

KARA WALKER

MORE & LESS



STEPHEN E. OSTROW DISTINGUISHED VISITORS IN THE ARTS

SEPTEMBER 4 – NOVEMBER 18, 2012

PUBLIC LECTURE & GALLERY RECEPTION

KARA WALKER artist talk: October 2, 7 p.m., Vollum lecture hall

Followed by a public reception at the Cooley / October 2 gallery hours: 12-9 p.m.

DOUGLAS F. COOLEY MEMORIAL ART GALLERY REED COLLEGE

3203 SE Woodstock Blvd., Portland, OR / Tuesday-Sunday 12-5 pm, free, reed.edu/gallery

COOLEY

Stephen E. Ostrow Distinguished Visitors in the Arts
Douglas F. Cooley Memorial Art Gallery, Reed College

Kara Walker, More & Less

September 4–November 18, 2012

Public artist talk by Kara Walker: October 2, 7 p.m., Vollum Lecture Hall
Followed by a public reception at the Cooley Gallery

The Douglas F. Cooley Memorial Art Gallery is proud to present a one-person exhibition of the work of celebrated artist **Kara Walker**. Since her first exhibition at the Drawing Center in 1994, Walker has fearlessly explored America's history of slavery, racism, and political and sexual violence with a riveting, deeply psychological visual vocabulary based, in part, on the tradition of the cut-paper silhouette. Walker's poetic, whimsical, and, at times, nightmarish fictions are achieved through an experimental synthesis of puppetry, poetry, film, drawing, and mixed-media.

The exhibition includes Walker's most recent film—*Fall From Grace, Miss Pipi's Blue Tale* (2011)—and a body of prints and multiples from the collections of **Jordan D. Schnitzer** and the **Jordan Schnitzer Family Foundation**. *Fall From Grace, Miss Pipi's Blue Tale* comes to Reed College courtesy of the artist and Sikkema Jenkins & Co., New York, NY.

Kara Walker's most recent, and longest, film—*Miss Pipi's Blue Tale* (2011)—is a playful and violent shadow-puppet narrative that tells the story of a white Southern Belle whose relationship with a black laborer catalyzes a horrific chain of events. The film explores the historical mythologies surrounding white female "purity" and Southern womanhood—commodities protected from the presumed hyper-sexuality of black men. Such racism resulted in the murder of countless black men and boys in Antebellum and Jim Crow America. Incorporating historical photographs and Mississippi Delta Blues, *Fall From Grace* is simultaneously comedic, farcical, and tragic—a collage of ancient narrative forms and their emotional registers. *Miss Pipi's Blue Tale* explores the historical beginnings of American popular entertainment—minstrelsy in particular—to tell a tale of, in the artist's words, "forbidden love, and inevitable, devastating loss." As historian Amber West states, "Though we might rather not admit it in this "post-racial" era, the blackface minstrel show was the first distinctly American form of theater and popular entertainment."

In addition to *Miss Pipi's Blue Tale*, the exhibition includes prints and multiples created by Walker over the past fifteen years. Like Walker's film, the exhibited prints explore the symbolism and theatricality of imagined historical space, depicting figures such as abolitionist John Brown. The prints also explore the visual and pictorial history of the Civil War through appropriated images from

the popular periodicals of the time, namely *Harper's Weekly*. During the Civil War, *Harper's* deployed artists to Civil War battlefields and encampments to record both major conflicts and everyday life. Messengers rushed the drawings back to woodblock carvers and pressmen who brought the images to the public in as little time as two weeks. A highly accomplished printmaker, Walker has published at Landfall Press in Chicago, and the Leroy Neiman Center for Print Studies at the Columbia University School of the Arts.

Kara Walker's exhibition is curated by **Stephanie Snyder**, John and Anne Hauberg Curator and Director. The exhibition publication, which will be distributed free to visitors, contains a scholarly essay by **Kris Cohen**, Assistant Professor of Art History, Reed College, with an introduction by the curator. Kara Walker visits Reed College as a **Stephen E. Ostrow Distinguished Visitor in the Arts**. Walker's visit to Reed College is organized by Kris Cohen.

Kara Walker was born in Stockton, California in 1969 and grew up in Atlanta, Georgia. She graduated from the Atlanta College of Art in 1991 and received her MFA from the Rhode Island School of Design in 1994. She is known for her candid investigation of race, gender, sexuality, and violence through silhouetted figures that have appeared in numerous exhibitions worldwide. Her major survey show, *Kara Walker: My Complement, My Enemy, My Oppressor, My Love*, premiered at the The Walker Art Center, Minneapolis, MN in February 2007 before traveling to ARC / Musée d'Art moderne de la Ville de Paris, France; The Whitney Museum of American Art, New York, NY; The Hammer Museum, Los Angeles, CA; and the Museum of Modern Art, Fort Worth. Other recent solo exhibitions have taken place at Center for Contemporary Art Ujazdowski Castle, Warsaw, Poland (2011); CAC Málaga, Centro de Arte Contemporáneo de Málaga, Spain and MDD - Museum Dhondt-Dhaenens in Deurle, Belgium (both 2008). She participated in the 52nd Venice International Biennale in 2007 and was the United States representative to the 25th International São Paulo Biennial in Brazil in 2002.

Walker is the recipient of many awards including the John D. and Catherine T. MacArthur Foundation Achievement Award in 1997, the Deutsche Bank Prize in 2000, and United States Artists Eileen Harris Norton Fellowship in 2008. Her work is included in numerous museums and public collections including The Solomon R. Guggenheim Museum, New York; The Museum of Modern Art, New York; The Metropolitan Museum of Art, New York; The Tate Gallery, London; the Centro Nazionale per le Arti Contemporanee, Rome; and Deutsche Bank, Frankfurt. She lives and works in New York City.

The Stephen E. Ostrow Distinguished Visitors in the Arts program was established in 1988 by a generous gift from long-time supporters of the college Edward and Sue Cooley and John and Betty Gray, in support of the teaching of art and art history, and its place in the humanities. The Ostrow program enables Reed College to bring distinguished scholars and practitioners to the college to deliver free public lectures and work extensively with students. Ostrow visitors include: Terri Winters, David Reed, Hans Haacke, Richard Schiff, Mona Hatoum,

Robert Morris, Michael Fried, Leo Steinberg, Linda Nochlin, Al Held, Dennis Oppenheim, Adrian Piper, and Judy Pfaff.

Additional events related to the exhibition are forthcoming in separate press releases. All events are free and open to the public.

Cooley Gallery hours:

Tuesday–Sunday, noon to 5 p.m., always free

Located on the first floor of the Reed College Library

3203 SE Woodstock Blvd.

Portland, OR 97202

For general Cooley Gallery information please call: 503-517-7851.

For information about Kara Walker's artist talk related to visiting the Reed College campus, please call Brittney Corrigan-McElroy 503-788-6650.

www.reed.edu/gallery

Kara Walker (American, b. 1969)

African / American

1998

Linocut

Edition 22/40

44 in. x 62 in. (111.76 cm x 157.48 cm)

Collection of Jordan D. Schnitzer

Kara Walker (American, b. 1969)

Harper's Pictorial History of the Civil War (Annotated): Alabama Loyalists

Greeting the Federal Gun-Boats

2005

Offset lithography and screenprint

Edition 21/35

39 in. x 53 in. (99.06 cm x 134.62 cm)

Collection of Jordan D. Schnitzer

Kara Walker (American, b. 1969)

Harper's Pictorial History of the Civil War (Annotated): An Army Train

2005

Offset lithography and screenprint

Edition 21/35

39 in. x 53 in. (99.06 cm x 134.62 cm)

Collection of Jordan D. Schnitzer

Kara Walker (American, b. 1969)

Harper's Pictorial History of the Civil War (Annotated): Banks's Army Leaving

Simmsport

2005

Offset lithography and screenprint

Edition 21/35

41 in. x 55 in. (104.14 cm x 139.7 cm)

Collection of Jordan D. Schnitzer

Kara Walker (American, b. 1969)

An Unpeopled Land in Uncharted Waters: Beacon

2010

Etching with aquatint, sugar-lift, spit-bite and drypoint

Edition 19/30

27 in. x 11 in. (68.58 cm x 27.94 cm)

Collection of Jordan D. Schnitzer

Kara Walker (American, b. 1969)

An Unpeopled Land in Uncharted Waters: Buoy

2010

Etching with aquatint, sugar-lift, spit-bite and drypoint

Edition 19/30

27 in. x 35.5 in. (68.58 cm x 90.17 cm)

Collection of Jordan D. Schnitzer

Kara Walker (American, b. 1969)

Burning African Village Play Set with Big House

2006

Painted laser cut steel

Edition 4/20

15 in. (38.1 cm)

Collection of Jordan D. Schnitzer

Kara Walker (American, b. 1969)

Harper's Pictorial History of the Civil War (Annotated): Buzzard's Roost Pass

2005

Offset lithography and screenprint

Edition 21/35

53 in. x 39 in. (134.62 cm x 99.06 cm)

Collection of Jordan D. Schnitzer

Kara Walker (American, b. 1969)

*Harper's Pictorial History of the Civil War (Annotated): Confederate Prisoners
Being Conducted from Jonesborough*

2005

Offset lithography and screenprint

Edition 21/35

39 in. x 53 in. (99.06 cm x 134.62 cm)

Collection of Jordan D. Schnitzer

Kara Walker (American, b. 1969)

Cotton

1997

Etching with aquatint

Edition 27/35

18 in. x 15 in. (45.72 cm x 38.1 cm)

Collection of the Jordan Schnitzer Family Foundation

Kara Walker (American, b. 1969)

Harper's Pictorial History of the Civil War (Annotated): Deadbrook after the Battle of Ezra's Church

2005

Offset lithography and screenprint

Edition 21/35

39 in. x 53 in. (99.06 cm x 134.62 cm)

Collection of Jordan D. Schnitzer

Kara Walker (American, b. 1969)

An Unpeopled Land in Uncharted Waters: Dread

2010

Etching with aquatint, sugar-lift, spit-bite and drypoint

Edition 19/30

27 in. x 15 in. (68.58 cm x 38.1 cm)

Collection of Jordan D. Schnitzer

Kara Walker (American, b. 1969)

Fall From Grace: Miss Pippi's Blue Tale

2011

DVD video (color, sound)

(c) 2011 Kara Walker

Courtesy of the artist and Sikkema Jenkins & Co., New York

Kara Walker (American, b. 1969)

*Harper's Pictorial History of the Civil War (Annotated): Foote's Gun-Boats
Ascending to Attack Fort Henry*

2005

Offset lithography and screenprint

Edition 21/35

39 in. x 53 in. (99.06 cm x 134.62 cm)

Collection of Jordan D. Schnitzer

Kara Walker (American, b. 1969)

Freedom, A Fable: A Curious Interpretation of the Wit of a Negress in Troubled Times

1997

Bound volume of offset lithographs and laser-cut, pop-up silhouettes on wove paper

9.38 in. x 8.38 in. (23.81 cm x 21.27 cm)

Reed College Art Collection

Gift of the Peter Norton Family

Kara Walker (American, b. 1969)

Li'l Patch of Woods

1997

Etching with aquatint

Edition 27/35

18 in. x 15 in. (45.72 cm x 38.1 cm)

Collection of the Jordan Schnitzer Family Foundation

Kara Walker (American, b. 1969)

Harper's Pictorial History of the Civil War (Annotated): Lost Mountain at Sunrise

2005

Offset lithography and screenprint

Edition 21/35

39 in. x 53 in. (99.06 cm x 134.62 cm)

Collection of Jordan D. Schnitzer

Kara Walker (American, b. 1969)

An Unpeopled Land in Uncharted Waters: No World

2010

Etching with aquatint, sugar-lift, spit-bite and drypoint

Edition 19/30

27 in. x 39 in. (68.58 cm x 99.06 cm)

Collection of Jordan D. Schnitzer

Kara Walker (American, b. 1969)

Harper's Pictorial History of the Civil War (Annotated): Occupation of Alexandria

2005

Offset lithography and screenprint

Edition 21/35

39 in. x 53 in. (99.06 cm x 134.62 cm)

Collection of Jordan D. Schnitzer

Kara Walker (American, b. 1969)

Harper's Pictorial History of the Civil War (Annotated): Pack-Mules in the Mountains

2005

Offset lithography and screenprint

Edition 21/35

53 in. x 39 in. (134.62 cm x 99.06 cm)

Collection of Jordan D. Schnitzer

Kara Walker (American, b. 1969)

An Unpeopled Land in Uncharted Waters: Savant

2010

Etching with aquatint, sugar-lift, spit-bite and drypoint

Edition 19/30

27 in. x 17 in. (68.58 cm x 43.18 cm)

Collection of Jordan D. Schnitzer

Kara Walker (American, b. 1969)

Harper's Pictorial History of the Civil War (Annotated): Scene of McPherson's Death

2005

Offset lithography and screenprint

Edition 21/35

53 in. x 39 in. (134.62 cm x 99.06 cm)

Collection of Jordan D. Schnitzer

Kara Walker (American, b. 1969)

Harper's Pictorial History of the Civil War (Annotated): Signal Station, Summit of Maryland Heights

2005

Offset lithography and screenprint

Edition 21/35

53 in. x 39 in. (134.62 cm x 99.06 cm)

Collection of Jordan D. Schnitzer

Kara Walker (American, b. 1969)

The Bush, Skinny, De-boning

2002

Stainless steel cut-outs painted matte black

Edition 53/100

6.5 in. x 5.5 in. x 0.75 in. (16.51 cm x 13.97 cm x 1.91 cm)

Collection of Jordan D. Schnitzer

Kara Walker (American, b. 1969)

An Unpeopled Land in Uncharted Waters: The Secret Sharer

2010

Etching with aquatint, sugar-lift, spit-bite and drypoint

Edition 19/30

27 in. x 27 in. (68.58 cm x 68.58 cm)

Collection of Jordan D. Schnitzer

Kara Walker (American, b. 1969)

Untitled (John Brown)

1997

Etching with aquatint

Edition 27/35

18 in. x 15 in. (45.72 cm x 38.1 cm)

Collection of the Jordan Schnitzer Family Foundation

Kara Walker (American, b. 1969)

Vanishing Act

1997

Etching with aquatint

Edition 27/35

18 in. x 15 in. (45.72 cm x 38.1 cm)

Collection of the Jordan Schnitzer Family Foundation