

Modern and Contemporary Galleries PDP, June 4, 2018-December 3, 2018

CHECKLIST OF THE EXHIBITION

Jean Eugène Auguste Atget, French, 1857-1927
Hotel du Marquis de Lagrange 4 et 6 rue de Braque, ca. 1901
Gelatin silver print
Gift of Dorothy and Eugene Prakapas 1989.126.2

This room's sculptural ornament and paired columns with Corinthian capitals would have felt familiar to French audiences in the early 1900s, when this photo was taken. Rococo interior design—of which this is a relatively tame example—developed in the early 1700s, when this mansion was built. It was located in Paris's 3rd arrondissement, a neighborhood largely untouched by Baron Haussmann's sweeping reconfiguration of the city in the 1800s. Eugène Atget made what he called "documents for artists," photographing the architecture and streets of old Paris, creating an enduring record that has served artists and historians alike.



Paul Klee, Swiss, 1879-1940
Elefant und Loewe, 1926
Watercolor and pen and ink on paper
Gift of the Bayard and Harriet K. Ewing Collection 1993.105.17

This watercolor features the linear figures and exploratory use of color theory for which Paul Klee is known. He made this work when he was working as an instructor at the Bauhaus, the influential 20th-century German design school. The diffuse, softly luminous tones may reflect Klee's experience teaching the stained-glass workshop there.



Klee often engaged with the natural world, and particularly animals. Here an elephant and a lion, two titans of the animal kingdom, coexist peacefully—relating to his belief that artists are on a quest for a more perfect state of innocence.

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Louis Lozowick, American, b. Russia, 1892-1973

Luna Park, ca. 1929

Chalk, ink, pencil, and conté crayon on paper

Gift of Mr. and Mrs. Arthur Stambler 1994.091

Electrified in the night sky, the bright white forms of an amusement park jump out against a deep black background. At the lower right, the illuminated faces of thrill-seeking rollercoaster riders appear as ghostly masks.

Coney Island's Luna Park made a perfect subject for artist Louis Lozowick, who was interested in the modernization and industrialization of the American urban landscape. Lozowick emigrated from Kiev (then part of Russia) to New York as a teenager, then went back to Europe to fight in the American army during World War I. During the war he became friends with a number of German and Russian avant-garde artists, returning home invested in their hard-edged, geometric style and monochrome palette.



Lynette Yiadom-Boakye, English, b. 1977

Man Big Hands, 2006

Charcoal and pen and ink on paper

Richard Brown Baker Fund for Contemporary British Art 2010.44

This drawing can be read as a portrait, but its subject is entirely fictional. British Ghanaian artist Lynette Yiadom-Boakye produces character studies of figures sprung from her imagination. The nondescript title offers a limited physical description of this imaginary person who, self-contained and aloof, gazes directly at the viewer, fingers interlocked. The expressive hands are typical of Yiadom-Boakye's style.



Jaune Quick-to-See Smith, American, b. 1940

Sticky Mouth, 1997

Color lithograph on paper

Mary B. Jackson Fund 2014.9.3

"Sticky mouth," a literal translation of the Blackfeet word for bear, is a recurring motif in this print. Bear references appear not only in the central figure but also the human figure with bear ears (at left). These hybrid creatures reflect Jaune Quick-to-See Smith's traditional Salish beliefs about transformations between humans and bears and their shared characteristics.



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The artist underscores duality throughout, acknowledging a contemporary Native American society in which the traditional and the modern are not in contradiction with each other, but co-exist. She juxtaposes symbolic subjects (the coyote at top left) with the mundane (the woman wearing glasses at bottom right), varying drawing styles to suggest ancient petroglyphs, 19th-century Plains Indian ledger art, and contemporary doodles.

Derrick Adams, American, b. 1970

Shark Float, 2017

Color screenprint with inkjet print collage on paper

Walter H. Kimball Fund 2017.31

In this collaged screenprint, an African American child rides an inflatable shark toy. Comprised of multiple tones of brown and gray, the figure appears buoyant, surrounded by vibrant blue. His patterned swim trunks activate the scene, punctuating otherwise solid fields of color.



The work highlights the importance of leisure, and specifically play, in counteracting the social and political stresses faced daily by black Americans. Inspired by 19th-century images of bathers, Adams imagines contemporary safe spaces.

Anne Truitt, American, 1921-2004

Summer '97 No. 4, 1997

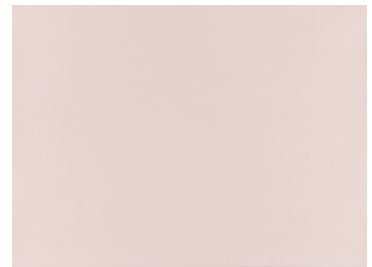
Acrylic on paper

Gift of Brenda Richardson, in honor of esteemed colleague Jan Howard 2017.34

"I've struggled all my life to get maximum meaning in the simplest possible form."

—Anne Truitt

In this subtle composition—a meditation on color and light—Truitt painted delicate layers of pink. Inspired by the idea that a work of art is derived from the purity of its color, she carefully limited her palette as a formal convention, a decision that anticipated the Minimalist movement with which she is associated. This work's simple, translucent quality is guided by its barely visible hue and its shifts at the bottom of the sheet.



RISD MUSEUM

Harry Callahan, American, 1912-1999, (RISD Faculty 1961 - 1976, Photography)

Collage, ca. 1956

Gelatin silver print

Gift of Richard and Ronay Menschel 2017.86.1

In *Eleanor*, Harry Callahan transforms a seemingly straightforward depiction of his wife with her arms raised. Employing the stark black and white effect of the silhouette, he makes her into a powerful, monolithic figure. *Collage*, by contrast, is a chaotic assemblage of facial features cut from magazines. Both photographs play with abstraction, reducing form to its simplest elements.

An influential photographer and teacher, Callahan is known for making images that balance form and content.

Diego Rivera, Mexican, 1886-1957, designer

Sleep (El Sueno), 1932

Lithograph on paper

Museum Works of Art Fund 52.310

In this tightly cropped sheet, the limp bodies of huddled campesinos, or farm workers, not only speak to their collective exhaustion, but also to their deprivation of comfort: during the Mexican Revolution, the poor suffered tremendously from inequitable living and working conditions.

This lithograph reworks a detail from *The Night of the Poor (La Noche de los Pobres)*, a fresco Rivera painted in 1928 in the courtyard of Mexico City's Ministry of Education. Rivera explored the nuances of Mexican society and depicted working-class figures throughout his career.

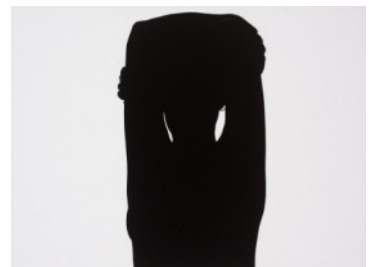
Harry Callahan, American, 1912-1999, (RISD Faculty 1961 - 1976, Photography)

Eleanor, 1948

Gelatin silver print

Museum purchase with the aid of the National Endowment for the Arts and Neuberger Fund 74.088

In *Eleanor*, Harry Callahan transforms a seemingly straightforward depiction of his wife with her arms raised. Employing the stark black and white effect of the silhouette, he makes her into a powerful, monolithic figure. *Collage*, by contrast, is a chaotic assemblage of facial features cut from magazines. Both photographs play with abstraction, reducing form to its simplest elements.



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An influential photographer and teacher, Callahan is known for making images that balance form and content.

Jacob Lawrence, American, 1917-2000, designer
Ives-Sillman, Inc., printer
The 1920's ... The Migrants Cast Their Ballots, Kent Bicentennial Portfolio: Spirit of Independence 1974
Color screenprint on paper
Gift of Lorillard 76.116

Jacob Lawrence applies his characteristic use of geometric shapes and flat blocks of color to depict a line of voters that seems to dissolve into the background. A registration table and voting booth stand at the back of the image.

In 1965, the Voting Rights Act banned the discrimination and intimidation of African Americans exercising their right to vote. White supremacy, however, still actively suppresses full recognition of the rights of marginalized citizens today, systematically disenfranchising many people of color from the voting process.

