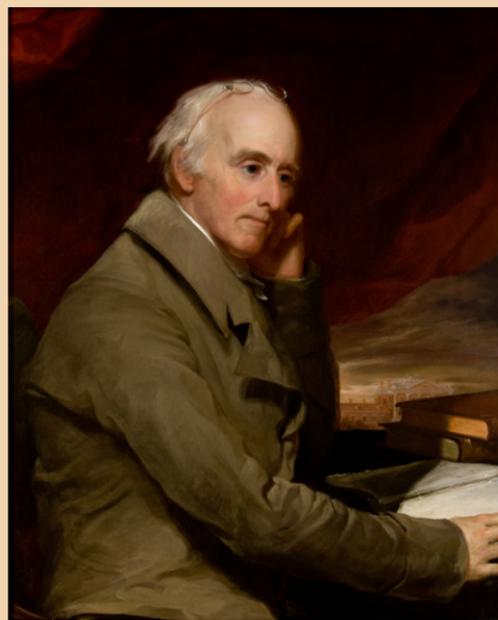


In 1783, Benjamin Rush founded Dickinson College to provide students with a useful education that would allow them to contribute to the common good. In the post-revolutionary era, Rush envisioned the college as the embodiment of a distinctively American curriculum, one designed to teach students how to apply liberal arts learning to the continuing task of building a just democracy. Today, Dickinson College and its museum, The Trout Gallery, remain committed to Rush's vision and to the central role of civic engagement in a liberal arts college experience. As studies have shown, the arts play a crucial role in the work of civic engagement; they provide a platform for individuals to express agency, they build tolerance for diverse viewpoints, and they develop the capacity of communities to imagine a better future.



Thomas Sully, *Benjamin Rush*, c. 1813

In support of this mission, The Trout Gallery, beginning in 2015, developed a collecting initiative to acquire works of significant artistic merit that engage deeply with issues of concern to civil society. Each year, student representatives from the museum's advisory committee are charged with selecting works of this nature, particularly contemporary, from the annual print and photography fairs in New York City. The prints and photographs in this exhibition have been acquired as a result of that initiative, supplemented by related works that have been acquired by the museum over the course of the last two decades. Organized into thematic groups, the works highlight the role that art plays in engaging a range of topics important to society. *Agency, Tolerance, and Imagination* and its related programming stand as examples of how museums function as catalysts, connectors, and resources for civic engagement within their communities.

In support of this mission, The Trout Gallery, beginning in 2015, developed a collecting initiative to acquire works of significant artistic merit that engage deeply with issues of concern to civil society. Each year, student representatives from the museum's advisory committee are charged with selecting works of this nature, particularly contemporary, from the annual print and

Exhibition Checklist

Dickinson and Civic Engagement

1. Thomas Sully, *Benjamin Rush*, c. 1813, oil on canvas, 32 x 26 in. (81.3 x 66.0 cm). Gift of Lockwood and Jacklyn Rush and purchase with funds from the Ruth Trout Endowment, the Helen E. Trout Memorial Fund, and the Friends of The Trout Gallery, 2009.8.

Nation

2. Ken Kitano, *25 Participants at 2014 Hong Kong Protests "Umbrella Revolution," occupied area (Admiralty, Causeway Bay, Mong kok), Hong Kong, October 12–14*, 2014, gelatin silver on paper, 14 x 11 in. (35.6 x 27.9 cm). Museum purchase with funds from the Friends of The Trout Gallery, 2015.2.1.

3. John E. Buck, *Cannonball Creek*, 2017, woodcut with pochoir on paper, 25½ x 40¼ in. (64.8 x 102.2 cm). Museum purchase with funds from the Friends of The Trout Gallery, 2017.19.

4. John E. Buck, *Moscow on the Seine*, 2017, woodcut with pochoir on paper, 28¾ x 46 in. (73.0 x 116.8 cm). Museum purchase with funds from the Friends of The Trout Gallery, 2017.18.

Animal Rights

5. Sue Coe, *Auschwitz Begins Whenever Someone Looks at a Slaughterhouse and Thinks: They Are Only Animals*, 2009, woodcut on paper, 15½ x 52 in. (39.4 x 132.1 cm). Museum purchase with funds from the Friends of The Trout Gallery, 2014.7.

6. Sue Coe, *Butcher*, 2011, graphite, gouache, and watercolor on paper board, 40 x 30 in. (101.6 x 76.2 cm). Museum purchase with funds from the Friends of The Trout Gallery, 2014.3.

7. Sue Coe, *Large Hog Hoist*, 1994, photo-etching, mezzotint, and silkscreen on paper, 40 x 30 in. (101.6 x 76.2 cm). Museum purchase with funds from the Friends of The Trout Gallery, 2014.19.

Social Justice

8. Steve Prince, *Rosa Sparks*, 2017, linocut on paper, 39¼ x 51½ in. (99.6 x 131.1 cm). Museum purchase with funds from the Friends of The Trout Gallery, 2017.21.

9. Manu Brabo, *The Silent Conflict of Casamance (A Senegalese man is seen wearing a traditional costume for the circumcision ceremony in Ziguinchor, Casamance Region, Senegal)*, 2014, digital pigment print on paper, 27½ x 39¾ in. (70.0 x 100.0 cm). Museum purchase with funds from the Friends of The Trout Gallery, 2017.15.

Environment

10. Yao Lu, *Viewing the City's Places of Interest in Springtime*, 2007, chromogenic print on paper, 31 x 31 in. (78.7 x 78.7 cm). Museum purchase with funds from the Friends of The Trout Gallery, 2015.2.4.

11. Toshio Shibata, *Nikko City, Tochigi Prefecture (C-2245)*, 2013, type-c color print on paper, 20 x 24 in. (50.8 x 61.0 cm). Museum purchase with funds from the Friends of The Trout Gallery, 2015.2.3.

Women

12. Hung Liu, *Black Madonna*, 2016, lithograph on paper, 33¾ x 26½ in. (85.7 x 67.3 cm). Museum purchase with funds from the Friends of The Trout Gallery, 2017.20.

13. Lalla Essaydi, *Harem, #14C*, 2009, chromogenic print mounted to aluminum, 40 x 30 in. (101.6 x 76.2 cm). Museum purchase with funds from the Friends of The Trout Gallery, 2017.8.

Further Reading

Ahmed-Chaouki, Rafif, and Dina Nasser-Khadivi, eds. *Lalla Essaydi: Crossing Boundaries, Bridging Cultures*. Paris: ACR Édition, 2015.

De Guzman, Rene. *Summoning Ghosts: The Art of Hung Liu*. Berkeley, CA: University of California Press, 2013.

Eisenman, Stephen. *The Ghosts of Our Meat: Sue Coe*. Carlisle, PA: The Trout Gallery, Dickinson College, 2013.

Hidaka, Yu. *Ken Kitano—Our Face: Asia*. Kyoto: Seigensha Art Publishing, 2013.

Mitchell, Ben. *John Buck: Iconography*. Seattle: University of Washington Press, 2008.

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Stern, Mark J., and Susan C. Seifert. *Civic Engagement and the Arts: Issues of Conceptualization and Measurement*. Washington DC: Animating Democracy, A Program of Americans for the Arts, 2009. Accessed September 14, 2018. https://animatingdemocracy.org/sites/default/files/CE_Arts_SternSeifert.pdf.

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Acknowledgments

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THE TROUT GALLERY

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Cover: John E. Buck, *Moscow on the Seine* (detail), 2017

Agency, Tolerance, and Imagination Art and Civic Engagement

February 8–April 6, 2019



THE TROUT GALLERY
The Art Museum of Dickinson College

NATION

Issues of nationhood are central to a number of works in the exhibition. Ken Kitano's *25 Participants at 2014 Hong Kong Protests "Umbrella," occupied area (Admiralty, Causeway Bay, Mong kok), Hong Kong, October 12–14, 2014* considers student-led protests against reforms that would give mainland China more control over Hong Kong's electoral system. In this multi-exposure photograph, Kitano superimposes the faces of twenty-five different protesters



Ken Kitano, *25 Participants at 2014 Hong Kong Protests "Umbrella Revolution"*, 2014

so that the many become one, leading viewers to contemplate collective identity as central to the work of civil protest.

Place, nationality, and identity are central to the works of John E. Buck, which present symbolic landscapes that serve as visual maps that contextualize national debates. Buck's *Moscow on the Seine* considers Russia's construction of an Orthodox cathedral in Paris, on the banks of the Seine River. He represents allegations of Russian cultural and territorial hegemony through the image of a betas-eled bear holding a sickle and hammer. This symbol of Russia stands against a background that reads as a visual history of the nation, told through satirical caricatures of several iconic political and cultural figures (Vladimir Putin, Grigori Rasputin, Anna Akhmatova, and Nikita Khrushchev, among others) and well-known international architectural monuments (St. Basil's Cathedral in Moscow, the Eiffel Tower in Paris, and the Chrysler Building and the Twin Towers in New York).

ANIMAL RIGHTS

Sue Coe is an ardent defender of animal rights. In *Auschwitz Begins Whenever Someone Looks at a Slaughterhouse and Thinks They're Only Animals*, she confronts the realities of meat production and consumption from the perspective of animals. In this long, woodblock print, men brutally herd cows and pigs into a walled enclosure for slaughter. Coe exaggerates the expressions on the faces of the animals, which appear more human than animal. By referencing the site of a well-known Nazi concentration camp and adding barbed wire to the top of the slaughterhouse walls, Coe likens the present-day treatment of livestock to acts of murder committed by the Nazis. The surrounding city suggests that the cruelties of the slaughterhouse, like those of Auschwitz, take place in towns everywhere. Coe draws heavily from the artistic style of the emotionally charged work of Expressionist printmakers, particularly Käthe Kollwitz (German, 1867–1945), and emulates her use of powerful, affordable, and widely circulated prints as a means to draw attention to pressing social issues and foster good.



Sue Coe, *Auschwitz Begins Whenever Someone Looks at a Slaughterhouse and Thinks: They Are Only Animals*, 2009

SOCIAL JUSTICE



Manu Brabo, *The Silent Conflict of Casamance*, 2014

alluding to the condescending, "backward glance" of the modern at matters traditional and indigenous.

In *Rosa Sparks*, self-proclaimed art evangelist Steve Prince presents a tableau of black experience in America by recreating the momentous event in Montgomery, Alabama, where Rosa Parks refused to give up her seat to white passengers. At the front of the bus, a haloed Parks sits defiantly in response to the standing bus driver's gesture that she move to the back. At the left, a line of figures, some in silhouette, represent the experiences of black Americans—from the chains of slavery to present-day threats of gun violence.



Steve Prince, *Rosa Sparks*, 2017

They are joined by references to others inspired by Rosa's spark, civil rights leaders Martin Luther King Jr. and Malcolm X. A rider at the back of the bus holds a Bible turned to Matthew 5:3–10. This passage describes the the Beatitudes, beginning with "Blessed are the poor in spirit, for theirs is the kingdom of heaven...."

THE ENVIRONMENT

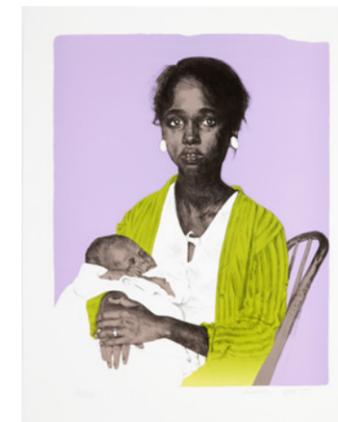


Toshio Shibata, *Nikko City, Tochigi Prefecture (C-2245)*, 2013

Rather than present aesthetically composed views of the natural landscape with subtle traces of human intervention, Yao Lu starts with environmental waste sites, which he adorns to appear beautiful. In his photograph *Viewing the City's Places of Interest in Springtime*, he captures what at first glance seems to be a traditional Chinese mountain landscape painting. It is only upon closer inspection that one discovers the mountains to be mounds of garbage covered in green nets. Those elements initially perceived as representations of nature's beauty are in fact made up of trash that threatens the future of the natural world. Lu calls attention to the problem of waste in a rapidly industrializing China by upending the revered tradition of landscape painting and its status as a symbol of identity and national pride.

The persecution of cultural groups is a shared concern of Manu Brabo and Steve Prince. Brabo's *The Silent Conflict of Casamance* focuses on the thirty-seven-year conflict between the Senegalese government and the people of Casamance, a religious and ethnically distinct region of Senegal. Against a war-torn backdrop, Brabo captures the reflection of a man dressed in the traditional costume for a circumcision ceremony. Brabo's photograph underlines the threat that constant warfare poses to indigenous peoples, while subtly

WOMEN



Hung Liu, *Black Madonna*, 2016

Essaydi challenges the hypersexualized and stereotypically submissive depictions of Muslim women by reclaiming their bodies, spaces, and stories. *Harem 14C* depicts a Moroccan woman whose body is masked by the pattern of her clothing and henna body art, all of which blends into the highly decorated architectural space of the harem that surrounds her. Traditionally seen as the domestic building dedicated to women in a Muslim household, the harem came to be regarded by Europeans as an eroticized space of male fantasy. Essaydi's photograph confronts this fiction and presents the woman's face, hands, and feet as visible signs of resistance to this tradition. On her exposed skin, viewers glimpse pieces of the poetic narratives that record the woman's story in henna. Essaydi engages the space of the harem to challenge stereotypes and initiate dialogue about the lives of contemporary Muslim women living in Morocco. While initially seen as scandalous in her home country, Essaydi's works gained widespread recognition and became a source of national discussion when several were acquired for the private collection of King Mohammed of Morocco.

Jacqueline Amezcua '19



Hung Liu was trained in Beijing, where she labored under the rigid academicism of the Chinese Social Realist style. Uninspired by the stiff, didactic art demanded of the People's Republic of China, she secretly adopted a more expressive approach, one based on working from photographs of people, often unknown women in marginal or liminal contexts (prostitutes, for example). In 1984, Liu emigrated to the United States, where she further developed her practice. *Black Madonna* is from her *Promised Land* series, which is based on photographs of Depression-era migrants, including those taken by Dorothea Lange (American, 1895–1965). In this study of motherhood, Liu recasts the idealized stereotype of a mother and child in more realistic terms.

In her photographs, Moroccan-born artist Lalla Essaydi challenges the hypersexualized and stereotypically submissive depictions of Muslim women by reclaiming their bodies, spaces, and stories. *Harem 14C* depicts a Moroccan woman whose body is masked by the pattern of her clothing and henna body art, all of which blends into the highly decorated architectural space of the harem that surrounds her. Traditionally seen as the domestic building dedicated to women in a Muslim household, the harem came to be regarded by Europeans as an eroticized space of male fantasy. Essaydi's photograph confronts this fiction and presents the woman's face, hands, and feet as visible signs of resistance to this tradition. On her exposed skin, viewers glimpse pieces of the poetic narratives that record the woman's story in henna. Essaydi engages the space of the harem to challenge stereotypes and initiate dialogue about the lives of contemporary Muslim women living in Morocco. While initially seen as scandalous in her home country, Essaydi's works gained widespread recognition and became a source of national discussion when several were acquired for the private collection of King Mohammed of Morocco.



Lalla Essaydi, *Harem, #14C*, 2009

Left: Yao Lu, *Viewing the City's Places of Interest in Springtime*, 2007