

seeing|saying:
images and words



Seeing|Saying: Images and Words

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Essay by Van E. Hillard ©2016

Artists texts by Lia Newman ©2016

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at the Van Every/Smith Galleries, Davidson College, October 20–December 9, 2016.

Van Every/Smith Galleries

Davidson College

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and Black Magic eraser

DAVIDSON
THE VAN EVERY/SMITH GALLERIES

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Introduction and Acknowledgements

More than two years ago, Van Hillard, Professor of Rhetoric and Writing Studies at Davidson College, approached us with the idea of curating an exhibition together around the concept of the interplay between text and images. Key to the project was the hope that W. J. T. Mitchell would lecture at Davidson College, with the exhibition as a backdrop to the conversation that would ensue. How could we say no? So began an alliance toward this end.

Collaborations can be challenging, especially when something as subjective as art is involved. But the research, work, and ultimately, the partnership that have lead to **Seeing|Saying: Images and Words**, was wholly enjoyable — and surprisingly easy. With diverse backgrounds — several of us are makers, one of us is a professor, some of us work professionally as curators and arts administrators — we chose to rally around our common interests: one being that we are all interested in the concept of visual-verbal exchanges. Just as important were our interests in finding unique access points into contemporary art and in developing a project that would be of use to colleagues across diverse curricula.

Works by 18 artists are presented in **Seeing|Saying: Images and Words**. From Susan Harbage Page's palimpsests on 19th-century Italian texts and Bethany Collins' appropriation of more contemporary government documents and texts; to José Parlá's constructed wall fragments, adorned with gestural, brightly colored illegible marks; to Dan Perjovschi's poignant, performative work spanning a decade; the exhibition provides a cross section of the ways that images and words function together within works of art. Whether typed, hand-written, scribbled, embossed, perforated, carved, painted, printed, tattooed, or performed and documented, all of the works in the exhibition present text in some capacity — on paper, wood, canvas, and metal, but also on the body and on the land. The words may be legible and provide information or issue a command, or they may serve as form and comprise the image

itself. Words may textually support an accompanying image, or obfuscate and disjoin the two. Words may be layered, obliterated, or erased, allowing us to dig deeper and find new meaning in their juxtapositions.

Seeing|Saying: Images and Words, the brochure, and all related programming, are projects of the Van Every/Smith Galleries, under the Department of Art, with support from the Bacca Foundation Visiting Artist Lecture Fund, the Herb Jackson and Laura Grosch Gallery Endowment, Malú Alvarez '02, the Department of Art, and the Davidson College Friends of the Arts. We owe thanks to Van Hillard for sparking the idea — and for all of his time and energy co-curating the exhibition. We also appreciate his contribution of an essay to this brochure. We are extremely grateful to John Andrew MacMahon '95 for the loan of artwork, as well as to all of the galleries who have assisted with the exhibition. These include Jack Shainman Gallery, NY; Lisson Gallery, NY and London; Marian Goodman Gallery, NY; Gladstone Gallery, NY and Brussels; Bryce Wolkowitz Gallery, NY; Dennis Oppenheim Foundation, NY; Nasher Museum of Art at Duke University, Durham, NC; Richard Gray Gallery, NY and Chicago; Lehmann Maupin Gallery, NY; Regen Projects, Los Angeles; Brooke Alexander Gallery, NY; and P•P•O•W Gallery, NY.

And last, but certainly not least, we wish to thank the exhibiting artists. Without their work — and their own interests in the interplay of text and images — this project would not have been possible: Shimon Attie, John Baldessari, Mark Bradford, Cris Bruch, Bethany Collins, Andrea Eis, Teresita Fernández, Howard Finster, Christian Marclay, Shirin Neshat, Dennis Oppenheim, Susan Harbage Page, José Parlá, Dan Perjovschi, Raymond Pettibon, Santiago Sierra, Hank Willis Thomas, and David Wojnarowicz.

Lia Newman, Director/Curator & **Elizabeth Harry**, Assistant Curator

Teresita Fernández, *Night Writing (Hero and Leander)*, 2011

The Image-Text Dialectic: Art in Active and Reflective Capacities

BY VAN E. HILLARD, *Professor of Rhetoric and Writing Studies*

My own interest in the relations between images and words began in childhood. Early on, I looked into picture books that conjoined words to images. I don't recall that their dual representational format ("A is for apple") had anything to do with teaching me to read, nor did they exactly serve the simple lexical purpose they were designed to achieve. Instead, by offering a schematic that posited a rudimentary relation between sign and signifier (what I later came to understand as a flawed construction that reduced text to a harness for images), the picture = word arrangement fascinated me with its expressive and communicative possibilities. I recall the two pages devoted to the letter "T." On the left-hand page, a boy in short pants emerged from a cab holding his suitcase, eagerly awaiting to explore the city represented in skyline behind him. On the right-hand page, the word "taxi" was printed in a heavily leaded serif font, stark and beautiful — made so by what I came to admire as the most fascinating of all letters, the x that punctuated the word *taxi* with such aplomb that I concluded it was not like the other alphabetic marks on the page, rather something between a letter and an image, a power player among the "g's" and "p's." The x held dominion. Though the X rating hadn't yet been invented, I knew that x "marked the spot;" I had seen it deployed by characters in movies who could not write their names; I witnessed my physician father make an x incision in order to lance a boil; and I had heard about the mysterious powers of the "X-men." When the corporate name "Exxon" was revealed to the public, its gratuitous x affirmed my preference.

I cherished words with x's not because I found their meanings especially important, but because they accommodated the best letter. For me, the x

wasn't so much a mark as it was a special event: both form and content; both vehicle and destination; both linguistic sign and artistic symbol. When we practiced handwriting in school, I learned that letters could be looked through and looked at. In the early 1960s, using the nineteenth century Palmer Method, I practiced cursive with great discipline, being told that a fine hand signals the action of a fine mind. I could not say in doing those exercises that I was either drawing or writing. I was effectively doing both — drafting in the textual and visual senses, and crafting designs with stipulative powers. Expressed in cursive, my x signaled the work of writer and artist, designer and language user. I found myself in a place that embraced text as image equally.

The image-text correspondences, transferals, and conflations that I once noticed in picture books are available across the vast environment of signs in which we live, producing visual-verbal clusters that challenge our ability to fully differentiate their cognitive and persuasive effects. Think, for instance, of contemporary urban graffiti, where text is stylized to test and trouble our visual/verbal categories, or of photographic essays where images and discourse carry out the task of close description as semiotic allies, documenting reality by way of aestheticized mediation, or of the quotidian economy of image-text relationships in digital media, which help to remind us that our earlier medium of print was also designed, though that modality tended to treat readability and aesthetics either as formulaic or as ancillary features to reception. From Facebook posts, to journalistic depictions of trauma and suffering, to the representations of cell behaviors in biological reports, to the displays of data in public and academic documents, we now

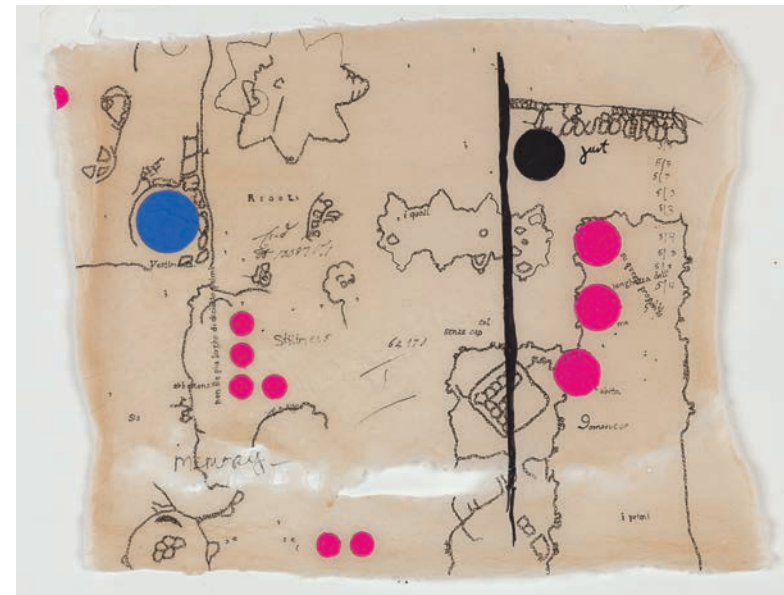
face a wide field of image-text interdependencies that call into question or even modify the previous orders of linguistically-bound reading and, perhaps, of traditional notions of meaning-making itself.

Previously attended to in cognitive science, physiology, anthropology, psychology, art history, literary studies, and philosophy, inquiry into the operations of images and texts, once explored at the margins of academic discourse, is now taken up across intellectual professions, undaunted by the extra-disciplinary stretching such study requires, a trans-categorical imperative of sorts that makes many other interdisciplinary efforts seem merely cross-disciplinary or multi-disciplinary. Robust inquiry into image-text phenomena will likely depend on mutually transformative reciprocity between fields of inquiry, and not simply on the cross-contextual application of materials and methods. The yield of such thinking beyond boundaries resembles not so much a confluence of discipline-specific traditions, preferences, and commitments, but rather a realignment of interests that are transcendent and therefore paradigmatically relevant. W.J.T. Mitchell describes this capacious enterprise:

Any systematic analysis of the relation of images and texts. . . leads inevitably into a wider field of reflection on aesthetics, semiotics, and the whole concept of representation itself as a heterogeneous fabric of sights and sounds, spectacle and speech, pictures and inscriptions. Is this not a multiply articulated fabric, in which the warp and woof are constantly shifting, not only from sensory channels (the eye and the ear) to semiotic functions (iconic likenesses and arbitrary symbols), but also to modalities of cognition (space and time) and to operational codes (the analog and the digital)?¹

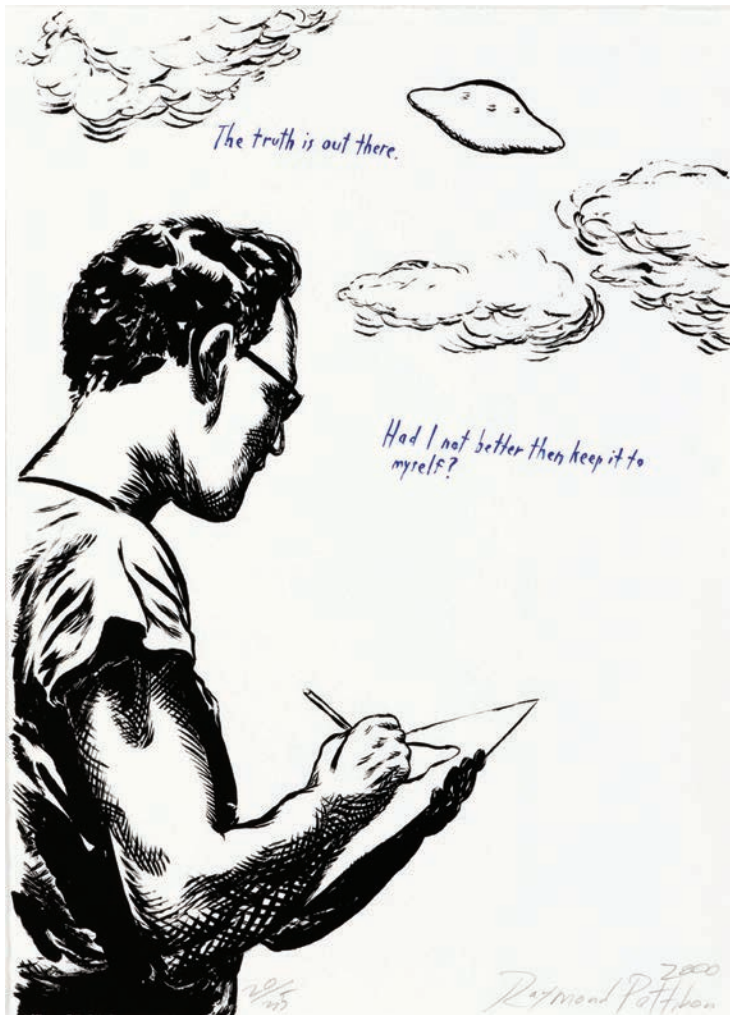
What makes the contemporary study of what Mitchell calls *image-text* so

¹ W.J.T. Mitchell, *Image Science: Iconology, Visual Culture, and Media Aesthetics* (Chicago: University of Chicago Press, 2015): 41.



Susan Harbage Page, from *Regola*, 2015–2016

complicated is that though it is quite difficult — perhaps impossible — to meld media into a single, transcendent form, it is also insufficient to examine images and texts when they appear together as fully distinct participants in meaning. It has become commonplace to describe films, paintings, and built environments *as* texts, but the conceit, important and transformative as it has been in solidifying semiotic status for visual representations, remains unidirectional since it is more difficult for us to envision the benefits of understanding discursive-textual productions *as images* than it is to consider images as texts.



Seeing|Saying: Images and Words turns to artists who invite us to witness the image-text exchange as fully reciprocal so that we may revalue images and words in their collaborations and their oppositions. The exhibition includes works that range across an imaginary spectrum of image-text relations, from conjoined to conflicting. The spectrum's gradients begin at one end with images and texts conflated and impossible to differentiate as one form or the other, and move to their being cooperative — the image illustrating the text, or the text commenting on the image — and progress to images and texts being in conflict or in tension — the image troubling the text's denotative meaning, or the text calling into question or refuting the image's significance — and conclude at the opposite end, with images and texts as incommensurate — the image standing in full opposition to the text, the text refusing the associated image, or both ignoring one another. Such a spectrum should be understood not as a foundational instrument, but as a contrivance, a way to begin to get our bearings and to acknowledge the complexity of image-text relations, a mechanism that, in some cases, reminds us to amend our operational categories (looking versus reading) in order to attend not only to the multimodality in front of us, but also to recognize the place beyond image and text, where the two interact to bear forth a dialectical third space of understanding. At times, this may resemble a kind of holistic experience, an “allatonicness” of comprehension that readers of comics sometimes report. Whether constructed as figure and ground, or as surface and inscription, or as base and appliqué, the co-presence of image with text catalyzes a viewer's reckoning with the multimodal display in a way reminiscent of entering a dialogue or, more to the point, a negotiation that results in both parties being transformed. Most works in the exhibition require the viewer to enact some form of defamiliarization: seeing where saying is commonly preferred, verbalizing when first

Raymond Pettibon, *Plots on Loan I*, 2000

tempted to visualize, making opaque what initially seemed transparent (and vice versa), and operating beyond the image/text divide.

Though solitary texts or images must be granted their astounding province, image-text combinations offer audiences abundant — sometimes excessive or confounding — access points, interpretive clues, and analytic cues that energize a set of what are often considered humanistic dispositions. Each work in the exhibition may be approached through a mnemonic that names several sensibilities (or modes of inquiry) attendant to the image-text exchange: E.A.S.E, or Epistemic, Aesthetic, Semiotic, and Experiential. Touching on each may help us to give image-text works their due.

The epistemic disposition urges us to consider the status of images and texts in their capacities as bearers of public knowledge, cultural meaning, informational signification, and ideologic framing. The epistemic disposition is involved in matters of accuracy, resonance, replication, standardization, experimentation, conceptualization, and reconceptualization. The image-text relation challenges us to rethink our thinking, and in so doing, stimulates invaluable and distinctive metacognitive reflection. The aesthetic disposition invites us to trouble and test the visual and verbal features of the image-text divide, to understand texts in their imagistic functions, to recognize all purposeful and unplanned marks on surfaces as continuous, to value “the look of things,” and, as it were, to speak of appearances. As one might expect, interests in form, color, technique, spatiality, frame, focus, and texture also animate the aesthetics of image-text combinations, as do ideals such as the poetic, the painterly, the beautiful, the sublime, the ugly, etc. The semiotic disposition focuses on how the manner and mode of representation comes to be brought to meaning by particular users of signs. Here, one inquires deeply into how images and texts stand differently in relation to the phenomena they represent so as to create various interpretative effects on

those who activate such connections. A semiotic sensibility comes into play as soon as one recognizes the image-text multimodality, which, if nothing else, reminds us that representations can be both (to borrow philosopher Susanne Langer's somewhat outmoded distinction) *presentational* and *discursive*. The semiotic disposition is seminal in nearly all image-text combinations. Last, the experiential disposition reminds us that our cognitive behaviors are embodied actions, that we are, by nature, responsive creatures who are able to glimpse or gaze and stand in various relations to cultural products, and in doing so place ourselves in environments where images and texts make for an affective ecology, enabling us to immerse ourselves in signification, our worldly home. I invite you to activate epistemic, aesthetic, semiotic, and experiential dispositions as you spend time with the exhibition. Notice how these foci shape and reshape your encounters, but also be prepared for the many ways in which these works resist such dispositions, aiming for a renewed and yet more generative set of recognitions beyond traditional categories of thought and feeling.

In bringing together a variety of enactments of and experiments in the life of images with words, my co-curators (Lia Newman and Elizabeth Harry) and I aimed both to signal the ubiquity of the image-text event and to welcome you to puzzle over combinations in a number of registers, styles, traditions, manners, and modes of exchange. We believe that nearly all rhetorical and intellectual production can be co-mediated to powerful effects made possible by digital affordances, and urge Davidson students to become savvy as image-text composers who understand the visual as a nearly necessary (rather than merely illustrative) component of strong texts. We wanted to give all gallery-goers nothing short of an opportunity for dialogic thinking, deliberative viewing, and a renewed sense of oneself as knower that the image-word dialectic so powerfully activates. Please enjoy its challenges and its promise.

Shimon Attie (American, b. 1957)

Shimon Attie’s *FINDERS, KEEPERS, Two on location light boxes looking onto Temple Mount/Noble Sanctuary, Old City, annexed by Israel in 1967, East Jerusalem* addresses the ongoing conflict around Israeli and Palestinian territory — a deeply personal topic for the artist, who was raised in an Arab Jewish family in the Middle East and United States. To create this work, both language and location — and the overlap of the two — are critical. Attie placed two light boxes — one with the word “FINDERS” and one with the word “KEEPERS” — in an area of East Jerusalem annexed by Israel more than 40 years ago. Attie’s text (and title), derived from the old children’s adage “finders keepers, losers weepers,” positions the conflict — and our inability to resolve it — as emotional, irrational, and childish. The image, along with the title, also reminds us that we are simultaneously looking at and occupying (if we adopt the photographer’s vantage point) two contested areas: Temple Mount/Noble Sanctuary and Palestinian East Jerusalem, respectively. To reiterate the dispute, Attie uses both the Israeli and Palestinian names for the site captured in the photograph, a place understood as sacred to both Jews and Muslims.

Artist Biography:
Attie earned a BA from University of California, Berkeley, CA (1980), an MA from Antioch University, San Francisco, CA (1982), and an MFA from San Francisco State University, San Francisco, CA (1991). He was born in Los Angeles, CA, and currently lives and works in Brooklyn, NY. Attie’s work has been widely exhibited in solo and group shows at the DeYoung Museum, San Francisco, CA; Miami Art Museum, Miami, FL; Museum of Contemporary Photography, Chicago, IL; Milliken Gallery, Stockholm, Sweden; Bowdoin College Museum of Art, Brunswick, ME; Cleveland Museum of Art, Cleveland, OH; National Museum of Wales, Cardiff, United Kingdom; Wexner Center for the Arts, Columbus, OH; Aldrich Contemporary Art Museum, Ridgefield, CT; Museum of Contemporary Art, Oslo, Norway; Tacoma Art Museum, Tacoma, WA; Corcoran Gallery of Art,

Washington, D.C.; San Francisco Museum of Modern Art, San Francisco, CA; and The Art Gallery of the American Academy in Rome, Italy; among many others. He has been in residence with the John Simon Guggenheim Memorial Foundation, New York, NY; Radcliffe Institute for Advanced Study, Harvard University, Cambridge, MA; New York Foundation for the Arts (NYFA), New York, NY; Memorial Foundation for Jewish Culture, New York, NY; and the National Endowment for the Arts, Washington, D.C.; among others. He has received awards from the National Foundation for Jewish Culture, New York, NY; Kittridge Foundation, Cambridge, MA; and Art Matters, Inc., New York, NY. His work is included in numerous public collections including the Art Institute of Chicago, Chicago, IL; Berlin Museum, Berlin, Germany; High Museum of Art, Atlanta, GA; International Center for Photography, New York, NY; Museum of Art at the Rhode Island School of Design, Providence, RI; Museum of Modern Art, New York, NY; and National Gallery of Art, Washington, D.C.; among many others. Attie is represented by Jack Shainman Gallery, New York, NY.

EXHIBITION CHECKLIST:

FINDERS, KEEPERS, Two on location light boxes looking onto Temple Mount/Noble Sanctuary, Old City, annexed by Israel in 1967, East Jerusalem, 2014

digital c-print
49 x 73 x 2 in.
© Shimon Attie, Courtesy of the artist and Jack Shainman Gallery, New York



FINDERS, KEEPERS, Two on location light boxes looking onto Temple Mount/Noble Sanctuary, Old City, annexed by Israel in 1967, East Jerusalem, 2014

John Baldessari (American, b. 1931)

John Baldessari's *Double Play: Just the Right Bullets* is part of his *Double Play* series, a body of work developed in relation to the artist's prior series, *Double Bill*. In *Double Bill*, Baldessari paired elements from recognizable paintings by two different artists, and would then add his own painted details. The text at the bottom of the painting names just one of the artists sourced, such as ...AND MANET or ...AND PICABIA. The viewer is then left to resolve the puzzle of the unnamed artist. Similarly, the *Double Play* series pairs text and art historical imagery, but in this body of work, the connection between the two is far more ambiguous.

"Double" in the title of the series may refer to the substrate, which has been visually split into a diptych. The upper part of the canvas contains the image and the lower part pairs Baldessari's caption-like text in his characteristic black capital letters. The text in the series has been derived from song titles. *Just the Right Bullets* is a direct reference to the Tom Waits song of the same name from the 1983 *Black Rider* album. The imagery, however, is harder to retrieve, and nothing in the title or otherwise provides a clue.¹ Baldessari admits *Double Play* may be a bit of an art history test, noting "Art comes out of art; if any artist doesn't admit to that, it doesn't ring true... The job of an artist is to keep art alive. The torch gets passed to you and you elect to keep it burning." In this way, Baldessari fulfills this duty through the appropriation of fragmented images and words — and through the new meanings that result from these juxtapositions.

Artist Biography:

Born in National City, California, John Baldessari attended San Diego State University and completed post-graduate work at the Otis Art Institute, Chouinard Art Institute, and the University of California at Berkeley. He taught at the California Institute of the Arts in Valencia, CA from 1970–1988

¹The imagery is derived from a 1918 painting by American artist Louis Michel Eilshemius.

and the University of California at Los Angeles from 1996–2007. His artwork has been featured in many solo and group exhibitions in both the United States and Europe, such as at the École Nationale Supérieure d'Architecture de Montpellier, Montpellier, France; Monica Sprüth Galerie, Cologne, Germany; Museum of Modern Art, New York, NY; Primo Piano, Rome, Italy; Whitney Museum of American Art, New York, NY; and Auckland City Art Gallery, Auckland, New Zealand. He is the recipient of many prestigious honors including membership in the American Academy of Arts and Letters and the American Academy of Arts and Sciences, an award from the International Print Center New York (2016), the National Medal of Arts Award (2014), the Golden Lion for Lifetime Achievement from the Venice Biennale (2009), the Smithsonian's Archives of American Art Medal (2007), the Americans for the Arts Lifetime Achievement Award (2005), the Rolex Mentor and Protégé Arts Initiative (2005), and the Oscar Kokoschka Prize from Austria (1996). Currently, John Baldessari lives in Los Angeles, California. He is represented by Marian Goodman Gallery, New York, NY.

EXHIBITION CHECKLIST:

Double Play: Just the Right Bullets, 2012

Varnished inkjet print on canvas with acrylic and oil paint
75 5/8 x 71 7/8 in.

Courtesy of the artist and Marian Goodman Gallery, New York
Photo by Marc Damage



Double Play: Just the Right Bullets, 2012

Mark Bradford (American, b. 1961)

The central image in the suite of six etchings on paper by **Mark Bradford**, like much of his work, relies on appropriated text from merchant posters used by various businesses around the artist’s home in South Central Los Angeles. The artist notes a particular interest in merchant posters because, as informal business advertisements, “they talk about a service, and the service talks about a body, and that body talks about a community, and that community talks about many different conversations.”¹ Marks visible around the text — marginalia — are also “found;” scratches and deliberate marks made on the etching plates prior to Bradford’s use. In this way, the intimate work functions as palimpsest, containing layer upon layer of history, just like the communities Bradford references.

Artist Biography:

Born in Los Angeles, California in 1961, Mark Bradford earned his BFA in 1995 and MFA in 1997 from the California Institute of the Arts in Valencia, CA. He is the recipient of numerous prestigious awards including a MacArthur Foundational Fellowship (2009), the Whitney Museum of American Art’s Bucksbaum Award (2006), the Louis Comfort Tiffany Foundation Award (2003), and the Joan Mitchell Foundation Award (2002). His work has been widely exhibited at venues including the Los Angeles County Museum of Art, Los Angeles, CA; Whitney Museum of American Art, New York, NY; Studio Museum in Harlem, New York, NY; Stanlee and Gerald Rubin Center for the Visual Arts at the University of Texas, El Paso, TX; Nasher Museum of Art at Duke University, Durham, NC, and White Cube, London, England. His work has been included in the Bienal de São Paulo (2006); the Whitney Biennial (2006); and *inSite:Art Practices in the Public Domain*, San Diego, CA, and Tijuana, Mexico (2005). In 2017, Bradford will represent the United States at the Venice Biennale. His works are included in many collections including the Museum of Contemporary Art,

¹ <http://www.pbs.org/art21/images/mark-bradford/merchant-portraits-2005>

Chicago, IL; Tate Modern, London, England; Museum of Fine Arts, Boston, MA; Museum of Modern Art, New York, NY; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Los Angeles County Museum of Art, Los Angeles, CA; Hammer Museum, UCLA, Los Angeles, CA; and Whitney Museum of American Art, New York, NY, among others. Bradford is currently based in Los Angeles, CA and is represented by Hauser & Wirth.

EXHIBITION CHECKLIST:

Untitled, 2012

Etching, photogravure and chine-collé on paper; edition 4/25

Series of six, 20 x 16 in. each

Collection of the Nasher Museum of Art at Duke University
Museum purchase in honor of Kimerly Rorschach P’11, P’13,
Mary D.B.T. and James H. Semans Director, with funds provided by
numerous friends and museum staff; 2012.18.1.

© Mark Bradford, Image courtesy of the Nasher Museum of Art
Photo by Peter Paul Geoffrion



Untitled, 2012

Cris Bruch (American, b. 1957)

Slumber is one of six “suitcase tombstones” **Cris Bruch** created in the late 1980s/early 1990s. The idea was sparked by a tombstone that the artist encountered years earlier in a cemetery in rural Kansas. Supposedly a traveling salesman had died while visiting the small town on business. No one in the town knew anything about the salesman, so they created a headstone that resembled his sample case. Bruch notes that, years later, he recalled the tombstone when thinking about what people carry with them, our burden of self-consciousness and identity, along with the weight of emotions, memories, and aspirations — what we typically refer to as “baggage.” Bruch’s burden, by the artist’s own design, reads like simple poems — just a word coupled with the heaviness of the material and form.

Artist Biography:

Bruch was born and raised in Independence, Missouri, and earned a BFA in Ceramics and Sculpture from the University of Kansas, Lawrence, KS and an MA and MFA from the University of Wisconsin, Madison, WI. His work has been exhibited at numerous institutions including the Salt Lake Art Center, Salt Lake City, UT; Boise Art Museum, Boise, ID; Flottman-Hallen in Herne, Germany; and Frye Art Museum, Seattle, WA. He has been in residence at the Ateliers Hoherweg, Dusseldorf, Germany and has received awards and fellowships from the Pollock-Krasner Foundation; Seattle Arts Commission, Seattle, WA; Behnke Foundation, Seattle, WA; University of Wisconsin, Madison, WI; and Washington State Arts Commission, among others. He has created projects for the University of Washington, Seattle, WA; Wayne Lyman Morse United States Courthouse in Eugene, OR; 5th Avenue Transit Corridor, Portland, OR; Brightwater Environmental Education and Community Center, Woodinville, WA; North Seattle College; and Sound Transit’s Northgate Station, Seattle, WA. Bruch currently resides in Seattle, WA, where he is represented by Greg Kucera Gallery.

EXHIBITION CHECKLIST:

Slumber from Six Burdens, 1989

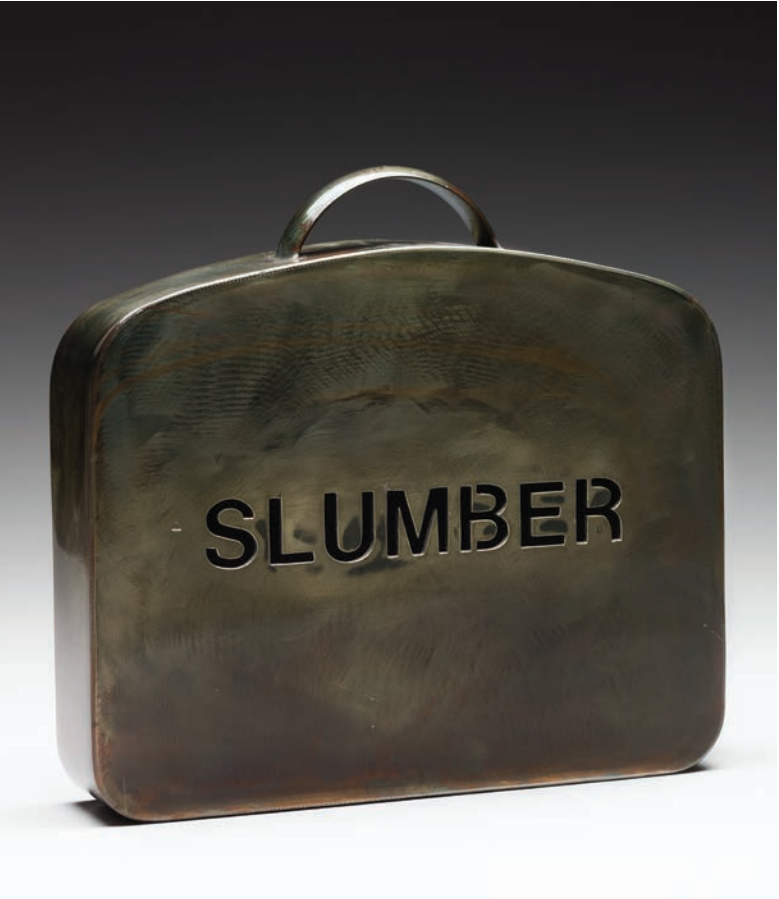
Steel

14 1/2 x 15 5/8 x 3 in.

Davidson College Permanent Art Collection, Davidson, NC

Gallery Purchase Fund

Photo by David Ramsey



Slumber from Six Burdens, 1989

Bethany Collins (American, b. 1984)

Bethany Collins’ participation in **Seeing|Saying: Images and Words** comprises an exhibition within an exhibition — a body of work made over the last few years, installed in the Smith Gallery under the title *In Evidence*. Using educational materials such as erasers, graphite, and old dictionaries, Collins creates new works based on old texts, including government documents, literary journals, and historical records. Her evocative works on paper, altered books, and installations explore the relationship between race and language. Collins’ *A Pattern or Practice* (2015) is a 91-piece installation made up of inkless, embossed text — rather than printed — from the original U.S. Department of Justice report on the Ferguson Police Department following the shooting of Michael Brown. The all-white text is difficult to see and read — a comment on the very nature of experiencing and navigating these crimes, the documents describing them, and the public convictions — or lack thereof — that often follow. Collins’ work becomes about the absence of text. Similarly, two altered books are also presented in the exhibition, including *Black and Blue Dictionary* (2014), in which Collins has removed the words “black” and “blue” from the outdated book. Her intense act of erasing the words has left the pages thin in places; the original words are gone but, in part, the importance lies in the act of removal.

Artist Biography:

Collins is a multidisciplinary artist who received her BA in Studio Art and Visual Journalism from the University of Alabama in Tuscaloosa (2007) and her MFA in Drawing and Painting from Georgia State University in Atlanta (2012). Her works have been exhibited in both solo and group exhibitions nationwide, including at the Studio Museum in Harlem, NY; Drawing Center, New York, NY; High Museum of Art, Atlanta, GA; Museum of Contemporary Art of Georgia, Atlanta, GA; Hudgens Center for the Arts, Duluth, GA; and the Birmingham Museum of Art, Birmingham, AL. She has received numerous awards including the Hudgens Prize, a Pollock-Krasner Foundation Grant, and an Artadia Award. She has been selected for residencies at the Studio Museum in Harlem, NY, Macdowell Colony, Petersborough, NH, and the Bemis Center

for Contemporary Arts, Omaha, NE. She currently lives and works in Chicago, IL, and is represented by Richard Gray Gallery, Chicago and New York.

EXHIBITION CHECKLIST:

A Pattern or Practice, 2015

Blind-embossed Somerset paper
Ninety-one part installation,
8 3/8 x 10 in. each

Black and Blue Dictionary, 2014

Found *New American Dictionary* with
black and blue color terms erased
9 1/4 x 6 1/4 x 2 5/8 in.

Continue, 1982, 2015

Toner and graphite on American
Masters paper
30 x 44 in.

Find, 1982 I, 2015

American Masters Paper and
Black Magic eraser
Dimensions variable,
approximately 3 x 3 x 3 in.

I Resented the Question I, 2016

Pastel on hand-dyed Arches paper
30 x 40 in.

I Resented the Question II, 2016

Pastel on hand-dyed Arches paper
30 x 40 in.

Thoughts Through Space, 2016

Found text with erasure
8 x 12 x 2 1/2 in.

Untitled (Atrocity), 2016

Charcoal on found paper
10 x 6 1/2 in.

Untitled (Conviction), 2016

Charcoal on found paper
10 x 6 1/2 in.

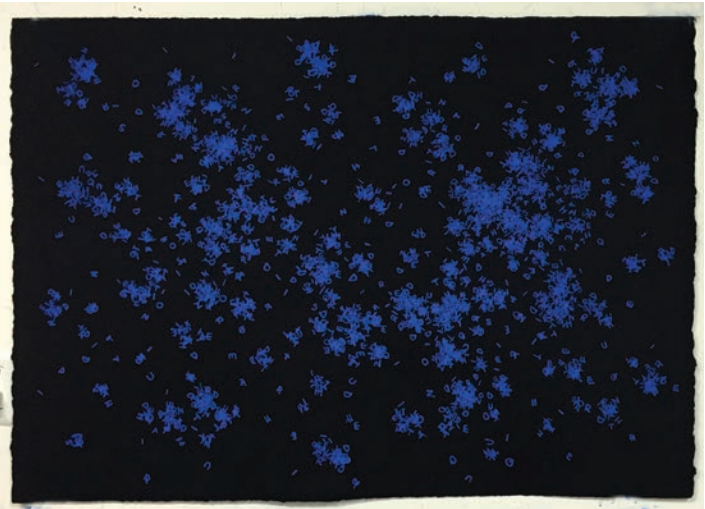
Untitled (In the American Society) I, 2016

Charcoal on found paper
10 x 6 1/2 in.

Untitled (Testimony), 2016

Charcoal on found paper
10 x 6 1/2 in.

Courtesy of the artist and Richard Gray Gallery, Chicago and New York



left to right: *I Resented the Question I*, 2016; *Untitled (In the American Society) I*, 2016; *Untitled (Atrocity)*, 2016

Andrea Eis (American, b. 1952)

The series of diptychs on display from **Andrea Eis** presents Greek myths reinterpreted from contemporary feminist perspectives. Eis places her own words atop thoughtful photographic compositions sourced from Greek sculptures found at the Detroit Institute of Arts (photographed with the museum’s permission). In the example of *Oracle of Delphi*, Eis’ feminist perspective is elucidated through bold, red text overlaid atop a marble female torso: “SHE SPOKE HER MIND.” In contrast, “THEY HEARD HIS” accompanies an image of a male torso in marble. Eis’ films continue the artist’s exploration of mythology, but allow her, for example, in the case of *Penelope’s Odyssey*, to use the nature of time inherent in video work to explore the protagonist’s emotions over a twenty-year period. The passage of time is denoted through text, but also by Eis’ aesthetic choices. The reference to Penelope grounds the narrative, but Eis has made the story her own and thus allows viewers to make their own meanings.

Artist Biography:
Eis earned her BA in Classics and Anthropology from Beloit College (1974), her BFA in Film, Photography, and Video from Minneapolis College of Art and Design (1980), and her MFA in Photography from Cranbrook Academy of Art (1982). Her work has been shown around the U.S., as well as internationally in Greece, France, Sweden, China, Scotland, and Hungary. Her work has been exhibited in solo exhibitions at numerous venues including Grace Teshima Gallery, Paris, France; International Center for Hellenic and Mediterranean Studies, Athens, Greece; and Sweet Briar College, Sweet Briar, VA. Other recent exhibitions include MAMU Gallery, Budapest, Hungary; North Branch Project, Chicago, IL; Target Gallery, Torpedo Factory Art Center, Alexandria, VA; University of Detroit Mercy, Detroit, MI; and University of Windsor, Windsor, Canada. She has been the recipient of many grants and awards including a Minneapolis College of Art and Design Artist-in-Residence Grant (1986); National Endowment for the Arts Art in Public Places Grant (1992); National Art Education Foundation Grant (2002); Phyllis Law Googasian Award (2005); Michigan Council for the

Arts Creative Artist Grants (1995, 1982); and Doris and Paul Travis Endowed Professorship in Art, Oakland University (2007). She is currently a Professor and Director of Cinema Studies at Oakland University in Rochester, MI.

EXHIBITION CHECKLIST:

Antigone and Kreon, 1993/2016

Diptych, archival pigment prints on cotton rag mounted on aluminum
47 x 32 1/2 in. each

Iphigeneia’s Mother, 1993/2016,

Archival pigment print
20 x 16 in.

Oracle of Delphi, 1993/2016

Diptych, archival pigment prints on cotton rag mounted on aluminum
29 x 20 in. each

Penelope, 1993/2016

Archival pigment print
20 x 16 in.

Courtesy of the artist, sculptures photographed with permission from Detroit Institute of the Arts

Penelope’s Odyssey, 2015

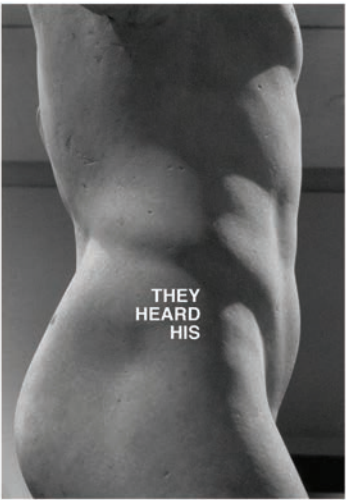
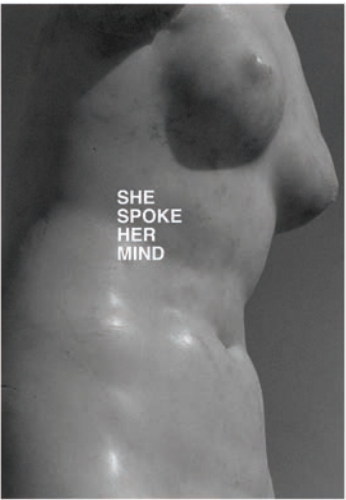
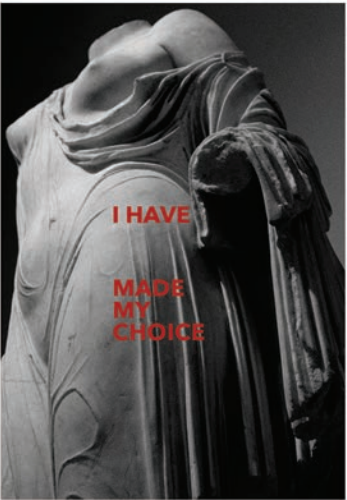
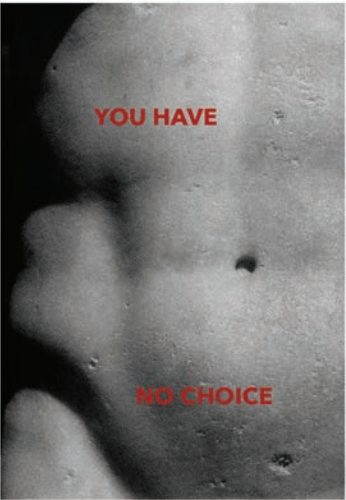
Digital video
14 minutes

Perhaps, 2016

Digital video
4 minutes
Courtesy of Andrea Eis

Persephone’s Mother, 1993/2016

Diptych, archival pigment prints on cotton rag mounted on aluminum
29 x 20 in. each



left to right: *Antigone and Kreon*, 1993/2016; *Oracle of Delphi*, 1993/2016

Teresita Fernández (American, b. 1968)

Night Writing (Hero and Leander) is part of a series of prints created by **Teresita Fernández** related to her large scale, two-story installation of the same name. Comprised of thousands of pieces of various colored — though primarily pink — translucent polycarbonate tubes assembled into a dimensional hanging form, the installation is suggestive of the aurora borealis. Similarly, the unique handmade pulp work created while Fernández was in residence at the Singapore Tyler Print Institute features imagery of the night sky. In an accompanying artist’s book, also published by the Singapore Tyler Print Institute, Fernández notes, “Humans have always looked up for information. Like a vast billboard, the night sky has always been read and scanned for revelation, direction, and guidance.”

Night Writing has been perforated and, although the holes may resemble stars in the night sky, the punctured pattern is actually the work’s title, translated into Braille and then abstracted. The series title refers to *Écriture Nocturne*, the secret, 19th-century code used by Napoleon’s soldiers to communicate silently without light. Although the work contains Braille, the text’s meaning has been lost — not only because the dots have been scrambled, but also because the viewer is physically unable to access them. As it is indecipherable, *Night Writing (Hero and Leander)* becomes a meditation on coded language and an attempt to derive meaning from what cannot be understood or seen.

Artist Biography:
Fernández earned her BFA from Florida International University, Miami, FL (1990), and her MFA from Virginia Commonwealth University, Richmond, VA (1992). Her works have been widely exhibited both nationally and internationally at MASS MoCA, North Adams, MA; Museum of Modern Art, New York, NY; San Francisco Museum of Modern Art, San Francisco, CA; Museum of Fine Arts, Boston, MA; Modern Art Museum of Fort Worth, Ft. Worth, TX; Smithsonian Museum of American Art, Washington, D.C.;

Castello di Rivoli, Turin, Italy; Corcoran Gallery of Art, Washington D.C.; Centro de Arte Contemporaneo de Málaga, Málaga, Spain; and the Institute of Contemporary Art, Philadelphia, PA, among others. She is a recipient of awards including an NEA Artist’s Grant (1994), a Louis Comfort Tiffany Biennial Award (1999), a Guggenheim Fellowship (2003), and a MacArthur Foundation Fellowship (2005). Appointed by President Obama, Fernández is the first Latina to serve on the U.S. Commission of Fine Arts (2011). Fernández currently lives and works in Brooklyn, NY, and is represented by Lehmann Maupin Gallery, New York and Hong Kong.

EXHIBITION CHECKLIST:

Night Writing (Hero and Leander), 2011

Colored and shaped paper pulp with ink jet, assembled with mirror
Edition of 1, AP 1/1
55 x 73 in.

Courtesy of the artist, Lehmann Maupin Gallery, New York and Hong Kong, and Singapore Tyler Print Institute, Singapore



Night Writing (Hero and Leander), 2011

Howard Finster (American, 1916–2001)

Howard Finster divided the substrate for *Earth, Heaven, and Hell* into three areas: “Earth Planet” in the middle, surrounded by blue skies, stars, and what appears to be spacecraft. Souls in gowns of blue, green, red, white, pink, and yellow ascend to the upper portion of Finster’s panel — filled with blue skies, puffy white clouds, and white towers. Black text reminds us that “Heaven is worth it all” and provides a list of the many things we won’t have to fear encountering in heaven, including “No Drunk Drivers,” “No Divorce,” “No fraud,” “and “No poor.” The lower portion of the artwork, painted in pinks, oranges, and yellows, represents hell. The conical-shaped pit of hell is created by gray “boulders” placed on either side of the panel, comprised of the faces of those doomed to hell. Again, Finster’s characteristic writing covers the surface of the painting: the writing atop those in hell reminds us that “They all had a chance just like you have now” and that, in hell, we won’t have any of the luxuries we take for granted, such as telephones, bathrooms, houses, parties, or pets.

Artist Biography:

Finster was born on a farm in northeast Alabama but spent most of his adult life in Georgia. Like many visionary artists, Finster was inspired to create works such as *Earth, Heaven, and Hell* by religious visions he experienced from a young age. In 1965, Finster began making art, following what he believed was an instruction from God. Over his lifetime, he created more than 46,000 works — from individual paintings to the Plant Farm Museum House in Summerville, Georgia — more commonly known as *Paradise Gardens* — a whole environment created from found objects. Committed deeply to his religious faith, Finster noted that making and sharing his artwork, particularly after the acclaim of creating album artwork for bands such as R.E.M. and the Talking Heads, was just one more avenue for spreading his faith.

EXHIBITION CHECKLIST:

Earth, Heaven, and Hell, 1987

Oil on board

58 1/2 x 22 in.

Collection of Van Every/Smith Galleries at Davidson College

Gift of Mr. and Mrs. S. Powell Bridges

Photo by David Ramsey



Earth, Heaven, and Hell, 1987

Christian Marclay (American, b. 1955)

Since 1988, art collector Peter Norton has commissioned artists from his collection to create a limited-edition work for the holidays. Norton then sends these gifts to family, friends, and institutions/others engaged in the art community. **Christian Marclay's** *Tinsel* was the 2005 commission, a music box that incorporates wordplay. When closed, the box easily reads “silent;” however, upon opening the box, one finds the word “listen” on the interior of the lid. Marclay composed the melodic tune, “Tinsel,” that loops when the box is open. *Tinsel*, the title of both the work and the musical composition, not only refers to the object as a commissioned holiday gift, but is also an anagram of the words inscribed on the interior and exterior of the box.

Artist Biography:
Marclay is a Swiss and American visual artist and composer who received his BA from the Ecole Supérieure d’Art Visuel in Geneva (1977) and his BFA from the Massachusetts College of Art in the Studio for Interrelated Media Program (1980), and studied at the Cooper Union (1978) as well. His works have been exhibited in both solo and group exhibitions nationwide, including at the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, D.C.; Whitney Museum of American Art, NY; White Cube, London, England; Hayward Gallery, London, England; National Gallery of Canada; and the Museum of Contemporary Art, Sydney, Australia. He has received numerous awards including the Golden Lion at the 2011 Venice Biennale. He currently lives between New York City and London, England, and is represented by the Paula Cooper Gallery, New York, and the White Cube, London.

EXHIBITION CHECKLIST:

Tinsel, 2005
Wooden music box
2 3/4 x 5 1/4 x 3 7/8 in.
Collection of the Nasher Museum of Art at Duke University
Gift of the Peter Norton Family
© Christian Marclay, Courtesy of Paula Cooper Gallery, New York



Shirin Neshat (Iranian, b. 1957)

The works on view by **Shirin Neshat** are from *The Book of Kings*, a portrait series created in response to the Arab Spring, a wave of revolutionary and civil uprisings throughout 2011 and 2012. Neshat was inspired by the Persian poet Ferdowsi’s epic work of the late 10th and early 11th centuries, the *Shahnameh* (translated to *Book of Kings*), which combines mythology and history to tell the story of pre-Islamic Persia. The portraits presented in **Seeing|Saying: Images and Words** exemplify the group of patriots in the series, while other works in her series represent the masses (general population) or villains (leaders). Neshat’s patriots, with hands on their hearts, are meant to represent people devoted to their nation. The artist draws parallels between the poem’s heroes — those “who fought villains, of people who lost their lives and their heads, and fought their country” — and today’s stories of patriotism amidst violence, war, and other atrocities. Neshat completes the portraits by inscribing text over the images. Drawn from both the *Shahnameh* and texts by modern Iranian writers, the calligraphic text connects the mythological and historical to the contemporary.

Artist Biography:

Born in Iran, Neshat studied in the United States and graduated from the University of California, Berkeley. Neshat has had solo exhibitions at the Hirshhorn Museum and Sculpture Garden, Washington, DC; the Detroit Institute of Arts, Detroit, MI; the Museo de Arte Moderno, Mexico City, Mexico; Contemporary Arts Museum, Houston, TX; Walker Art Center, Minneapolis, MN; Castello di Rivoli, Turin, Italy; Wexner Center for the Arts, Columbus, OH; the Art Institute of Chicago, Chicago, IL; the Serpentine Gallery, London, England; Museo de Arte Contemporaneo, León, Spain; and the Hamburger Bahnhof, Berlin, Germany. Neshat was included in Prospect.1, the 2008 New Orleans Biennial, Documenta XI, the 2000 Whitney Biennial, and the 1999 Venice Biennale. Neshat was awarded the Silver Lion at the 66th International Venice Film Festival (2009), the Lillian Gish Prize (2006), the Hiroshima Freedom Prize (2005), and the First International Award at the

48th Venice Biennale (1999). Neshat currently lives and works in New York City and is represented by Gladstone Gallery, New York and Brussels.

EXHIBITION CHECKLIST:

My House Is on Fire, from *The Book of Kings* series, 2012

Ink on LE silver gelatin print
47 1/8 x 60 in.

Nida (Patriots), from *The Book of Kings* series, 2012

Ink on LE silver gelatin print
60 x 45 in.

© Shirin Neshat, Courtesy of Gladstone Gallery, New York and Brussels



left to right: *Nida (Patriots)*, 2012; *My House Is on Fire*, 2012

Dennis Oppenheim (American, 1938–2011)

Over the course of his career, **Dennis Oppenheim** created drawings, sculptures, performances, films, public art, earthworks, and more. Beginning in the early 1970s, he created a number of works in which he inscribed words on the landscape — from drawings in sand to works created with fireworks and strontium nitrate flares. Many of these works were made in New Jersey, in desolate or polluted areas, at a time not long after Robert Smithson created *Monuments of Passaic*, his instrumental photo essay capturing the industrial relics of the artist’s native Passaic, NJ. The title of Oppenheim’s work on view in **Seeing|Saying: Images and Words**, *Narrow Mind*, is spelled out with red flares which the artist positioned between train tracks. The documentation of the performative sculpture marks the moment shortly after ignition, when the entire text is lit and legible. Unlike the work by Shimon Attie included in this exhibition, Oppenheim’s work requires the documentation — or an aerial view at the very least — in order to read the text. However, in only experiencing the documentation, we lose some other critical aspects of this work including time, sound, and smell.

Artist Biography:
Oppenheim was born in Electric City, WA, and earned a BFA from the School of Arts and Crafts, Oakland, CA (1965) and an MFA from Stanford University (1966). He was a conceptual artist, earth artist, sculptor, photographer, and performance artist, and was an important early figure in the movements of Land Art and Performance Art. He moved to New York City in 1968 and later to Springs, East Hampton, NY in 1985. Oppenheim’s works have been included in numerous international group exhibitions, including at the Museum of Modern Art, New York, NY; Centre George Pompidou, Paris, France; and the Metropolitan Museum of Art, New York, NY. His work has been featured in solo exhibitions at The Tate Gallery, London, England; Musée d’Art Moderne de la Ville de Paris, Paris, France; and the Whitney Museum of American Art, New York, NY, among others. Major retrospectives have been presented at the Stedelijk Museum Amsterdam, The Netherlands; Museum Boijmans Van

Beuningen, Rotterdam, The Netherlands; Musée d’Art Contemporain, Montreal, Canada; and the Museum of Modern Art PSI, New York, NY. Oppenheim was the recipient of a Guggenheim Foundation Fellowship (1969), National Endowment for the Arts Fellowships (1974 and 1982), an Excellence in Transportation Award from the State of California (2003), and a Lifetime Achievement Award at the Vancouver Sculpture Biennale (2007).

EXHIBITION CHECKLIST:

Narrow Mind, 1974

Newark, NJ, red strontium nitrate flares, railroad track

4 x 75 ft.

Documentation: Color photography and text

50 x 60 in.

Collection of the Dennis Oppenheim Estate

Photo by Bruce White Photography



Narrow Mind. 1974. Location: Newark, N.J. Materials: Red strontium nitrate flares, railroad track. Dimensions: 4 X 75 feet.

Susan Harbage Page (American, b. 1959)

The title for **Susan Harbage Page's** series, *Regola* — in English, “rule” — is derived from the text in one of the found books the artist uses as her substrate in which a list of rules for Capistrano Friars was printed in 1827. For Page, who has spent much of her career creating artwork exploring race, surveillance, and militarized borders, rules are worth considering: “rules of the game, exceptions to the rule, how we voluntarily regulate ourselves, and how others regulate us.”

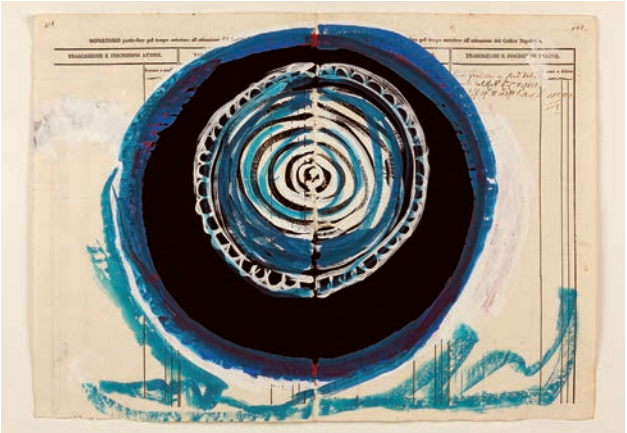
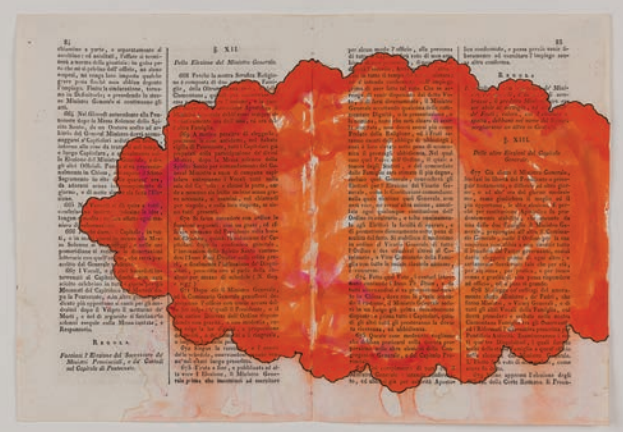
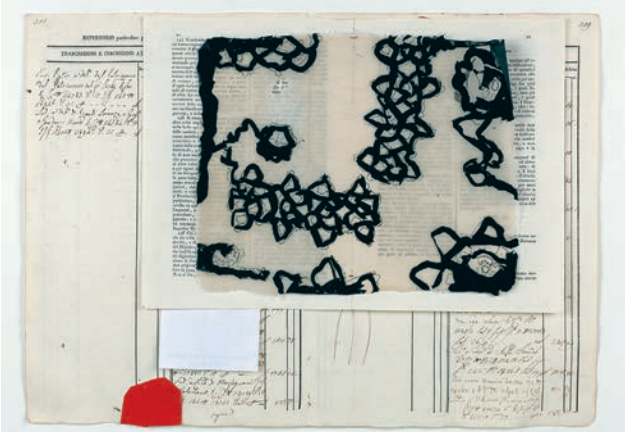
Page's marks may be likened to palimpsest or marginalia. She works on top of pre-existing printed and handwritten texts. The artist notes that, historically, text has been considered masculine, while the marks she makes — drawings, handwritten errand lists, and hand-drawn stitches denoting Italian *merletti* or lacework — are considered feminine. Page overlaps, changes, adds to, crosses out, and confirms the marks previously made. This seems particularly poignant when she works, for example, atop a Napoleonic tax ledger listing the monetary value or worth of various individuals. Her process both unmakes and rewrites history, creating a new kind of truth.

Artist Biography:
Page earned her BM and MM in saxophone performance from Michigan State University and an MFA in photography from the San Francisco Art Institute as well as a Certificate of Knowledge of the Italian Language from the University for Foreigners in Perugia, Italy. She has participated in over 100 exhibitions nationally and internationally at institutions in Bulgaria, France, Italy, Germany, Israel, the United States, and China. Her work is a part of many public collections such as the Mint Museum of Art, Charlotte, NC; Israel Museum, Jerusalem, Israel; Baltimore Museum of Art, Baltimore, MD; Birmingham Museum of Art, Birmingham, AL; Springfield Museum of Art, Springfield, OH; Museum of Fine Arts, Houston, TX; and High Museum of Art, Atlanta, GA. She has received many awards and grants including the Carolina Women's Center Faculty Scholar Award (2014) and a fellowship from the Institute for the Arts and Humanities (2015), both at the University of North Carolina at Chapel

Hill, Chapel Hill, NC; a project grant from the Emrys Foundation, Greenville, SC (2005); a research grant from the Center for the Study of the American South at the University of North Carolina at Chapel Hill; three North Carolina Arts Council Fellowships (2000, 2004, 2010); Camargo Foundation Fellowship, Cassis, France (2002); and a Fulbright travel grant (1992). Several books have been published about her work: *Susan Harbage Page: Lo strappo della storia, Conversazione Con Merletti/History's pull, conversations with lace* (2013); *The Border Project: New Work by Susan Harbage Page* (2012); *Susan Harbage Page: Postcards from Home* (2007); *Involuntary Memories: Photographs by Susan Harbage Page* (2006); *Susan Harbage Page: The Tie That Binds* (2003); and *Standing Still: ATA Center for Contemporary Art—Sofia* (2001). She is currently an Assistant Professor in the Department of Women's and Gender Studies and teaches photography at the University of North Carolina at Chapel Hill.

EXHIBITION CHECKLIST:

Regola, 2015–2016
Mixed media installation
Dimensions variable
Courtesy of the artist



from *Regola*, 2015–2016

José Parlá (American, b. 1973)

José Parlá's sculptures suggest fragments: walls knocked down, barely standing, inscribed, re-scribed, and layered with history. The artist's marks feel contemporary, urban, and akin to graffiti, although letters or statements are not legible. Rather, the whole surface becomes a kind of expressive, lively script. These sculptures, though stable and static, feel alive, as sites for expression. Like a palimpsest for a charged political site such as the Berlin Wall, we read text into these painterly surfaces: manifestos, anthems, calls to action, and personal signatures.

Artist Biography:

Parlá studied at Miami Dade College, Miami, FL; Savannah College of Art & Design, Savannah, GA; and New World School of the Arts, Miami, FL. His work has been widely exhibited including in group and solo exhibitions at the High Museum of Art, Atlanta, GA; Mary Boone Gallery, New York, NY; Bryce Wolkowitz Gallery, New York, NY; Yuka Tsuruno Gallery, Tokyo, Japan; Haunch of Venison, London, England; and in the 11th Havana Biennial, Cuba. His commissioned works include ONE World Trade Center, New York City, NY; James B. Hunt Jr. Library, North Carolina State University, Raleigh, NC; BAM Fisher, Brooklyn Academy of Music, Brooklyn, NY, and the Barclays Center, Brooklyn, NY. His works are included in permanent collections all over the world including the British Museum, London, England; National Museum of Fine Arts, Havana, Cuba; Albright-Knox Art Gallery, Buffalo, NY; and POLA Museum of Art, Hakone, Japan, among others. His collaboration with French artist JR, *Wrinkles of the City: Havana, Cuba*, received the Grand Prize for Documentary and the Best US Premiere Documentary Short in 2013 at the Heartland Film Festival, Indianapolis, IN. The film was also screened at the Istanbul'74 Arts & Culture festival in Istanbul, Turkey. Currently Parlá lives and works in Brooklyn, NY and is represented by Bryce Wolkowitz Gallery, New York.

EXHIBITION CHECKLIST:

16th Street and Lenox Avenue, Miami Beach, Florida, 2014

Wood, acrylic, enamel, plaster, paper, gel medium, and gesso
84 x 34 x 10 in.

Coral Way Alive Five, 2014

Wood, acrylic, enamel, plaster, paper, gel medium, and gesso
84 x 48 x 10 in.

Courtesy of the artist and Bryce Wolkowitz Gallery, New York



left to right: *16th Street and Lenox Avenue, Miami Beach, Florida, 2014*; *Coral Way Alive Five, 2014*

Dan Perjovschi (Romanian, b. 1961)

In 1993, **Dan Perjovschi** began a two-part performance encompassing three components — both video and photographic documentation, and a promissory letter — entitled *Romania. Erasing Romania*. In this first part of the performance, Perjovschi was tattooed with the name of his country, “Romania” — his “owner” — on his arm, at the First East Europe Zone Festival of Performance in Timisoara, Romania — the location where the Romanian Revolution had begun a few years prior, in 1989. At the time, in Romania, tattoos typically only marked the body of the Other, such as sailors and prisoners.

In 2002, when Perjovschi was invited to participate in the next East Europe Zone performance festival, the artist sent a promissory letter outlining his contribution: a documentation of the performance of his tattoo removal on its tenth anniversary, or whenever he received funds to undertake the process. In 2003, Dan performed *Romania. Erasing Romania* as part of the exhibition “In the Gorges of the Balkan” at the Kunsthalle Fridericianum, Kassel, Germany. With the tattoo erased, Perjovschi declared himself to be “healed” of Romania and free of his national identity.

Artist Biography:

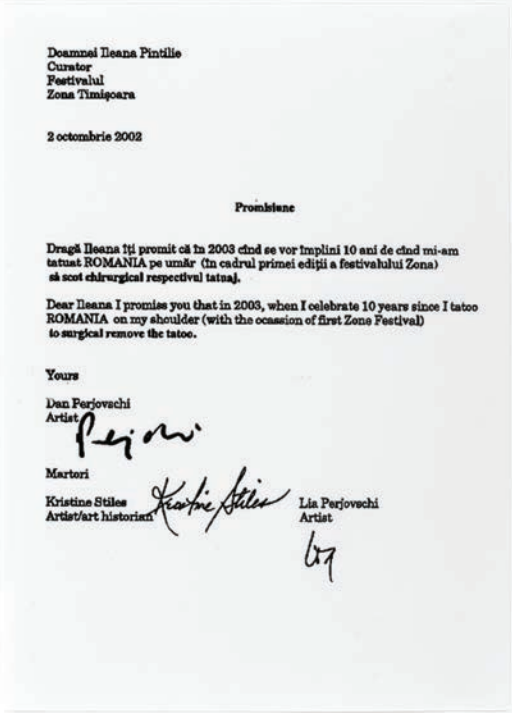
Perjovschi initially trained as a painter at the George Enescu University of the Arts in Iași, Romania. However, after graduation, Perjovschi never painted again. His work has been widely exhibited, including in solo exhibitions at the Museum of Modern Art, New York, NY; Ludwig Museum, Cologne, Germany; Tate Modern, London, England; Spencer Museum at University of Kansas, Lawrence, KS; Macro Roma, Rome, Italy; Reykjavik Museum of Contemporary Art, Reykjavik, Iceland; and Kiasma Helsinki, Helsinki, Finland. He has also participated in numerous biennials including in Venice, Italy; Lyon, France; Moscow, Russia; Istanbul, Turkey; Sydney, Australia; São Paulo, Brazil; and Jakarta, Indonesia. He received the George Maciunas Prize in 2004 and the Rose Shapire Kunst Prize/Kunsthalle Hamburg in 2016. He had his first retrospective in conjunction with Lia Perjovschi under the title *States of Mind* at the

Nasher Museum of Art at Duke University, Durham, NC in 2007, and his second entitled *Transparent Retrospective* at Centre de Création Contemporaine (CCC), Tours, France in 2014. Perjovschi currently lives and works in Bucharest, Romania. Perjovschi is represented by Lombard Fried Gallery, New York; Galerie Michel Rein, Paris; and Galerija Gregor Podnar, Berlin.

EXHIBITION CHECKLIST:

Romania. Erasing Romania, 1993–2003, published 2006

Video, two photographs, and promissory letter
Collection of the Nasher Museum of Art at Duke University
Purchased with funds provided by Nancy A. Nasher and David J. Haemisegger.
Images courtesy Nasher Museum; video courtesy Stelian Acea, Muzeul de Artă, Timișoara, Romania; photos by Nils Klinger, Kunsthalle Fridericianum, Kassel, Germany



Romania. Erasing Romania, 1993–2003, published 2006

Raymond Pettibon (American, b. 1957)

Raymond Pettibon worked for a number of years to create a 72-page, bound artist’s book, *Plots on Loan*, co-published by Brooke Alexander Editions, Inc. and David Zwirner, New York. The ten works on display in **Seeing|Saying: Images and Words** were released as a related suite of lithographs entitled *Plots On Loan I*, (and an additional six were released as *Plots on Loan II*). Pettibon’s style and imagery reflect his start as an artist, creating punk posters and album covers in Southern California in the 1980s. Pettibon’s graphic, comic book-style illustrations feature an array of imagery from surfers to animals, spaceships, trains, baseball players, and more. These are often paired with fragmented text, including from favorite authors such as Henry James, Marcel Proust, and William Faulkner, among others. The juxtaposition of the handwritten text — fragmented, at times altered — often creates disjointed, ambiguous, and humorous results.

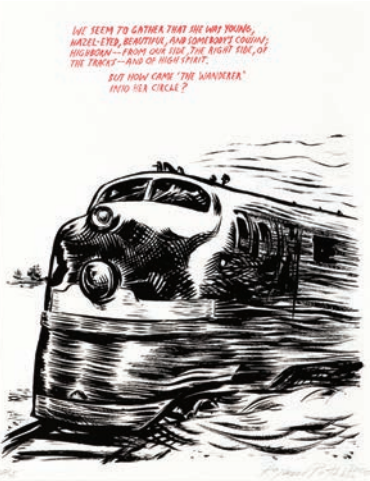
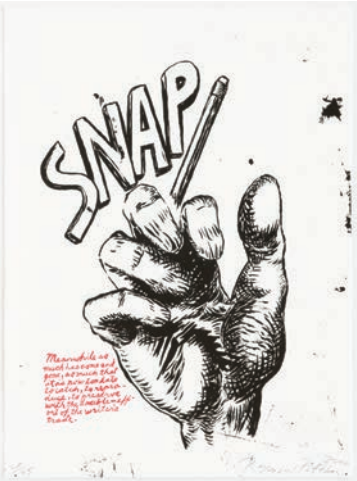
Artist Biography:
Raymond Pettibon received a BA from the University of California at Los Angeles in 1977. Originally born in Tucson, Arizona, Pettibon has been featured in solo exhibitions all around the world including the Institute of Contemporary Arts, London, England; Museo de Arte Carillo Gil, Mexico City, Mexico; National Art Museum of China, Beijing, China; Museum of Contemporary Art at ZKM, Karlsruhe, Germany; Museum of Contemporary Art, Sydney, Australia; Whitney Museum, New York, NY; Art and Exhibition Hall of the Federal Republic of Germany, Bonn, Germany; Museum of Contemporary Art Los Angeles, Los Angeles, CA; Museum of Fine Arts, Ghent, Belgium; Gallery Met, Metropolitan Opera, New York, NY; Centre Pompidou, Paris, France; Galerie Beaumont, Luxembourg; and Eleni Koroneou Gallery, Athens, Greece. Raymond Pettibon has also become known for his film work, which has been screened in places such as Galerie Shoeni, Rotterdam, The Netherlands; Kunsthalle Krems, Krems an der Donau,

Austria; and Berkeley Art Museum and Pacific Film Archives, Berkeley, CA. Many of his works are included in public collections, including the Museum of Modern Art, New York, NY; Museion Bolzano, Italy; and the Whitney Museum of American Art, New York, NY. He has won awards and grants including the Fondation Oskar Kokoschka’s Oskar Kokoschka Prize and the Whitney Museum of American Art’s Bucksbaum Award. He currently lives and works in New York City. Pettibon is represented by Regen Projects, Los Angeles and David Zwirner, New York.

EXHIBITION CHECKLIST:

Plots on Loan I, 2000

Suite of 10 lithographs
21 7/8 x 17 5/8 in. each
Collection of John Andrew MacMahon ’95



Santiago Sierra (Spanish, b. 1966)

Santiago Sierra's *Door Plate (Placa Para Puerto)* was first exhibited in Munich, Germany. As in many of Sierra's works, the fabricated wall placard sets up a space of exclusion. Women with children, smokers, untidy and smelly people, those with mental illnesses, students, senior citizens, people without knowledge of the English language, non-credit card-holders, asylum seekers, liars, jokers, and cynics are just some of the individuals "strictly prohibited" from access. One would be hard-pressed not to identify with at least one condition in the lengthy list, which includes a number of contradictions including both "the unemployed" and "employees." This work, more ironic than many of Sierra's controversial and challenging works, does not actually obstruct visitors from entering the exhibition. However, it does serve as a reminder that boundaries are everything; each person can always be cast as the Other.

Artist Biography:

Sierra was born in Madrid, Spain and received a BA in Fine Arts from Universidad Complutense in Madrid, Spain in 1989. He is well known for his criticism of capitalism and for interrogating the value of human life in a capitalist society. His work has been widely exhibited in both solo and group exhibitions including at the Te Tuhi Centre for the Arts, Auckland, New Zealand; Ikon Gallery, Birmingham, England; Museo Museo d'Arte contemporanea Donnaregina, Naples, Italy; MoMa PSI, Long Island City, NY; Rufino Tamayo Museum, Mexico City, Mexico; Kunst Werke, Berlin, Germany; Reykjavik Art Museum, Reykjavik, Iceland; Herzliya Museum of Contemporary Art, Herzliya, Israel; National Museum of Contemporary Art, Athens, Greece; Irish Museum of Modern Art, Dublin, Ireland; and Art Metropolis Gallery, Toronto, Canada. Sierra's work was presented at the Venice Biennale in 2001, 2003, and 2014. His works are part of collections including the Tate, London, England; Daros Latinoamerica, Zurich, Switzerland; and Kiasma Museum of Contemporary Art, Helsinki, Finland. Currently Sierra lives and works in Madrid and is represented by Lisson Gallery, New York and London.

EXHIBITION CHECKLIST:

Door Plate (Placa Para Puerto), 2006

Metal sign (aluminum cast relief)

Edition 11/15

© Santiago Sierra, Courtesy of the artist and Lisson Gallery, New York and London



Door Plate (Placa Para Puerto), 2006

Hank Willis Thomas (American, b. 1976)

Hank Willis Thomas’ work primarily deals with themes of identity, history, popular culture, and advertisements. *I Like Dick*, with its red, white, and blue palette, is a direct reference to a 1960s political button created in support of Richard Nixon. But, as in most of Thomas’ work, he presents the slogan out of context; the enlarged acrylic text painted on canvas can be construed in a number of ways. Holographic or lenticular works such as *Le Blanc Imite Le Noir* require viewer interaction. Depending on one’s placement in relation to the work, one either sees the phrase “black imitates white” or “white imitates black.” The simplest reading of such a work is that we literally see things differently depending on where we are physically standing but, comprehended more deeply, we realize that understanding is dependent on one’s status and perspective — a message that can easily be extended to interrogate white privilege and the Black Lives Matter movement today.

Artist Biography:
Hank Willis Thomas was born in Plainfield, NJ, and received a BFA in Photography and Africana Studies from New York University, NY (1998) and an MFA in Photography and MA in Visual Criticism from California College of the Arts (2004). His works have been included in both solo and group exhibitions internationally, including at the Nasher Museum of Art at Duke University, Durham, NC; Goodman Gallery, Cape Town, South Africa; Galerie Anne de Villepoix, Paris, France; Seoul Museum of Art, Seoul, Korea; MK Museum für Moderne Kunst Frankfurt am Main, Germany; Museum on The Seam, Jerusalem, Israel; Blue Leaf Gallery, Dublin, Ireland; Tisch School of the Arts, New York University, New York, NY; Jewish Museum, New York, NY; National Gallery of Art, Washington, D.C.; African American Museum, Philadelphia, PA; and the Jablonka Maruani Mercier Gallery, Brussels, Belgium, among others. His works are also included in public and private collections, such as the National Gallery of Art, Washington, D.C. and the Solomon R. Guggenheim Museum, New York, NY. He has received residencies and recognition including the W. E. B. Du Bois Institute Resident

Fellowship from Harvard University (2011) and an Artist Residency from the Cité Internationale Universitaire de Paris (2007). His films have been screened at the Los Angeles Film Festival and the Sundance Film Festival, and his collaborative project with Ryan Alexiev, Jim Ricks, and William Sylvester, *Truth Booth*, has been exhibited around the world. Thomas is also a co-founder of *For Freedoms*, the first artist-run super PAC created for those who want to have a greater impact on the American political landscape. He currently lives and works in New York City, where he is represented by Jack Shainman Gallery.

EXHIBITION CHECKLIST:

I Like Dick, 2012

Acrylic on canvas
28 x 28 in.; 28 7/8 x 28 7/8 x 2 in. (framed)

Le Blanc Imite Le Noir, 2010

Lenticular
39 7/8 x 29 15/16 in.

Courtesy of the artist and Jack Shainman Gallery, New York



Le Blanc Imite Le Noir, 2010

David Wojnarowicz (American, 1954–1992)

Untitled (Sometimes I come to hate people...) was one of the last works created by **David Wojnarowicz** before his death from HIV/AIDS-related complications in 1992. The silver gelatin print depicts the artist's own hands, bandaged, palms cupped and open. The first-person text, screen-printed in red atop the black and white image, is not only a painful reminder of disease and death but, more specifically, of the invisibility and stigma specific to the situation experienced by Wojnarowicz along with so many other gay men in the 1980s and 1990s. In the text, the artist refers to himself as a “blank spot,” “...a smudge in the air that dissipates,” and “clear, empty glass.” As the text comes to a close, the artist both surrenders and resists, still attempting recognition and acknowledgement so, by the last line, he is “...waving. I am waving my hands. I am disappearing. I am disappearing but not fast enough.”

Artist Biography:
Wojnarowicz's work has been featured in solo and group exhibitions including at the Museum of Modern Art, New York, NY; Museum of Contemporary Art, Chicago, IL; American Center, Paris, France; Busan Museum of Modern Art, Busan, Korea; Centro Galego de Art Contemporanea, Santiago de Compostela, Spain; Barbican Art Gallery, London, England; and the Museum Ludwig, Cologne, Germany. Wojnarowicz passed away of HIV/AIDS-related complications on July 22, 1992, at the age of 37. His works live on in exhibitions including the traveling exhibition *Art AIDS America* (Tacoma Art Museum, Tacoma, WA; ONE Archives Gallery and Museum and the West Hollywood Library, West Hollywood, CA; Bronx Museum of Art, Bronx, NY; Kennesaw State University Museum, Kennesaw, GA; and Alphawood Gallery, Chicago, IL). His work has been the subject of two major retrospectives: at the galleries of Illinois State University (1990) and the New Museum, New York, NY (1999), and in *History Keeps Me Awake at Night* upcoming in 2018 at the Whitney Museum of American Art, New York, NY. David Wojnarowicz is represented by P.P.O.W., New York.

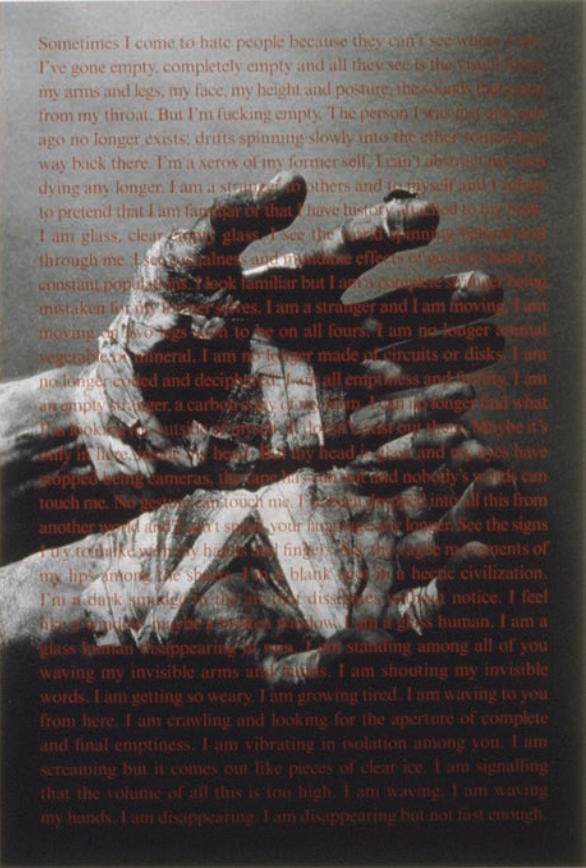
EXHIBITION CHECKLIST:

Untitled (Sometimes I come to hate people...), 1992

Red silkscreened text across silver gelatin print
38 1/4 x 26 in.

Edition 4/4

Private Collection Courtesy of P.P.O.W. and the Estate of David Wojnarowicz, New York



Curators' Biographies

Elizabeth Harry

Elizabeth Harry graduated from Davidson College in 2014 with a degree in Studio Art. While at Davidson, she interned at the Van Every/Smith Galleries, the Mint Museum, and the McColl Center for Art and Innovation, and was a recipient of the McAllen Art Scholarship. Prior to returning to Davidson as Assistant Curator in the summer of 2015, she worked as a Shift Supervisor and Workshop Coordinator at Paper Source in Charlotte.

Lia Newman

Since January 2013, Lia Newman has held the position of Director/Curator of the Van Every/Smith Galleries at Davidson College. From 2002–2012, Newman was Director of Programs and Exhibitions at Artspace in Raleigh, NC. She earned a BA in Art History and a BFA in General Studio with concentrations in sculpture and photography from Winthrop University in Rock Hill, SC, and an MA in Liberal Studies from Duke University, Durham, NC. Newman is responsible for curating exhibitions, developing exhibition-related programming, and overseeing and growing Davidson College's Permanent Art Collection, including the Campus Sculpture Program.

Van E. Hillard

Van E. Hillard is Professor of Rhetoric and Writing Studies at Davidson College, where he directs its Writing Program. Interested in the ways in which civic *ethos* is achieved through material and visual rhetorics, he has published essays that focus on how built-environmental ideals and practices shape collectivist feeling in public memorials, city parks, and the settlement houses of the nineteenth century. At Duke University, as director of its Writing Program, he designed a universally required course that, using techniques and sensibilities from classical rhetoric, framed public intellectual arguments as deliberative events. As current chair of the Small Liberal Arts Colleges Writing Program Administrators, he is spearheading an effort to establish a small liberal arts public of student writers and their readers who can fashion rhetorical personae that speak to their cultural and political interests.

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DAVIDSON



THE VAN EVERY/SMITH GALLERIES