American University Museum at the Katzen Hosts Exhibition to Celebrate 50th Anniversary of Editorial Cartooning
Tribute to Artist Bill Dutterer also opens June 30

Media Preview and Tour: Friday, June 29, 10 a.m. – 12 noon
Presentation by Director and Curator Jack Rasmussen at 10:30 a.m.

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WASHINGTON, D.C. (June 19, 2007)—From Boss Tweed’s condemnation of Thomas Nast’s “damned pictures” to Richard Nixon’s inclusion of Paul Conrad’s name on his infamous “enemies list,” editorial cartoonists have long been the bane of a politician’s existence. The American University Museum at the Katzen Arts Center hosts a tribute to first amendment freedoms at one of two exhibitions opening Saturday, June 30. A memorial tribute to Washington artist Bill Dutterer also opens.

On Saturday evening, June 30 from 6 - 9 p.m., there will be a free Artists’ Reception open to the public. Both new and continuing shows will be open for viewing during the reception. Several editorial cartoonists and artists will be in attendance.

The following are titles, dates, descriptions for the shows:

Bush Leaguers: Cartoonists Take on the White House
(Saturday, June 30 - Sunday, July 29)
In honor of its 50th anniversary, The Association of American Editorial Cartoonists (AAEC) presents this rare collection of current political cartoons about George W. Bush and his most trusted advisers. More than 80 cartoonists from newspapers across the country, including several Pulitzer Prize winners, have contributed their best cartoons, depicting the president, Dick Cheney, Karl Rove, Donald Rumsfeld, Condoleezza Rice, Alberto Gonzales and more. (Stem Cell Eviol ors; Joel Pett, Lexington Herald Leader. Reprinted with permission)

True Dutterer: The Work of William S. Dutterer
(Saturday, June 30 - Sunday, July 29)
Bill Dutterer was an important and beloved Washington artist and teacher who moved to New York City in 1979 and continued to make powerful and innovative paintings until his death this past January. In his minimalist work of the ‘60s, Dutterer developed his own, idiosyncratic visual vocabulary that often referenced masks (or, interchangeably, the face), wrapped objects (a mummy or a bound head), and the concept of the bystander (a witness so close as to be a possible victim of irrational acts). This retrospective, with a focus on paintings provoked by a recent trip to Afghanistan, celebrates Dutterer’s 40 year career and his passion, humor, and sharp observation of humanity’s response to an increasingly unstable world. A free 30-page exhibition catalogue will also be available, which includes recollections by his friends. (Soto Voce, 2004)
**Continuing exhibitions:**

**Christina McPhee: Carrizo-Parkfield Diaries** (opened June 5; closes July 29) Chromogenic prints on plexiglass meditate on the indissoluble link between our perceptions and the invisible landscape of data.

**Resolutions: New Art from Northern Ireland** (opened April 24; closes Sunday, July 29)
Smoke-residue abstractions of political acronyms, a helicopter-shaped sculpture in wool, a DVD installation intermingling violence with surges of color, elegiac canvases of city streets and lush nature photos are among 49 works by 21 artists from Northern Ireland, many of whom participated in the region’s eye-opening presentation at the 2005 Venice Biennale.

**Laura Amussen: The Façade** (opened May 5; closes July 29)
In the sculpture garden, Baltimore artist Laura Amussen exhibits recent house-shaped structures blurring landscape, architecture and organic and synthetic allusions “to explore history, nomadism, nostalgia, alienation and fantasy,” in the artist’s words. One work, “The Petersons, the Entwistles, and the Winklers (Plastic House)”, 2006, resembles a garden greenhouse.

**Jules Olitski: Late Sculpture** (opened April 24; closes Dec 30)
Three out-sized brightly colored steel sculptures by Jules Olitzki--from the Vermont-based artist’s last major works, the Cyclops Series of 2006--enliven the Katzen Arts Center’s plaza. The works, from the collection of Dr. Cyrus and Myrtle Katzen, comprise the AU museum’s contribution to Colorfield, Remix, a multi-institutional celebration of the impact and heritage of color abstraction in Washington since the 1950s.

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**A look ahead at what’s opening in September:**

**The Escher Block Party** (Sept. 4 – Oct. 21)
Drawn from one of America’s largest private collections of the work of the Dutch graphic artist (1898-1972), this show will explore his brilliant illusionism in a selection of famous as well as rarely reproduced prints and drawings as well as unlock the mysteries of his studio with some of the blocks, stones, plates and objects he used.

**Song Without Words: The Photographs of Countess Sophia Tolstoy** (Sept. 4 – Oct. 21)
Seventy photographs made between 1885 and 1910 by Sophia Andreyevna Tolstoy, wife of the famous Russian author, bear witness to the grand and terrifying years of decline in pre-Soviet Russia. The exhibition comes from National Geographic.

**Carol Goldberg: Listening to Ivy** (Sept. 4 – Oct. 21)
Circles and ellipses of luminescence appear structured and ordered over layers of spontaneous movement in this recent group of large scale paintings.

**Keiko Hara: Topophilia Imbuing** (Sept. 4 – Oct. 21)
A full-scale reinterpretation of Monet’s “Water Lilies” (6’x42’) at MOMA incorporates fragments of cloth, text and calligraphic marks.

**All in the Family: A Juried Show of American University Alumni** (Sept. 4 – Oct. 28)
Exhibition selected from artists who successfully completed at least one undergraduate or graduate course at American University. The show will be juried by Ron Haynie, Luciano Penay, and Jack Rasmussen.
ARCHITECTURE/SCULPTURE (Sept. 4 – Dec. 30)
The works in this show, by artists of the Washington Sculptors Group, responds to the architecture of the Silvia Berlin Katzen Sculpture Garden. Selection will be made by author, lecturer and curator John Beardsley.

MUSEUM INFORMATION, EXHIBITION HOURS, LOCATION:
The American University Museum is a three-story, public museum and sculpture garden located within the university’s Katzen Arts Center. The region’s largest university facility for exhibiting art, the museum’s permanent collection highlights the donors’ holdings and AU’s Watkins collection. Rotating exhibitions emphasize regional, national and international contemporary art. The Katzen Arts Center, named for Washington area benefactors Dr. and Mrs. Cyrus Katzen, brings all the visual and performing arts programs at AU into one space. Designed to foster interdisciplinary collaboration in the arts, the Katzen includes the museum, the Abramson Family Recital Hall, the Studio Theatre, a dance studio, an electronics studio, artists’ studios, rehearsal space and classrooms.

The museum, located at 4400 Massachusetts Ave, Washington, DC 20016, is open from 11 a.m. - 4 p.m., Tuesday through Sunday. The museum is also open one hour prior to performing arts events in the Katzen and from 6 - 9 p.m. Museum admission is free. For more information call 202-885-ARTS (2787).

On the web at http://www.american.edu/museum
Museum blog: http://art_at_the_katzen.typepad.com
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