



Albright-Knox
Art Gallery

We the People

NEW ART FROM THE COLLECTION

Gallery Guide

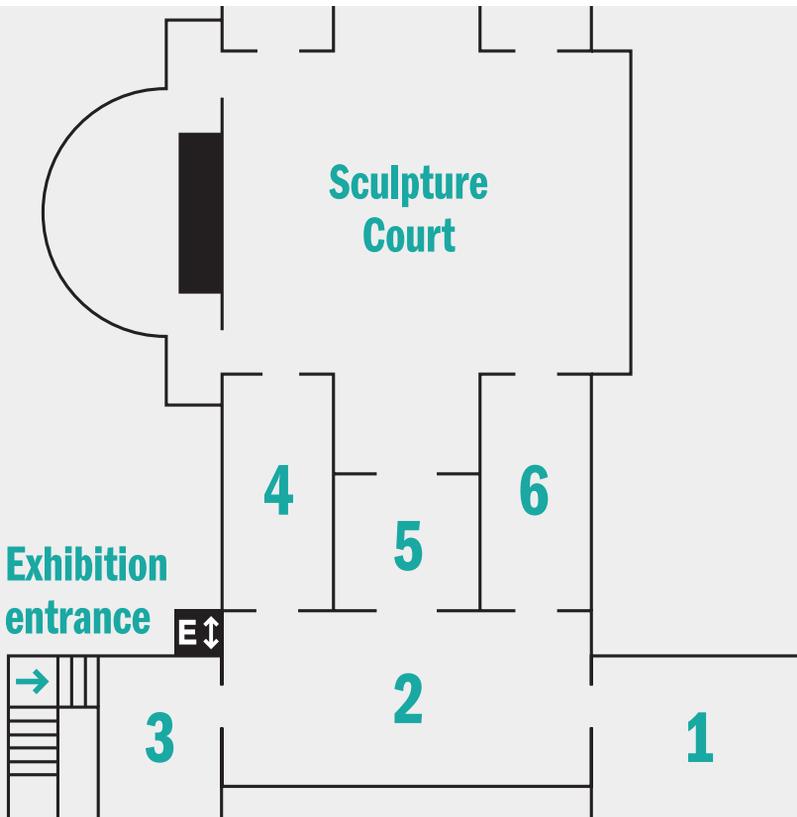
We the People

NEW ART FROM THE COLLECTION

#WeThePeopleAK
Social Media Challenge
More information on the back

Gallery Guide

Some of the most imaginative and dynamic artists working today are exploring what it means to be a citizen of the twenty-first century. Whether creating paintings or videos, sculptures or photographs, the artists in *We the People: New Art from the Collection* are interested in how we define identity, form communities, and confront the forces shaping our lives. The featured works are all new additions to the museum's collection and most have never been on view at the Albright-Knox.

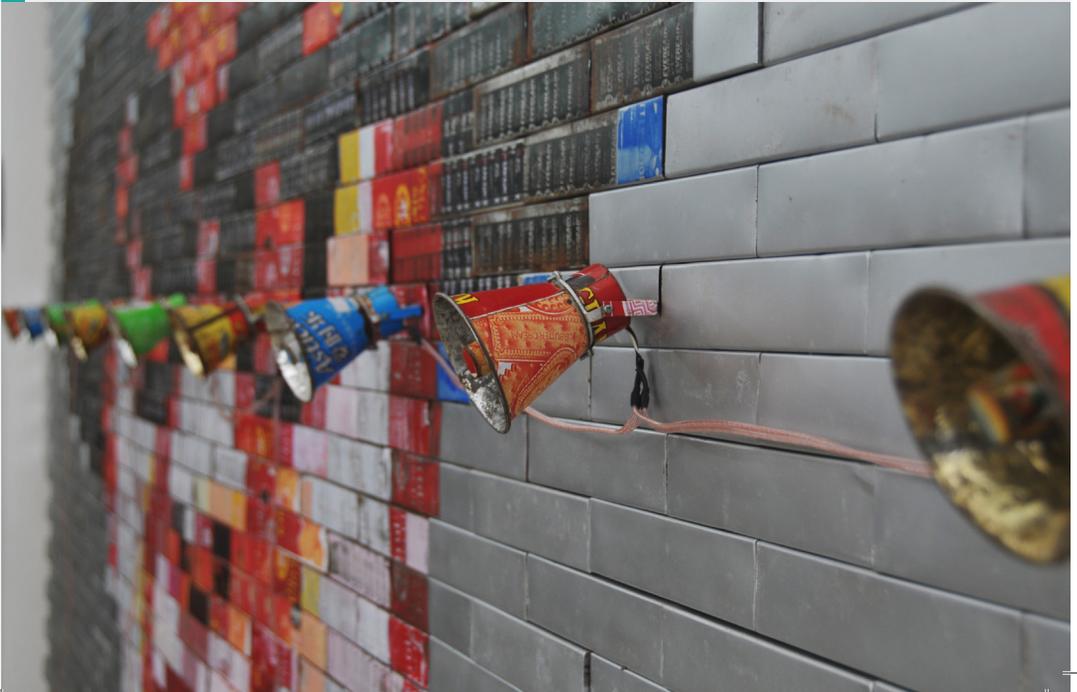


Gallery 3

The exhibition begins in **Gallery 3** with Agus Suwage's *Tembok Toleransi #2 (Tolerance Wall #2)*. Suwage shaped this enormous self-portrait using tin "bricks" printed with colored labels from everyday items. Small loudspeakers strung horizontally across the artist's face play chants and prayers from the major religions of Indonesia, Suwage's home, including Christianity (the faith in which he was raised) and Islam (the religion to which he converted as an adult). Although Indonesia's constitution protects freedom of worship, recent years have seen increased repression of religious minorities. Suwage's work is a plea for the tolerance and peaceful coexistence he thinks is necessary to create and maintain free societies.



▲ Agus Suwage (Indonesian, born 1959). *Tembok Toleransi #2 (Tolerance Wall #2)*, 2013. Screen print and paint on recycled cans, car audio system, and sound; 138½ x 179¼ x 7½ inches (351.8 x 455.3 x 19.1 cm). Collection Albright-Knox Art Gallery, Buffalo, New York; Gift of Mrs. Georgia M. G. Forman, by exchange, 2018 (2013:13a-s). © 2013 Agus Suwage. Image courtesy of Tyler Rollins Fine Art





Gallery 2

Tabor Robak's *Free-to-Play lite* and the other works that open **Gallery 2** explore how the images we encounter every day shape how we see the world. Robak's four-channel video is modeled after free online games like Candy Crush. The experience of watching the random movements of its colorful icons is mesmerizing and deliberately recalls the way we are absorbed by the distractions of our increasingly digital lives.



Tabor Robak (American, born 1986).

Free-to-Play lite, 2014. Four-channel HD video with custom software, AP 1 from an edition of 3 and 2 APs; 120 x 50 3/4 inches (304.8 x 128 cm), running time: 60 minutes. Collection Albright-Knox Art Gallery, Buffalo, New York; By exchange: Sherman S. Jewett Fund and George B. and Jenny R. Mathews Fund, 2015 (2015:7.2a-d). © 2014 Tabor Robak. Image courtesy of Team Gallery



- ▲ **Dan Halter** (Zimbabwean, born 1977). *Rifugiato Mappa del Mondo (Refugee Map of the World)*, 2016. New and used plastic-weave shopping bags stitched together, edition 7 (unique) from a series of 8; 72 x 150 inches (182.9 x 381 cm). Collection Albright-Knox Art Gallery, Buffalo, New York; By Exchange: Elisabeth H. Gates Fund, James G. Forsyth Fund, Fellows for Life Fund, George Cary Fund and Gift of Mr. and Mrs. Lucien Garo, 2016 (2016:4). © 2016 Dan Halter. Image courtesy of the artist and WHATIFTHEWORLD

Elsewhere in Gallery 2 are works that prompt conversations about the movement of people around the world, which can be constrained by incarceration, immigration restrictions, conflict, or physical barriers, among many other factors. Inexpensive, woven plastic bags like those commonly carried by refugee populations form the basis of Dan Halter's *Rifugiato Mappa del Mondo* (*Refugee Map of the World*). Unlike traditional political maps, Halter's map foregrounds the arbitrariness of borders, suggesting that identity is defined not by national boundaries but by a combination of memories and experiences.

Gallery 1

The works in **Gallery 1** are examples of contemporary perspectives on the landscape and the natural world. Although the term "landscape" may bring to mind serene paintings of pastoral beauty, the artists featured in this gallery embed such scenes with additional layers of meaning. The title of Anselm Kiefer's monumental *der Morgenthau Plan* references a post-World War II proposal by United States Secretary of the Treasury Henry Morgenthau to replace German arms factories with fields of flowers and vegetation. Kiefer's painting imagines what the German countryside might have looked like under such a plan, suggesting how even the most beautiful landscape may be shaped by human desires and histories.

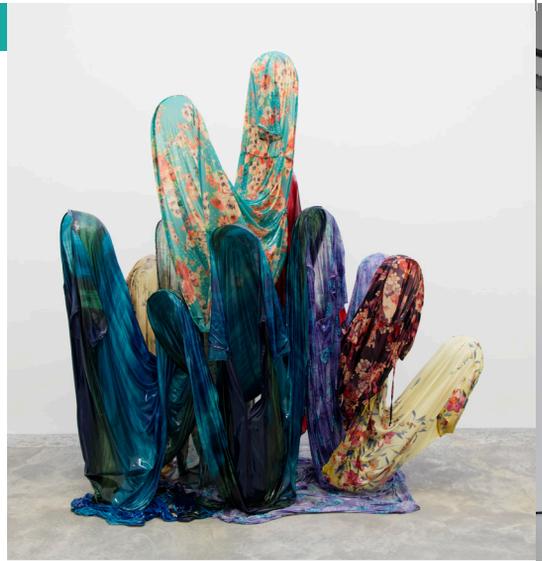


- ▲ **Anselm Kiefer** (German, born 1945). *der Morgenthau Plan*, 2012. Acrylic, emulsion, oil, and shellac on photograph mounted on canvas; 110 x 224 inches (279.4 x 569 cm). Collection Albright-Knox Art Gallery, Buffalo, New York; Sarah Norton Goodyear Fund, George B. and Jenny R. Mathews Fund, by exchange and George B. and Jenny R. Mathews Fund, 2013 (2013:6a-c). © Anselm Kiefer. Image courtesy of the artist and Gagosian. Photograph by Charles Duprat

Gallery 4

For the artists in **Gallery 4**, artmaking is a means to explore how our individual identities are a complex mixture of personal choice, family background, and the histories of our larger communities, among other elements. In her painting *Homeland*, Jaune Quick-To-See Smith focuses on the intersection of identity and place. Here, bands of color radiate across a map of the United States from a point in the northwest: the location of the Flathead Reservation in Montana where she grew up. In defining the country outward from this spot, Smith centers and makes visible a place and a history that isn't normally "on the map," and prompts us to question how we define our own "homeland."

▼
Jaune Quick-to-See Smith
(Native American, born 1940). *Homeland*, 2017. Mixed media on canvas, 48 x 72 inches (121.9 x 182.9 cm). Collection Albright-Knox Art Gallery, Buffalo, New York; Bequest of John Mortimer Schiff, by exchange, 2018 (2018:12). © Courtesy of the artist and Garth Greenan Gallery, New York



▲
Kevin Beasley (American, born 1985). *Untitled (hollow)*, 2016. Resin, houses, dresses, and kaftans; 80 x 73 x 36 inches (203.2 x 185.4 x 91.4 cm). Collection Albright-Knox Art Gallery, Buffalo, New York; Albert H. Tracy Fund, by exchange, 2016 (2016:30). © 2016 Kevin Beasley. Image courtesy of the artist and Casey Kaplan, New York. Photograph by Jean Vong

Gallery 6

While many contemporary artists continue to work with traditional mediums such as painting and printmaking, the artists in **Gallery 6** reuse common household goods and other familiar materials as a way of connecting their art to our everyday reality. Kevin Beasley is fascinated with clothing and the ways in which it becomes a marker of cultural identities as well as stereotypes. *Untitled (hollow)* was created using colorful polyester houses, dresses, and kaftans often worn by members of the African diaspora, including women in the artist's own family.



▲ **Subodh Gupta** (Indian, born 1964). *This is not a fountain*, 2011–13. Old aluminum utensils, water, painted brass taps, PVC pipes, and motor; 65 x 190 x 309 inches (165.1 x 482.6 x 784.9 cm). Collection Albright-Knox Art Gallery, Buffalo, New York; By exchange: George B. and Jenny R. Mathews Fund and Charles Clifton Fund, 2016 (2015:6). © 2011-2013 Subodh Gupta. Image courtesy of the artist and Hauser & Wirth. Photograph by Genevieve Hanson

Gallery 5, South Transept, and Sculpture Court

Throughout the course of this exhibition the art on view in **Gallery 5** will change. Beyond Gallery 5 is the **South Transept**, where you will find a video work by artist Ellie Ga as well as a place to read, have quiet conversations, and record your feedback. From here, you will be able to see Subodh Gupta's *This is not a fountain* in the **Sculpture Court**. The artist gathered used pots and pans from families all over his native India as the basis for this giant installation, which asks us to contemplate a range of pressing social problems, from the rapid industrialization of formerly agrarian societies to the consequences of water shortages and the impact of recycling on the environment.



Social Media Challenge



@albrightknox

#WeThePeopleAK

In the spirit of *We the People*, which seeks to encourage a public dialogue about contemporary art and its relevance to our lives, we invite you to share your photos of the exhibition on Instagram and Twitter with the hashtag **#WeThePeopleAK**.

Each month, we will select a winner for the most creative post in each of three categories:



We the People Selfies

Photos of you, your family, or your friends with works in the exhibition



We the People Details

Close-up photos of details from works you noticed in the exhibition



We the People Connections

Photos of an object, a news story, a person, or a place that you come across outside the museum and reminds you of one of the works in the exhibition

While taking your photographs, help keep our works of art safe: remember to leave your flash turned off and stay at least twelve inches away from the art at all times while in the museum. Happy photographing!

Please note that by posting your photo(s) with the **#WeThePeopleAK** hashtag, you grant the Albright-Knox Art Gallery permission to reuse your photo, with credit, including on our website and social media accounts.

Equipment and technical support provided by Advantage TI. | The Albright-Knox Art Gallery's exhibition program is generously supported by The Seymour H. Knox Foundation, Inc. | Additional support has been provided by a gift in honor of Robert Lang Miller Sr.



Albright-Knox
Art Gallery

1285 Elmwood Avenue
Buffalo, New York 14222-1096

716.882.8700 TEL
albrightknox.org