

Curating an Exhibition and an Argument

A.

Overview

In this lesson, students will work collaboratively to review informational texts on 10 artworks from the Walker's collection. They will then plan an art exhibition that makes a specific point or argument. The lesson culminates in an exhibition opening in which all groups will present their exhibitions to the class.



B.

Objectives

Students will...

- Review informational texts to identify the main ideas behind a variety of contemporary artworks.
- Work collaboratively to find common themes that unify several of these artworks.
- Select small groupings of artworks to display in their own "exhibitions."

HOW TO USE THIS LESSON

This is a lesson plan for the classroom. If you are bringing your students to the Walker, we highly recommend the Walker Art Center Field Trip Preparation Lesson as well.

The accompanying PowerPoint presentation includes simple instructions for this lesson in the presenter notes.

Teachers know their own classrooms best, so please adapt the activities to fit your students' ages, needs, and interests.

LESSON MATERIALS

- Printed copies of the Artwork Information Pages (see lesson description to determine how many copies of each to print) provided at the end of this PDF
- Pencils for each student
- PowerPoint presentation that accompanies this lesson

Curating an Exhibition and an Argument Classroom Lesson

9th and 10th Grades

English Language Arts Standards

9.5.1.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

9.7.1.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

9.7.2.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

9.7.4.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

9.7.7.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

9.7.9.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

9.9.1.1 Initiate and participate effectively in a range of collaborative discussion.

9.9.3.3 Evaluate a speaker's point of view, reasoning, intended audience, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

Visual Arts Standards

5.9.3.6.2 Analyze relationships between artists, artwork, and audience for impact of presentation

5.9.4.7.1 Construct multiple interpretations of an artwork

Connections to Minnesota State Standards

11th and 12th Grades

English Language Arts Standards

11.5.1.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

11.7.1.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.

b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.

c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

e. Provide a concluding statement or section that follows from and supports the argument presented

11.7.4.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

11.7.7.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

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Visual Arts Standards

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Curating an Exhibition and an Argument Classroom Lesson

1

Introduction

Museums like the Walker have large collections of art and they present these artworks to the public in shows called “exhibitions.” Ask students if anyone can describe what an exhibition is.

Move to [Slide 3](#) and present the definition of an exhibition.

Move to [Slide 4](#). Explain that every exhibition tells a story or makes an argument.

- Exhibitions about a single artist, called solo shows, tell the story of an artist’s career.
- Other exhibitions include many different artists and types of art, arranged to tell a story or make an argument.

Just like in an essay or an article, the introduction of an exhibition lays out the main points that will be addressed in the exhibition. Read the introduction to the Walker’s exhibition, *I am you, you are too* (open September 2017–March 2020) as a class. In small groups, ask students to work together to analyze this description and answer the following questions:

- What are the main themes of this exhibition?
- What point is this exhibition trying to make?

Introduction to *I am you, you are too*

How does art reflect on the world, our place in it, and the connections we build with one another? At a time of heightened geopolitical uncertainty, *I am you, you are too* foregrounds works from the Walker’s collections that explore contemporary life through themes of citizenship and belonging, borders and barriers, public and private. Bringing together a multigenerational and international group of artists, the exhibition asks how we memorialize the past and understand the social, geographic, and political structures that shape us today.

Move to [Slide 5](#) to give students a sense of the types of artwork that are included in the exhibition:

Explain that these artworks (and the others in the exhibition) vary greatly in terms of their materials (*IMUUR2* is an installation made up of hundreds of various objects, *Jump* is a video, *Transcending: The New International* is a painting, and Wolfgang-Tillmans’s work is made up of several posters), but they all share some common themes. While each of these works has its own message, they were all chosen to be included in this exhibition because they are about places and the people who are (or were) in those places.

Curating an Exhibition and an Argument Classroom Lesson

2

Exhibition Planning (1–2 class periods)

Now that students have an idea of what an exhibition is, they will get to create their own. For this portion of the lesson, we recommend that you print copies of the artwork guides (at the end of this lesson) so that each group has one of each.

Divide students into small groups of 4–5 to plan their own exhibitions. They can choose to explore any topic(s) that interest them and they should select 4–5 artworks from the list provided. You should explain that these are all artworks from the Walker’s collection.

Step 1:
Research (25–30 minutes)

Go to [Slide 8–10](#) so that students can see images of the artworks that they can choose from for their exhibitions. Before students can decide on their exhibition’s theme, they need to familiarize themselves with the artworks that they have to choose from.

Provide each group with printouts of the artwork information sheets (at the end of this lesson). These sheets include an image of each artwork as well as important background information. Again, they may find it helpful to circle keywords.

Students should take time to learn about each of these artworks, identifying the main ideas that the artists are exploring.

***MODIFICATION:** to make this a more challenging research project, you can share the list of artworks with students, but have them do their own research.

Step 2:
Artwork Selection + Picking a Theme
(20–25 minutes)

Now that students know about their options, they should work together to identify an interesting theme to explore in their exhibition.

Move to [Slide 12](#) and go over the tips for determining a theme with students:

- Find common themes shared by several of the artworks on the list
- Chose 4–5 artworks that share a common theme to include in the exhibition. Students should be able to explain how these artworks relate to each other.
- Be specific, but not too specific. (i.e. an exhibition theme of “paintings” is too general, an exhibition theme of “paintings of Minneapolis in the 1980s” would be too specific, but an exhibition theme of “paintings of urban life in the 20th century,” would be just right!)
- Make it fun! What is something that people might actually want to learn about?

Step 3: Exhibition Description (15–20 minutes)

Move to [Slide 14](#).

Now each group needs to write a description that will inform others about the content and themes of the exhibition.

- The description should be 3–5 sentences and should explain the main idea of the exhibition.
- The description should generally describe the artworks featured, and some information that will make people interested in experiencing the exhibition

Students should approach this description in the same way that they would approach an introductory paragraph in an essay.

Finally, the last step is to give the exhibition a title. The title should relate to the exhibition’s theme and shouldn’t be too long — like the title of a book. They should write the title on a separate piece of paper.

Curating an Exhibition and an Argument Classroom Lesson

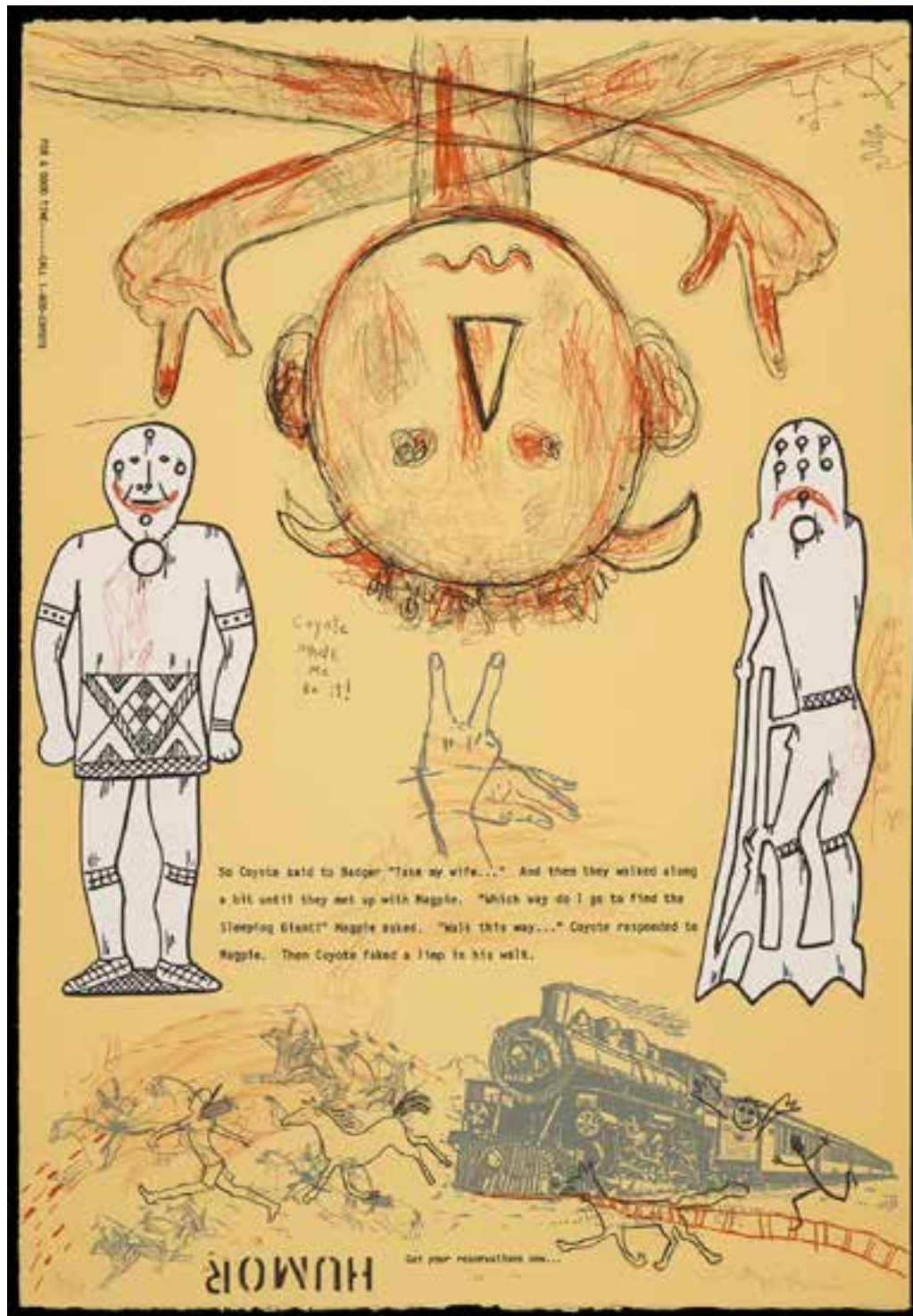
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Exhibition Opening (10–15 minutes)

If space in your classroom allows each group can arrange the images of the artworks that they are including in their exhibition. They should also include their paper with the exhibition title and description.

Each group can present their exhibition to the class and describe their reasons for selecting the theme and the artworks in the exhibition.

Artworks and Inform- ation for Printing



Jaune Quick-To-See Smith, *Humor*, 1996

Medium: Lithograph on paper

Dimensions: 36 x 25 inches

Curating an Exhibition and an Argument Classroom Lesson

Artwork Information for Printing

Jaune Quick-To-See Smith, *Humor*, 1996

Background Information

Jaune (pronounced Jon) Quick-To-See Smith was born in 1940 at the St. Ignatius Indian Mission on the reservation of the Confederated Salish and Kootenai Nation in Montana. She now lives and works in New Mexico and her artwork explores the history and culture of her people. She often creates works by cutting and pasting imagery and words from different sources and bringing them together into a single artwork.

The print, *Humor*, is one of a four-part print series called *Survival*. Each of the four prints represents a source of strength that has allowed native peoples to remain resilient despite centuries of violence and persecution at the hands of European and American governments. The other three prints in the series are *Nature/Medicine*, *Tribe/Community*, *Wisdom/Knowledge*.

Humor includes several references to Coyote, an important character in Salish stories. Jaune Quick-To-See Smith describes Coyote as “a trickster [who] is always turning everything around, upside down.”

Themes and Ideas

Humor, history, colonization, symbols, pastiche/collage, storytelling, resilience

Artist Quotes

“Part of what I do...is using my work as a platform for my beliefs. Can I tell a story? Can I make it a good story? Can I add some humor to it? Can I get your attention?”



Jaune Quick-To-See Smith

“My father’s influence and my tribe’s influence on my world views about sustainability play a very important role in my work.”

“I have used political, social and environmental messages in my work for more than 40 years... Sometimes the reception is warm and welcoming, sometimes not so much...If a silent painting hanging on a wall can incite or foment some annoyance, some response, some agitation, then I’ve accomplished what I set out to do, which is to get a message out there somewhere where it’s not supposed to be.”



Carrie Mae Weems, *untitled*, 1990

Medium: Gelatin silver prints, paint on wood

Dimensions: 26 ½ x 26 ½ inches unframed, each photo

Curating an Exhibition and an Argument Classroom Lesson

Artwork Information for Printing

Carrie Mae Weems, *untitled*, 1990

Background Information

The artist Carrie Mae Weems tells stories through her photographs, which often feature women, people of color, and working-class people. Her projects address the complexities of family relationships, class, cultural identity, sexism, and power.

These three photographs are part of a larger group of 20 photographs called *The Kitchen Table Series*. The series tells the story of a woman and her relationships with her loved ones. The 20 photos in the series are divided into groups of two or three and are like “chapters” in the story. The woman depicted in the photographs is the artist herself.

In addition to the photographs, Weems also included text in this work, which is written in the form of a short story. There are five text pieces that accompany these three photos. The text does not directly correspond to the actions taking place in the photographs, but instead discusses larger issues that impact the lives of all women.

Themes and Ideas

Relationships, photography, isolation, women, race

Artist Quotes

“I realized at a certain moment that I could not count on white men to construct images of myself that I would find appealing or useful or meaningful or complex.”



Carrie Mae Weems

“[T]he one thing that I did know was that the ways in which women had photographed themselves up until that moment [in the 1980s] for the most part really didn’t interest me. I was also deeply concerned about the lack of representation of African-American women generally.”

“I do think that you have to make what you want to see in the world. That is basically your obligation if you’re an artist...You really have to make your reality meaningful for you, and you can’t necessarily rely on anybody else to do it.”



Andy Warhol, *Sixteen Jackies*, 1964

Medium: Acrylic, enamel on canvas

Dimensions: 80 $\frac{3}{8}$ x 64 $\frac{3}{8}$ inches unframed

Curating an Exhibition and an Argument Classroom Lesson

Andy Warhol, *Sixteen Jackies*, 1964

Background Information

One of the 20th century's best-known artists, Andy Warhol made his name in the early 1960s with paintings based on imagery he found in the American mass media.

Sixteen Jackies was made using four different photographs of first lady, Jacqueline Kennedy. Two of the photographs are from press images of Jackie just hours before her husband, John F. Kennedy was assassinated in Dallas, TX, and the other two are from the days after his death.

As a young, stylish first lady, Jackie was already a very popular subject in the media, but after JFK's assassination her image was everywhere. Her grieving process played out in the public eye, and Warhol's painting asks us to think about the impact of seeing these images again and again—do they bring us closer to Jackie or make us numb to her and her grief?

To convert his source images into paintings, Warhol made them into photo silkscreens and printed them on canvas (you can check out the Warhol Museum's website for more information on this process).

Themes and Ideas

Popular culture, photography, celebrity, women, death, memory, history

Artist Quotes

About John F. Kennedy's assassination: "What bothered me was the way television and radio were programming everybody to feel so sad. It seemed like no matter how hard you tried, you couldn't get away from the thing."

Artwork Information for Printing



Andy Warhol

"The more you look at the same exact thing, the more the meaning goes away, and the better and emptier you feel."

"It's the movies that have really been running things in America ever since they were invented. They show you what to do, how to do it, when to do it, how to feel about it, and how to look how you feel about it."



Rivane Neuenschwander, *An Inventory of Small Deaths*, 2000
Medium: Super 8mm film (black and white, silent) transferred to video

Curating an Exhibition and an Argument Classroom Lesson

Rivane Neuenschwander, *An Inventory of Small Deaths*, 2000

Background Information

Rivane Neuenschwander was born in 1967 in Belo Horizonte, Brazil. She uses film, photography, and installations to explore the themes of chance, control, and collaboration.

To make *Inventory of small deaths (blow)*, Neuenschwander collaborated with filmmaker Cao Guimarães. This film tracks the progress of a large soap bubble as it travels across a tropical landscape. The artists edited the film so that the bubble seems to drift in the wind, changing shape but never popping. The bubble never disappears, appearing to live forever despite being constantly on the verge of popping. In this way, the bubble is a symbol of both permanence and the fragility of life.

Themes and Ideas

Photography, death, resilience, symbol, film

Artwork Information for Printing



Rivane Neuenschwander

Artist Quotes

“I like a sense of humor, but me myself, normally I’m more melancholy than playful...I think that I’m fearful, that I take things badly, and that the playfulness you see is really a way of escaping my timidity.”

“It is necessary to deal in depth with the issues that plague us today. It is necessary to reflect, criticize and resist daily. It is necessary not to repeat a dominant discourse or reproduce an oppressive gesture and to be attentive to words, attitudes or disobedient bodies, which do not fit into society. It is precisely in these things that the possibility of transformation lies.”



Lee Kit, *I can't help falling in love*, 2012
Medium: 13 channel video (color, sound), steel shelving

Curating an Exhibition and an Argument Classroom Lesson

Artwork Information for Printing

Lee Kit, *I can't help falling in love*, 2012

Background Information

Lee Kit was born in Hong Kong in 1978 and currently lives and works in Taiwan. He makes his artwork using everyday materials and household items such as soap, towels, cardboard boxes, plastic containers, and domestic products associated with personal hygiene. His work explores our relationship to the everyday objects that are with us in our most private moments (like shampoo bottles in the shower, or lotion on the bedside table), and the feelings and thoughts that we associate with these objects.

I can't help falling in love (2012) is a video installation made up of 13 television sets. Eleven of the TVs feature short, looped videos of household objects, and two of the televisions are playing a DVD logo floating around the screen. Some of the videos of household objects also include a name at the bottom of the screen, like "Nivea" or "Linda," for example. Lee Kit included an instrumental karaoke version of the song *I Can't Help Falling in Love* by Elvis Presley as the soundtrack to this work.

Themes and Ideas

Relationships, popular culture, consumer culture, film, memory and nostalgia

Artist Quotes

"I project my thoughts onto these objects. I think we all have this kind of projection. You see a cup and you might associate something with it, and that's part of our nature."



Lee Kit

"When I was younger, I did tend to talk to objects. It's simple if you think of it like this: Who is seeing me naked, and who is in the bathroom with me? Johnson & Johnson. Nivea. And while taking a shower, a lot of people talk to themselves, or are deep in thought. That moment is very intimate, and some of these conversations you just don't want to share with other people...No one's around but all these bottles."



Vija Celmins, *Night Sky #6*, 1993

Medium: Oil on linen mounted on wood

Dimensions: 19 $\frac{1}{8}$ x 22 $\frac{3}{8}$ x 1 $\frac{3}{16}$ inches unframed

Curating an Exhibition and an Argument Classroom Lesson

Artwork Information for Printing

Vija Celmins, *Night Sky #6*, 1993

Background Information

Vija Celmins is an American-Latvian artist known for her photo-realistic drawings and paintings of nature, including the night sky and the ocean. She was born in 1938 in Riga, Latvia and her family came to the USA in 1948. She began collecting pictures from comic books and playing cards. Celmins explained: 'I had stacks of comics because I had sort of taught myself how to read, because I couldn't speak English. I only spoke Latvian, really.'

During the late 1960s, when Celmins began painting natural imagery, the spaceflight Apollo 11 landed on the moon and the media was full of photographs of outer space. Celmins was inspired by these photographs and began to make paintings like *Night Sky #6*, which are extremely detailed and accurate depictions of stars in the sky.

Celmins creates paintings like this one by copying directly from a photograph onto which she draws carefully measured horizontal and vertical lines to form a grid. She then uses this grid as a "map" or template for making her painting. She replicates what she sees in each square of the grid onto a canvas or sheet of paper paying such careful attention to detail that paintings like *Night Sky #6* have taken her over a year to finish. The resulting painting is an illusion – a photograph image reproduced by hand.

Themes and Ideas

Nature, painting, landscape, realism



Vija Celmins

Artist Quotes

"The reason I think I do images that require so much time is that I feel the physical work itself lets some other thing that came through, letting something unconsciously seep through, some subtlety that my brain was not capable of figuring out..."

"The images are not from observations of nature, but are 'found images' from old magazines, books and photos. Thus they are already flattened and a step removed from nature. My work lies between intimacy and distance."



David Hammons, *Phat Free*, 1995/1999

Medium: Video (color, sound), paper, paperboard box

Curating an Exhibition and an Argument Classroom Lesson

David Hammons, *Phat Free*, 1995/1999

Background Information

David Hammons is an American artist who has been making art for over 50 years. In that time, he has worked in sculpture, performance, painting, and video. Much of his work explores life in urban environments, often specifically commenting on the experience of being an African American in the United States.

Phat Free is a performance by Hammons from 1995. The work on view at the Walker is a video recording of that performance made by the artist Alex Harsley.

The video begins with a black screen and the sound of clanging metal. Then, the source of the noise appears: it is Hammons himself, dressed in a long coat and a hat, kicking a metal bucket along East Fourth Street in New York City.

Hammons often incorporates puns and humorous elements into his works. The title of *Phat Free* is a play on words—the artist replaces the word “fat” with “phat,” a slang term used often in the 1980s and 90s meaning attractive or excellent. His action of kicking a bucket is a literal enactment of the metaphorical phrase “kick the bucket,” which means “to die.”

Themes and Ideas

Urban life, race, humor, death, film

Artwork Information for Printing



David Hammons

Artist Quotes

“If you know who you are then it’s easy to make art...I do my street art mainly to keep rooted in that, ‘who I am.’ Because the only thing that’s really going on is in the street; that’s where something is really happening. It isn’t happening in these galleries.”



Kerry James Marshall, *Gulf Stream*, 2003

Medium: Acrylic, glitter on canvas

Dimensions: 108 × 156 inches overall

Curating an Exhibition and an Argument Classroom Lesson

Artwork Information for Printing

Kerry James Marshall, *Gulf Stream*, 2003

Background Information

As an art history student in the 1970s, Kerry James Marshall noticed that very few paintings in museums featured black people. He now uses his artwork to correct this by creating paintings that focus on the everyday lives of black Americans. He usually paints the figures in his paintings a very dark shade of black to emphasize their blackness.

Marshall is very interested in the history of art, and often references well-known paintings in his own work. He has become a very well-known artist, and has recently had large museum exhibitions of his work in New York, Chicago, and Los Angeles, and his artworks are in museums around the world.

Marshall's painting, *Gulf Stream* references a famous painting from 1899 called *The Gulf Stream* by the American painter Winslow Homer. Marshall reimagines Homer's scene of danger and foreboding and chooses to depict a leisurely day on the water.

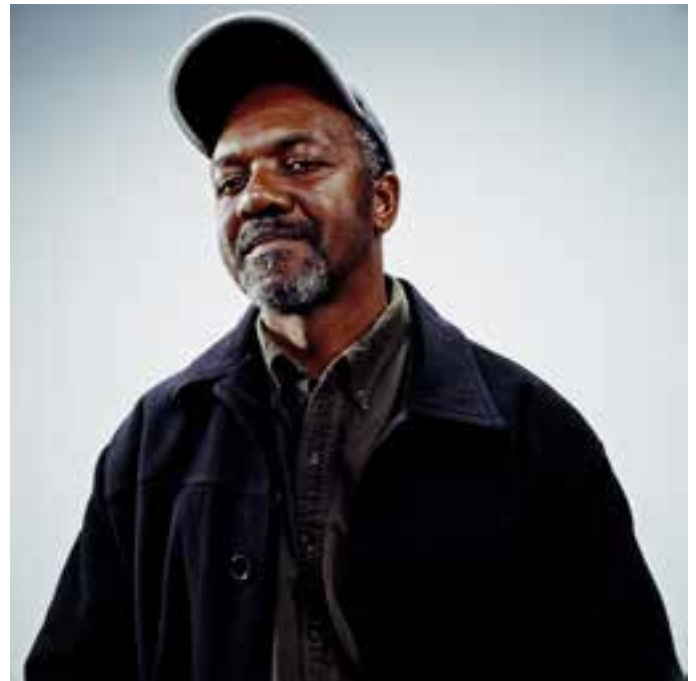
In the foreground of Marshall's painting is a black pelican -a symbol of protection against turbulent waters. The figures in the boat appear relaxed and content. On the horizon are storm clouds, though it is unclear whether they are approaching or moving away from the sailors.

Themes and Ideas

Painting, race, relationships, storytelling, resilience, history

Artist Quotes

“To me, there really [was] a necessity to see more images of black figures in paintings that find their way into museums.”



Kerry James Marshall

“You can’t be born in Birmingham, Alabama in 1955 and grow up in South Central [Los Angeles] near the Black Panthers headquarters, and not feel like you’ve got some kind of social responsibility... That determined a lot of where my work was going to go.”



Winslow Homer, *The Gulf Stream*, 1899



Sherrie Levine, *Fountain* (after Marcel Duchamp: A.P.), 1993.

Medium: Bronze

Dimensions: 14½ × 14¼ × 25 inches overall

Curating an Exhibition and an Argument Classroom Lesson

Sherrie Levine, *Fountain (after Marcel Duchamp: A.P.)*, 1993

Background Information

Artist Sherrie Levine (b. 1947) is best known as an **appropriation** artist who creates artworks that reproduce elements from other artworks by famous male artists.

Appropriation is the practice of taking pre-existing images or artworks and using them in a new artwork.

Levine is often considered a feminist artist because her work brings attention to the fact that art history has focused mostly on male artists and included only a few women. In addition to creating sculptures, Sherrie Levine has also made photographs and paintings that appropriate elements of famous artworks.

About the Artwork

The sculpture *Fountain (after Marcel Duchamp: A.P.)* is a direct reference to a very famous artwork in the history of Western art called *Fountain* by the artist Marcel Duchamp.

In 1917, Duchamp obtained a regular urinal, signed a pseudonym “R. Mutt 1917,” placed the urinal on its back and submitted it as an artwork titled *Fountain* to an art exhibition. With this artwork, Duchamp was asking: “What is art and who can make it?” This question and Duchamp’s artwork have influenced artists ever since.

By making her sculpture from shiny bronze, Levine presents the urinal as a precious object, not at all commonplace like the regular porcelain urinal that Duchamp displayed over 100 years ago. In this way, she has turned Duchamp’s sculpture into a valuable art object, giving it the appearance to match the place of honor that *Fountain* has occupied for over 100 years of art history.

Themes and Ideas

Women, humor, history

Artwork Information for Printing



Sherrie Levine

Artist Quotes

“The discomfort you feel in the face of something that’s not quite original is for me the subject matter.”

“I always make things that I want to look at. Objects that help me understand something or experience something that I didn’t before. I choose things that I want to see.”



Marcel Duchamp, *Fountain*, 1917



Lorna Simpson, Wigs (portfolio), 1994

Materials: Waterless lithograph on felt

Dimensions: 72 × 162 inches overall

Curating an Exhibition and an Argument Classroom Lesson

Lorna Simpson, *Wigs (portfolio)*, 1994

Background Information

The artist Lorna Simpson was born in Brooklyn, New York in 1960. She is best known for her photography which frequently deals themes of race, gender, identity, and history.

Simpson's artwork often explores the experiences of black women in the United States. She is especially interested in how a person's race, gender, and other parts of their identity affect the ways in which society views and treats that person.

Wigs have been a recurring motif for Simpson since the early 1990s. In *Wigs (portfolio)*, Simpson has photographed 21 wigs and printed each photograph on a piece of felt, which itself has a hair-like texture. She did not include any people in these photographs. Instead, the wigs act as stand-ins for the people who would wear them. Simpson was interested in the assumptions that the viewer would make about the who would wear these hairstyles.

A person's hairstyle can say a lot about how they want to be viewed or perceived by others, and these wigs can perhaps tell us something about the age, race, and gender identity of the people wearing them. Without the people themselves, however, we can only make guesses about who would wear these wigs. In this way, Lorna Simpson asks us to question the assumptions that we make about these wigs and where those assumptions come from.

Themes and Ideas

Gender, race, photography, symbols

Artwork Information for Printing



Lorna Simpson

Artist Quotes

“As human beings, we construct who we are and there isn't a set of rules or a territory we should occupy – it's up to man to control.”

“I recall shopping in Brooklyn on Fulton Street Mall—which used to have dozens of wig shops next to one another—and going into each shop and picking out the most interesting, exotic, or stereotypical kind of wig I could find.”