Advance Exhibition Schedule
Through December 2018

Note: Please discard previous calendars. This information is current as of December 2017. For more news about the National Museum of Women in the Arts (NMWA), visit the press room.

UPCOMING EXHIBITIONS

Hung Liu In Print
January 19–July 8, 2018
Adapting figures from historical Chinese photographs, Hung Liu (b. 1948) reimagines antique depictions of laborers, refugees and prostitutes. After toiling for four years in rice and wheat fields as part of Mao Zedong’s Cultural Revolution, Liu trained as a painter in her native China and later California, where she lives and works today. To create her works on paper, she blends an array of printing and collage techniques, developing highly textured surfaces, veils of color and screens of drip marks that transform the figures in each composition. Recently, Liu has begun to explore historical American subjects, particularly families caught in the Dust Bowl of the 1930s, a context of struggle and migration that resonates for the artist. This focus exhibition continues NMWA’s exploration of innovations in printmaking, a medium in which women have worked since at least the 16th-century.

Hung Liu In Print, 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.

Women House
March 9–May 28, 2018
Questions about a woman’s “place” resonate in our culture, and conventional ideas persist about the house as a feminine space. This eye-opening exhibition features more than 30 global artists who conceive of home as a place for demonstration and liberation rather than a space solely for nurturing comfort and stability. This new exhibition forms a sequel to the famous project Womanhouse, developed in 1972 by Judy Chicago and Miriam Schapiro. Similar to their artistic foremothers in the 1970s, contemporary artists in
Women House recast conventional ideas about women and the home with acuity and wit, creating provocative photographs, videos, sculptures and room-like installations built with materials ranging from felt to rubber bands. Organized across seven themes—including Desperate Housewives and Mobile Homes—Women House emphasizes the plurality of contemporary women artists’ views on the home. NMWA is the only U.S. venue for this cutting-edge exhibition organized by La Monnaie de Paris.

Women House is organized by La Monnaie de Paris. Its presentation at NMWA is made possible by GRoW @ Annenberg and Denise Littlefield Sobel. Additional support is provided by the Sue J. Henry and Carter G. Phillips Exhibition Fund; Belinda de Gaudemar; the FACE Foundation; Mahinder and Sharad Tak; and American Airlines, the official airline of the museum’s 30th Anniversary.

**Heavy Metal—Women to Watch 2018**

**June 28–September 16, 2018**

The fifth installment of NMWA’s Women to Watch exhibition series showcases contemporary artists working in metal. Featured artists enthusiastically investigate the physical properties and expressive possibilities of metalwork through objects including sculpture, jewelry and conceptual applications of the material. The exhibition also engages with the fluidity between “fine” art, design and craft, categories whose traditional definitions are rooted in gender discrimination. Women to Watch is presented every three years and is a dynamic collaboration between the museum and its national and international outreach committees.

**Bound to Amaze: Inside a Book-Collecting Career**

**July 20–November 25, 2018**

This focus exhibition celebrates the vision of Krystyna Wasserman, curator emerita, who assembled NMWA’s collection of more than 1,000 artists’ books over a 30-year period. Although she has procured exquisite texts made through the time-honored processes of printing and binding, Bound to Amaze centers on her discovery of books created through inventive techniques such as piercing, pleating, curling and tying. Many texts in the exhibition are dramatically sculptural in form, made from materials including linen, wood and semi-precious stone. With subjects ranging from Shakespeare’s Desdemona to the pleasures of eating, the books in the exhibition also reveal Wasserman’s love of both drama and whimsy. Through this recently retired curator’s expert work, NMWA has become a world-renowned repository for this dynamic and highly expressive art form.
**Rodarte**

**November 2, 2018–February 10, 2019**

Rodarte, the innovative California fashion house founded in 2005 by sisters Kate and Laura Mulleavy, will be the first designers to be recognized with a solo exhibition organized by the National Museum of Women in the Arts. Known for its conceptual blend of high couture, modern femininity, craftsmanship and California influences, Rodarte has drawn critical acclaim from the art and fashion worlds since its inception. Their approach fuses dressmaking and art-making processes through a combination of conventional and unconventional methods. This exhibition, through a refined selection of looks from their most pivotal collections, explores the distinctive design principles, material concerns and reoccurring themes that position the Mulleavys’ work within the landscape of contemporary art and fashion.

**CURRENT EXHIBITIONS**

**Inside the Dinner Party Studio**

**September 17, 2017–January 5, 2018**

Explore the creation of Judy Chicago’s monumental and radical work, *The Dinner Party*, through archives, documentation and film. Over the course of nearly five years and with the help of hundreds of volunteers, Chicago executed one of the most iconic artworks of the 20th century, confronting the erasure of women from history using elaborate research, craft and presentation. The extraordinary complexity of *The Dinner Party*’s process is illustrated through test objects, designs, documentation and revealing behind-the-scenes footage shot by filmmaker Johanna Demetrakas.

**Magnetic Fields: Expanding American Abstraction, 1960s to Today**

**October 13, 2017–January 21, 2018**

NMWA’s 30th-anniversary celebration continues with *Magnetic Fields: Expanding American Abstraction, 1960s to Today*, the first U.S. exhibition to explore the formal and historical dialogue on abstraction among black women artists. Featuring work by more than 20 women, including progenitors like Mavis Pusey and contemporary artists such as Shinique Smith, *Magnetic Fields* is intergenerational in scope and highlights the longstanding presence of black women artists within the field of abstraction in the United States. From the brilliant colors and energetic brushwork of Alma Woodsey Thomas’s paintings to shredded tire sculptures by Chakaia
Booker, works featured in this exhibition testify to the enduring ability of abstraction to convey both personal iconography and universal themes. This landmark project underscores the diversity of abstract art, which lies in its material construction as well as in its practitioners. Magnetic Fields: Expanding American Abstraction, 1960s to Today is organized by the Kemper Museum of Contemporary Art, Kansas City, Missouri, and is supported in part by awards from the National Endowment for the Arts and from The Andy Warhol Foundation for the Visual Arts. The presentation of Magnetic Fields at NMWA is made possible through the generous support of Marcia and Frank Carlucci, FedEx, the Sue J. Henry and Carter G. Phillips Exhibition Fund, Stephanie Sale, Mahinder and Sharad Tak, and the Black Women’s Agenda, Inc. Additional support is provided by American Airlines, the official airline of the museum’s 30th Anniversary.

**El Tendedero/The Clothesline Project, D.C.**

**November 10, 2017–January 5, 2018**

*El Tendedero/The Clothesline Project, D.C.* is an exhibition by Mexico City-based artist Mónica Mayer. The installation invites visitors to leave comments about violence against women by asking questions including, “As a woman, where do you feel safe? Why?” and “Have you ever experienced violence or harassment? What happened?” Participants write their responses on small pink cards, which are then hung on a clothesline. As a result, Mayer transforms the clothesline, a traditionally feminine object, into a tool designed to engage the community and facilitate a dialogue around women’s experiences—including topics such as sexual harassment and domestic violence.

The Women, Arts and Social Change public programs initiative is made possible through leadership gifts from Denise Littlefield Sobel, the MLDauray Arts Initiative, The Reva and David Logan Foundation, and the Swartz Foundation. Additional support is provided by Deborah G. Carstens, the Ray and Dagmar Dolby Family Fund, and the Bernstein Family Foundation.

**Hard to Define: Artists’ Books from the Collection**

**November 20, 2017–March 23, 2018, in the Betty Boyd Dettre Library and Research Center**

Open Monday–Friday, 10 a.m.–12 p.m. and 1–5 p.m.

“What are artists’ books?” is a common question and can be hard to answer. Some look like books, but others don’t. Some are made from paper; others aren’t. Some have words; others don’t. But all artists’ books combine form and content in a way that conveys information. On view are selected artists’ books that are, by turns, magical, strange, awe-inspiring, confusing or humorous.
American Airlines is the official airline of the museum’s 30th Anniversary.

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.

Image Credit Lines:

Hung Liu, The Bride, 2001; Color lithograph on paper, 34 3/8 x 34 3/8 in.; National Museum of Women in the Arts, Promised gift of Steven Scott, Baltimore, in honor of the artist and the 30th anniversary of NMWA; Photo by Lee Stalsworth; © Hung Liu

Laurie Simmons, Walking House, 1989; Chromogenic print, 64 x 46 in.; Collection of Dr. Dana Beth Ardi; Photo courtesy of the artist and Salon 94, New York

Leila Khoury, Palmyra, 2015; Steel and concrete; 84 x 84 x 24 in.; Courtesy of the artist

Katherine A. Glover, Green Salad, 2001; Vellum, acrylic on Tyvek, semi-precious beads, and ribbon tie, 17 ½ x 14 x 9 ½ in.; National Museum of Women in the Arts, Museum purchase: Library and Research Center Acquisition Fund; © Katherine A. Glover

Rodarte, Dress, Fall/Winter 2013; Photo © GregKessler/KesslerStudio

Judy Chicago, seated left, talks to a group of volunteers at The Dinner Party studio, ca. 1978; Judy Chicago Visual Archive, Betty Boyd Dettre Library & Research Center, National Museum of Women in the Arts, Washington D.C.; Photo by Amy Meadow

Mildred Thompson, Magnetic Fields, 1991; Oil on canvas, triptych, 70 1/2 x 150 in.; Courtesy of the Mildred Thompson Estate, Atlanta, Georgia; Art and photo © The Mildred Thompson Estate, Atlanta, Georgia

Photo by Kevin Allen

Julie Chen, Octopus, 1992; Letterpress on paper, 10 3/4 x 13 1/2 in.; National Museum of Women in the Arts, Purchased with grant funds provided by the United States Department of Education; © Julie Chen