

MUSEUM AS CLASSROOM

**LARGE PRINT
EXHIBITION TEXTS**



MUSEUM AS CLASSROOM

How can engaging with an artwork open new ways of thinking? And, what can be experienced in person that might not manifest virtually?

By making connections between the Smart Museum's collections and the arguments, questions, and themes of courses across disciplines, the museum's Feitler Center for Academic Inquiry actively engages with and contributes to the intellectual life of the University of Chicago. The divergent array of objects in this gallery was curated by faculty in collaboration with the Feitler Center and connects to four separate spring courses: "The Idea of Africa," "Woodblock Prints of Japan," "Introduction to Printmaking," and "Queer Theory and Queer Practice."

The works on view include a number of newer acquisitions in conversation with longstanding favorites, all from the museum's permanent collection. While many classes are currently taught virtually, this space offers

students living locally an opportunity to study art-works in person and provides a glimpse of university teaching for all our visitors.

For more information about academic engagement at the Smart Museum, please visit:

smartmuseum.uchicago.edu/feitler-center

Organized by the Feitler Center for Academic Inquiry, this exhibition is curated by Berit Ness, Assistant Curator of Academic Initiatives, in collaboration with Katherine Desjardins, Associate Instructional Professor in Visual Arts; Chelsea Foxwell, Associate Professor of Art History and the College; Adom Getachew, Neubauer Family Assistant Professor of Political Science and the College; Natacha Nsabimana, Assistant Professor of Anthropology; and Jennifer Sichel, Post-Graduate Preceptor in the Master of Arts Program in the Humanities, with assistance from Jad Dahshan (AB'21). Support for this exhibition has been provided by Mr. Dmitry Aksenov and Mrs. Valentina Aksenova, the Feitler Center for Academic Inquiry Fund, and the Museum's SmartPartners.



SUELLEN ROCCA

American, 1943–2020

Bare Shouldered Beauty

1967

ABOVE, LEFT TO RIGHT

Etching and drypoint (black) on off-white wove paper, first state, unique trial proof impression

Etching and drypoint (black) on off-white wove paper, second state, proof impression

Etching and drypoint (black) on off-white wove paper, third state, unique trial proof impression

Etching and drypoint (black) on off-white wove paper, fourth state, proof impression

BELOW, LEFT TO RIGHT

Etching, drypoint, and aquatint (black) on off-white wove paper, fifth state, proof impression

Etching, drypoint, and aquatint (blue) on off-white wove paper, fifth state, proof impression

Color etching, drypoint, and aquatint (black and blue) on off-white wove paper, sixth state, proof impression

Color etching, drypoint, and aquatint (black and blue) on off-white wove paper, sixth state, proof impression

Gift of the artist
2006.86.1-8

This suite of prints visualizes Suellen Rocca's artistic process and offers a valuable opportunity to consider the artist's expressive direction from one print state to the next. Rocca's adjustments with each iteration range from subtle reworkings to more obvious experiments with color.

Each version of *Bare Shouldered Beauty* includes an array of imagery Rocca regularly explored that connects with entrenched cultural expectations of femininity—engagement rings, dancing dates, sweet treats, pantyhose, poodles, wiglets, hairbows, and handbags.

“INTRODUCTION TO PRINTMAKING”

THE IDEA OF AFRICA

Adom Getachew and Natacha Nsabimana

PLSC 22755, ANTH 22755, CRES 22755

“The Idea of Africa”, a new interdisciplinary course offers undergraduate students an opportunity to engage critically with key philosophical and political debates about contemporary Africa on the continent and globally. The course takes its title from V.Y. Mudimbe’s 1994 book which builds on his earlier work, *The Invention of Africa*. It asks three questions:

(1) How and to what purposes has Africa been conceived as metaphor and concept?

(2) How might we locate Africa as a geographic site and conceptual space to think through contemporary debates about citizenship, migration, and new structures of political economy?

(3) What futures and motives of futurity are articulated from the space and metaphor of Africa?



JAMES BARNOR

Ghanaian, born 1929

***National Liberation Movement Political Rally,
Ghana, Kumasi***

1956, printed 2017

***Independence Celebrations,
Duchess of Kent, Kwame Nkrumah, Accra***

1957, printed 2019

Enlarged silver prints from original negatives, ed. 3/5
Purchase, The Paul and Miriam Kirkley Fund for
Acquisitions and The Ziegler-Orloff Family Fund
2021.5 and 2021.6

These works by pioneering Ghanaian photographer James Barnor depict two instances that bracket a watershed moment in the history of Ghana: its independence from British colonial rule. In the photograph on the left, the initials of the National Liberation Movement are in focus, painted on the back of a central figure in the crowd. The NLM party arose in response to Kwame Nkrumah's centralized vision of Ghanaian independence that compromised the autonomy of the Asante people. By March of 1957, Nkrumah, the first prime minister of Ghana, would declare it a free country, ensued by independence celebrations and visits from global dignitaries including then-Vice President Richard Nixon, and, pictured, the Duchess of Kent.

In the span of six decades and across several continents, Barnor would hone his practice as a street and studio photographer as well as a photojournalist, documenting deeply transformative periods in history. His portraits feature a broad array of postcolonial subjectivities ranging from Afro-diasporic experiences in Swinging London to postcolonial life in Ghana and many others.

“THE IDEA OF AFRICA”



MARC RIBOUD

French, 1923–2016

***Two students arrive at the University of Accra with
academic gowns, Ghana***

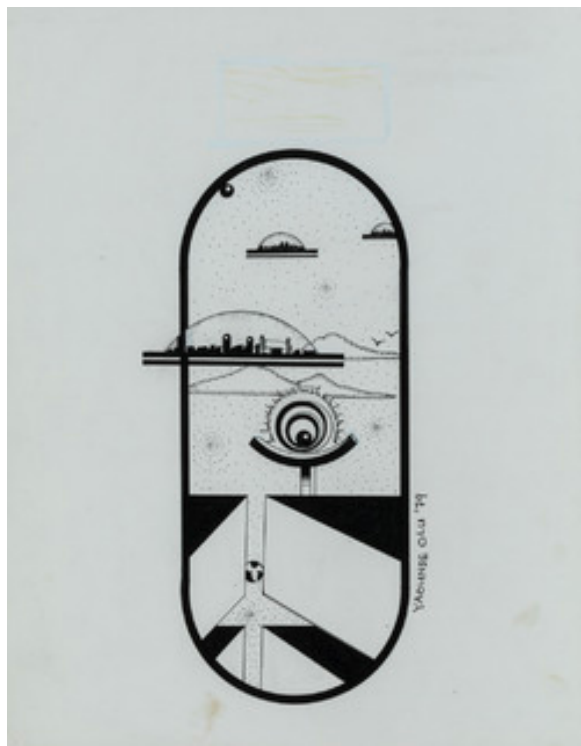
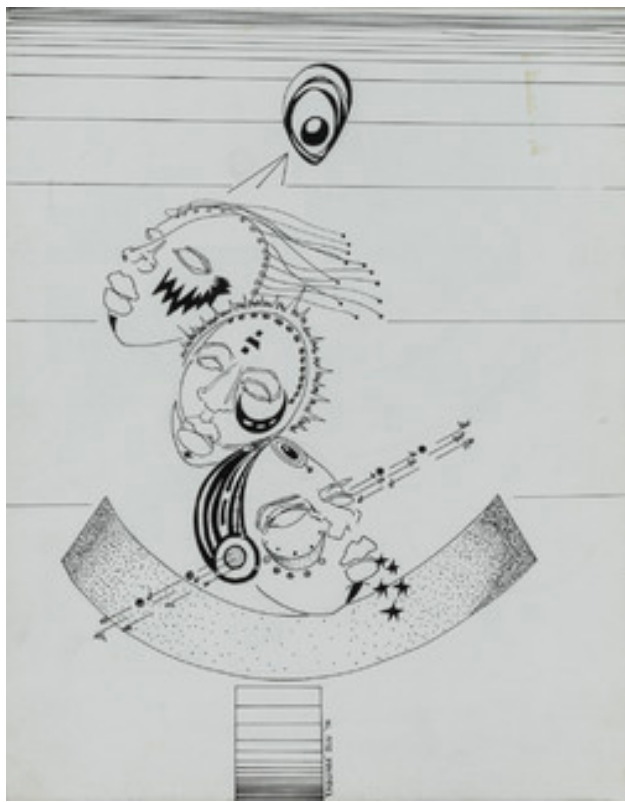
circa 1960

Gelatin silver print, vintage print

Purchase, The Paul and Miriam Kirkley Fund for
Acquisitions and The Ziegler-Orloff Family Fund
2021.14

A prime example of the so-called “golden age” of photojournalism, Marc Riboud travelled extensively across the globe in the 1950s and 60s, turning his lens toward political parades, peaceful protests, and all manner of historic events while working for the famed agency, Magnum Photos. The photographer documented anticolonial movements across Algeria and West Africa during this period. Rather than concentrating on the world’s violence, many of his pictures focus on the beauty and lived experience of everyday people in these changing locales. Academic gowns in hand, the students photographed here are parked on the cusp of Ghana’s independence from British colonialism, just before the University College of the Gold Coast, a branch of the University of London, is renamed the University College of Ghana.

“THE IDEA OF AFRICA”



CLOCKWISE FROM LEFT

YAOUNDÉ OLU

American, born 1945

Mother of Worlds

1975

Hyperspace Totem

1974

Fleet of Cities

circa 1977–1979

Pen and ink drawings on illustration board

Purchase, The Paul and Miriam Kirkley

Fund for Acquisitions

2018.1, 2018.3, 2018.2

“THE IDEA OF AFRICA”



JEFF DONALDSON

American, 1932–2004

PRINTED BY LOU STOVALL

American, born 1937

Victory in the Valley of Eshu

1971

Screenprint on wove paper, ed. 244/280

Gift of Melissa Azzi in honor of the artist

2013.8

“THE IDEA OF AFRICA”

Victory in the Valley of Eshu was inspired by the story of an older couple who successfully defended their home against a government attempt to seize it through eminent domain. To celebrate their victory, Donaldson expressively painted their portrait and collaborated with printmaker Lou Stovall to create this screenprinted version of the work. Donaldson's vibrant composition incorporates a broad range of symbols that forge connections between this couple and their ancestral African identity, including a double-axe (an implement associated with the Yoruba deity of thunder Sango), suspenders sporting the colors of the Pan-African flag, an Egyptian ankh necklace, and the central six-pointed star connected to the Yoruba sign of Ifa.

Donaldson co-founded the artist group AFRICOBRA (African Commune of Bad Relevant Artists) in 1968, which sought to assert shared African heritage, aesthetics, and experience of oppression. AFRICOBRA members aimed to create and circulate “positive images” for African American audiences, intending not only to critique the present state of affairs but to also provide direction for the future.

WOODBLOCK PRINTS OF JAPAN

Chelsea Foxwell

ARTH 18803, EALC 18803, CHST 18803

Despite the availability of moveable type, woodblock printing—in which each printed sheet was produced by an intricately hand-carved block—was the main reproductive technology in Japan from roughly 1600 to 1870 for both texts and images. In these years, Japan's high literacy rates and booming urban publishing industry supported an array of fascinating illustrated books and prints—from theater ephemera and guidebooks to “art” prints, landscape series, and supernatural tales—that offer interesting points of comparison with early modern printing in the West.

This course considers Japanese woodblock prints as artistic and social objects during the 17th through 19th centuries. The course discusses style and technique, class and gender representations, the world of the pleasure quarters, illustrated plays and fiction, urban growth and travel, censorship, and the supernatural.



KAWASE HASUI

Japanese, 1883–1957

Spring Rain at Gokoku-ji Temple

1932

Color woodblock

The Brooks McCormick Jr. Collection of
Japanese Prints

2015.566

“WOODBLOCK PRINTS OF JAPAN”



UTAGAWA (ANDŌ) HIROSHIGE

Japanese, 1797–1858

Fukagawa Susaki and Jūmantsubo

From the series: *One Hundred Famous Views of Edo*
(*Meisho Edo Hyakkei*), No. 107

1857

Color woodblock

Gift of Mr. Gaylord Donnelley, from the Frances
Gaylord Smith Collection

1972.11

“WOODBLOCK PRINTS OF JAPAN”



KATSUSHIKA HOKUSAI

Japanese, 1760–1849

Mishima Pass in Kai Province (Kōshū Mishima-goe)

From the series, *Thirty-six Views of Mt. Fuji*

(*Fugaku sanjūrokkei*), No. 16

circa 1831

Color woodblock on wove paper mounted
on heavy paper

Gift of Mr. and Mrs. Gaylord Donnelley, from the
Frances Gaylord Smith Collection

1972.12

“WOODBLOCK PRINTS OF JAPAN”



UTAGAWA (ANDŌ) HIROSHIGE

Japanese, 1797–1858

Mishima: Morning Mist (Mishima, asagiri)

From the series: *Fifty-three Stations of the Tōkaidō*
(*Tōkaidō gojūsan tsugi no uchi*), No. 12
circa 1833–34

Color woodblock

Gift of Mr. and Mrs. Gaylord Donnelley, from the
Frances Gaylord Smith Collection
1974.71

“WOODBLOCK PRINTS OF JAPAN”



UTAGAWA (ANDŌ) HIROSHIGE

Japanese, 1797-1858

Shōno: Driving Rain (Shōno hakuu)

From the series: *Fifty-three Stations of the Tōkaidō*
(*Tōkaidō gojūsan tsugi no uchi*), No. 46
circa 1833-34

Color woodblock

Gift of Mr. and Mrs. Gaylord Donnelley, from the
Frances Gaylord Smith Collection

1972.8

During Japan's Edo period (1603–1868) the Tōkaidō road was an important route between the ancient capital of Kyoto and the imperial city of Edo (present-day Tokyo). Hiroshige's celebrated color woodblock print cycle *Fifty-three Stations of the Tōkaidō* depicts each of the stopping points along this well-trodden road. The series regularly foregrounds the scenic beauty of Japan's changing topography along with the varied classes of society who lived and worked in the cities, small towns, and rural districts connected by the Tōkaidō.

These two prints from the series accentuate changing atmospheric effects. While one shows a group setting off amongst morning fog, the other illustrates a sudden downpour of rain and travelers running for shelter.

“WOODBLOCK PRINTS OF JAPAN”



UTAGAWA (ANDŌ) HIROSHIGE

Japanese, 1797–1858

Eight Views of Kanazawa at Night
(Buyō Kanazawa hasshō yakei)

1857

Triptych of color woodblocks

Gift of Mr. and Mrs. Gaylord Donnelley, from the
Frances Gaylord Smith Collection

1972.7

“WOODBLOCK PRINTS OF JAPAN”



KITAGAWA UTAMARO

Japanese, 1753–1806

Taking Shelter from a Sudden Summer Shower under a Huge Tree

early 1790s

Triptych of color woodblocks

Gift of Mr. and Mrs. Gaylord Donnelley, from the
Frances Gaylord Smith Collection

1972.14

The sudden summer shower is a well-known theme in Japanese prints from the Edo period (1603–1868). This print echoes a 17th-century painting that depicted travelers from all walks of life taking refuge from a storm under a daimyō gate, symbolizing government's protective role. Utamaro's print replaces the daimyō gate with a large tree and introduces an amorous spark. An elegant young samurai in translucent black robes, the apparent star of the scene, seems to have caught the eye of a young woman in a hat, retying her kimono. At right, two young women dash forward, their legs fully exposed. The woman with the scarf in her mouth (an erotic symbol) holds an umbrella and clasps the unfurling edge of her kimono. In the context of the official status divisions of Edo Japan, Utamaro's image is at once socially awkward and socially liberating.

“WOODBLOCK PRINTS OF JAPAN”



TOYOHARA KUNICHIKA

Japanese, 1835-1900

Ichikawa Danjūrō IX

1888

Color woodblock

The Brooks McCormick Jr. Collection of
Japanese Prints

2015.515

“WOODBLOCK PRINTS OF JAPAN”



SHUNKŌSAI HOKUSHŪ

Japanese, 1808–1832

***Actors Nakamura Utaemon III (Shikan) as
Shunkan and Nakamura Matsue III as Oyasu***
1825

Color woodblock

The Brooks McCormick Jr. Collection of
Japanese Prints
2015.794

“WOODBLOCK PRINTS OF JAPAN”



KATSUKAWA SHUNSHŌ

Japanese, 1726–1792

Actor Onoe Kikugorō I as Soga no Jūrō

1773

Color woodblock

Gift of Edward Stowe Akeley, estate executed
by his widow

1995.25

“WOODBLOCK PRINTS OF JAPAN”



KATSUKAWA SHUN'EI

Japanese, 1762–1819

The Actor Ichikawa Komazō III before a Bamboo Blind

late 1780s

Color woodblock print

University Transfer from Max Epstein Archive,
Gift of Harold Swift

1967.116.157

Woodblock prints featuring kabuki actors and scenes from plays flourished in Edo period Japan. Ichikawa Komazō III, a popular kabuki actor recognizable by the crest near his shoulder and by his elongated nose, is shown here dressed in court robes and standing pensively against a bamboo blind. Shun'ei was a follower of artist Katsukawa Shunshō (displayed on the lower left), who brought the actor's likeness (*nigao-e*) to a greater degree of sophistication in the mid-eighteenth century.

INTRODUCTION TO PRINTMAKING

Katherine Desjardins

ARTV 21501/31501

This course is an introduction to basic printmaking techniques, including monoprint, intaglio, planographic, and relief printing. Printmaking is explored as a “bridge medium”: a conduit between drawing, painting, and sculpture. Emphasis is placed upon investigating visual structures through “calculated spontaneity” and “controlled accidents,” as well as on the potential seriality inherent in printmaking, as opposed to the strictly technical aspects of this medium.



EVELYN STATSINGER

American, 1927–2016

Untitled

1963

Monoprint

Gift of the Evelyn Statsinger Cohen Trust

2019.68

“INTRODUCTION TO PRINTMAKING”



ALBRECHT DÜRER

German, 1471-1528

Death of the Virgin

From the series: *The Life of the Virgin*
1510 (plate, this impression circa 1580)

Woodcut on laid paper

Gift of Mrs. Sylvia Sights in memory of
Mr. Hi Simons from his daughter
1976.42

This meticulous print is one of nineteen from Albrecht Dürer's series *The Life of the Virgin*, which was published as an illustrated book in 1511. Their complexity and wealth of detail allowed them to engage the pious sixteenth-century viewer's imagination, and today give us a window onto domestic life in the Renaissance.

In this scene of Mary on her deathbed, Dürer highlights the centrality of the Virgin through emphatic framing devices such as the positioning of the other figures turned toward her and the bed-curtain almost theatrically drawn aside.



FÉLIX VALLOTTON

Swiss, died in France, 1865–1925

The Print Fanciers

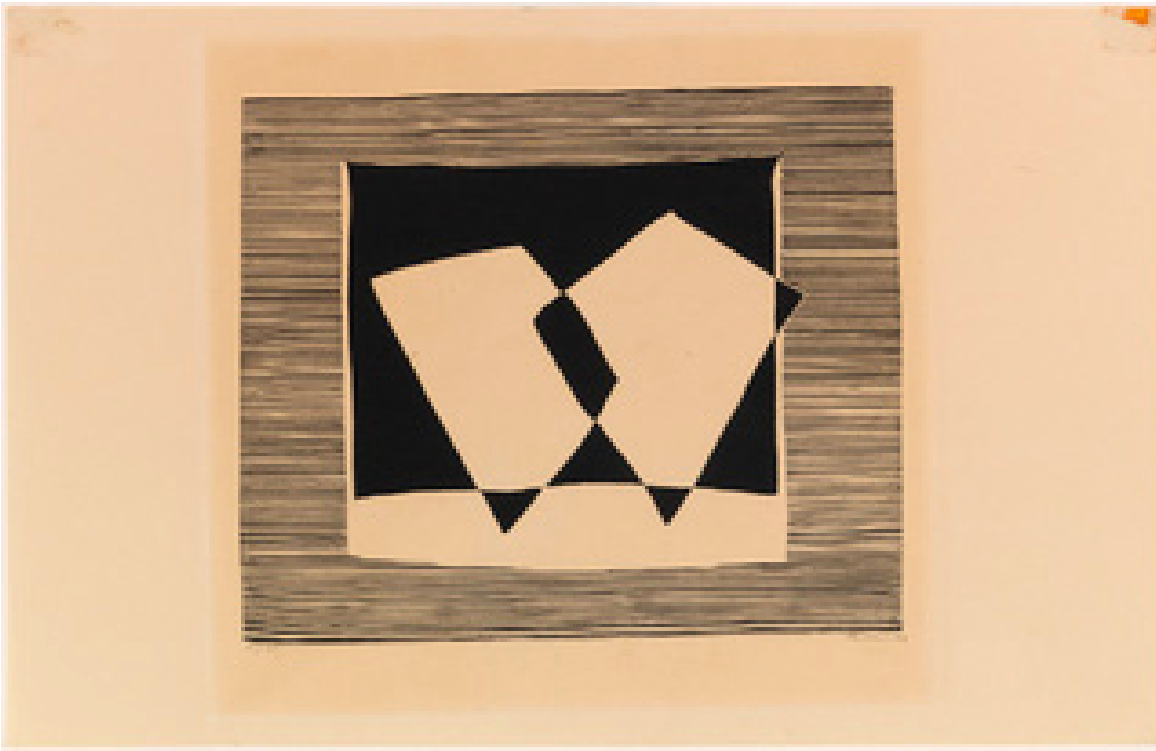
1892

Woodcut on wove paper

Gift of Alan Henry

1989.20

“INTRODUCTION TO PRINTMAKING”



JOSEF ALBERS

American, born in Germany, 1888–1976

Opera (Oper)

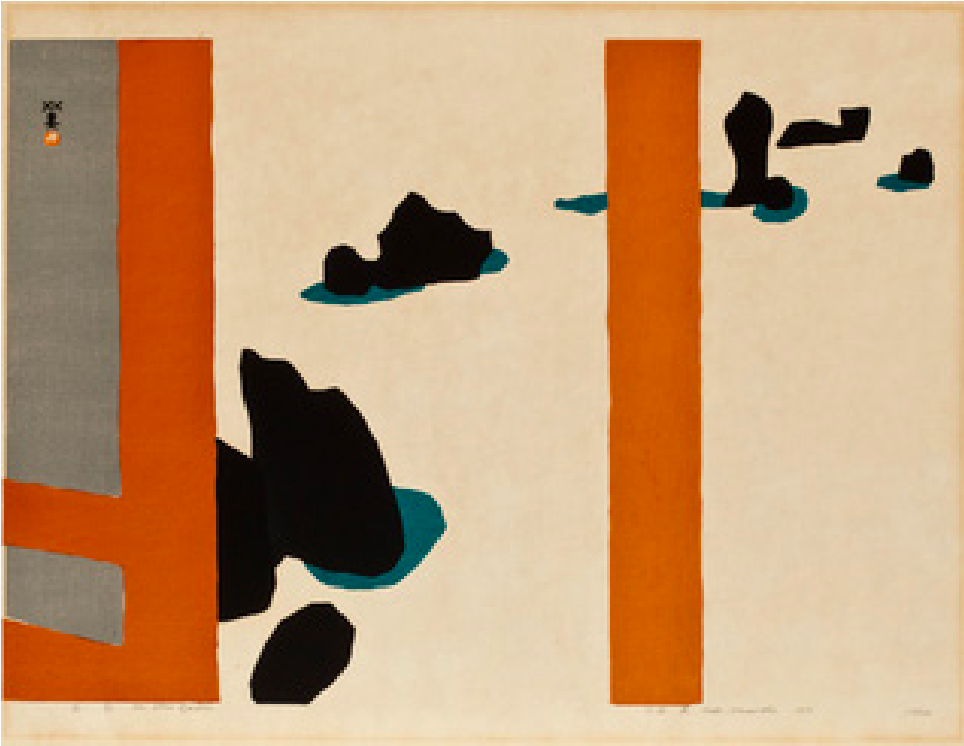
1933

Woodcut

Gift of John A. and Andrea L. Weil

2009.5

“INTRODUCTION TO PRINTMAKING”



KAWANISHI HIDE

Japanese, 1894–1965

The Stone Garden

1959

Color woodblock with blind stamping, ed. 138/200

Gift of Douglas Berman and Peter Daferner in
honor of Richard A. Born

2004.131

“INTRODUCTION TO PRINTMAKING”



CHARLES PHILIPON

French, 1806–1862

Four Years of Rule (Quatre ans de règne)

Published in *La Caricature*

1833

Color lithograph on wove paper

University Transfer from Max Epstein Archive

1967.116.512

“INTRODUCTION TO PRINTMAKING”



H. C. WESTERMANN

American, 1922–1981

See America First: Untitled #7

(Trial Proof Impression)

1968

See America First: Untitled #7

(Trial Proof Impression)

1968

Multi-color lithographs with torn and deckled edges
The H. C. Westermann Study Collection,
Gift of the Estate of Joanna Beall Westermann
2002.216 and 2002.217

See America First: Untitled #7

1968

Multi-color lithograph with torn and deckled edges
The H. C. Westermann Study Collection,
Gift of the Estate of Joanna Beall Westermann
2002.208h

These prints are part of a broader series inspired by a cross-country road trip H. C. Westermann took with his wife Joanna. “See America First,” the title given to the suite and the motto appearing on most of the prints themselves, recalls the iconic, early twentieth-century advertising campaign designed by the railways and National Park Service to spur local tourism.

This enigmatic lithograph from the series features a television-like box, pierced by a multi-colored rainbow arc, that erupts in a volcanic explosion from its top. This imagery suggests the union of natural phenomena and technological culture but offers no clues of those ramifications. The two trial prints also on view trace Westermann’s artistic process to the final image.

“INTRODUCTION TO PRINTMAKING”



WADSWORTH JARRELL

American, born 1929

Revolutionary

1972

Color screenprint on wove paper, ed. 150/300

Purchase, The Paul and Miriam Kirkley

Fund for Acquisitions

2012.29

Wadsworth Jarrell translated his original painting into this screenprint to disseminate the portrait of feminist and Black Power activist Angela Davis more widely. Like other members of Chicago's artist group AFRICOBRA (including Jeff Donaldson, whose work is on view in the adjacent gallery), Jarrell interweaves image and text in this composition. The contours of Davis' face are rendered with numerous B's, which swoop into the words "Black" and "Beautiful." Other words including "Revolution" and "Resist" radiate from her head and join a fuller message that runs down her jacket: "I have given my life in the struggle. If I must lose my life, that is the way it will have to be."

"INTRODUCTION TO PRINTMAKING"



ED PASCHKE

American, 1939–2004

Flamenco

1991

Color screenprint, ed. 8/60

Gift of the artist

1999.24

“INTRODUCTION TO PRINTMAKING”



ANDY WARHOL

American, 1928–1987

Cow

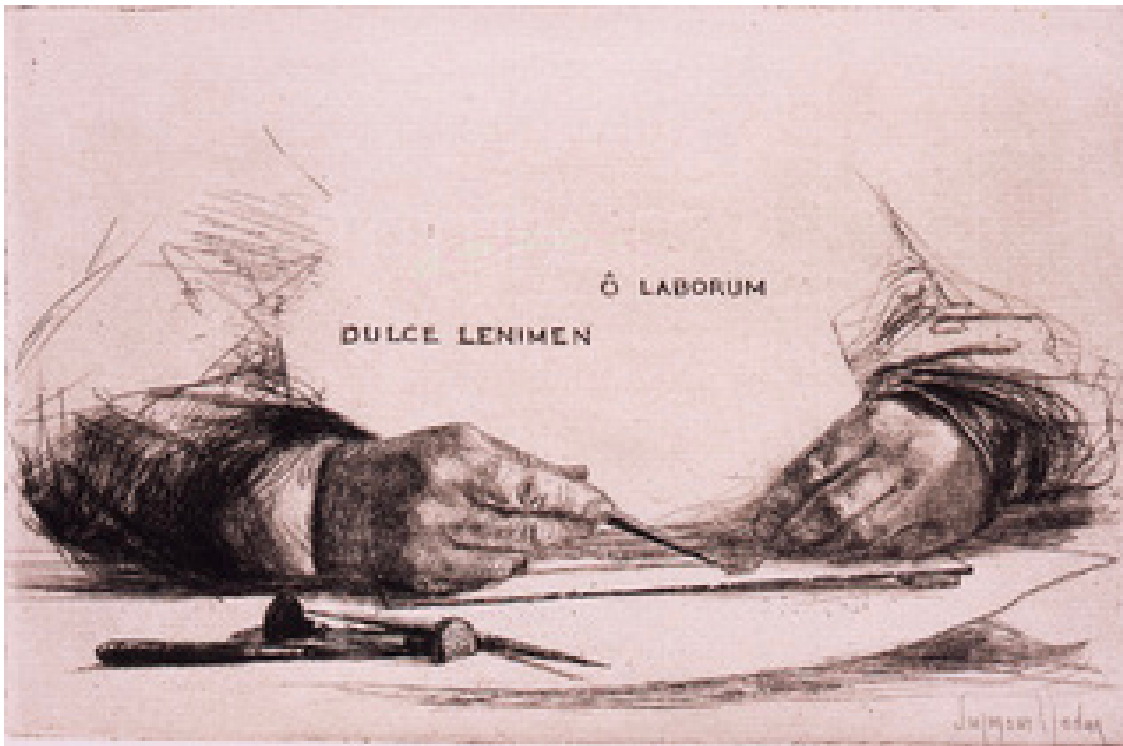
1971

Color screenprint, unlimited edition

Purchase, Unlimited Acquisitions Fund

1996.49

For his major 1971 retrospective, Andy Warhol plastered the entire fourth floor of the Whitney Museum of American Art in New York with sheets of this cow wallpaper. On top of the wallpaper, he hung his signature silkscreened paintings of pop culture icons, however the giant neon portrait of the cow didn't fade into the background as mere décor. Such an overwhelming installation made it difficult for the viewer to distinguish the artwork from the wallpaper, which was precisely the effect Warhol desired.



(SIR FRANCIS) SEYMOUR HADEN

British (English), 1818–1910

Hands Etching—O Laborum

1865

Etching and drypoint on laid paper, sixth state
University Transfer from Max Epstein Archive,
Carrie B. Neely Bequest, 1940

1967.116.16

As founding president of the British Society of Painter-Etchers, Seymour Haden studied the craft of past etching masters, and with this decisive etching of his own two hands, he represented his self-identity as an artist of that tradition. Instead of the recognizable facial features present in a typical self-portrait, Haden included only tools involved in his artistic labor—etching needles, a copper plate—and his hands to utilize them.

Haden was a passionate contributor to the nineteenth-century etching revival, taking great joy in the spontaneity and expressive lines of the etching needle. Inscribed at the center of this unconventional artist's portrait is a Latin line from Horace that translates, "O sweet solace of labors." In a pair of etched hands, Haden emphasizes the nobility of artistic labor, a sentiment that many nineteenth-century printmakers were anxious to assert.

"INTRODUCTION TO PRINTMAKING"



JOHN SLOAN

American, 1871-1951

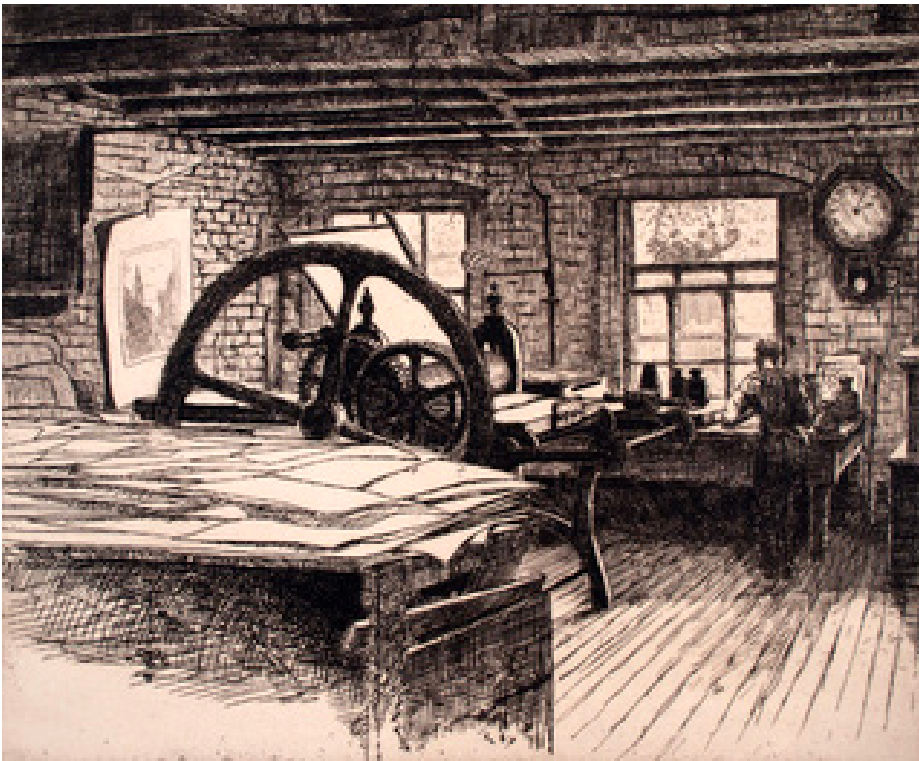
Connoisseurs of Prints

From the series: *New York City Life*
1905

Etching

Gift of the Delaware Art Museum
2008.213

Connoisseurs of Prints was the opening image in John Sloan's first series of etchings, *New York City Life* (1905–06), and gently satirizes the art pretensions of the upper classes. With exaggerated postures, expressions, and gestures, these collectors are shown scrutinizing prints at an auction preview. The broader series, made just one year after Sloan arrived in New York, brings together unvarnished moments of everyday life across the rapidly growing metropolis.



GEORGE T. PLOWMAN

American, 1869–1932

The Plate Printer's Shop, New York

undated

Etching on wove paper

University Transfer from Max Epstein Archive,

Carrie B. Neely Bequest, 1940

1967.116.290

“INTRODUCTION TO PRINTMAKING”



Art Green

Vera Berdich 64

S. Roca

Am. Museum of Nat. Hist.

Silent Eclectic Flesh Tattoo
Vera Berdich and Students
Exquisite Corpse

June 4, 1964

ART GREEN

American, lives in Canada, born 1941

VERA BERDICH

American, 1915–2003

SUELLEN ROCCA

American, 1943–2020

WILLIAM SCHWEDLER

American, 1942–1982

Silent Eclectic Fish Tattoo

1964

Etching on wove paper

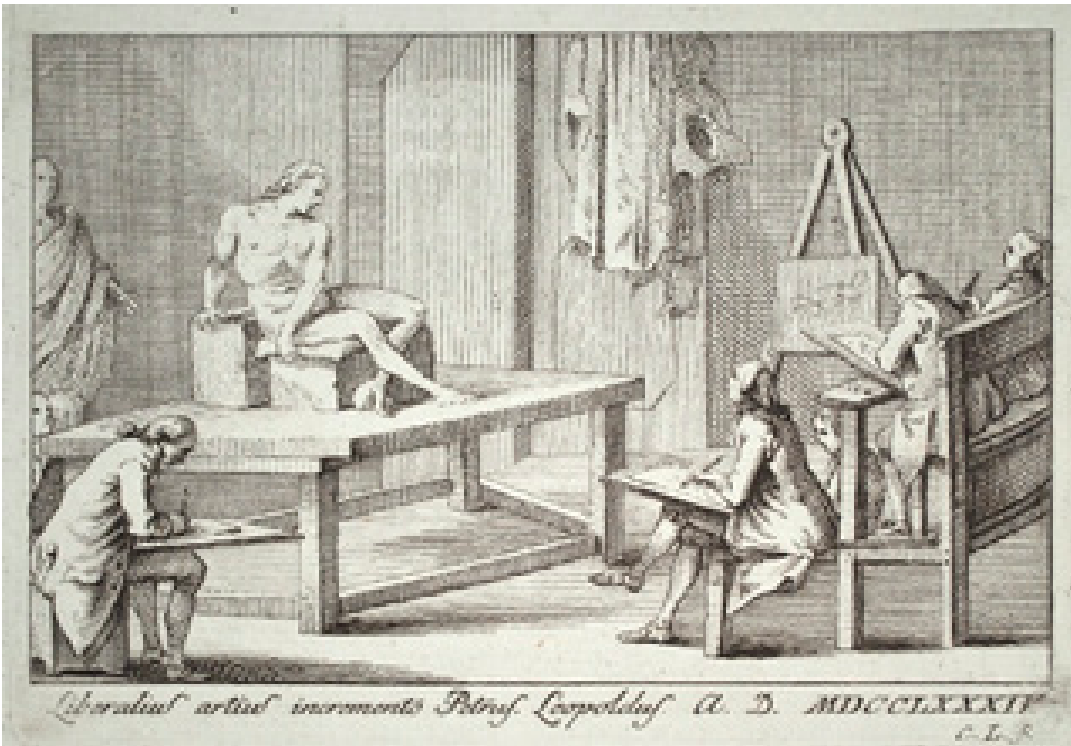
Gift of Dennis Adrian in honor of Suellen Rocca

2001.575

A proponent of Surrealism and of highly individualist and experimental approaches in printmaking, Vera Berdich founded the etching department at the School of the Art Institute of Chicago in 1947. With the return of American soldiers from World War II and the increased demand to work with print media, an explosive period in Chicago printmaking began.

This etching was composed with three of her students according to the Surrealist game called the “exquisite corpse”, in which one person begins a drawing, conceals their contribution, and passes it to the next person who continues the work. The resulting image reveals the unpredictable and expressive possibilities of this game of chance.

“INTRODUCTION TO PRINTMAKING”



UNKNOWN ARTIST

French or Italian

A Life Drawing Class

1784

Engraving

Gift of Collection of Edward A. and Inge Maser

2004.108

“INTRODUCTION TO PRINTMAKING”



GLADYS NILSSON

American, born 1940

Their Class

1993

Etching, ed. 23/40

Gift of the artist in memory of Whitney Halstead

1995.58b

“INTRODUCTION TO PRINTMAKING”



BARBARA ROSSI

American, born 1940

Poor Self Trait #3: Curls

1970

Color etching and aquatint, color photo-etching

Gift of Dennis Adrian in honor of the Artist

2001.394a-b

This diptych print is one of three in Barbara Rossi's punning "Poor Self Trait" series from 1970, which combines hand-drawn imagery with photographically-based self-portraits culled from her private life. It is notable for the contrast between the extreme and idiosyncratic abstraction of the drawn figure and the representational nature of the photographic image. Their juxtaposition begs the question: Is one a more faithful portrayal of the sitter(s) than the other?

Rossi printed the lower intaglio plate *à la poupée* (a process in which different colors are applied directly to the plate with a wad of fabric, resulting in a unique print) and then overprinted the resulting impression with ink, producing a delicate wash effect. Rossi also printed a negative photo image in which the figures are cut out of the background and overprinted it in transparent ink.

"INTRODUCTION TO PRINTMAKING"



FÉLIX HILAIRE BUHOT

French, 1847–1898

A Landing in England ***(Un Débarquement en Angleterre)***

1879

Etching, drypoint, aquatint, and stipple engraving,
fourth state of five, proof impression

Purchase, The Paul and Miriam Kirkley

Fund for Acquisitions

2010.115

French printmaker Félix Buhot captured mood and dramatic atmospheric effects through an immense variety of techniques. As one reviewer remarked, “All of the known and unknown resources of engraving have been used: aquatint, drypoint, heavy biting in pure acid—in sum a devil’s brew in which the copper is opened wide and the varnish dissolves.”

Buhot himself considered this fourth state of the print his most painterly etching. It best exemplifies what he referred to as “symphonic” or “anecdotal” margins, which were his most distinctive contribution to printmaking. As in other Buhot prints, these vignettes amplify the central scene and provide glimpses of the same subject from different and intimate viewpoints. Buhot eliminated these scenes for the fifth and final state.

“INTRODUCTION TO PRINTMAKING”



WILLEM SWANENBURGH

Dutch, circa 1582–1612

Supper at Emmaus (after Peter Paul Rubens)

1611

Engraving on cream laid paper, first state of three

Purchase, Paul and Miriam Kirkley

Fund for Acquisitions

2003.84

“INTRODUCTION TO PRINTMAKING”



PIETER VAN SOMPEL

Dutch, circa 1600–circa 1650

Supper at Emmaus (after Peter Paul Rubens)

1643

Etching on off-white laid paper

Purchase, Paul and Miriam Kirkley

Fund for Acquisitions

2003.85

“INTRODUCTION TO PRINTMAKING”

H. C. WESTERMANN

American, 1922–1981



Woodblock for Frog

1976

Wood

The H. C. Westermann Study Collection,
Gift of the Estate of Joanna Beall Westermann
2002.308



Frog

1976

One-color woodcut

The H. C. Westermann Study Collection,
Gift of the Estate of Joanna Beall Westermann
2002.245



Linoleum block for Disasters in the Sky #1

1962



Linoleum block for Merry Xmas

6 & 2 A Happy New Year

1962

Commercial linoleum blocks on plywood
The H. C. Westermann Study Collection,
Gift of the Estate of Joanna Beall Westermann
2002.268 and 2002.269



***Disasters in the Sky #1 and Merry Xmas
6 & 2 A Happy New Year***

1962

Two one-color linoleum cuts, printed side-by-side on
thin laid Japanese paper

The H. C. Westermann Study Collection,
Gift of the Estate of Joanna Beall Westermann
2002.196

“INTRODUCTION TO PRINTMAKING”

QUEER THEORY AND QUEER PRACTICE

Jennifer Sichel

ARTH 21405/31405, GNSE 21405/31405, MAPH 31405

Does “queer” describe a form of sexual desire, a non-normative identity, a critical theory, an outlaw sensibility, an attitude of defiance, a non-linear temporality, an ecology, an ethics of attachment and affiliation? Or something else entirely? Without attempting to iron out contradictions or to propose a singular answer, this course examines what it means to produce queer work in and around the fields of art history, with a focus on the period since 1990. Attending closely to intersections of race, ethnicity, sex, sexuality, gender, ability, and class, the course investigates how cultural producers (of various stripes) assemble queer objects, reimagine institutions, resist being defined by the political mainstream, and disseminate alternative futures.



PETER HUJAR

American, 1934–1987

Palermo Catacombs #10 (Girl with Flowers)

1963

Divine

1975

Gelatin silver prints

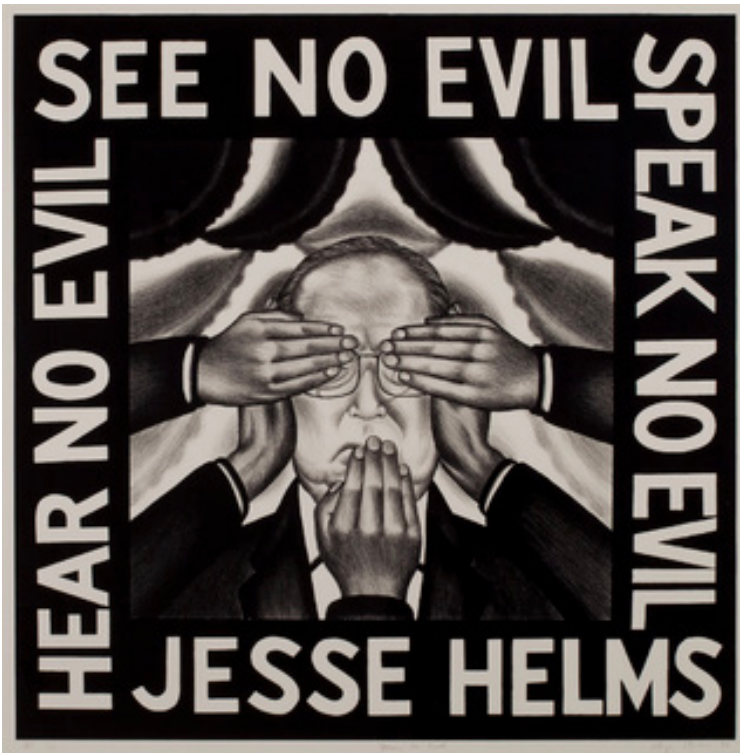
Gift of the Estate of Lester and Betty Guttman

2014.408 and 2014.409

For his striking publication *Portraits in Life and Death* (1976), photographer Peter Hujar brought together a series of portraits featuring fellow artists and intellectuals from New York's downtown cultural scene with photographs he had previously taken of Sicilian catacombs. The book included both of the works on display. His picture of the famous drag queen Divine (Harris Glenn Milstead) shows an intimate portrait of his friend reclining out of costume and with much of his trademark make-up removed. In the *Palermo Catacombs* series, Hujar approached his mummified subjects in a way that seemingly brings out the personality of the long dead.

As Susan Sontag wrote in her introduction to his book, "Peter Hujar knows that portraits in life are always, also, portraits in death. I am moved by the purity and delicacy of his intentions. If a free human being can afford to think nothing less than death, then these memento mori can exorcise morbidity as they evoke its sweet poetry and panic."

"QUEER THEORY AND QUEER PRACTICE"



ROGER BROWN

American, 1941-1997

Fear No Evil

1991

Lithograph

Gift of Roger Brown, courtesy of The School of the
Art Institute of Chicago

1997.98

“QUEER THEORY AND QUEER PRACTICE”



PAUL MPAGI SEPUYA

American, born 1982

Mirror Study for Joe (2010/980)

2017

Archival pigment print mounted to dibond, ed. 4/5

Purchase, The Paul and Miriam Kirkley

Fund for Acquisitions

2018.59

“QUEER THEORY AND QUEER PRACTICE”



HANK WILLIS THOMAS

American, born 1976

I Am A Man

2009

Liquitex on canvas, artist proof

Purchase, The Paul and Miriam Kirkley

Fund for Acquisitions

2019.2a-t

Hank Willis Thomas's *I Am A Man* both confronts past social injustices and comments critically on their continuation. These bold paintings offer new iterations of the eponymous strike signs carried by African American protestors during the 1968 Memphis Sanitation Worker's Strike, when city employees argued for safe and humane working conditions. Thomas' signs refer to other notorious moments when humanity was debated, defended, or denied in America. One potent phrase recalls the decision of the 1787 United States Constitutional Convention that each enslaved person be counted as three-fifths of a human being. Another asks, "Am I a man," suggesting the slogan of eighteenth-century abolitionist Quakers, who demanded acknowledgement of black Africans as people, not property. "Ain't I a woman" refers to both the 1851 speech of activist and former slave Sojourner Truth and to the Women's Liberation Movement of the 1960s. Thomas imagines each of these paintings as individual lines in a collective poem, and the final phrase, "I am. Amen," offers his testament to the irrevocable dignity of all people.

"QUEER THEORY AND QUEER PRACTICE"



DERRICK WOODS-MORROW

American, born 1990

***I came at once to the mouth of the tunnel; of the
quality; and of the tasked***

2019

Two archival pigment prints mounted on
'Restoration Toile (I)'

Purchase, The Paul and Miriam Kirkley Fund for
Acquisitions and The James M. Wells Curatorial
Discretion Acquisition Fund

2020.4

“QUEER THEORY AND QUEER PRACTICE”

Plumbing the past and present for overlooked moments of play, this diptych by Derrick Woods-Morrow opens up space for alternative queer futures while celebrating Black joy and rest. The figure seated in the photograph on the right, Lynell, returns the viewer's gaze from an unkempt, queer-friendly side of New Orleans' Audubon Park. The accompanying image on the left, meanwhile, offers a blurry glance at the Thomy Lafon School in the same city.

Woods-Morrow's research around the school's funder and namesake, a Creole free person of color and philanthropist, suggests Lafon may have been queer, although such details remain elusive in the archive.

Both these pictures are set against the artist's *Restoration Toile*, which features illustrations based on photographs Woods-Morrow uncovered in the city's municipal archives. Reveling in the freedoms found during the Jim Crow era, despite its severities, they depict Black subjects engaged in recreation, including swimming, baseball, and horseback riding. The textile also disrupts traditional toile fabric design, which

historically depicted white Europeans' leisure, or orientalist motifs, by representing Black subjects in repose and relaxation.

“QUEER THEORY AND QUEER PRACTICE”



NAIMA GREEN

American, born 1990

Untitled (Riis II)

2017

Archival inkjet print, ed. 1/3, 2 artist proofs

Purchase, The James M. Wells Curatorial Discretion

Acquisition Fund and The Paul and Miriam Kirkley

Fund for Acquisitions

2021.19

“QUEER THEORY AND QUEER PRACTICE”



ZOE LEONARD

American, born 1961

None

Published by The Renaissance Society at the
University of Chicago

1998, printed 2011

Gelatin silver print

Gift of a Private Donor

2017.140.10

“QUEER THEORY AND QUEER PRACTICE”



CAULEEN SMITH

American, born 1967

Territory of Midnight

2017

Territory of Dawn

2017

Textiles

Purchase, The Paul and Miriam Kirkley

Fund for Acquisitions

2018.11.1 and 2018.11.2

Glimmering with sequins and the memories of melody, pageantry, and collectivity, these textiles were originally hailed in a procession led by transdisciplinary artist Cauleen Smith. Marching the half-mile from the DuSable Museum of African American History to the Smart Museum, the parade called *If Thoughts Could Heal* (2017) included community members, activists, and performers of the *Live the Spirit Residency* second-line brass band. This area of Smith's practice draws from and pays homage to a historical lineage of banners, protest signs, and flags that have played vital roles in activist interventions, such as during the Civil Rights Movement or labor union protests. Joyful, cosmological, and powerful, these sister textiles allude to the ethos of radical generosity, care, and healing that drives Smith's creative work.

“QUEER THEORY AND QUEER PRACTICE”



CODY CRITCHELOE / SSION

American, born 1981

BOY Box

2010

Custom leather jacket with oil paint

Purchase, The Paul and Miriam Kirkley

Fund for Acquisitions

2010.93.1

“QUEER THEORY AND QUEER PRACTICE”

MUSEUM AS CLASSROOM

How can engaging with an artwork open new ways of thinking? And, what can be experienced in person that might not manifest virtually?

By making connections between the Smart Museum's collections and the arguments, questions, and themes of courses across disciplines, the museum's Feitler Center for Academic Inquiry actively engages with and contributes to the intellectual life of the University of Chicago. The divergent array of objects in this gallery was curated by faculty in collaboration with the Feitler Center and connects to two separate spring courses: the undergraduate and graduate art history course "Queer Theory and Queer Practice" and an advanced painting course called "Through the Looking Glass."

The works on view include a number of newer acquisitions in conversation with longstanding favorites, all from the museum's permanent collection. While many

classes are currently taught virtually, this space offers students living locally an opportunity to study art-works in person and provides a glimpse of university teaching for all our visitors.

For more information about academic engagement at the Smart Museum, please visit:
smartmuseum.uchicago.edu/feitler-center

Organized by the Feitler Center for Academic Inquiry, this exhibition is curated by Berit Ness, Assistant Curator of Academic Initiatives, in collaboration with Katherine Desjardins, Associate Instructional Professor in Visual Arts; Chelsea Foxwell, Associate Professor of Art History and the College; Adom Getachew, Neubauer Family Assistant Professor of Political Science and the College; Natacha Nsabimana, Assistant Professor of Anthropology; and Jennifer Sichel, Post-Graduate Preceptor in the Master of Arts Program in the Humanities, with assistance from Jad Dahshan (AB'21). Support for this exhibition has been provided by Mr. Dmitry Aksenov and Mrs. Valentina Aksenova, the Feitler Center for Academic Inquiry Fund, and the Museum's SmartPartners.

QUEER THEORY AND QUEER PRACTICE

Jennifer Sichel

ARTH 21405/31405, GNSE 21405/31405, MAPH 31405

Does “queer” describe a form of sexual desire, a non-normative identity, a critical theory, an outlaw sensibility, an attitude of defiance, a non-linear temporality, an ecology, an ethics of attachment and affiliation? Or something else entirely? Without attempting to iron out contradictions or to propose a singular answer, this course examines what it means to produce queer work in and around the fields of art history, with a focus on the period since 1990. Attending closely to intersections of race, ethnicity, sex, sexuality, gender, ability, and class, the course investigates how cultural producers (of various stripes) assemble queer objects, reimagine institutions, resist being defined by the political mainstream, and disseminate alternative futures.



CODY CRITCHELOE / SSION

American, born 1981

BOY Box

2010

Print with photographic image

Purchase, The Paul and Miriam Kirkley

Fund for Acquisitions

2010.93.3

“QUEER THEORY AND QUEER PRACTICE”



CODY CRITCHELOE / SSION

American, born 1981

BOY Box

2010

Graphite drawings on paper

Purchase, The Paul and Miriam Kirkley

Fund for Acquisitions

2010.93.4, 2010.93.5, 2010.93.6, 2010.93.7

“QUEER THEORY AND QUEER PRACTICE”



THIS WORK BRIEFLY CONTAINS A
DEPICTION OF SELF-HARM AND INCLUDES
STROBING LIGHTS

CODY CRITCHELOE / SSION

American, born 1981

BOY

2010

Color video with sound, 61 min. 46 sec.

Purchase, The Paul and Miriam Kirkley

Fund for Acquisitions

2010.93.8

A high camp, glam rock, queer punk musical mockumentary, *BOY* dramatizes and traces Cody Critcheloe or SSION's psychosexual journey from idle, midwestern teen to pop icon. The film is an amalgam of nine music videos Critcheloe released under the name SSION (pronounced shun), between 2007 and 2009, including *Dayjob*, *Street Jizz*, *A Wolves Eye*, and others. Conceived together and posted on YouTube, the music videos are interspersed with interviews and tour footage. Characters from the film, such as the muse-turned-nemesis identified as "The Woman" and a fortune-telling drag queen, also appear in Critcheloe's coffin-shaped, graphite drawings on display. A hand-painted leather jacket on view in a nearby gallery exemplifies SSION's distinctive iconography that reverberates across media.

"QUEER THEORY AND QUEER PRACTICE"

THROUGH THE LOOKING GLASS/ INTERMEDIATE ADVANCED PAINTING

Katherine Desjardins

ARTV 27211/37211

This advanced studio class is focused on the 21st-century relationship between digital technology and painting. What does it mean to make paintings in an age of the digital screen? Students are working on a series of projects which explore this question in consideration of several currents in contemporary painting, including, but not limited to, abstraction, “expanded” hybrid forms, and the most recent reemergence of narrative figuration.

In the studio, the class frequently juxtaposes painting with other 2-D, 3-D, and 4-D media as a forum for discussion of form, content, and technique, as students come to terms with the actual physical properties of paint. This course makes use of research, reading, informal writing, museum visits, digital imagery, group

discussions, and critiques in a rigorous and supportive studio environment.



GERALD WILLIAMS

American, born 1941

Round African Shores 1

1981

Round African Shores 2

1981

Cut paper and acrylic paint on paper board

Purchase, The Paul and Miriam Kirkley

Fund for Acquisitions

2017.5 and 2017.6

**“THROUGH THE LOOKING GLASS/
INTERMEDIATE ADVANCED PAINTING”**



SARAH CANRIGHT

American, born 1941

Untitled

circa 1968

Oil on canvas in artist's original painted frame

Gift of Don Baum

1997.20

**“THROUGH THE LOOKING GLASS/
INTERMEDIATE ADVANCED PAINTING”**



SAM GILLIAM

American, born 1933

Rim

1970

Oil and epoxy on unstretched canvas

Gift of Debra and Robert N. Mayer from the
Robert B. Mayer Memorial Loan Collection

1983.45

In this example of his canonical drape paintings, Sam Gilliam challenges the conventions of the medium. Unlike his peers, he abandoned the stretcher and instead hung his large, chromatic canvases from ceilings and walls or even folded them into evocative shapes. Inspired by the improvisational nature of jazz, Gilliam continues to innovate new modes of abstraction, creating work that is gestural, sometimes monumental, and deeply emotive.

**“THROUGH THE LOOKING GLASS/
INTERMEDIATE ADVANCED PAINTING”**



MARK ROTHKO

American, born Russia, 1903–1970

No. 2

1962

Oil on canvas

Gift of Mrs. Albert D. Lasker

1976.161

**“THROUGH THE LOOKING GLASS/
INTERMEDIATE ADVANCED PAINTING”**



MICHIEL SIMONS

Dutch, active circa 1620–1673

Still Life with Fruit and Flowers on a Draped Ledge

Undated

Oil on canvas

Gift of John Bryan

2007.137

**“THROUGH THE LOOKING GLASS/
INTERMEDIATE ADVANCED PAINTING”**



GENIEVE FIGGIS

Irish, born 1972

Picnic

2020

Acrylic on canvas

Gift of James and Caitlynde Langer

2020.22

Bright greens, pastel pinks, and delicate violets melt lavishly on a hot summer's day in this picnic scene by Genieve Figgis. Yet, upon closer inspection, it becomes clear that the picnickers themselves, in their gaudy dressing gowns, also seem to be dissolving. *Picnic* and its ghoulish subjects are part of Figgis' *Imaginary Friends* series, made while the artist was socially isolated due to the coronavirus pandemic.

Using her signature wet-on-wet technique, the Irish artist often dreams up swirly scenes like this in which horror and humor cohabitate with frivolous gentility. Whether lusciously idyllic settings like the one depicted here or theatrically opulent interiors, the artist playfully reimagines bourgeois sites of power as marbled and oozing.

**“THROUGH THE LOOKING GLASS/
INTERMEDIATE ADVANCED PAINTING”**