

**Wexner Center for the Arts  
School Programs Resources**

**AFTER PICASSO:  
80 CONTEMPORARY ARTISTS**

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## Exhibition Overview

This fall, the Wexner Center for the Arts will present *After Picasso: 80 Contemporary Artists*, an expansive show tracing Pablo Picasso's potent legacy and persistent impact on a variety of international artists across multiple generations. On view September 19 through December 27, 2015, the exhibition will feature more than 150 works from such artists as Art & Language, Walead Beshty, Marlene Dumas, Richard Hamilton, Rachel Harrison, Jasper Johns, Martin Kippenberger, Maria Lassnig, Louise Lawler, Roy Lichtenstein, Arnulf Rainer with Dieter Roth, Thomas Scheibitz, Andy Warhol, and Heimo Zobernig, among dozens of others.

Wexner Center Director Sherri Geldin says, "This ambitious exhibition is a perfect complement and bookend to our own 25th Anniversary Season, inaugurated last fall with *Transfigurations: Modern Masters from the Wexner Family Collection*. That show included 19 masterworks by Picasso spanning his entire career, with stellar examples of his boundless imagination and talent. The depth and diversity of works in *After Picasso* demonstrates just how seismic (and reverberating) a force the modern master remains."

The exhibition, originally titled *Picasso in Contemporary Art*, was organized by the Deichtorhallen, a highly respected contemporary art institution in Hamburg on the occasion of its 25th anniversary and was curated by its general director, Dirk Luckow. Select American artists have been added to the Wexner Center presentation of the German-born exhibition.

"Picasso's art is so influential, because his work and his person cannot be divided from one another and this makes his work exemplary," says Luckow. "The once-in-a-century genius's impact on contemporary art remains underestimated and this exhibition underscores how Picasso's oeuvre continues to encourage both appropriation and reinterpretation, but also the challenge to overpower him."

Encompassing painting, sculpture, collage, photography, drawing, and video, the exhibition also reveals how porous the "Picasso effect" has been—beginning with his peers in the first half of the 20th century and continuing to the present moment. *After Picasso* will occupy the entirety of the Wexner Center galleries, and provides abundant amplification of a video produced last fall to accompany *Transfigurations*, featuring young, mid-career, and older artists reflecting on Picasso's significance to their own practice and to culture more broadly.

<http://wexarts.org/exhibitions/after-picasso-80-contemporary-artists>

## Pablo Picasso

(b. 1881, Málaga, Spain; d. 1973, Mougins, France)

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Picasso's first art instruction came from his father, an art professor who instilled in Picasso a deep knowledge of the Old Masters that would become the foundation for a lifetime of stylistic advances. After moving to Paris in 1904, he gained increasing recognition for his work and was championed by key cultural figures including writers Gertrude Stein and Guillaume Apollinaire. His revolutionary *Les Femmes d'Alger* (1907) helped to pave the way for cubism, which he developed closely with fellow artist Georges Braque. Later changes in Picasso's style have often been seen as catalyzed by events in his personal life: neoclassical domestic scenes in the happy days of his first marriage in 1918 to ballerina Olga Khokhlova; ripe, swelling organic forms during his affair with Marie-Thérèse Walter; and angular, taut forms during his affair with the more sophisticated Dora Maar. In truth, Picasso regularly and effortlessly switched back and forth between very different visual languages. One of the most prolific artists of all time, he was also active in sculpture, printmaking, ceramics, poetry, and even playwriting.

## Themes to Explore

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Appropriation and Influence

Interpretation of Classics

Cubism

Icons

Gender Representation

Identity

## Useful Links

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### Portraiture and Representations of the Body

- **National Portrait Gallery Resources:** UK website that offers substantial information regarding portraits, artistic process, and art history. This site may be helpful for student research into portraits.  
<http://www.npg.org.uk/learning/digital.php>
- **Kehinde Wiley: *An Economy of Grace***, a 52:03 minute PBS video about Wiley, one of today's most recognizable and recognized portraitists whose paintings typically feature models of color <http://video.pbs.org/video/2365311240/>
- **Modern Portraits:** A website from the Museum of Modern Art that features a variety of modern portraits, including an interactive feature on Picasso's *Les Femmes d'Alger (O.J. Version O)* [http://www.moma.org/learn/moma\\_learning/themes/what-is-modern-art/modern-portraits](http://www.moma.org/learn/moma_learning/themes/what-is-modern-art/modern-portraits)

### Creative Remixes and the Role of Influences

- Ways to welcome fan fiction in schools: <http://blogs.slj.com/connect-the-pop/2013/07/english/ways-to-welcome-fanfiction-in-schools/>
- Reinterpretation of Literature's Most Classic Covers:  
<http://blog.wattpad.com/reinterpretation-of-literatures-most-classic-covers/>
  - A 2009 contest to redesign the cover of Nabokov's *Lolita*, which includes analysis and commentary from the judges for the finalists' entries and can model the way that students may analyze visual culture  
<http://venusfebriculosa.com/?p=261>
- Interpretation of the Classics (The Little Mermaid): This PBS Learning Media site offers a lesson plan for considering how contemporary artists (in this case, a ballet) draw from classic sources to create new works  
<http://www.pbslearningmedia.org/resource/pbsfa11.la.rv.genre.lpartinterol/artist-ic-interpretation-of-a-classic-the-authors-role/>
- Artist Mike Mahalchick also performed Jay-Z's "Picasso Baby," but in different gallery setting in the Lower East Side of New York City  
<http://hyperallergic.com/77168/picasso-baby-one-more-time/>

## Pop Culture & Picasso

- About Picasso <http://www.pablocicasso.org/index.jsp#>
- Artist duo creates Cubist Tattoos <http://www.boredpanda.com/cubism-tattoos-expanded-eye/\>
- A list, from art blog Hyperallergic, of the “Picasso of” phenomenon as a form of comparison for people and accomplishments in non-art fields (**take a look at the link before sharing with class**; one of the ‘Picassos’ listed is a sex toy company): <http://hyperallergic.com/197813/the-picassos-of/>

## Videos

- A fan-made spec commercial for Geico [https://www.youtube.com/watch?v=MCdKfwQhd\\_c](https://www.youtube.com/watch?v=MCdKfwQhd_c)
- Apple ad from their "Think Different" campaign, featuring Picasso painting: <https://www.youtube.com/watch?v=IE0qrNgHc5Y>
- A Czech (?) commercial for a pétanque (the French version of lawn bowling) competition staged in Picasso's imagined studio: <https://vimeo.com/51603604>

## Print Ads

- Mike, the Picasso of Accounting, an ad for Americans for the Arts <http://www.partnershipmovement.org/news/p/mike-the-picasso-of-accounting-joins-forbes-billionaires/>
- Mazda ad for a Picasso exhibition: [http://adsoftheworld.com/media/print/mazda\\_picasso\\_exhibition](http://adsoftheworld.com/media/print/mazda_picasso_exhibition)
- Brazilian aspirin ad: [http://adsoftheworld.com/media/print/aspirin\\_picasso](http://adsoftheworld.com/media/print/aspirin_picasso)
- Romanian ad for Mountain Dew: [http://adsoftheworld.com/media/print/mountain\\_dew\\_picasso](http://adsoftheworld.com/media/print/mountain_dew_picasso)

## Videos of Contemporary Artists in *After Picasso: 80 Contemporary Artists*

From *Art 21* a PBS series about contemporary art that shows artists at work:

- Cindy Sherman <http://www.pbs.org/art21/artists/cindy-sherman>
- Fred Wilson <http://www.pbs.org/art21/artists/fred-wilson>

## Recommended Readings

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- **“On Shia LaBeouf and Appropriation: This Is What Happens When Nobody Knows Your Name”**

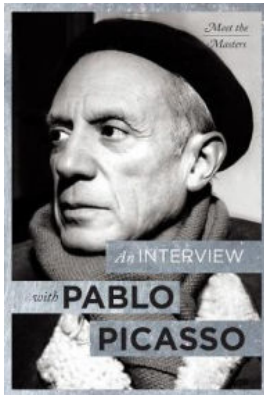
<http://www.racialicious.com/2015/07/01/on-shia-labeouf-this-is-what-happens-when-nobody-knows-your-name/>

An essay by DJ Kuttin Kandi of the hip hop collective Anomolies about the cultural consequences of a prominent white male actor appropriating the collectives’ verses and portraying them as his own in a freestyle.

- **“Pablo Picasso’s Love Affair with Women”** from The Telegraph  
<http://www.telegraph.co.uk/culture/art/4610752/Pablo-Picassos-love-affair-with-women.html>

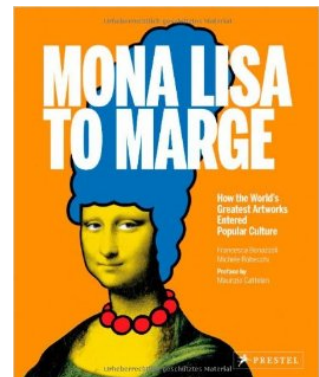
The article details Picasso’s varied romantic relationships and also suggests the influence that each woman may have had on his artwork.

- **“Pop Music’s Love Affair with Contemporary Art”** Ben Valentine, on Hyperallergic, discusses both collaboration and appropriation between contemporary musicians and artists, alongside embedded music videos:  
<http://hyperallergic.com/59347/pop-musics-love-affair-with-contemporary-art/>



***An Interview with Pablo Picasso*** by Neil Cox, draws from archival sources, actual interviews with Picasso, and scholarly documents to create a fictionalized conversation with Picasso about his life, creativity, and influences. This book is written for 14-17 year old readers.

***Mona Lisa to Marge: How the World’s Greatest Artworks Entered Popular Culture*** by Francesca Bonazzoli and Michele Robecchi, with a preface by contemporary artist Maurizio Cattelan, offers an accessible analysis of how art moves from singular work to icon and brand. Iconic works such as *Guernica*, by Picasso, are included.





## Picasso Art References in the Exhibition

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### Guernica

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1937

Oil on canvas, 349.3 x 776.6 cm



Guernica: Testimony of War from

[http://www.pbs.org/treasuresoftheworld/a\\_nav/guernica\\_nav/main\\_guerfrm.html](http://www.pbs.org/treasuresoftheworld/a_nav/guernica_nav/main_guerfrm.html)

It is modern art's most powerful antiwar statement... created by the twentieth century's most well-known and least understood artist. But the mural called Guernica is not at all what Pablo Picasso has in mind when he agrees to paint the centerpiece for the Spanish Pavilion of the 1937 World's Fair.

For three months, Picasso has been searching for inspiration for the mural, but the artist is in a sullen mood, frustrated by a decade of turmoil in his personal life and dissatisfaction with his work. The politics of his native homeland are also troubling him, as a brutal civil war ravages Spain. Republican forces, loyal to the newly elected government, are under attack from a fascist coup led by Generalissimo Francisco Franco. Franco promises prosperity and stability to the people of Spain. Yet he delivers only death and destruction.

Hoping for a bold visual protest to Franco's treachery from Spain's most eminent artist, colleagues and representatives of the democratic government have come to Picasso's home in Paris to ask him to paint the mural. Though his sympathies clearly lie with the new Republic, Picasso generally avoids politics - and disdains overtly political art.

The official theme of the Paris Exposition is a celebration of modern technology. Organizers hope this vision of a bright future will jolt the nations out of the economic depression and social unrest of the thirties.

As plans unfold, much excitement is generated by the Aeronautics Pavilion, featuring the latest advances in aircraft design and engineering. Who would suspect that this dramatic progress would bring about such dire consequences?

On April 27th, 1937, unprecedented atrocities are perpetrated on behalf of Franco against the civilian population of a little Basque village in northern Spain. Chosen for bombing practice by Hitler's burgeoning war machine, the hamlet is pounded with high-explosive and incendiary bombs for over three hours. Townspeople are cut down as they run from the crumbling buildings. Guernica burns for three days. Sixteen hundred civilians are killed or wounded.

By May 1st, news of the massacre at Guernica reaches Paris, where more than a million protesters flood the streets to voice their outrage in the largest May Day demonstration the city has ever seen. Eyewitness reports fill the front pages of Paris papers. Picasso is stunned by the stark black and white photographs. Appalled and enraged, Picasso rushes through the crowded streets to his studio, where he quickly sketches the first images for the mural he will call Guernica. His search for inspiration is over.

From the beginning, Picasso chooses not to represent the horror of Guernica in realist or romantic terms. Key figures - a woman with outstretched arms, a bull, an agonized horse - are refined in sketch after sketch, then transferred to the capacious canvas, which he also reworks several times. "A painting is not thought out and settled in advance," said Picasso. "While it is being done, it changes as one's thoughts change. And when it's finished, it goes on changing, according to the state of mind of whoever is looking at it."

Three months later, Guernica is delivered to the Spanish Pavilion, where the Paris Exposition is already in progress. Located out of the way, and grouped with the pavilions of smaller countries some distance from the Eiffel Tower, the Spanish Pavilion stood in the shadow of Albert Speer's monolith to Nazi Germany. The Spanish Pavilion's main attraction, Picasso's Guernica, is a sober reminder of the tragic events in Spain.

Initial reaction to the painting is overwhelmingly critical. The German fair guide calls Guernica "a hodgepodge of body parts that any four-year-old could have painted." It dismisses the mural as the dream of a madman. Even the Soviets, who had sided with the Spanish government against Franco, react coolly. They favor more overt imagery, believing that only more realistic art can have political or social consequence. Yet Picasso's tour de force would become one of this century's most unsettling indictments of war.

After the Fair, Guernica tours Europe and Northern America to raise consciousness about the threat of fascism. From the beginning of World War II until 1981, Guernica is housed in its temporary home at the Museum of Modern Art in New York, though it makes frequent trips abroad to such places as Munich, Cologne, Stockholm, and even Sao Paulo in Brazil. The



one place it does not go is Spain. Although Picasso had always intended for the mural to be owned by the Spanish people, he refuses to allow it to travel to Spain until the country enjoys "public liberties and democratic institutions."

Speculations as to the exact meaning of the jumble of tortured images are as numerous and varied as the people who have viewed the painting. There is no doubt that *Guernica* challenges our notions of warfare as heroic and exposes it as a brutal act of self-destruction. But it is a hallmark of Picasso's art that any symbol can hold many, often contradictory meanings, and the precise significance of the imagery in *Guernica* remains ambiguous. When asked to explain his symbolism, Picasso remarked, "It isn't up to the painter to define the symbols. Otherwise it would be better if he wrote them out in so many words! The public who look at the picture must interpret the symbols as they understand them."

In 1973, Pablo Picasso, the most influential artist of the twentieth century, dies at the age of ninety-two. And when Franco dies in 1975, Spain moves closer to its dream of democracy. On the centenary of Picasso's birth, October 25th, 1981, Spain's new Republic carries out the best commemoration possible: the return of *Guernica* to Picasso's native soil in a testimony of national reconciliation. In its final journey, Picasso's apocalyptic vision has served as a banner for a nation on its path toward freedom and democracy.

Now showcased at the Reina Sofía, Spain's national museum of modern art, *Guernica* is acclaimed as an artistic masterpiece, taking its rightful place among the great Spanish treasures of El Greco, Goya and Velazquez. "A lot of people recognize the painting," says art historian Patricia Failing. "They may not even know that it's a Picasso, but they recognize the image. It's a kind of icon."

**For more history and discussion of the artistic process of making *Guernica*:**

[http://www.ngv.vic.gov.au/picasso/education/ed\\_JTE\\_ITG.html](http://www.ngv.vic.gov.au/picasso/education/ed_JTE_ITG.html) This website from the National Gallery of Victoria, in Australia, also offers images of the work in progress, shot by Dora Maar, and questions to prompt discussion of the painting.

## Les Demoiselles d'Avignon

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1907

Oil on canvas, 96 x 92"



The Museum of Modern Art, *MoMA Highlights*, New York: The Museum of Modern Art, revised 2004, originally published 1999, p. 64

*Les Femmes d'Alger* is one of the most important works in the genesis of modern art. The painting depicts five naked prostitutes in a brothel; two of them push aside curtains around the space where the other women strike seductive and erotic poses—but their figures are composed of flat, splintered planes rather than rounded volumes, their eyes are lopsided or staring or asymmetrical, and the two women at the right have threatening masks for heads. The space, too, which should recede, comes forward in jagged shards, like broken glass. In the still life at the bottom, a piece of melon slices the air like a scythe.

The faces of the figures at the right are influenced by African masks, which Picasso assumed had functioned as magical protectors against dangerous spirits: this work, he said later, was his "first exorcism painting." A specific danger he had in mind was life-threatening sexual disease, a source of considerable anxiety in Paris at the time; earlier sketches for the painting more clearly link sexual pleasure to mortality. In its brutal treatment of the body and its clashes of color and style (other sources for this work include ancient Iberian statuary and the work of Paul Cézanne), *Les Femmes d'Alger* marks a radical break from traditional composition and perspective.

## Dora Maar

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Man Ray

*Dora Maar*

Photograph

24 x 30 cm

© Man Ray Trust/ADAGP, Paris and DACS, London 2000. Lucien Treillard Collection, Paris

In the winter of 1935 Picasso became intimately involved with Dora Maar, a stunningly beautiful, passionate and acutely intelligent young woman. Dora's influence was to stimulate one of the most innovative periods of his career. His personal life was in turmoil when they met: he had broken up with his wife Olga Koklova, a ballet dancer with the Ballet Russes; and Marie-Thérèse Walter, his mistress since 1927, had given birth to their daughter, Maya. He felt incapable of painting and instead devoted his creative energy to writing poetry.

Picasso and Dora had a complex personal and artistic relationship that spanned the intense period from the outbreak of the Spanish Civil War to the end of the Second World War.

In 1997 when the reclusive Dora Maar died, new light was shed on their creative partnership. The Director of the Musée Picasso, distinguished Picasso scholar Anne Baldassari, was granted access to her apartment in order to prepare a photographic inventory of the premises (at 6, rue de Savoie, in the 6th arrondissement of Paris).

She discovered that Dora Maar had kept everything connected to her relationship with Picasso, such as her Rolleiflex camera that was central to her commercial photographic practice, and therefore instrumental in Picasso's dynamic experiments with photography. Other objects included a fragment of stained paper labelled Picasso's blood, a magical sculpture of her beloved terrier torn from a napkin by her lover, and a copy of *L'Humanite* from 5 October 1944 announcing Picasso's allegiance to the French Communist Party. The personalised nature of these precious objects provided new and

intriguing insights into Picasso's inventive art practice, as well as one of the most artistically inspiring relationships of the 20th century.

Dora Maar was already established in Paris as an acclaimed fashion and publicity photographer, before her involvement with Picasso. Aside from her commercial practice she was an innovative Surrealist photographer, painter, intellectual and political activist. It is easy to understand how the meeting of Dora and Picasso's inventive minds influenced their work and fed each other's creative potential.

*Portrait of Ubu*, created by Dora in 1936, became an icon of the Surrealist movement and was exhibited in an exhibition of Surrealist objects at Charles Ratton's Gallery that same year; then later at the 'International Surrealist Exhibition' in London. The work was named after Alfred Jarry's controversial play of 1896, in which the character of Ubu is based on the playwright's physics teacher who resembled a monstrous sea creature.

Dora adamantly refused to identify the image, which perpetuated its mystique. There was speculation that it was an armadillo foetus. The work exemplifies the Surrealists' fascination with exploring forbidden territory, where the exotic and grotesque mingle to create a disquieting yet exciting tension.

Dora and Picasso had many mutual friends among the politically charged intellectual circles in Paris, including Man Ray, Andre Bréton, the founder of the Surrealist Movement, and the poet Paul Eluard. It was inevitable that their paths would eventually cross. There are conflicting stories about their first meeting. The most intriguing story explains how Picasso was drawn to Dora by an incident at the Les Deux Magots café frequented by the Surrealists. While conversing with a friend he noticed her sitting alone absorbed in a strange ritual that involved stabbing a small penknife between her fingers and into the wooden table. Sometimes the knife caught her fingers and a drop of blood would appear between the roses embroidered on her black gloves. This surreal, audaciously elegant and edgy act embodied the qualities of this fascinating woman who Picasso found irresistible. He is supposed to have asked for her gloves as a memento of their meeting. As she had spent part of her childhood in Argentina she was able to converse with him in Spanish, his native tongue, an additional attraction that his other muses did not possess.

Shortly after their first meeting, in the winter of 1935/36, they began an artistic collaboration. Dora photographed Picasso in her studio at 29, rue d'Astorg. These early portraits are important records that capture Picasso, the guarded professional artist, as he gradually surrenders to the warmth and tenderness of a close relationship. Mysteriously, Dora developed some of these portraits but never printed them. It is almost as if the ethereal nature of the negatives had captured the soul of the man she loved, a secret she preferred to keep to herself.

Dora's photography and the experimental techniques she employed were a source of inspiration to Picasso. He began to take photographs of her that were the catalyst for a whole series of works that blended photography with printmaking in an entirely new

manner. Using photographs of Dora as a starting point, Picasso painted several portraits on glass before exposing them over photographic paper to create unique and surprising photographic impressions. He extended the process by further scratching into the images on glass plates to create different effects. By placing lace, tissue and other fabrics between the glass plate and the photographic paper, Picasso was able to build up novel and unprecedented multi-layered compositions.

It is interesting to ponder whether Picasso would have made these unique, experimental works if he had not met Dora.

[http://www.ngv.vic.gov.au/picasso/education/ed\\_JTE MMM.html](http://www.ngv.vic.gov.au/picasso/education/ed_JTE MMM.html)

## Girl Before a Mirror

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1932

Oil on canvas, 64 x 51 ¼"



*Girl Before a Mirror* shows Picasso's young mistress Marie-Thérèse Walter, one of his favorite subjects in the early 1930s. Her white-haloed profile, rendered in a smooth lavender pink, appears serene. But it merges with a more roughly painted, frontal view of her face—a crescent, like the moon, yet intensely yellow, like the sun, and "made up" with a gilding of rouge, lipstick, and green eye-shadow. Perhaps the painting suggests both Walter's day-self and her night-self, both her tranquility and her vitality, but also the transition from an innocent girl to a worldly woman aware of her own sexuality.

It is also a complex variant on the traditional Vanity—the image of a woman confronting her mortality in a mirror, which reflects her as a death's head. On the right, the mirror reflection suggests a supernatural x-ray of the girl's soul, her future, her fate. Her face is darkened, her eyes are round and hollow, and her intensely feminine body is twisted and contorted. She seems older and more anxious. The girl reaches out to the reflection, as if trying to unite her different "selves." The diamond-patterned wallpaper recalls the costume of the Harlequin, the comic character from the commedia dell'arte with whom Picasso often identified himself—here a silent witness to the girl's psychic and physical transformations.

The Museum of Modern Art, *MoMA Highlights*, New York: The Museum of Modern Art, revised 2004, originally published 1999, p. 161



## Mother and Child

1921

Oil on canvas, 56 ¼ x 68"



In 1917 Picasso traveled to Rome to design sets and costumes for Sergei Diaghilev's famed Ballets Russes. Deeply impressed by the ancient and Renaissance art of that city, he began painting monumental figures inspired by antiquity. His new classical style was influenced by the finely modeled odalisques of Jean-Auguste-Dominique Ingres and the late, oddly proportioned female nudes of Pierre-Auguste Renoir. This painting was also inspired by Picasso's own life. Just three years earlier, he had married Olga Koklova, a Russian dancer, with whom he fathered his first child, Paolo, in 1921.

A new father, Picasso made many images of mothers with children: between 1921 and 1923, he produced at least twelve works on this subject, returning to a theme that he had explored during his Blue Period. But whereas those figures are frail and anguished, his classical-period figures, with their sculptural modeling and solidity, are majestic in proportion and feeling. Here an infant sits on its mother's lap and reaches up to touch her. The mother, dressed in a Grecian gown, gazes intently at her child. Behind them stretches a simplified background of sand, water, and sky. Picasso's treatment of the mother and child is not sentimental, but the relationship between the figures expresses a serenity and stability that characterized his own life at this time.

<http://www.artic.edu/aic/collections/exhibitions/modernwing/artwork/109275>



## Vocabulary List

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**Abstraction:** The simplification of depicted visual form so that the object of imitation (for example, a person) no longer appears as that object would in life, but still maintains features of the original object and is recognizable as such.

**Appropriation:** Adopting elements—whether visual, conceptual, or textual—of another’s work and adapting them within your own creative work. As opposed to ‘influence,’ where the work of one artist may have a diffuse and general impact on the work of another, appropriation describes the act of deliberately and directly taking and inserting one artist’s specific artwork or style into by a second artist.

**Conceptual art:** Any artwork that concerns itself primarily with ideas instead of visual or material depiction of something that the artist observed in the world.

**Cubism:** An early 20<sup>th</sup> century artistic movement that was pioneered by Georges Braque and Pablo Picasso that—over the course of various stages—sought to explore the representation of objects from many angles and with attention to shape and space. It is a movement that has had profound effects on Western art, such as introducing the technique of collage.

**Cultural appropriation:** The adoption of elements—whether visual, conceptual, textual, or social—from one culture by members of another culture. Often, those who appropriate the culture of another come from a more privileged social group.

**Pastiche:** A creative work that imitates the distinct style and/or content of another work. This technique of imitation of style and/or content is common in new media art and is often associated with postmodern art.

**Performance art:** A form of modern art presented before a live audience, which synthesizes elements of the visual arts and theater, video, or poetry. Performance art was created in the 1910s, but popularized in the late 1960s and early 1970s.

**Reference:** In art, a reference could be to another artwork or artist, like a visual or conceptual quotation included within a larger part of a creative whole.

**Video art:** Art made through the use of video as the medium; the artwork can be in any style and may incorporate elements of performance art, or other artmaking media and practices.

## Discussion Starters

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### Celebrity & Creativity

- What does it mean for an artist to be a celebrity?
- Who are the celebrities that inspire your creativity? What makes them inspirational?
- What does it mean for an artwork to be iconic? What iconic works can you think of? How does their iconic status influence your perception of the artwork?

### Appropriation: Theft, Inspiration, or Both?

In *Critical Terms for Art History*, Robert Nelson discusses appropriation:

Etymologically, the word “appropriation” could hardly be simpler or more innocent, deriving from the Latin *ad*, meaning “to,” with the notion of “rendering to,” and *proprius*, “own or personal,” yielding in combination, *appropriare*, “to make one’s own.” Setting aside the governmental sense, as in appropriating or legislating funds for an organization, “to appropriate” today means to take something for one’s own use and the adjective “appropriate” means annexed or attached, belonging to oneself, private, and suitable or proper. “Appropriate” also has more sinister connotations, implying an improper taking of something and even abduction or theft. Taken positively or pejoratively, appropriation is not passive, objective, or disinterested, but active, subjective, and motivated.

Its application to art and art history is relatively recent and pertains to the artwork’s adoption of preexisting elements. Such actions have been less successfully described as “borrowings,” as if what is taken is ever repaid, or as “influences,” that elusive agency, by which someone or something infects, informs, provokes, or guides the production or reception of the artwork. Michel Foucault has criticized the concept of influence, in particular, as belonging to a constellation of terms, which, if poorly understood theoretically, nevertheless function to affirm and maintain the continuity and integrity of history, tradition, and discourse. With typical syntactical complexity, but conceptual brilliance, he describes influence as a notion “which provides a support— of too magical a kind to be very amenable to analysis—for the facts of transmission and communication; which refers to an apparently causal process (but with neither rigorous delimitation nor theoretical definition) the phenomena of resemblance or repetition; which links, at a distance and through time—as if through the mediation of a medium of propagation—such defined unities as individual, oeuvres, notions, or theories” (Foucault 1972, 21). In regard to art history itself, Michael Baxandall (1985, 58–92) also argued that influence occludes actor and agency. In contrast, the term “appropriation” locates both in the person of the maker or receiver. The difference between the two is the same as the grammatical distinction between the passive and active voices.

- How do you distinguish between artistic influence and appropriation?
- Often, a musician will sample another song in the creation of her own work, or sometimes create an entire song out of samples. Looking at the artworks in this exhibition, which feel more like visual 'samples' and how does this sampling influence your experience of the work?
- What do we learn by copying an artistic style and making a pastiche?
- What responsibility do you think artists have to credit their sources? How do people credit the work of others in different musical genres, dance, theater, writing, or visual arts?
  - What about when you don't know the individual artist or group who created a work? How do you credit someone else's idea or art? What if your work is influenced by a culture you don't know well; what responsibility do you have to learn more about the culture in order to represent it or be inspired by it in your work?

## Protest Art

*Guernica* is one of the most famous works of modern art and an iconic image of the ravages of war. It was extremely critical of the Spanish Civil War, and the Nazi's involvement in the conflict. What makes this painting an effective work of protest art?

- Other artists, such as [Judy Baca](#) and [Diego Rivera](#), have also used murals to draw attention to social issues and argue for reform. What murals have you seen around Columbus, or in other cities, and how do they relate to the local problems or issues impacting their communities?
  - You might look to the Philadelphia Mural Arts Program collection for inspiration and images of many murals—some critical and some celebratory. <http://www.muralarts.org/collections/featured-murals>
- What issue exists in the world or your community that you would criticize?
- How might you use writing to make that critique?
- How would you distribute your criticism so that your target audience would read it?

## Artists in the Exhibition

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*After Picasso Artist List, as of 7/1/15*

### Painting/works on paper:

[Ernst Wilhelm Nay](#) (1902-1968, German)

[Asger Jorn](#) (1914-1973, Danish)

[Maria Lassnig](#) (1919-2014, Austrian)

[Richard Hamilton](#) (1922-2011, British) [1 etching]

[Andy Warhol](#) (1928-1987, American)

[Claes Oldenburg](#) (b. 1929, lives in NYC, CA, and France)

[Rainer/Roth](#) ([Arnulf Rainer](#), b. 1929, and [Dieter Roth](#), 1930-1998, Swiss) [5 works]

[Jasper Johns](#) (b. 1930, lives in CT)

[Antonio Saura](#) (1930-1998, Spanish) [2 works]

[Peter Saul](#) (b. 1934, lives in NYC)

[David Hockney](#) (b. 1937, lives in London) [4 drawings]

[Georg Baselitz](#) (b. 1938, lives in Munich)

[Hans-Peter Feldmann](#) (b. 1941, lives in Dusseldorf)

[William Wegman](#) (b. 1943, lives in NYC and Maine)

[Zhang Hongtu](#) (b. 1943, lives in NYC)

[Rodney Graham](#) (b. 1949, lives in Vancouver) [6 paintings]

[Richard Prince](#) (b. 1949, lives in upstate NY) [2 drawings]

[Mike Bidlo](#) (b. 1953, lives in NYC) [3 paintings]

[Sophie Calle](#) (b. 1953, lives in Paris)

[Marlene Dumas](#) (b. 1953, lives in Amsterdam)

[Robert Longo](#) (b. 1953, lives in NYC) [2 drawings]

[Martin Kippenberger](#) (1953-1997, German) [3 works]

[Meese and Oehlen](#) ([Albert Oehlen](#), b. 1954, and

[Jonathan Meese](#), b. 1970 – both live in Germany)

[Amy Sillman](#) (b. 1955, lives in NYC)

[Donald Baechler](#) (b. 1956, lives in NYC)

[George Condo](#) (b. 1957, lives in NYC) [2 paintings]

[Heimo Zobernig](#) (b. 1958, lives in Vienna) [3 works]

[Jean-Michel Basquiat](#) (1960-1988, American)

[Richard Hawkins](#) (b. 1961, lives in LA) [7 collages]

[Guillermo Kuitca](#) (b. 1961, lives in Buenos Aires)

[Felix Gmelin](#) (b. 1962, based in Stockholm)

[Gary Hume](#) (b. 1962, lives in London and upstate NY)

[Sean Landers](#) (b. 1962, lives in NYC)

[Anton Henning](#) (b. 1964, lives in Berlin) [3 paintings]

[Rachel Harrison](#) (b. 1966, lives in NYC) [4 drawings, 1 sculpture]

[Wolfe von Lenkiewicz](#) (b. 1966, lives in London) [2 works]

[Thomas Scheibitz](#) (b. 1968, lives in Berlin)

[Francesco Vezzoli](#) (b. 1971, lives in Milan)  
[2 works]

[Cheri Samba](#) (b. 1972, lives in Kinshasa)

[Marcin Maciejowski](#) (b. 1974, lives in  
Krakow) [2 paintings]

[Walead Beshty](#) (b. 1976, lives in LA) [6  
collages]

[Alexander Wolff](#) (b. 1976, lives in Berlin  
and LA) [site-specific work TBD]

Amjad Ghannam (b. 1981, lives in  
Palestine)

[Art & Language](#) (British collective  
founded in 1968)

[Gelitin](#) (Austrian collective founded ca.  
1993) [1 painting, 1 sculpture]

### **Photography:**

[Erwin Blumenfeld](#) (1897-1969, German)  
[3 works]

[Brassai](#) (1899-1984, Hungarian) [3  
works]

[Gjon Mili](#) (1904-1984, Albanian-  
American)

[Dora Maar](#) (1907-1997, French)

[Henri Cartier-Bresson](#) (1908-2004,  
French)

[Robert Doisneau](#) (1912-1994, French)

[David Douglas Duncan](#) (b. 1916, lives in  
France) [3 works]

Fritz Fenzl (1916-?, German) [5 works]

[Irving Penn](#) (1917-2009, American)

[André Villers](#) (b. 1930, lives in France)

[Joel Peter Witkin](#) (b. 1939, lives in  
Albuquerque) [2 works]

[Louise Lawler](#) (b. 1947, lives in NYC)

[John Stezaker](#) (b. 1949, lives in London)  
[6 photo-collages]

[Yasumasa Morimura](#) (b. 1951, lives in  
Osaka)

[Cindy Sherman](#) (b. 1954, lives in NYC)

[Clegg & Guttman](#) (both born in 1957, live  
in NYC, Berlin, and Vienna) [4 works]

[Sandro Miller](#) (b. 1958, lives in Chicago)

[Eugenio Recuenco](#) (b. 1968, lives in  
Madrid)

[Jonathan Monk](#) (b. 1969, lives in Berlin)

[G.R.A.M.](#) (Austrian collective founded in  
1987)

### **Sculpture:**

[Thomas Schütte](#) (b. 1954, lives in  
Dusseldorf)

[Fred Wilson](#) (b. 1954, lives in NYC)  
[mixed-media collage/video]

[Maurizio Cattelan](#) (b. 1960, lives in NYC  
and Milan) [2 works]

[Rachel Harrison](#) (b. 1966, lives in NYC) [4  
drawings, 1 sculpture]

[Kader Attia](#) (b. 1970, French-Algerian,  
lives in Berlin)

[Thomas Houseago](#) (b. 1972, lives in LA)

[Aaron Curry](#) (b. 1972, lives in LA)

[Folkert de Jong](#) (b. 1972, lives in  
Amsterdam)

[Gelitin](#) (Austrian collective founded ca.  
1993) [1 painting, 1 sculpture]

### **Video:**

[Khaled Hourani](#) (b. 1965, lives in  
Ramallah)

[Jay-Z](#) (b. 1969, lives in NYC)

## Racialicious – the intersection of race and pop culture



ENTERTAINMENT, MUSIC, THE INTERNET, CULTURAL APPROPRIATION, EUROCENTRIC, EVERYDAY RACISM, FEMINISM, HIP HOP, HIP-HOP FEMINISM, SOLIDARITY

# ON SHIA LABEOUF AND APPROPRIATION: THIS IS WHAT HAPPENS WHEN NOBODY KNOWS YOUR NAME


JULY 1, 2015 | GUEST CONTRIBUTOR | 0 COMMENTS

8 Reactions

By Guest Contributor DJ Kuttin Kandi

Nearly 20 years after the film *Nobody Knows My Name* by documentarian Rachel Raimist many of us can still relate to the many stories of the wom\*n in Hip Hop that were told in the film. We, the



Anomolies crew can most definitely relate as we are just a few of the thousands upon thousands of names you never knew existed. 

Anomolies originally started off as an “all female Hip Hop” collective back in 1995 with over 26 members. In the last few years, we have evolved to be inclusive to being a gender justice collective. So, we don’t appreciate the assumptions and the misgendering of any of our crew members. We came together to create a safe space for ourselves within Hip Hop so that we can be all that we are and do what we love without having to worry about ridicule, judgement and overall oppression that many of us so often receive within many patriarchal-dominated Hip Hop spaces. Anomolies’ intentional goal was to support one another and to offer our support to many of us within Hip Hop who are so often marginalized and underrepresented. We started Anomolies because we knew that we had to be our own agents of change because if we didn’t, who else would?

The dictionary definition of the name aNoMoLIES is 1. To deviate from the norm. or 2. Something that occurs once in a lifetime. When you break down the name it spells out No Mo Lies (no more lies). Anomolies dispels myths about our identities in Hip Hop culture. We are proud to deviate from the “norm”, we are proud to question and to challenge myths.

Beyond our own Hip Hop crew, so many of us are Anomolies — trying to break gender norms, defying myths and trying to use Hip Hop as a platform to be heard.

So many of us are local to global wom\*n-identified, wom\*n of color, black and brown bodies, indigenous, queer, trans, two-spirited, gender non-conforming, disabled, adoptees, (im)migrants, non-working to working class Hip Hop artists and communities that you never knew had skills. So many are the voices that many have never heard of because either they are pretending we don’t exist or they are pretending to be us. We’re either the ones many want to “rachelize” or we’re the ones they want to call “old skool” b\*tches and not give us our due props. We’re the ones you would never know about until an actor like Shia LaBeouf **shows up on video footage somewhere** in the woods reciting some of our verses from one of our songs and “fake the funk” like he was actually freestyling.

But we are more than just any of this ...

We are more than just rappers/lyricists/battle mc’s, DJs & turntablists, producers, graffiti writers, and Bgirlz. We are more than just “independent Hip Hop”. We’re not just from that “true hip hop” cypher we so often call the “underground”. No, we are more than just all this ...



Because we also practice the 5th element of Hip Hop which is knowledge, we've got knowledge of self. Because we have knowledge of self we know our roots and where we come from. We know the realities of the world and we are aware of the struggles that we face. We are conscious and because of this consciousness we know that even as I write this, many will still never know our name or care about us.

Because we are the marginalized, underrepresented, and the oppressed; we know that many will never know what it feels like to have been around for more than 2 decades to then have a few of our lyrics which was written and recorded in 1999 to be used in a cypher by a famous white cisgender-male privileged famous actor like Shia LaBeouf as though he "freestyled" it himself. We know that many will not even care to understand what it's like to be attacked by random people defending his "freestyle" by calling us "b\*tches" and to tell us that he was doing us a favor by biting our verses. We know that many will tell us it was only a few bars and that we should move on but yet only true Hip Hop heads will know this is disrespect. We know that many will not know what it feels like to now have white amerikkka watching over us and reaching out to our personal lives just to attack us with misogynist threats and even our children just because we were trying to speak up for ourselves. Because we are from the "underground" and are about that "true Hip Hop" we know that Hip Hop has reached suburb America into white backpacker homes who all love to rap Hip Hop, BE Hip Hop, and be us but yet never want to BE us.

Because we are all Anomalies and nobody knows our names – we know that after the buzz feeds and hashtags fades away, we will once again be forgotten and only those of us who truly know and love Hip Hop Culture; will continue to salute and honor us. We know that after all is said and done; we will continue to feel unsafe and unprotected as many will continue to troll the feeds with their racist, sexist, homophobic, transphobic, ableist and overall oppressive comments just to protect the Rachel Dolezal's, Iggy Izalea's and Shia LaBeouf's of the world – because we are the often imitated, the often erased, and the often oppressed. 🌀

But it had been our dearest friend, black lesbian feminist Audre Lorde that has taught us that our silence will not protect us. While some of us may not call ourselves feminists, some of us know that it is because of Audre Lorde that we know that Anomalies is our form of feminism. In the troubled times that we are currently facing and have been facing – from continuously being sexually assaulted, raped, harassed, to Rachel Dolezal's blackface to Ferguson and to Charleston, to the hurtful attacks against Jennicet for demanding that trans women be released from detention centers – we know that now is not the time to retreat and be afraid of our rage for we know that our silence will not save us. 🌀

So, while to some this is just "Hip Hop" and a few bars off our track the "Perfectionist", to so many

of us this means so much more — for Anomolies is our family. nomolies is our ANSwer to speaking truth to power. We're not here to do anything but to speak our truth because we know that this is bigger than us. We know that all this will just come and go, so we really don't have time to continuously check the privileges of white cisgendered men of mainstream America because there are far more relevant issues going on in the world. We've got work to do and we are working hard to get more organized. As we organize, we know that we need to say our names and say it loud for we are proud to be more than just your average "norm". 🌀

We are not the first to have our music and lyrics bitten, we are not the first to have our h\*stories and our lives erased, nor are we the first to be culturally appropriated. But we know we at least said something and did something. We called out whom we needed to call out. We are done.

The rest is up to you all -- We are NOT going to do interviews on this subject because we got work to do. So, we're going to let our media justice friends do that, should it be done. Btw, a big shout out to all of our fans/supporters/families who all brought this to our attention and who have had our back in responding to all this unnecessary business.

If any of you all wanna continue supporting — then support our work, support our lives, support our movement, support organizations that are doing grassroots gender rights work, call out those only all male hip-hop line ups, buy our music because some of us pay our rents and feed our families with all this, organize in your community, speak out against gender injustice when it needs to be called out — if you don't know, then learn — not just about Anomolies but support all wom\*n, wom\*n of color, queer, trans and gender non-conforming with all shapes and sizes, (dis)abilities and ages. Don't wait for us till we're no longer here. Do this now -- for again, this is bigger than us — this is not for some "spotlight". 20 years later you think we care about all that? Nah -- THERE ARE IMPORTANT STRUGGLES GOING ON IN THIS WORLD, we don't got time for this unwanted attention based off of Shia LaBeouf. SO LET'S ORGANIZE. This is all that is asked to be done to speak and say our names — all of us from the "underground" to all over this world. Say that we are here ... speak our names into existence for we are more than just the Anomolies... we are the family you never knew existed.

*DJ Kuttin Kandi is a member of the Anomolies hip-hop collective, as well as a poet and activist.*