Martha Rosler (American, b. 1943), Bringing the War Home: House Beautiful, New Series, 2004

The photographs by Martha Rosler in this exhibition are a continuation of her project Bringing the War Home: House Beautiful, which was created between 1967 and 2004, commenting critically on the Vietnam War. The works presented here, beginning in 2004, is a meditation of the series in which Rosler engages with the war in her own way.

Roche's works visually represent the bittersweet nature of victories that have been separated from the sacrifice. In the medium—diorama and the living rooms of America—等问题 images starkly juxtapose the domestic luxury of the American home with media photographs of war. The original Vietnam-era series consists of collaged images of a burnt, empty, and abandoned children's playground scene superimposed onto scenes of perfect suburban homes. The 2004 series incorporates images of the back yard of an empty suburban, soldiers to desert graves and destroyed buildings into generations apparently dead interiors.

In crafting film, a woman dressed in casual is so self-absorbed that she is unaware of soldiers roaming through a bombed-out space behind her. In this scenario, we seek out and destroy enemies through the walls of an upscale living room and point their weapons in our direction. Beyond the window in the background, a detail from an Associated Press photograph shows an actual incident of American soldiers in Iraq outfitted like Roman gladiators. Gladiators, a woman dressed in casual chic is so self-absorbed that she is unaware of soldiers roaming through a bombed-out space behind her. In this scenario, we seek out and destroy enemies through the walls of an upscale living room and point their weapons in our direction.

Curator Carmon Colangelo provides an overview of the exhibition, highlighting selected works and providing additional context and commentary. Subscribe to the special Exhibitions Podcast at http://kemperartmuseum.wustl.edu/podcast.html

More information about our podcasts is available at the Visitor Services Desk.

Schedule a Free Tour

To schedule a Free Tour for your group, organization, class, or friends and family, please contact Michael Murawski, coordinator of education and public programs, at kemperartmuseum.wustl.edu. SCHEDULE A FREE TOUR AND LEARN MORE AT: kumemart.org/edc, or call 314.936.5859.

On the Margins

Events and Public Programs

Lecture: Willie Doherty
Thursday, February 7, 6:30 pm
Steinberg Hall Auditorium
Willie Doherty is an artist from Northern Ireland working in video and photography. A two-time nominee for the Turner prize, Doherty’s video piece commissioned by the Whitworth Art Gallery in Manchester for the exhibition On the Margins: Art and Empire on the Edge (2005) will premiere at the Kemper Art Museum.

Artists’ Panel: On the Margins
Saturday, February 9, 11 am
Steinberg Hall Auditorium
Carmon Colangelo, dean of the Sam Fox School of Design & Visual Arts and curator of the Mildred Lane Kemper Art Museum, will explore the themes of the exhibition with a panel of artists from the show. Rescheduled by ACSA.

Art21 Screening “Protest”
Thursday, February 28, 4 pm
Steinberg Hall Auditorium
In conjunction with the exhibition On the Margins, the Museum will host a special evening screening of the episode “Protest” from Season 4 of the PBS Series Art:21—Art in the Twenty-first Century. This episode examines the ways in which contemporary artists challenge war and violence, express outrage, and empathize with the suffering of victims.

New Media Workshop
Wednesday, April 2, 6-9 pm
Kemper Art Museum
The Kemper Art Museum continues its series of workshops focusing on issues in new media art education and public programs. Subjects to be announced. A $20 fee includes wine, refreshments, and a $10 gift card to the Museum Shop.

General Information

A membership and museum site experience art, culture, and education in St. Louis, the Mildred Lane Kemper Art Museum is located on Washington University’s Danforth Campus near the corner of Maryland & Forsyth Blvd.

FREE and open to the public 11-6 every day except Sunday open 11-7 on Friday. Visitor parking available: freemetrical access (may be paid south of Forsyth, garage)

314-935-4527 kemperartmuseum.wustl.edu

On the Margins

Support for this exhibition was provided by The Charles and Bunny Burson Art Fund and individual contributions to the Mildred Lane Kemper Art Museum and the School of Visual Design & Visual Arts.

The Kemper Art Museum continues its series of free public programs to engage the community and provide additional context and commentary. The museum offers a range of experiences including film and video screenings, artist talks, and panel discussions. These programs are designed to complement the exhibitions and provide a deeper understanding of the artwork on display. The schedule includes a free tour, a lecture by Willie Doherty, and an artists’ panel discussion. Additionally, the museum will host a new media workshop focusing on issues in new media art education and public programs.

The Mildred Lane Kemper Art Museum is located on Washington University’s Danforth Campus near the corner of Maryland & Forsyth Blvd. It is free and open to the public 11-6 every day except Sunday, open 11-7 on Friday. Visitor parking is available.

Check out our Museum podcast available for this exhibition. Exhibitions Overview: Gerald J. Conlon/Clifton LaGasse provide an overview of the exhibition, highlighting selected works and providing additional context and commentary. Subscribe to the special Exhibitions Podcast at http://kemperartmuseum.wustl.edu/podcast.html

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The photomontages by Martha Rosler in this exhibition are a continuation of her project Bringing the War Home: House Beautiful, which was created between 1967 and 2004, commenting critically on the Vietnam War. The works presented here, beginning in 2004, is a meditation of the series in which Rosler engages with the war in her own way.

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About this Guide
This guide is designed in conjunction with the special exhibition on the Margins, the primary aim is to provide a starting point for open discovery, fostering the process of looking at and unmaking meaning of the art on exhibition. In conjunction with the On the Margins exhibition, the Reno Art Museum is offering a school and youth educational program that clearly maintains the usual language of contemporary works of art. Participants will explore a wide array of artistic strategies, including storytelling, collage, sculpture, video, and multimedia installations.

Special Art:21 Screenings
As part of the Arts Education program, the Reno Art Museum is collaborating with the PBS series Art:21, in the Twenty-First Century, to offer special screenings of episodes from the series that relate to the work of Do-Ho Suh and Laylah Ali, two of the artists in this exhibition. Through a wide range of artistic media—from prints and video art to sculpture and installations—the works in the exhibition offer an authentic perspective of race and sexuality. Many of the artists question the conceptions of identity and the representation of women and alternative narratives. Unlike the works of other curators, this guide is designed as a companion to the special exhibition "On the Margins: Curated by Carmon Colangelo. The works in this exhibition encourage the viewer to question both the veracity and the effectiveness of this original approach, offering an alternative and meaningful map of thinking about local and global conditions. Bringing together an international group of contemporary artists, many being foreigners away from the countries of birth, this exhibition suggests that margins can be understood as a place of weight and resistance power.

Enrique Chagoya (American, b. Mexico, 1953)
The Ghost of Liberty, 2004

In his Ghost of Liberty, Chagoya remolds the format of a U.S.-made comic book, using images collected by the besieging army and used to record the historic event. The result is a violent and graphic work that appropriates images as a means of control. The artist creates an image of a strange form that has sprouted a head with one eye and has seemingly been given a three-quarter turn. The artist also provides a historical perspective of the event that had occurred, offering a new way of looking at the event.

Laylah Ali (American, b. 1968)

Laylah Ali (American, b. 1968)

In her piece she meticulously crafted in gouache painting, Laylah Ali evokes the visual languages of comic books, horror, and folk art while also exploring the tropes between violence, race, and social resistance. Her words are presented with a combination of visual icons with exaggerated spherical heads, often outlined with objects and articles of clothing that distinguish those otherwise anonymity generic figures.

With the Inverted Flag from 2002, we see a one-legged figure held in the tall and a bullet with the words "there are others hanging body" on its tunic. These hanging figures hang in three rows, creating what looks like the standard missing flags—and we are aware of their fate and how they have been given a third quarter.

Laylah Ali (American, b. 1968)

In 2004, Laylah Ali created the visual language of comic books, horror, and folk art while also exploring the tropes between violence, race, and social resistance. Her words are presented with a combination of visual icons with exaggerated spherical heads, often outlined with objects and articles of clothing that distinguish those otherwise anonymity generic figures.

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About This Guide

This guide is designed as a companion to the special exhibition On the Margins, the primary aim is to provide a starting point for open discovery, building the process of looking at and analyzing meaning of the art on exhibition. In conjunction with the On the Margins exhibition, art21 is offering a school and youth educational program that clearly maintains the visual language of contemporary artworks on display. Participants will explore visual signs of contemporary art, including journalism, collage, sculpture, video, and multimedia installations.

Special Art21 Screenings

Along with an extensive exhibition package, the Brosan family is also collaborating with the PBS series Art21 in the Twenty-First Century, to offer special screenings of episodes from the series that relate to the work of Do-Ho Suh and Laylah Ali, two of the artists in this exhibition. Special Art:21 Screenings will be shown at the Museum as part of the exhibition and at public screening events around the country.

Art21: On the Margins

In this guide, reference is made to the museum exhibition On the Margins:21 Screenings, and special screenings of Art21 episodes that relate to the works of Do-Ho Suh and Laylah Ali. These screenings are offered for their diversity of strategies and effects, ranging from confrontational to humorous, to the quietly elegiac.

On the Margins

Curated by Carmen Giménez

To be “on the margins” presumes that a center exists. Traditionally, margins of society have been places of disfranchisement and resistance, a label which is consolidated in the metaphorical center. Today’s media images appear to diminish this perception of power by the masses of information and images made more accessible through new technologies. The works in On the Margins speak to the vacuity and the effectiveness of this marginal experience, offering alternative and empowered ways of thinking about local and global conditions. Bringing together an international group of contemporary artists, many being foreigners away from the countries of their birth, this exhibition seeks to create spaces that margins can be understood as a place of weight and regeneration power.

Through a varied range of artistic creation—from prints and photographs to videos and multimedia installations—the works in the exhibition offer a broader perspective of race and identity. Many of the artists confront questions of culture and identity, both personal and collective. Still, the works of this exhibition are not presented under any restrictive definition of “activist” art, but rather as art for their diversity of strategies and effects, ranging from the confrontational, to the humorous, to the quietly elegiac.

On the Margins does not invert the dynamics of margin and center, but, rather destabilizes this relationship. Rather than numb or enervate, On the Margins instead destabilizes this relationship. Rather than numb or enervate, On the Margins does not invert the dynamics of margin and center, but instead dialogues the relationship. Neither side can remain, and thus the works explore multiple vantage points. The authors of these works are seeking to understand what it means to be an outsider to disaster and upheaval, opening up possibilities for greater awareness, empathy, and action.

Enrique Chagoya

American, b. Mexico, 1953

The Ghost of Liberty, 2004

To the tune of liberty, Enrique Chagoya reimagines the format of a Faulkner collection, a fiddling book owned by the Steppes and Alinsky to record their history. Playfully offering together a range of imagery from diverse cultures around the world over the past five hundred years, the work presents alternative versions of accepted historical records. Chagoya describes his art process as “reverse anthropology” or “reverse European art history.” He explains:

Instead of a European artist appropriating artistic expressions by cultures from former colonies, . . . I ask the question: What kind of art would have been created if the opposite had happened? (Interview, New Mexico Review, Nov 21, 2004)

Laylah Ali

American, b. 1968

In her current project, metaphorically titled Glass Clear, Laylah Ali explores the visual language of contemporary art, and the art world's exploration of the tensions between violence, race, and social resolutions. Her works are populated by caricatured figures with oversized spherical heads, often outfitted with objects and artifices of the kind that distinguish those otherwise ostensibly generic figures.

With her sculptural work from 2003, we see a one-legged figure held in the center of a guard while he looks Manafort at the both of them. With these other figures holding the works, these hanging figures hang in these hands, creating what feels like the standards missing legs—and we assume of their feet—only because their round heads have been given a three-quarter view.

In another untitled work from 2004, we see apparently female figures stand in either side of a strange form that has spread a hand with an expressively powerful gesture of some kind of violence or torture. This guy here is obviously afraid of, or that he’s done to him” (Art:21).

For more information about this exhibition, go to the museum's website or contact the museum's public relations office. Special thanks to Elissa Weichbrodt, research assistant for Eleanor Heartney, unless otherwise noted.

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About This Guide
This guide is designed as a companion to the special exhibition on the Margins. Its primary function is to provide a starting point for the open viewer, facilitating the process of looking at and analyzing meaning of the art on exhibition. In conjunction with the On the Margins exhibition, the Kemper Art Museum is offering a school and youth educational program that creatively manages the visual language of contemporary artworks on display. Participants will explore a wealth of artistic resources, including photographs, videos, sculpture, and multimedia installations.

On the Margins
Curated by Carmon Colangelo

To be “on the margins” presumes that a center exists. Traditionally, margins of society have been places of disenfranchisement and injustice, while center is connoted in the metaphorical vision. Today mass media appears to diffuse this concentration of power by the means of images and ideas made more available through new technologies. The works in On the Margins speak both to the reversibility and the effectiveness of this expanded imagery, offering alternative and meaningful ways of thinking about local and global conditions. Brought together in an international group of contemporary artists, many being foreigners away from the countries of birth, this exhibition suggests that margins can be understood as a place of strength and comprehension power.

Through a variety of artists’ media—from prints and photomontages to videos and multimedia installations—the works in the exhibition offer an alternative perspective of race and injustice. Many of the artists concentrate on conflicts of class and violence disregarded by the media and reveal the impossibility of past personal narratives. Still, the works in this exhibition are not preserved under any restrictive definition of “activist” art, but rather affect their diversity of meanings and effects, ranging from the straightforward, to the humorous, to the quirky. Playing.

On the Margins does not invent the dynamics of margins and center, but instead establishes that relationship. Rather than naked or restrained, as in the case of imagery thematically produced by today’s media, the works collected here employ new ways of considering our position as frequent outsiders to disaster and upheaval, opening up possibilities for greater awareness, empathy, and action.

In another untold work, from 2004, two apparently fragile figures stand in either side of a strange form that has sprouted a head with apparently female figures standing on either side of the body. These otherwise seemingly generic figures are populated by cartoonlike stick figures with violence, race, and social revolution. Her works also explore the tension between global and local conditions. With her untitled work from 2000, we see a one-legged figure in the casual of a guard while he looks blankly at the bodies of three other figures hanging by their necks. These hanging figures hang in their heads, evoking what he did to the unknown missing bodies—will we ever see their faces, only because their round heads have been growing a three-quarter turn.

Eleanor Heartney, unless otherwise noted. Special thanks to Elissa Weichbrodt, research assistant for the art in this exhibition.

Laylah Ali

In her many post-mortem object gaze drawings, Laylah Ali renders the visual language of contemporary art, literature, and music into a visual iconography offering an intensified view of the violence, race, and social revolution. Her words are populated with ordinary, mundane figures with oversimplified spherical heads, often animated with objects and actions of the kind that disfigure these otherwise ostensibly gentle figures. With her untitled work from 2003, we see a one-legged figure hanging in the casual of a guard while he looks blankly at the bodies of three other figures hanging by their necks. These hanging figures hang in their heads, evoking what he did to the unknown missing bodies—will we ever see their faces, only because their round heads have been growing a three-quarter turn.

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Martha Rosler (American, b. 1943)

Bringing the War Home: House Beautiful/New Series, 2004

The photographs by Martha Rosler in this exhibition are a continuation of her project Bringing the War Home: House Beautiful, which was initiated between 1967 and 1980 and was shown at the Kemper Art Museum in 2004.

Displaying images of current conflicts, by the walls of an upscale living room and point their weapons in our direction. Beyond the window in a destroyed building into generously appointed domestic interiors. The 2004 series incorporates images from the Iraq war of amputee veterans, soldiers in desert garb, and napalmed children or slaughtered soldiers superimposed onto scenes of picture-perfect suburban homes. The original Vietnam-era series consists of collaged images of burned, wounded, and photographically her images starkly juxtapose the domestic luxury of the American home with media photographs of war. The original Vietnam-era series consists of collaged images of burned, wounded, and napalmed children or slaughtered soldiers superimposed onto scenes of picture-perfect suburban homes. The 2004 series incorporates images from the Iraq war of amputee veterans, soldiers in desert garb, and napalmed children or slaughtered soldiers superimposed onto scenes of picture-perfect suburban homes.

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On the Margins
Events and Public Programs

Lecture: Willie Doherty
Thursday, February 7, 5:30 pm
Steinberg Hall Auditorium
Willie Doherty is an artist from Northern Ireland working in video and photography. He was named a Turner Prize nominee for the Turner Prize in 2005. Doherty’s work often deals with issues of identity and politics, and focuses on the construction of the “other.”

Artists’ Panel: On the Margins
Saturday, February 9, 11 am
COCA (524 Trinity)
Carmon Colangelo, dean of the Sam Fox School of Design & Visual Arts and curator of the exhibition, will explore the themes of the exhibition with a panel of artists from the show. Hosted by COCA.

Art21 Screening: “Protest”
Thursday, February 28, 4 pm
Steinberg Hall Auditorium
In conjunction with the exhibition On the Margins, the Museum will feature a special screening of the episode “Protest” from Season 4 of the PBS series Art:21—Art in the Twenty-first Century. The episode examines the ways in which contemporary artists challenge war and violence, exposing and complicating the ethics of victimization.

New Media Workshop
Wednesday, April 16, 6:30 pm
Kemper Art Museum
Art:21 Screening, “Protest” will explore the themes of the exhibition with a panel of artists from the show. Hosted by COCA.

Kemper Art Museum
3333 Forest Park Avenue, St. Louis, Missouri
Steinberg Hall Auditorium

General Information
A five-minute walk from the Danforth campus, the Kemper Art Museum is located on Washington University’s Danforth campus near the corner of Maryland and Forsyth Blvds. Visitor parking available only on Maryland Avenue (black gates south of Forsyth entrance.) 314.935.4252 kemperartmuseum.wustl.edu

Exhibitions
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3333 Forest Park Avenue, St. Louis, Missouri
Steinberg Hall Auditorium

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The photomontages by Martha Rosler in this exhibition are a continuation of her project Bringing the War Home: House Beautiful, which was created between 1967 and 1972, and which commented critically on the Vietnam War. The work presented here, beginning in 2004, is a revisitation of the series in which Rosler engages with the current war in Iraq.

Rosler’s works visually reconnect two sides of life that have been separated in the media—distant wars and the living rooms of America. Culled from fashion magazines and news photography, her images starkly juxtapose the domestic luxury of the American home with media photographs of war. The original Vietnam-era series consists of collaged images of burned, wounded, and napalmed children or slaughtered soldiers superimposed onto scenes of picture-perfect suburban homes. The 2004 series incorporates images from the Iraq war of amputee veterans, soldiers in desert garb, and roving through a bombed-out space behind her. In one piece, a生长 woman lounges on a sofa in a detail from an Associated Press photograph showing an actual incident of American soldiers through the walls of an upscale living room and point their weapons in our direction. Beyond the window in the background, a detail from an Associated Press photograph shows an actual incident of American soldiers in Iraq outfitted like Roman gladiators.

In capturing both, a woman divorced in civilian life is said to be a reminder that the vastness of soldiers returning through cleared war zones behind her to St. Louis, and her work anti-war in every sense bears witness to the dire consequences of war.

Artists’ Panel: On the Margins
Saturday, February 9, 11 am
USA 800 number
Complimentary tickets are required for this event. Call 314.935.7918, or register online at kemperartmuseum.wustl.edu.

Rosler's works visually reconnect two sides of life that have been separated in the media—distant wars and the living rooms of America. Culled from fashion magazines and news photography, her images starkly juxtapose the domestic luxury of the American home with media photographs of war. The original Vietnam-era series consists of collaged images of burned, wounded, and napalmed children or slaughtered soldiers superimposed onto scenes of picture-perfect suburban homes. The 2004 series incorporates images from the Iraq war of amputee veterans, soldiers in desert garb, and roving through a bombed-out space behind her. In one piece, a growth woman lounges on a sofa in a detail from an Associated Press photograph showing an actual incident of American soldiers through the walls of an upscale living room and point their weapons in our direction. Beyond the window in the background, a detail from an Associated Press photograph shows an actual incident of American soldiers in Iraq outfitted like Roman gladiators.

Artists’ Panel: On the Margins
Saturday, February 9, 11 am

Support for this exhibition was provided by the Online and Legacy Services Fund and individual contributions to the Mildred Lane Kemper Art Museum and the Family of Samuel Design & Visual Arts.

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Television and jingoes for the large screen and jam-packet video art are increasing in the merging of education and public programs, a t the Kemper Art Museum continues its series of workshops focusing on issues in new media art. This episode examines the ways in which contemporary artists challenge war and violence, expressing outrage, and empathize with the suffering of victims. In conjunction with the exhibition On the Margins, the Museum will be hosting a special screening of the episode "Protest" from Season 4 of the PBS Series Art:21—Art in the Twenty-first Century.

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