

THE NARCISSISM OF MINOR DIFFERENCES

MICA
MARYLAND INSTITUTE
COLLEGE OF ART

On the cover:

Photographs from *the Carlisle Indian School Collection*.

US Brigadier General Richard Henry Pratt, who wholly believed that the "cultural assimilation" of natives into American culture was the key to their survival, founded *the Carlisle Indian Industrial School* in 1879, the first of many non-reservation boarding schools for Native Americans. Remarkable and ahead of its time in many ways, Pratt's theories, which on one hand supported the American Indian as an intelligent individual, worthy of respect, nevertheless came to be viewed by many as a form of cultural genocide which were used for the removal of language, heritage and ultimately for the repression and forced subjugation of one-time healthy, thriving and proud aboriginal civilizations. The photo collection at CCHS is one of the largest in the country consisting of over 3,000 images. It houses photos of individual students, staff, graduating classes and sport teams. As these original photographs show, students were photographed when they first arrived at Carlisle and then again a few months later wearing "anglo" style clothes with short, groomed hairstyles. These images were intended to illustrate the progression of the students into civilization.

*Co-curated by Gerald Ross, Director of Exhibitions, MICA, Baltimore, MD
and Christopher Whittey, Vice President of Academic Affairs and Dean of
the College, Maine College of Art, Portland, ME.*

In the last decade, particularly on university campuses, there has been a very clear and conscious effort to bring tolerance and diversity to the front of academic conversation and rightfully make it a more meaningful part of curricular agenda. It is, after all, the duty of those in academia to hold up a mirror to the world for examination, discussion, and ultimately, criticism. We live in incredible times, no doubt – as cultures become blurred, fused, and less homogenous, new ways of thinking about a course for societal progress are necessary. It could be said that we live closer to each other than ever before, nearly side by side and on top of one another, physically and figuratively. Suburban, rural, and dense urban spaces all have by and large access to the same amounts of culture – it is rare for people in developed nations to experience provincial life. We can be anywhere, virtually plugged in to one another, entertained, informed, and challenged to see the world creatively. The revolution in technology is the definition of the age. It has the power to lead us, effortlessly, not only to a wealth of information but also to enable us to make intimate contact with history. We receive this information in lightning fast, stimulating bursts: blogs, community forums, etc. and participation in the political process has become an empowering individual experience.

This would seem to suggest the possibility of a new era of enlightenment, greater knowledge, more understanding: tools for the betterment of humankind. Tolerance is on the mind of everyone it seems – respect is being talked about and the message is urgent. But divisive groups and individuals are using the very same methods to deliver their messages of separation and exclusion. Ironically, the same social media revolution that can empower is causing withdrawal and isolation in many. Why be engaged, when the alternative is so entertaining, visually stimulating and non-confrontational? We can either choose a version of history or create our own with little or no questions asked.

It is on this premise that this exhibition was formed. In essence, it is a visual challenge to the precept of tolerance. This exhibition is a reminder that we must not forget the world outside our own. The idea that one should be “intolerant of intolerance” is an absurdity of course. Our intolerances shape us as directly as our tolerances. So then, surely isn't it critical – even necessary – to identify that which separates us, or establishes hierarchies, that push us to grapple with the core elements that foster uniqueness? And then we might ask why, after all we claim to understand, do we still have this distilled darkness in our being? Why do we still struggle to embrace the difference in others, simply accept our tenacious existence, and steer towards living in a meaningful way?

There has never been a shortage of "cultural fear(s)." It is a core thread woven throughout this gallery experience. Life in a post 9-11 world means getting daily doses of it broadcast straight at us. How we interpret and cope with this barrage varies greatly. Again, while some would consider this to be a pivotal call to examine their roles in bettering humanity and to deepen their understanding of others, there are many who find comfort in mistrust and alienation and suffer an unwillingness to seek compassion or even empathy. On many levels, our society has been historically alert and poised to defend itself ("our way of life") at a heartbeat's notice, from evil forces that live to take it from us. Couple this with a new model of detachment and a narcissism that has arisen via the anonymity, ease and fluidity of the Internet, we find ripe territories to spread new fear-filled messages. From Main Street to the borders of a nation – the anathemas of a generation ago that were once optimistically thought to be vanishing – a virtual tide of anger is most certainly rising. Against this odious undercurrent, it is just and appropriate to draw out a discussion; ignite it.

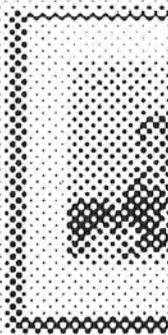
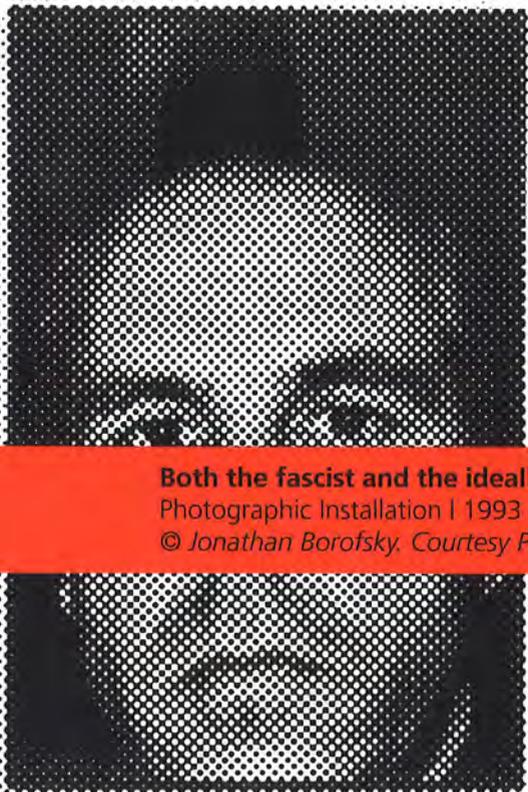
These are the challenges of the artist and thinker. This exhibition merely touches on the despair of the world; one single layer of its intent is that it offers an opportunity for a profound, if not unsettling conversation about truths and inspires a search for self, through acknowledgement of membership and complicity in its workings. These works and objects are bridged together temperamentally, assembling a damning portrait of the bully in us that is alive and well, a savage narrative of the dark side of humanity: enslavement, genocide, marginalization, and death. They are stories about political revolution, the ways we love each other, and many struggles towards and for freedom. They are stories of identity taken, lost and sought after and this allegory could not be clearer for the artist. While life can be celebratory, it is not a celebration for everyone. The thinking artist tends to expect a great deal from the world. In the end, the questions that are left are the key to greater understanding of self and place - and perhaps most importantly, the world we create.

Gerald Ross | 2010



JONATHAN BOROFSKY

Jonathan Borofsky's personal goal has always been the attempt to understand himself in order to become a more peaceful and whole person. Directly stemming from a documentary film project involving prison inmates in California in the mid-1980s that questioned the notions of freedom, safety and fear, as well as his continual engagement in the examination of opposite energies that create this "whole," he was led to immerse himself in an in-depth study of the greatest figure of fear and hurt of the 20th century: his life, upbringing, schooling, artistic pursuits. Through this very personal endeavor and subsequent questioning and comparison of values and result, one of Borofsky's many observations was that both the fascist and the idealist search for perfection, and in this way, there is "a bit of Hitler in all of us."



Both the fascist and the idealist search for perfection

Photographic Installation | 1993

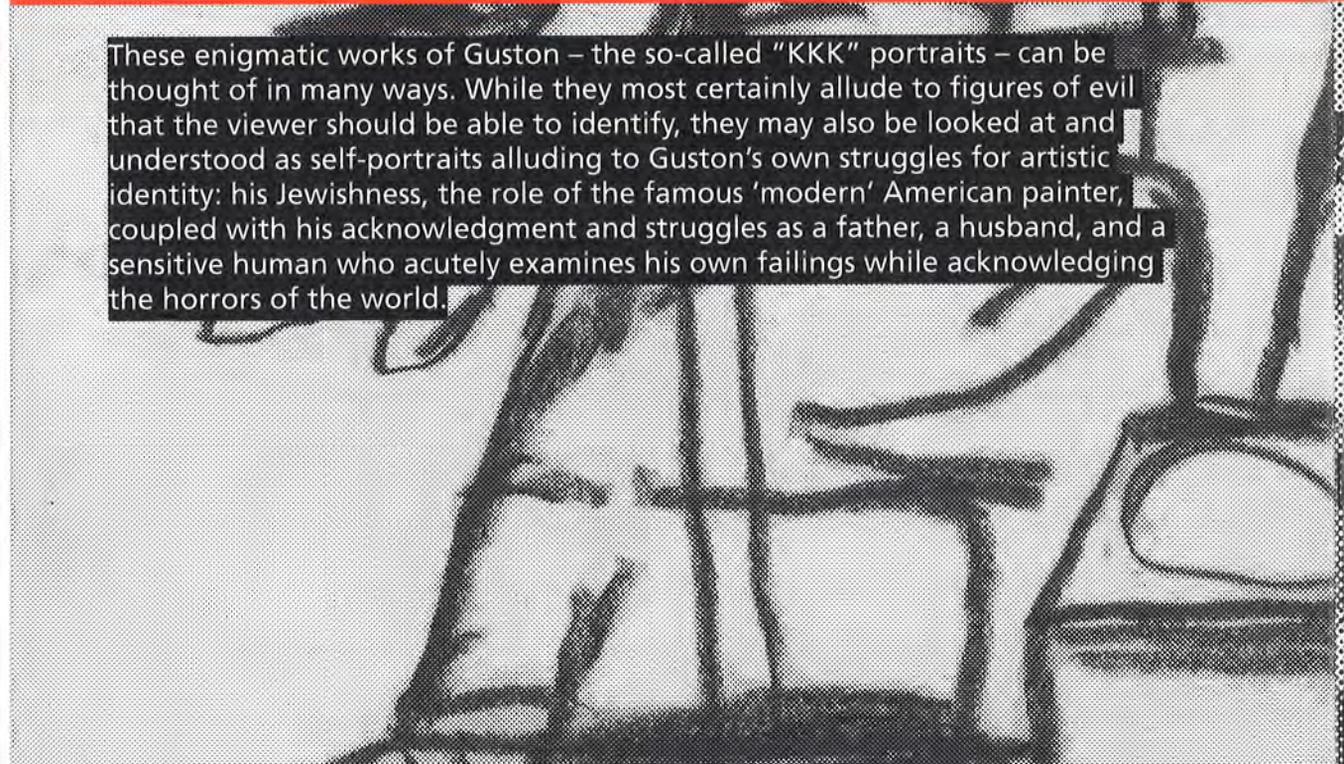
© Jonathan Borofsky. Courtesy Paula Cooper Gallery, New York.





PHILIP GUSTON

These enigmatic works of Guston – the so-called “KKK” portraits – can be thought of in many ways. While they most certainly allude to figures of evil that the viewer should be able to identify, they may also be looked at and understood as self-portraits alluding to Guston’s own struggles for artistic identity: his Jewishness, the role of the famous ‘modern’ American painter, coupled with his acknowledgment and struggles as a father, a husband, and a sensitive human who acutely examines his own failings while acknowledging the horrors of the world.

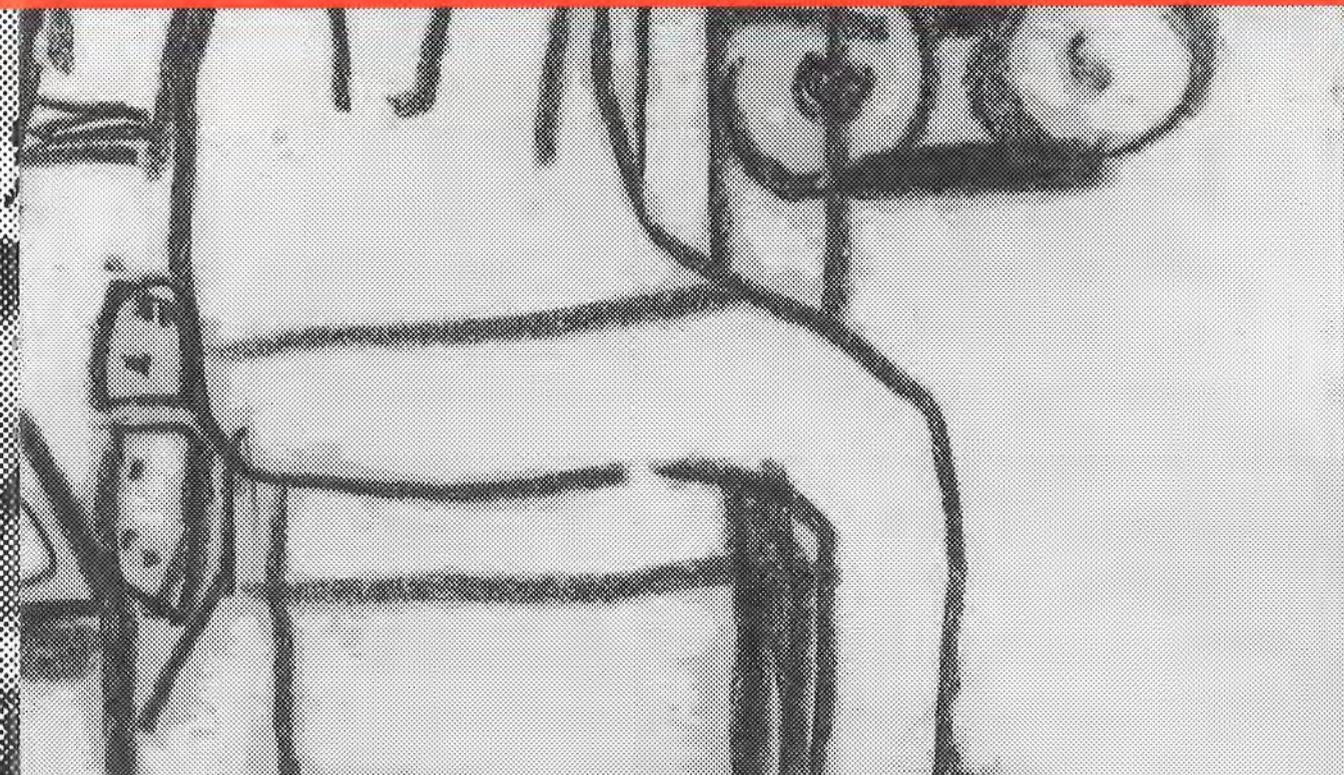




Untitled

Charcoal on paper | 1968

Private Collection, Courtesy McKee Gallery, New York



A CERTAIN ANGLE

The questions that preoccupy me in the light of recent global violence is, Who counts as human? Whose lives count as lives? And, finally, What makes for a grievable life?

- Judith Butler
Precarious Life

The one as the other. At one and the same time, but in the same time that is out of joint. The one forgets to remember itself to its self. It keeps and erases the archive of this injustice that it is, of this violence that it does. The one makes itself violence, it violates and does violence to itself. It becomes what it is, the very violence that it does to itself. The determination of the self as one is violence.

- Jacques Derrida
Archive Fever

What a useless son you've got, Amma; can't you see there's a hole in the middle of me the size of a melon?

- Salman Rushdie
Midnight's Children

*No more hunger and thirst
but first be a person who needs people;
People, people who need people
are the luckiest people in the world.
The Essential Barbra Streisand*

RUSHDIE'S (W)HOLE

[One of the earliest forms of the word fascinate (from L. *fascinatus*, pp. of *fascinare*; bewitch, enchant) was used to describe those of unearthly power, specifically witches and serpents; these could render those within the confines of their gaze incapable of movement, unable (unwilling?) to resist.]

The great novel *Midnight's Children* presents a very young doctor, in a new town, struggling to get his fledgling practice established. He is soon summoned to the home of a wealthy man who informs the doctor that his daughter is ill. The young doctor enters the ailing one's bedroom and is confronted with the site of two brawny women holding aloft a bed sheet, into the center of which a hole has been cut out, a 7-inch absence of fabric. Behind this open-

ing, it should by now be apparent, the disrobed body of the girl awaits the doctor's visual exam. Strictly speaking, of course, a small piece of her body is offered.

The young physician finds himself paged time and time again to this home and, by virtue of this same hole, finds himself slowly getting to know all aspects of the girl with whom, it should by now be obvious, he becomes completely smitten. That is, it is precisely by virtue of this replete absence that the young doctor becomes complete; slowly and with but one gaze at a time, the hole fills a desire in him, a lack. The hole, that is, makes a whole.

STAINED GLASS

The early Christian churches deployed various successful and original representational techniques to instruct their flocks, one of the most important being the art of mosaic. At a certain point in the development of this way of arranging space, it was discovered that raking the stones and glass downwards (at a 30° angle, as in the monastery of St. Catherine in the 6th C.) would deflect the light earthward toward the viewer in a much more dramatic and persuasive fashion.

It is utterly impossible to imagine the effect(s) this space must have made on the believer; at that point, of course, these subjects were not yet over-inundated with endless, ubiquitous images and representations of this order. Imagine her or him walking through this (what can only have been) magical sphere, the walls and ceiling aglow, the architecture absolutely pulsing and changing with every step of what would likely have been an increasingly spell-bound, fascinated subject.

And as the space played out its well-orchestrated effects on the consumer of this divine spectacle, the subject itself must have been equally changed/reconstructed; with lived space endlessly rearranging itself, this spatial metamorphosis must have had an equally profound effect on the subject in the process of becoming its subjected self. Viewing these sacred representations, these spaces of the unearthly, the what-is-not-I, positioned the subject in a space between the sinful, adamant earth and a sphere of temporarily attainable otherness and beauty.

Losing one's self: the utter, selfless process of emptying out, only to be once again, however temporarily, rendered satiated, saturated with the stain of what-is-not-I.

A CERTAIN ANGLE

I imagine visitors to the galleries at the exhibition under consideration here and I envision the self-identity that will be reinforced, for them, therein. I imagine the future of their travels through this problematic space with its highly dubious representations. Objects of hatred and loathing, vile images of intolerance. Oneness as violence.

The space will fill a void. It always has.

I consider the mechanisms by which subject construction takes place now and, if one may extrapolate the machinations and effects of former space based on those of the present, perhaps during an awestruck exploration of cathedrals in the medieval period as well. One might postulate that, in the manner of our contemporary spaces, the subject was then (as it is now) positioned through a process of triangulation. As is well known, one point alone is inadequate for positioning in space, and, inasmuch as the subject itself is a function of space and its images/objects, so too is one point insufficient in the formulation of subjectivity. Thus: X and Y axis.

Axis X: a certain distance from a given point. That distance changes as the subject navigates itself around and through, toward and away from the given representations. The same is the case for Axis Y. In this way, we figure the construction of self, from these two (dis)placements; one point, again, simply does not suffice.

And this is operational – perhaps must be operational – in the temporal dimension as well. Perhaps this is the case for Rushdie's young doctor, a subjectivity positioned simultaneously in space and in/over time.

That is, there is no Other, or, in any case, it is insufficient/partial/un-whole. There is no Other; there are only ever OtherS which provide multiple triangulations. The triangulated visitors to this show – in point of fact, its subjects - will have the desire to possess, to master the objects and images around them, and their demand will be realized by positioning themselves in the web established in these spaces, in the spaces in between, between these Others. X and Y. It is never that I am not that; it is always and forever a matter of I am not those.

Again, a single instance of alterity never suffices. *The Narcissism of Minor Differences* will hopefully have created the network, the web of these refusals that create the conditions for this (self)positing and hence (self)acceptance.

Why refusals and why (self)acceptance?

THE CASE OF PHILIP GUSTON

The Narcissism of Minor Differences took flight from a quotidian conversation about Guston's 'Klu Klux Klan' paintings. It very much seems to me that this profound work takes self-criticism to an entirely new, and entirely devastating level. There is a war going on outside the walls of Guston's studio, a bitterly divisive war about race. And he, Guston, remains in the comfort of his loft, making paintings. Merely making paintings.

Guston is not an activist; nor is he a racist. His double-negative subject position is created by virtue of being-not, neither this nor that. Thus, he is self-positioned as an artist working away in his studio while cities burn, and, apparently, painfully aware of the fact.

My fear is that the exhibition will have been a profoundly successful failure, something along the lines of a Guston work. For what does work of this kind and exhibitions of this ilk accomplish other than to reinforce the liberal-democratic, autonomous self?

Imagine a viewer making his or her way through these exhibition spaces, here confronted by a racist sentiment, there face-to-face with a homophobic one. The viewer refuses: I am not those. And as the voyage through the space continues, she or he confronts more, always more, as the systems of triangulated location bend and assume new configurations. Yet, unless the spaces are visited by the truly hateful, none will identify with these manifestations of intolerance, or will only do so in the negative. Again: I am not these. The end result of this denial is a consequent acceptance and valorization of the self as currently lived. While outside, the State of Exception persists and the cities continue, there literally and here figuratively, to burn.

Christopher Whittey | 2010

WILLIAM ANASTASI

William Anastasi is arguably the foremost and most influential conceptual artist of the late 20th century, his early works: "blind" subway and walking drawings, performance, and gallery installations, directly informed the sensibilities of an entire generation of artists including Robert Rauschenberg, Eva Hesse, Andy Warhol, Jasper Johns, Carl Andre, Robert Smithson and others. He played chess for 2 hours nearly every day with his dear friend John Cage over a period of 15 years, tallying over 10,000 games.

Ich Bin Jude

Etched Shatterproof Glass, 1982 | Edition of Three
Collection of the Artist

Voltaire wrote, "If it were permitted to reason consistently in religious matters, it is clear that we all ought to become Jews, because Jesus Christ our Saviour was born a Jew, lived a Jew, died a Jew, and he said expressly that he was fulfilling the Jewish religion." If the Sectarian "our Saviour" be omitted, we may, speaking in the broader social and cultural sense, put this more simply and strongly: we are all Jews. The view from this tangent offers the clearest explication for the historical persistence of anti-Semitism. Prejudice, the purest form of self-loathing, can in this light be identified as both engine and fuel. And it tells why "Jew" is our most charged word. Where one ear discerns the single syllable with can conjure forth the very source of our culture, another hears an accusation wider and deeper than any in language.

Chuang Tzu cautions: "Don't try to change the world, you'll only make matters worse." Israel Zangwill replies twenty-two centuries later: "Take from me the hope that I can change the future and you will send me mad." Making a painting of the word "Jew" comes down on Zangwill's side of the debate.

William Anastasi | 1987

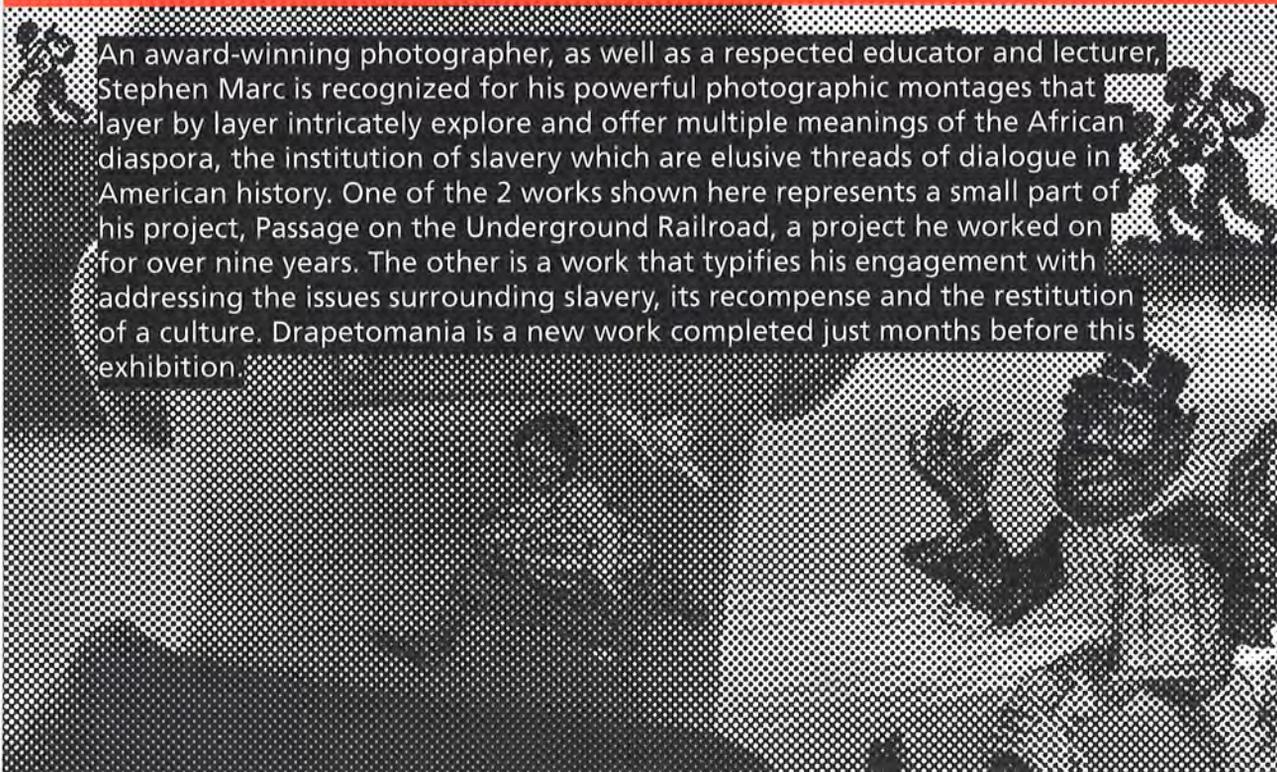


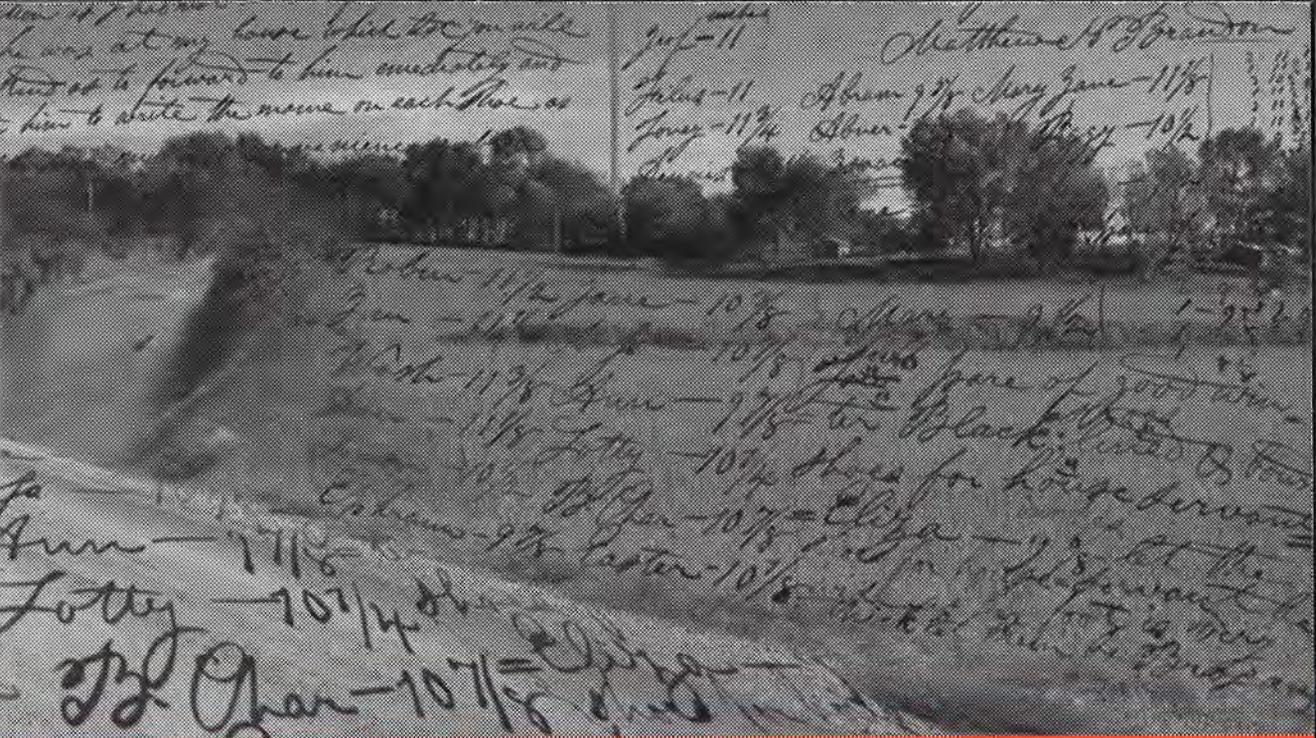
STEPHEN MARC

Drapetomania

Photographic montage, 2010
Collection of the Artist

An award-winning photographer, as well as a respected educator and lecturer, Stephen Marc is recognized for his powerful photographic montages that layer by layer intricately explore and offer multiple meanings of the African diaspora, the institution of slavery which are elusive threads of dialogue in American history. One of the 2 works shown here represents a small part of his project, *Passage on the Underground Railroad*, a project he worked on for over nine years. The other is a work that typifies his engagement with addressing the issues surrounding slavery, its recompense and the restitution of a culture. *Drapetomania* is a new work completed just months before this exhibition.

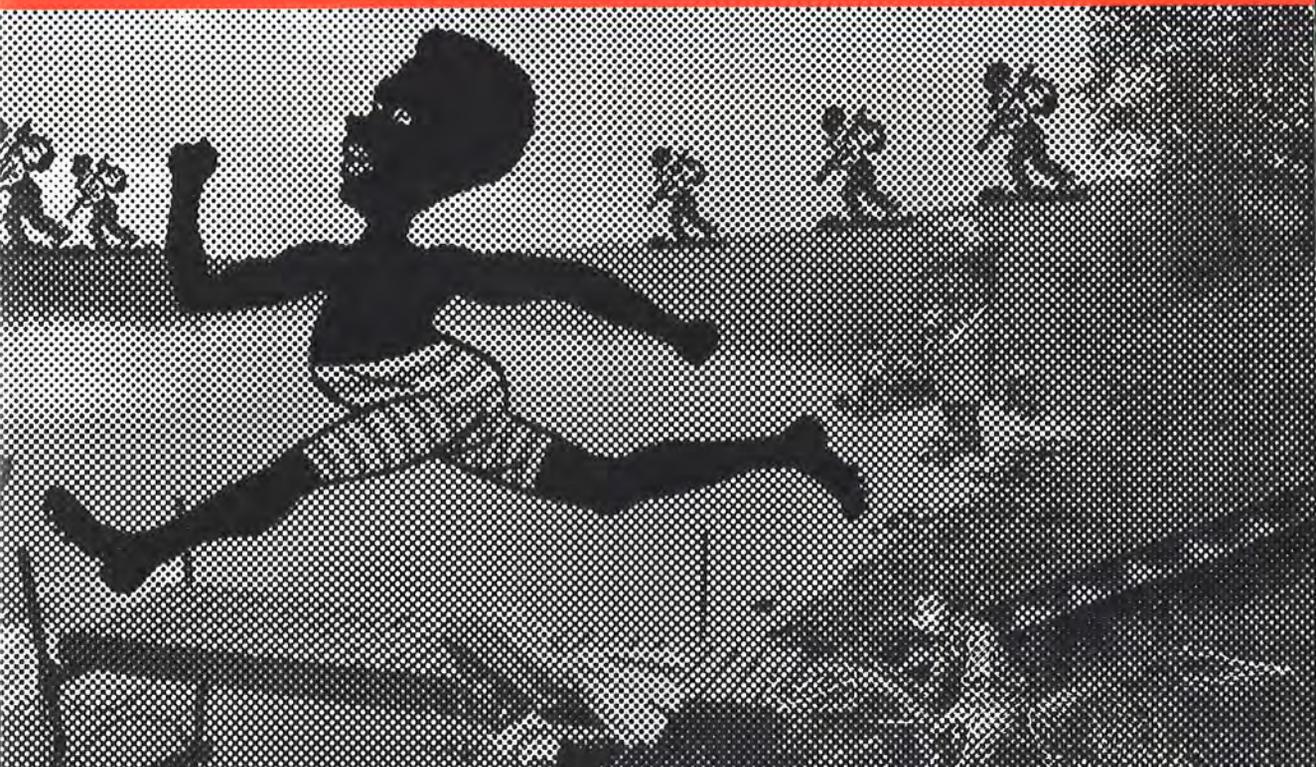




Untitled from the series: Passage on the Underground Railroad

Photographic montage, 2005

Collection of the Artist



RELATED EVENTS

PANEL DISCUSSION

Brown Center | Room 320

Friday, December 10 | 7–10p.m.

Co-Curators Gerald Ross and Christopher Whittey will talk with exhibiting artists Maria-Theresa Fernandes, Joseph Lewis III '89, Juan Logan '98 and Stephen Marc about their work and experiences that led them to create pieces delving into the subject of intolerance.

FILM SERIES SPRING 2011 | MICA

Brown Center | Room 320

***Freedom Riders* by Stanley Nelson**

Hosted by the filmmaker

Thursday, February 3 | 7:00p.m.

Freedom Riders is the first feature-length film about the activists who challenged Jim Crow laws by crossing racial segregation lines while traveling on public transportation in the South. The inspirational story, screened at the 2010 Sundance Film Festival, reveals how the Freedom Riders' actions in 1961 furthered the American Civil Rights Movement.

The White Ribbon

by Michael Haneke

Wednesday, February 9 | 7:30p.m.

Hosted by Christopher Sharrett, Professor of Communication and Film Studies Department of Communication and the Arts, Seton Hall University. Set in the years before World War I, *The White Ribbon* earned the *Palme d'Or* at the 62nd Cannes Film Festival in 2009 for its dramatic telling of a number of unexplained accidents that beset the villagers in a rural German town. The film, posing

more questions than answers, is about "the origin of every type of terrorism, be it of political or religious nature," according to the filmmaker.

Thin

by Lauren Greenfield

Date TBA

The HBO documentary film focuses on four young women struggling with anorexia. The camera follows these women to places most have never ventured: one-on-one and group therapy sessions, emotionally wrought mealtimes, early morning weigh-ins, heated arguments with staff, and tense encounters with family members. In following their stories, we come to learn that each woman's fight for recovery is unique.

***Intolerance* by D.W. Griffith**

Saturday, March 5 | 7:00p.m.

Live sound track performed by Anne Watts & Boister

Creating an unequaled musical and film experience, Anne Watts & Boister perform a live "soundtrack" to the 1916 American silent film, *Intolerance: Love's Struggle Through the Ages*. In the film, intolerance and its negative effects are explored during four historical moments: the fall of Babylon; the condemning of Jesus Christ; St. Bartholomew's Day Massacre in France; and America's social reform struggles.

RELATED EVENTS

PANEL DISCUSSION

A Conversation about the Legacy of Lynching

Spring 2011 | Date TBA

Join artist, Karina Skvirsky and Sherrilyn Ifill, Professor of Law at the University of Maryland, and others as they discuss the spectacle of lynching, historical locations within Maryland, and memorializing as we move forward.

ALUMNI SOLO SHOW GALLERY TALKS

*Fox Building | Meyerhoff Gallery
1303 W. Mount Royal Avenue*

MARC ANDRE ROBINSON '02

Friday, February 4 | 12p.m.

Marc Andre Robinson discusses his exhibition and his work during a gallery talk, featuring his solo show.

VALERIE PIRAINO '04

Friday, February 18 | 12p.m.

Solo artist Valerie Piraino converses with MICA Curator-in-Residence George Ciscle about her exhibition.

ACKNOWLEDGEMENTS

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For more information, including public programming details, visit mica.edu

ARTISTS AND PARTICIPANTS

JANE ALEXANDER

Jane Alexander's work has been consistently themed around political hierarchies, aggression, violence, power and subservience. Drawing on experiences of interaction, information from media sources and observation, she creates a dark world that directly relates to her interpretation of the South African character. These works sublimely point to the evil structure and experience of Apartheid and the violence wrought out of it, the brutal landscapes and spaces, the humanoid and hybrid creatures that inhabit them and the tension that is a consistent undercurrent.

Artwork courtesy BHP Billiton, Johannesburg, South Africa

WILLIAM ANASTASI

[description on page 12]

Artwork courtesy of the Artist

DOVE BRADSHAW

Dove Bradshaw is an artist who seeks to better understand herself as well as determine a course for the eradication of her own intolerances ("a work in progress"); not the usual suspects ethnics, races, ageists, etc, but "my prejudices are against anybody who doesn't do things the way I think they should be done." Einstein says it all most elegantly and succinctly to her. He said that seeing humankind as lacking free will kept him from "taking much too seriously myself and my fellow humans as acting and judging individuals." That is the most humanistic and intelligent outlook I've heard on the subject. The catch is you have to believe there's no such thing as free will.

Artwork courtesy of Bower and Mohammed Yakub, New York

JONATHAN BOROFKY

[description on page 4]

Artworks courtesy of Paula Cooper Gallery, New York

MARY COBLE

Mary Coble characteristically uses her own body as a metaphor and her work is a direct and serious challenge to intolerance and social injustice. "Note to Self" is a document of a 12-hour performance that paid homage to the violence inflicted on an utterly innocent community – the names of 438 gay, lesbian, bi and transgender individuals who were murdered due to hate crimes were "tattooed" onto the artist's body with a gun without ink in it.

*Artworks courtesy of Smithsonian Institution, Hirshhorn Museum and Sculpture Garden, Washington, DC
Gift of Mitchell Story and Anonymous, Washington, DC*

PATRICIA CRONIN

Acclaimed conceptual artist Patricia Cronin typically uses and manipulates "traditional" art-historic forms and themes to engage in a current and contentious, as well as parodic political dialogue. Consistent with her ideas regarding the historic marginalization of gay, lesbian, transgender, and queer culture, as well as the violence inflicted on it, Memorial to a Marriage – a monumental burial marker - was created to address what the artist terms as a US "federal failure," which is that same sex couples cannot legally be wed in the United States.

Artwork courtesy of the Artist

ARTISTS AND PARTICIPANTS

SAM DURANT

Typical of his work, Durant refers directly to historical events and facts that continue to have socio-cultural reverberations today. In this case, Durant has built a life-size scaffold modeled after the actual, historical one that was built for the execution of Chicago's infamous Haymarket Martyrs, a group of late 19th century labor activists who openly challenged discriminatory labor law and fought for the eight-hour workday. On top of the scaffold, there is a worker's break room. Karl Marx' statement that "capital is dead labor" is given weight as Durant attempts to bring to light a small part of the vast, dark machinations of Capitalism and the violence attached to it.

Artwork courtesy of Paula Cooper Gallery, New York

MELVIN EDWARDS

One of America's most respected and foremost sculptors, Melvin Edwards has been creating sculpture and teaching art for nearly 50 years. Directly referencing the brutality and horror of lynching in America, while also pursuing a formal elegance inherent in his sculptural process, these powerful works are 4 of over 200 in Edwards' well-known "Lynching Fragments" series - created in a period of over 40 years.

Artworks courtesy of the Artist

MARIA-THERESA FERNANDES

In her own words regarding this piece, "Exclusion," Maria-Theresa Fernandes writes: 'This work is one of a series of works created after a period of art residencies in which women from various Refuge Centres participated. The work has many hidden levels of meaning. Place is in an important factor in my work.

Various issues relating to dress code, social and cultural issues, anti-social behaviour, and intolerance are of concern. Globalisation has blurred cities of their identity and "place" could be in any part of the world.'

This work is a replica of the original and was created at MICA, specifically for this exhibition

LEON GOLUB

These are among the last works that were produced by Golub, a master painter and human rights activist who spent the last decades of his career pushing heroic imagery that addressed the brutality of the human condition, particularly the suffering and oppression of poor, marginalized minorities and the disenfranchised by totalitarian, right-wing regimes.

Artworks courtesy of Estate of Leon Golub/Licensed by VAGA, New York, NY and Ronald Feldman Fine Arts

PHILIP GUSTON

[description on page 6]

Artworks courtesy of The Estate of Philip Guston, Courtesy McKee Gallery, New York

FRANCISCO DE GOYA

This work comes from Goya's infamous series of aquatints made in the 1810's entitled Los Desastres de la Guerras (or Disasters of War). Graphically depicting the horrors of wars, particularly the Dos de Mayo Uprising and the subsequent Peninsular War of 1808-14, the series was not published until 35 years after Goya's death.

Artwork courtesy of Diane and Barry Nemett

ARTISTS AND PARTICIPANTS

JUAN LOGAN

A prolific painter and sculptor, Juan Logan '98 (Mount Royal School of Art) also teaches art, most recently at UNC Chapel Hill, where he worked as a post-doctorate fellow. This work from 1970 was created one year after the Stonewall uprising and subsequent riots in NY. In this luminous abstraction, Logan confronts two very distinct and powerful struggles for acceptance and freedom in America. On one hand, the work strives to express the hopelessness felt in his native North Carolina community regarding gays and lesbians. As well, Logan speaks to the prevailing feelings regarding homosexuality within the black community – at that time particularly - a community in the midst of intense political struggle.

Artworks courtesy of the Artist

STEPHEN MARC

[description on page 14]

Artwork courtesy of the Artist

RIGO 23

Portuguese born, Los Angeles-based Rigo 23, is an award winning political artist and activist long embedded in the roots of social justice. His large-scale neighborhood murals and primitive, "pop/folk" drawings examine a wide scope of American history, including the Black Panther Party for Self Defense, the American Indian Movement and its collective of neglected and misplaced heroes. In America, Rigo not only speaks to notions of propaganda via the US education system to point to and question what and how we are taught, but also incisively creates a bridge from that malicious subterfuge to the grim consequences of a once-great civilization that is now gone.

Artwork courtesy of Gallery Paule Anglim, San Francisco, CA

ROEE ROSEN

Israeli-born artist Roee Rosen teaches art and art history at Ha'Midrasha College of Art and at Bezalel Art Academy, Jerusalem. He lives in Tel Aviv, Israel. Rosen typically explores identity and the notions of evil in his work – specifically related to the collective memory of the Jewish people and the power of creativity in extreme situations of life and death. Through video, painting and narrative, his work is imbued with biting humor, which might (BE) construed to be at once both self-deprecating and incendiary. This piece, "Hilarious," challenges the viewer via a stand up comedy routine "taped in front of a live audience." Beginning with "light" comedic jabs at Jews and others, the comedienne, astutely played by actress Hani Furstenberg, wraps up her routine with a lengthy, parabolic joke that takes place during the collapse of the World Trade Towers.

Artwork courtesy of Rosenfeld Gallery, Tel Aviv, Israel

JAUNE QUICK-TO-SEE SMITH

Artist, educator, and American Indian activist Jaune Quick-to-See Smith, is both an elegant formalist - wonderfully following in the traditions of pop artists such as Rauschenberg, Johns, and Warhol – and by using traditional iconography and scathing, cynical language, is a powerful indicator of the ruling culture in America. Cowboys and Indians is her representation of a good, old-fashioned cowboy and Indian shootout – except that in this version, the Indian is mysteriously missing. The cowboys, complete with stereotypical Stetsons, take aim and shoot each other down.

ARTISTS AND PARTICIPANTS

Artwork courtesy of Mildred Lane Kemper Art Museum, Washington University in St. Louis. Gift of Island Press (formerly the Washington University School of Art Collaborative Print Workshop), 1995

KARINA SKVIRSKY

Growing up just two blocks from the Washington, DC – Maryland border and well beneath the Mason-Dixon line served as an impetus for these photographs from the series, North-East-South. They are documents of spaces where great horror occurred, yet void of any marker or sign, they are simply familiar, and perhaps may be unnoticed by most who pass by them. Skvirsky's intent in revisiting these places of her childhood is to "focus on their broader implications as sites of collective memory in order to initiate a dialogue about the intersection of American history and public space."

Artworks courtesy of the Artist

OBJECTS

Photographs from the Carlisle Indian School collection

Loan courtesy of the Cumberland County Historical Society, Carlisle, PA

One Iron In The Fire (Mather Work Incentive)

Willard Frederic Elmes, 1929

Loan courtesy of International Poster Gallery, Boston, MA

Blackjack and Photographs - Battle of the Overpass

Loan courtesy of the Walter P. Reuther Library, Wayne State University, Detroit, MI

Four Images Snatched from Hell Photographs from Auschwitz II-Birkenau Concentration Camp

From Images in Spite of All, Four Photographs from Auschwitz, George Didi-Hubermann, 2003, © Les Éditions de Minuit and © 2008, University of Chicago Press.

Images courtesy of Auschwitz-Birkenau Memorial and State Museum, Oświęcim, Poland.

Nazi Germany Eugenics Slides from the United States Holocaust Memorial Museum

Courtesy of Auschwitz-Birkenau Memorial and State Museum Oświęcim, Poland. Loan courtesy of the United States Holocaust Memorial Museum, Washington, DC

Project Implicit®

Project Implicit represents a collaborative research effort between researchers at Harvard University, the University of Virginia, and University of Washington

A black and white halftone portrait of a Native American man. He has long, dark hair and is looking directly at the camera with a neutral expression. He is wearing a necklace with several large, light-colored, geometric pendants. A red horizontal band is superimposed over the middle of the image, containing white text.

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