

**Theaster Gates**

b. 1973; Chicago, IL

*Minority Majority*, 2012

Decommissioned fire hoses and vinyl on plywood

Gift of Barbara and Michael Gamson 2016.262

Theaster Gates frequently engages materials that speak to histories of race in the United States and in 2011 began using decommissioned fire hoses in his sculptures. *Minority Majority* refers to the violent use of the fire hose against peaceful civil rights protesters. Gates has said of this series: "I'd been thinking what I could do to jar people's memory about this history without making it kitsch or a cheap shot . . . I'm not immune to the problems that Black people faced in the '20s, '30s, [and] '50s."

**General Idea**

active 1969–1994; Toronto, Canada

*AIDS*, 1988 (refabricated 2017)

Rear-illuminated color film transparencies

Gift of Mark J. Krayenhoff van de Leur 2003.267

The collaborative General Idea (AA Bronson, Felix Partz, and Jorge Zontal) altered Robert Indiana's well-known "LOVE" icon from the 1960s, changing it to read "AIDS" on paintings, prints, posters, stamps, and other forms. The images appeared on the streets in different cities, in the New York subway system, in art galleries, and in mass media. The concept behind the works was akin to advertising: spread awareness about AIDS by making art so ubiquitous that it would become part of the social unconscious. Six years later, in 1994, Felix Partz and Jorge Zontal died within months of one another from AIDS-related complications.

**Ad Reinhardt**

b. 1913; Buffalo, NY

d. 1967; New York, NY

*Abstract Painting, 1960–66*

Oil on linen

Purchase with funds from The Lauder Foundation, Leonard and Evelyn Lauder Fund 98.16.3

From 1953 until his death in 1967, Ad Reinhardt focused exclusively on a series of untitled works that came to be known as the “black paintings.” The paintings are pared down to a predetermined arrangement of elements with little sign of the artist’s hand immediately evident. While it would be reductive to read Reinhardt’s paintings solely through his engagement with political and social issues, it is necessary context. In the 1950s and 1960s, Reinhardt contributed his time, art, and money to civil rights causes, and he vocally opposed the war in Vietnam. His paintings are not political statements, but a political person made them. They insist on being taken on their own terms, as both rejections of certain histories and radical avowals of direct experience.

 611

## **Nancy Grossman**

b. 1940; New York, NY

### *Head 1968, 1968*

Wood, leather, metal zippers, paint, and metal nails

Purchase with funds from the Howard and Jean Lipman Foundation, Inc.  
68.81a-b

In 1968, Nancy Grossman began a series of more than forty head sculptures that she would continue until 1980. Painstakingly sculpted beneath their hoods, certain examples bear a striking resemblance to the artist, and Grossman has often referred to these sculptures as “self-portraits.” Grossman’s leather-bound *Head 1968* initially appears aggressive, but closer examination reveals its impotence. As she explains, “It is obvious that the head is helpless . . . it has no possibility for action . . . no arms or legs . . . nor even full use of its senses.” Grossman later discussed the helplessness she felt during the 1960s, as a female artist and as a vehement opponent of the war in Vietnam.

## **Toyo Miyatake**

b. 1895; Kagawa, Japan

d. 1979; Los Angeles, CA

Top row:

*Watchtower*, c. 1943

*Untitled (Opening Image from Valediction)*, 1944

Bottom row:

*Untitled (Memorial Service at Memorial Monument, Manzanar)*, c. 1945

*Classroom—Visual Education*, 1944

Gelatin silver print

Purchase with funds from the Photography Committee 2014.244, 2014.243, 2014.245, 2014.246

Toyo Miyatake began his photography career in the 1920s, after immigrating to Los Angeles from Japan in 1909. He first studied under pictorial photographer Harry K. Shigeta and later Edward Weston. In 1942, following the bombing of Pearl Harbor and the United States' declaration of war on Japan, President Franklin D. Roosevelt authorized the relocation of over 100,000 Japanese Americans to internment camps. Miyatake and his family were forced from their home and taken to a camp in Manzanar, California. As photography was outlawed there, Miyatake smuggled in a lens, built a makeshift box camera, and began surreptitiously documenting life at Manzanar. He was eventually discovered but was allowed to continue shooting, due in part to the support of his friend Ansel Adams, who had photographed the camp as a visitor.

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**AA Bronson**

b. 1946; Vancouver, Canada

*Felix Partz, June 5, 1994, 1994/1999*

Inkjet print on vinyl

Gift of Mark J. Krayenhoff van de Leur 2003.268

AA Bronson's *Felix Partz, June 5, 1994* depicts its subject just a few hours after his death from AIDS-related complications. Bronson and Partz, along with Jorge Zontal, were the three members of the pioneering Canadian art collaborative General Idea. For more than twenty years, they explored the intersection of art, media, and politics in works that ranged from sculptures to advertisements. In printing Partz's portrait in the manner of a commercial billboard, Bronson referred to their past collaborations while also creating a haunting monument that forces us to confront mortality and mourning. "We need to remember that the diseased, the disabled, and, yes, even the dead walk among us," Bronson has said. "They are part of our community, our history, our continuity. They are our co-inhabitants in this dream city."

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**Louis H. Draper**

b. 1935; Richmond, VA

d. 2002; Trenton, NJ

*Fannie Lou Hamer, Mississippi, 1971*

Gelatin silver print

Purchase with funds from the Photography Committee 2016.145

Louis H. Draper's portrait of civil rights activist Fannie Lou Hamer is emblematic of his humanistic approach to photography. In the 1960s, Draper cofounded the Kamoinge Workshop, a Harlem-based group of African American photographers devoted to representing the diversity and complexity of Black communities. Draper's portrait was commissioned by *Essence* magazine to accompany an interview with Hamer in its October 1971 issue. The daughter of sharecroppers, Hamer was a central figure in the Student Nonviolent Coordinating Committee's 1964 Freedom Summer, which organized volunteers to travel around Mississippi registering disenfranchised African American voters; she later cofounded the Mississippi Freedom Democratic Party.

**Bruce Davidson**

b. 1933; Oak Park, IL

*Untitled (Khrushchev can eat here, Why Can't We),  
Birmingham, Alabama, 1963, from the series Time of  
Change, 1961-65*

Gelatin silver print

Purchase with funds from Ronald L. Bailey 2004.34

**Edward Kienholz**

b. 1927; Fairfield, WA

d. 1994; Hope, ID

*The Non War Memorial, 1970*

Military uniforms, acrylic vitrine, seeds, sand, wood, metal, and book

Gift of Nancy Reddin Kienholz 2003.14a-h

Edward Kienholz's *The Non War Memorial* was made in 1970, as the United States entered a new decade still engaged in war in Southeast Asia. By that year, more than 48,000 members of the U.S. military had died while serving in Vietnam. In this work, five military uniforms stuffed with sand lay strewn on the floor as if they are dead bodies. Part of a series that Kienholz called *Concept Tableaux*, it functions as both a stand-alone artwork and a proposal for a larger project. The unrealized project called for filling a field in Clark Fork, Idaho, with 50,000 uniforms that eventually would rot, decompose, and return to wild flowers and alfalfa—a bracing repudiation of the war and its consequences.

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Clockwise from top left:

**Gordon Parks**

b. 1912; Fort Scott, KS

d. 2006; New York, NY

*Black Panther Headquarters, San Francisco, California, 1970*

Gelatin silver print

Purchase with funds from the Photography Committee 2006.25

*Bandaged Hands, Muhammad Ali, 1966*

Gelatin silver print

Purchase with funds from Joanne Leonhardt Cassullo, The Dorothea L. Leonhardt Fund at The Communities Foundation of Texas, Inc., and Michèle Gerber Klein 98.59

Largely self-taught, Gordon Parks made history as the first African American staff photographer at *Life* magazine (a post he assumed in 1948) and the first African American to direct a major Hollywood film, 1969's *The Learning Tree*. He later directed *Shaft* (1971).

In 1966, *Life* sent Parks to photograph boxer Muhammad Ali during training in Miami. The world heavyweight champion was then a controversial public figure, having recently changed his name from Cassius Clay and declared himself a conscientious objector to the war in Vietnam on religious grounds. His fists, wrapped in white bandages, seem to glow against the dark chair. Parks's depiction of a private, introspective moment is a moving allusion to Ali's status as a symbol of his time, a fighter who refused to fight.

**Louis H. Draper**

b. 1935; Richmond, VA

d. 2002; Trenton, NJ

*Malcolm X, 369th Armory, Harlem, New York, 1964*

Gelatin silver print

Purchase with funds from the Photography Committee 2016.146

Archival materials related to the 1970 *Annual Exhibition: Contemporary American Sculpture* at the Whitney Museum of American Art, 1970–71

Frances Mulhall Achilles Library and Archives; Records of the Office of the Director, Series I, Lloyd Goodrich, box 6, folder 15, SC.69.3a–f

In the late 1960s and early 1970s, artist-activists began to insist that museum collections and exhibitions include more women and people of color. Groups such as Women Students and Artists for Black Art Liberation (WSABAL), Women Artists in Revolution (WAR), and the Ad Hoc Women Artists' Committee specifically demanded greater representation of women in the Whitney Annual (the predecessor of the Biennial, the first of which took place in 1973), a prominent exhibition for young and emerging American artists.

Correspondence between artists and Whitney Museum director Lloyd Goodrich, 1960

Frances Mulhall Achilles Library and Archives; Early Administrative Records, 1930–60, box 11, folder 3.28.5, SC.60.1a–d

In 1960, twenty-two artists penned a letter to the Whitney's director, Lloyd Goodrich, expressing their shared concern that the 1959 *Annual Exhibition of Contemporary American Painting* included a disproportionate number of abstract works. The Whitney released the letter—signed by many prominent painters, including Edward Hopper and Jacob Lawrence—to the press, along with Goodrich's response (he disagreed). Members of the public added to the conversation by writing to the Museum in support of the artists' stance.

Correspondence with artist Eldzier Cortor and Whitney Museum curator Robert M. Doty, March 1971

Frances Mulhall Achilles Library and Archives; Exhibition Records, *Contemporary Black Artists in America*, box 52, folder 35, SC.71.2a-b

Protest against the exhibition *The 1930's: Painting & Sculpture in America* at the Whitney Museum of American Art, 1968  
Photograph by the *New York Times*

Frances Mulhall Achilles Library and Archives; Records of the Office of the Director, Series II, John Bauer, box 10, folder 18, SC.68.2

Faith Ringgold's *Hate Is a Sin Flag* (2007), on view nearby, recounts her experience as a participant in this protest.

Archival materials related to the 1970 New York Art Strike organized in response to the United States' military actions in Southeast Asia, 1970

Frances Mulhall Achilles Library and Archives; Records of the Office of the Director, Series II, John Bauer, box 10, folder 2, SC.69.3a-g

The Art Workers' Coalition (AWC) included artists and art workers such as Carl Andre, Poppy Johnson, Lucy Lippard, and Robert Morris. A main intention of AWC was to advocate for political and social reform in art institutions. The letters here document AWC-led efforts to initiate an art strike. The aim was to have the Whitney and other institutions close temporarily as a protest against the war in Vietnam. Morris requested that his Whitney retrospective end its run earlier than scheduled as part of the strike. Other artists asked for their works to be removed from view. After much internal debate, the Whitney responded by closing for the day on May 22, 1970.

Letters written in support of a “free day” at the Whitney Museum of American Art from artists invited to participate in the 1969 *Annual Exhibition: Contemporary American Painting*

Frances Mulhall Achilles Library and Archives; Records of the Office of the Director, Series I, Lloyd Goodrich, box 6, folder 15, SC.69.3a-g

After being asked to participate in the 1969 *Annual Exhibition: Contemporary American Painting*, artists Bob Huot, Ed Ruda, and Kes Zapkus, all members of the Art Workers' Coalition, encouraged the Whitney to offer one day of free admission each week. They saw their inclusion in the show as an opportunity to advocate for greater museum access, and they asked other artists with works in the exhibition to join them by signing the bottom of their mass mailing and returning it to the Whitney. Many artists agreed with their suggestion, including Helen Frankenthaler, Jasper Johns, Robert Motherwell, and an emphatic Jack Youngerman. In response to the artists' request, the Museum began offering free tickets to community groups, senior centers, and schools.

Correspondence between Whitney Museum director John Bauer and members of the Black Emergency Cultural Coalition regarding the exhibition *Contemporary Black Artists in America*, 1968–71

Frances Mulhall Achilles Library and Archives; Records of the Office of the Director, Series II, John Bauer, box 6, folder 22, SC.69.2a–f

The Black Emergency Cultural Coalition (BECC) was formed in 1968. Cochaired by artists Benny Andrews and Clifford Joseph, the BECC called for the full recognition of the contributions of African Americans to art and culture and systemic change within a number of New York cultural institutions.

During two years of negotiation with the Whitney, the BECC challenged the Museum to broaden its understanding and presentation of American art by exhibiting and collecting the work of Black artists, and by hiring Black curators. In response, the Whitney agreed to stage *Contemporary Black Artists in America*, a large survey exhibition that opened in April 1971. The BECC's demand to bring Black curators on staff remained unmet, however, and became a strong point of contention. Eventually, a third of the invited artists boycotted the exhibition, withdrawing their work and disavowing the Museum publicly. The materials here document the increasingly acrimonious exchanges between the BECC and the Whitney.

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**Josephine Meckseper**

b. 1964; Lilienthal, Germany

*March on Washington to End the War on Iraq, 9/24/05, 2005*

Super 8 film transferred to video, black-and-white and color, silent; 8:35 min.

Gift of the artist 2014.67

Shooting with Super 8 film, Josephine Meckseper documented the September 24, 2005, march on the nation's capital in protest of the 2003 U.S.-led invasion of Iraq and the ensuing Iraq War. Super 8 film, originally released by Eastman Kodak in 1965, resulted in grainy and washed-out footage that lends the contemporary action the aesthetic of that earlier era, in particular its protests against the war in Vietnam and marches for civil rights. This conflation of periods might suggest how little has changed between moments of activism. More optimistically, Meckseper's film also can be seen as registering how protest builds on the past. It reflects a persistent desire—and the right—to assemble and speak freely.

**Dread Scott**

b. 1965; Chicago, IL

*A Man Was Lynched by Police Yesterday, 2015*

Nylon

Purchase with funds from the Director's Discretionary Fund T.2017.262

Made in response to the fatal police shooting of Walter Scott on April 4, 2015, in South Carolina, Dread Scott's banner recalls a flag that flew from the New York headquarters of the National Association for the Advancement of Colored People (NAACP) in the 1920s and 1930s every day after someone was lynched. The original banner read "A Man Was Lynched Yesterday" and was part of the NAACP's larger campaign against such violence. In the artist's own words, "This artwork is an unfortunately necessary update to address a horror from the past that is haunting us in the present."

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**Andrea Bowers**

b. 1965; Wilmington, OH

*San Luis Obispo County Telegraph-Tribune,  
September 14, 1981, 2004*

Framed newspaper clipping

*Non-violent Protest Training, Abalone Alliance Camp,  
Diablo Canyon Nuclear Power Plant, 1981*

Graphite pencil on paper

From the series *Non-violent Civil Disobedience Drawings*

Gift of Steven Golding Perelman 2004.453.2, 2004.453.1

**Badlands Unlimited** (Parker Bruce, Nickolas Calabrese,  
Micaela Durand, Cassandra Raihl, and Ambika  
Subramaniam)

Active 2010–; New York, NY

**Paul Chan**

b. 1973; Hong Kong, China

*New No's*, 2016

Inkjet print

Frances Mulhall Achilles Library, Special Collections SC.2017.4



Clockwise from left:

**Larry Clark**

b. 1943; Tulsa, OK

(No title), 1963 (printed 1980)

(No title), 1963 (printed 1980)

(No title), 1963 (printed 1980)

From the portfolio *Tulsa*, 1963–71 (printed 1980)

Gelatin silver prints

Gift of Steven Johnson and Walter Sudol 2008.281.12, 2008.281.16,  
2008.281.11

**Larry Fink**

b. 1941; Brooklyn, NY

Top row:

*Beatniks*, 1958

*Beatniks*, 1958

Bottom row:

*Beatniks: Tula and Mary*, 1958

*Beatniks*, 1958

Gelatin silver print

Purchase with funds from Stephen L. and Linda G. Singer 96.227.55,  
96.227.61, 96.227.58, 96.227.56

From left:

**Carol Summers**

b. 1925; Kingston, NY

*Kill for Peace*, 1967

Color screenprint and photo-screenprint on board

**Louise Nevelson**

b. 1899; Kiev, Ukraine

d. 1988; New York, NY

*Composition*, 1967

Screenprint

**Adja Yunkers**

b. 1900; Riga, Latvia

d. 1983; New York, NY

*Aegean I*, 1966

Lithograph and embossing

**Ad Reinhardt**

b. 1913; Buffalo, NY

d. 1967; New York, NY

*No War*, 1967

Lithograph mounted on board

**Irving Petlin**

b. 1934; Chicago, IL

*Skin*, 1967

Lithograph

**Jack Sonenberg**

b. 1925; Toronto, Canada

*Literal Dimensions*, 1967

Screenprint and collage

**Leon Golub**

b. 1922; Chicago, IL

d. 2004; New York, NY

*Killed Youth, 1967*

Lithograph

From the portfolio *ARTISTS AND WRITERS PROTEST AGAINST THE WAR IN VIET NAM*

Purchase with funds from the Print Committee 2006.50.14, 2006.50.9, 2006.50.16, 2006.50.11, 2006.50.10, 2006.50.12, 2006.50.7

Organized by artist Jack Sonenberg, the portfolio *ARTISTS AND WRITERS PROTEST AGAINST THE WAR IN VIET NAM* was a fundraising initiative for Artists and Writers, Protest, Inc., a group that staged antiwar demonstrations throughout the late 1960s. The sixteen artists who contributed to the portfolio employed a range of aesthetic strategies, from graphic representations of anguished bodies to abstractions that critiqued the conflict in symbolic rather than literal ways. The artists “have chosen to express their conscience through the medium of their own work,” wrote critic and art historian Max Kozloff in the portfolio’s introduction. “No matter how varied their theme or form, these visual and verbal images are meant to testify to their authors’ deep alarm.”

From left:

**Charles B. Hinman**

b. 1932; Syracuse, NY

*Red Figure*, 1967

Screenprint

**William N. Copley**

b. 1919; New York , NY

d. 1996; Sugar Loaf Key, FL

*Untitled (Think/flag)*, 1967

Screenprint

**Allan D'Arcangelo**

b. 1930; Buffalo, NY

d. 1998; New York, NY

*Dipped*, 1967

Screenprint

From the portfolio *ARTISTS AND WRITERS PROTEST  
AGAINST THE WAR IN VIET NAM*

Purchase with funds from the Print Committee 2006.50.8, 2006.50.4,  
2006.50.5

**Felix Gonzalez-Torres**

b. 1957; Guáimaro, Cuba

d. 1996; Miami, FL

*“Untitled”*, 1989

Screenprint

Gift of Thea Westreich and Ethan Wagner 2005.138

**Keith Haring**

b. 1958; Reading, PA

d. 1990; New York, NY

*Ignorance = Fear / Silence = Death*, 1989

Offset lithograph

Gift of David W. Kiehl in honor of Patrick Moore 2014.265

**Suzanne Lacy**

b. 1945; Wasco, CA

*Learn Where the Meat Comes From*, 1976, from the series *Anatomy Lessons*, 1974–77

Video, color, sound; 14:20 min.

Purchase with funds from the Film, Video, and New Media Committee  
2014.142



641 Access

**Glenn Ligon**

b. 1960; Bronx, NY

*Untitled (Speech/Crowd) #2, 2000*

Silkscreen ink, coal dust, oil stick, ink, graphite, and glue on paper

Promised gift of Brooke Garber Neidich and Daniel Neidich P.2012.5

Glenn Ligon's *Untitled (Speech/Crowd) #2* is based on a photograph taken during the 1995 Million Man March, an event organized by Louis Farrakhan and the Nation of Islam in Washington, DC. It was informed by earlier demonstrations, including Martin Luther King Jr.'s 1963 March on Washington. Touted as an opportunity for Black men to proclaim their solidarity while calling for social justice, the march proved controversial. Women were explicitly discouraged from participating, and some observers found Farrakhan's rhetoric both homophobic and anti-Semitic. Like most Americans, Ligon experienced the march only through media reports. Trying to come to terms with the event five years later, he scoured news images, enlarging some with a photocopier until fine details became obscured.

**Frank Moore**

b. 1953; New York, NY

d. 2002; New York, NY

*FACE IT—LICK IT, 1992*

Offset lithograph

Gift of Patrick Orton in loving memory of Frank Moore T.2004.146

**Howardena Pindell**

b. 1943; Philadelphia, PA

*Free, White and 21, 1980*

Video, color, sound; 12:15 min.

Purchase with funds from the Film, Video, and New Media Committee  
2015.35



642 Access

**Faith Ringgold**

b. 1930; New York, NY

*Hate Is a Sin Flag, 2007*

Acrylic, graphite, and ink on paper

Purchase with funds from the Laurie M. Tisch Illumination Fund T.2016.540

**Martha Rosler**

b. 1943; Brooklyn, NY

*Semiotics of the Kitchen, 1975*

Video, black-and-white, sound; 6:09 min

Purchase with funds from the Film, Video, and New Media Committee  
2015.36



643 Access

**Nancy Spero**

b. 1926; Cleveland, OH

d. 2009; New York, NY

*Hours of the Night*, 1974

Relief print and collage with opaque watercolor and acrylic on joined paper

Purchase with funds from the Painting and Sculpture Committee 2007.25a-k

Nancy Spero began making pointedly political art in 1965, during the height of the war in Vietnam. In *Hours of the Night*, phrases such as “shoot out” and “body count” suggest the social turmoil that followed the United States’ withdrawal from Vietnam in 1973. Other sentence fragments such as “smoke lick” refer to more personal events: a fire damaged Spero’s New York apartment the year the work was made. The work implies a dark catalogue of racing thoughts, yet Spero described the piece in optimistic terms. She explained that *Hours of the Night* was inspired by the Egyptian *Book of the Dead*, in which the sun god Ra “travels the underworld each night, but emerges triumphant at dawn each day. This continual battle affirms the future.”



**May Stevens**

b. 1924; Boston, MA

*Dark Flag*, 1976, from the series "*Big Daddy*" Paintings,  
1967–76

Acrylic on canvas

Gift of the artist 2005.34


**Ja'Tovia Gary**

b. 1984; Dallas, TX

*An Ecstatic Experience*, 2015

Video, color, sound; 6 min.

Purchase with funds from Joel Ehrenkranz E.2016.1569

 681 Access

**Mary Kelly**

b. 1941; Fort Dodge, IA

*Primapara*, 1974 (printed 1996), from the series  
*Manicure/Pedicure*

Ten gelatin silver prints

Purchase with funds from Joanne Leonhardt Cassullo 98.13a-j

**Mark Bradford**

b. 1961; Los Angeles, CA

*Constitution III, 2013*

Found and cut paper and acrylic on canvas

Purchase with funds from anonymous donors and Andy Valmorbidia 2015.85

**Group Material**

active 1979–1996; New York, NY

*Bus Placard, 1990*

Screenprint on plastic

Purchase with funds from the Print Committee 91.41

**Hock E Aye VI Edgar Heap of Birds**

b. 1954; Wichita, KS

*Relocate Destroy, In Memory of Native Americans, In Memory of Jews*, 1987, from the series *American Policy*  
Pastel on paper

Gift of Dorothee Peiper-Riegraf and Hinrich Peiper 2007.91

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**Senga Nengudi**

b. 1943; Chicago, IL

*Internal I*, 1977 (refabricated 2014), from the series  
*RSVP*, 1975–77  
Nylon hosiery

Purchase with funds from the Painting and Sculpture Committee 2015.109

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**Julie Mehretu**

b. 1970; Addis Ababa, Ethiopia

*Epigraph, Damascus*, 2016  
Photogravure, etching, and aquatint

Purchase with funds from the Director's Discretionary Fund, Print Endowment Fund, Beth Rudin DeWoody, Susan K. Hess, Brooke Garber Neidich, Nancy F. Poses, Fern Kaye Tessler, Lisa Cashin, Stephen Dull, Jane Dresner Sadaka, Carol Weisman, Iris Z. Marden, Mary McCaffrey, Linda R. Safran, Marc A. Schwartz, Flora Miller Biddle, and Fiona Donovan in honor of David W. Kiehl T.2016.473a–f

**Mierle Laderman Ukeles**

b. 1939; Denver, CO

*I Make Maintenance Art One Hour Every Day,*  
September 16–October 20, 1976

Performance with three hundred maintenance employees, day and night shifts, over five weeks  
720 collaged dye diffusion transfer prints with self-adhesive labels, graphite pencil, collaged acrylic on board, and self-adhesive vinyl on paper

Purchase with funds from the Photography Committee and The Robert Mapplethorpe Foundation T.2017.2



**Mierle Laderman Ukeles**

b. 1939; Denver, CO

*I Make Maintenance Art One Hour Every Day,*  
September 16–October 20, 1976

Performance with three hundred maintenance employees, day and night shifts, over five weeks  
From left: artist's installation plan, custom-made button, exhibition invitation, two photographs of installation in progress at Whitney Museum Downtown at 55 Water Street, printed labels, stickers, flyer inviting workers to party, and three photographs from midnight party for night-shift workers

Purchase with funds from the Photography Committee and The Robert Mapplethorpe Foundation T.2017.2

**Emma Amos**

b. 1938; Atlanta, GA

*Coloring Lesson, 1995*

Graphite and laser transfer on paper

Purchase with funds from the Print Committee 2015.100

**Peter Moore**

b. 1932; London, United Kingdom

d. 1993; New York, NY

*March for Freedom of Expression, New York, Protesters in a Line, 1964*

*March for Freedom of Expression, New York, Peter Orlovsky and Allen Ginsberg, 1964*

Gelatin silver print

Purchase with funds from the Director's Discretionary Fund T.2017.331, T.2017.332

**Melvin Edwards**

b. 1937; Houston, TX

*Pyramid Up and Down Pyramid, 1969 (refabricated 2017)*  
Barbed wire

Collection of the artist; courtesy Alexander Grey Associates

**Julie Mehretu**

b. 1970; Addis Ababa, Ethiopia

*Epigraph, Damascus, 2016*  
Photogravure, etching, and aquatint

Purchase with funds from the Director's Discretionary Fund, Print Endowment Fund, Beth Rudin DeWoody, Susan K. Hess, Brooke Garber Neidich, Nancy F. Poses, Fern Kaye Tessler, Lisa Cashin, Stephen Dull, Jane Dresner Sadaka, Carol Weisman, Iris Z. Marden, Mary McCaffrey, Linda R. Safran, Marc A. Schwartz, Flora Miller Biddle, and Fiona Donovan in honor of David W. Kiehl T.2016.473a-f

## **Black Panther Party for Self-Defense**

Active 1966–1982; Oakland, CA

*The Racist Dog Policemen Must Withdraw Immediately from Our Communities . . .*, c. 1970

Offset lithograph

Frances Mulhall Achilles Library, Special Collections, purchase with funds from the Director's Discretionary Fund SC.2017.16

The Guerrilla Girls, a collective of female artists, came together in the 1980s to fight bias in the art world. Their work focuses attention on the inclusion, or lack thereof, of women and people of color in museum collections and exhibition programs. Wearing their trademark gorilla masks, the Guerrilla Girls often demonstrated at New York museums and created statistically dense and caustic posters that demand the rethinking of established art historical narratives and the institutions that tell them.

## **Guerrilla Girls**

active 1985–; New York, NY

*Guerrilla Girls Review the Whitney*, 1987

Offset lithograph

Purchase 2000.91

The Clocktower Gallery, an alternative art space in Lower Manhattan, invited the Guerrilla Girls to respond to the 1987 Whitney Biennial, in which only twenty-four percent of the works on view were by women artists. Deploying their characteristic directness for *Guerrilla Girls Review the Whitney*, they created a poster of a woman in a gorilla mask pointing at a banana.

**Guerrilla Girls**

active 1985–; New York, NY

Top row, left to right:

*Bus Companies Are More Enlightened than NYC Art Galleries.*, 1989

*Guerrilla Girls' Pop Quiz.*, 1990

*Missing in Action*, 1991

*How Many Women Had One-Person Exhibitions at NYC Museums Last Year?*, 1985

Second row, left to right:

*If You're Raped, You Might as Well "Relax and Enjoy It," Because No One Will Believe You!*, 1992

*You're Seeing Less than Half the Picture*, 1989

*Women in America Earn Only 2/3 of What Men Do*, 1985

*These Galleries Show No More than 10% Women Artists or None at All*, 1985

From *Guerrilla Girls' Portfolio Compleat: 1985–2012*  
Offset lithographs

Purchase with funds from the Print Committee 2015.8.21, 2015.8.29,  
2015.8.32, 2015.8.3, 2015.8.38, 2015.8.26, 2015.8.6, 2015.8.2

Third row, left to right:

*At Last! Museums Will No Longer Discriminate against Women and Minority Artists*, 1988

*Guerrilla Girls' Identities Exposed!*, 1990

*Top Ten Ways to Tell if You're an Art World Token*, 1995

*The Advantages of Being a Woman Artist*, 1988

Bottom row, left to right:

*We Sell White Bread*, 1987

*Traditional Values and Quality Return to the Whitey Museum*, 1995

*Guerrilla Girls Hits List*, 1986

*Supreme Court Justice Supports Right to Privacy for Gays and Lesbians.*, 1992

*From Guerrilla Girls' Portfolio Compleat: 1985-2012*  
Offset lithographs

Purchase with funds from the Print Committee 2015.8.19, 2015.8.27,  
2015.8.48, 2015.8.18, 2015.8.17, 2015.8.51, 2015.8.10, 2015.8.43



The Daniel Wolf Collection of Protest Posters was very recently acquired by the Whitney. It consists of over three hundred posters, the majority of which address the war in Vietnam and the fierce opposition to it on the American home front. This is the first time a selection of the posters has been exhibited at the Museum. Research into and cataloging of this collection is ongoing and presents unique challenges. While some of the works were created by known artists or collectives, others were made anonymously or under names (individual, group, and corporate) that are now difficult to trace. While it is the work of the Museum to document attribution, it is significant to note that claiming authorship was frequently less of a priority for the makers of these posters. As you can see by the pinholes and scuffed surfaces in some of the works, these objects were meant to be used. Getting the word out—with visual power, political commitment, and collective will—was the point.

▶ 630

**Jaune Quick-to-See Smith**

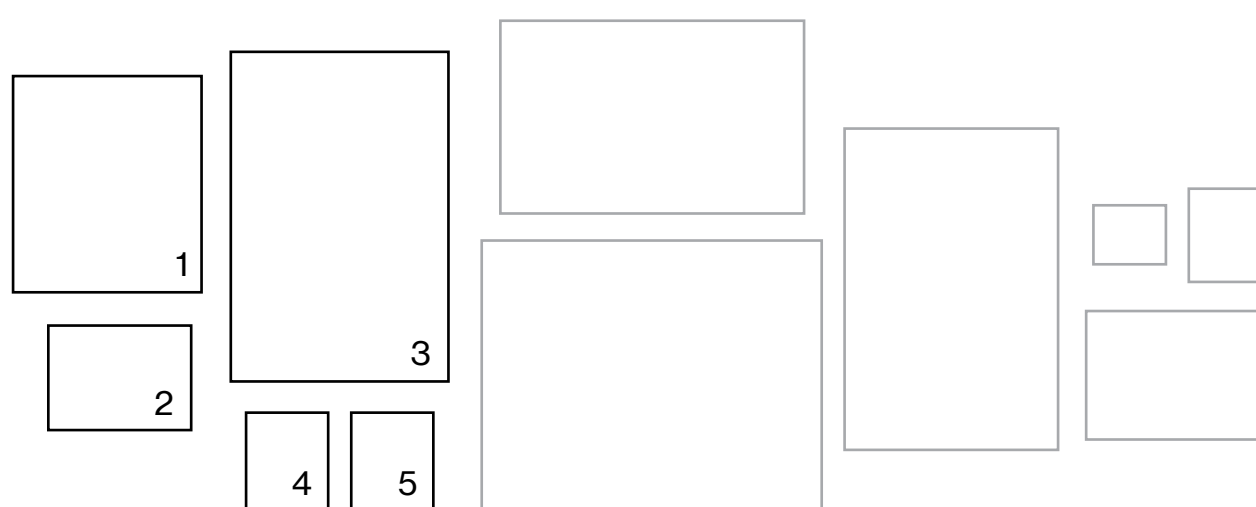
b. 1940; Saint Ignatius, MT

*Celebrate 40,000 Years of American Art*, 1995

Collagraph

Purchase with funds from The Horace W. Goldsmith Foundation 2000.19

Jaune Quick-to-See Smith based the standing rabbits in *Celebrate 40,000 Years of American Art* on ancient North American petroglyphs. She chose these carved-rock images because of their ubiquity: they frequently appear in the art of the precolonial Americas as well as in children's literature and in popular culture. Smith, who is an enrolled Flathead Salish member of the Confederated Salish and Kootenai Tribes of the Flathead Indian Nation, Montana, has noted that dominant narratives of American history typically begin with the arrival of Europeans in the "New World." Her work counters this notion. In Smith's words, "Some of the world's greatest cultures and cities were here in the Americas for thousands of years—and are still here. This etching is my succinct comment on colonial thinking."



**1. Vincent Gagliostro**

b. 1954; Hackensack, NJ

**Avram Finkelstein**

b. 1952; Brooklyn, NY

*Enjoy AZT*, 1989, from the portfolio *Your House Is Mine*,  
c. 1991

Screenprint

Gift of Paul Castrucci 2016.257.5

**2. Joseph Wolin, Tom Starace, and Richard Deagle**

*American Flag*, 1989

Screenprint

Gift of the artist 96.256

**3. John Ahearn, Andrew Castrucci, John “Crash”  
Matos, Chris “Daze” Ellis, Jane Dickson, Jenny Holzer,  
Gary Simmons, and Martin Wong**

*The Usual Suspects*, 1996

Screenprint

Gift of Marc Schwartz 97.27

**4. Barbara Kruger**

b. 1945; Newark, NJ

*(Girl don't die for love)*, 1992

Offset lithograph

Frances Mulhall Achilles Library, Special Collections, gift of David Kiehl  
SC.2005.3

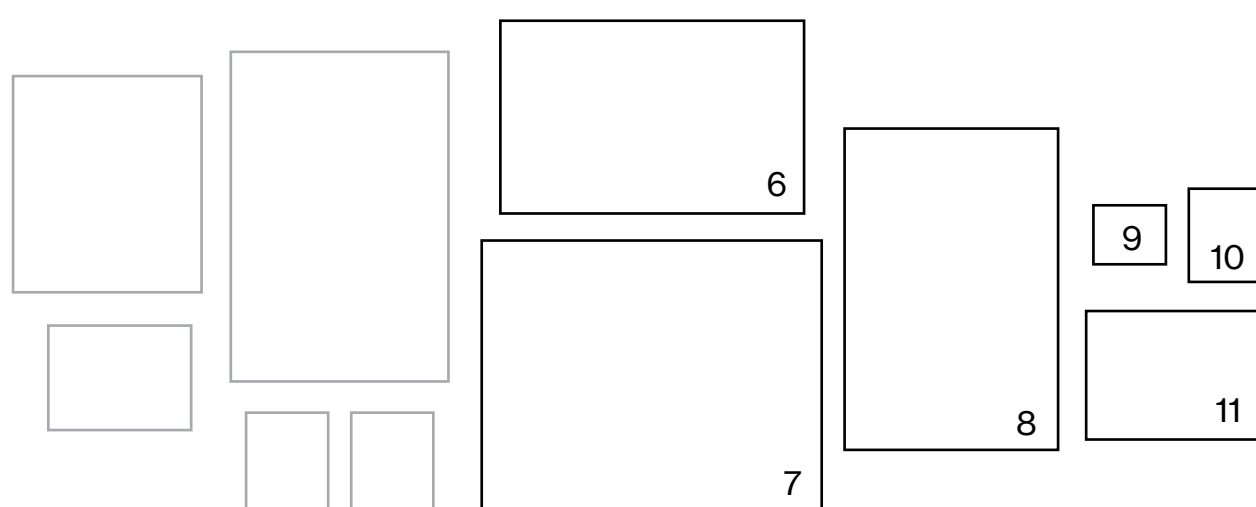
**5. John Giorno**

b. 1936; New York, NY

*The world is getting empty . . .*, 1993

Offset lithograph

Frances Mulhall Achilles Library, Special Collections, gift of David Kiehl  
SC.2005.1



**6. Donald Moffett**

b. 1955; San Antonio, TX

*He Kills Me*, 1987

Offset lithograph

Gift of David W. Kiehl in memory of artists and artworkers who died of AIDS 2012.160

**7. Kay Rosen**

b. 1949; Corpus Christi, TX

*AIDS*, 1994

Screenprint

Purchase with funds from the Print Committee 2016.26

**8. Frank Moore**

b. 1953; New York, NY

d. 2002; New York, NY

Trial proof and study for the poster *FACE IT—LICK IT*, 1992

Screenprint

Gift of Patrick Orton in loving memory of Frank Moore T.2004.145.4

**9. Gran Fury**

active 1988–1994; New York, NY

*(Men use condoms or beat it)*, 1988

Sticker

Frances Mulhall Achilles Library and Archives, promised gift of The Avant-Garde Reference Files of Barbara Moore SC.2017.26

**10. Glenn Ligon**

b. 1960; Bronx, NY

*(Who will keep their dreams alive if we don't wake up to reality?)*, 1992

Offset lithograph

Frances Mulhall Achilles Library, Special Collections, gift of David Kiehl SC.2005.2

**11. Sue Coe**

b. 1951; Tamworth, United Kingdom

*Aids and the Federal Government*, 1990

Photoetching

Gift of Kirby Gookin 91.40

**Gary Simmons**

b. 1964; New York, NY

*Green Chalkboard (Triple X)*, 1993

Chalk and chalkboard paint on composition board,  
with wood frame

Purchase with funds from the Drawing Committee 96.32a-b

**Tim Rollins and K.O.S.**

Active 1984–; Bronx, NY

*The Whiteness of the Whale II (after Herman Melville)*,  
1991

Acrylic and paper on linen

Promised gift of Emily Fisher Landau P.2010.240

*The Whiteness of the Whale II (after Herman Melville)* is one of many paintings that artist, activist, and educator Tim Rollins and a group of Bronx middle-school students known as K.O.S. (Kids of Survival) have made in response to Melville's novel *Moby Dick* (1851). The work appears to be an expanse of white, but a grid of pages from the novel lies beneath the paint. The title refers to chapter forty-two, "The Whiteness of the Whale," in which Melville writes, "Witness the white bear of the poles, and the white shark of the tropics; what but their smooth, flaky whiteness makes them the transcendent horrors they are?" Nelson Ricardo Savinon, a K.O.S. member, has explained: "Melville talks about the color white and how horrible it is . . . You always think about black as being the color of evil—this was the complete opposite."

## **Carl Pope**

b. 1961; Indianapolis, IN

*Some of the Greatest Hits of the New York City Police Department: A Celebration of Meritorious Achievement in Community Service, 1994*

Engraved trophies

Gift of Carl and Karen Pope, Christopher and Ann Stack, and A. W. Stuart  
95.82

In this installation, Carl Pope addresses the history of police brutality in New York between 1949 and 1994. Awarded a Guggenheim Fellowship in 1993, Pope began looking into the New York Police Department's record of violent interactions with Black and Brown residents. Each trophy or plaque in this work memorializes a different event. The inscriptions, which include the names of the people who were killed or brutalized as well as the officers who committed the acts, were written by the artist. Pope purchased the trophies from businesses that make them specifically for law-enforcement use, thus overlaying the histories of both police violence and the trophy industry.

*Some of the Greatest Hits . . .* was first shown in the landmark Whitney exhibition *Black Male: Representations of Masculinity in Contemporary American Art* (1994). While some of the individual names and associated events were widely reported on at the time, others were—and remain—relatively unknown. Encompassing nearly five decades of violence, the work's impact has only been amplified in the more than twenty years since its creation and original display.

 660

**Daniel Joseph Martinez**

b. 1957; Los Angeles, CA

*Divine Violence*, 2007

Automotive paint on wooden panels

Purchase with funds from the Painting and Sculpture Committee, with additional funds from Neil Bluhm, Melva Bucksbaum, Philip Geier, Jr., Nicki Harris, Allison Kanders, and Pamela Sanders 2008.289a-d

In *Divine Violence*, Daniel Joseph Martinez catalogs twentieth- and twenty-first-century organizations that have sanctioned the use of violence for political ends. Ninety-two hand-lettered names appear on wooden panels coated with gold automotive paint. Martinez uses the same graphic treatment for disparate groups, flattening the ideological differences between, for example, resistance movements and state-run agencies around the world. He was interested, he explained, in the fact that every organization on his ongoing list “claims the same thing: to be right, to be moral, to be ethical, and . . . to be fighting in the name of God.” The title comes from Walter Benjamin’s 1921 essay “Critique of Violence,” a text in which the philosopher considers the great difficulty of distinguishing between “legitimate” and “illegitimate” violence.

 670

**Mel Chin**

b. 1951; Houston, TX

*“HOME y SEW 9”*, 1994

External: GLOCK 9mm handgun (steel and polycarbide plastic), optional tag in two patterns (silver and enamel); internal: 2-inch Ace bandage, micro-electronic locator, normal saline (100 ml of 0.9 percent sodium chloride) with IV needle and polyethylene tubing, narcotic analgesic (5 mg oxycodone hydrochloride, 500 mg acetaminophen), intramuscular epinephrine (0.3 mg), and angiocatheter (14 gauge)

Purchase with funds from the Contemporary Painting and Sculpture Committee 95.119a-f

**Annette Lemieux**

b. 1957; Norfolk, VA

*Black Mass, 1991*

Latex, acrylic, and oil on canvas

Promised gift of Emily Fisher Landau P.2010.173

**Group Material**

active 1979–1996; New York, NY

*Bus Placard, 1990*

Screenprint on plastic

Purchase with funds from the Print Committee 91.41

President George H. W. Bush delivered his first official speech on the topic of the AIDS crisis on March 29, 1990, nearly nine years after the first cases of the virus were reported in the United States. Despite the compassionate tone of the quote featured in Group Material's poster, the Bush administration's policies did not provide meaningful assistance to people living with HIV. The artist collective—then made up of Doug Ashford, Julie Ault, Felix Gonzalez-Torres, and Karen Ramspacher—produced this work as an advertisement that originally appeared on buses in Hartford, Connecticut, where many health insurance companies had their headquarters. By appealing directly to industry employees, Group Material aimed to address the discrepancy between the government's promises and its actions.



**Rashid Johnson**

b. 1977; Chicago, IL

*Black Steel in the Hour of Chaos*, 2008

Steel

Promised gift of Bernard and Joanne Kruger and family T.2016.409

**David Hartt**

b. 1967; Montreal, Canada

*Stray Light*, 2011

Video, color, sound; 12:12 min.

Purchase with funds from the Film, Video, and New Media Committee 2013.80

David Hartt's *Stray Light* captures the Chicago headquarters of the Johnson Publishing Company, creator of *Ebony* and *Jet* magazines, shortly after the sale of the building in 2010 but before the company moved. Completed in 1971, the eleven-story building was designed by architect John W. Moutoussamy, with interiors by Arthur Elrod. The luxurious decor was accompanied by the Johnson family's collection of African American and African art. Lee Bey, architectural photographer and critic, suggested that the building embodied "an Afrocentric modernism that was well-turned, avant-garde, and quite hip." John H. Johnson, who founded Johnson Publishing in 1942, was the first Black man to appear on the *Forbes* 400 list, an annual ranking of the richest Americans.

A visual archive of an iconic place soon to change hands and identity, Hartt's video also generates ideas about the relationships among history, race, ambition, and aesthetics. The film's score is by jazz flutist and composer Nicole Mitchell.