

*Modern and Contemporary Galleries (Jul-Dec PDP Rotation)*, July 27, 2015-December 7, 2015

## CHECKLIST OF THE EXHIBITION

Hannelore Baron  
American, b. Germany, 1926-1987  
*Untitled (Two Figures in Green and Red)*, 1976 - ca. 1981  
Color monotypes on paper  
Gift of the estate of the artist 1995.026.5

Baron created these two monotypes by printing thin copper sheets cut into humanoid forms on a tabletop etching press. The process yielded, in Baron's words, "unpredictable results" that she found intriguing. Originally, the printed figures were intended as elements of Baron's collage work, but they soon became works of art in their own right. Those shown here were printed with cloth or string wrapped around them. A refugee from Nazi Germany as a child and a cancer survivor later in life, Baron used art to transcend her own suffering and address the broader struggles of humanity. Drawing on art historical and archaeological sources, she employed bound forms to evoke not only physical violence and captivity but all forms of political oppression.



Hannelore Baron  
American, b. Germany, 1926-1987  
*Untitled (Single Figure, Red & Black)*, 1976 - ca. 1981  
Color monotypes on paper  
Gift of the estate of the artist 1995.026.8

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# RISD MUSEUM

David Hammons

American, b. 1943

*Untitled (Body Print)*, 1974

Grease, powdered pigment, and spray paint on silver-coated paper board

Helen M. Danforth Acquisition Fund 2001.31.2

In this "print," Hammons's own body acted as the printing plate; the artist coated his body in grease and pressed his arms and face to the work's surface before adding a layer of powdered pigment to render the resulting image permanent. One of many "body prints" produced from the late 1960s through the early 1970s, Hammons's use of inexpensive materials and improvisational techniques anticipates his later sculpture and installation art (see *Rock Head*, also on view in this gallery). By foregrounding his own body in these works, Hammons asserts the primacy of the black artist, a political statement that resonated with the contemporary Black Power movement.



Bart van der Leek, designer

Dutch, 1876-1958

Hans Christian Andersen, author

Danish, 1805-1875

*The Flax (Het Vlas)*, 1941

Relief print on wove paper

Edgar J. Lownes Fund 2003.7

Bart van der Leek designed every element of this small book, including the typeface, in a style that reflects his involvement with the De Stijl artists decades earlier. Adhering closely to their austere aesthetic, he limited himself to primary colors and black and white, and to straight lines and rectangular shapes. The letterforms and figurative illustrations, all built from straight lines that do not touch, recount Hans Christian Andersen's fairy tale *The Flax*. The story follows the plant's life from its flowering, cutting, and processing into linen, its use and reuse as clothing and paper, and its death in flames.



Michael Landy

British, b. 1963

*Keith*, 2008

Graphite on paper

Richard Brown Baker Fund for Contemporary British Art 2011.39.1

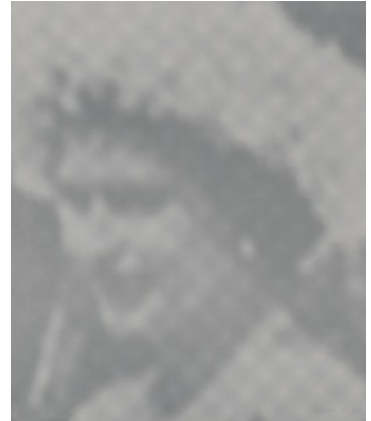
This portrait of artist Keith Coventry was drawn from life, part of a series executed over the course of a year. Working eight hours a day, Landy drew meticulous portraits of friends and art-world colleagues. Stationed only arm's length away from his subjects as he drew, Landy intended the process to be both dialogical and performative,

# RISD MUSEUM

explaining that he was “looking for some kind of relationship, really, between me and them with the drawing.” One portrait subject described these pictures as a kind of “rebuilding,” a reference to Landy’s *Breakdown* (2001), in which the artist catalogued then destroyed all of his material possessions. The portrait series thus became an opportunity both to inventory and reify the human connections remaining in the wake of this destruction.

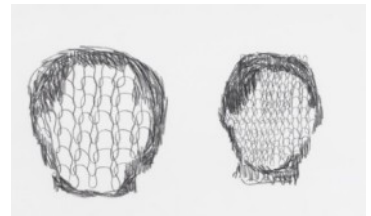
Gerhard Richter  
German, b. 1932  
*Elisabeth II*, 1966  
Color offset photolithograph on paper  
Helen M. Danforth Acquisition Fund 2012.110

Richter created this print by photographing a newspaper portrait of Queen Elizabeth II and reproducing it as an offset lithograph—the same process that had been used to print the newspaper. A copy of a copy, this print responds to contemporary European and American pop art, which also found inspiration in readymade populist sources. Richter experimented extensively with printmaking from 1965 to 1974, specializing particularly in inexpensive mediums that produce a non-art appearance. Here, the blurred moiré pattern shifts the focus from the iconic face of the subject to the printmaking process itself, interrogating the limits and possibilities of print reproduction.



Rosemarie Trockel  
German, b. 1952  
*Untitled*, 1995  
Conté crayon on paper  
Mary B. Jackson Fund 2013.92

Knotted, masklike, and unknowable, mysterious heads here unfurl as woven lines. A critical player in postwar German art, Trockel routinely engages with issues of gender, identity, and semiotics through a variety of media. The curling, netlike lines reference knitting, a prominent theme in the artist’s work, evoking domesticity and femininity. The patterned visages suggest the obliteration of identity and sensory perception while at the same time enabling a liberating anonymity.



# RISD MUSEUM

Andy Warhol  
American, 1928-1987  
*Joseph Beuys*, 1980/1983  
Color photo screenprint on paper  
Gift of The Andy Warhol Foundation for the Visual Arts, Inc.  
2013.97.6

A grid of four identical images cast in starkly non-representational colors, this screenprint shows German artist Joseph Beuys clad in his signature felt hat and overcoat. Two of the most significant artists of their time, Beuys and Warhol admired each other's work despite their radically divergent approaches. Warhol portrays his contemporary in the same format as Mao, Marilyn, and Elvis in order to investigate Beuys's own rising celebrity. He does so with a certain irony, however, mechanically reproducing the image of an artist who tended towards redemptive and even romantic works rendered in natural materials.



Amedeo Modigliani  
Italian, 1884-1920  
*Portrait of Anna Zborowska*, 1917  
Pencil on paper  
Gift of Miss Edith Wetmore 32.240

These sketches depict two of Modigliani's patrons and friends, who supported the artist during periods of financial crisis and failing health. A testament to their personal as well as professional relationship, Modigliani painted both Anna and Leopold multiple times during his short artistic career. The artist treated drawings such as these primarily as tools for working through compositions that would later be translated into paintings or sculptures. Though these drawings are studies for paintings, Modigliani's spare sketches nonetheless capture his sitters' comportments with an astonishing economy of line, clearly conveying the thoughtful, emotive abstraction for which his portraiture is well known.



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Amedeo Modigliani  
Italian, 1884-1920  
*Portrait of Leopold Zborowski*, 1917  
Graphite on paper  
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Henri de Toulouse-Lautrec  
French, 1864-1901  
*Mlle. Marcelle Lender*, 1895  
Color lithograph on paper  
Museum Works of Art Fund 47.668

Henri de Toulouse-Lautrec frequented the many theaters and cabarets in Paris during the 1890s, and often produced portraits of his favorite actors and actresses, including Marcelle Lender, seen here. Lautrec depicted her performing the bolero, a popular Spanish dance, with vivid colors that accentuated not only Lender's famously orange hair, but also the aesthetic of color lithography, which had become popular at this time. The idea that a print could be so boldly colored, rather than black and white, was then still revolutionary. When this image was published in the German art journal *Pan* in 1895, the editor was forced to resign in a critical uproar.





# RISD MUSEUM

Lothar Schreyer

German, 1886-1966

Bauhaus, printer

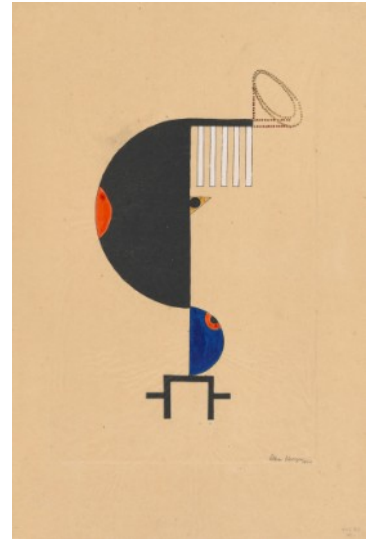
Frederik Muller & Cie., publisher

*Color Form 2 from Stage Production: Death of a Child (Farbform 2 aus Bühnenwerk: Kindsterben)*, from the portfolio *Bauhaus Prints: New European Graphics I: First Issue: Master of the Staatliches Bauhaus in Weimar (Bauhaus Cruke: Neue Europäische Graphik I: Erste Mappe: Meister des Staatlichen Bauhauses in Weimar)*, 1921

Lithograph with colored ink and opaque watercolor on tracing paper

Museum purchase: anonymous gift 53.304.14

This lithograph imagines a costume design for use in Schreyer's planned theatrical performance *Death of a Child (Kindsterben)*, which was not produced until after World War II. This geometric "color form" relates to Schreyer's unique translation of Expressionist ideas to the stage. In the 1910s and early 1920s, German Expressionists produced bold, affective, and often anti-realist work in reaction to industrial modernity and political anxieties. Here, Schreyer imagines a spiritual, non-representational performance based in pure color and sonic tones.



Roy DeCarava

American, 1919-2009

*Five Men*, 1964, 1964

Gelatin silver print

Jesse H. Metcalf Fund 84.222.1

Roy DeCarava's photographs of New York in the 1950s and 1960s depict the culture and complexity of the African American experience. The photographer produced this image in response to the 1963 bombing of the 16th St. Baptist Church in Birmingham, Alabama, which resulted in the deaths of four young girls. This exquisitely composed photograph shows men leaving a Harlem memorial service for the schoolgirls. The frontal figure addresses the picture plane while the heads behind are arrayed at diverse angles, magnifying the emotional intensity of the image. Although DeCarava's characteristic use of a deep tonal range here reflects the solemnity of the event, the ambiguity of his composition transcends the specific historical and political circumstances of its production.

