



# *Portraiture's*

# *Breaking*

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THROUGH DECEMBER 5, 2021  
REED CLASSES WELCOME

Organized by the Reed student  
and faculty curators of the  
**No Face No Case Collective.**

All works generously donated by  
**The Peter Norton Collection** to  
the Reed College Art Collection.

Laura Aguilar  
Nayland Blake  
Georganne Deen  
Omer Fast  
Ann Hamilton  
Jim Hodges  
Y.Z. Kami  
Mariko Mori  
Yasumasa Morimura  
Catherine Opie  
Andres Serrano  
Gary Simmons  
Nari Ward

## **No Face, No Case: Portraiture's Breaking**

September 9 – December 5, 2021

For visiting appointments, please email: [cooley@reed.edu](mailto:cooley@reed.edu)

Organized by the curators of the *No Face, No Case Collective*

ARTISTS: Laura Aguilar; Nayland Blake; Georganne Deen; Omer Fast; Ann Hamilton; Jim Hodges; Y.Z. Kami; Mariko Mori; Yasumasa Morimura; Catherine Opie; Andres Serrano; Gary Simmons; and Nari Ward

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How do we relate to images of the self when the self is in a state of breakdown? How do we contend with artworks that claim to represent others? These are some of the central concerns of the Cooley Gallery exhibition *No Face, No Case: Portraiture's Breaking*. Composed of painting, photography, sculpture, and video, the works in the exhibition confront portraiture's complex historical status as a site of power, capital, and innocence. Made by a group of visionary artists between 1990 and 2005, the works in *No Face, No Case* demand a reconsideration of portraiture's agency and legibility. The works also speak to police and government surveillance tactics intended to accuse individuals by capturing their faces. So while many of the works in *No Face, No Case* may not look or feel like portraiture, they all force an encounter with the self.

The works in the exhibition were donated to the Reed College Art Collection by the Peter Norton Collection. Peter Norton is a Reed College alumnus (class of '65), emeritus trustee, celebrated arts patron, and philanthropist who became a serious art collector in the late 1980s, commissioning the work of LGBTQ+ and BIPOC artists during the AIDS crisis and the Culture Wars, and supporting major museum exhibitions—most notably the *Black Male* exhibition organized by then Whitney curator Thelma Golden, which took place at the Whitney Museum of American Art in 1994.

**No Face, No Case: Portraiture's Breaking** was organized by the *No Face No Case Collective*—the fifteen students and three instructors of the fall 2020 Reed College Art

History course Making an Exhibition. including Cooley curator Stephanie Snyder. The collective carefully researched and considered the more than seventy works of art donated to the college by Norton. This included the close reading of art historical, philosophical, and critical texts that elucidated the conceptual underpinnings of Norton's collecting project. The curators' experience of researching *No Face, No Case* was incontrovertibly influenced by the Covid-19 pandemic, and the national reckoning with anti-black racism that defined 2020. Working over Zoom, the curators struggled to communicate through the software's often pixelated, uncanny limitations. These conditions mirror the increasingly refracted, serialized, and revolutionary nature of contemporary visual culture.

**No Face, No Case: Portraiture's Breaking** is presented as part of the Portland Institute for Contemporary Art's 2021 Time-Based Art Festival. The Cooley extends its warmest thanks to PICA for over fifteen years of generative collaboration.

Stephanie Snyder (she/her)  
Anne and John Hauberg Director and Curator  
Douglas F. Cooley Memorial Art Gallery  
Reed College  
3203 SE Woodstock Blvd.  
Portland, OR 97202

Instagram: @cooleygallery  
Cooley office: 503.517.7851  
[www.reed.edu/gallery](http://www.reed.edu/gallery)

# No Face No Case

Laura Aguilar  
Nayland Blake  
Georganne Deen  
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Mariko Mori  
Yasumasa Morimura  
Catherine Opie  
Andres Serrano  
Gary Simmons  
Nari Ward

**No Face No Case, Portraiture's Breaking** is an exhibition and related events organized by the **No Face No Case Collective**, the fifteen students and three instructors of the fall 2020 Reed Art History course Art 353: Making an Exhibition.

The Collective researched the more than seventy works of art donated to the college by renowned contemporary collector and Reed alumnus Peter Norton (class of '65). This included identifying and discussing art historical, philosophical, and critical texts that broadened, critiqued, and illuminated the conceptual underpinnings of Norton's collecting practices and the exhibition.

The curators' experiences were shaped by the Covid-19 pandemic, and the national reckoning with anti-black racism that defined 2020. Working over Zoom, the curators struggled to communicate through the software's pixellated, often uncanny environment.

**No Face No Case Collective:** Anika Banister '22, Sherry Chiang '22, Hannah Cohen '23, Iki Edreva '22, Harriet Enriquez '21, Pixie Freeman '21, Emma Ganger-Spivak '21, Anna Guyton '22, Ruby McShane '22, Bhavana Panchumarthi '23, Aliza Phillips '21, Ben Read '21, Annaje Rious '23, Victoria Wolf-Llop '21, Victoria Xiao '22, art historian Kris Cohen, art historian William Diebold, and curator Stephanie Snyder '91.

**No Face, No Case** is dedicated to Reed art historian William J. Diebold on the occasion of his retirement from the college after four decades of dedicated and inspired teaching, as well as his outstanding work collaborating on exhibitions, seminars, and other artistic mischief with the Cooley Gallery.

Special thanks to Cooley collections manager and exhibitions coordinator Colleen Gotze, for her careful and dedicated work without which the exhibition would not have been possible.



**Nari Ward** (Jamaica, 1963–)

*Lorraine*, 1999

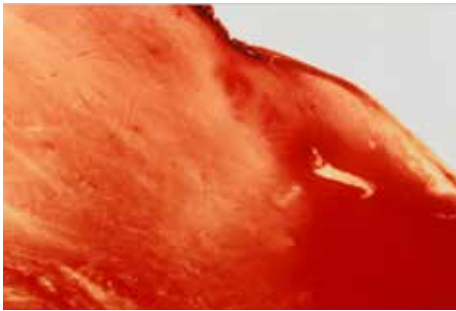
Screen printing, thermography,  
photography, business card, and  
photograph on Somerset Velvet 300g  
38.25 x 30.25 in. (97.16 x 76.84 cm)

Edition 20/50, from the “Exit 99”

portfolio published in 1999 by Exit Art,  
New York, NY (1982–2012)

Reed College Art Collection

Gift of the Peter Norton Collection



**Andres Serrano** (New York, NY, 1950–)

*Blood and Semen V*, 1990

Silver dye bleach print

25.25 x 32.25 in. (64.14 x 81.92 cm)

Edition 7/25, from the “In a dream. . .”

portfolio published in 1991 by Photographers  
and Friends United against AIDS (1989–1995)

Reed College Art Collection

Gift of the Peter Norton Collection



**Andres Serrano** (New York, NY, 1950–)

*Red River #10*, 1992 [menstrual blood]

Four-color serigraph

27.75 x 27.75 in. (70.49 x 70.49 cm)

Edition 34/100, from the “10: Artist as Catalyst”

portfolio published in 1992 by the Alternative  
Museum, New York, NY (1975–)

Reed College Art Collection

Gift of the Peter Norton Collection



**Yasumasa Morimura** (*far left*)

(Osaka, Japan, 1951–)

*Psychoborg 18*, 1994

Color photograph on aluminum

61 x 39.75 in. (154.94 x 100.97 cm)

Reed College Art Collection

Gift of the Peter Norton Collection



**Yasumasa Morimura** (*left, in Cooley foyer*)  
(Osaka, Japan, 1951–)

*Self-Portrait (Actress), After Charlotte  
Rampling, The Night Porter*, 1994

Cibachrome print

29.5 x 24.5 in. (74.93 x 62.23 cm)

Edition 19/25

Reed College Art Collection

Gift of the Peter Norton Collection



**Ann Hamilton** (Lima, OH 1956–)

*Untitled*, 2001

Iris ink-jet print on Arches paper

28.88 x 32.5 in. (73.34 x 82.55 cm)

Edition 21/40, from the “TWO O O One”  
portfolio published in 2001 by Exit Art,

New York, NY (1982–2012)

Reed College Art Collection

Gift of the Peter Norton Collection



**Catherine Opie** (Sandusky, OH, 1961–)

*Daddy Irwin and Mark*, 1994

Chromogenic print

41 x 31 in. (104.14 x 78.74 cm)

Edition 1/8

Reed College Art Collection

Gift of the Peter Norton Collection



*far left:*

**Catherine Opie** (Sandusky, OH, 1961–)

*Ron Athey/Sebastian* from the series

*Martyrs & Saints*, 2000

Unique Polaroid

110 x 43.5 in. (279.4 x 110.49 cm)

Reed College Art Collection

Gift of the Peter Norton Collection

*left:*

**Catherine Opie** (Sandusky, OH, 1961–)

*Ron Athey/Pearl Necklace* from the

series *Trojan Whore*, 2000

Unique Polaroid

108 x 43.5 in. (274.32 x 110.49 cm)

Reed College Art Collection

Gift of the Peter Norton Collection

note: The artist's gallery insists that we use these exact images for our exhibition publication. The image quality is wonderful, but the images have been cropped at the bottom. The installation shots from the Cooley show the entire work, there will be two “versions” of the work in the catalog.





**Georganne Deen** (Fort Worth, TX, 1951–)

*If I'm Possessed*, 1998

Oil, collage on linen

36 x 24 in. (91.44 x 60.96 cm)

Reed College Art Collection

Gift of the Peter Norton Collection



**Georganne Deen** (Fort Worth, TX, 1951–)

*A Child's Garden of Criticism*, 1996

Oil, collage on linen

60 x 96 in. (152.4 x 243.84 cm)

Reed College Art Collection

Gift of the Peter Norton Collection

**Nayland Blake** (New York, NY, 1960–)

*Cart*, 1994

Stuffed bunny, wooden “coffin,” wheels

10 x 4.5 x 14.5 in. (25.4 x 11.43 x 36.83 cm)

Edition 1/2

Reed College Art Collection

Gift of the Peter Norton Collection



**Mariko Mori** (Tokyo, Japan, 1967–)

*Star Doll*, 1998

Plastic doll, clothing, accessories,

11 x 2 x 2 in. (27.94 x 5.08 x 5.08 cm)

Edition 74/99

Reed College Art Collection

Gift of the Peter Norton Collection





**Catherine Opie** (Sandusky, OH, 1961)

*Saints*, 1997

Chromogenic print

62 x 40 in. (157.48 x 101.6 cm)

Edition 2/5

Reed College Art Collection

Gift of the Peter Norton Collection

**Omer Fast** (Jerusalem, Israel, 1972–)

*CNN Concatenated*, 2002

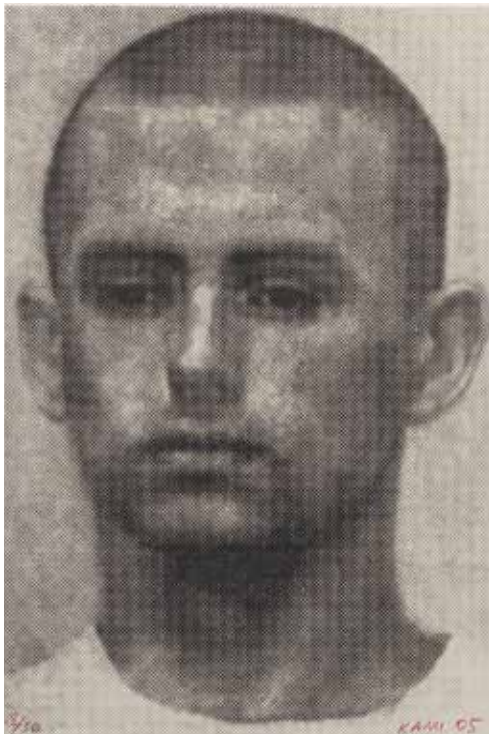
Video on DVD, 18:00 min.

Dimensions variable

Edition 3/5

Reed College Art Collection

Gift of the Peter Norton Collection



**Y.Z. Kami** (Tehran, Iran, 1956–)

*Untitled*, 2005

Iris ink-jet on Somerset Velvet

Edition 18/50, from the "Tantra portfolio"

published in 2005 by Exit Art,

New York, NY (1982–2012)

39.75 x 28.75 in. (100.97 x 73.03 cm)

Reed College Art Collection

Gift of the Peter Norton Collection





*above:*

**Laura Aguilar** (San Gabriel, CA, 1959–2018)  
*Clothed / Unclothed Series No. 20*, 1993  
Gelatin silver prints  
29 7.8 x 59.75 in. (73.66 x 151.77 cm)  
Edition of 10  
Reed College Art Collection  
Gift of the Peter Norton Collection

*below:*

**Laura Aguilar** (San Gabriel, CA, 1959–2018)  
*Clothed / Unclothed, Series No. 34*, 1994  
Gelatin silver prints  
29.88 x 42.25 in. (75.88 x 107.32 cm)  
Edition of 10  
Reed College Art Collection  
Gift of the Peter Norton Collection





left:

**Jim Hodges** (New York, NY, 1957–)  
*Really (for Felix Gonzalez-Torres)*, 2000  
Double-sided Iris print with custom pedestal  
22.88 in. (70.49 x 58.1 cm)  
Dimensions variable  
Reed College Art Collection  
Gift of the Peter Norton Collection

below:

**Gary Simmons** (New York, NY, 1964–)  
*again and again*, 2001  
Silkscreen print, silkscreen mesh, rubber squeegee  
Dimensions variable  
Edition 21/50, from the “TWO OO One” portfolio  
published in 2001 by Exit Art, NY, NY (1982–2012)  
Reed College Art Collection  
Gift of the Peter Norton Collection

note: Artist Gary Simmons defines the work of art entitled *again and again* as consisting of both object-based and human elements that must all be realized for the artwork to exist. The framed print on the wall relays instructions that curators must follow in order to silkscreen the words “again and again” in the space; but museums are neither required nor encouraged to display the silkscreen fabric (see the blue screen at left).

