

Modern and Contemporary Galleries (Jun-Dec PDP Rotation),
June 14, 2016-December 18, 2016

CHECKLIST OF THE EXHIBITION

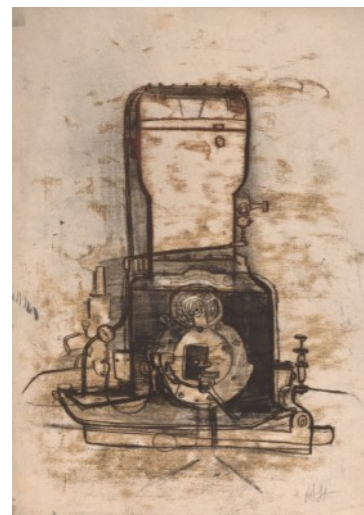
Käthe Kollwitz
German, 1867-1945
Mothers Protecting Their Children, 1918
Charcoal on medium weight blue-gray laid paper
Anonymous gift 1999.92

Tenderness and fear is conveyed in this dense compression of mothers clutching their children. One mother looks directly at the viewer, as if to solicit a witness to her struggle. Known for her fusion of social realism and expressionism, Kollwitz was drawn to figural subjects, especially the poor and oppressed. In this study for a lithograph, the artist's use of bold line and shadow contributes to the drawing's emotional charge. Kollwitz herself was mourning a child when she made this piece; her son Peter died in combat during World War I.



Hedda Sterne
American, 1910 - 2011
Untitled (Radar), from the series *Machines*, ca. 1949
Trace monotype on paper
Mary B. Jackson Fund 2002.106.2

This mysterious apparatus with wires, gauges, and knobs takes on a tense, sinister presence. "I had a feeling that machines are unconscious self-portraits of people's psyches: the grasping, the wanting, the aggression that's in the machine," artist Hedda Sterne reflected. Sterne's *Machines* series was inspired by the farm equipment she saw while on a road trip to Vermont with her husband, the illustrator Saul Steinberg.



RISD MUSEUM

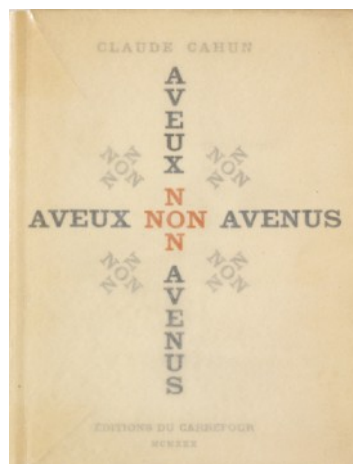
Sigmar Polke
German, 1941-2010
Cologne Beggars IV (Kölner Bettler IV), 1972
Photo offset lithograph on paper
Helen M. Danforth Acquisition Fund 2002.7.2.4

In this work, Sigmar Polke photographed a musician performing for contributions from passersby, then manipulated the image to render the surface murky. After possibly underexposing the film when he took the picture, Polke intentionally exposed the film to light in the darkroom, causing the ghostly outlines of the figures in the background. He then transferred the image to offset lithography, presenting his subject in the same media used by newspapers and magazines. Polke's production choices encourage the viewer to look closely, and heighten the emotional impact of the circumstances depicted.



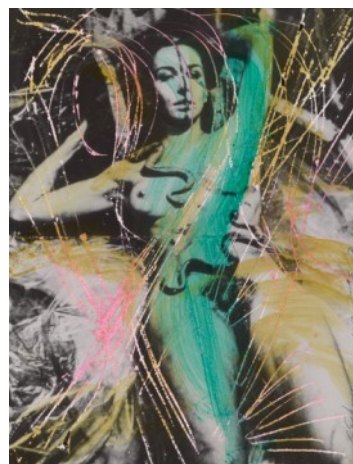
Claude Cahun
French, 1894-1954
Marcel Moore
French, 1892 - 1972
Carrefour Press, publisher
Avowals Not Admitted (Aveux non avenues), 1930
Illustrated book with eleven collotypes
Mary B. Jackson Fund 2005.57

A meditation on identity, gender, and sexuality, this book features writing by Claude Cahun and photomontages created with Marcel Moore, Cahun's partner. Images throughout the work portray Cahun as masculine, feminine, and androgynous, while the text contains both confessions and denials that hold the artist's identity in flux and deliberately eschew a fixed portrayal. The text in this image reads, "Under this mask is another mask. I will never finish lifting these faces."



Carolee Schneemann
American, b. 1939
Eye/Body #5, 1963/1973
Hand colored gelatin silver print with scatching
Helen M. Danforth Acquisition Fund 2013.24

A naked woman lies facing the viewer with her arms behind her head while snakes curl around her neck and torso. The woman is Carolee Schneemann, who in 1963, at the age of 24, staged this provocative image, taking ownership of the female nude as a woman's subject in a male-dominated art world. The pastel hand-coloring references the fact that she painted her body for this series, and the violent lines



RISD MUSEUM

tearing through the photograph echo the stridency of her message. Schneemann's work has been highly influential in the development of feminist art, performance art, and body art.

Carrie Mae Weems
American, b. 1953
When and Where I Enter, The British Museum, from the portfolio
Rivington Place, 2007
Inkjet print on Epson Ultrasmooth Fine Art paper
Walter H. Kimball Fund 2014.35.6

This photograph depicts the artist clad in a long black dress, facing the British Museum. By capturing her figure from far behind, Weems allows the structure of the museum to loom before her, providing a quiet commentary on her identity as a prominent black female artist. This work is part of Weems's Museums series, in which she often contrasts her own small size with museum edifices, commenting on the race, gender, and class hierarchies associated with these institutions and their collections.



André Kertész
American, 1894-1985
OED, publisher
In Zadkine's Studio, Paris, André Kertész/Still Life, 1926
Gelatin silver print
Gift of Susan and Peter MacGill 2015.136.1.3

André Kertész's still-lives make striking use of light on—and shadows cast by—commonplace objects. The corner of artist Ossip Zadkine's studio provided an especially playful location for this image, with shadows activating the puppet as Zadkine's sculpted head frowns menacingly.



Kertész's photographs are especially admired for their ability to suggest the drama and mystery in the everyday, and for the physicality they grant to light.

RISD MUSEUM

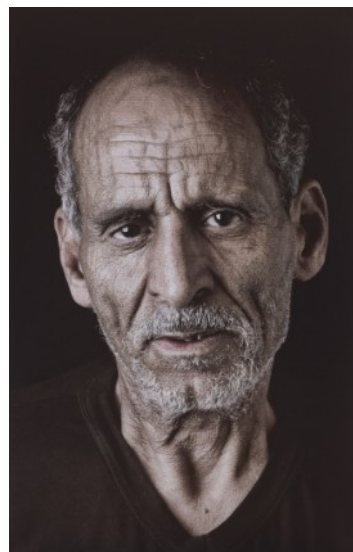
Shirin Neshat
American, b. 1957
photograph, from the series "Our House is on Fire" 2013
Color inkjet print
Gift of the Robert Rauschenberg Foundation 2016.26.1

These portraits are from a series made near Cairo's Tahrir Square following the Arab Spring, when Shirin Neshat invited Egyptian elders to sit before her camera to record their emotional responses to the violence of the revolution. Here, Ghada and Sayed's faces solemnly convey their pain. Neshat accentuates their wrinkles and expressions by overlaying a veil of tiny Persian poetry of the Iranian revolution. Mehdi Akhavan-Sales's poem "A Cry" provides the title of the series, and suggests similarities between the uprisings in Egypt in 2011 and in Iran in 1979.



Shirin Neshat
American, b. 1957
Sayed, from the series "Our House is on Fire" 2013
Color inkjet print
Gift of the Robert Rauschenberg Foundation 2016.26.2

These portraits are from a series made near Cairo's Tahrir Square following the Arab Spring, when Shirin Neshat invited Egyptian elders to sit before her camera to record their emotional responses to the violence of the revolution. Here, Ghada and Sayed's faces solemnly convey their pain. Neshat accentuates their wrinkles and expressions by overlaying a veil of tiny Persian poetry of the Iranian revolution. Mehdi Akhavan-Sales's poem "A Cry" provides the title of the series, and suggests similarities between the uprisings in Egypt in 2011 and in Iran in 1979.



Henri Gabriel Ibels
French, 1867-1936
Eugène Verneau, printer
Programme du Huitième Spectacle de la Saison 1892-1893, from the portfolio "Le Théâtre Libre" 1892-1893
Color lithograph on paper
Anonymous gift 49.155.7

The image on this program first appeared in the literary magazine *La Plume*, accompanied by a caption mocking the upper-middle-class men's indifference to the plight of Paris's poor. Their apathy is emphasized by the newspapers and heavy curtains that separate them from the rest of the city. On the table is a glass of absinthe, a hallucinogenic liquor, further suggesting the men's dissociation from the outside world.



RISD MUSEUM

This program was one of many the artist made for the Théâtre Libre, an experimental theater company. A prolific caricaturist and illustrator, Ibels often incorporated his own designs into these programs, even when they were otherwise unrelated to the content of the performances.

Kiakshuk
Canadian (Inuit), 1888-1965
Summer Camp, Cape Dorset, 1957
Graphite on paper
Gift of Mr. and Mrs. James A. Houston 77.149.1

Rendered with great specificity, this drawing depicts the return from a seal-hunting expedition and preparations for butchering. Two figures stand beside a tent pieced together with stretched caribou hides, possibly with a drying rack at the top. Hanging at the right is a float sewn from skins and filled with air, used in the capture of seals. The sled at the bottom of the image carries the dead seals. Above the sled is a paddle and an upside-down kayak resting on two blocks.

Kiakshuk was a hunter as well as the patriarch in a family of carvers and printmakers. He was a leader within the Cape Dorset community, where his drawings, carvings, and prints are prized for their accurate documentation of traditional Inuit life.

Reginald Marsh
American, 1898-1954
Train, 1933
Watercolor on paper
Bequest of Felicia Meyer Marsh 79.115

Reginald Marsh was a train enthusiast, and depicted this engine using layered washes of cold blue black. Broad horizontal strokes in warm browns define the tracks below. The smokestacks visible in the distance establish an industrial setting, and the illumination of the face of the train suggests the light of dawn or dusk. It seems to be a quiet moment for this powerful engine before or after its use.

