



ARTS

Native Cinema Showcase, D.C.'s Punk History, and More: City Lights for Nov. 21–27

Get into the Thanksgiving spirit with Planes, Trains and Automobiles and NMAI's Native Cinema Showcase, take a walking tour of D.C. history, and look closely at art from Catherine Howe and Misha Ilin.



by **MEG RICHARDS, WILL LENNON, BRANDON WETHERBEE** and **STEPHANIE RUDIG**
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Native Cinema Showcase's Goosebumps Shorts Program; courtesy of the National Museum of the American Indian

Starts Friday: The National Museum of the American Indian's Native Cinema Showcase, online

November is recognized as Native American Heritage month, honoring the culture, legacy, and resilience of indigenous communities across North America. To celebrate, the National Museum of the American Indian puts on a Native Cinema Showcase every November to spotlight the best of Native film. Offerings from the 2024 festival, which includes eight feature films and four different shorts programs, capture Indigenous people's ability to overcome despite hundreds of years of genocide, ethnic cleansing, and cultural erasure. While significant strides have been made in American society to recognize and celebrate the plight of Native people, and the beauty of their existence, indigenous communities continue to face challenges—including the epidemic of missing and murdered Indigenous women, intergenerational trauma, and the fight for repatriation of land. Many of the films confront these issues and more. As Thanksgiving approaches, and in honor of NMAI's 20th anniversary in D.C., it feels especially important to recognize and celebrate our Indigenous communities. We recommend the Goosebumps Shorts Program, which, as the name suggests, features the festival's "chills, thrills, and suspense" films and includes **ishkwaazhe Shane McSauby's** *Happy Thanksgiving*. *The National Museum of the*

American Indian's Native Cinema Showcase runs Nov. 22 through 29 via online streaming services. americanindian.si.edu. Free. —Meg Richards

Saturday: District of Punk Walking Tour

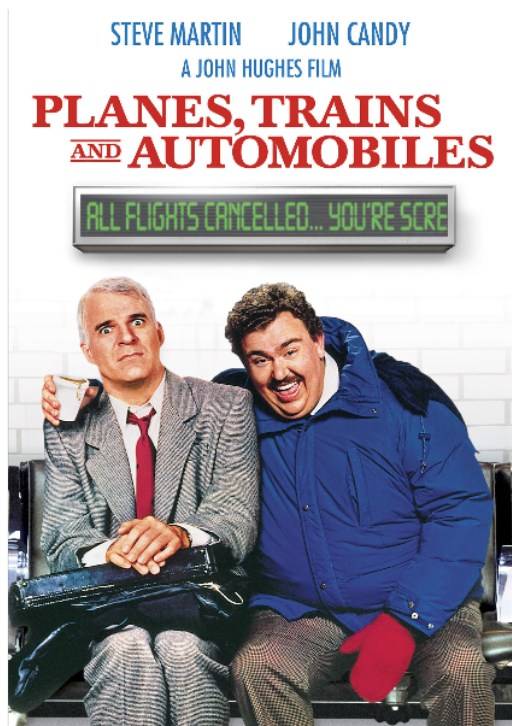


Fugazi, 1997. Credit: Toby Morris Credit: By Toby Morris

By now you probably know the story. It was the 1980s and the hippie revolution had been thoroughly scuppered. The District was in crisis, the result of catastrophic public service availability rollbacks in the wake of White flight. A suburban generation that watched their long-haired parents party through the '70s and embrace Greed Is Good Reaganism a few years later felt miserable and rudderless. But when they returned to the city to dance through their rage and disappointment at punk shows, the result was a swift kick in the ass that reverberated through rock music at large, influencing bands across the country from **Fugazi** to **Bad Religion** and

Black Flag. It's impossible to imagine **Nirvana** and the grunge revolt without D.C.'s hardcore punk movement. But the story often seems like just that: a story. It's easy to forget that we live in a veritable museum of hardcore history. Madam's Organ, formerly an **art collective** run by students at the Corcoran School of Arts, used to host punk shows. The long-gone Hall of Nations venue in the Walsh Memorial Building hosted **the Cramps** show that planted the seed of starting a band in the mind of a young **Ian MacKaye**. His band, **Minor Threat**, played some of their first gigs at the original 9:30 Club. So did **Bad Brains**, who organized a legendary 13-band concert in a church basement then known as the Wilson Center. The D.C. punk scene repeatedly annihilated the concept of the rock star, bringing musicians and audiences together. Charging the stage wouldn't get you tackled by some bouncer—it was part of the experience. “You weren't a spectator,” one scene member told the *Georgetown Hoya* in 2022. “You could sweat on the singer.” And D.C. punk never died: The 2000s saw the rise of bands such as **Coke Bust** and **Sick Fix**, and as recently as 2016, NPR lauded a **“new wave” of D.C. hardcore**. But there was something undeniably historic about what happened in the '80s, and something about seeing where it happened makes it more real. The District of Punk Walking Tour takes participants on a trek across some of the scene's key historical sites. *The tour starts at 2 p.m. on Nov. 23 and Dec. 15 at Gallery Place, 7th and F streets NW. [patch.com](https://www.patch.com). \$20–\$30.* —**Will Lennon**

Wednesday: *Planes, Trains and Automobiles* at Arlington Drafthouse



Is **John Candy** the most lovable performer in holiday-related films? From his scene-stealing role in *Home Alone* (who wouldn't want to tag along with **Gus Polinski**, the Polka King of the Midwest?) to *Planes, Trains and Automobiles*, Candy delivers a pitch-perfect performance so heartbreaking and joyous that his appeal is undeniable. His work in the 1987's *Planes, Trains and Automobiles* rivals Jimmy Stewart's in *It's a Wonderful Life*. And like *It's a Wonderful Life*, *Planes* captures what the holidays are all about. For some dark reason, mortality makes this time of year feel special. In *Planes, Train and Automobiles*—37-year-old spoilers ahead

Courtesy of Arlington Drafthouse

—the big reveal that Candy is a homeless widower who forges a friendship with a happily married family man makes the heart

grow three sizes. Filmmaker **John Hughes** easily could have centered this road/rail/air trip comedy about getting home for Christmas, but smartly made it about a guy desperately trying to get home for Thanksgiving. Avoiding the most popular wintertime holiday, Hughes essentially owns Thanksgiving (what's the other competition? *A Charlie Brown Thanksgiving*? *Home for the Holidays*? *The Ice Storm*?). Nearly 40 years after its release, *Planes, Train and Automobiles* is still somewhat believable (just swap in a canceled Lyft instead of the taxicab and it's 2024). And its influence can be seen on streaming services today. One can argue the pairing of Candy, a *Second City Television* alum, and Steve Martin helped set the table for *SCTV* alum **Martin Short** and Martin's modern buddy comedy, *Only Murders in the Building*. But unlike *Only Murders*, *Planes, Trains and Automobiles* may make you tear up in the most seasonally appropriate way. *Planes, Trains and Automobiles* screens at 7 p.m. on Nov. 27 at Arlington Drafthouse, 2903 Columbia Pike, Arlington. arlingtondrafthouse.com. \$8. —**Brandon Wetherbee**

Ends Nov. 30: Catherine Howe: All That Glimmers at Addison Ripley Fine Art



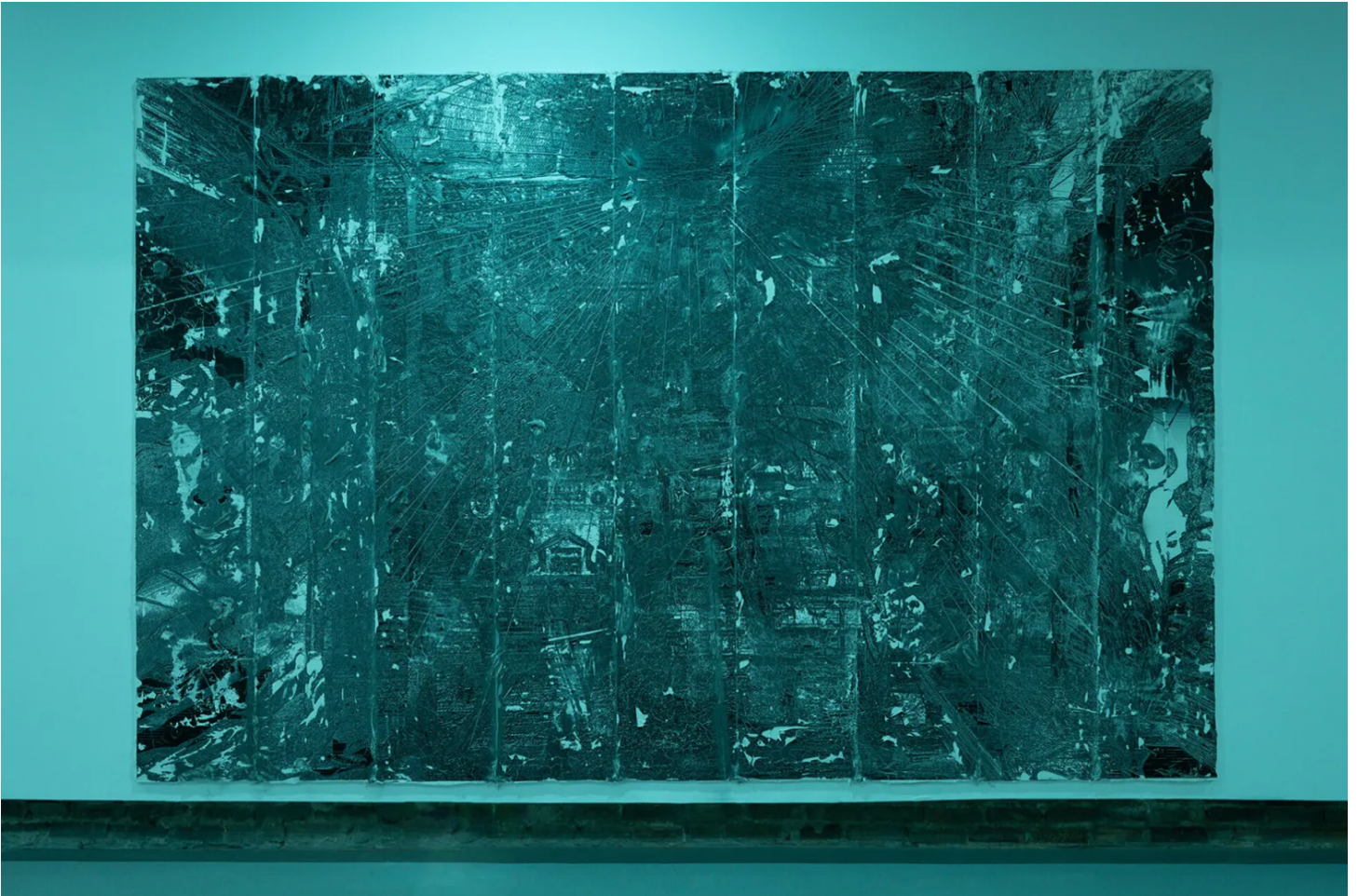


Catherine Howe, "Wallflower" (Blue/Yellow/Shimmer Black No.3), 2024, monotype: acrylic on Curious Metallics, 39 ½ x 27 ⅝ inches

The days are getting shorter, colder, and grayer, but the hues within "Catherine Howe: All That Glimmers" at Addison Ripley Fine Art are enough to make it feel like spring has sprung. Several of the works resemble boisterous daisies or swirls of water, though they're all nonrepresentational. The artist investigates different surfaces and materials with works on glittery paper, canvas, and silk that's translucent enough to show the canvas stretchers behind, always utilizing captivating compositions and rich, spot-on colors. Most of the pieces are monotypes, or a variety of print in which a design is painted onto one surface, like a glass plate, and then pressed onto another, like paper. Monotypes can usually only be printed one time, since most of the ink or pigment gets left behind when it's first pressed. Howe's feel particularly

ephemeral due to how potent their materials are. The places where acrylic paint has been pressed looks almost as if it might still be a little tacky and yet undried, and there are places where pigment has been stained onto the surface or bleeds into another material, forming pools of color that seem to almost move. The artist uses mica powder, pigment created from finely ground rocks and often used in cosmetics like eye shadow to give it a metallic sheen. The mineral quality comes through in the grittiness, and the works seem to catch different parts of the light as one moves around the gallery. These pieces do indeed glimmer, and they warrant close looking in the glow of shifting afternoon light. Catherine Howe: *All That Glimmers runs through Nov. 30 at Addison Ripley Fine Art, 1670 Wisconsin Ave. NW. Tuesday through Saturday, 11 a.m. to 4 p.m. and by appointment. addisonripleyfineart.com. Free. —Stephanie Rudig*

Ongoing: Pale Grass Blue at Hamiltonian Artists



Misha Ilin's "the room" in Pale Grass Blue. Credit: Vivian Marie Doehring

It's not uncommon these days for an art exhibit to contain a warning for content or physical sensitivities like light and sound, but the work that greets you at the entrance of **Misha Ilin**'s exhibit "Pale Grass Blue" at Hamiltonian Artists actually is *itself* a warning. Titled "epigraph instruction or how to view unshielded radioactive specimen in the gallery," printed text borrows from actual government guidelines on radiation exposure levels alongside an assemblage of photo transfers and etchings on drywall. Though there's definitely a postapocalyptic sensation from the nuclear allusions and the otherworldly blue glow cast over the gallery, the exhibit explores catastrophes both real and metaphorical as well as hyperobjects, or concepts that are so large and unwieldy that they're difficult to comprehend but inextricable from our reality, like black holes or climate change. While the underpinning concepts are metaphysical, the artworks themselves are strengthened by their materiality. Joint compound, which is typically used to patch drywall, is slathered on and piped out like frosting, forming words and embellishments like bows. The drywall is densely built up with multiple levels of overlapping information and iconography, and the cracks formed suggest building upon a crumbling foundation. In addition to the wall hangings, the gallery houses several sculptural and installation works that also play with substance: a pile of sand with a phone playing a video is pinned in by tape measures, ceramic insects sit atop a fluorescent light box, and butterflies flock to a table setting of food cans that have been coated in construction materials and spray paint. It's worth a careful look at the titles on the image list, as well as the multitude of text that adorns the objects; some of this is instructions, both sardonic and practical, for things such as ending your anxiety around radiation or building shelter for your family. "*Pale Grass Blue*" runs through Dec. 7 at Hamiltonian Artists, 1353 U St. NW. Thursday through Saturday, 11 a.m. to 6 p.m. [hamiltonianartists.org](https://www.hamiltonianartists.org). Free. —**Stephanie Rudig**