

## WORKS IN THE EXHIBITION

**Keith Haring**  
(American, 1958–1990)

*Untitled, from Pop Shop (Quad III), 1989*  
Screen print, PP 2 / 10 (ed. 75), 13 3/8 x 16 1/2"  
Gift of Arthur and Sheila Prensky, 2006

**Christian Jankowski**  
(German, b. 1968)

*Selections from Poster Sale, 2005*  
Color photographs, 2 / 5, 14 X 10" each  
University purchase, Parsons Fund and Art Acquisition Fund, 2006

**Rashid Johnson**  
(American, b. 1977)

*Thurgood in the Hour of Chaos, from the portfolio America America, 2009*  
Photolithograph, 47 / 50, 29 5/8 x 22"  
Gift of Exit Art, 2013

**Sharon Lockhart**  
(American, b. 1964)

*Outside AB Tool Crib: Matt, Mike, Carey, Steven, John, Mel and Karl, 2008*  
C-print, 6 / 6, 48 x 67 1/2"  
University purchase, Bixby Fund, and with funds from Helen Kornblum, 2009

**Vik Muniz**  
(American, b. 1961)

*Selections from the portfolio White Noise, 1991*  
Gelatin silver prints, 3 / 50, 11 x 8 1/2" each  
University purchase with funds from the friends and family of Frederick W. Lippelt, by exchange, 1991

**Catherine Opie**  
(American, b. 1961)

*Trash, 1994*  
C-print, 2 / 8, 60 x 30"  
University purchase, Bixby Fund, and with funds from Helen Kornblum, 2012

**Juan Sánchez**  
(American, b. 1954)

*Cielo/Tierra/Esperanza (Heaven/Earth/Hope), 1990*  
Lithograph and collagraph, 10 / 16, 58 x 43 1/2"  
Gift of Island Press (formerly the Washington University School of Art Collaborative Print Workshop), 1990

**Lorna Simpson**  
(American, b. 1960)

*Cure/Heal, from the portfolio 10: Artist as Catalyst, c. 1992*  
Lithograph, 53 / 100, 26 x 26"  
University purchase, 1994

**Jaune Quick-to-See Smith**  
(Native American, b. 1940)

*Venison Stew, 1995*  
Collagraph, 4 / 10, 36 1/8 x 28 7/8"  
Gift of Island Press (formerly the Washington University School of Art Collaborative Print Workshop), 1999

**Andy Warhol**  
(American, 1928–1987)

*Sitting Bull, 1986*  
Screen print on Lenox Museum Board, 36 x 36"  
Extra, out of the edition. Designated for research and educational purposes only.  
Gift of The Andy Warhol Foundation for the Visual Arts, Inc., 2014

**Carrie Mae Weems**  
(American, b. 1953)

*Untitled (Colored People Grid), 2009–10*  
31 screen-printed papers and 11 inkjet prints, AP 2 / 2 (ed. 5), 87 7/8 x 75 3/16" (overall)  
University purchase, Bixby Fund, and with funds from Bunny and Charles Burson, Helen Kornblum, Kim and Bruce Olson, and Barbara Eagleton, 2014

# TEACHING GALLERY

# Fall 2015

## RELATIONSHIPS AND REPRESENTATION: PERSPECTIVES ON SOCIAL JUSTICE WORK

Social justice is the view that everyone deserves equal economic, political, and social rights and opportunities... From the beginning of their profession, social workers have been involved in “connecting the dots” between peace and social justice. According to social work philosophy... peace is not possible where there are gross inequalities of money and power.

–National Association of Social Workers,  
[www.socialworkers.org/pressroom/features/issue/peace.asp](http://www.socialworkers.org/pressroom/features/issue/peace.asp)

If I didn't define myself for myself, I would be crunched into other people's fantasies for me and eaten alive.

–Audre Lorde, 1984

And I always thought: the very simplest words  
Must be enough. When I say what things are like  
Everyone's hearts must be torn to shreds.  
That you'll go down if you don't stand up for yourself  
Surely you see that.

–Bertolt Brecht, c. 1956

This Teaching Gallery exhibition—on view September 11, 2015, to January 4, 2016—is curated by Vanessa D. Fabbre, assistant professor, and Anna A. Shabsin, senior lecturer, both in Washington University's George Warren Brown School of Social Work, in conjunction with their course “Social Justice and Human Diversity,” offered at the Brown School in fall 2015.

MILDRED LANE KEMPER ART MUSEUM

## RELATIONSHIPS AND REPRESENTATION: PERSPECTIVES ON SOCIAL JUSTICE WORK

With both social justice work and artistic representation, issues of identity and power in interpersonal dynamics play a significant role. For social justice work, relationship building is central to promoting social welfare, yet these relationships are negotiated amidst power structures that often privilege professional positions and dominant social identities. Critical reflection and self-awareness with respect to these dynamics is thus an essential component of social justice work.

In art-making, the relationships between artist, artwork, and viewer are also multifaceted and sometimes fraught with complication. Some artists collaborate with their subjects directly and consensually, while others represent their subjects from a distance, engaging in varying degrees with the power dynamics at play. Likewise, while some artworks reinforce or even establish societal values and norms, others subvert or otherwise disrupt normative expectations, prompting critical reflection on social issues such as those relating to race, class, gender, and sexual orientation.

This exhibition brings together a selection of artworks from the Mildred Lane Kemper Art Museum's permanent collection in order to pose questions central to both social justice work and artistic practice: Who is speaking, and for whom? What conditions—social and political, personal and communal—inform these representations? The task of representing individuals, communities, and social welfare issues has significant implications for anyone engaged in social justice work, but what roles do interpersonal relationships and advocacy play in art?

**Vanessa D. Fabbre**, assistant professor  
**Anna A. Shabsin**, senior lecturer  
George Warren Brown School of Social Work  
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## Guide to the Exhibition

The works in this exhibition offer a variety of ways to explore the multifaceted nature of identity and interaction through such cultural categories as gender, race, class, and sexuality. As you engage with the works on view, we invite you to keep the following questions in mind.

1.

How do artistic representations of individuals influence the way we think about larger groups of people and cultural norms?

2.

What are the responsibilities of an artist when representing individuals or groups, especially with respect to those who are historically marginalized or stigmatized? Do social justice movements have the same or different responsibilities?

3.

Arguably, there is no such thing as an objective representation of another person, yet this is often assumed to be the case, particularly in photographic works. How does this assumption function in your experience of these works? How does it function in representations across our culture more broadly and in our interactions with others?

4.

How do the artistic representations in this exhibition speak to the intersectionality of identities? Are they about one identity or one experience, or do they engage a more complicated view of identity? How do social justice movements succeed or fail in this endeavor?

5.

Many of the works in this exhibition, such as those by Catherine Opie and Carrie Mae Weems, represent people from within the artist's own communities. What are the power dynamics at play when the artist and the subject are perceived as members of the same group? Do the dynamics change when they are perceived as being different, such as Sharon Lockhart's depiction of factory workers or Andy Warhol's depiction of *Sitting Bull*? What parallels do you see in the relationships made through social justice work?

6.

How do artistic choices about media and form influence your interpretations of these works? How do the aesthetics of an individual work reinforce or contradict its conceptual messages? What role do visual aesthetics play in social justice movements?

7.

Many of the works in the exhibition were made in response to a specific political and cultural moment. How do their meanings change over time? What meaning do these works have for you with respect to the historical present of St. Louis and the world today?

8.

How much of an impact does the identity of the artist have on the final work? How does knowledge of an artist's biography or identity alter your interpretation of the work? Think about not only the artist's identity in relation to that of the subject, but also about the identities of both subject and maker in relation to broader cultural contexts. Similarly, social justice movements are advanced by people of varying social identities and with different experiences of privilege and oppression. What role do our own lived experiences play in our work? What does it mean, for example, for people of various racial and ethnic backgrounds to work against racism?