SMITHSONIAN INSTITUTION MRC 970 PO Box 37012 Washington DC 20013-7012 Telephone 202.633.8530 Fax 202.633.8535

2017 - 2019 Advance Exhibition Schedule

Exhibitions are in galleries at the Smithsonian American Art Museum’s main building, located at Eighth and F streets N.W., unless otherwise noted. Its Renwick Gallery, the museum’s branch for craft and decorative art, is located on Pennsylvania Avenue at 17th Street N.W. Nationally touring exhibitions are listed on p. 7. Dates and exhibitions are all subject to change and must be confirmed prior to publication.

Note to editors: Selected high-resolution images for publicity only may be downloaded from americanart.si.edu/pr. Email americanartpressoffice@si.edu for the password.

EXHIBITIONS

Now through March 19 Isamu Noguchi, Archaic/Modern
Now through April 2 Gene Davis: Hot Beat
March 10 – Aug. 27 June Schwarz: Invention and Variation [at the Renwick Gallery]
April 7 – Aug. 20 Voulkos: The Breakthrough Years [at the Renwick Gallery]
May 3 – Sept. 17 American Visionary: John F. Kennedy’s Life and Times
May 12 – Aug. 6 Down These Mean Streets: Community and Place in Urban Photography
May 26 – Sept. 4 Donald Sultan: The Disaster Paintings
Nov. 3 – March 18, 2018 Tamayo: The New York Years
March 16, 2018 – Aug. 5, 2018 George Catlin’s American Buffalo
Sept. 28, 2018 – March 17, 2019 Between Worlds: The Art of Bill Traylor

PERMANENT COLLECTION INSTALLATIONS

Now through March 6 Watch This! New Directions in the Art of the Moving Image
Now through April 2 Harlem Heroes: Photographs by Carl Van Vechten
Now through July 9 Measured Perfection: Hiram Powers’ “Greek Slave”
Upcoming Exhibitions and Installations at the Smithsonian American Art Museum

American Visionary: John F. Kennedy’s Life and Times
May 3, 2017 – Sept. 17, 2017
President John F. Kennedy’s administration coincided with a golden age of photojournalism in America. “American Visionary: John F. Kennedy’s Life and Times” brings together images culled from the John F. Kennedy Presidential Library, the John F. Kennedy Library Foundation, Getty Images, private collections and the Kennedy family archives that capture the dramatic scope of Kennedy’s life. Some of the photographs on display are iconic; others have never before been published. The exhibition is based on the forthcoming book JFK: A Vision for America.

Credit: “American Visionary: John F. Kennedy’s Life and Times” is presented by the Smithsonian American Art Museum in cooperation with the John F. Kennedy Library and Foundation. Generous support for the exhibition has been provided by the Governance Institute and the Blanche and Irving Laurie Foundation. Additional support has been provided by Stephen Kennedy Smith, Wiener Schiller Productions and Getty Images. The presentation in Washington, D.C., is made possible by the Margery and Edgar Masinter Exhibitions Fund and the Bernie Stadiem Endowment Fund.

Down These Mean Streets: Community and Place in Urban Photography
May 12, 2017 – Aug. 6, 2017
America’s urban streets have long inspired documentary photographers. After World War II, populations shifted from the city to the suburbs and newly built highways cut through thriving neighborhoods, leaving isolated pockets within major urban centers. As neighborhoods started to decline in the 1950s, the photographers in this exhibition found ways to call attention to changing cities and their residents. “Down These Mean Streets: Community and Place in Urban Photography” explores the work of ten photographers—Manuel Acevedo, Oscar Castillo, Frank Espada, Anthony Hernandez, Perla de Leon, Hiram Maristany, Ruben Ochoa, John Valadez, Winston Vargas, and Camilo José Vergara—who were driven to document and reflect on the state of American cities during these transformative years. The title of the exhibition is drawn from Piri Thomas’ classic memoir Down These Mean Streets (1967), where the author narrates his upbringing in New York City’s El Barrio. Like Thomas, these photographers turn a critical eye toward neighborhoods that exist on the margins of major cities like New York and Los Angeles. The exhibition is drawn entirely from the museum’s collection and showcases many new acquisitions by Latino artists. It offers a chance to see how these photographers responded to the urban crisis in the communities where they lived and worked. “Down These Mean Streets” is organized by E. Carmen Ramos, curator of Latino art.

Credit: The Latino Initiatives Pool of the Smithsonian Latino Center provided generous support for the new acquisitions featured in this exhibition. The Bernie Stadiem Endowment Fund supports the installation and programs.

Donald Sultan: The Disaster Paintings
May 26, 2017 – Sept. 4, 2017
In the 1980s Donald Sultan (born 1951) began his industrial landscape series the Disaster Paintings. He worked with the subject for nearly a decade, using images of actual events drawn from the daily newspaper. Sultan’s Disaster Paintings illustrate robust, man-made structures—such as industrial plants and train cars—as fragile constructs that can be undone by catastrophic events. Distinguished for combining this subject matter with industrial materials, such as tar and Masonite tiles, the Disaster Paintings exemplify in both media and concept the vulnerability of the most progressive manufactured elements of modern culture. This exhibition is the first to focus on the series and includes 12 signature
paintings from 1984 to 1990. The exhibition is organized by Alison Hearst, assistant curator at the Modern Art Museum of Fort Worth; Sarah Newman, the James Dicke Curator of Contemporary Art, is coordinating the exhibition in Washington, D.C.

**Tour:** The museum is the third stop on a five-city national tour for the exhibition.

**Book:** A catalog, published by Prestel, accompanies the exhibition ($49.95).

**Credit:** “Donald Sultan: The Disaster Paintings” is organized by the Modern Art Museum of Fort Worth. The presentation at the Smithsonian American Art Museum is generously supported by Elizabeth Broun, the Gene Davis Memorial Fund, and the James F. Dicke Family Endowment.

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**Tamayo: The New York Years**
Nov. 3, 2017 – March 18, 2018

Rufino Tamayo’s lushly colored paintings portraying modern Mexican subjects earned him widespread acclaim as an artist who balanced universal themes with a local sensibility. Tamayo was drawn to New York City in the early 20th century at a time when unparalleled transatlantic cross-cultural exchange was taking place. While living in New York, intermittently from the late 1920s to 1949, Tamayo engaged with the new ideas expressed in the modern art that he saw in museums and galleries. “Tamayo: The New York Years” is the first exhibition to explore the influences between this major Mexican modernist and the American art world. The exhibition is organized by E. Carmen Ramos, curator of Latino art.

**Book:** A catalog, written by Ramos, is forthcoming.

**Credit:** “Tamayo: The New York Years” is organized by the Smithsonian American Art Museum with generous support from Mrs. J. Todd Figi, The Robert S. Firestone Foundation, The Wolf Kahn and Emily Mason Foundation, the William R. Kenan Jr. Endowment Fund and The Sara Roby Foundation.

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**George Catlin’s American Buffalo**
March 16, 2018 – Aug. 5, 2018

George Catlin was among the earliest artists of European descent to travel beyond the Mississippi River to record what he called the “manners and customs” of American Indians, painting scenes and portraits from life. “George Catlin’s American Buffalo” explores Catlin’s representation of buffalo and their integration into the lives of Native Americans through 40 original paintings from the museum’s collection. Adam Duncan Harris, the Petersen Curator of Art and Research at the National Museum of Wildlife Art is guest curator of the exhibition. This exhibition traveled to seven cities across the United States in 2014–2015.

**Book:** A catalog ($49.95), written by Duncan, accompanies the exhibition.

**Credit:** “George Catlin’s American Buffalo” is organized by the Smithsonian American Art Museum in collaboration with the National Museum of Wildlife Art in Jackson Hole, Wyoming. Generous support for the exhibition has been provided by Mary Anne and Richard W. Cree, and Lynn and Foster Friess. Additional support for the exhibition and the publication was provided by the William R. Kenan Jr. Endowment Fund and the Smithsonian Council for American Art. Support for “Treasures to Go,” the museum’s traveling exhibition program, comes from The C.F. Foundation, Atlanta, Georgia.

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**Between Worlds: The Art of Bill Traylor**
Sept. 28, 2018 – March 17, 2019

Bill Traylor is one of the most celebrated American self-taught artists. His drawn and painted imagery embodies the crossroads of multiple worlds: black and white, rural and urban, old and new. His life—which spanned slavery, Reconstruction, Jim Crow and the Great Migration and foreshadowed the era of Civil Rights—offers a rare perspective to the larger story of America. “Between Worlds: The Art of Bill Traylor” is the first retrospective ever organized for an artist born into slavery and the most comprehensive look at the Traylor’s work to date. The exhibition, for the first time, will carefully assess Traylor’s stylistic development and interpret his scenes as ongoing narratives rather than isolated
events. His layered messages blended common imagery with arcane symbolism and used ambiguity as a means to explore themes of freedom and struggle in the Jim Crow South. His work balances narration and abstraction and reflects both a personal vision and the black culture of his time. The exhibition is organized by Leslie Umberger, curator of folk and self-taught art.  

**Book:** A catalog, written by Umberger, is forthcoming.  

**Credit:** This exhibition is organized by the Smithsonian American Art Museum with generous support from the Herbert Waide Hemphill Jr. American Folk Art Fund, the Morton Neumann Family Foundation and Judy Saslow.

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**Upcoming Exhibitions at the Renwick Gallery**

**June Schwarcz: Invention and Variation**  
March 10, 2017 – Aug. 27, 2017

June Schwarcz is considered one of the most innovative enamelists working in the late 20th century. For more than 60 years, she created inventive forms in metal that set new standards for the field while serving as a mentor and an inspiration to generations of young and emerging artists. Schwarcz quickly mastered the craft from her first forays in the 1950s and began to push the envelope of what was thought possible in this ancient medium. Schwarcz was remarkably productive throughout her career, working up until her death at 97. Her work is influenced by a multitude of sources from Japanese ceramics and textiles, Scandinavian design, and the California arts and crafts movement. This is the first major museum retrospective to examine the entirety of her career through a selection of more than 50 examples of her work, including several never before seen by the public. The exhibition is organized by guest curators Bernard N. Jazzar and Harold B. “Hal” Nelson, leading scholars in the late 20th-century enamels field and co-founders of the Los Angeles-based non-profit Enamel Arts Foundation.  

**Book:** A catalog is forthcoming.  

**Credit:** The exhibition is organized by the Renwick Gallery of the Smithsonian American Art Museum. Generous support has been provided by Ruth M. Borun, the Elizabeth Broun Curatorial Endowment, Dorothy Tapper Goldman, the Margot Heckman Endowment for Craft and Decorative Arts, the James Renwick Alliance, the Rotasa Foundation, the Share Fund and the Elizabeth B. and Laurence I. Wood Endowment.

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**Voulkos: The Breakthrough Years**  
April 7, 2017 – Aug. 20, 2017

“Voulkos: The Breakthrough Years,” is the first exhibition to focus on the early career of Peter Voulkos, from 1953 to 1968. While trained as a traditional potter, Voulkos’ radical methods and ideas during this period opened up the possibilities for ceramics in ways that are still being felt today. Voulkos defied mid-century craft dictums of proper technique and form, completely re-inventing his medium. He combined wheel throwing with slab-building, traditional glazes with epoxy paint, figuration with abstraction, and made huge ceramic structures with complex internal engineering. The exhibition will feature 31 examples from this crucial body of early work, most of which have not been exhibited on the East Coast for four decades. The exhibition is curated by Andrew Perchuk, deputy director of the Getty Research Institute; with support from Glenn Adamson, independent curator and former director of the Museum of Arts and Design, and Barbara Gifford, assistant curator at the Museum of Arts and Design.  

**Book:** A catalog accompanies the exhibition ($34.95), published by Black Dog Publishing in collaboration with the Museum of Arts and Design.
Credit: “Voulkos: The Breakthrough Years” is organized by the Museum of Arts and Design. The presentation at the Renwick Gallery is made possible by the Elizabeth Broun Curatorial Endowment, the Jack and Marjorie Rachlin Curatorial Endowment and the James Renwick Alliance.

Ongoing Exhibitions and Installations

Isamu Noguchi, Archaic/Modern
Nov. 11 – March 19, 2017

Isamu Noguchi (1904–1988) was among the most innovative American sculptors of the 20th century. His design for “Sculpture to Be Seen from Mars” (1947) anticipates the space age by several decades. Even as he created works that were far ahead of his time, Noguchi frequently found inspiration in ancient art and architecture—from Egyptian pyramids and Buddhist temples to Zen gardens and American Indian burial mounds. “Isamu Noguchi, Archaic/Modern” explores how the ancient world shaped this artist’s vision for the future. The exhibition brings together 74 works, nearly all on loan from The Noguchi Museum, made during six decades. Featured works—including several monolithic basalt sculptures, fountains, designs for stage sets and playgrounds and floating Akari light sculptures—reflect Noguchi’s striving for timelessness through the abstraction of things, places and ideas. Noguchi saw himself as equal parts artist and inventor, and the exhibition devotes special attention to his patented designs, such as “Radio Nurse”—the first baby monitor. Dakin Hart, senior curator at The Noguchi Museum, and Karen Lemmey, curator of sculpture at the Smithsonian American Art Museum, organized the exhibition.

Book: A catalog ($45), written by Hart, accompanies the exhibition.


Gene Davis: Hot Beat
Nov. 18 – April 2, 2017

Gene Davis is best known for his paintings of brightly colored stripes that were remarkably original when they first appeared in the 1960s. The large size of his canvases requires a viewer to consider the relationships and rhythms of color over time, like a musical composition. This selection of 15 classic stripe paintings by Davis from the 1960s reveals the ambitious vision and accomplishment of this Color Field artist. A number of the paintings are nearly 20-feet-wide—including “Dr. Peppercorn,” “Raspberry Icicle,” and “Red Witch”—and have not been seen publicly in decades. Commentaries about the artworks will be written by Jean Lawlor Cohen, consulting curator for the exhibition and long-time friend of the artist. Virginia Mecklenburg, chief curator, and Joann Moser, former deputy chief curator, selected the artworks on display.

Harlem Heroes: Photographs by Carl Van Vechten
Aug. 26 – April 2, 2017

Author and social commentator Carl Van Vechten began taking photographs in 1932. For the next three decades, he made portraits of writers, musicians, athletes, politicians and others, many of them central figures in the Harlem Renaissance, whose accomplishments transformed American culture throughout the 20th century. These groundbreaking men and women included James Baldwin, Ossie Davis, W.E.B. Du Bois, Ella Fitzgerald, Althea Gibson, Langston Hughes, Bill “Bojangles” Robinson, Bessie Smith, and others. In 1980, concerned that Van Vechten’s fragile 35 mm nitrate negatives were fast
deteriorating, photographer Richard Benson, in conjunction with the Eakins Press Foundation, transformed 50 into handmade gravure prints. The album ‘O Write My Name’: American Portraits, Harlem Heroes was completed in 1983. This installation features 39 images, all works from the Smithsonian American Art Museum’s permanent collection. Many of these photographs will be exhibited for the first time since they were acquired. The photographs in this installation were selected by John Jacob, the McEvoy Family Curator for Photography.

Book: A catalog ($24.95), with an essay by Jacob, accompanies the exhibition.

Credit: “Harlem Heroes: Photographs by Carl Van Vechten” is organized by the Smithsonian American Art Museum. The exhibition is presented in celebration of the 2016 Grand Opening of the National Museum of African American History and Culture.

Watch This! New Directions in the Art of the Moving Image
Sept. 9 – March 6, 2017

“Watch This! New Directions in the Art of the Moving Image” is a series of rotating exhibitions drawn from the museum’s permanent collection. The works of art featured in this installation identify a complex relationship between still photography and moving images. This presentation of “Watch This!” is the fifth in the series. The installation presents, for the first time at the museum, Alex Prager’s digital cinema installation “Face in the Crowd” (2013), as well as Eleanor Antin’s video and photographs “Caught in the Act” (1973), John Baldessari’s “Ed Henderson Reconstructs Movie Scenarios” (1973), Peter Campus’s “Head of a Misanthropic Man” (1976–1978), and Prager’s “Crowd #5 (Washington Square West)” (2013). Michael Mansfield, curator of film and media arts, selected the works.

Credit: The James F. Dicke Family Endowment generously supported “Watch This!”

Measured Perfection: Hiram Powers’ “Greek Slave”
July 3, 2015 – July 9, 2017

“Measured Perfection: Hiram Powers’ Greek Slave” reveals the inner workings of the studio of an artist and innovator who eagerly adapted long-standing traditions to new technologies of his age. The installation includes 15 sculptures, plaster molds, casts and tools selected from an extensive collection acquired by the Smithsonian American Art Museum directly from Powers’ studio in Florence, Italy, in 1968, as well as a several archival images and a daguerreotype of the “Greek Slave.” The exhibition features Powers’ plaster prototype of the “Greek Slave,” which is studded with metal points that were used with a pointing machine—a clever, mechanical device that allowed the artist to make multiple marble replicas of his famed sculpture. X-rays of this unique plaster, recently made at the museum’s Lunder Conservation Center, encourage audiences to consider ways in which scholarship relies on current technology to interpret the past. Interactive didactic displays invite viewers to appreciate Powers’ innovative contributions to 19th-century sculpture, while videos of 3-D scanning and a pointing machine in use demonstrate how sculpture tools and techniques have changed since his time.

The exhibition is organized by Karen Lemmey, sculpture curator.

Credit: “Measured Perfection: Hiram Powers’ Greek Slave” is organized by the Smithsonian American Art Museum in collaboration with the United States Patent and Trademark Office.
Nationally Touring Exhibitions
The Smithsonian American Art Museum’s traveling exhibition program has circulated hundreds of exhibitions since it was established in 1951.

Irving Penn: Beyond Beauty
Irving Penn (1917–2009), known for his iconic fashion, portrait and still life images which appeared in Vogue magazine, ranks as one of the foremost photographers of the 20th century. “Irving Penn: Beyond Beauty,” the first retrospective of Penn’s work in nearly 20 years, celebrates his legacy as a modern master and demonstrates the photographer’s continued influence on the medium. The exhibition features work from all stages of Penn’s career—street scenes from the late 1930s, photographs of the American South from the early 1940s, celebrity portraits, fashion photographs, still lifes and more private studio images. On display are 146 photographs from the museum’s permanent collection, including 100 photographs recently donated to the museum by The Irving Penn Foundation. The exhibition presents several previously unseen or never exhibited photographs and Super 8 mm films, made by his wife, Lisa Fonssagrives-Penn, of Penn in Morocco. Merry Foresta is the guest curator; she was the museum’s curator of photography from 1983 to 1999.

Smithsonian American Art Museum (Oct. 23, 2015 – March 20, 2016)
Dallas Museum of Art in Dallas, Texas (April 15, 2016 – Aug. 14, 2016)
Lunder Arts Center, Lesley University in Cambridge, Mass. (Sept. 10, 2016 – Nov. 19, 2016)
Frick Art & Historical Center in Pittsburgh, Penn. (June 17 – Sept. 10, 2017)

Book: A catalog ($45), co-published by The Irving Penn Foundation and the museum and distributed by Yale University Press, is written by Foresta.


Our America: The Latino Presence in American Art
“Our America” presents the rich and varied contributions of Latino artists in the United States since the mid-20th century, when the concept of a collective Latino identity began to emerge. The exhibition is drawn entirely from the Smithsonian American Art Museum’s pioneering collection of Latino art. It explores how Latino artists shaped the artistic movements of their day and recalibrated key themes in American art and culture. The exhibition features works in all media by 72 leading modern and contemporary artists. Of the 92 artworks included in the exhibition, 63 are recent acquisitions, representing its deep and continuing commitment to collecting Latino art. “Our America” presents a picture of an evolving national culture that challenges expectations of what is meant by “American” and “Latino.” E. Carmen Ramos, curator of Latino art, organized the exhibition.

Utah Museum of Fine Arts in Salt Lake City (Feb. 6, 2015 – May 17, 2015)
Delaware Art Museum in Wilmington, Del. (March 5, 2016 – May 29, 2016)

**Book:** A catalog ($65/$40), with essays by Ramos and Tomás Ybarra-Frausto, independent scholar and published in association with D Giles Limited, London, accompanies the exhibition.

**Credit:** “Our America: the Latino Presence in American Art” is organized by the Smithsonian American Art Museum. Generous support for the exhibition has been provided by Altria Group, Aida M. Alvarez; Judah Best, The James F. Dicke Family Endowment, Sheila Duignan and Mike Wilkins, Tania and Tom Evans, Friends of the National Museum of the American Latino, The Michael A. and the Honorable Marilyn Logsdon Mennello Endowment, Henry R. Muñoz III and Zions Bank. Additional significant support was provided by The Latino Initiatives Pool, administered by the Smithsonian Latino Center. Support for “Treasures to Go,” the museum’s traveling exhibition program, comes from The C.F. Foundation, Atlanta.

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**About the Smithsonian American Art Museum and its Renwick Gallery**

The Smithsonian American Art Museum celebrates the vision and creativity of Americans with artworks in all media spanning more than four centuries. Its main building, a National Historic Landmark, is located at Eighth and F streets N.W. in the heart of a revitalized downtown arts district. Open daily from 11:30 a.m. to 7 p.m. (closed Dec. 25). Admission is free. Smithsonian Information: (202) 633-1000. Museum information (recorded): (202) 633-7970. Follow the museum on Twitter, YouTube, Tumblr, Instagram, Facebook, Flickr, Pinterest, iTunes U and ArtBabble. Website: americanart.si.edu.

The Renwick Gallery is the museum’s branch for craft and decorative arts. Its Second Empire-style building, a National Historic Landmark, is located steps from the White House in the heart of historic federal Washington, at Pennsylvania Avenue and 17th Street N.W. Open daily from 10 a.m. to 5:30 p.m. (closed Dec. 25). Admission is free.

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