Advance Exhibition Schedule
Through July 2019

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

UPCOMING EXHIBITIONS

**New York Avenue Sculpture Project: Betsabéé Romero**
*September 28, 2018–September 20, 2020*

The dynamic works of Mexico City-based Betsabéé 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.

**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, runway videos 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**  
**Dec 7, 2018–April 14, 2019**  
Pakistani-American artist Ambreen Butt (b. 1969, Lahore, Pakistan) combines her training in traditional, labor-intensive Persian miniature painting 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.

**Ursula von Rydingsvard: The Contour of Feeling**  
**March 22–July 28, 2019**  
Monumental wood sculptures by Ursula von Rydingsvard (b. 1942, Deensen, Germany) bear evidence of the artist’s meticulous process of cutting, shaping and assembling her works from thousands of cedar blocks while simultaneously evoking the grandeur and power of nature. 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.

**CURRENT EXHIBITIONS**  
**Heavy Metal—Women to Watch 2018**  
**June 28–September 16, 2018**  
The fifth installment of NMWA’s **Women to Watch** exhibition series, a dynamic collaboration between the museum and its national and international outreach committees, showcases contemporary artists working in metal. Featured artists investigate the physical properties and expressive possibilities of metalwork through a wide variety of objects, including sculpture, jewelry and conceptual forms. The
exhibition also engages with the fluidity between “fine” art, design and craft categories, whose traditional definitions are rooted in gender discrimination.

**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 procured exquisite texts made through the time-honored processes of printing and binding, *Bound to Amaze* centers on her discovery of books that incorporate 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 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.

**Full Bleed: A Decade of Photobooks and Photo Zines by Women**

*July 30–November 30, 2018, in the Betty Boyd Dettre Library and Research Center*

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

Although digital images dominate visual culture today, 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. This selection of photobooks and photo zines, created by an international group of women artists in the last ten years, embodies essential truths told through eclectic visual vocabularies. The images encompass coldly objective photographs of American locations of mythic importance, digital photos snapped through a car window and prints resulting from experiments with expired photo paper.

**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

New York Avenue Sculpture Project: Betsabeé Romero is made possible with funding provided by the DC Commission on the Arts and Humanities, which receives support from the National Endowment for the Arts. Additional funding is provided by the Sue J. Henry and Carter G. Phillips Exhibition Fund. The exhibition is organized 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, Northern Trust, and NMWA’s Couture Circle. Further support is provided by the Sue J. Henry and Carter G. Phillips Exhibition Fund.

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 generously supported by the members of NMWA.

Ursula von Rydingsvard: The Contour of Feeling is organized by The Fabric Workshop and Museum, Philadelphia and guest curator Mark Rosenthal. Ursula von Rydingsvard: The Contour of Feeling is supported by the National Endowment for the Arts; Heidi and Tom McWilliams; Anonymous Donors; 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; Jill and Sheldon Bonovitz; and Tony and Lynn Hitschler.

Heavy Metal—Women to Watch 2018 is organized by the National Museum of Women in the Arts and sponsored by participating committees in Arkansas, Northern California, Southern California, Chile, Florida, France, Georgia, Italy, the Greater Kansas City Area, Massachusetts, the Mid-Atlantic Region, Mississippi, New Mexico, Greater New York, Ohio, Peru, Spain, Sweden, Texas, and the United Kingdom. The exhibition is generously supported by the Clara M. Lovett Emerging Artists Fund, Share Fund, the Texas State Committee of NMWA, and the NMWA Advisory Board, with additional funding provided by the Sue J. Henry and Carter G. Phillips Exhibition Fund, Marisa and Vincent Boulard, Nellie Partow, Southern Copper Corporation, and Vhernier. Further support is provided by Acción Cultural Española, FOMA Group, and Shepherd Finkelman Miller & Shah, LLP. Special thanks to the following members of San Francisco Advocacy for NMWA for their support of the Heavy Metal catalogue: Lorna Meyer Calas, Lisa Chadwick, Catharine Clark, Ellen Drew, Casey Ellis Carsten, Tracy Freedman, Robin Rosa Laub, Mary Mocas, Carol Parker, Denise Littlefield Sobel, Patti Amanda Spivey, and Kimberlee Swig. The museum extends appreciation to the Embassy of Chile in Washington, D.C.; Embassy of Italy with the Italian Institute of Culture in Washington, D.C.; the Embassy of Peru in the U.S.; and the Embassy of Spain in Washington, D.C., with SPAIN arts & culture.

Bound to Amaze: Inside a Book-Collecting Career, presented in the Teresa Lozano Long Gallery of the National Museum of Women in the Arts, is organized by the museum and made possible by Mrs. Marjorie B. Rachlin. Additional support is provided by Julie and Jon Garcia.
IMAGE CREDIT LINES

Betsabeé Romero, Huellas y cicatricez (Traces and scars) (rendering), 2018; Four tires with engraving and gold leaf and steel support, approx. 192 1/2 x 86 5/8 x 9 3/4 in.; Courtesy Betsabeé Romero Art Studio

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

Installation photo of Droga in Ursula von Rydingsvard: The Contour of Feeling, Fabric Workshop and Museum, Photo by Carlos Avendaño

Alice Hope, Untitled, 2016; Used Budweiser tabs, 6 ft. diameter; Private collection; Photo by Jenny Gorman

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

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

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