

HOFSTRA UNIVERSITY MUSEUM



ENDURING IMAGES

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ENDURING IMAGES

May 4, 2015 – January 31, 2016

David Filderman Gallery

Front image credit:

YONIA FAIN
(American, born in Ukraine, 1913-2013)
Prisoners, 1970
Oil on canvas
28 x 52 in.
Hofstra University Museum Collections
Gift of the artist, HU2012.14

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FOREWORD

My first encounter with the internationally recognized artist/poet Yonia Fain took place in the fall of 2007, in his Brooklyn, New York, home. From that first meeting a firm friendship and mutual admiration blossomed and grew over the subsequent years, until Yonia's death at the age of 100 in late 2013.

Yonia Fain was that rare individual with such a deeply felt spirit of humanity and life-affirming personality, that despite his real-life experiences of deep personal loss of family and country, the Holocaust and World War II, as well as subsequent life shifts requiring him to assimilate to new terrains and cultures, his spirit and commitment to mankind remained undaunted. Throughout his life, resonating in every canvas, drawing, work on paper and within the five volumes of Yiddish poetry that he created, and which brought him much acclaim, Yonia communicates essential messages of hope and the affirmation of life.

As a professor and scholar, Yonia had deep ties to Hofstra University, serving on the faculty from 1971 to 1985 as he taught art history and the philosophy of art. In commemoration of his 100th birthday, President Stuart Rabinowitz awarded emeritus faculty status to Yonia, a distinction and honor more typically reserved for faculty with more than 20 years of service to the University. This honor was met with heartfelt appreciation by Yonia.

As a "witness to history," Yonia Fain's works add to the compendium of art created by other important artist observers of their times. In this exhibition, *Enduring Images*, curator Kristy L. Caratzola has drawn from the Museum's permanent collections to highlight examples of artists such as Luis Cruz Azaceta, Leonard Baskin, Romare Bearden, Jon Corbino, George Grosz, Käthe Kollwitz, Jacob Lawrence, Gilles Peress, and Andy Warhol. Through paintings, photographs, prints, sculpture, and works on paper the artists communicate over distance and time capturing moments in our history and culture that have had a lasting impact. The selected works underscore the power that art has for capturing the conflict, beauty, horror, and pain of an event or era that the artist observes and records. The exhibition emphasizes the essential role of the artist as communicator, impacting our thinking and actions related to major crises and tumultuous events. While this exhibition is not "thematic" in its presentation, it does touch upon core issues such as civil rights, World War I and II, genocide, prejudice and discrimination, as well as the impact of natural disasters.

Through the selected works of art, we pay tribute to the role of the artist as crucial to providing the humanistic side of the events of the past and our present, in such a manner as to provide an indelible visually interpretive record for all time.

BETH E. LEVINTHAL

Executive Director, Hofstra University Museum

CURATOR'S STATEMENT

Enduring Images employs paintings, photographs, prints, drawings, and sculpture to offer insights into the role that artists play as “witnesses,” embedded activists or subjective observers in representing crucial moments in modern global history. The artworks presented in this exhibition serve as lasting records that document interrelated issues of war, genocide, tyranny, oppression, civil rights, and imperialism. Works by Käthe Kollwitz, George Grosz, Jean-Louis Forain, Abel Pann, and Yonia Fain reflect their own experiences and acknowledge the atrocities of the World Wars, the Holocaust, and the Russian Pogroms of the early and mid-20th century. Expressionist self-portraiture, frenetic mark-making and satirical caricatures reveal these artists’ own struggles to come to terms with how these horrors affected them as well as the lives of millions of victims and survivors.

The black and white photographs of Gilles Peress and Danny Lyon often blur the line between art and journalism, but undeniably capture the reality of contemporary history. Throughout their careers these two artists have repeatedly entrenched themselves into the epicenter of emerging cultural and social conflicts with an unyielding sense of urgency to report current

events as they unfolded. Peress’ method of inserting himself into evolving circumstances of social unrest resulted in foreboding images of unarmed Northern Irish civilians being sprayed by fire hoses seconds before British soldiers fired into the crowd during the Bloody Sunday massacre of 1972. This immersive reporting style subsequently led Peress to make three separate journeys to central Africa to gather photographic evidence in the immediate aftermath of the mass killings of Tutsi refugees by Hutu-led militias in Rwanda that occurred between April and July of 1994. His uncompromising efforts brought the consequences of U.N. inaction to light and demonstrated the tragic effects of escalating ethnic tensions that were compounded by centuries of colonial intervention and exploitation.

In 1963 Danny Lyon supported the cause of the Student Nonviolent Coordinating Committee as the group’s staff photographer, archiving civil rights rallies and marches across pivotal states in the American South. Toward the end of the decade, Lyon gained access to inmates incarcerated in the Texas penal system to create his series later printed as “Conversations with the Dead.” Stark images such as *Shakedown Before Returning to the Building* bring into focus the dehumanizing daily routine of prisoners, many of whom had been sentenced to die for their crimes. This timely photo-essay addressed the link between the lives of his subjects and the legacy of Jim Crow laws – laws which resulted in economic and educational inequity and a lack of access to effective legal representation. Lyon’s documentation also explored the morality of capital punishment in the United States.

The civil rights movement is further memorialized in prints by Jacob Lawrence and Andy Warhol that directly reference the confrontation between marchers and police on the Edmund Pettus Bridge in Selma, Alabama, in 1965, and the violent clashes on the streets of Birmingham, Alabama, in 1964. The artists’ use of high-contrast simplified forms belie the complexities of the era, and Lawrence’s saturated palette is used

ironically to communicate the tragedy that he portrays. The legislative and social reforms that followed the sacrifice of the civil rights freedom fighters allowed the voices of underrepresented communities to be expressed on newly recognized artistic and political platforms. Romare Bearden's cut-paper and found image collages and photogravure prints of the 1970s introduced a larger audience to the American Black Experience through fragmented images that intertwine aspects of memory, family ties, regional religious practices, and personal mythology. His unique and innovative process melded together the themes of cultural tradition, coming of age, hardship, triumph, and hope. Bearden's cohesive aesthetic can be interpreted as a metaphor for reconciling the scattered pieces of one's own identity and the healing of figurative cultural wounds inflicted over a lifetime.

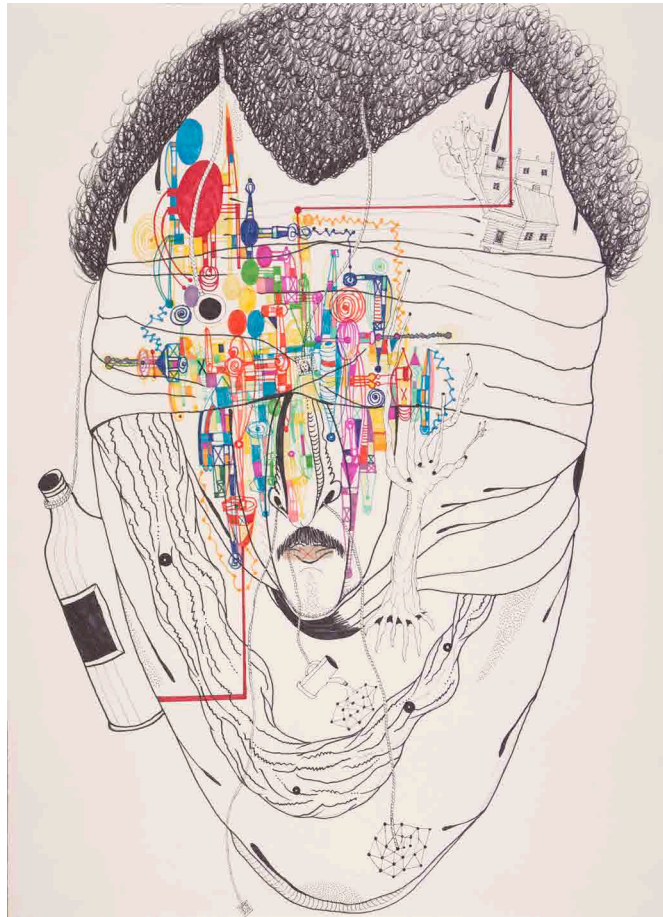
British artists Richard Hamilton and Joe Tilson appropriated their subject matter from popular culture, newspapers, print ads, billboards, and television broadcasts. Their indirect and seemingly removed methods contradict the emotionally charged compositions of Kent State, 1970 and Bela Lugosi III, 1969. Like Bearden, Hamilton and Tilson deconstructed and re-contextualized existing imagery into new forms, but their aesthetic language presented controversial topics with the slick, graphic quality of commercial advertising. The formatting, typography, and overall design of these works propagate the illusion that the subjects in the images are fictional characters or products for sale. Hamilton's large-scale print recreates a televised BBC report of the shooting of student demonstrators by members of the Ohio National Guard on the Kent State campus. On that day, the instantaneous nature of modern mass media happened to coincide with the artist's decision to position a camera in front of his TV set in anticipation of a breaking news story.

Tilson's Bela Lugosi III aggressively juxtaposes contentious topics with tabloid journalism. Scenes depicting physical abuse of power by law enforcement, a bandaged child, and chemical warfare are framed within an irregular black border along with a pageant contestant, a victim of an alien abduction, and sequential photographs of a grinning orangutan. The artist's subtly subversive caption above the posing beauty queen that reads "Miss World Police," is a critical pun which allows the viewer to decipher meaning from his ostensibly disjointed message.

Although Enduring Images exposes the darker side of humanity, this selection of artworks is a testament to the resilience of the survivors who keep their stories alive and honor the memory of those lives lost so that their suffering and sacrifice will not be in vain. In keeping with this mission, artists often put themselves at great personal risk to confront those who commit mass violence, tyranny, and corruption and challenge the complacency of the status quo. In doing so, they become vulnerable to career-ending criticism, exile, and physical harm to raise awareness of international and local crises. Their compelling artworks are a call to action that speak to the power of the individual to effect change. They are a reminder of our collective responsibility to build upon and commemorate the work of those who came before us.

KRISTY CARATZOLA

Collections Manager, Hofstra University Museum



LUIS CRUZ AZACETA

(American, born in Cuba, 1942)

N.O. HEAD (Post Katrina), 2008

Permanent ink and Band-Aid on paper

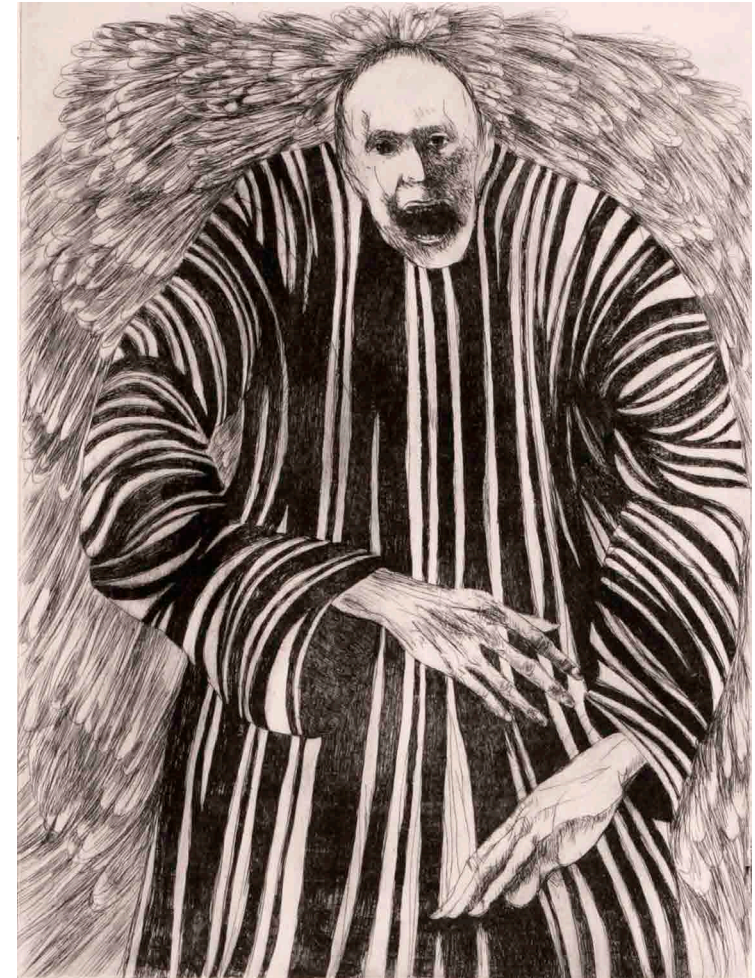
50 x 37.5 in.

Hofstra University Museum Collections

Gift of Sharon Jacques

HU2012.44

© Luis Cruz Azaceta, George Adams Gallery, New York, 2008



LEONARD BASKIN

(American, 1922-2000)

First Angel to the Jews, 1990

Etching, ink on paper

3rd State-Proof

30 x 22 in.

Hofstra University Museum Collections

Gift of Pearl Rabinowitz, HU2001.5.7

ROMARE BEARDEN

(American, 1911-1988)

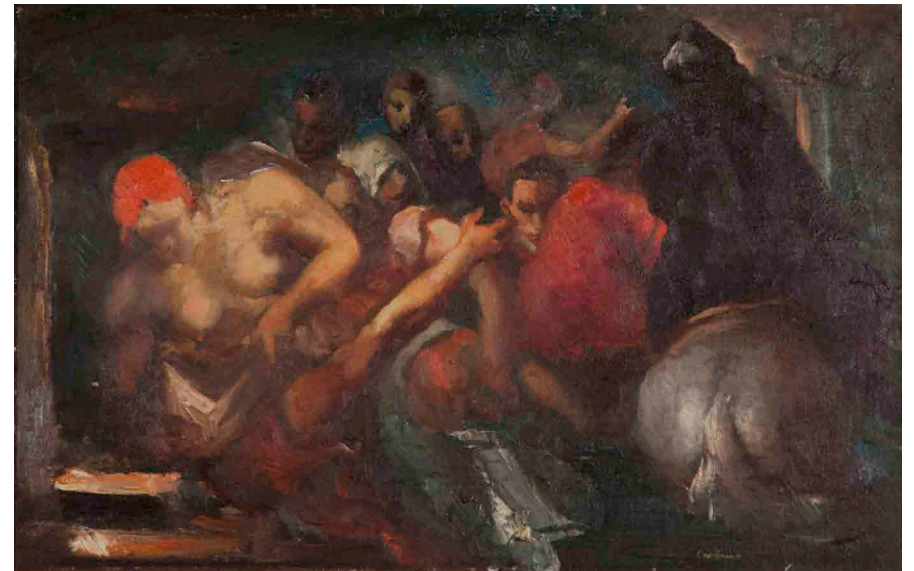
***The Train*, 1974**

Photogravure and aquatint with
hand-washed color on paper
17.75 x 23 in.

Hofstra University Museum Collections

Gift of Carole and Alex Rosenberg, HU86.215

Art © Romare Bearden Foundation/Licensed by VAGA, New York, NY



JON CORBINO

(American, born in Italy, 1905-1964)

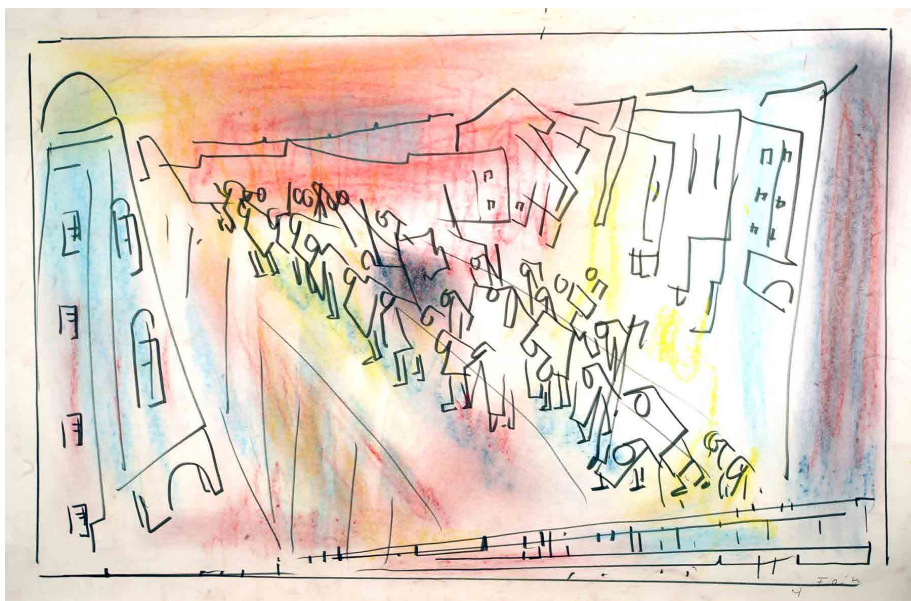
***Flood Refugees*, 1937-1938**

Oil on canvas
13.875 x 22 in.

Hofstra University Museum Collections

Gift of The Estate of Edith H. Proskauer

HU77.15



YONIA FAIN

(American, born in Ukraine, 1913-2013)

Uprising, 2008

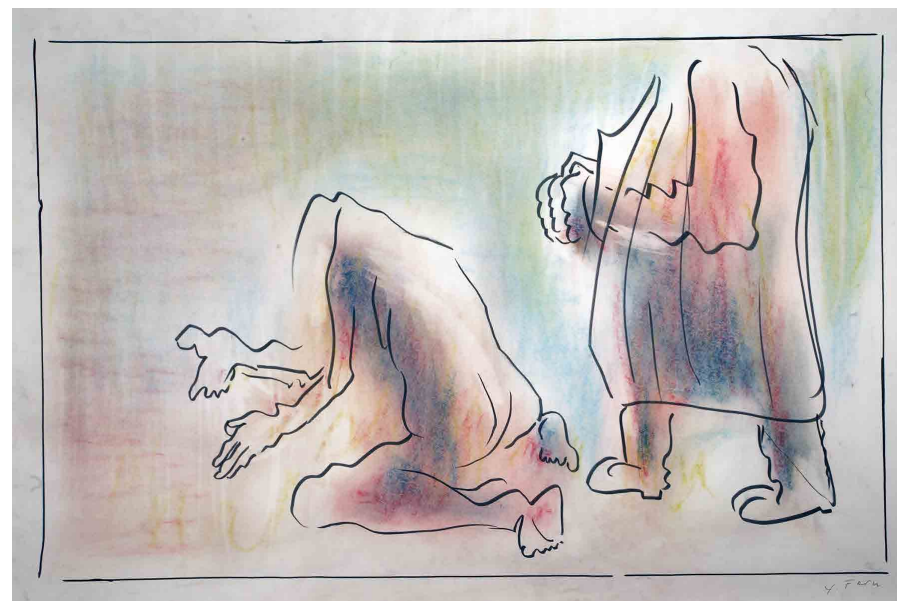
Mixed media

24 x 36 in.

Hofstra University Museum Collections

Gift of the artist, HU2012.23

© Yonia Fain



YONIA FAIN

(American, born in Ukraine, 1913-2013)

The Victim, 2008

Mixed media on paper

24 x 36 in.

Hofstra University Museum Collections

Gift of the artist, HU2012.24

© Yonia Fain



JEAN-LOUIS FORAIN

(French, 1852-1931)

The French People Do Not Know How to Make War, 1915

Charcoal, ink, and watercolor on paper

21.25 x 26 in.

Hofstra University Museum Collections

Gift of Carole and Alex Rosenberg

HU86.172

GEORGE GROSZ

(American, born in Germany, 1893-1959)

A Mighty One on a Little Outing Surprised by Two Poets, 1942

Oil on paper mounted to board

38 x 30.25 in.

Hofstra University Museum Collections

Gift of the Estate of Arnott J. White

HU93.9

Art © Estate of George Grosz/Licensed by VAGA, New York, NY

KÄTHE KOLLWITZ

(German, 1867-1945)

***Die Gefangenen (The Prisoners)*, 1908**

Etching, ink on paper

18.25 x 22.25 in.

Hofstra University Museum Collections

Gift of Philip James, HU70.104.2

© 2015 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

JACOB LAWRENCE

(American, 1917-2000)

***Confrontation on the Bridge*, 1975**

Color screenprint on paper

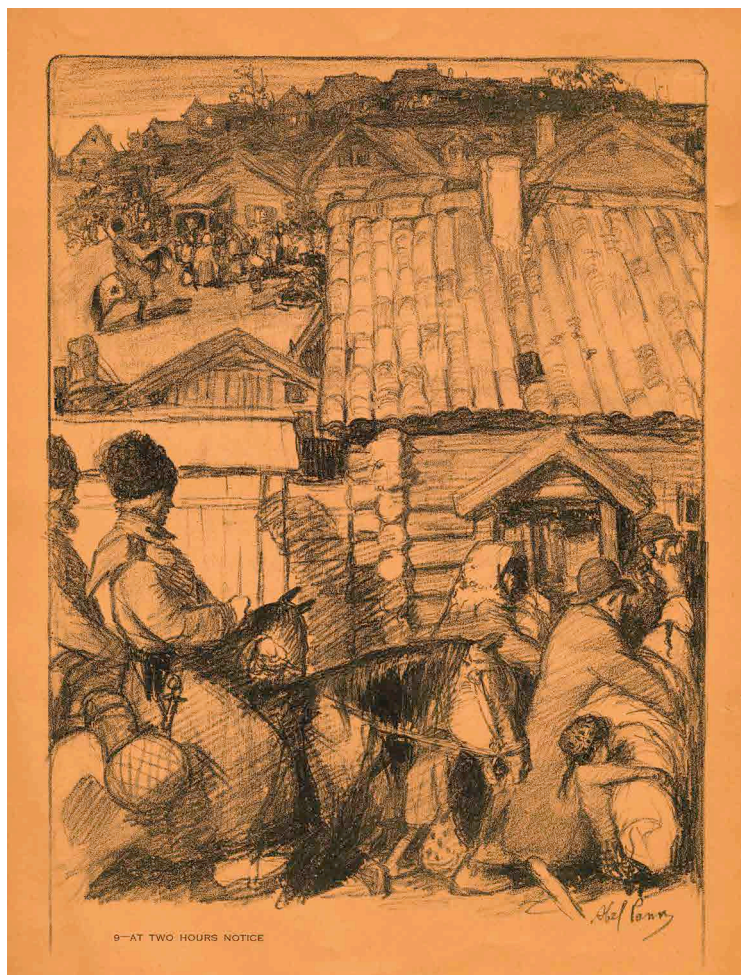
H.C. 1/25

19.5 x 26 in.

Hofstra University Museum Collections

Gift of Carole and Alex Rosenberg, HU91.29

© 2015 The Jacob and Gwendolyn Knight Lawrence Foundation,
Seattle / Artists Rights Society (ARS), New York



ABEL PANN

(Russian, 1883-1963)

At Two Hours Notice, from the series
In the Name of the Tsar, 1917-1920
 Lithograph on paper
 18 x 11.75 in.

Hofstra University Museum Collections
 Gift of Carole and Alex Rosenberg
 HU86.220.9



ABEL PANN

(Russian, 1883-1963)

The Cossacks Knout, from the series
In the Name of the Tsar, 1917-1920
 Lithograph on paper
 11.75 x 18 in.

Hofstra University Museum Collections
 Gift of Carole and Alex Rosenberg
 HU86.220.10

GILLES PERESS

(French, born in 1946)

***Massacre Site, Nyarubuye, Rwanda*, 1994**

From the portfolio *Flashpoints –*

Selected Images by Gilles Peress, 1997

Gelatin silver print

16 x 20 in.

Hofstra University Museum Collections

Gift of Susan and Steven Ball, HU98.19.3

© Gilles Peress/Magnum Photos

GEORGE RODGER

(British, 1908-1995)

***Williamson Diamond Mine (laborers loading gravel
into the concentrating pans)*, 1949**

Gelatin silver print

7.375 x 9.125 in.

Hofstra University Museum Collections

Gift of Brenda Hochberg and David Dalgarno

HU2007.6.20

© George Rodger/Magnum Photos



ISAAC SOYER

(American, born in Russia, 1902-1981)

Untitled (study for an oil painting)

20th century

Pastel on paper

26 x 32 in.

Hofstra University Museum Collections

Gift of Michael Dinkes

HU96.28

JOE TILSON

(British, born in 1928)

Bela Lugosi III, 1969

Color screenprint on paper

32 x 23.5 in.

Hofstra University Museum Collections

Gift of Sheldon Block, HU79.76

© 2015 Artists Rights Society (ARS), New York / DACS, London

ANDY WARHOL

(American, 1928-1987)

Birmingham Race Riot, from the portfolio *X + X*
(*Ten Works by Ten Painters*), 1964
Screenprint on paper
20 x 24 in.

Hofstra University Museum Collections

Gift of Dr. Milton Gardner, HU83.47

© 2015 The Andy Warhol Foundation for the Visual Arts, Inc. /
Artists Rights Society (ARS), New York



ANDY WARHOL

(American, 1928-1987)

Sitting Bull, 1986

Color screenprint on Lenox Museum Board Extra, out of the edition.
Designated for research and education purposes only.
36 x 36 in.

Hofstra University Museum Collections

Gift of The Andy Warhol Foundation for the Visual Arts, Inc.
HU2013.19

© The Andy Warhol Foundation for the Visual Arts, Inc.

Exhibition Checklist

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(American, born in Cuba, 1942)
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 Permanent ink and Band-Aid on paper
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 Gift of Sharon Jacques, HU2012.44

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(American, 1922-2000)
First Angel to the Jews, 1990
 Etching, ink on paper
 3rd State-Proof
 30 x 22 in.
 Hofstra University Museum Collections
 Gift of Pearl Rabinowitz, HU2001.5.7

LEONARD BASKIN

(American, 1922-2000)
Homage to the Un-American Activities Committee, 1959
 Bronze, 11 x 11.25 in.
 Hofstra University Museum Collections
 Gift of Dr. Milton Gardner, HU81.7

ROMARE BEARDEN

(American, 1911-1988)
The Train, 1974
 Photogravure and aquatint with hand-washed color on paper
 17.75 x 23 in.
 Hofstra University Museum Collections
 Gift of Carole and Alex Rosenberg
 HU86.215

JON CORBINO

(American, born in Italy, 1905-1964)
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 Oil on canvas
 13.875 x 22 in.
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 Gift of The Estate of Edith H. Proskauer
 HU77.15

YONIA FAIN

(American, born in Ukraine, 1913-2013)
The Guard, 2012
 Mixed media on paper
 24 x 36 in.
 Hofstra University Museum Collections
 Gift of the artist, HU2012.39

YONIA FAIN

(American, born in Ukraine, 1913-2013)
The Mountain, 2012
 Mixed media on paper
 24 x 36 in.
 Hofstra University Museum Collections
 Gift of the artist, HU2012.12

YONIA FAIN

(American, born in Ukraine, 1913-2013)
Prisoners, 1970
 Oil on canvas
 28 x 52 in.
 Hofstra University Museum Collections
 Gift of the artist, HU2012.14

YONIA FAIN

(American, born in Ukraine, 1913-2013)
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 Mixed media
 24 x 36 in.
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 Gift of the artist, HU2012.23

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 Gift of the artist, HU2012.24

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(French, 1852-1931)
The French People Do Not Know How to Make War, 1915
 Charcoal, ink, and watercolor on paper
 21.25 x 26 in.
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 HU86.172

GEORGE GROSZ

(American, born in Germany, 1893-1959)
A Mighty One on a Little Outing Surprised by Two Poets, 1942
 Oil on paper mounted to board
 38 x 30.25 in.
 Hofstra University Museum Collections
 Gift of the Estate of Arnott J. White
 HU93.9

RICHARD HAMILTON

(British, 1922-2011)
Kent State, 1970
 Color silkscreen on paper printed from 13 stencils
 AP 33/50
 28.5 x 40.5 in.
 Hofstra University Museum Collections
 Gift of Dr. Milton Gardner
 HU80.16

KÄTHE KOLLWITZ

(German, 1867-1945)
Beim Dengeln (*Sharpening the Scythe*), 1905
 Etching, ink on paper
 14.375 x 17.875 in.
 Hofstra University Museum Collections
 Gift of Philip James, HU70.104.1

KÄTHE KOLLWITZ

(German, 1867-1945)
Die Gefangenen (The Prisoners), 1908
 Etching, ink on paper
 18.25 x 22.25 in.
 Hofstra University Museum Collections
 Gift of Philip James
 HU70.104.2

KÄTHE KOLLWITZ

(German, 1867-1945)
Selbstbildnis (self-portrait), 1912
 Etching, ink on paper
 10 x 8.125 in.
 Hofstra University Museum Collections
 Gift of Philip James, HU70.104

JACOB LAWRENCE

(American, 1917-2000)
Confrontation on the Bridge, 1975
 Color screenprint on paper
 H.C. 1/25
 19.5 x 26 in.
 Hofstra University Museum Collections
 Gift of Carole and Alex Rosenberg
 HU91.29

DANNY LYON

(American, born in 1942)
Shakedown Before Returning to the Building, 1968-1969, from the series *Conversations with the Dead*, 1971
 Vintage gelatin silver print
 11 x 14 in.
 Hofstra University Museum Collections
 Gift of Jon and Nicky Unger
 HU2009.8.1

ABEL PANN

(Russian, 1883-1963)
At Two Hours Notice, from the series *In the Name of the Tsar*, 1917-1920
 Lithograph on paper
 18 x 11.75 in.
 Hofstra University Museum Collections
 Gift of Carole and Alex Rosenberg,
 HU86.220.9

ABEL PANN

(Russian, 1883-1963)
 The Cossacks Knout, from the series *In the Name of the Tsar*, 1917-1920
 Lithograph on paper
 11.75 x 18 in.
 Hofstra University Museum Collections
 Gift of Carole and Alex Rosenberg
 HU86.220.10

GILLES PERESS

(French, born in 1946)

Bottom of William Street One Minute Before the British First Parachute Regiment Opened Fire, Killing Thirteen Civilians – an Event Now Known as Bloody Sunday, Derry, Ireland, 1972

From the portfolio *Flashpoints – Selected Images by Gilles Peress*, 1997
Gelatin silver print
16 x 20 in.

Hofstra University Museum Collections
Gift of Steven and Susan Ball
HU98.19.12

GILLES PERESS

(French, born in 1946)

Massacre Site, Nyarubuye, Rwanda, 1994

From the portfolio *Flashpoints – Selected Images by Gilles Peress*, 1997
Gelatin silver print
16 x 20 in.

Hofstra University Museum Collections
Gift of Susan and Steven Ball
HU98.19.3

GEORGE RODGER

(British, 1908-1995)

Kruger National Park (finding a snare set by poachers for buck), 1948

Gelatin silver print
7.375 x 8.687 in.
Hofstra University Museum Collections
Gift of Brenda Hochberg and David Dalgarno
HU2007.6.24

GEORGE RODGER

(British, 1908-1995)

Williamson Diamond Mine (tractor-drawn scraper leveling ground), 1949

Gelatin silver print
7.375 x 8.375 in.
Hofstra University Museum Collections
Gift of Brenda Hochberg and David Dalgarno
HU2007.6.18

GEORGE RODGER

(British, 1908-1995)

Williamson Diamond Mine (laborers loading gravel into the concentrating pans), 1949

Gelatin silver print
7.375 x 9.125 in.
Hofstra University Museum Collections
Gift of Brenda Hochberg and David Dalgarno, HU2007.6.20

ISAAC SOYER

(American, born in Russia, 1902-1981)

Untitled (study for an oil painting)

20th century
Pastel on paper
26 x 32 in.
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Gift of Michael Dinkes, HU96.28

JOE TILSON

(British, born in 1928)

Bela Lugosi III, 1969

Color screenprint on paper
32 x 23.5 in.
Hofstra University Museum Collections
Gift of Sheldon Block, HU79.76

ANDY WARHOL

(American, 1928-1987)

Birmingham Race Riot, from the portfolio *X + X (Ten Works by Ten Painters)*, 1964

Screenprint on paper
20 x 24 in.
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(American, 1928-1987)

Sitting Bull, 1986

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Designated for research and education purposes only.
36 x 36 in.
Hofstra University Museum Collections
Gift of The Andy Warhol Foundation for the Visual Arts, Inc., HU2013.19

HOFSTRA UNIVERSITY

STUART RABINOWITZ

President

Andrew M. Boas and Mark L. Claster Distinguished Professor of Law

HERMAN A. BERLINER

Provost and Senior Vice President for Academic Affairs

Lawrence Herbert Distinguished Professor

HOFSTRA UNIVERSITY MUSEUM

BETH E. LEVINTHAL

Executive Director

KAREN T. ALBERT

Associate Director of Exhibitions and Collections

CAROLINE S. BIGELOW

Senior Assistant to the Executive Director

KRISTY L. CARATZOLA

Collections Manager

TIFFANY M. JORDAN

Development and Membership Coordinator

NANCY RICHNER

Museum Education Director

RENEE B. SELTZER

Museum Educator

MARILYN ZUCKER

Museum Educator

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