

GRANT WOOD

March 24-30, 2006

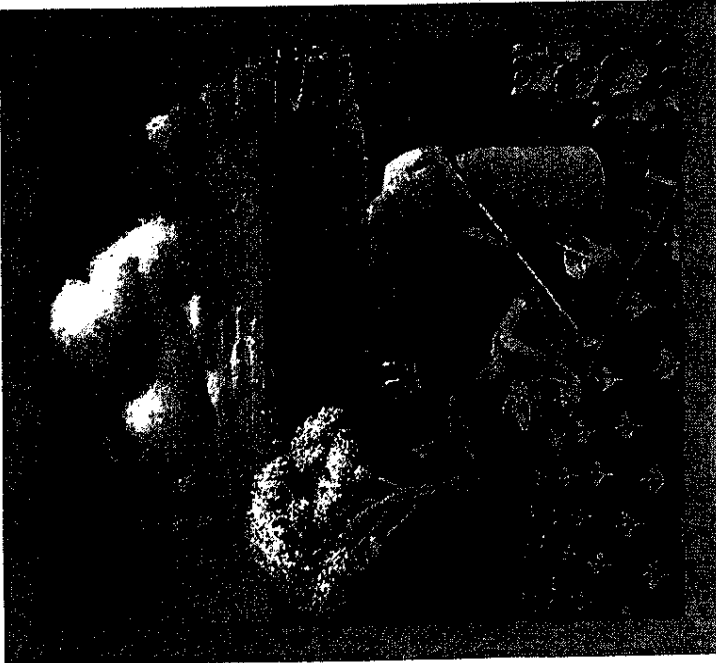
24
FRIDAY

Astrophysicists enjoy speaking abstrusely, especially when they're not quite sure what they're talking about. Like relativistic ejecta, for example, which they define as "narrow, collimated streams of particles and energy extending from the inner parts of the optical galaxy to beyond its outskirts"—or not. Science is still unsure where these jets come from, but one thing is clear: The interstellar light shows sure are purdy. As with the recent photos of geysers on Saturn, much of the imagery from space is so breathtakingly beautiful that it tempts one to entertain the theory of intelligent design. Question Dr. Rita M. Samburina's faith when she discusses "Long, Fast, and Multicolor Fireworks From the Center of Galaxies" at 8:15 p.m. at the Cosmos Club's John Wesley Powell Auditorium, 2170 Florida Ave. NW. Free. (703) 370-5282. (Dave Nuttycombe)

TO JULY 16

"Grant Wood's Studio: Birthplace of American Gothic"

What famous couple hasn't had their heads superimposed onto the drab figures in Grant Wood's 1930 painting *American Gothic*, an image that reaches *Mona Lisa* levels of ubiquity? It's been done often enough (Bill and Hillary, Paris and Nicole, Tony Blair and George W. Bush) to render the trick almost meaningless, which makes viewing the real deal even more refreshing. Featuring the tight-lipped twosome in a rare loan from the Art Institute of Chicago, "Grant Wood's Studio: Birthplace of American Gothic" places Wood's masterpiece in the context of 160 of his paintings, drawings, and decorative works. The show, in conjunction with a major renovation of Wood's studio in Cedar Rapids, Iowa, elevates Wood beyond his leading role in America's tradition of regionalism to master satirist, subtle provocateur, and proud if critical Iowan. Come for the rare chance to see *American Gothic* in the nation's capital, but stay for the best representations of the Iowa landscape, and *Arbor Day*, a painting that explains why Iowa chose the image of a schoolhouse for its state quarter. The exhibition is on view from 10 a.m. to 5:30 p.m. Monday through Sunday to July 16 at the Renwick Gallery, Smithsonian American Art Museum, 17th Street and Pennsylvania Avenue NW. Free. (202) 633-2850. (Emily Grosvenor)



Spring in the Country (pictured), one of Wood's best representations of the Iowa landscape, and *Arbor Day*, a painting that explains why Iowa chose the image of a schoolhouse for its state quarter. The exhibition is on view from 10 a.m. to 5:30 p.m. Monday through Sunday to July 16 at the Renwick Gallery, Smithsonian American Art Museum, 17th Street and Pennsylvania Avenue NW. Free. (202) 633-2850. (Emily Grosvenor)

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WEDNESDAY

After the slow decline of indie and brief roles in *Decab* and *Ataxia*, former Fugazi frontman Joe Lally is back on the fringes of independent music. He wrapped up a short tour with producer Don Zientara, using a bass and laptop to perform choice comes at a time when indie is becoming more open to newcomers to the scene. Groups like the Evens, F Toast, and Aquarium have opened the three-member band and now Lally. He has made bold last move in the indie world: downsizing. One's core is two's a crowd, and three is fewer. Fewer members also mean fewer scheduling constraints. Lally appears with Golden and Human Bell at 8:30 p.m. at the Warehouse Next Door, 7th St. NW. \$8. (202) 787-7878. (Julian Goldman)

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SATURDAY

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