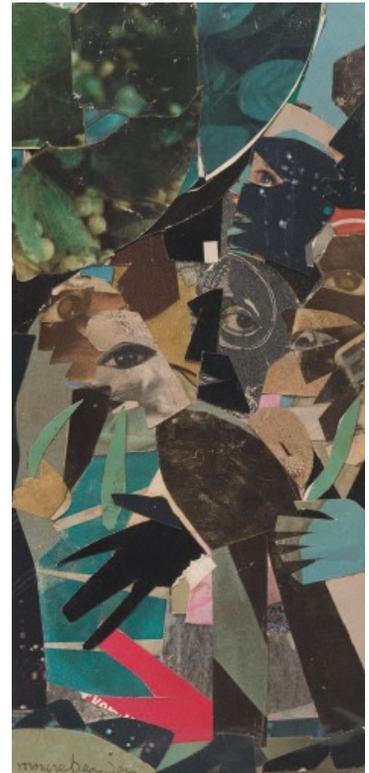


Subject to Change: Art and Design in the 20th Century, August 2, 2010-February 1, 2011

CHECKLIST OF THE EXHIBITION

Romare Howard Bearden, American, 1911-1988
Ritual, ca. 1965
Paper collage
Helen M. Danforth Acquisition Fund 2002.31

Composed primarily of photographic elements from magazines, this small scale collage is characteristic of Bearden's earliest work in this technique. He began working in collage thinking it would be an ideal medium for a communal project in support of civil rights, but instead took it on for his personal work. Several of Bearden's collages from this early period clearly depict common rituals such as baptisms and burials. This collage seems to depict some type of procession or march. He typically draws on a rich and complex range of art sources. The faces, in particular, are reminiscent of African masks and the multiple perspectives of Cubism.



El Lissitzky, Russian, 1890-1941
Vladimir Vladimirovich Mayakovsky, Russian, 1893-1930, poet
R.S.F.S.R. State Publishing House, Russian, Moscow-Berlin
For the Voice (Dlia golosa), 1923
Construction-paper cover, letterpress text, illustrations, and
typographic designs
Mary B. Jackson Fund 2006.92.1

For the Voice is a book of thirteen poems by Vladimir Mayakovsky that El Lissitzky set into a dynamic design he hoped would provoke readers to recite aloud, spreading the poems' provocative content. Lissitzky, who called himself an "architect of the page", created this design using only the elements of the compositor's type-case: letters, rules, bars, bullets, and so on. The book is a tour-de-force of hand typesetting, executed by a Berlin typesetter who did not know



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Russian. Lissitzky had been deeply influenced by Kazimir Malevich (whose ceramic design can be seen to the left) and his revolutionary use of total abstraction to express the spirit of the new Soviet society.

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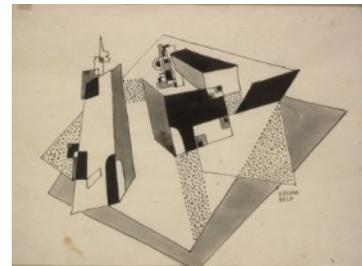
Béla Kádár, Hungarian, 1877 - 1956

Composizione urbana I, ca. 1925

Pen and ink and brush and wash on paper

Gift from the Arthur and Sybil Kern Collection 2007.73.1

This futuristic cityscape is composed of floating planes and simple abstract shapes with slight vestiges of ornament. The economy of form is characteristic of the work of Constructivist artist El Lissitzky who had left Russia for Berlin just prior to Béla Kádár's arrival from Budapest. In 1923, Kádár began showing at the Berlin Galerie *Der Sturm* (The Storm), greatly influenced by its program and related journal. It had recently shifted away from Expressionism with its emphasis on the emotional expression of the artist, and promoted the geometric abstraction of Constructivism which was committed to social progress through essential and broadly comprehensible forms.



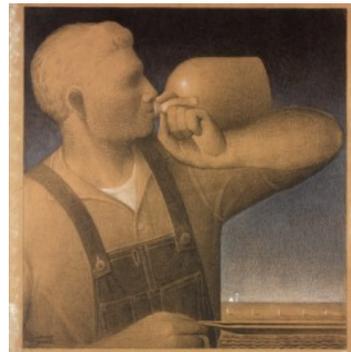
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Grant Wood, American, 1891-1942

Plowing on Sunday, 1934

Conté crayon, ink, colored pencil, and gouache on brown wove paper
Gift of Mrs. Murray S. Danforth 38.015

This drawing, evocative of rural life in Grant's native Iowa, portrays a farmer of the 1930s and was used as the book jacket for the 1934 edition of Sterling North's novel, *Plowing on Sunday*. Wood's close-cropped portrayal makes the subject seem monumental, in keeping with the story's main character. A full-length variation on this drawing appears in the mural, *Breaking the Prairie Sod* (1935-37), at the Parks Library, Iowa State University.



Franz Marc, German, 1880-1916

Two Horses, 1912

Watercolor and gouache on paper
Museum Appropriation Fund 38.140

Franz Marc embraced animals as his subject in the belief that their closeness to nature made them more pure than humans. Here, kaleidoscopic interpenetrating planes make the horses appear at one with their environment. Marc used color symbolically. The earthy red horse appears at peace in nature while the blue, representing the spiritual, looks off seemingly in search of something more. Marc's depictions often exclude humans or any evidence that these horses might be domesticated, suggesting that this is an ideal primordial land.



Richard Neutra, American, b. Austria, 1892-1970

Perspective View of the John Nicholas Brown "Windshield" House,
1936-1938

Diazo print with colored pencil, graphite, and gouache on paper
Gift of the Richard J. Neutra Office 39.142.2

Richard Neutra's design for Windshield House---a summer home on New York's Fishers Island---exemplifies the International Style of modernist architecture. Associated with the German Bauhaus school, whose founder Walter Gropius called him a "lonely pioneer" of modernism in America, Neutra subscribed to the purist belief that a modernist building must be functional and unornamented. Here he adheres to the style's technical precision, expression of structure, lightening of mass, and incorporation of brand-new products, such as aluminum windows, linoleum, and Buckminster Fuller's one-piece Dymaxion bathroom. Weeks after Neutra's house for the John Nicholas Brown family was completed in 1938, it was severely



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damaged by a hurricane. Rebuilt and occupied by the Brown family until 1959, it was destroyed by fire in 1973.

Robert Rauschenberg, American, 1925-2008
Universal Limited Art Editions, printer
Lawn, 1965
Lithograph on paper
Museum Membership Fund 66.274.9

The seemingly random assortment of images---President Kennedy, sports figures, a baseball diamond, race track activity, graphs, a text reading "WIDEST CHOICE OF EUROPEAN CITIES NONSTOP FROM NEW YORK"---emulates the bombardment of information that one might encounter flashing across a television screen and captures a competitive American spirit. Rauschenberg is famously known for combining objects from life into his paintings and sculpture. Here he merged photographic images of everyday life with the expressiveness of his hand by soaking magazine reproductions in solvent, placing them face down and rubbing them (the action of which is visible in the transferred image) onto, in this case, a lithographic stone, with a blunt instrument.



Jules Chéret, French, 1836-1932
Musée Grévin Théâtre les Fantoches de John Hewelt, 1900
Color lithograph
Museum Membership Fund 67.061

Jules Chéret, often called the father of the lithographic poster, created this example for the Musée Grévin, a wax museum in Paris. Chéret's imagery reflects the variety of performers one might encounter---from mimes to dancers and even live animals. With a misty spattering of colored inks, Chéret captures the mystery and excitement of the stage craft. Lettering would have been added to a later state of the print to advertise a performance of John Hewelt's puppets at the museum.

Jasper Johns, American, b. 1930
Robert Blackburn, American, b. 1920, printer
Universal Limited Art Editions, publisher
Coat Hanger I, 1960
Lithograph on paper
Museum Membership Fund 71.130

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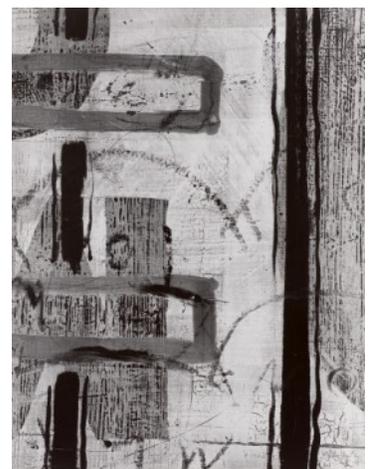
Moving away from the personal and emotional content of the Abstract Expressionists, Johns' subjects are "things the mind already knows", as he famously stated. He repeatedly depicts familiar objects, in this case a coat hanger, in sensuous materials and techniques, suggesting the meaning can be found in process. Here the image of the hanger is nearly consumed by the marks surrounding it, yet it remains visible. It is, in fact, the same size as an actual hanger. This print was inspired by a drawing Johns made in 1958 and it is followed by a variant in which the hanger stands out in white against a dark ground of more densely applied marks. Johns shifts the viewers attention, as one critic has stated, "from object as subject, to object as unit of scale and space, to object as pure drawing."

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Aaron Siskind, American, 1903-1991, (RISD Faculty 1971-1976,
Photography)
Arizona, 1949
Gelatin silver print
Collector's Acquisition Fund 73.004

In the 1940s, in response to the trauma of World War II, Aaron Siskind moved away from the documentary photographic style to explore a more personal, metaphoric vision. The urban environment, particularly walls showing signs of age or deterioration, became a primary source for his images. Among the stains, peeling paint, and random human markings, he often found evidence of the basic



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human urge to communicate. Here it is evident in the layers upon layers of writing on a wall.

James Rosenquist, American, 1933 - 2017

Theodore Wujcik, American, b. 1936, printer

Mastaba, 1971

Color photo-lithograph with plexiglass and styrene beads

Museum purchase with funds from the National Endowment for the Arts 73.092

Rosenquist found the image for this scouting a garbage dump with Oscar Bailey, a photographer from the University of South Florida where he was working on this print. Rosenquist also collaborated with another faculty member, Alan Eaker, who built the mold for the hourglass face. Rosenquist intended the work to be mounted on a turntable so it could be rotated and the beads could fall through the hourglass (coincidentally revealing other portions of the photographic image). The title of the work, *Mastaba*, references an Egyptian tomb with sloping sides that echoes the hourglass shape. The combination of references and the dark palette warn of the perilous state of our planet.



Imogene Cunningham, American, 1883-1976

Triangles, 1928

Gelatin silver print

Museum purchase with funds from the National Endowment for the Arts 73.172

In the 1920s, Cunningham embraced a modernist approach to photography, exploring patterns of light and shadow through sharp-focused, close-up views of plants, the figure, and industrial subjects. Her celebrated photograph, *Triangles*, was the result of her close attention to pose, camera positioning, and lighting. Abstraction was a major path for American artists working in the 1920s, following the examples of avant-garde European art that were increasingly visible in the U.S. Among painters and photographers there was a strong emphasis on reducing compositions to simplified, elemental shape.



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Agave 1, 1920

Gelatin silver print

Museum purchase with funds from the National Endowment for the Arts 75.082

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Donald Judd, American, 1928-1994

Galerie Heiner Fredrich, publisher

Diptych, 1961-1975

Woodcut on paper

Mary B. Jackson Fund 77.127

When Donald Judd cut simple lines into wood blocks in 1961, he, like many American and European artists, was rejecting the validity of illusionistic images. These prints take evenly spaced parallel horizontal lines as a point of departure. In the top image, two verticals close the horizontal lines dramatically shifting the way we read the image. His works are clear and convincing statements of the "exact", "specific", and "stable" form he believed his art should reflect. Even his materials are plainly evident. When he later printed from the blocks in 1975, the grain of the wood was visible and the transparency of the Japanese paper played against the opacity of the ink.

Laura Gilpin, American, 1891-1979

Footprints in the Sand, ca. 1930s

Platinum print

Museum purchase with funds from the National Endowment for the Arts 79.053

Laura Gilpin's early photographs use soft-focus effects to suppress detail in favor of an expressive reading of the image. Closely aligned with the handcrafted works of the Arts and Crafts movement, her Pictorial photographs were a reaction against the mass-produced objects of the modern industrial age. Even though the image was



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captured with a machine (the camera), the print is uniquely crafted through the platinum printing process.

A Colorado native, Gilpin devoted herself to the Western landscape and its relationship to those who inhabited it. Here, the path of the footprints from the figure climbing a sand dune echoes the sinuous curves of the setting. The photograph evidences Gilpin's studies with the Pictorialist photographer Clarence White, whose teachings on composition were inspired by the flat, decorative forms of Japanese design.