

## ***We Fight to Build a Free World: An Exhibition by Jonathan Horowitz***

**October 1, 2020-January 24, 2021  
The Jewish Museum, New York**

### **Exhibition Checklist & Wall Labels**

#### **GALLERY 1**



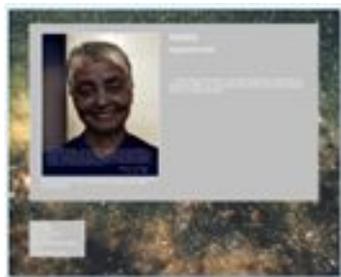
**Jonathan Horowitz (American, born in 1966)**

***“Ten Portraits of Jews of the Twentieth Century” plus ninety-two more, 2020***

**Digitally printed wallpaper**

**Courtesy of the artist, Sadie Coles HQ, and Xavier Hufkens**

In 1980 the Jewish Museum debuted Andy Warhol's series of screenprinted paintings *Ten Portraits of Jews of the Twentieth Century*. The suite includes celebrated figures such as Sigmund Freud, Albert Einstein, and Gertrude Stein. Horowitz's wallpaper installation “Ten Portraits of Jews of the Twentieth Century” plus ninety-two more expands this canon to include every portrait of a Jewish subject that Warhol is known to have painted, including other artists, celebrities, and numerous paying customers. In many cases, the Jewish heritage of the sitters is an invisible or negligible part of their public personas.



**Adrian Piper (American, born in 1948)**

***Thwarted Projects, Dashed Hopes, A Moment of Embarrassment, 2012***

**Digital image from announcement on APRA Foundation's website, displayed on digital screen  
Collection of the Adrian Piper Research Archive (APRA) Foundation Berlin. © APRA**

On the occasion of her sixty-fourth birthday, the Conceptual artist Adrian Piper announced that she was changing her national and racial identity, refusing to define herself as either Black or white. The bold statement accompanying her image concludes sarcastically, “Please join me in celebrating this exciting new adventure in pointless administrative precision and futile institutional control!” Throughout her long career, Piper has used language and performance to destabilize our preconceived notions of race and gender. As much a philosopher as visual artist, she asks viewers to confront their own perceptions and biases, leading them to a place of heightened self-awareness.



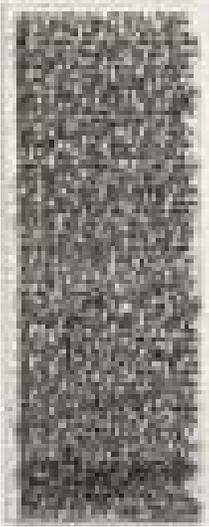
**Andy Warhol (American, 1928–1987)**  
***Keith Haring and Juan Dubose, 1983***  
**Acrylic and screenprint ink on canvas, in two parts**  
**Private collection**

In the 1980s Andy Warhol befriended several young artists of notoriety, including Keith Haring, with whom he also collaborated. Celebrated for his public and socially conscious art, Haring is pictured here with his then boyfriend, DJ Juan Dubose. This portrait is rare, both in Warhol's oeuvre and in the visual culture of its time, in its depiction of intimacy between an interracial same-sex couple.



**Jonathan Horowitz (American, born in 1966)**  
***Tennyson, Jasper and Bob, 2014***  
**UV ink on canvas, embroidery, and frame**  
**Courtesy of the artist, Sadie Coles, and Xavier Hufkens**

This work memorializes the personal relationship between Jasper Johns and Robert Rauschenberg. From roughly 1953 to 1959, the work and lives of the two prominent young artists were intertwined. In *Tennyson, Jasper and Bob*, Horowitz has reproduced Johns's 1958 painting *Tennyson* to scale, altering it by embroidering the artists' names, as if on pillows, at the top of the canvas. Johns's painting itself makes reference to Rauschenberg's iconic painting *Bed* (1955). The name Tennyson refers to the British poet Alfred Tennyson. *In Memoriam*, Tennyson's 1850 elegy for his friend Arthur Henry Hallam, is noteworthy for its use of tender, amatory language to describe a relationship between two men.



**Glenn Ligon (American, born in 1960)**

***Untitled (I Do Not Always Feel Colored)*, 1990**

**Oil stick and oil on wood**

**Whitney Museum of American Art, New York, Gift of the Bohen Foundation in honor of Thomas N. Armstrong III**

In this aesthetically reductive work, Glenn Ligon repeats the words “I Do Not Always Feel Colored” in patterned lines that become increasingly blurred. The phrase is borrowed from the classic 1928 essay on race by Zora Neale Hurston, “How It Feels to Be Colored Me.” Since the late 1980s, Ligon has made text-based works that explore representations of race and sexuality, often employing content taken from literary and visual culture. Sources include novels, speeches, coloring books, and protest signs. Like other of Ligon’s works, *Untitled (I Do Not Always Feel Colored)* hovers between legibility and abstraction, reflecting on the interplay and sometimes discordant relationship between language and lived experience.



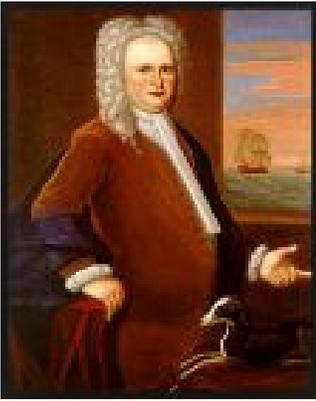
**Bernard Perlin (American, 1918–2014)**

***Orthodox Boys*, 1948**

**Tempera on board**

**Tate, London**

*Orthodox Boys*, perhaps Bernard Perlin’s best-known work, was completed at a critical moment in his career, as he was winding down an intense period of war-related commissions at the United States Office of War Information (OWI). The work is expressive of adolescent self-consciousness, amplified by the lived reality of being Jewish in postwar America. The graffiti on the wall behind the boys includes swastikas along with recognizably Jewish names. Like much of Perlin’s work from the early to mid-1940s, *Orthodox Boys* reflects the influence of the politically engaged Social Realist artist Ben Shahn, Perlin’s colleague at the Office of War Information. Social Realism is a figurative tradition that chronicles the experiences of marginalized subjects as a means to heighten awareness and promote social change. One of Perlin’s drawings is reproduced within Shahn’s painting *We Fight for a Free World!*, also on view in this exhibition across from the poster installation.



**Gerardus Duyckinck (American, 1695–1746)**

***Moses Levy*, c. 1720–28**

**Oil on canvas**

**Museum of the City of New York, Bequest of Alphonse H. Kursheedt**

Gerardus Duyckinck was a third generation painter-craftsman. His portrait of Moses Raphael Levy is one of the oldest surviving representations of a Jewish American. Levy emigrated from London in 1705 and settled in New York City. There he became a successful merchant trader, with interests in North America, the Caribbean, India, and Europe. Levy was also an active member of New York's Jewish community, serving as president of Congregation Shearith Israel. Despite this, Duyckinck's painting offers no markers of its sitter's ethnic or religious identity: his wig and lapdog, for example, are signifiers of an assimilated member of the Colonial bourgeoisie.



**Luis Jiménez (American, 1940–2006)**

***Progress II*, 1974**

**Fiberglass**

**JPMorgan Chase Collection**

Luis Jiménez is known for his large-scale sculptural works that draw inspiration from popular culture, Mexican myth, and symbols of the West. *Progress II* reclaims the cowboy, the most quintessential of American icons, as originating with the traditions of the Mexican vaquero, or cattle herder. This gravity-defying work is a maquette for a large-scale piece that depicts a vaquero and his steed. They are shown in a dynamic state of motion and, one could argue, a struggle for survival. The theme of progress alluded to by the title suggests the ways in which cultures can be replaced and even eradicated in a quest to consolidate power and exert control, especially along the frontier. *Progress II* is made in Jiménez's signature style using fiberglass and iridescent automotive paint, materials associated with lowrider car culture.



**Robert Colescott (American, 1925–2009)**

***George Washington Carver Crossing the Delaware: Page from an American History Textbook, 1975***

**Acrylic on canvas**

**Private collection**

In this brash satirical reworking of a classic American history painting, Robert Colescott presents a biting critique of the theme of freedom, so prevalent in the history of American painting. The work on which Colescott's is based is Emanuel Leutze's *Washington Crossing the Delaware* of 1851. This canvas depicts a celebrated Revolutionary War event that helped to bring about the country's independence in 1776. Two hundred years later, Colescott tackles the same narrative but fills his painting with racist caricatures of Black figures: in the artist's words, "menial workers—Stepin Fetchits, Aunt Jemimas, bootblacks." At the prow of the boat is George Washington Carver, the famed Black scientist, inventor, and educator of the early twentieth century. Carver revolutionized the agricultural economy of the southern United States, gaining a reknown that was unprecedented for a Black man in his field. In this work, Colescott forces viewers to confront the degrading power of stereotypical representation, while pointing to the hypocrisy of freedom narratives for a country marred by the history of slavery. Conceived by the artist as his "bicentennial statement on American history," Colescott's painting occupies a singular place in his oeuvre.

## **GALLERY 2**



**Jonathan Horowitz (American, born in 1966)**

***Untitled (Arbeit Macht Frei), 2010***

**Steel, oil, and paint**

**Museum of Modern Art, Warsaw**

This artwork refers to the sign bearing the German slogan *arbeit macht frei*—"work sets one free"—located above the entrance to the main Nazi concentration and extermination camp at Auschwitz in Poland. Over a million people were killed at Auschwitz, including an estimated 960,000 Jews. In 2009 the sign was stolen and later found in a field, cut into pieces. A Swedish neo-Nazi, along with several accomplices, was ultimately convicted of the theft. It was speculated that their intention was to sell the sign to a collector of Nazi memorabilia. *Untitled (Arbeit Macht Frei)* documents this moment of crisis, asking what it means to preserve a symbol of evil, to destroy it, or to copy it. The question of what to do with the physical remnants of mass atrocity and historical violence is being urgently discussed today. In this case the sign on which this piece is based was eventually restored to its original site.



**Abraham Manievich (American, born in Russia, 1881–1942)**

***Destruction of the Ghetto, Kiev, 1919***

**Oil on canvas**

**Jewish Museum, New York, Purchase: Gift of Deana Bezark in memory of her husband Leslie Bezark**

Like many other Jewish artists of his generation, Abraham Manievich actively supported the 1917 Russian Revolution. Although initially welcomed by Lenin and the new state, Manievich and other modern artists soon found themselves ostracized due to their non-naturalistic aesthetic. This was compounded for some by continued, trenchant anti-Semitism in the new Soviet Union. While Jews gained civil rights in the Revolution, the civil wars that erupted soon afterward led to renewed anti-Semitic violence. *Destruction of the Ghetto* has its source in the Kiev pogrom of 1919. With fractured spatial planes and harsh, angular lines, Manievich depicts the tumbledown buildings, the empty streets, and the abandoned synagogue of Kiev's once-great Jewish community. The year that the painting was made, Manievich's son was killed while fighting with Bolshevik forces against Ukrainian nationalists, who were opposed to Jewish emancipation. Three years later Manievich immigrated to the United States, where he lived and worked for the rest of his life.

### **GALLERY 3**



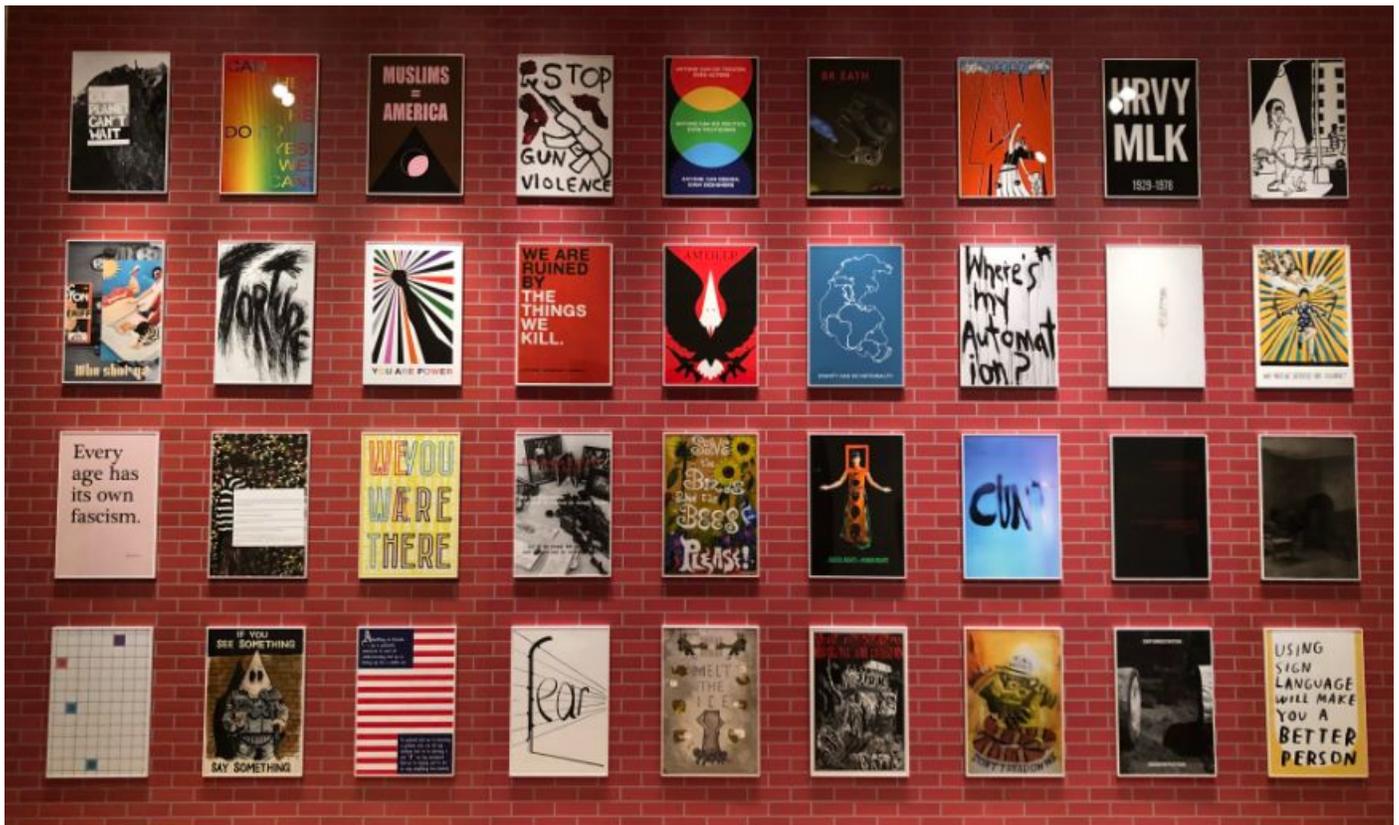
**Ben Shahn (American, born in Lithuania, 1898–1969)**

***We Fight for a Free World!*, c. 1942**

**Gouache and tempera on board**

**Michael Rosenfeld Gallery, New York**

From 1942 to 1943, at the height of World War II, Ben Shahn was employed by the United States Office of War Information to produce visual propaganda. *We Fight for a Free World!* was created for the OWI but never used. The work depicts a series of posters that Shahn designed for the OWI, which incorporate imagery by four other artists: Edward Millman (suppression), Käthe Kollwitz (starvation), Yasuo Kuniyoshi (torture), and Bernard Perlin (murder). The work integrated into the slavery poster is by Shahn himself. Shahn's focus in this campaign was on the democratic values that stood against Fascism and Nazism. The work implicitly distinguishes between "the enemy" and "the enemy method," pointedly including a German artist, Kollwitz, and one of Japanese descent, Kuniyoshi. Additionally, the imagery for the slavery and torture posters recalls the history of racist violence in the United States, and suppression, its restrictions on voting rights. Like many of Shahn's other efforts for the OWI, the majority of the posters depicted in *We Fight To Build a Free World!* were never actually produced. For this exhibition Horowitz took inspiration from Shahn's attempted project and invited a group of contemporary artists to make posters for our time, shown here on the opposite wall.



Thirty-six posters, 2019–20  
Digital prints

Inspired by Ben Shahn’s *We Fight for a Free World!*, on view in the same gallery, Jonathan Horowitz invited thirty-six contemporary artists to create political posters, addressing issues of their choice.

**LEFT TO RIGHT:**

<b>TOP ROW</b>	<b>SECOND ROW</b>	<b>THIRD ROW</b>	<b>FOURTH ROW</b>
Lisa Anne Auerbach Jeffrey Gibson Baseera Khan Katherine Bernhardt Ernesto Oroza Lou Beach Eric J. Garcia Kay Rosen Cheyenne Julien	Sable Elyse Smith Judith Bernstein Rico Gatson Marc Hundley Edel Rodriguez Tania Bruguera Kim Gordon and Jason Smith Nicholas Galanin Marcel Dzama	Jeremy Deller Xaviera Simmons Hương Ngô Guadalupe Rosales Tabboo! Lynn Hershman Leeson Marilyn Minter Tuesday Smillie Frida Orupabo	Puppies Puppies (Jade Kuriki Olivo) Zohar Lazar Cary Leibowitz Wilhelm Sasnal Guadalupe Maravilla Sue Coe Pat Phillips Sam Falls Christine Sun Kim

## **GALLERY 4**



**Thomas Hart Benton (American, 1889–1975)**  
***Invasion*, 1942**  
**Enlarged, sepia-tinted reproduction on vinyl**

Jonathan Horowitz incorporates an enlarged reproduction of Thomas Hart Benton's 1942 painting *Invasion* as a background for this installation of works, removing the color and tinting the image sepia. *Invasion* is one of ten works in Benton's *Year of Peril* series, begun immediately after the Japanese bombing of Pearl Harbor—an event that prompted the entrance of the United States into World War II. Using stereotypes and racist tropes, the series was intended to shock and thus to rally United States citizens to support the war. Millions around the country saw the series—through a traveling exhibition, Hollywood newsreel, and widely distributed print reproductions—making it some of the best-known American propaganda of World War II. The works that Horowitz has selected and arranged on the mural cast a critical eye on racism in the United States, offering an ideological counterpoint to Benton's imagery.



**Robert Gwathmey (American, 1903–1988)**  
***From Out of the South*, c. 1941**  
**Oil on canvas**  
**Smart Museum of Art, University of Chicago, Mary and Earle Ludgin Collection**

Robert Gwathmey grew up in Richmond, Virginia, and, as a white Southerner, observed firsthand the plight of Black Americans in the rural South—an experience that would impact his career and subject matter for decades to come. Gwathmey was interested in stained glass and Gothic architecture, which inform his flat, graphic style and reinforce the often sober content of his works. In this painting a bleak, dystopian landscape provides the backdrop for a series of vignettes of farm workers, a chain gang, a Ku Klux Klansman, and an upper-class patriarch, contrasting Black poverty and oppression with white wealth and power.



**Charles White (American, 1918–1979)**  
***Headlines, 1944***  
**Ink, gouache, and newspaper on board**  
**Elisabeth and William Landes, Chicago**

Charles White's art is rooted in the tradition of 1930s-era Social Realism, and his fifty-year career yielded a rich collection of renderings that document Black life. In this work, a selection of headlines from newspapers such as the *Chicago Defender* suggests that the struggles of various oppressed groups, including Black and Jewish people, are connected. This was a pointed statement at a time when the Nazi genocide of World War II was becoming increasingly known in the United States. *Headlines* stresses the mutually reinforcing nature of racism and economic inequality, adding to the complex confluence of adverse forces that trouble the work's central figure.



**Gordon Parks (American, 1912–2006)**  
***American Gothic, Washington, D.C. Government Charwoman, 1942***  
**Photograph printed from a file downloaded from the Library of Congress website**

*Life* magazine's first Black photographer, Gordon Parks remains one of the most preeminent chroniclers of post World War II culture in the United States. In 1942 Parks moved from Kansas to Washington, D.C., to work for the Farm Security Administration (FSA), a government-sponsored program dedicated to documenting American life. The FSA was particularly interested in the experiences of poor, rural and displaced people. The subject of this picture, Ella Watson, worked as a janitor in the FSA's offices when she crossed paths with the photographer. Parks photographed her during her workday, resulting in this stark and powerful image, a direct counterpoint to the famed Grant Wood painting, *American Gothic*. Like all of Parks's works made for the FSA, *American Gothic* is in the public domain. For this exhibition, Horowitz downloaded the file from the Library of Congress website and printed it to his chosen scale, adding yet another layer to the generational life of this enduring image.



**Henry Sugimoto (American, born in Japan, 1900–1990)**

***Nisei Babies in Concentration Camp, 1943***

**Oil on canvas**

**Japanese American National Museum, Los Angeles, Gift of Madeleine Sugimoto and Naomi Tagawa**

Henry Sugimoto moved from Japan to the United States as a teenager. In 1942 he was among the 117,000 Americans of Japanese descent forced into concentration camps by the United States government. Sugimoto painted *Nisei Babies in Concentration Camp* in 1943 at the Jerome War Relocation Center in Arkansas. The term “Nisei” refers to American-born children of Japanese immigrants; some 62 percent of those imprisoned were United States citizens, and thirty thousand were children.



**Philip Evergood (American, 1901–1973)**

***The Hundredth Psalm, c. 1938 or 1939***

**Oil on canvas**

**Jewish Museum, New York, Purchase: Miriam and Milton Handler and Kristie A. Jayne Funds**

In the 1930s Philip Evergood’s work became strongly influenced by political activism and often dealt with subjects such as labor rights and racism, as exemplified by this disturbing depiction of a Ku Klux Klan lynching. After the Civil War, lynchings of Black Americans became rampant, continuing throughout the twentieth century. At the time when this work was painted, such murders were still common—eighteen occurred in 1935 alone. In *The Hundredth Psalm*, Evergood sardonically contrasts the psalm’s exhortation to “Serve the Lord with gladness: come before his presence with singing” with the Klan’s barbarism.



**Jonathan Horowitz (American, born in 1966)**

***Untitled (August 23, 2017–February 18, 2018, Charlottesville, VA), 2020***

**EPS foam, urethane coating, and urethane paint**

**Courtesy of the artist, Sadie Coles HQ, and Xavier Hufkens**

The August 2017 “Unite the Right” rally in Charlottesville, Virginia, shined a national spotlight on white supremacy and anti-Semitism in the United States. Hundreds of neo-Nazis, white nationalists, and Ku Klux Klansmen came together in protest of the proposed removal of a statue of the Confederate general Robert E. Lee. This group’s violent confrontations with counter protestors ultimately left one, Heather Heyer, dead and more than thirty injured. In the days following the rally, the Charlottesville city council ordered that the Lee statue be hidden under a black tarp. Six months later a judge ordered the covering removed from the statue, declaring that, as a war memorial, the statue was protected by state law. The dates in the title of Horowitz’s work refer to the time period during which the statue was hidden from view. Freezing the monument in the shrouded state in which it temporarily existed, Horowitz’s sculpture memorializes a crisis point in United States history. The Lee monument still stands today, as lawmakers debate its fate and surrounding litigation continues. The statue has frequently been the site of protests, vigils, and acts of vandalism since 2017. In the wake of the current surge of Black Lives Matter protests, there has been greater pressure to excise such monuments from public spaces. Some of them have been or are slated to be removed in 2020; nonetheless a vast majority of the more than 1,700 existing Confederate monuments remain in place throughout the United States.



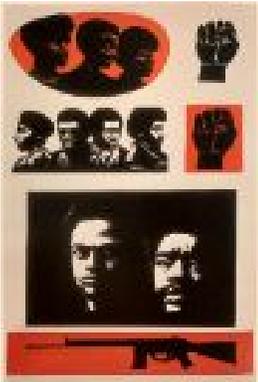
**Erwin Blumenfeld (American, born in Germany, 1897–1969)**

***The Dictator*, 1937**

**Gelatin silver print**

**Jewish Museum, New York, Purchase: Gift of John and Helga Klein in honor of Mason Klein**

Erwin Blumenfeld made this work the year after he emigrated from the Netherlands to France. He was then imprisoned, as a Jew and an “undesirable foreigner,” in French concentration camps and shuttled for two years between Montbard, Loriol, Le Vernet, and Catus. Blumenfeld and his family eventually escaped and were reunited, fleeing to New York by way of Casablanca, Morocco, in 1941. *The Dictator* is a photograph of the head of a calf (which in French, has the alternate meaning of “blockhead”) mounted atop a bust of Venus. It is a satirical depiction of a Fascist leader and forms the basis for Francis Picabia’s later painting *The Adoration of the Calf* (1941-42).



**Elizabeth Catlett (American, 1915–2012)**

***Homage to the Panthers*, 1993**

**Color lithograph, reinterpretation of a 1971 linoleum cut**

**Nadine Witkin, Alpha 137 Gallery**

Elizabeth Catlett, a printmaker and sculptor, made work that promoted themes of Black empowerment, beauty, and dignity. Here Catlett lionizes the Black Panthers, a leftist and militant political party founded in 1966 by Huey P. Newton and Bobby Seale in Oakland, California. The group was initially formed to combat police brutality in Black neighborhoods via armed patrol, but eventually grew to include community service programs as well. *Homage to the Panthers* attests to Catlett’s abiding commitment to Black political activism. “I have always wanted my art to service my people,” she asserted, “to reflect us, to relate to us, to stimulate us, to make us aware of our potential.” Catlett’s commitment to socially conscious art making was fostered during her time in Mexico in the 1940s. There she connected with local labor activists and the left-wing artists’ group Taller de Gráfica Popular. Because of these associations, the United States government deemed her a leftist radical and barred her from returning home until the 1980s.



**Enrique Chagoya (American, born in Mexico, 1953)**

***Thesis / Antithesis, 1989***

**Charcoal and pastel on paper**

**Fine Arts Museums of San Francisco, Gift of Viacom and Bravo, the Film and Arts Network**

In 1968, when Enrique Chagoya was fourteen, Mexico's authoritarian government brutally suppressed protests by leftwing student activists. Chagoya's political consciousness, as he recounts, was catalyzed by this event. Politics throughout history became a dominant theme in his art, in subject matter ranging from the depredations of colonialism to American xenophobia in the wake of 9/11. Like much of Chagoya's work, *Thesis / Antithesis* contains complex historical allusions: for instance, the red and black palette of the drawing refers to the ink used in the codices of the Aztecs, for whom these colors were symbols of the interdependence of opposites.



**Kara Walker (American, born in 1969)**

***Middle Passages, 2004***

**Collage, cut paper, and gouache on board**

**Collection of Marc and Lisa Mills**

Kara Walker came to prominence with her cut-paper silhouettes, which repurpose an art form popular in the nineteenth century to create disturbing and macabre tableaux. She utilizes stereotypical depictions of Black people to confront the legacy of slavery and investigate the disquieting relationship between racial subjugation, cultural memory, and desire. The "Middle Passage" of the title refers to the brutal ship voyage forced on African people kidnapped from their homelands and brought to the Americas to be sold as slaves. On these voyages, hundreds of people were packed tightly in the holds of ships. Before the Civil War, 12.5 million captives were transported this way, an estimated 15 percent dying en route. In titling her work *Middle Passages*, plural, Walker references the existence of multiple routes across multiple bodies of water—a slave ship is shown in the second panel and what look like Southern riverboats are depicted in the fourth—evoking multiple, continuing traumas across history itself.



**Max Weber (American, born in Russia, 1881–1961)**

***Hope*, 1941**

**Oil on canvas**

**Jewish Museum, New York, Gift of the children of Gladys and Selig S. Burrows**

Jewish themes assumed prominence in Max Weber's work in the late 1930s as conditions worsened for Jews in Europe. In *Hope* two groups stand apart at a shoreline: a group of Orthodox men, huddled in debate, and a refugee family looking outward, perhaps toward a future home in the United States or Israel.



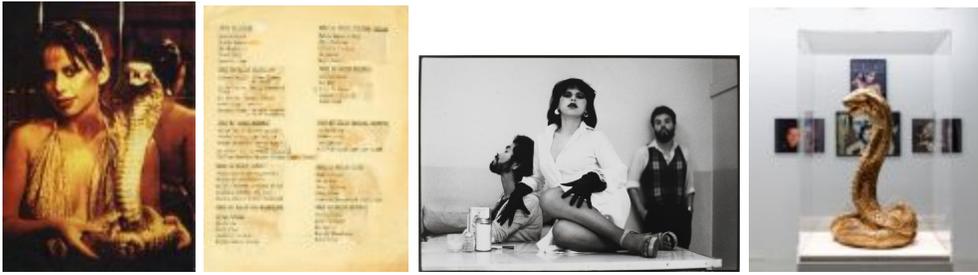
**Rebecca Lepkoff (American, 1916–2014)**

***Lower East Side*, 1947**

**Gelatin silver print**

**Columbus Museum of Art, Ohio, Photo League Collection, Museum Purchase with funds provided by Elizabeth M. Ross, the Derby Fund, John S. and Catherine Chapin Kobacker, and the Friends of the Photo League**

Rebecca Lepkoff grew up in a tenement on the Lower East Side in New York and spent decades documenting the neighborhood's demographic and cultural changes. The ragged wall in this photograph is papered with an advertisement for the 1947 film *Gentleman's Agreement*. Its story centers on a journalist who pretends to be Jewish while reporting on anti-Semitism in Connecticut and New York City, a gambit that exposes him to bigotry firsthand. While the film decries discrimination, it also stands in the long Hollywood tradition of foregrounding white Christian characters in films that purport to be about the experiences of minorities. Furthermore the film's treatment of anti-Semitism is confined to the world of the upper class, leaving aside the problems of the poor. Viewers are left to guess at the relationship between the world of the film and the one inhabited by the child in Lepkoff's photograph; one is highly visible while the other remains in the shadows.



**Asco (Founded in Los Angeles, active between 1972 and 1987)**

**Collection of the University of California, Los Angeles, Chicano Studies Research Center, Gronk Papers (Collection 95)**

**CLOCKWISE FROM FAR RIGHT**

***Patssi Valdez receiving No Movie Award for Best Actress, c. 1976***

**Color photograph by Gronk**

***No Movie Awards Nominations, 1978***

**Typewritten text on paper**

***À La Mode, 1976***

**Photograph by Harry Gamboa Jr.**

**IN THE CASE**

***No Movie Award, 1975***

**Painted plaster**

Asco began as an artists' collective whose members were high-school students in East Los Angeles. The core group consisted of Harry Gamboa Jr., Gronk (Glugio Nicandro), Willie Herrón, and Patssi Valdez. Much of their work was performance-based, often documented with photography. Asco's series *No Movie* takes the form of images for movies that do not actually exist. As the members of the collective have attested, the decision to make cinematic stills only was driven by economic constraints. Some of the stills play on racist portrayals of Chicanos in the media, focusing on urban poverty and gang violence. Others are imbued with Hollywood glamour and mystique. The Asco Awards, or Aztlán Awards, add another dimension to the *No Movie* project. Casting themselves as directors, producers, actors, and writers, members of the collective bestowed and received Golden Cobra statuettes in recognition of their *No Movie* achievements. Like the overall project, the awards allow Asco to claim Hollywood as its own even while critiquing it. In the process, the group creates a makeshift visualization of what real Chicano representation in film might look like.



**Asco (Founded in Los Angeles, active between 1972 and 1987)**

**Collection of the University of California, Los Angeles, Chicano Studies Research Center, Gronk Papers (Collection 95)**

**Far left:**

***Cruel Profit*, 1974**

**Color photograph by Harry Gamboa Jr.**

***The Gores*, 1974**

**Color photograph by Harry Gamboa Jr.**

***Waiting for Tickets*, 1975**

**Color photograph by Harry Gamboa Jr.**

**Near left:**

**Harry Gamboa Jr. (American, born in 1951)**

***No Movie: Chicano Cinema*, 1976**

**Color photograph**



**Fritz Scholder (American, 1937–2005)**

***Indian at Gallup Bus Depot*, 1969**

**Oil on canvas**

**Booth Western Art Museum, Cartersville, Georgia**

Representations of Native Americans are ubiquitous in American Western films, portrayals that have reinforced racial stereotypes and nostalgic misconceptions of indigenous peoples. *Indian at Gallup Bus Depot* instead depicts a contemporary “Indian Cowboy” in a modern setting, turning his back to the screen of an arcade-game console. Scholder, an artist of mixed European and Luiseño (an indigenous group from what is now southern California) descent, often created work that reflects complex tensions around “Indianness” as simultaneously a marker of identity and a cultural commodity.



**Jonathan Horowitz (American, born in 1966)**

***Best Picture*, 2020**

**Two-channel video, 11 min., 45 sec.**

**Courtesy of the artist, Sadie Coles HQ, and Xavier Hufkens**

People of color saw increased representation at the 2019 Academy Awards as compared to previous years. The difference was substantial among presenters, although not among nominees. As highlighted in *Best Picture*, this illusion of diversity was further belied by the awarding of the best picture Oscar to *Green Book*, a film based on the life of the Black pianist Don Shirley and his relationship with his white chauffeur, Anthony Vallelonga. The film falls in line with the familiar Hollywood “white savior” narrative: films in which white lead characters come to the rescue of nonwhite characters. This trope has recurred in films from *To Kill a Mockingbird* (1962) to *The Help* (2011). The racial makeup of the group that accepts the award for *Green Book* underscores the continued, dominating presence in Hollywood of white men.



**Jonathan Horowitz (American, born in 1966)**

***Your Land / My Land / Your Land / My Land*, 2020**

**Screenprint on mirrors and frames**

**Courtesy of the artist, Sadie Coles HQ, and Xavier Hufkens**

The infinite reflection created by facing mirrors suggests that claiming land to be either “yours” or “mine” is inevitably fraught by history.



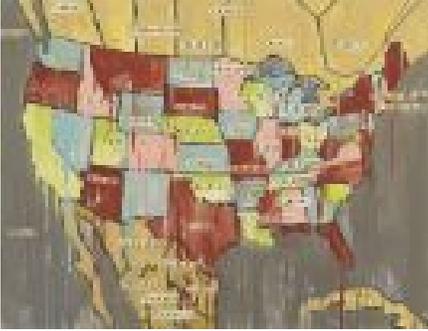
**Jonathan Horowitz (American, born in 1966)**

***Your Land / My Land*, 2008**

**Two bound carpets**

**Courtesy of the artist, Sadie Coles HQ, and Xavier Hufkens**

The title of this work refers to Woody Guthrie’s 1940 song “This Land Is Your Land.” Its familiar lyrics originally included verses about private property and poverty, imparting irony to the song’s refrain, “This land was made for you and me.” In Horowitz’s work a promise of unity, however ironic, is replaced by a hard line splitting the country in two.



**Jaune Quick-to-See Smith (American (Salish of Confederated Salish & Kootenai Nation), born in 1940)**  
***States Names Map, 2001***

**Mixed media on canvas**

**Ethan Beard and Wayee Chu**

Maps are a recurring motif in Jaune Quick-to-See Smith's work. Though presumptively objective documents of the physical world, they are also inherently political: borders and place names reflect particular versions of history. Smith created this map of the United States using only the names of states derived from indigenous languages, calling into question the imposed borderlines.



**Jonathan Horowitz (American, born in 1966)**

***Power, 2019***

**UV print on PVC board and vinyl sticker**

**Courtesy of the artist and Sadie Coles HQ**

When emojis were first introduced, yellow was the only skin-tone option, chosen by developers to convey racial neutrality. This corrected a long history of peach being used as the default skin color for everything from dolls to bandages, which implicitly normalized whiteness. In 2015 five new emoji skin-tone options appeared, introducing the issue of racial identity—an issue white people have historically had the privilege to exploit or ignore. *Power* replicates the pop-up menu that you see on an iPhone when you hold down the yellow fist emoji. The graphic uniformity of the row can be read to suggest that choosing the peach-colored fist to assert white power is morally equivalent to choosing a fist of any other color. This false equivalency between white power and Black power is being made openly by right-wing political figures today.



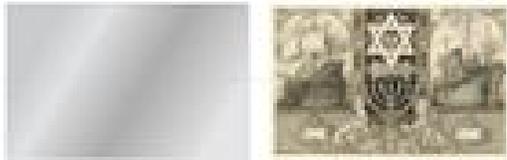
**Jonathan Horowitz (American, born in 1966)**

***The Congressional Districts of America, 2018***

**Single-channel video, 2 sec.**

**Courtesy of the artist, Sadie Coles HQ, and Xavier Hufkens**

This animation shows two maps of the United States subdivided by congressional districts. One map indicates the party affiliations of each district's Congress members: blue for Democrats, red for Republicans. The other map assigns a color to each district based on its racial demographics. Colors are blended from those of the dermatological Fitzpatrick Scale, on which emoji skin tones are based.



**Jonathan Horowitz (American, born in 1966)**

***What Am I? Who Are We?, 2020***

**Screenprint on polished stainless steel mounted to aluminum honeycomb panel, digital C-print mounted to honeycomb paperboard**

**Courtesy of the artist, Sadie Coles HQ, and Xavier Hufkens**

This work incorporates an enlarged reproduction of a 1946 drawing by Arthur Szyk, who immigrated to the United States in 1940 and became a prominent and prolific anti-Nazi propagandist for the duration of World War II. The drawing seen here, *Pilgrims* (also known as *Mayflower* and *"Illegal" Passenger Ship*), expresses Szyk's ardent commitment to Zionism. The Hebrew phrase that appears in the middle of the drawing is from *Pirkei Avot* (Ethics of the Fathers), a rabbinic compendium of moral and ethical principles. Attributed to Rabbi Hillel, it reads, "If I am not for myself, who will be for me?" The second half of the quotation appears on the adjacent mirror: "If I am only for myself, what am I?"



**Malaquías Montoya (American, born in 1938)**  
***Cristobal Colón, 1992***  
**Offset lithograph**  
**Courtesy of the artist and Gilberto Cárdenas**

Since the 1970s Malaquías Montoya has worked as both an artist and an instructor in community-based talleres, or printmaking workshops. His best-known works focus on the triumphs and struggles of the Chicano working class. Many were created as, or have been incorporated in, printed materials intended to advance social causes. This work was made during the quincentennial of Columbus's arrival in the Americas, a year marked by widespread reflections on colonialism's devastating impact on indigenous peoples.



**Huma Bhabha (American, born in Pakistan in 1962)**  
***Sleeper, 2005***  
**Clay, wood, Styrofoam, acrylic paint, and drywall**  
**Courtesy of the artist and Salon 94, New York**

Huma Bhabha's work explores the history of figuration, with influences ranging from the totem poles of America's Northwest Coast to science-fiction aliens. The figure in *Sleeper* is suggestive of an ancient Greek kouros—a standing statue of a young man—and the raw physicality of its materials evinces an uncomfortable awareness of the vulnerability of human bodies. With its feet immobilized in a white cube, the sculpture evokes a discordant relationship between antiquity and modernity.



***Think About What You Saw***

**Graphic design from the United States Holocaust Memorial Museum, Washington, D.C.**

This graphic design for the United States Holocaust Memorial Museum in Washington, D.C. has been used since the mid-2000s and can be seen on everything from merchandise in the museum's gift shop to a poster set into the facade of the building.



**Jonathan Horowitz (American, born in 1966)**

***Mel Gibson Story*, 2010**

**Archival pigment prints**

**Courtesy of the artist and Sadie Coles HQ**

Mel Gibson rose to stardom in the 1979 film *Mad Max*, an action movie set in a dystopian future. In 2006 Gibson directed and cowrote *Apocalypto*, a dystopian fantasy set in the past. Drawing on durable colonialist tropes, *Apocalypto* portrays the indigenous civilizations of pre-Columbian Central America as irredeemably brutal and doomed; the film ends with the arrival of the Spanish conquistadors. During the time that elapsed between the release of these two films, Gibson's life took many sordid turns that lend *Apocalypto*'s melodramatic tagline—"No One Can Outrun Their Destiny"—an ironic air.



**Jonathan Horowitz (American, born in 1966)**

***Apocalypto Now*, 2009**

**Single-channel video, 19 min., 49 sec.; energy use matched by carbon-offset credits**

**Courtesy of the artist and Sadie Coles HQ**

This video weaves footage from a variety of found sources through a documentary on the history of the Hollywood disaster movie. Horowitz thus creates parallel narratives dealing with climate change, terrorism, the making of Mel Gibson's 2004 film *The Passion of the Christ*, and the Christian idea of the Apocalypse. The temporary wall enclosing the projection area is made from materials recycled from the previous exhibition in this space.