Advance Exhibition Schedule
June 2017–Summer 2018

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

UPCOMING EXHIBITIONS

Revival
June 23–September 10, 2017
Offering a new look at the nature of spectacle, this exhibition presents contemporary sculptors and photo-based artists whose arresting aesthetics and intense subject matter spur the viewer into a transcendent encounter with the art object. Works by Louise Bourgeois, Petah Coyne, Lalla Essaydi, Maria Marshall, Alison Saar and other global artists create immersive, mesmeric environments. Artists in this exhibition explicitly embrace the illimitable scale and effect of their mediums to animate deep-rooted ideas about fear, strength and love. They favor figurative or highly allusive imagery, yet each artist centers her work on the unconscious, ferreting out the unspoken through disquieting referents including fragmented bodies and peculiar creatures. Inspired by NMWA’s institution-wide focus on contemporary women artists as catalysts for change, Revival illuminates the ways that women sculptors, photographers and filmmakers regenerate their mediums to profound expressive effect. Revival is organized by the National Museum of Women in the Arts. The exhibition is supported in part by an award from the National Endowment for the Arts, with additional funding provided by Share Fund; the Sue J. Henry and Carter G. Phillips Exhibition Fund; the Judith A. Finkelstein Exhibition Fund; American Airlines, the official airline of the museum’s 30th Anniversary; and NMWA’s Ohio Advisory Group (OAG).

Equilibrium: Fanny Sanín
July 14–October 29, 2017
In 2017, NMWA is taking a closer look at women working in abstraction. Born in 1938 in Bogotá, Colombia, Fanny Sanín developed her visual language during Colombia’s vibrant avant-garde art scene in the 1950s and ‘60s. Unlike the gestural and organic paint strokes of Abstract Expressionism, Sanín’s works feature clean-edged geometric forms. Equilibrium invites viewers into the artist’s meticulous, intuitive process, in which she creates anywhere from four to 18 preliminary drawings preceding each finished work. Sanín uses these revisions to experiment with
arrangements of form and color until she reaches her desired balance. Only then does she commit the final composition to a large-scale painting on canvas.

_Equilibrium: Fanny Sanín_, presented in the Teresa Lozano Long Gallery of the National Museum of Women in the Arts (NMWA), is organized by the museum and generously supported by the members of NMWA.

**Wonder Women!**
_July 17–November 17, 2017, in the Betty Boyd Dettre Library and Research Center_

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

From the Guerrilla Girls righting the wrongs of the art world to painter Edna Reindel’s tough WWII riveters, to vintage feminist comic books—it’s the celebration of the Wonder Women! Explore images of the powerful woman, real and fictional, in a wide-ranging selection drawn from the special collections and artists’ archives of the Betty Boyd Dettre Library and Research Center.

**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 Stephanie Sale and Marcia and Frank Carlucci. Additional funding is provided by the Sue J. Henry and Carter G. Phillips Exhibition Fund and American Airlines, the official airline of the museum’s 30th Anniversary.

**El Tendedero/The Clothesline Project, D.C.**
**November 10, 2017–January 5, 2018**
Since 1978, artist Mónica Mayer has been implementing *El Tendedero/The Clothesline Project* in various museums and communities throughout Mexico, South America and the U.S., asking women from different classes, ages and professions to respond to the statement “As a woman, what I dislike most about my city is...” Participants write their responses on small pink ballots, which are then hung on a clothesline. This traditionally feminine form doubles as a useful tool to communicate with other women about violence against women—including sexual harassment, domestic violence and trafficking. Working with artists, activists and organizations in the Washington area, Mayer will facilitate another of her important *Clothesline Project* participatory works in September. The installation at the museum in November will document the results of the project, using content created through community outreach. Presented in partnership with community organizations serving women, including La Clinica del Pueblo.

**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 36 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 six themes—from “Desperate Housewife” to “Nomads”—*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, with additional support provided by the Sue J.Henry and Carter G. Phillips Exhibition Fund; Belinda de Gaudemar; and American Airlines, the official airline of the museum’s 30th Anniversary.

**Women to Watch 2018**
**Summer 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.

CURRENT EXHIBITIONS

**Chromatic Scale: Prints by Polly Apfelbaum**
March 10–July 2, 2017
Polly Apfelbaum’s printed images embody both precision and freedom, generated by her spontaneous and immediate methods of production. Apfelbaum (b. 1955, Abington, Pennsylvania) is best known for her large-scale installations and “fallen paintings,” compositions of dyed synthetic fabrics that she places directly on the floor. The performative aspect of these installations carries over to her “intuitive but structured” printmaking process, which incorporates interchangeable wood blocks and gradient inking. Apfelbaum’s striking colors and bold abstract shapes—alternately geometric and organic—reference Minimalist and Pop art. Featuring ten prints, **Chromatic Scale** takes a focused look at Apfelbaum’s print work, a part of her oeuvre that has not been extensively studied, and examines how the artist extends the conventional boundaries of color and technique.

**The Women Arrive: From Masonic Temple to Women’s Museum**
March 20–July 14, 2017, in the Betty Boyd Dettre Library and Research Center
Open Monday–Friday, 10 a.m.–12 p.m. and 1–5 p.m.
No one visits the National Museum of Women in the Arts without wanting to know more about this wedge-shaped building with the glamorous Great Hall. On the occasion of the museum’s 30th anniversary, explore 110 years through photos from the archives that track the building from its earliest days as a Masonic Temple to a movie theater, to its dramatic rehabilitation into our world-class museum. Accompanied by a selection of artists’ books from the collection on the subject of landscape.

**From the Desk of Simone de Beauvoir**
January 6–August 12, 2017, presented by NMWA’s Betty Boyd Dettre Library and Research Center
Consider the influence of Simone de Beauvoir’s writing in an interpretation of her Paris studio alcove. This installation invites visitors to reflect on Beauvoir’s impact, not only in her time and not only as a feminist, but in our own time and in the areas of literature, philosophy and popular culture. A zealous writer, speaker and lover of all sensations life had to offer—what does Beauvoir say to you?
From the Desk of Simone de Beauvoir is organized by the museum and generously supported by the Heather and Robert Keane Family Foundation and the French-American Foundation—United States, with additional support provided by an anonymous donor and Susan Shaffer Rappaport. Furniture provided by Miss Pixie’s, Washington D.C.

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.

WEBSITE: nmwa.org

PHONE: 202-783-5000

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

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Image Credit Lines:
Louise Bourgeois, Spider III, 1995; Bronze, 19 x 33 x 33 in.; National Museum of Women in the Arts, Gift of Wilhelmina Cole Holladay; Art © The Easton Foundation/Licensed by VAGA, New York, NY

Fanny Sanín, Acrylic No. 2, 2011, 2011; Acrylic on canvas, 62 x 60 in; Courtesy of the artist; Photo by Robert Lorenzson

Edna Reindel, painter, muralist, and illustrator, poses next to a plane, likely at the Lockheed Air Craft Factory in Los Angeles, CA, ca. 1943; Edna Reindel Papers, Betty Boyd Dettre Library and Research Center, National Museum of Women in the Arts, Washington D.C.

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 1/2 x 150 in; Courtesy of the Mildred Thompson Estate, Atlanta, Georgia; © the Mildred Thompson Estate, Atlanta, Georgia


Cathy de Monchaux, Red, 1999; Brass, copper, velvet, leather, canvas, steel, graphite, and thread, 14 x 46 x 34 in.; National Museum of Women in the Arts, Gift of Heather and Tony Podesta Collection; © Cathy de Monchaux; Photo by Lee Stalsworth


Photo by Tom Field

From the Desk of Simone de Beauvoir installation; Photo by Emily Haight; © National Museum of Women in the Arts