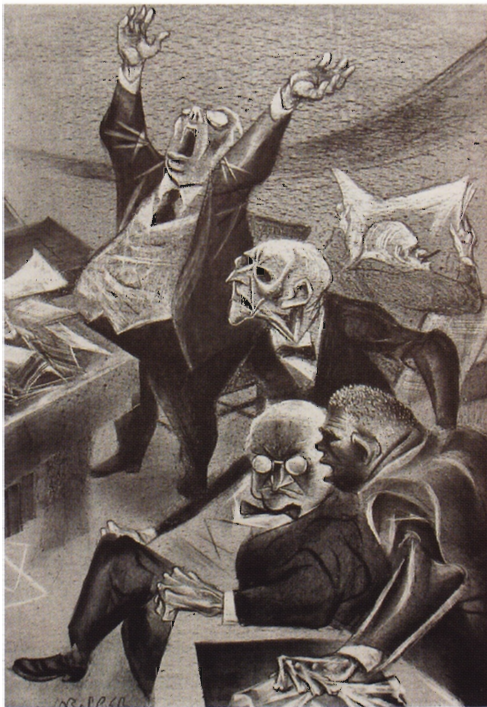


ArtLab @ The Lowe

5.07.2010 - 4.24.2011



The Changing Face of Art and Politics

UNIVERSITY OF MIAMI
LOWE ART MUSEUM





Published on the occasion of the exhibition, *ArtLab @ The Lowe: The Changing Face of Art and Politics*, May 7, 2010–April 24, 2011. Organized by the students of ARH 508 ("Art & Politics"), under the direction of Dr. Joel Hollander. Pictured above (back row, left to right): Amanda Chapin, Remy Bordas, Eric Lichtenstein, Josef Katz, Angelica Bradley, Jordan Hale; (front row, left to right): Alexis Gray, Tiffany Saulter, Nicole Bennett, Chelsea Matias, Rachel Schreiber, Alison Reilly, Dr. Joel Hollander; not pictured: Laura Fardanesh.

ArtLab @ The Lowe is sponsored by Stella M. Holmes.

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Reginald Pollack clip from *Star Trek*, "Requiem for Methuselah" (season 3, episode 19, original air date February 14, 1969) courtesy of CBS Television Studios.

Design: Chris Rogers, Yazi

On the Cover:

William Gropper, United States, 1897-1977
Politics from The Capriccios, 1953-1957
 lithograph, 16 1/4 x 12"
 Gift of Sophie Gropper, 66.132.030
 © William Gropper

Foreword and Acknowledgments

The Lowe Art Museum is proud to present *The Changing Face of Art and Politics*, the second exhibition in the ArtLab @ The Lowe series, on view in the Richard and Shelley Bermont Focus Gallery through April 24, 2011. The Lowe's innovative ArtLab program provides University of Miami faculty and students the opportunity to organize an annual exhibition drawn from the Lowe's permanent collection of more than 17,750 works of art. For the Spring 2010 semester, Dr. Joel Hollander, Lecturer in the Department of Art and Art History, and his museum studies students have explored the influence of politics and political systems on artistic production over a span of five hundred years. I would like to extend my deepest thanks to Dr. Hollander and his students for curating this ArtLab exhibition, and to my staff in the Collections and Exhibition Services department, who coordinated all the myriad details that are required in realizing the final product. *The Changing Face of Art and Politics* is made possible through the generosity of Stella M. Holmes, whose ongoing support of the ArtLab program has allowed the Lowe to create the perfect teaching laboratory in which to fulfill our primary goal of supporting, extending, and enriching the mission of the University of Miami for students, faculty, scholars, residents, and visitors to South Florida.

Brian A. Dursum
 Director and Chief Curator

The Changing Face of Art and Politics represents the work of eleven undergraduate and two graduate students who enrolled in Museum Studies II (ARH 508) during the Spring 2010 semester. This course is the second installment of a collaborative program, ArtLab @ The Lowe, which, operated jointly by the Department of Art and Art History and the Lowe Art Museum at the University of Miami, provides students with opportunities to work directly with objects from the museum's collection, produce research, and curate a thematic exhibition that will be on display for a full calendar year.

Our exhibition aims to examine imagery not only through style and technique, but also by concentrating on motifs and narratives that share an affinity over time. We also interpret meaning by setting into context the policies of despots, emperors, dictators, and/or democratically elected officials represented or alluded to in the work of art. As a group, we went through a deliberate process that lasted several weeks of selecting objects from the museum's permanent collection and were instructed by museum staff on methods of handling objects. In preparation for the selection process, the students and I spent the first several weeks of the semester becoming familiar with recent scholarship addressing the "new" museology. In particular, we sought to balance the exhibition with imagery produced by artists familiar to the museum-going public, along with work by lesser-recognized artists whose contributions, we feel, deserve renewed attention. In other words, part of our motivation became to expand the canon. Our group also sought to integrate new (digital) technology along with the display of the works of art, so as to broaden the cultural context.

We wish to thank Lowe Art Museum Director Brian Dursum and his staff for their invaluable assistance. In particular, we would like to emphasize the contributions of Kara Schneiderman, Assistant Director for Collections and Exhibition Services, whose guidance, experience, and discipline helped our group stay focused and meet deadlines. I also wish to thank the College of Arts and Sciences who awarded me a grant during Summer 2009 to develop the intellectual framework for the course and its accompanying exhibition.

Joel Hollander, Ph.D.
 Lecturer of Art History
 University of Miami

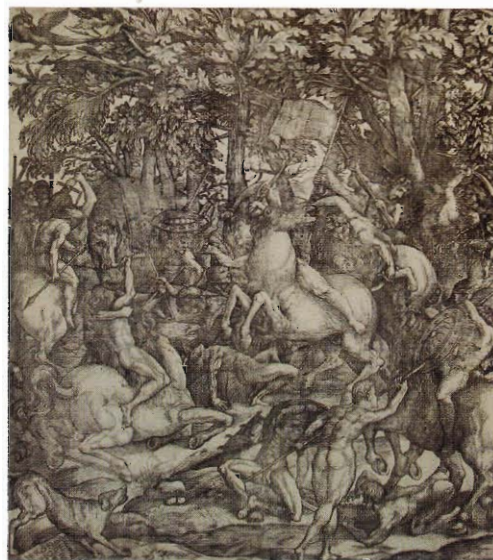
Introduction

The intersection between art and politics has served a long and traditional role in visual history. The prints, photographs, and paintings exhibited here provide a chronological selection of artists whose imagery and range of topics include personal, national, and global identity. From old master Italian Renaissance printmakers to artists who came of age during the turbulent 1960s, a consistent repertoire of themes, forms, and iconography has become apparent over time, even as styles, techniques, and historical contexts change.

Nowhere is this more evident than in the two prints displayed in the introductory section. Hieronymus Hopfer's etching after Domenico Campagnola's *Combat Between the Cavalry and Infantry* (ca. 1525) and Arthur Segal's *Untitled* (1915) woodcut share the motif of a rearing horse centered within a mass of battling soldiers. Yet their aesthetic and intended message bears witness to the almost 400 years that separate their production.

Within the wide variety of work and media presented in the exhibition, politically-charged themes such as colonization, war, religion, equality, repression, revolution, and protest run throughout. Economic and social equality are examined in both Auguste Lepère's print *The Call of the Street Sweepers* (1890) and Andy Warhol's *Birmingham Race Riot* (1964.) Jacques Callot's matter-of-fact documentation of the Thirty Years' War in his print series *The Miseries and Misfortunes of War* (1633) provides thought-provoking comparison with Reginald Pollack's painting *Peace March* (1967). And pop culture is certainly not exempt from the artistic/political dialogue, as evidenced by Philippe Halsman's photomontage *Marilyn/Mao* (1952) or Elliott Erwitt's photograph *Coke Machine & Missiles, Alabama, U.S.A.* (1974). The thirty-one works of art in this exhibition present only a small sample of the political-themed art in the Lowe's collection, but it is a grouping that demonstrates the productive discourse between artists and the political systems in which they live and work.

Checklist of the Exhibition



HIERONYMUS HOPFER

Germany, active ca. 1520-1530
after Domenico Campagnola, Italy, 1500-1564

Combat Between the Cavalry and Infantry, ca. 1525
etching, 9 $\frac{5}{8}$ x 8 $\frac{5}{8}$ "
Gift of Benedict Rucker, 2001.57.32

Domenico Campagnola is associated with the Venetian Renaissance workshop of Titian, many of whose drawings are now attributed to his pupil. According to Maria Farquhar's *Biographical Catalogue of the Principal Italian Painters* (1855), Campagnola was a "good imitator" but "excited his [Titian's] jealousy," leading to a falling out between the two artists. Campagnola's original engraving, *Combat Between the Cavalry and Infantry; or, Battle of the Naked Men* (1517), may have also found its aesthetic source through printmaking developments introduced by Albrecht Dürer, who, during a second journey to Italy, spent most of his time from the autumn of 1505 until the winter of 1507 in Venice admiring the work of Giovanni Bellini, one of Titian's instructors. This etching was printed in about 1525 by the German artist Hieronymus Hopfer. The dense depiction of figures within a landscape setting that logically recedes into space offers stylistic innovations from Antonio Pollaiuolo's influential early Italian Renaissance large scale engraving, *Battle of the Naked Men* (1465), whose subject has never been completely explained. Scholars differ as to whether Pollaiuolo's theme, identical to the one represented in Hopfer's reproduction, was meant to illustrate a mythological episode or to demonstrate a range of poses and viewpoints for the benefit of other artists.

—Joel Hollander



ANDY WARHOL

United States, 1930–1987

Birmingham Race Riot from *Ten Works Ten Painters Portfolio*, 1964

screen print, 19 ⁷/₈ x 23 ⁷/₈"

Gift of Dorothy Halpert, 68.007.009

© 2010 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

Andy Warhol is remembered as the progenitor of Pop Art, whose themes addressed, on the one hand, Western society's reliance on mass-produced consumer products now being marketed through the advent of television and, on the other, iconic celebrities whose careers were "packaged" through media conglomerates. In truth, Pop Art also tackled narratives that confronted current political events and issues, including Roy Lichtenstein's *Blam* (1962) and James Rosenquist's *F-111* (1964–1965), both of which depict the motif of an American fighter jet, as well as Warhol's *Electric Chair* (1965), which addressed the simmering debate in the United States over capital punishment. In *Birmingham Race Riot*, Warhol adapts a photograph taken by journalist Charles Moore that appeared in *Life* magazine, the most popular weekly serial of this era in the United States. Its subject represents the violent uprising in Birmingham, Alabama during May 1963 when white policemen used attack dogs and high-powered water hoses against Dr. Martin Luther King, Jr.'s cadre of peaceful black demonstrators who were advocating for the right to desegregate eating establishments. Warhol's aesthetic not only crops Moore's photograph in order to concentrate and heighten the narrative, but also exaggerates the chiaroscuro lighting effects. As a result, the photo-journalistic medium, whose placement in a middle-brow publication corresponds to the Dadaist notion of an everyday, kitsch object, has been transformed into a vehicle for artistic expression.

—Joel Hollander



REGINALD MURRAY POLLACK

United States, 1924–2001

Peace March, 1967

acrylic on canvas, 41 ¹/₂ x 50"

Gift of Lawrence B. Felton, 86.0002

© 1967 Reginald Pollack

Reginald Murray Pollack, who studied at New York City's High School of Music and Art before serving in the U.S. Army Air Force during World War II, was described by his twin brother in a June 1977 *Esquire* article as "a fine artist, humanist, poetically inclined anti-Vietnam war peace marcher, participant, with other artists, in an antiwar coalition, occasional user of pot and sympathizer with hippies and yuppies and most youthful rebels." Accordingly, *Peace March* captures the Dionysian tone of 1967's Summer of Love. Directly calling on James Ensor's Symbolist-era masterpiece, *Christ's Entry into Brussels* (1889), which was painted at the peak of the class struggle that followed the formation of the socialist party in Belgium, Pollack adapts Ensor's allegorical illustration of the popular revolt to the anti-Vietnam War sentiment that had gained widespread support throughout America by the late 1960s. During the same year *Peace March* was completed, Reginald Pollack's career was highlighted in the *Star Trek* episode "Requiem for Methuselah." In it, the fictional character Mr. Flint, an immortal human from Earth who lived under several aliases over a span of six thousand years, acquires a painting by Pollack that is prominently displayed in his castle on Holberg 917G. In a key scene at Flint's residence, during which Spock explains to a host of dignitaries the significance of Western art since the Italian Renaissance, the Starfleet first officer likens Pollack's career to that of Leonardo DaVinci. Pollack's work is now represented in the collections of the Metropolitan Museum of Art, Stanford University, and the New Orleans Museum of Art.

—Alexis Gray