

ABOUT THE ART

Art Since
1950

Gallery 12

ACKLAND

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ACKLAND ART MUSEUM

The University of North Carolina
at Chapel Hill
101 S. Columbia Street
Chapel Hill, NC 27514
Phone: 919-966-5736

MUSEUM HOURS

Wed - Sat 10 a.m. - 5 p.m.
Sun 1 p.m. - 5 p.m.
2nd Fridays 10 a.m. - 9 p.m.
Closed Mondays & Tuesdays.
Closed July 4th, Thanksgiving, Christmas Eve
Christmas Day, & New Year's Day.



George Segal
American, 1924 – 2000
The Legend of Lot, 1958
plaster, wood, burlap, chicken wire, and
oil on canvas
The William A. Whitaker Foundation Art
Fund and Gift of The George and Helen
Segal Foundation, Inc., 2009.1

About the Art

- George Segal designed this piece to blur the boundary between art and viewer, placing the life size principal figure in front of the painting.
- The piece is based on the biblical story of Lot, who fled his home in the land of Sodom, just before God destroyed it as punishment for the sins of its other inhabitants. Against the instruction of the angels who urged Lot's family to flee, his wife looked back at Sodom and was turned into a pillar of salt.
- The separation of Lot, expressively modeled in white plaster, from the boldly defined figurative painting underscores the theme of exile as he leaves his home and his wife behind. The two-dimensional figure at the left of the canvas also represents Lot.
- At the time Segal made *The Legend of Lot*, his art was transitioning away from his earlier work. He stopped making paintings of figures in the Abstract Expressionist style in favor of plaster-cast figures set amid actual life-sized environments.

About the Artist

1924: Born November 26 in New York, New York

1947-49: Studied at the Pratt Institute of Design and the University of New York

1949: Bought a chicken farm

1958: Made the Legend of Lot; sold his chickens and converted the farm to an art studio

1964: Focused exclusively on sculpture, rather than painting

1976: Began casting sculptures in bronze

1999: Presented with the United States National Medal of Arts

2000: Died June 10 in South Brunswick, New Jersey

Chat with this work of art using ARTBOT. Instructions available in the Museum Lobby.



Tennessee Williams
American, 1911 – 1983

Midnite Show, late 1970s or early 1980s
oil on canvas

Lent by Carol Cole Levin, L2020.8.3

About the Art

- The nude main figure wears a fringed neck ornament that resembles the collars of clowns, harlequins, and jesters, all figures associated with the performing arts.
- The composition of the work places the viewer standing backstage behind the actor and the curtains, looking out toward the audience. It is analogous to the type of behind-the-scenes role that the artist would have had during his career as a playwright.
- By portraying the overhead spotlight using a geometric shorthand of a simple oval outline connected to vertically sloped lines, Tennessee Williams visually provides a separate space for the figure that isolates the actor from the audience.

About the Artist

1911: Born Thomas Lanier Williams III on March 26 in Columbus, Mississippi

1944: Saw his play *The Glass Menagerie* produced in Chicago, Illinois

1947: Wrote *A Streetcar Named Desire*; it premiered on Broadway in New York, New York on December 3

1955: Awarded his second Pulitzer Prize for Drama for *Cat on a Hot Tin Roof*

1960s: Took up painting

late 1970s or early 1980s: Painted *Midnite Show*

1979: Was inducted into the American Theater Hall of Fame

1983: Died February 25 in New York, New York



Fairfield Porter
American, 1907 – 1975
The Artist's Wife, 1954
oil on canvas
Anonymous Gift, 89.26

About the Art

- The artist's wife sits in a wicker chair on a screened porch, facing a direction perpendicular to the diagonal line where the screen meets the porch's floor.
- The sitter of this portrait is Anne Channing, a poet from Boston, who married Fairfield Porter in 1932.
- The oil medium Porter used here is called Venetian Maroger. Jacques Maroger was the director of the Louvre Museum's technical laboratory and claimed to have discovered a formula for recreating the types of oil paints that Venetian Renaissance artists had used, ones that blended more easily than modern paints. Porter had studied with Maroger and probably mixed these paints himself.

About the Artist

1907: Born June 10 in Winnetka, Illinois

1924–28: Studied fine art at Harvard University in Cambridge, Massachusetts

1929–32: Traveled in Europe and the USSR

1954: Painted the Ackland's portrait of his wife, Anne

1959: Published a book on the American artist Thomas Eakins

1975: Died September 18 in Southampton, New York



Renee Stout
American, born 1958
Ogun, 1995
wood, metal, and other materials
Ackland Fund, 97.6.1

About the Art

- The description of materials on the label for *Ogun*—wood, metal, and other materials— alludes succinctly to a large number of objects not often associated with works of art. They include car parts, pieces of musical instruments, fragments of dolls, cloth bags, nails, pulleys, tools, text, the motherboard of a computer, and tintype photographs.
- In this work, Renee Stout combines the twentieth-century art technique of assemblage with two African art traditions. Like a Kongo power object, or *nkisi*, *Ogun* is composed of materials appended to a central figure. Moreover, the title and the emphasis on metal materials tie it to Ogun, the Yoruba god of war and metal work.
- This sculpture responds to the constructive use of metal in tools and machines, and to its destructive use, as in the weapons of gang warfare. Stout has described it as a therapeutic means of handling pain, and as an homage to “our male ancestors so that they will give guidance to future generations of young black men.”
- The god Ogun symbolizes strength and protection, and his energy affects machines. Stout feels a family connection to this energy: her grandfathers worked in Pittsburgh steel mills, her father is a mechanic, and she uses power tools herself as a sculptor.

About the Artist

1958: Born in Junction City, Kansas

1980: Graduated from the Carnegie Mellon University in Pittsburgh, Pennsylvania

1985: Moved to Washington D.C.; began making assemblages

1993: Was the first American artist to have a solo exhibition at the National Museum of African Art in Washington, D.C.

1995: Made the Ackland’s Ogun

2000: Served as artist-in-residence at the Tryon Center for Visual Art in Charlotte, North Carolina

2018: Won the Women’s Caucus for Art Lifetime Achievement Award



Barkley L. Hendricks
American, 1945 – 2017
New London Niggah / Big Chuck (Charles Harvey), 1975
oil and acrylic on linen canvas
Ackland Fund, 2008.6

About the Art

- Barkley Hendricks sets a realistic figure against an unreal, abstract, blue field of color. The absence of any environment and of any objects in Charles Harvey's hands emphasize the presence and power of his body.
- Hendricks matches the subject's self-confident, proud pose with the title's forceful use of a vernacular version of a traditional racial slur sometimes used by African Americans as a gesture of reclamation.
- Harvey was an acquaintance of Hendricks' and posed for him on several occasions. Hendricks lent Harvey the Yale t-shirt he wears in this painting; he preferred the way its white color contrasted with the blue background to the black t-shirt Harvey had been wearing. Hendricks kept this painting for over thirty years, until the Ackland bought it in 2008.

About the Artist

1945: Born April 16 in Philadelphia, Pennsylvania

1967: Graduated from the Pennsylvania Academy of the Fine Arts in Philadelphia

1972: Graduated from Yale University in New Haven, Connecticut, receiving a bachelor's and master's degree; began teaching at Connecticut College in New London

1975: Made the Ackland's painting

1984–2002: Turned to photography instead of painting

2008: *New London Niggah/Big Chuck (Charles Harvey)* was included in the exhibition *Barkley L. Hendricks: Birth of the Cool*, organized by the Nasher Museum of Art at Duke University in Durham, North Carolina

2010: Retired from Connecticut College

2017: Died April 18 in New Haven, Connecticut



Julie Heffernan
American, born 1956
Self-Portrait as Dirty Princess, 2004
oil on canvas
Ackland Fund, 2005.2

About the Art

- Instead of a traditional ballgown, Julie Heffernan adorns her semi-nude body with a huge skirt composed of flowers, dead fish, and dead animals, combining elements of traditional portraiture with still life painting.
- Heffernan set this portrait in the Long Gallery at the Royal Palace in Brussels, Belgium, which she represents in shimmering splendor. Light from a glowing chandelier and ornate sconces is reflected in the mirrored doors and the polished floor.
- By presenting a royal figure standing grandly in this lavish hall and dressed in an abundance of flora and fauna, Heffernan critiques the excesses of power – both historical and contemporary – in which decisions by those in authority can foment disorder and destruction in faraway places.

About the Artist

1956: Born in Peoria, Illinois

1985: Graduated from Yale University in New Haven, Connecticut, with a master's degree in painting

1992–93: Taught at the University of North Carolina at Greensboro

1997: Began teaching at Montclair State University, Montclair, New Jersey

2004: Painted the Ackland's *Self-Portrait as Dirty Princess*

2011: Elected National Academician to the National Academy of Design in New York, New York

2014: Co-founded the online journal *Painters on Paintings*



Hung Liu
American, born in China,
born 1948
Peaches, 2002
oil on canvas
Ackland Fund, 2002.7

About the Art

- The central figure in this painting is based on a historical photograph, one of a group of photographs of Chinese prostitutes that Hung Liu discovered in a Beijing archive in 1991.
- While in some places the oil paint is noticeably thick (as in the blossom at the woman's collar), there are also drip marks extending down the surface of the canvas, made with much thinner mixtures of paint. The drips, together with the woman's impassive expression, convey a mood of sadness.
- The peaches and bats (often symbols for happiness) swirling around the woman's head were inspired by an eighteenth-century ceramic plate that the artist studied at the Asian Art Museum in San Francisco. An image of a similar plate is printed to the right.



Dish with Peaches and Bats,
18th century; Porcelain with
overglaze enamels. 20.7 cm.
diameter. Metropolitan
Museum of Art, New York.

About the Artist

1948: Born February 17 in Changchun, Jilin Province, China

1968: Worked as a farm worker during the Cultural Revolution in China

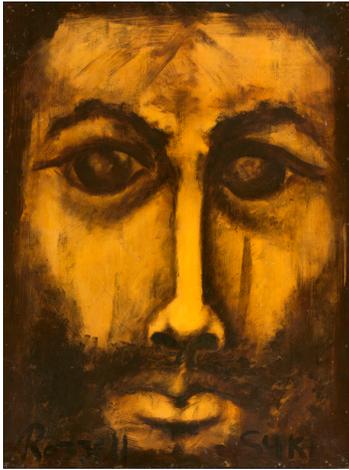
1981: Completed graduate study at the Central Academy of Fine Arts in Beijing, China

1984: Immigrated to the United States; attended graduate school at the University of California at San Diego

1990: Began teaching at Mills College in Oakland, California

2002: Painted the Ackland's *Peaches*

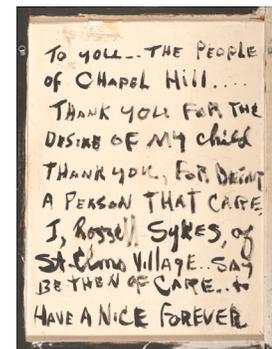
2014: Retired from Mills College



Rozzell Sykes
American, 1931 – 1995
Head of a Man (The Face of Evil), c. 1972
oil on composition board
Ackland Fund, 72.44.1

About the Art

- Rendered in a sulfurous yellow emerging from brown shadow, this bearded and mustachioed head of a man fills the available space, from forehead to chin and cheek to cheek. Wide staring eyes confront the viewer in an almost threatening manner that seems to justify the artist's title, Man of Evil.
- This work was chosen by the then Museum director during a June 1972 visit to St. Elmo Village, an experimental art school and colony established by the artist with friends and family members in central Los Angeles a few years earlier. In the words of a newspaper article of the time, "Every Sunday, the artists display their works outside, on the walls of the houses, on the front lawns, over the windows – anywhere they can drive a nail and hang a painting or put a sculpture." According to the director, this painting was hanging "on the side wall of the building at the end of the row of garages."
- Not much is known about the artist. He seems to have exhibited nationally and maybe in the United Kingdom around the time of this painting.
- The artist's sentiments on the Ackland acquisition of the painting are expressed in a message written on the back: "To you - - the people of Chapel Hill Thank you for the desire of my child. Thank you for being a person that care. I, Rozzell Sykes of St. Elmo Village..say be then of care to have a nice forever."



About the Artist

1931: Born December 25 in Aberdeen, Mississippi
1961: Moved to Los Angeles, California
1969: With his nephew Roderick Sykes, acquired property on St. Elmo Drive in Los Angeles
1971: St. Elmo Village was incorporated; Rozzell and Roderick Sykes received a Human Rights Award from the Baha'is of Los Angeles County
c. 1972: Painted the Ackland's *Head of a Man (The Face of Evil)*
1994: Died December 18



Stacey L. Kirby
American, born 1976
Bronzed VALIDity, 2019
cast bronze
Ackland Fund, 2020.7

About the Art

- Stacey Kirby specifically chose bronze as a medium because she notes that works in bronze by women artists are rarely found in art collections, unless the artist is depicting the likeness of a male.
- In response to North Carolina's ban on same-sex marriage and the 2016 NC House Bill 2 (known as the "bathroom bill"), Kirby developed performances in which a Civil Validation Officer performs acts of validation.
- This sculpture is cast by Carolina Bronze Sculpture from an enlarged three-dimensional scan of the VALID stamp that Kirby has utilized for engaging thousands of participants in her performances.

About the Artist

1976: Born on on June 21 in Erie, Pennsylvania

1999: Graduated from the University of North Carolina at Chapel Hill with a B.A. in Studio Art and Journalism

2012: Began *VALIDnation*, a series of performative interactions in which she used the stamp from which *Bronzed VALIDity* is modeled

2016: Received the Juried Grand Prize of ArtPrize 8 (Grand Rapids, Michigan) and was a finalist for the 1858 Prize (Charleston, South Carolina)

2018: Installed a billboard on NC-147 as part of the nationwide *For Freedoms* public art project

2019: installed The Department of Reflection in the Ackland's ART& space; made *Bronzed VALIDity*



Tony Oursler

American, born 1957

Eye in the Sky, 1997

Mixed-media video installation:
Sony projector, DVD, DVD player,
eighteen-inch fiberglass sphere,
acrylic paint, and tripod light stand
Ackland Fund, 2000.11a-b

About the Art

- Without a body or face to convey expression, a single eye, belonging to artist's collaborator, the performance artist Mary N., compulsively watches the rapidly changing channels on a television screen that is reflected in its iris.
- By using a liquid crystal display projector, Tony Oursler is able to show this video on a convex surface, rather than on a flat television monitor. The artist makes no attempt to hide the mechanics of this work.
- One of the major themes in Oursler's work has been the psychological effects of mass media and the visual processing of information. Watching and being watched are important topics.
- Like some strange creature from a science fiction film or surrealist dream sequence, Oursler's disembodied eye is a metaphor for the human condition in a media-saturated age.

About the Artist

1957: Born in New York, New York

1979: Earned a Bachelor of Fine Arts at the California Institute of the Arts in Valencia, California

1977-1989: Created installations involving handmade video tapes, sound, and language mixed with sculptural elements

1991: Began working with LCD video projectors

1992: Exhibited work in Documenta 9 in Kassel, Germany

1997: Created the Ackland's *Eye in the Sky*

1999-2001: Exhibited work in Introjection, a mid-career survey at Williams College Museum of Art in Williamstown, Massachusetts

2000: Began working on public art projects



Kenneth Price
American, 1935 – 2012
The Squeeze, 1995
ceramic and acrylic
Gift of Linda and Donald Schlenger,
2005.9

About the Art

- In *The Squeeze*, the biomorphic form comes alive through the luminous opalescence of its colored surface. Kenneth Price's technique was to mold the clay by hand, fire it, and then paint the surfaces with acrylic. He layered colors and then sanded the work's skin.
- His sculpture reflects a deep appreciation for the earth's fundamental forms in flux, like volcanic eruptions and pounding ocean waves. He presents nature's processes in abstract and whimsical interpretations.
- Price was a noteworthy sculptor who spent much of his career exploring the possibilities of ceramic as a medium. At the time, it was a slightly unorthodox choice of material, and his successes went far in breaking down the perception that ceramicists are craftspeople rather than fine artists.

About the Artist

1935: Born in Los Angeles, California

1959: Completed graduate study in ceramics at Alfred University in Alfred, New York

1962: Went to Japan to learn about Japanese ceramics

1991: Became chair of the Ceramics Department at the University of Southern California in Los Angeles, California

1995: Made the Ackland's *The Squeeze*

2012: Died February 24 in Taos, New Mexico



Marc Swanson

American, born 1969

Untitled (Looking Back Buck), 2004

crystals, polyurethane foam, and adhesive
Ackland Fund, 2012.11

About the Art

- Placed above eye level, *Looking Back Buck* recalls the way hunting trophies are hung on the wall. But most hunting trophies are not covered in glittering crystals, and the animal heads face forward, not back.
- A hunting trophy like this complicates the ideas of manliness often associated with such totems. There is also a hint of vulnerability in the exposed neck and head position.
- A son of a small-town New England hunter, Marc Swanson spent his twenties immersing himself in San Francisco's gay culture scene. His artistic practice investigates the dualities inherent in these disparate life experiences.

About the Artist

1969: Born in New Britain, Connecticut

1990s: Moved to San Francisco, California

2004: Made the Ackland's sculpture; graduated with a Master of Fine Arts degree from Bard College in Annandale-on-Hudson, New York

2009: Commissioned to make an original, multiple-edition piece for the Norton Family Christmas Art Project

2012: Elected to the Board of Governors, Skowhegan School of Painting and Sculpture, Skowhegan, Maine



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Anselm Kiefer

German, born 1945

March Sand, 1981

oil and sand on photograph printed on canvas

Lent by Barbara B. Millhouse, L2019.14

About the Art

- This is a kind of landscape painting, though more conceptual than representational. It uses a mix of conventional and unconventional media applied over an almost completely obscured photograph.
- The title refers to the Brandenburg March, or Margravate, a sandy region of the northwestern lowlands of Germany, near Berlin. This area has witnessed great military events in German history. A popular patriotic song of the 1920s, March Heath, March Sand became a favorite of various Nazi organizations under Hitler's dictatorship.
- Kiefer's landscape evokes disaster and catastrophe, but also alludes to the redemptive power of art. A "frame" depicted as rough-hewn wood surrounds the scene, and the sand is formed into the shape of a painter's palette.

About the Artist

1954: Born in Donaueschingen, Germany

1970: Studied at the Düsseldorf Academy in Düsseldorf, Germany, under Joseph Beuys

1980: Represented Germany at the Venice Biennale in Venice, Italy

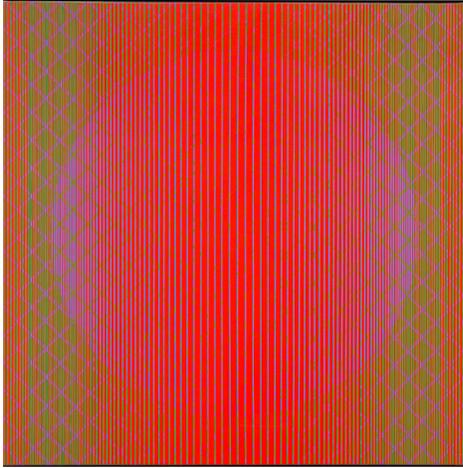
1981: First exhibition in the United States; made *March Sand*

1987: Major retrospective exhibition in Chicago, Illinois, Philadelphia, Pennsylvania, and New York, New York

1992: Relocated to France

2007: Became the first artist in fifty years to install a permanent work at the Louvre Museum in Paris, France

2018: Was awarded Austrian citizenship



Julian Stanczak
American, born in Poland, 1928 – 2017
Glare, 1969
acrylic on canvas
Ackland Fund, 72.20.1

About the Art

- Julian Stanczak employs criss-crossing lines of intense color to define a circle that floats in the center of the canvas. He derives much of the effect from the fine, hard-edged parallel lines of varying widths, a practice achieved through many different stages of applying and removing painting tape.
- This painting is a classic example of Op Art (short for optical), which was a popular movement during the 1960s. Artists, often employing a precise painting technique, experimented with geometry and color to activate the vision of the viewer. Because the visual acrobatics of Op Art were easy to recognize and respond to, it became very well-known very quickly.

About the Artist

1928: Born November 5 in Borownica, Poland

1939: Lost the use of his right arm while in a Siberian labor camp

1942-1948: Lived in a Polish refugee camp in Uganda; learned to write and paint with his left hand

1950: Moved to the United States

1956: Earned a Master of Fine Arts degree at Yale University in New Haven, Connecticut

1957: Became a US citizen; began teaching in Cincinnati, Ohio, at the Art Academy

1964: Became a professor of painting at the Cleveland Institute of Art in Cleveland, Ohio

1969: Painted the Ackland's Glare; received a Cleveland Arts Prize

1995: Retired from teaching

2017: Died March 25 in Seven Hills, Ohio



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H. C. Westermann

American, 1922 – 1981

Vent for a Chicken House, 1967

wood, leather, and metal

National Endowment for the Arts and North Carolina

Art Society Purchase Funds, 74.14.1

About the Art

- A fuller description of this work's materials, recorded in the Museum's files, reads as follows: "wood, metal, and leather construction with a plastic bas-relief of a log cabin, and a pen on paper drawing of a dog, affixed to interior surfaces. Cabin can be seen from top hole at front, drawing can be seen from top hole at PL [its left] side."
- One of H.C. Westermann's largest sculptures, this work refers to domestic architecture with its tall vertical walls and a steep pitched gabled roof. However, the artist renders the structure with contradictory elements and whimsical symbols that require interaction between the exterior and the interior.
- He built *Vent for a Chicken House* for his friends Mike and Marion Nevelson, who upon moving into an old chicken barn realized that their open ventilation system allowed various animals to enter their new home.

About the Artist

1922: Born December 11 in Los Angeles, California

1947-50: Studied at the School of the Art Institute of Chicago in Chicago, Illinois

1950: Served as a Marine in the Korean War

1955: Returned to Chicago

1967: Made the Ackland's Vent for a Chicken House

1969: Built a house and studio in Connecticut

1981: Died 3 November in Danbury, Connecticut



17, 18

Nelson Morales
Mexican, born 1982

Queen on Board, from the series *Musas Muxe*, 2015

The Great Lady, from the series *Musas Muxe*, 2017

archival pigment prints

Lent by Allen Blevins and Armando Aispuro,
L2020.7.1 and .2

About the Art

- These photographs depicts people who identify as *muxes*. Muxes are indigenous people from Oaxaca, Mexico, who mix male and feminine identities and are often described as a third gender. Nelson Morales has been photographing muxes as part of an extended, multi-year series that depicts them in a variety of settings, from the mythic to the everyday.
- In composing his images, Morales employs a combination of documentation, performance, and active participation. He states, “You know, the reality of life is subjective. Sometimes those levels of reality are augmented a little bit by this world of fantasy.”
- The lettering on the back of the vehicle in *Queen on Board* is “Carnicería Vega.” “Carnicería” translates to “butcher shop,” probably explaining the painted cattle heads that flank the phrase.

About the Artist

1982: Born in Unión Hidalgo, Oaxaca, Mexico

2015: Made *Queen on Board*

2017: Selected for the artist-in-residence program at the McColl Center for Art + Innovation in Charlotte, North Carolina

2017: Made *The Great Lady*

2018: Published the photobook *Musas Muxe*, which was shortlisted for both the FOLA PHOTOBOOK AWARD 2018 and the Prix du Livre Les Rencontres d’Arles 2019

2019: Exhibited his *Musas Muxe* series in the exhibition *Transamerica/n: Gender, Identity, Appearance Today* at the McNay Art Museum in San Antonio, Texas

Investigate more perspectives on this work at www.ackland.org/close-looks.



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Barton Lidice Beneš
American, 1942 – 2012

Talisman, 1994

AZT tablets, wishbone, and money on paper
Lent by Carol Cole Levin, L2020.8.2

About the Art

- A talisman is an object that is considered good luck, and a wishbone – the furcula bone found in birds – is also considered a lucky symbol. A wishbone wrapped in American currency is located at the lower center of Talisman.
- Throughout his career, Beneš worked with the Federal Reserve to receive currency that had been removed from circulation, as in Talisman. He estimated that he received twenty million dollars, all shredded.
- In 1993 he began exhibiting his Lethal Weapons series of artworks that included his own blood as part of the media. At one point in the exhibition's tour, because he had been diagnosed as HIV positive, authorities in Lund, Switzerland, prevented the series from going on display until the works had been heated to 160 degrees Fahrenheit in a hospital oven.
- The pills in Talisman are azidothymidine (AZT). In 1987, it was the first medication approved to prevent and treat HIV/AIDS. While it is available in a generic form now, at the time of its release it was criticized as being incredibly costly to patients.

About the Artist

1942: Born November 16 in Westwood, New Jersey
1960–61: Attended Pratt Institute, Brooklyn, New York
1986: Diagnosed as HIV positive
1993: Began his *Lethal Weapons* series
1994: Created Talisman
2003–09: Served on the board of Visual AIDS
2012: Died May 30 in New York, New York

Investigate more perspectives on this work at www.ackland.org/close-looks.



Sean Scully
American, born in Ireland,
born 1945
Red Durango, 1991
oil on linen
Gift of Mary and Jim Patton
to honor Josie Patton,
2001.29

About the Art

- Over the course of his career, Sean Scully has developed a vocabulary for the stripe that expresses a wide range of emotions and ideas. Within a seemingly narrow iconography, the artist has produced brilliantly nuanced effects by experimenting with the dimension, color, and composition of the stripe in its vertical, horizontal, and diagonal orientations.
- By constructing his paintings on a heroic scale in deep, multi-paneled arrangements, he injects a sculptural quality that heightens the work's texture and design.
- The title of this work refers to the Mexican city and state, an area rich in minerals and ferrous metals.

About the Artist

1945: Born in Dublin, Ireland on June 30

1949: Family moved to London

1965–67: Studied painting at Croydon College of Art

1971–72: Studied at the University of Newcastle-upon-Tyne

1972: Awarded a Knox Fellowship to study art at Harvard University for a one-year residency

1975: Moved to the United States and settled in New York City

1977–1982: Taught at Princeton University

1983: Became a United States citizen; received a Guggenheim Fellowship and an artist fellowship from the National Endowment for the Arts

1989 and 1993: Nominated for the Turner Prize by the Tate Gallery in Britain

1991: Painted *Red Durango*

2013: Became a member of the Royal Academy of Arts in London, England



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Hugh Steers
American, 1962 – 1995
Man & Bowl, 1993
oil on paper
Lent by Carol Cole Levin, L2020.8.1

About the Art

- The figure appears to be wearing a pointed heel as he stands in the toilet bowl. Heels appear frequently in Steers' paintings. In an interview published in 1994, he said of their symbolic value, "the more outrageous they get, the higher, the more assertive, the greater vessels of rage they become, the more they project a kind of defiance, an aggressive sexuality. At the same time, they're hobbling, binding, unnatural. I'm trying to embrace all of that, all those aspects of me."
- The central placement of the toilet within the composition is significant, as the artist once observed that it is a "sculpture for depositing our waste" and that "bathrooms represent culture and instinct in collision."

About the Artist

1962: Born June 12 in Washington, D.C.

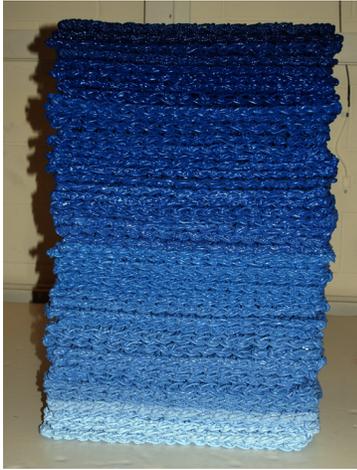
1985: Completed his studies in Painting at Yale University in New Haven, Connecticut, where one of his teachers and subsequently lifelong friends, was Julie Heffernan

1987: Diagnosed as HIV positive

1989: Awarded the Pollock-Krasner Foundation Fellowship

1993: Created *Man & Bowl*

1995: Died March 1 in New York, New York



Orly Genger
American, born 1979
Untitled, 2018
recycled lobster rope and paint
Anonymous Loan, L2019.1a-c

About the Art

- Genger knots and weaves recycled rope, in a laborious process that traditionally counts as “women’s work.” The resulting cube, in this case, alludes to the kind of obdurate Minimalist sculptural form associated with renowned male artists, such as Richard Serra and Donald Judd.
- The atmospheric blue, shaded from pale to dark as it rises up the sculpture, dematerializes the geometric form, inverting its stability.

About the Artist

1979: Born in New York City, New York

2001: Graduated from Brown University

2002: Received a Postbaccalaureate degree from the Art Institute of Chicago

2013: Created the large-scale public sculpture called *Red, Yellow and Blue* covering some 4,500 square feet of Madison Square park

2018: Created the sculpture on view at the Ackland