

Take Care, Aug 20, 2022 – March 12, 2023

Take Care is curated by RISD Museum staff members of the Climate Emergency Sustainability (CES) Task Force. Prints, photographs, paintings, decorative arts, clothing, and objects of cultural heritage from the museum's collection examine themes of local and global sustainability, materials and repair, biodiversity, oceans and pollution, deforestation, Indigenous kinship to the land, and resource extraction. *Take Care* is a call to action for stewardship of the land, the oceans, the earth, and each other.

Created in January 2021, the CES Task Force includes staff from throughout the museum. We have spent the past year and a half studying the museum's carbon footprint; researching ethical, economical, and sustainable business partnerships; and identifying best practices for sustainability and climate justice. We support and help implement measurable actions in our work and educate about climate issues both inside and outside the museum.

The CES Task Force considered sustainability in every step of our decision making. We reduced the carbon footprint of this exhibition by reusing existing mounts, cases and frames, and printing all labels on recycled paper.

Laurie Anne Brewer, associate curator of costume and textiles

Sháindín Brown, Henry Luce Curatorial Fellow for Native American Art

Brendan Campbell, graphic designer

Wai Yee Chiong, associate curator of Asian art

Julie D'Amico, marketing and public relations manager

Sionan Guenther, associate registrar, digital resources

Marny Kindness, exhibitions manager

Ingrid Neuman, senior conservator

Michael Owen (RISD BFA 1990, Painting), art handler / installation crew member

Brianna Turner, conservation assistant

CHECKLIST OF THE EXHIBITION

Japanese

Unfinished Textile-Printing Stencil (kumo katagami); Katagami (pattern paper), stencil 1850 - ca. 1900

Mulberry paper (*kōzo*) with fermented persimmon-tannin stain (*kakishibu*) and ink inscription; thrust-cut (*tsukibori*)

Bequest of Isaac C. Bates **13.454**



This stencil for resist-printing textiles was made from used ledger papers. All the materials involved were natural and safe for the artists, and the processes speak to resource preservation and respect.

First, *kōzo* fibers from the mulberry tree were boiled, pounded into pulp, swirled with a gelatinous material, and made into ledger paper. After the paper was used, it was laminated with fermented persimmon stain (*kakishibu*). Designs were then cut using the thrust-carving (*tsukibori*) technique, transforming it into a stencil.

Rice paste (*mochiko*) would have been brushed through the openings onto a textile before it was submerged in a dye vat, but this example was never completed or used.

–Laurie Anne Brewer, associate curator of costume and textiles

CHECKLIST OF THE EXHIBITION

Katsushika Hokusai 葛飾 北斎, Japanese, 1760-1849, b. in Edo, Japan
Nishimuraya Yohachi 西村屋与八 (Eijudō 栄寿堂), Japanese
In the Tōtōmi Mountains (Totomi sanchū); Series Title: from the series
Thirty-Six Views of Mount Fuji (Fugaku sanjūrokkei) 富嶽三十六景
遠江山中; Secondary Series: Fugaku sanjurokkei ca. 1833
Polychrome woodblock print
Gift of Mrs. Gustav Radeke **20.1190**

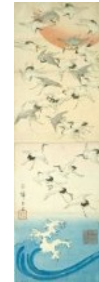


This idyllic view of workers cutting wood on a mountainside suggests a harmonious relationship between humans and the natural world. Hokusai's print also raises questions about deforestation in Japan. By the time this work was made in the 1830s, urbanization had already increased Japanese fuel consumption and led to enormous demand for lumber. If forests had been felled without proper management during the Edo period, Japan would be a barren land today. Sustainable forestry practices, however—including advances in plant propagation and attention to forest maintenance and harvesting—helped create balance between humans and the land.

–Wai Yee Chiong, associate curator of Asian art

CHECKLIST OF THE EXHIBITION

Utagawa Hiroshige 歌川 広重 , Japanese, 1797-1858; b. Edo, Japan
Izumiya Ichibei 和泉屋市兵衛 (Kansendō 甘泉堂), Japanese
Utagawa Hiroshige, Japanese, 1797-1858
Cranes and Rising Sun; Previous Title: Cranes and rising sun (Hinode no gunkaku); Previous Title: Cranes Flying over Wave in Sunrise 1858
Polychrome woodblock print
Gift of Mrs. John D. Rockefeller, Jr. **34.651**



The loss of biodiversity is something we all live with today. The Japanese red-crested crane, shown in the print at left, is currently listed as an endangered species. Once abundant on the Japanese archipelago, these birds became popular hunting targets in the late 1800s, when firearms became widely available in Japan. After red-crested cranes were given legal protection in Japan in 1935, their numbers have gradually increased. Hiroshige's depiction of these birds soaring toward the rising sun poignantly reminds us of the importance of wildlife conservation.

Hong's piece, inspired by Japanese prints, initially appears to be only tragic—the trees cut down, the birds without their habitat, the air filled with smoke. Upon closer inspection, the wisps coming out of the tree trunks represent spirits and the roots of the trees are blooming, all giving hope to the rise of new life.

–Wai Yee Chiong, associate curator of Asian art, and Brianna Turner,
conservation assistant

CHECKLIST OF THE EXHIBITION

Haida

Fishhook before 1944

Yellow cedar or Pacific yew wood, spruce root (wrapping), likely bear femur bone (hook), fiber cordage

Museum Works of Art Fund **44.358**



Carved wooden fishhooks have been used by the Haida and other Indigenous peoples of the Northwest Coast of North America for centuries. This example's intricate carvings depicting animals and shamans were intended to not only lure giant halibut, but to offer respect to the fish and protection to the fisherman. Made from local natural resources such as yellow cedar, Pacific yew, spruce root, and bone, this object is a harmonious balance of craft and utility that honors the natural world.

–Brendan Campbell, graphic designer

Huron-Wendat

Card Case before 1945

Birchbark and moose hair

Museum Works of Art Fund **45.140**



Huron (also called Huron-Wendat) women are known for their colorful moose-hair embroidery. In their homelands in southern Ontario, Canada, the Huron traditionally hunt moose, and their embroidery utilizes hair from the neck and cheek of the animal. Used in its natural white color or dyed with natural or aniline dyes, the moose hair is tacked to the surface material—in this case birchbark—using a couching stitch. Huron designs are often nature-inspired: note the berries and flowers on this card case. Note also that it has some missing stitches. Since the artist used biodegradable materials, some damage is expected over time.

–Shándaín Brown, Henry Luce Curatorial Fellow for Native American Art

CHECKLIST OF THE EXHIBITION

Indian

Parasol Made for the British Market 1800-1825

Steel, baleen, brass, ivory, and silk with metallic brocade decoration

Gift of the Society for the Preservation of New England Antiquities

63.031.70



Made in India in the early 1800s, this parasol hints at more stories than we see on the surface. Its whale-baleen ribs bring attention to the global whaling industry. Whaling was crucial to New England's economy in the 1800s and it continues to have repercussions today, affecting the ocean's ecosystems.

–Brianna Turner, conservation assistant

Martin Johnson Heade, American, 1819-1904

Brazilian Forest; Previous Title: *Brazilian Forest Scene* 1864

Oil on canvas

Gift of Mr. and Mrs. C. Richard Steedman 68.052



NO IMAGE
AVAILABLE

This painting captures the lush beauty of the Brazilian rainforest as it existed in the mid-1800s, but if it were painted today, a different scene might be depicted. In the first three months of 2022, Brazil set a record for Amazon deforestation, losing 363 square miles of rainforest—an area larger than New York City—during that time. According to the World Wildlife Federation, if the current rate of deforestation continues, the Amazon will be without trees by the year 2030.

–Julie D'Amico, marketing and public relations manager

CHECKLIST OF THE EXHIBITION

Robert Morris, American, 1931-2018; b. in Kansas City, MO
Composition 1967
Plastic
Museum Membership Fund 71.148



Did you know that since the 1860s, artists have been creating with plastic? Some plastics last for hundreds of years, while others easily degrade. Why do artists work with plastic? One reason is that it is so inexpensive and readily available. The word *plastic* means malleable, or pliable. Here the artist has manipulated a plastic sheet with heat to change its form.

This work is representative of Minimalism, an art movement that celebrates simpler forms. It was made as a model for a collaborative earthwork project proposed outside the Dallas–Fort Worth Airport. The project was never built.

Green is a color often associated with nature and sustainability. How does this bright green work make you feel?

–Ingrid Neuman, senior conservator

CHECKLIST OF THE EXHIBITION

Paul Caponigro, American, b. 1932 in Massachusetts
Tree and Clouds, Rochester, New York; Portfolio Title: from Portfolio
One; Previous Title: Tree, Rochester, New York 1957
Gelatin silver print
Museum purchase with funds from the National Endowment for the
Arts **74.019**



In the early 1900s, photography became widely popular in the United States, due in large part to the release of the Brownie camera by the Eastman Kodak Company. This inexpensive new technology meant great things for photography as an accessible art form, but terrible things for the environment. As photography companies looked for ways to dispose of their waste, much of it ended up in nature—the very thing celebrated and promoted by landscape photographers such as Paul Caponigro. This is well illustrated by the high-contrast style in this image: a dark sky hangs over a bright, noble tree.

–Sionan Guenther, associate registrar, digital resources

CHECKLIST OF THE EXHIBITION

Manchester Bros.

Water's Edge View, Squantum, Rhode Island ca. 1871-1878

Albumen print stereographic card

Gift of Alice K. Miles **1986.035.4**



The photographs on these stereographic cards were taken just across the Providence River from the Erik Gould photos to your left. In the decades between these sets of images, dramatic changes took place in this once biodiverse scene. These photos also illustrate a long history of socioeconomic differences in waterway use and access, with one shore decimated by industry and the other preserved as a place of wealth and exclusivity.

Squantum, the location written on the cards, speaks to the displacement of Indigenous peoples throughout New England, as well as the continued use of Native names as geographic identifiers. The anglicized name Squantum comes from Tisquantum, also known as Squanto, the Wampanoag translator and teacher of the Pilgrims at Plymouth, or Patuxet. Today the Squantum area is home to a private club, further limiting access.

– Laurie Anne Brewer, associate curator of costume and textiles

CHECKLIST OF THE EXHIBITION

Manchester Bros.
Squantum, Rhode Island ca. 1871-1878
Albumen print stereographic card
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Salvatore Mancini, American, b.1947 in Itri, Italy
Narragansett Electric Co., Providence; Series Title: from the series
"Narragansett Bay: The Bay That Binds Us" 1998
Gelatin silver print
Gift of Dr. and Mrs. Joseph A. Chazan 2001.39.4



The three smokestacks of the Manchester Street Generating Station—formerly Narragansett Electric Company—are immediately recognizable to many Rhode Islanders. The station is quietly situated along the Providence River, its architecture handsomely concealing the gas-burning electric generators that provide electricity for the city. Natural-gas power stations contribute significantly to global greenhouse-gas emissions. In Salvatore Mancini's long-exposure black and white photograph, the structure becomes a glowing hothouse of energy production, electric light pouring from its tall, arched windows.

—Brendan Campbell, graphic designer

Dave Cole, American, b. 1975 in New Hampshire
American Flag (Toy Soldiers #12) August 2002
Wood panel, plastic soldiers, and acrylic paint
Gift of Dr. Armand Versaci 2003.119



This work layers miniature toy soldiers and red, white, and blue acrylic paint to create an American flag. Intended to be disposable, the plastic toy soldiers were created for children's short-term enjoyment, however here they have been repurposed into a three-dimensional collage that will be useful far longer in the museum's collection. When caring for art made of plastic, both the physical and chemical compositions of the material must be considered.

Artist Dave Cole made this work the year after 9/11, after he volunteered at Ground Zero.

—Ingrid Neuman, senior conservator

CHECKLIST OF THE EXHIBITION

Josiah Wedgwood & Sons, English
Clare Leighton, American, 1898-1989; b. in London, UK
Tobacco Growing Plate; Series Title: from the series, New England
Industries 1949-1952
Earthenware with glaze and transfer print
Mary B. Jackson Fund 2004.89.2



This plate was made in England as part of a series that depicted New England industries. Tobacco was already being grown by Indigenous communities in New England when European settlers first arrived. More than 300 years later, designer Clare Leighton created this series to show the power of the land and, as an objection to industrialization, trades that were being phased out. Leighton participated in tobacco harvesting in Connecticut to learn about this process, bringing that new understanding back to her practice. While tobacco farming has diminished greatly in New England in the last decade, the industry is still alive today.

–Marny Kindness, exhibitions manager

CHECKLIST OF THE EXHIBITION

Jungil Hong, American, b. 1976 in Seoul, South Korea; (RISD BFA 1999, Ceramics; RISD MFA 2015, Textiles)
Ki Yosei; Portfolio Title: from the portfolio Printed and Pinned 2005
Color screenprint on paper
Museum purchase: Gift of the Artists' Development Fund of the Rhode Island Foundation 2005.76.3



The loss of biodiversity is something we all live with today. The Japanese red-crested crane, shown in the print at left, is currently listed as an endangered species. Once abundant on the Japanese archipelago, these birds became popular hunting targets in the late 1800s, when firearms became widely available in Japan. After red-crested cranes were given legal protection in Japan in 1935, their numbers have gradually increased. Hiroshige's depiction of these birds soaring toward the rising sun poignantly reminds us of the importance of wildlife conservation.

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—Wai Yee Chiong, associate curator of Asian art, and Brianna Turner, conservation assistant

CHECKLIST OF THE EXHIBITION

Hallmark Cards, Inc
"Flower Fantasy" Paper Dress 1967
Cellulose, nylon, and plastic
Gift of Diane Sanborn **2006.134.1**



Disposable garments had a white-hot but short-lived run in the mid- to late 1960s, when more than a million pieces of paper clothing were sold. Rapid technological advances had fostered an atmosphere of science fiction and futurism, and single-use throw-away clothes fit right in during this era of modern conveniences. This dress was part of a party kit of disposable items created by Hallmark. The set included invitations, plates, cups, napkins, placemats, and wrapping paper—made complete with a matching party dress!

–Julie D’Amico, marketing and public relations manager

Hallmark Cards, Inc
"Flower Fantasy" Paper Dress in Unopened Packaging 1967
Cellulose, nylon, and plastic
Gift of Diane Sanborn **2006.134.2**

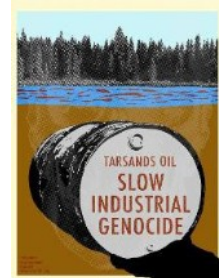


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CHECKLIST OF THE EXHIBITION

Jesse Purcell, Canadian, b. 1976
Justseeds Artists' Cooperative
Slow Industrial Genocide; Portfolio Title: from the portfolio Resourced
2010
Screenprint on cream-colored paper
Georgianna Sayles Aldrich Fund 2011.66.19

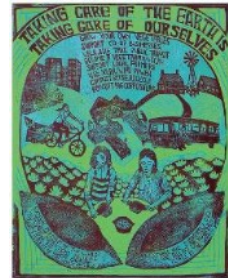


Made as a call to action, this print is part of a portfolio about resource extraction. Tar sands are natural deposits composed of sand, clay, water, and bitumen (thick black oil). The bitumen in tar sands is used in building materials and asphalt, but the extraction process creates problems. Tar sands extraction on Dene and Cree Indigenous lands in Alberta, Canada, affects people, wildlife, forests, and wetlands and contaminates air and water supplies. With its bold lettering on an oil barrel beneath the waterline, *Slow Industrial Genocide* brings awareness to this dangerous process and its impacts on Indigenous communities and local ecosystems.

–Marny Kindness, exhibitions manager

CHECKLIST OF THE EXHIBITION

Meredith Stern, American, b. 1976 in Pennsylvania
Justseeds Artists' Cooperative
Taking Care of the Earth Is Taking Care of Ourselves; Portfolio Title:
from the portfolio Resourced 2010
Color screenprint on paper
Georgianna Sayles Aldrich Fund 2011.66.22



This print's graphics and text focus on local sustainability. Providence artist Meredith Stern envisions a society of well-being, urging us to take care of the earth in small and big ways.

Changes in personal daily habits—including choosing public transportation, using renewable energy, and simply consuming less—can all impact sustainability. Stern also encourages us to “Boycott big corporations.” Although individual action is important, 100 global companies produced 71% of the world's greenhouse-gas emissions over the last 30 years. Unless we hold big corporations accountable, this cycle continues.

We as a community can take care of the earth, ourselves, and each other.

—Marny Kindness, exhibitions manager

CHECKLIST OF THE EXHIBITION

Ann P. Smith, American, b. 1980 in Florida; (RISD BFA 2003, Illustration)
Whale 2010
Recycled electronic and mechanical parts
Gift of the artist **2011.80**



This whale is constructed from recycled metal and plastic parts from lamps, printers, electric razors, and typewriters. We tend to throw away items that no longer function, but Ann P. Smith saw the beauty in these bits and pieces, fusing them into a repurposed reality to capture the beauty of these majestic ocean mammals. As if seeing with x-ray vision, one can imagine the 200 bones within an adult whale skeleton. What kind of “junk” do you have that could be transformed into something beautiful?

—Ingrid Neuman, senior conservator

Jean Blackburn, American, b.1957 in Boston; (RISD BFA 1979, Painting; RISD faculty, Illustration)
Template 2002
Oil paint on wood; smaller chair cut from the larger
Museum purchase: gift of Joseph A. Chazan, MD **2013.3**



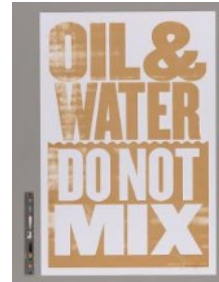
In *Template*, Jean Blackburn has ingeniously created a half-scale rocking chair from wood taken from the original. A common piece of furniture in homes throughout North America since the early 1700s, rocking chairs evoke associations of parenting and domesticity.

When considered through the lens of today’s climate emergency, *Template* could be viewed as a model for reimagining and repairing a broken world into something smaller and more sustainable. What should we salvage and what should we let go of in this new world?

—Brendan Campbell, graphic designer

CHECKLIST OF THE EXHIBITION

Anthony Burrill, English, b. 1966 in Lancashire, UK
Oil & Water Do Not Mix; Previous Title: *Oil & Water Do Not Mix*,
concieved and produced in collaboration with Happiness, Brussels 2010
Screenprint on paper with oil spilled in 2010 in the Gulf of Mexico
Gift of the artist **2015.18.9**



Instead of using traditional printing ink, Anthony Burrill screenprinted this poster with oil and sand collected from the Gulf of Mexico. After an explosion in April 2010 on an oil rig operated by the British Petroleum Company (BP), 210 million gallons of oil flooded the waters off the Louisiana shoreline for the next six months, creating one of the largest environmental disasters in world history. The environmental and economic impacts of the spill continue to affect wildlife and communities in the area to this day. Produced as a fundraiser for the Coalition to Restore Coastal Louisiana, the poster's bold, direct statement is amplified by the toxic sludge used to print it.

–Brendan Campbell, graphic designer

Steve Le, American, b. Vietnam, b. 1988 in Vietnam
Problem Me, Solution Me; Series Title: from Green Patriot Posters:
Images for a New Activism ca. 2009
Color inkjet print on paper
Gift of Edward Morris **2015.61.6**



These two prints are from a climate-change awareness campaign called Green Patriot Posters that began in 2007. The organizers of the project commissioned posters from designers to call attention to the crisis of climate emergency. Their efforts were centered around the idea that cultural production is the foundation of social change. While the message of each poster differs, they all support the theme that individual actions do matter and that we can all be part of the sustainability movement.

–Julie D’Amico, marketing and public relations manager

CHECKLIST OF THE EXHIBITION

Frédéric Tacer, French, b. 1985 in Rouen, France
Global Warming; Series Title: from Green Patriot Posters: Images for a
New Activism ca. 2009
Color inkjet print on paper
Gift of Edward Morris **2015.61.40**



These two prints are from a climate-change awareness campaign called Green Patriot Posters that began in 2007. The organizers of the project commissioned posters from designers to call attention to the crisis of climate emergency. Their efforts were centered around the idea that cultural production is the foundation of social change. While the message of each poster differs, they all support the theme that individual actions do matter and that we can all be part of the sustainability movement.

–Julie D’Amico, marketing and public relations manager

Erik Gould, American, b. 1964 in New York
Providence Terminal Signs, Providence; Series Title: from the series
Rhode Island Photographs 1992
Gold-toned printing-out paper print
Museum purchase: gift of Joseph A. Chazan, MD **2019.9.2.3**



Erik Gould’s photographs record an area of our city that is usually ignored, despite its central location—the Port of Providence, where most of the fossil fuels that we use come to us. A place where fresh and saltwater meet, this area was once a thriving wetland ecosystem and is now an example of environmental injustice. Public health and quality of life are impacted by the high concentration of polluting industries in the South Providence and Washington Park neighborhoods. Gould portrays the damaged landscape with sensitivity and sympathy.

–Michael Owen (RISD BFA 1990, Painting), art handler / installation
crew member

CHECKLIST OF THE EXHIBITION

Erik Gould, American, b. 1964 in New York
Signs, Allens Ave, Providence; Series Title: from the series Rhode Island
Photographs 1993
Gold-toned printing-out paper print
Museum purchase: gift of Joseph A. Chazan, MD 2019.9.2.4



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Masami Teraoka 寺岡 政美 , American, b. Japan, b. 1936 in Onomichi, Japan
Editions Press, American
Evelyn Lincoln
Brian Shure, American, b. 1952; (RISD Faculty, Printmaking)
Namiyo at Hanauma Bay 1985
18 color lithograph on paper
Gift of Evelyn Lincoln 2021.18.1



With its graphic waves, cartouches with Japanese characters, and iconic woman, this print appears to be a traditional Japanese print, but that is a trick. The artist, Masami Teraoka, is using the Japanese print tradition to highlight contemporary ocean pollution caused by tourism. The woman clutching a mask and snorkel is a Japanese tourist. Travelers visiting coral reefs often accidentally harm the breathtaking ecosystem they've come to see. Tourists can fool themselves, much like Teraoka fools us here. Visiting the ocean appears harmless, but ecotourists can actually aid in its destruction.

–Sionan Guenther, associate registrar, digital resources

CHECKLIST OF THE EXHIBITION

John Willis, b. 1957 in Connecticut; (RISD MFA 1986, Photography)
Indigenous Women Leading Frontline Action; Series Title: from the
series Mni Wconi, Honoring the Water Protectors 2016
Pigmented inkjet print
Gift of Richard S. Press and Jeanne Press 2021.31.5



Indigenous women are known to be leaders in their communities, as shown in this photograph taken at the No DAPL (Dakota Access Pipeline) protest camp in North Dakota. In 2016, the Standing Rock Sioux Tribe and other Native Americans protested construction of the pipeline, as it posed a threat to sacred burial grounds and the quality of local water. Note the signs the women hold, reading “Defend the Sacred” and “Water Is Life.” Despite their protests, the 1,172-mile underground oil pipeline was completed in 2017. In its first six months of operation, it leaked five times.

–Sháńdíín Brown, Henry Luce Curatorial Fellow for Native American Art

Paul Scott, English, b. 1953 in Derbyshire, UK
The Uranium Series No. 1, Messa No: 1, Mine Road Cove, AZ; Series
Title: Cumbrian Blue(s), New American Scenery 2020
Pearlware shell-edge platter (ca. 1840) with in-glaze screenprint decal
and uranium glass
Georgianna Sayles Aldrich Fund 2021.51



Timothy Benally, a Navajo veteran and former uranium miner, walks back to his truck on this blue and white transfer-print platter. This work’s maker, Paul Scott, spent time on the Navajo Reservation with Benally, who explained that during the Cold War the US government exploited Navajo miners and lands in the pursuit of uranium for nuclear weapons. Scott writes that the Navajo people were “cheated out of huge tracts of land and employed on a fraction of the wages of the white Americans who supervised and profited from mine developments. . . . A whole generation of Navajo men subsequently lost their lives to cancers and leukemias linked to uranium exposure.”

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