

**T**he Renwick Gallery is America's first building designed specifically to be an art museum. It was begun in 1859 to house the art collection of William Wilson Corcoran. Architect James Renwick and Corcoran were inspired by the elaborate new pavilions of the Louvre in Paris. The museum nearly fell to the wrecker's ball in the 1960s, then was restored and reopened in 1972 as the Renwick Gallery, home to the Smithsonian American Art Museum's collection of contemporary craft and decorative art. Now another critical renovation has renewed the building, ensuring it will continue to play a central role in what Corcoran called the "development of American genius."

WONDER artworks by Jennifer Angus, Chakaia Booker, John Grade, and Maya Lin are on view through May 8, 2016. The installations by Gabriel Dawe, Patrick Dougherty, and Tara Donovan are on display until July 10, 2016. Janet Echelman's installation in the Grand Salon will remain on view through 2016. The museum has acquired Leo Villareal's piece *Volume* (Renwick).

Top left: Maya Lin, *Folding the Chesapeake*, 2015, courtesy of Maya Lin Studio  
 Above: Chakaia Booker, *ANONYMOUS DONOR*, 2015  
 Top right: Renwick Gallery  
 Cover: Gabriel Dawe, *Plexus A1*, 2015, courtesy of the artist and Conflux Gallery  
 Photos by Ron Blunt



EXPLORE *the new*  
**Renwick Gallery**

Smithsonian American Art Museum  
 Renwick Gallery

Pennsylvania Ave. at 17th St. NW | Open 10 am-5:30 pm | [AmericanArt.si.edu/Renwick](http://AmericanArt.si.edu/Renwick) | [#RenwickGallery](https://twitter.com/RenwickGallery)

# WONDER

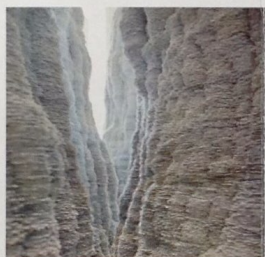
**WONDER** celebrates the Renwick Gallery's renewed dedication to the future of art.

**N**ine contemporary artists created site-specific installations, each taking over a different gallery. Together, these installations turn the building into a larger-than-life work of art. The nine artists are connected by their interest in creating large-scale installations from unexpected materials like thread, tires, marbles, and blocks of wood—commonplace objects that are assembled, massed, and juxtaposed to transform the spaces and engage visitors in surprising ways.

WONDER is organized by the Renwick Gallery of the Smithsonian American Art Museum with generous support from Mr. and Mrs. J. Kevin Buchi, Melva Bucksbaum and Raymond Leary, Suzi and David Cordish, Barney A. Ebsworth, Shelby and Frederick Gans, Deborah and Larry Gaslow, Nancy and Carl Gewirtz, the Elizabeth Pinestone Graham Foundation, Susan and Ken Hahn, Bannus and Cecily Hudson, Ann Kaplan and Robert Fippinger, Thomas S. Kenan III, Mirella and Dani Levinas, Jacqueline B. Mars, Robin and Jocelyn Martin, Marcia Mayo, Caroline Niemczyk, Debbie Frank Petersen in memory of James F. Petersen, the James Renwick Alliance, Dorothy Saxe, Lloyd and Betty Schermer, the Suzanne and Walter Scott Foundation, and Mary Ann Tighe.



Above: Janet Echelman, *T.8*, 2015, courtesy of Janet Echelman, Inc.  
 Top left: John Grade, *Middle Fork (Cascades)*, 2015  
 Middle: Tara Donovan, *Untitled (detail)*, 2014. © Tara Donovan, courtesy of Pace Gallery  
 Bottom left: Leo Villareal, *Volume (Renwick)*, 2015. © Leo Villareal, courtesy CONNERSMITH  
 Top right: Jennifer Angus, *In the Midnight Garden*, 2015  
 Bottom right: Patrick Dougherty, *Shindig*, 2015  
 Photos by Ron Blum



## WONDER Artists

Jennifer Angus creates spiraling designs across the gallery walls from shimmering, brilliantly colored insects, a novel "wallpaper" that displays nature's spectacular range of colors and shapes in small life-forms.

Chakaia Booker transforms hundreds of recycled rubber tires, splicing and weaving them into a mysterious labyrinth.

Gabriel Dawe develops dazzling waves of colored light using miles of embroidery thread spanning floor to ceiling.

Tara Donovan glues thousands of styrene index cards to create ten towers—looming spires that seem like natural accretions.

Patrick Dougherty uses willow osiers and saplings to weave enormous pods that offer discovery and sanctuary to visitors.

Janet Echelman explores volume without mass in a suspended net that surges across the Grand Salon in waves evoking a tsunami.

John Grade found a 160-year-old hemlock in the Cascade Mountains, made a plaster cast of it, and then invited hundreds of volunteers to re-create the tree in recycled cedar strips—a tribute to the 160-year-old Renwick building.

Maya Lin's deluge of glass marbles flows across walls and floor, creating a map of the Chesapeake Bay.

Leo Villareal's light sculpture evokes the movement of falling stars. 320 hanging rods are encrusted with 23,000 LED lights that shimmer and sparkle in endless nonrepeating sequences.

