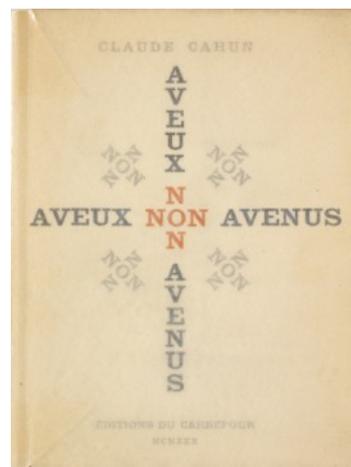


Modern and Contemporary Galleries (PDP Dec Rotation), December 18, 2016-May 15, 2017

CHECKLIST OF THE EXHIBITION

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 inscription on this page plays with the roles of victim and perpetrator and lends a darker side to the repeated, blended, and masked figures of the photomontage.



Shinique Smith
American, b. 1971
Lower East Side Print Shop, printer
Exit Art, publisher
American, 1982 - 2012
Salt & Pepper, from the portfolio *Ecstasy*, 2010
Screenprint, graphite, and collage on wove paper
Gift of Exit Art 2012.133.2.5

Shinique Smith's bold calligraphic marks convey a feeling of exuberance, with subtle pencil lines seeming to spell out words such as awesome, love, and brave. This uplifting emotion is amplified by collaged images of a rainbow, the sky, the ocean, and shiny and flowing fabric. One collaged piece, a photograph of the packaging for Utz salt-and-pepper potato chips, provides the work's title and hints at different ways we might interpret it. Much of Smith's work takes stock of who we are by considering what we embrace and discard.



RISD MUSEUM

Paul Citroen
Dutch, b. Germany, 1896-1983
Franz Osborn, Pianist, 1934
Gelatin silver print
Gift of Susan and Peter MacGill 2015.136.11

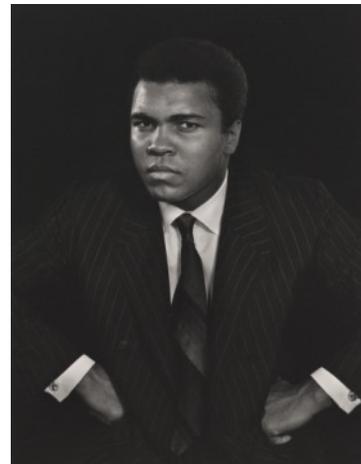
This photograph is one of several portraits Paul Citroen made of Franz Osborn (1905–1955), an internationally acclaimed concert pianist. Citroen played with the lighting, pose, and camera angle in each photograph. Shot at close range, this image offers an unusual portrait view, with the head and eyes turned downward.

Osborn's lighthearted expression betrays none of the anxieties that for both men marked this time. The year before this photograph was made, Osborn fled Germany as a Jewish refugee, and Nazi officials had closed the Bauhaus school where Citroen had studied.



Yousuf Karsh
Canadian, 1908 - 2002
Muhammad Ali, 1970
Gelatin silver print mounted to board
Gift of Susan and Peter MacGill 2015.136.19

Yousuf Karsh photographed heavyweight boxing champion Muhammad Ali (1942–2016) in 1970, on the eve of his return to the ring. Karsh later recalled, "The pinstriped suit he wore for our sitting was chosen not for business but to command the respect he rightly felt he deserved." Ali had been criminally charged and banned from boxing for evading the draft during the Vietnam War, citing religious objections.



Karsh's portrait captures the self-confidence and defiance of the man known as "The Greatest." Ali wrote in his autobiography, "They could call me arrogant, cocky, conceited, immodest, a loud-mouth, a braggart, but I would change the image of the fighter in the eyes of the world."

Alfred Stieglitz
American, 1864-1946
Portrait of Miss S. R. [Sophie Raab], 1904
Photogravure on paper
Gift of Mr. and Mrs. J. Scott Burns in honor of Joseph A. Chazan, MD
2016.87

The soft focus, rich tonal range, and light-bathed atmosphere of this spirited portrait of Sophie Raab are characteristic of Pictorialist photography. At a time when photography was condemned for its

RISD MUSEUM

mechanical nature, the Pictorialist style defended it as a medium capable of artistic expression. Alfred Stieglitz led this effort, devoting much of his career to championing photography as fine art. He published this image twice, in 1905 and 1913, in his quarterly photography journal, *Camera Work*. He updated the print according to his changing tastes, replacing an original brown-toned print for the neutral gray seen here.

Charles Demuth
American, 1883-1935
Gloucester, 1919
Ink wash, gouache, and graphite on paper
Jesse Metcalf Fund 39.098

Charles Demuth presents a highly fractured, semi-abstracted view of Gloucester, Massachusetts, a coastal city known for its fishing industry and art community. Triangular shapes and yellow vertical lines evoke the sails and masts of fishing boats, and the green masses suggest a hillside with geometric rooftops in the foreground.

Around this time, Demuth and other American artists were drawing from European modernism, particularly geometric abstraction. Using multilayered planes and multiple perspectives, Demuth here reinterprets the Cubist approach for the American landscape.

Wifredo Lam
Cuban, 1902-1982
Woman (Mujer), 1939
Watercolor and wet pastel on paper
Nancy Sayles Day Collection of Modern Latin American Art 66.153

Wifredo Lam's flat planes of color and radical reduction of form combine to create a mysterious, powerful portrayal of a woman. The muted palette is made palpable by the visible brushstrokes of watercolor mingling with pastel pigment.

Lam was in Paris when this work was made, having lived in Madrid for more than a decade absorbing the lessons of European modernism. Lam lost his wife and young child to tuberculosis in 1931, and maternal themes began surfacing in his work in the late 1930s, as exemplified by the full breasts and gesture of embrace in this work.



RISD MUSEUM

Robert Rauschenberg

American, 1925-2008

Henry N. Abrams Inc., publisher

Prize, from the portfolio *XXXIV Drawings for Dante's Inferno*, 1964

Photolithograph on paper

Museum purchase with funds from the National Endowment for the Arts 71.064A



This print is part of a project that Robert Rauschenberg began in 1959 to illustrate Dante's epic poem of the 14th century, *Inferno*, the first part of his *Divine Comedy*. Rauschenberg's interpretation of Dante's journey through hell employs images from newspaper printing plates, including soldiers, a burning house, long lines of people, and a sports field. He merges hand-drawing with the photographic, sometimes obliterating the pictures, to provide a commentary on his time. His source of inspiration was John Ciardi's 1954 colloquial translation of Dante's text, which was widely read at the time.

Christopher Mallory Wilmarth

American, 1943-1987

Beginning, 1974

Graphite, staples, and translucent and opaque paper

Museum purchase with funds from the National Endowment for the Arts 74.041

Close inspection of this work reveals that it is both drawing and construction, composed of many layers of transparent paper stapled together and mounted on a heavier sheet of handmade paper. Wilmarth created the tonal grid of graphite by making a horizontal cut across the middle of the top sheet, which was covered in dark graphite and torn to reveal layers of paler graphite below. The top half is divided vertically by a scraped line.

The piece is closely related to an etched glass, steel, and wire-rope sculpture that Wilmarth created the same year. The artist frequently rethought his sculptures through drawing.

Pitseolak Ashoona

Inuit, ca.1904 -1983; 1907 - 1983

(Bird) Composition, 1964

Engraving on paper

Gift of Mr. and Mrs. James A. Houston 77.148.10



"I draw the things I have never seen, the monsters and spirits, and I draw the old ways, the things we did long ago before there were many white men." –Pitseolak

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The most prolific artist in Canada's Cape Dorset Inuit community, Pitseolak Ashoona was incredibly inventive in her depictions of animals. The creature at top center suggests a bird with outstretched wings, surrounded by fish and imagined creatures. Their liveliness is enhanced by Pitseolak's distinctive scalloped line, carved directly into the copper plate from which the image was printed.

Pitseolak took up printmaking as a means to provide for her family, encouraging other Inuit women—including her daughter and granddaughter—to do the same.