)*, 1999.
© Yoshitomo Nara. Courtesy of Eileen Harris Norton.
Photo: Joshua White

Damage Control Opening



Raphael Montañez Ortiz performing his *Piano Destruction Concert* on the Plaza, October 25, 2013.
Photo: Drew Doucette

During the opening weekend of *Damage Control*, the Hirshhorn welcomed donors, collectors, many of the artists featured in the exhibition—including Yoko Ono, Raphael Montañez Ortiz, Christian Marclay, Ori Gersht, Monica Bonvicini, Dara Friedman, Sam Durant, and Joe Sola—and other special guests to a series of events envisioned as essential extensions of the exhibition itself. In addition to a dinner, a reception, and a curator-led tour on October 25, attendees were treated to a historic performance by Ortiz. His *Piano Destruction Concert* on the Plaza was a continuation of the groundbreaking concert he and Paul Pierrot carried out in London in 1966. Using an ax to stroke, tap, and hammer the instrument, Ortiz brought forth shimmering peals of sound before destroying the piano, which is now on view in the exhibition and is the latest addition to the Museum's collection (See *New Art*, p. 10, for more).

The following day, the Museum brought together a host of artists and experts in disciplines from film studies and art history to anthropology and cultural history to explore some of the most compelling and timely themes raised by the exhibition: the importance of destruction in art—the reasons why and ways in which artists have employed destruction as a means of responding to cultural and social issues—and the impetus for and implications of society's fascination with destructive spectacle.

Full videos of the concert and both parts of the symposium are available at hirshhorn.si.edu.



Interim director and chief curator Kerry Brougier leads an exhibition tour for donors and special guests.

Art historian Dario Gamboni moderates a discussion by Monica Bonvicini, Raphael Montañez Ortiz, and Yoko Ono (who gave a surprise performance as part of the panel) concerning the importance of destruction in their art.



DIRECTIONS: JEREMY DELLER

Opening February 7

Beautifully shot footage highlights birds of prey, landing and on the wing. The giant claw of a scrapyard crane lifts a Range Rover into a car crusher. Kids and adults frolic in the artist's moon-bounce version of Stonehenge. Marchers in Angry Birds costumes parade in London's Lord Mayor's Show, waving to the crowds. Accompanying the proceedings are the tintinnabulations of the Melodians Steel Orchestra, ringing out selections by Ralph Vaughan Williams, David Bowie, and A Guy Called Gerald.

English Magic, 2012, the title film for an exhibition by Jeremy Deller (British, b. London, 1966) in the British Pavilion at the 2013 Venice Biennale, is an idiosyncratic collective portrait of Britishness that stretches from the ancient to the contemporary and asks how “consumerism, technology, and the new monotony of work” have altered the experience of nature, culture, and history. At the same time, the film's captivating and sometimes bewildering imagery allows for open-ended interpretation. The eclectic quality of the piece, incorporating folk and vernacular objects and topics, as well as the use of musicians, specialized technicians, and “average people” as actors and participants is characteristic of the artist's expansive filmmaking process.

Represented in the Hirshhorn's 2008 exhibition *The Cinema Effect: Illusion, Reality, and the Moving Image, Part II: Realisms* by his masterwork *The Battle of Orgreave*, 2001, a reenactment of a 1984 conflict between police and striking miners, the Turner Prize-winning Deller continues to renew his approach and address a broad range of sociopolitical and aesthetic concerns.



Stills from Jeremy Deller's *English Magic*, 2012. © Jeremy Deller. Courtesy of Gavin Brown's enterprise

GRAVITY'S EDGE

Opening February 7



Gravity's Edge presents paintings, sculptures, and works on paper made between 1959 and 1978 that signal a postwar shift in approaches to abstraction. The installation, drawn from the Hirshhorn's collection, traces a double trajectory: the exploration of the force of gravity as a determining factor in artistic production and the increasing attention paid to the edge as a compelling aspect of the structure and perception of an artwork.

Moving away from the perceived self-expression associated with Abstract Expressionism in the 1950s, painters Helen Frankenthaler, Morris Louis, and Kenneth Noland instead gave prominence to and inspired renewed emphasis on materials and processes. Frankenthaler pioneered modes of staining acrylic paint directly into unprimed canvas, while Louis and Noland championed minimal washes and fields of striped colors. In 1964, art critic Clement Greenberg labeled this development "post-painterly abstraction," which codified Color Field painting, a style primarily associated with certain figures in New York and the Washington Color School.

The exhibition recontextualizes the Modernist narrative of Color Field by placing works by Frankenthaler, Louis, Noland, Paul Jenkins, and Sam Francis alongside contemporaneous sculptures by Lynda Benglis and Anne Truitt. Jenkins's transfiguration of prismatic light in his vibrant *Phenomena* series, which invoked Goethe's color theories, and Francis's *Edge* paintings of the 1960s articulated a new shift from the focus on the center of the canvas to the edge, forming new conceptions of color and surface as open voids. Perception of the edge changes spatially in the latex pours of Benglis's *Corner* pieces of the late 1960s as much as in Noland's "shaped paintings" and in Truitt's *Minimalist* columns, which obscure the boundary between sculpture and ground, as well as between the individual sides of the work. Rather than reinforcing an art historical divide between gestural and geometric abstraction, the exhibition proposes a heightened sculptural and phenomenological sensibility that connects painting across diverse media and geographic regions.





BLACK BOX: SANTIAGO SIERRA AND JORGE GALINDO

Opening February 14

The opening credits for the popular TV series *Homeland* include a montage of presidential clips, among them a close-up of President Barack Obama. At first he is shown upside down, speaking the words, “We must—” The image is quickly righted and he continues, “and we will—remain vigilant at home and abroad.” The show, while fictional, poses real questions about the powers and politics of leadership, both seen and unseen.

Noted for artworks that question the structure and impact of authority, Santiago Sierra (Spanish, b. Madrid, 1966) staged a performance that similarly invokes images of political leaders. In August 2012 he organized a motorcade of seven black Mercedes-Benz sedans topped with upended monumental portraits of King Juan Carlos I and the six prime ministers of the Spanish democracy by painter Jorge Galindo (Spanish, b. Madrid, 1965; lives and works in Borox, Toledo). Bystanders, taken by surprise, posted cellphone documentation, and months later the artists’ multicamera black-and-white edit created a viral sensation.

Los Encargados [Those in Charge], 2013, shows the procession making its way along the Gran Vía of Madrid while accompanied by a soaring soundtrack. The song, “Warszawianka,” used as an anthem by Polish workers in 1905, has been adopted by populist movements worldwide. Heard frequently in Spain during their Civil War (1936–39), it is also recognizable as the score for footage of the October Revolution in the opening credits of the 1997 movie *The Jackal*.

In the artists’ hands, “found” audio and fabricated visual elements combine to resonate beyond specific national associations, asking viewers everywhere to give thought to those in charge.

Left: Lynda Benglis, *Corner Piece*, 1969.
© Lynda Benglis/Licensed
by VAGA, New York

Sam Francis, *Untitled (Mako’s Rain)*, 1965.
© Estate of Sam Francis/Artists Rights Society
(ARS), New York

Paul Jenkins, *Phenomena Tibetan Flange*, 1973.
© Estate of Paul Jenkins/Artists Rights Society
(ARS), New York

Above: Still from Santiago Sierra and Jorge Galindo’s *Los Encargados* [Those in Charge], 2013. © Santiago Sierra and Jorge Galindo.
Courtesy of Galería Helga de Alvear, Madrid

NEW ART



As it looks toward its 40th anniversary this fall, the Hirshhorn is pleased to announce numerous donations of important artworks in a range of media from dedicated trustees, former trustees, artists, and other supporters. These major gifts strengthen the Museum's in-depth holdings of key figures and expand the boundaries of the contemporary with works by emerging artists.



William Kentridge, *Industry and Idleness*, 1986–87

The subject of a retrospective that appeared at the Hirshhorn in 2001, William Kentridge (South African, b. Johannesburg, 1955) is best known for films that poetically address the fraught history and politics of contemporary South Africa using a stop-motion animation technique in which he continually erases, alters, and reshoots a series of charcoal drawings. Based on a series of engravings from 1747 by William Hogarth, Kentridge's *Industry and Idleness* sets the earlier moral tale in Apartheid-era South Africa, viewing its characters' downfalls through the lenses of privilege and privation. This portfolio of etchings complements the ten pieces by the artist that the Hirshhorn

Joseph Cornell, *Untitled (Aviary with Yellow Birds)*, c. 1948

As recently seen in *Over, Under, Next: Experiments in Mixed Media, 1913–Present*, the Hirshhorn's holdings are strong in the work of Joseph Cornell (American, b. Nyack, New York, 1903–1972). But *Untitled (Aviary with Yellow Birds)* is the first of the artist's "aviaries," box constructions populated with representations of birds, to enter the collection. Although Cornell's intimate tableaux first won recognition in connection with Surrealism, he later distanced himself from the movement's often violent and confrontational imagery, preferring instead to inhabit personal domains of fantasy and memory.

Gift of Robert and Aimee Lehrman, in honor of former Hirshhorn director James T. Demetrian (1984–2001)

Sabine Hornig, *Nr. 4*, 2003

Representative of a new generation of artists that engages memory, perception, and imagination through the intersection of photography, sculpture, and architecture, Sabine Hornig (German, b. Pforzheim, 1964; lives and works in Berlin) has been photographing reflections of storefront windows and glass facades in and around Berlin since 2001. In *Nr. 4*, one of the signature images in her photographic oeuvre, multiple overlapping layers, seen both directly and through reflections, confound the eye and complicate the distinction between public and private space.

Gift of Aaron and Barbara Levine



already owns, becoming the earliest work by Kentridge in the collection.

Gift of Laurel Barron Mendelsohn

Camille Henrot, *Grosse Fatigue*, 2013

The product of a Smithsonian Artist Research Fellowship that brought Camille Henrot (French, b. Paris, 1978; lives and works in New York) into contact with collections and scholars at the National Museum of the American Indian, the National Museum of Natural History, the National Museum of American History, and the Archives of American Art, *Grosse Fatigue* compresses the history of the universe into thirteen minutes of video. Accompanied by an incantatory spoken-word text performed by musician Akwete Orraca-Tetteh and a tautly rhythmic score by Joakim Bouaziz, cascades of pop-up windows signal the overflow of representation in the digital age. After showing *Grosse Fatigue* at the Venice Biennale, Henrot was awarded the Silver Lion for "contributing a new work that in a sensuous and dynamic manner is able to capture our times."

Gift of Kamel Mennour and the artist

Left: Joseph Cornell, *Untitled (Aviary with Yellow Birds)*, c. 1948. © The Joseph and Robert Cornell Memorial Foundation/Licensed by VAGA, New York

Above: William Kentridge, *Coda* from *Industry and Idleness*, 1986–87. © William Kentridge

Below: Still from Camille Henrot's *Grosse Fatigue*, 2013. © ADAGP Camille Henrot. Courtesy the artist, Silex Films, and kamel mennour, Paris

All works from the Hirshhorn's collection

Salvatore Scarpitta, *Sal Cragar*, 1969; *Trevis Race Car (Sal Gambler Special)*, 1985; and *Cot and Lock Step n. 2 Cargo*, 1989–2000

As part of the celebration of the 40th anniversary of the Museum, the Hirshhorn is planning a series of focus exhibitions about individual artists that have been collected in depth. Several new acquisitions make it possible to examine the wide-ranging and idiosyncratic career of Salvatore Scarpitta (American, b. Brooklyn, New York, 1919–2007) in an exhibition opening July 17. Raised in Los Angeles, Scarpitta studied and for two decades worked in Italy, where he participated in the emerging avant-garde scene that included figures such as Alberto Burri, Piero Dorazio, and Lucio Fontana. In 1959, Scarpitta moved to New York and joined the stable of Leo Castelli, where his work was shown alongside that of Lee Bontecou, Jasper Johns, and Robert Rauschenberg, among others.

Related to developments in both Pop and Arte Povera and yet standing apart from either tendency, Scarpitta's work arises from his interest in speed, racing, and the isolating self-transformation of the personal journey. In the mid-1960s he embarked on a series of full-size interpretations of sprint racecars. The last of these, *Sal Cragar*, is an elegiac, austere shell of a car, deliberately left unfinished. Reflecting a period when Scarpitta, under Castelli's sponsorship, owned an actual racing team, *Trevis Race Car (Sal Gambler Special)* is a functioning winged sprint car that the artist appointed with a Pop-style paint job and retired to the gallery.

Handmade from found materials, Scarpitta's sleds represent a streamlining of the racing metaphor into more solitary, nomadic wandering. Bearing a load of burnt wood, the remnants of a roadside sign hit by lightning, the funereal *Cot and Lock Step n. 2 Cargo* emphasizes both human resourcefulness and vulnerability.

Sal Cragar is a Museum purchase, *Trevis Race Car (Sal Gambler Special)* is a gift of Stella Alba Cartaino and Gregory O'Neill, and *Cot and Lock Step n. 2 Cargo* is a gift of Luca Patrizio DiBenedetto.

Raphael Montañez Ortiz

Piano Destruction Concert: The Little Dog Laughed to See Such Sport: Reminiscing About Duncan Terrace DIAS Piano Destruction Concert, 1966: Spring Can Really Hang You Up the Most, 2013

The remnants of a destroyed piano from a performance by Ortiz (American, b. Brooklyn, New York, 1934) at the opening of *Damage Control: Art and Destruction Since 1950* on October 25, 2013, this work is installed in the exhibition's opening gallery. It is an extension of the *Piano Destruction Concert* the artist performed at the Destruction in Art Symposium in London in 1966 and a transformation of the original idea. Circumscribed by a ritually drawn line of salt, the work is both a document of the performance and an embodiment of the performance itself.

Gift of the artist

Frank Thiel, *Stadt 2/51/A*, 2001

The large-scale photography of Frank Thiel (German, b. 1966, Kleinmachnow; lives and works in Berlin) examines the ongoing transformation of Berlin, a city he has described as suffering "from an overdose of history" at the same time that it has become "the youngest city in the world." Concerning itself with the simultaneous transformation of political and

architectural space, Thiel's work exists at the intersection of ideology and aesthetics. Often, as in *Stadt 2/51/A*, his camera interrupts the construction process, capturing a site on its way to becoming something else.

Gift of Aaron and Barbara Levine

Teresa Hubbard / Alexander Birchler
Gregor's Room III, 1999

Represented by their film *Eight*, 2001, in the 2008 Hirshhorn exhibition *The Cinema Effect: Illusion, Reality, and the Moving Image, Part I: Dreams*, Teresa Hubbard (Irish, b. Dublin, 1965) and Alexander Birchler (Swiss, b. Baden, 1962) create sites for narratives that exist at the threshold between fiction and reality. A rigorously composed large-scale photograph that features a bird's-eye view of a small room undergoing renovation, *Gregor's Room III* is the final element of a three-part work that revolves around the reconstructed bedroom of Gregor Samsa, the hapless antihero of Franz Kafka's *Metamorphosis*, who awakens one morning to find himself "transformed in his own bed into a monstrous vermin."

Gift of Aaron and Barbara Levine

Salvatore Scarpitta, *Sal Cragar*, 1969.
© Estate of Salvatore Scarpitta. From the Hirshhorn's collection



ARTIST INTERVIEW PROGRAM

Capturing the Contemporary



In the field of art conservation, it has become globally recognized that artist interviews are an essential step in the preservation of modern and contemporary works. Artists continue to push boundaries by exploring unconventional materials and fabrication techniques. Further complications have arisen with the advent of installation and conceptual art. Communication with the artist is often necessary to elucidate not just how a work was made but also which components or qualities are central to its meaning, thus requiring preservation.

The Hirshhorn Artist Interview Program is a collaborative effort among Museum conservators, curators, educators, and exhibition designers. Coordinated by Steven O'Banion, recipient of a two-year Fellowship in the Conservation of Museum

Collections from the Smithsonian Office of Fellowships, the AIP develops systematic face-to-face dialogues with artists that are made available to Smithsonian staff, scholars, educators, and the public.

Artists interviewed to date cover a broad range of mediums and methods. Visit hirshhorn.si.edu to watch videos of performance pioneer Vito Acconci discussing the commercial pressure to document his ephemeral art in a saleable fashion or Christo recalling having appropriated door hardware from his room in the Chelsea Hotel for his sculpture *Store Front*, 1964. Other participants in the program include new-media artist Kota Ezawa, installation artist Ann Hamilton, painter Maggie Michael, sculptor Dan Steinhilber, and drafter Andrea Way.

Christo discusses *Store Front*, 1964, with assistant curator Melissa Ho and sculpture conservator Gwynne Ryan.

Architectural rendering of the Fourth Level space for the Center for Conservation of Modern and Contemporary Art. Cho Benn Holback + Associates



Center for Conservation of Modern and Contemporary Art

The Hirshhorn is pleased to announce a major gift from the Ellsworth Kelly Foundation to support the planned Center for Conservation of Modern and Contemporary Art at the Museum. The new Center will affirm the Hirshhorn's commitment to the art of our time and build on the innovations of the Museum's current conservation program and advanced-level research.

The planned multiyear initiative entails the creation of a state-of-the-art conservation center located on site and includes an expansion of the Museum's research and scholarship capacities by establishing an ongoing postgraduate conservation fellowship program that focuses on long-term stabilization strategies and preventive conservation measures for art in various media.

A major long-range initiative for the Hirshhorn, the Center breaks with the traditional view of conservation as an isolated endeavor and will be a multipurpose space that serves as a site where conservators work in an interdisciplinary way with artists, curators, collectors, educators, and scientists, not only to benefit the Hirshhorn, but also to establish a resource for other institutions, locally, nationally, and worldwide. We are extremely grateful to the Ellsworth Kelly Foundation for its critical support.

PROGRAMS

Film Screenings: *Indestructible*

Monday, January 13
7 pm

Ring Auditorium, Hirshhorn Museum
and Sculpture Garden

Part One, 97 minutes
No RSVP is necessary.
Seating is available on a first-come,
first-served basis.

Monday, January 27
6:30 pm
Goethe-Institut of Washington,
812 Seventh Street NW
Washington DC 20001

Part Two, 96 minutes
*RSVP is required. See
goetheinstitutwashington.eventbrite.com.

Both programs are FREE.

In conjunction with the Hirshhorn exhibition *Damage Control: Art and Destruction Since 1950*, the Goethe-Institut presents *Indestructible*, two screenings of short films on the theme of destruction. Introduced by Cologne-based filmmaker Christiane Büchner, a member of the program commission for the International Short Film Festival Oberhausen since 2001. For a complete list of films, see hirshhorn.si.edu.

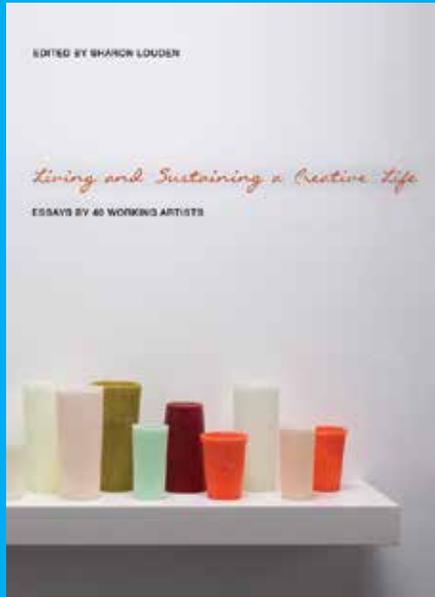
All films are presented in English or with English subtitles.

Friday Gallery Talk

Friday, January 17
12:30 pm

Hirshhorn curator Kelly Gordon discusses the work of Gordon Matta-Clark in *Damage Control*. Meet at the Information Desk in the Hirshhorn Lobby.

Public programs at the Hirshhorn are made possible through the Holenia Fund and by gifts from our annual membership circles.



In Conversation: Living and Sustaining a Creative Life

Thursday, January 23
7 pm, Ring Auditorium

Internationally recognized artist Jenny Marketou, Washington DC-based artists Patrick McDonough and Jeff Spaulding, and artist and editor Sharon Loudon discuss the issues behind *Living and Sustaining a Creative Life: Essays by 40 Working Artists*, a new book examining how artists juggle their creative lives and the everyday needs of making a living. A Q&A session and a book signing follow the conversation.

This special event is sponsored and co-organized by Curator's Office (curatorsoffice.com) and American University's Studio Art Program.

Members at the Inner Circle level (\$500) and above may reserve two seats per public program at the Museum. To check on the status of your membership or to RSVP, please email hirshhornevents@si.edu or call 202.633.2836.

Book cover image: George Stoll, *Untitled (15 tumblers on a 36 inch shelf #3)*, detail, 2012. Courtesy of the artist. Photo: Ed Glendinning

FILMS

Damage Control Artwork Screenings

Sunday, March 16
Programs begin at 11 am and 2 pm.

An extension of the main *Damage Control* exhibition, these screenings feature moving-image works beyond those in the Second Level galleries.

Program I:

Bruce Conner, *CROSSROADS*, 1976, 36 minutes; Johan Grimonprez, *Dial H-I-S-T-O-R-Y*, 1997, 68 minutes

Program II:

Cyprien Gaillard, *Pruitt-Igoe Falls*, 2009, 7 minutes; Ant Farm, *Media Burn*, 1975, 23 minutes; SUPERFLEX, *Burning Car*, 2008, 11 minutes; Christian Jankowski, *16mm Mystery*, 2004, 5 minutes; Doug Aitken, *House*, 2010, 9 minutes

The Weather War, 2012

Thursday, March 27, 8 pm

The Weather War is a documentary/art film about man's attempts to control the weather and harness it for his own purposes. In a blend of land art, performance, and road movie, artist duo Bigert & Bergström travel to the US tornado belt with their 100,000 volt machine-sculpture *The Tornado Stopper*. Their goal? Stop a tornado. Along the way, we see how the science of meteorology has developed in symbiosis with military aims and how these joint visions have evolved into modern ideas of geoengineering.

Presented in conjunction with the Environmental Film Festival in the Nation's Capital.

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, first-served basis. Films may contain adult content. Visitors requesting accessibility services, such as a sign-language interpreter, should contact Kristy Esparza at 202.633.2796 or esparzak@si.edu. Please try to give two weeks' notice.

I Am Divine, 2013

Thursday, April 3, 8 pm

Real life was too small a stage, Harris Glenn Milstead too ordinary a name. So a shy Baltimore boy teamed up with John Waters and reinvented himself as Divine, the most notorious drag queen ever. With new interviews and archival footage, Jeffrey Schwarz's documentary consults Waters, Elton John, Jayne Mansfield, Alan Thicke, and Ricki Lake to shed light on a countercultural icon whose legend continues to have international impact.

***Hic et Nunc: Here and Now* —a survey of new video from Spain**

Thursday, April 10, 8 pm

Cultural theorist Imma Prieto Carrillo discusses sociopolitical issues and activism, as reflected in recent works by twelve artists and artist collectives: Eugenio Ampudia, Daniel G. Andújar, María Cañas, Jordi Colomer, Jorge García, Chus García-Fraile, Marta de Gonzalo & Publio Pérez Prieto, Núria Güell, Mateo Maté, PSJM, Avelino Sala, and Pelayo Varela.

The works are subtitled in English and the discussion will be in English. Presented in conjunction with SpainCULTURE/USA.



DISASTERTHON!!!

Saturday, April 26, noon to midnight

In celebration of the last weeks of *Damage Control: Art and Destruction Since 1950*, disaster epics will be featured throughout the day and evening, culminating in a crowdsourced favorite. Vote online to shape this program, and mark your calendar!

***Jellyfish Eyes* [Mememe no kurage], 2013**

Thursday, May 22, 8 pm

Takashi Murakami introduces and discusses his first feature, which blends his celebrated mash-up of cute, bright, and trippy animated imagery with live action. Developed as a fable spun around childhood fears—monsters, ostracism, bullying—this metaphorical phantasmagoria also references the Fukushima catastrophe. A sequel is already in the works!

In Japanese with English subtitles; discussion includes simultaneous translation. Presented in conjunction with *Damage Control: Art and Destruction Since 1950*, whose galleries remain open 5:30–7:50 pm.



New Trustee

Steven A. Elmendorf is the founder of the Washington government relations firm Elmendorf | Ryan. The firm represents corporations, trade associations, and nonprofit organizations on legislative and regulatory issues. He previously served for twelve years as a senior advisor to House Democratic Leader Dick Gephardt. Elmendorf was chief of staff and senior advisor for Gephardt's 2004 Democratic presidential campaign and deputy campaign manager for Senator John Kerry's 2004 presidential bid. Elmendorf is chair of the Gay & Lesbian Victory Fund and serves on the Board of Fellows at Trinity College. He is also a member of the boards of Whitman-Walker Health and the Bryce Harlow Foundation, and he serves as co-chair of the Public Policy Committee of the Trevor Project. Steve is an avid collector of Minimal art from the 1960s and 1970s and also collects photography.

Still from Avelino Sala's *Autrui*, 2011.
© Avelino Sala. Courtesy of the artist





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Teresa Hubbard / Alexander Birchler,
Gregor's Room III, 1999. © Teresa Hubbard
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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 Museums exit) and Smithsonian.

Contact

Information:
202.633.1000

Programs/Tour Information:
202.633.EDUC (202.633.3382)

Administrative Offices:
202.633.4674

Press/Marketing: 202.633.2807

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Front cover: Detail of still from Ori Gersht's *Big Bang I*, 2006.
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