Advance Exhibition Schedule
Through Jan. 2020

Note: Please discard previous calendars. This information is current as of Dec. 2018. For more news about the National Museum of Women in the Arts (NMWA), visit the press room.

UPCOMING EXHIBITIONS

_Ursula von Rydingsvard: The Contour of Feeling_  
March 22–July 28, 2019
Monumental wood sculptures by Ursula von Rydingsvard (b. 1942, Deensen, Germany) evoke the grandeur and power of nature. They simultaneously bear evidence of the artist’s meticulous process of cutting, shaping and assembling her works from thousands of cedar blocks. _The Contour of Feeling_ focuses on von Rydingsvard’s work since 2000 and her continued commitment to experimentation. The presentation includes many sculptures not previously exhibited in the United States. Made from wood or other organic materials, including leather, silk and hair, these works present a window into the distinctive synthesis of emotional fragility and imposing scale that defines von Rydingsvard’s art. The exhibition is organized by the Fabric Workshop and Museum, Philadelphia and guest curator Mark Rosenthal.

_More is More: Multiples_  
May 3–September 15, 2019
Multiples—three-dimensional art objects produced in series of identical editions—find their way from the shelves of retail stores into museum collections and the homes of consumers worldwide. This focus exhibition featuring approximately 25 multiples highlights the medium’s sense of whimsy. Textiles, ceramics, clothing, decorative objects and toys
by women artists frequently offer tongue-in-cheek social and cultural commentary. A number of works in *More is More* were created to benefit charitable initiatives within the arts. Eye-catching multiples by Cindy Sherman, Mickalene Thomas, Barbara Kruger, Helen Marten, Jiha Moon and others invite inquiry into the temptation of retail and the allure of fine art.

**Judy Chicago—The End: A Meditation on Death and Extinction**  
September 19, 2019–January 20, 2020  
NMWA presents the newest body of work by feminist and pop-cultural icon Judy Chicago. More than 40 works of painted porcelain and glass, as well as two large bronze sculptures, comprise *The End: A Meditation on Death and Extinction*. Through this series, the artist reflects on her own mortality and issues an appeal for compassion and justice for all earthly creatures affected by human greed. Chicago’s bold, graphic style viscerally communicates the intense emotion she experienced while contemplating her own individual death as well as the death of entire species. Visually striking as well as emotionally charged, Chicago’s works from this series are a continuation of her commitment to challenge the status quo and advocate for change.

**CURRENT EXHIBITIONS**  
**Full Bleed: A Decade of Photobooks and Photo Zines by Women**  
July 30, 2018–March 29, 2019, in the Betty Boyd Dettre Library and Research Center  
Open Monday–Friday, 10 a.m.–12 p.m. and 1–5 p.m.  
Although contemporary life is awash in digital images, the photobook remains a meaningful and thriving form. A deliberate, ordered and sometimes narrative arrangement of photographic images bound in a book with little or no text, the photobook is an intimate presentation from photographer to viewer, one on one. Photo zines are a common offshoot of traditional zines, self-published at a relatively low cost and occasionally serialized. Many photo zines take images from networked image platforms like Instagram; they translate
fleeting digital imagery into a static and permanent form. This selection of photobooks and photo zines, created by an international group of women in the last ten years, embodies essential truths told through eclectic visual vocabularies.

**New York Avenue Sculpture Project: Betsabeé Romero**

**September 28, 2018–September 20, 2020**

The dynamic works of Mexico City-based artist Betsabeé Romero (b. 1963) form the next chapter in NMWA’s public art program, the New York Avenue Sculpture Project, established in 2010. *Signals of a Long Road Together* comprises four sculptures developed expressly for this installation. Using a process similar to tattooing, Romero carves figures and intricate patterns into the sidewalls and treads of tires, and then fills in the motifs with gleaming metallic paint. She will assemble her carved and painted tires into totemic structures that speak to themes of human migration and the natural environment. Romero’s sculptures are the first in the New York Avenue Sculpture Project to incorporate interior lighting, which gives each piece an otherworldly glow after dark.

**Rodarte**

**November 10, 2018–February 10, 2019**

Sisters Kate Mulleavy and Laura Mulleavy, founders of the innovative American luxury label Rodarte, established in 2005, are the first designers to be recognized with a solo exhibition organized by NMWA. Rodarte is known for its conceptual blend of high couture, modern femininity and meticulous craftsmanship. The Mulleavys draw inspiration from art, film and the natural landscape. Since its inception, Rodarte has drawn critical acclaim from the art and fashion worlds. Through a refined selection of looks from pivotal collections, as well as accessories and video shorts, this exhibition offers an overview of the first 13 years of the Mulleavys’ work through the lens of contemporary art and fashion.
Ambreen Butt—Mark My Words

December 7, 2018–April 14, 2019

Pakistani-American artist Ambreen Butt (b. 1969, Lahore, Pakistan) combines her training in traditional, labor-intensive miniature painting, an art form used in Indian and Persian illustrated manuscripts, with contemporary political subject matter. This focus exhibition of works on paper explores her exceptional range of mark-making techniques, including drawing, stitching, staining, etching and gluing. Butt’s imagery—both figurative and semi-abstract—evokes organic and free-flowing movement, while her subject matter grapples with persistent tensions: between religious ideologies and political oppression, beauty and violence, and past and present. The artist’s embrace of varied mark-making processes enriches her work and speaks to broader ideas of women making their marks on society.

VISITOR INFORMATION

HOURS: Museum hours are 10 a.m.–5 p.m. Monday through Saturday and noon–5 p.m. Sunday. Closed Thanksgiving Day, Christmas Day and New Year’s Day

LOCATION: 1250 New York Avenue, NW, Washington, DC 20005, two blocks north of Metro Center

ADMISSION: Admission is $10 for adults, $8 for visitors 65 and over and students, and free for NMWA members and youths 18 and under. Free Community Days take place on the first Sunday of each month.

INFORMATION: nmwa.org, 202-783-5000

SOCIAL MEDIA: Broad Strokes Blog, Facebook, Twitter or Instagram.

EXHIBITION SPONSOR INFORMATION

Ursula von Rydingsvard: The Contour of Feeling is organized by The Fabric Workshop and Museum, Philadelphia, and guest curator Mark Rosenthal. The Contour of Feeling is supported by the National Endowment for the Arts; Heidi and Tom McWilliams; Agnes Gund; Harvey S. Shipley Miller, the Shipley Miller Foundation; the Arcadia Foundation; Barbara B. and Theodore R. Aronson; the Maxine and Stuart Frankel Foundation; Katie Adams Schaeffer and Tony Schaeffer; Maja Paumgarten and John Parker; The Andy Warhol Foundation for the Visual Arts; ForGood Fund; Henry S. McNeil; Constance H. Williams; Jili and Sheldon Bonovitz; Tony and Lynn Hitschler; and Anonymous Donors. Presentation of the exhibition at NMWA is made possible by the Sue J. Henry and Carter G. Phillips Exhibition Fund.
More is More: Multiples, presented in the Teresa Lozano Long Gallery of the National Museum of Women in the Arts, is organized by the museum and generously supported by the members of NMWA.

Judy Chicago—The End: A Meditation on Death and Extinction is organized by the National Museum of Women in the Arts. The exhibition is made possible by the MaryRoss Taylor Exhibition Fund.

New York Avenue Sculpture Project: Betsabeé Romero is made possible with funding provided by the DC Commission on the Arts and Humanities, Public Art Building Communities Program, and the National Museum of Women in the Arts, with support provided by the Sue J. Henry and Carter G. Phillips Exhibition Fund. The exhibition is organized by the museum in partnership with the DowntownDC Business Improvement District (BID) and with assistance from the Embassy of Mexico’s Cultural Institute.

Rodarte is organized by the National Museum of Women in the Arts. The exhibition is made possible by Christine Suppes, with additional funding provided by Denise Littlefield Sobel and Northern Trust. Further support is provided by the Sue J. Henry and Carter G. Phillips Exhibition Fund, Tresemme, Swarovski, and NMWA’s Couture Circle. In-kind support is provided by KnollTextiles and Levy NYC Design & Production.

Ambreen Butt—Mark My Words, presented in the Teresa Lozano Long Gallery of the National Museum of Women in the Arts, is organized by the museum and made possible through the generous support of the Belinda de Gaudemar Curatorial Fund. Additional funding is provided by the members of NMWA.

IMAGE CREDIT LINES

Ursula von Rydingsvard, SCRATCH II, 2015; Cedar and graphite, 10 ft. 1 in. x 6 ft. 3 in. x 4 ft. 11 in.; © Ursula von Rydingsvard, Courtesy of Galerie Lelong & Co.; Photo by Carlos Avendaño

Mickalene Thomas, Pocket Mirror, 2016; Brushed bronze with epoxy-coated artwork, 2 7/8 in. diameter; National Museum of Women in the Arts, Gift of Steven Scott, Baltimore, in honor of NMWA Chief Curator, Kathryn A. Wat; Photo by Lee Stalsworth

Judy Chicago, Stranded, from The End: A Meditation on Death and Extinction, 2016; Kiln-fired glass paint on black glass, 12 x 18 in.; Courtesy of the artist

From left to right: On Flora by Alison Baitz; My Dakota by Rebecca Norris Webb; Pura Vida La Ruptura y El Vacío by Lara Carmen Hidalgo

New York Avenue Sculpture Project installation; Courtesy Betsabeé Romero Art Studio; Photo by Lee Stalsworth

Rodarte, Spring/Summer 2009 runway; Courtesy of Rodarte; Photo © Dan & Corina Lecca

Ambreen Butt, The Great Hunt I (from the series “Dirty Pretty”) detail, 2008; Water-based pigments, white gouache, text, thread, and gold leaf on layers of mylar and tea stained paper, 45 x 30 in.; NMWA, Gift of Massachusetts State Committee of the National Museum of Women in the Arts

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