

Dress Matters

CLOTHING AS METAPHOR



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TUCSON MUSEUM *of* ART
AND HISTORIC BLOCK

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FOREWORD

"Fashion is instant language." – *Miuccia Prada*

Every day we make an important decision. We wake, get out of bed, attend to our morning rituals, clean ourselves up, prepare for the day, and make one decision that will set the pace for the remainder of the day. What will we wear?

Clothing is more than just an artifice that covers one's body. It is something that defines our identity. From the power suit to the pant suit, utilitarian uniform to the white wedding dress, it signifies to the world our status, mood, or intentions. It is a language and way in which we communicate to one another. Historically, and even today, clothing is overtly and personally political. What one wears can change the fate of nations, signify freedom or oppression, serve as an emblem of divinity, formalize one's race or tribe, define wealth or poverty, and even present one's interest or lack thereof in conformity or individualism.

Since the earliest depictions of the human hunters and gatherers in the caves of Lascaux, France, from 17,000 years BCE, artists have long identified and depicted the human race by how they are adorned or what they are wearing. In fifteenth-century Italy, clothing served as an indicator of one's social and economic status. By the mid-1850s, Paris was the center of not only the art world but the fashion world as well. The avant-garde French artists such as Édouard Manet, Claude Monet, and Pierre-Auguste Renoir embraced the creation of ready-to-wear fashion as a sign of modernity. In contemporary times, art and fashion have engaged in an exciting dialog. The role of fashion and artists' use of dress have a symbiotic relationship that engages in a dynamic and robust conversation about identity politics, popular culture, and historical perspectives.

The inaugural exhibition in the new James J. and Louise R. Glasser Galleries at the Tucson Museum of Art and Historic Block, *Dress Matters: Clothing as Metaphor*, explores the stimulating conversation about the language of dress and its use as a metaphor in modern and contemporary art. *Dress Matters* was conceived and developed for the Tucson Museum of Art by Dr. Julie Sasse, Chief Curator of Modern, Contemporary, and Latin American Art, who has been responsible for some of the Museum's most engaging and definitive exhibitions over the last seventeen years at TMA. The exhibition explores seven distinct roles in which clothing serves as a lexicon for religion, society, desire, power, transformation, identity, and absence. *Dress Matters* is a groundbreaking exhibition for the Museum and serves as a benchmark of TMA's vision for the future and role as a leading twenty-first-century institution.

An exhibition of this magnitude would not be possible without the support and generosity of many individuals, donors, and lenders. First and foremost I extend my appreciation to TMA's Board of Trustees for its support of the Museum and its commitment to presenting engaging and impactful exhibitions. I would like to acknowledge the incredible support of James J. and Louise R. Glasser, for whom without their gift, we would not have this amazing new gallery for feature exhibitions at the Museum. Additionally, deepest thanks go to the Museum's 2017/2018 Exhibition Season Sponsors: Connie Hillman Family Foundation, James and Louise Glasser, Anne Y. Snodgrass, BMO Private Bank; and Kautz Family Foundation, TMA's Contemporary Art Society, and Betsy and Frank Babb, who provided essential funding for *Dress Matters*.

We are grateful to the numerous collectors, galleries, and institutions who have generously loaned works from their collections for this exhibition: the Arizona State University Museum of Art Collection, Miami Dade College Permanent Collection, Rubell Family Collection, Tia Collection, Arthur Roger Gallery, Littlejohn Contemporary, Regen Projects, Greg Kucera Gallery, Cheim & Read, Lisa Sette Gallery, Jack Shainman Gallery, Ayyam Gallery, Douglas Nielsen, Dr. Eric Jungermann, and Cricket Taplin. Special thanks go to the artists who are included in *Dress Matters*. Finally, I extend my gratitude to the Museum's vital support of our members and community; to you we owe our deepest thanks.

—*Jeremy M. Mikolajczak*
Chief Executive Officer

DRESS MATTERS: CLOTHING AS METAPHOR

In the Beginning

According to the biblical parable of the Garden of Eden in the Book of Genesis, Adam and Eve were born naked and unashamed. But when they ate an apple from the tree of the knowledge of good and evil offered by the serpent, they became aware of their nakedness. In their shame, they sewed fig leaves to cover themselves. When God discovered their treachery in eating the forbidden fruit, he clothed them in skins, expelled from the Garden of Eden, and condemned them to a lifetime of toil.¹ Thus, the concept of clothing was conceived from the imagination out of necessity, governed by rules, and changed continually.

Over time, clothing has evolved from purely functional to a powerful signifier of who we are as individuals and groups. As clothing became a symbolic marker of power, influence, and identity, it has sparked debates about the virtues of simplicity, unadorned beauty, usefulness, and conformity versus vanity and avarice. *Dress Matters: Clothing as Metaphor* explores such tensions, and highlights a variety of diverse artists who examine how clothing delivers compelling messages about who we are as human beings.

Poets, writers, philosophers, and theorists throughout history have commented in verse and prose about the power of dress to entice, deceive, and establish status in society. For example, ancient Roman poet Ovid wrote *Ars Amatoria (The Art of Love)* in the first century CE as an instructional guide to the art of seduction, which includes fashion and hairstyle tips.² In contemporary society, feminist reinterpretations of such thinking have upended notions of the dress as symbolic of sexuality. Drawing on the poet Emily Dickinson as inspiration, Tucson artist Barbara Penn places the dress at the center of an examination of the concept of womanhood, a representative of selfhood, female space, and creativity. On the other hand, New York artist Maureen Connor focuses on the dress to comment on the obsession with thinness as a way to enhance one's beauty.

Clothing and Religion

Throughout various eras and cultures, religious conformity has dictated rules of dress in the form of rigorous constraints regarding modesty and decorum. Guided by the Quran, for example, women in some Islamic traditions cover themselves in public with a variety of veils, cloaks, and shrouds in the form of burkas, niqabs, hijabs, dupattas, and chadors. Yet such methods of draping often reduce the identities of women from this region to what they wear. Tucson conceptual artist Sama Alshaibi (Palestine/Iraq) tackles this

complex subject through hauntingly beautiful videos that examine environmental and sociopolitical themes through female bodies and their clothing as central elements. Similarly, Indian documentary photographer Raghubir Singh captures the enduring grace—yet fragility—of the subcontinent sari in the face of extreme weather, which conjures myriad associations about our changing world. Expressing the inherent power of women through their attire, Phoenix artist Angela Ellsworth creates “Seer Bonnets,” sculptures that represent aspects of her Mormon heritage. These pioneer bonnets, encrusted with thousands of pearl-tipped corsage pins, allude to Mormonism founder Joseph Smith’s 35 wives and their own visionary and revelatory powers.

Clothing and Society

Some prescriptions of attire are societal. For instance, in the late nineteenth century, upper-class women and men were expected to follow strict rules as to the distinct and appropriate attire for attending balls, the opera, and the theater; hosting dinners and receiving visitors; riding horses and playing sports; working in business; attending church; and traveling. One of the most conventional women’s attire at that time was the wedding dress. Every aspect of this ceremonial garment was dictated, from the color and type of fabric to the length and cut of the design, and the flowers in the wearer’s hair.³ While now open for greater interpretation, the tradition of wearing a special dress that identifies the wearer as a bride endures today. London artist Kate Daudy and Minnesota photographer Robyn Stoutenburg McDaniels address this image through a literary, feminist lens and a sense of bittersweet melancholy. Virginia artist Susan Jamison also uses the white dress in a narrative function as a sorrowful memorial to author Virginia Woolf, who suffered from depression and drowned herself in the River Ouse near her home.

Clothing and Desire

As garments have evolved from providing protection and warmth, they have in some cases also morphed into a fetishistic art form, playfully addressed by Arizona sculptor Robert Bracketti, who fabricates metal shoes and bustiers that can only be admired, not worn. Polish-born, Dublin-based Agata Stoinska also delves into associations between clothing and fantasy. As a fashion photographer, Stoinska creates narratives that become surreal dreamscapes, all the while documenting the latest fashions for marketing purposes. Clothes have become a kind of visual delight as objects of beauty commodified by desire. Through attractive attire, we hope to become as beautiful as that in

which we are enclosed. For example, in the eighteenth century, fashion was of serious importance to French and German royalty, exemplified by Austrian court painter Johann Georg Edlinger, who documented the competitive extremes of lavish garments. Likewise, in the nineteenth century, the middle-class fascination with the luxurious clothing of the upper classes could be satisfied by viewing the latest fashions in magazines, mail-order catalogs, hand-colored etchings, and sketches by the Illman Brothers and other commercial artists.⁴

Clothing and Power

While dressing well is generally thought of as desirable, an abundance of clothing can also cause public disdain for its frivolity and associations with pride and avarice. Still, garments conjure a sense of self-identification and confidence by the wearer. Such phrases as “dress for success,” “clothing makes the man,” “power dressing,” “dressed to kill,” “fashion victim,” and others reveal how much clothing has become ingrained in our psyches as a major element in how we present ourselves, how we judge others, and how we negotiate through life with a sense of self. In this spirit, New Orleans-based artist Willie Birch looks at cultural history through the division between the worker and the boss via dress, binaries of labor that often fall along racial lines.

Clothing serves as a form of nonverbal communication, indicating we are in control of our own comfort and manner in which we are perceived and identified. We are not at the mercy of our own fur, skin, or scales to protect us from cold, rain, or snow; rather we have developed clothing to allow us greater, unfettered engagement in nature or in our labors. In this sense, Benjamin M. Johnson’s image of a diving suit reminds us that not only does clothing serve as a “second skin,” it also can be the threshold between life and death.

The most assertive clothing signals authority and compliance. The military uniform is one such example. In this context, the figure wearing a uniform is noted for the implied and assumed power of one person over another; the soldier is either a leader or a follower, but always in service to an ideology. In this light, Arizona artist Fausto Fernandez depicts images of General John J. Pershing and his crew of military officials in his quest to capture Mexican revolutionary Pancho Villa. Mexican-born artist Claudio Dicochea relies on depictions of clothing to establish rank in society in his contemporary revisions of traditional eighteenth-century *casta* paintings, in which the faces of family members

are replaced by archetypes from popular media, comics, and world history. One of the most haunting images in the exhibition comes from Irish documentary photographer Richard Mosse, whose photograph of a uniform of a Congolese soldier stands like an eerie scarecrow to ward off the enemy. In this case, the clothing without the soldier suggests lives lost and the futility of war.

Clothing and Transformation

As societies continue to develop technologies to secure comfort from the elements, clothing has taken on a more symbolic, mythic, and ritual role. Through clothing, cultures have established sophisticated and nuanced ways to signify tribal relations, economic status, religious affiliations, and political and spiritual power over one another. The nun’s habit is one such example. American artist Andy Warhol’s serigraph of Ingrid Bergman in a wimple, taken from a movie still from *The Bells of St. Mary* (1945), transforms the actress into a spiritual being by virtue of her garb. Chicago-based Nick Cave’s “Soundsuits” are also imbued with transformative power. Often part of live performances and videos, these sculptural works, resembling Carnival and African ceremonial costumes, act as both masking devices and second skins that conceal race, gender, and class.

Clothing and Identity

The enhancement of sexuality is one of the most pointed goals of the development of style—one’s attractiveness can exponentially grow by the kinds of clothing the wearer selects. Of course, the converse is also true. People can select their attire to repel the gaze of others, make them indifferent to their appearance, or to attract distinct groups of people with whom they want to identify while alienating others. Questioning body politics, beauty and stereotyping, the performative notions of ritual, and other themes about clothing and identity, Jamaican artist Ebony G. Patterson explores constructions of the masculine within popular culture and fashion. Also addressing gender norms through dress, American artist Catherine Opie expresses communal, sexual, and cultural identity through photography in formal portraiture. In each of their works, clothing becomes an important signifier that both establishes identity and challenges assumptions based on clothing.

Garments can also indicate one’s profession, or a stereotype with whom the wearer identifies. American photographer John Coffey captures the protective nature of clothing in his tintype of a man in overalls. Such a garment also becomes a clue to the subject’s status as a farmer, or at least his desire to be perceived as a man

of the earth. The photographs of working cowboys by Jay Dusard elicit similar responses. The viewer is reminded of the practical purpose of chaps, jeans, bandanas, and hats while solidifying the notion of romantic cowboys by their attire. New York artist Robert Longo’s contorted figure in a classic black tie and white shirt is another example of how this kind of clothing becomes a marker of a particular occupation, along with gender assumptions and associations with power structures.

In current society, there is no official entity that dictates what people wear, but access to fashion and style trends in magazines, movies, and television has added a new element of desire and acceptance to the idea of dressing. We emulate the clothes of actors, celebrities, musicians, models, and politicians in an effort to become more like them and to relate to various cultural, political, and social groups. Some groups choose garments in order to stand out, apart from standards of what is considered proper attire. But such clothing becomes its own kind of conformity that simultaneously serves to isolate and divide people, while bringing others together in a shared vision of themselves and what they stand for.⁵

Today, global access to affordable clothing and a breakdown of the strict conventions of acceptable attire have created an explosion of individuality and plurality, thus blurring the sartorial boundaries that have defined gender, wealth, power, and identity in general throughout history. Now, rather than being dictated by power structures or the fashion industry, many people choose for themselves the group to which they want to belong by the clothing they wear. Clothing has become a fine art in its own right, subject to the wildest displays of the imagination and a visual delight by the viewer and a source of pride and confidence by the wearer.

Clothing and Absence

A garment can also be considered in purely symbolic terms, signifying memory, loss, the passing of time, and the idea of the presence of absence. Even the image of a garment without a wearer holds strong associations with the body—the article of clothing becomes a stand-in for the body itself. This concept of clothing as trace or relic is most evident in German artist Joseph Beuys’s felt suits.⁶ Tailored after his own suit that he often wore, Beuys chose felt for its association with warmth and protection, while also blurring the lines between fine art and the everyday object. His implication is that anyone can be an artist and everything can be art.

French artist Christian Boltanski’s installation of stacks of clothing with corresponding photographs of individuals emphasizes the idea of garments as relics.⁷ In such works, Boltanski implies not only loss but, in particular, associations with the Holocaust, when prisoners were forced to disrobe before entering the gas chamber. In this framework, clothing is separated from the body, which implies a separation from life, and thus from humanity. To see piles of shoes or stacks of clothing in such symbolic settings can be gut-wrenching, because we see in clothing the embodiment of others, yet disassociated from its function to protect.

At its core, clothing communicates many things about ourselves: where we are from, what we do for a living, our economic status, the community and people with whom we associate, and how we perceive ourselves, among others. It repels us, attracts us, inspires confidence in ourselves, and elicits a sense of belonging. Garments are subject to widespread change, yet they are also among the most revered objects of our lives, governed by deeply entrenched traditions. What we wear during different decades of our lives serves to mark time. Clothing tells stories. It is our constant companion, there to shield us, to herald us, and to define us. With all its real and symbolic power, clearly, dress matters.

—Dr. Julie Sasse, Chief Curator and Curator of Modern, Contemporary, and Latin American Art

ENDNOTES

- ¹ Gen. 3: 7, 3: 21 King James Version.
- ² Ovid, ed. Walter S. Keating, trans. Henry T. Riley, *The Art of Love* (New York: Stravon, 1940), 93–95.
- ³ John H. Young, A. M. *Our Deportment: Or the Manners, Conduct, and Dress of the Most Refined Society* (Chicago: Union Publishing House, 1881), 329.
- ⁴ Cynthia Durcanin, “What is Fashion?” PBS Newshour Extra, <http://www.pbs.org/news/hour/extra/1999/what-is-fashion/>, accessed July 13, 2017.
- ⁵ Ibid.
- ⁶ Johanne Lamoureux, *Doubleurs: Vêtements de L’art Contemporain* (Québec: Musée national des beaux-arts du Québec, 2003), 97.
- ⁷ Lamoureux, 100.

Sama Alshaibi
Laura Schiff Bean
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Willie Birch
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Annie Lopez
Robert Mapplethorpe
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Richard Mosse
Mark Newport
Catherine Opie
Ruth Orkin
Ebony G. Patterson
Barbara Penn
Wendy Red Star
Miriam Schapiro
Raghubir Singh
Jaune Quick-to-See Smith
Raphael Soyer
Agata Stoinska
Andy Warhol

THE ARTISTS AND THEIR WORK



Sama Alshaibi (b. 1973)

Wasl, meaning “union” in Arabic, is part of Tucsonan Sama Alshaibi’s project “Silsila,” or “link.” Through this body of work, Alshaibi examines connections between cultures that are under threat of Palestine/Iraq displacement, recognizing shared global issues that need to be addressed. In her video, she focuses on global mass migrations due to increasing water scarcity and rising ocean levels. Footage of different connecting bodies of water and deserts that surround the Middle East, North Africa, the Maldives, and Hawaii demonstrate that climate change fails to adhere to imposed boundaries.

Wasl reflects the complexity of representing multiple identities from the Middle East and North Africa through images. Middle Eastern women are not a homogeneous group, nor are they all secluded and oppressed by their clothing. At times, the protagonists wear traditional clothing, noted by regional, ethnic, or religious dress codes pertaining to the location’s geographic specificity, and at others, they are eliminated altogether. Using a wide range of garments as a device serves an objective; diversity is signaled through dress, symbolic of how people align their values, interests and needs through what they wear.



Laura Schiff Bean (b. 1952)

The empty dress in the paintings of American artist Laura Schiff Bean reflects on identity as both journey and construct, fabricated from the critical moments and turning points that indelibly mark our lives. The lush, thick surfaces of her garments are endowed with the raw, scarred quality of flesh. Acknowledging what Bean calls “the ever present noise around us,” the artist takes viewers

back inside themselves to find the human presence that often gets lost in the chatter of today’s world. To Bean, our collective memories are stirred by a flash of fabric, the sensual feel of silk, the scratchiness of rough wool, or the crunch of crinoline.



Joseph Beuys (1921–1986)

German artist Joseph Beuys created *Felt Suit* in an edition of 100, tailored after his own clothing. Beuys associated felt with the idea of protection and warmth. He was inspired by an event during World War II in 1941 when he served with the Luftwaffe, the airborne division of the German army. According to Beuys, he was shot down near the Crimean front, and later found by the nomadic Tartars. The tribesmen saved him by wrapping his badly burned body in animal fat and felt.

By depicting a commonplace, utilitarian garment, Beuys questions the traditional divide between fine art and the everyday object. The artist preferred to work in multiples as a way to reach a larger audience than the rarified world of art collectors and museums. To Beuys, every human being is an artist.



Willie Birch (b. 1942)

Willie Birch creates narrative works that are accessible and emotionally connected to the people they reflect. He explores both historical and current events in the lives of African Americans to address the struggles they face in a world of inequity and racial bias. Birch draws inspiration from daily life of his native New Orleans, where art, fashion, architecture, celebrations, and customs are intertwined. Using the medium of papier mâché and working in a style reminiscent of children's art by its playfulness, he imbues his work with powerful political, sociological, and spiritual meaning.

In this work, Birch makes a biting commentary on the disparity between the worker and the boss, pairing a man's suit jacket with a laborer's shirt with rolled-up sleeves. Decorated with disparaging text and images, the boss's jacket expresses the discontent of the worker, while the worker's shirt hangs in sharp contrast to the boss's garment. In these two articles of clothing, Birch suggests the boss is lazy and overpaid, while the worker is overworked and under-privileged.



Christian Boltanski (b. 1944)

French artist Christian Boltanski was born during the Nazi occupation of France in World War II. Addressing concepts of memory, childhood, and death, Boltanski creates memorial-like installations. These works often include objects taken from everyday life and photographs appropriated from old yearbooks, published obituaries, and other documentary sources. Through such objects, he implies a continuum of lives lived and lost.

Loss, mourning, and the erasure of memory are emphasized in Boltanski's works. In *Untitled (Reserve)* a pyramid of photos

of young women is highlighted by goose-neck lamps shining directly on their faces as if to place focus on their lives. Beneath the images are stacks of colorful clothing, which suggests that they once belonged to the women and are artifacts that establish their memories. A melancholy sweeps such works; with blurred faces and clothing empty of its wearers, the absence felt is palpable.



Robert Bracketti (b. 1952)

Arizona artist Robert Bracketti creates playful sculptures that evoke the fetishistic overtones of shoes and women's garments. Bracketti revels in the opulence of embellished fabric and clothing design, inspired by high fashion, ornamentation, and historical images, melding fantasy with a reverence for the past.

In this sculpture, Bracketti fabricates a bustier, a form-fitting garment traditionally worn like a corset as lingerie. Meant to accentuate the waist and breasts, such articles of clothing

heighten the appearance of sexuality. Yet in the hands of Bracketti, this bustier, by virtue of its rigid metal construction, is unwearable, and appears more like a cage than a titillating object of sexual freedom.



Bob Carey (b. 1961)

Originally from Tucson, Arizona, Bob Carey is a commercial photographer based in New York City. Long interested in exploring ideas relating to the body and transformation, in the early 2000s, he began to address concepts of transformation and stereotypes. He photographed his corpulent body bound with string, which emphasized the resiliency of flesh, covered his face and bald head with dots of plastic to alter the texture of his skin, and wore a pink tutu to challenge notions of masculinity and beauty.

When his wife Linda was diagnosed with metastatic breast cancer in 2003, the project took on a different meaning. It expressed vulnerability, isolation, and humor, and became a powerful tool for self-therapy. The "Tutu Project" brought levity into the lives of people undergoing chemotherapy treatments. Over time, the project has become the catalyst for raising funds for breast cancer awareness and recovery.



Nick Cave (b. 1959)

Missouri-born Chicago artist Nick Cave is a sculptor, dancer, and performance artist best known for his whimsical, wearable "Soundsuits." Cave studied dance with Alvin Ailey and was trained in fiber arts at the Kansas City Art Institute, where he earned a Bachelor of Fine Arts degree in 1982. He obtained a Master of Fine Arts degree from Cranbrook Academy of Art in 1989, and became the director of the graduate fashion program at the School of the Art Institute of Chicago soon after.

First created in 1992, "Soundsuits," modeled on the artist's own body, are heavily ornamented garments made from a variety of materials including buttons, beads, sequins, and feathers that are meant to be displayed as static sculptures or worn in frenetic, dance performances. Covering the identity of the wearer, they take on a shamanistic aura and ritualistic purpose, which recall carnival costumes and African ceremonial garb.



John Coffey (b. 1952)

Fascinated with photographing Civil War re-enactments coupled with an aversion to modern living, New York artist John Coffey is credited with reviving the art of the nineteenth-century tintype. He lives a simple life on a 48-acre farm, without a car, phone, or plumbing in small cabin with tin roof and solar power. Driving a horse and buggy while wearing a work-shirt, overalls, and long beard, Coffey is often mistaken for Amish, but his clothing is

both deceiving and emblematic of the life he chooses to live—as a salt-of-the-earth farmer. In actuality, he grew up in Las Vegas, Nevada, where his father was a magician and hypnotist and his mother a schoolteacher. The skull pictured in the self-portrait is the remains of his cow Daisey.



Maureen Connor (b. 1947)

New York artist Maureen Connor is world-renowned for her work from the 1980s and 1990s which focuses on gender and its modes of representation. Educated at an all-female Catholic school in Baltimore, Maryland, Connor became aware of both intellectual support and extreme repression, two concepts at odds with each other. As a result of her upbringing, she developed a compulsion to constantly question authority.

she explored feminist ideas about how gender is represented in everyday objects and imagery. In *Thinner than You*, Connor makes a reference to the competitive nature of thinness and body consciousness that pervades women's self-image in contemporary society. The black lingerie appears like a large, predatory insect, grotesque in its suggestion that to be thin is the ultimate goal over intelligence, goodness, or health.

Connor moved to New York in the late 1960s, a time of relative openness and experimentation. Over the next twelve years,



John Singleton Copley (1738–1815)

Considered America's greatest and most influential painter in colonial America, John Singleton Copley was born in Boston, Massachusetts, to Irish immigrants. Taught the art of engraving and painting by his step-father, Peter Pelham, Copley began to produce his first historical subjects in 1754. Copley was known for his masterful pastels on paper, often created as studies for larger paintings, as in *Study for "George IV as Prince of Wales."* This work is a sketch in preparation for a monumental portrait of the Prince of Wales, the future King George IV, which Copley began in 1804 without a commission when he was in his mid-60s. The uniformed figures in this work are members of the 10th Prince of Wales's Own Regiment of Light Dragoons.

While Copley often provided the dresses for his female sitters in portraits, he painted his male sitters in real clothing, and paid particular attention to details in the uniforms of officers as a way to establish their rank and status. Copley's accurate depictions of military garments provide an invaluable understanding of pre-Revolutionary costume, and express the self-confident character of his American subjects, who were beginning to create a national identity.



Béatrice Coron (b. 1956)

For the last several years, Béatrice Coron has been making a series of paper cuttings about costumes. To Coron, such garments can be at once a protective armor between private and public, a surface to project identity, and a functional and ceremonial expression of role playing in society. Coron calls them artist

books, because they contain information that can be read. *Fashion Statement* can be worn as a dress or displayed as a sculpture. On the dress are different hand-cut statements about fashion, which to Coron makes it a "Word-Robe."

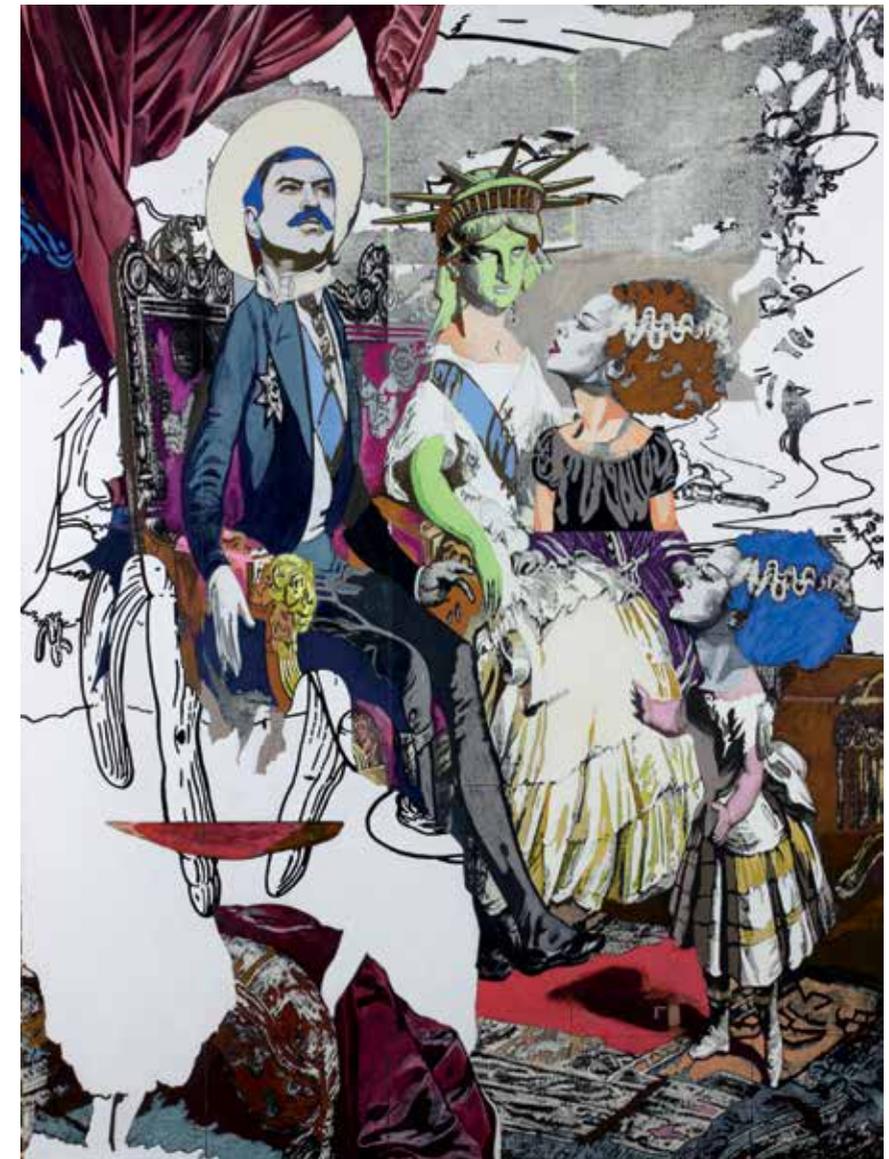


Kate Daudy (b. 1970)

London artist Kate Daudy is interested in the association of memories attached to objects, which is the root of the Chinese literary tradition in which she works. Daudy studied classical and modern Chinese as well as philosophy and history at Oxford University. *The Diary* is a couture wedding dress that a friend found in a thrift store.

Daudy was fascinated by the idea of the violence of the gesture of destroying one's wedding dress and leaving it in the street; she wondered what had happened to the owner who took such action.

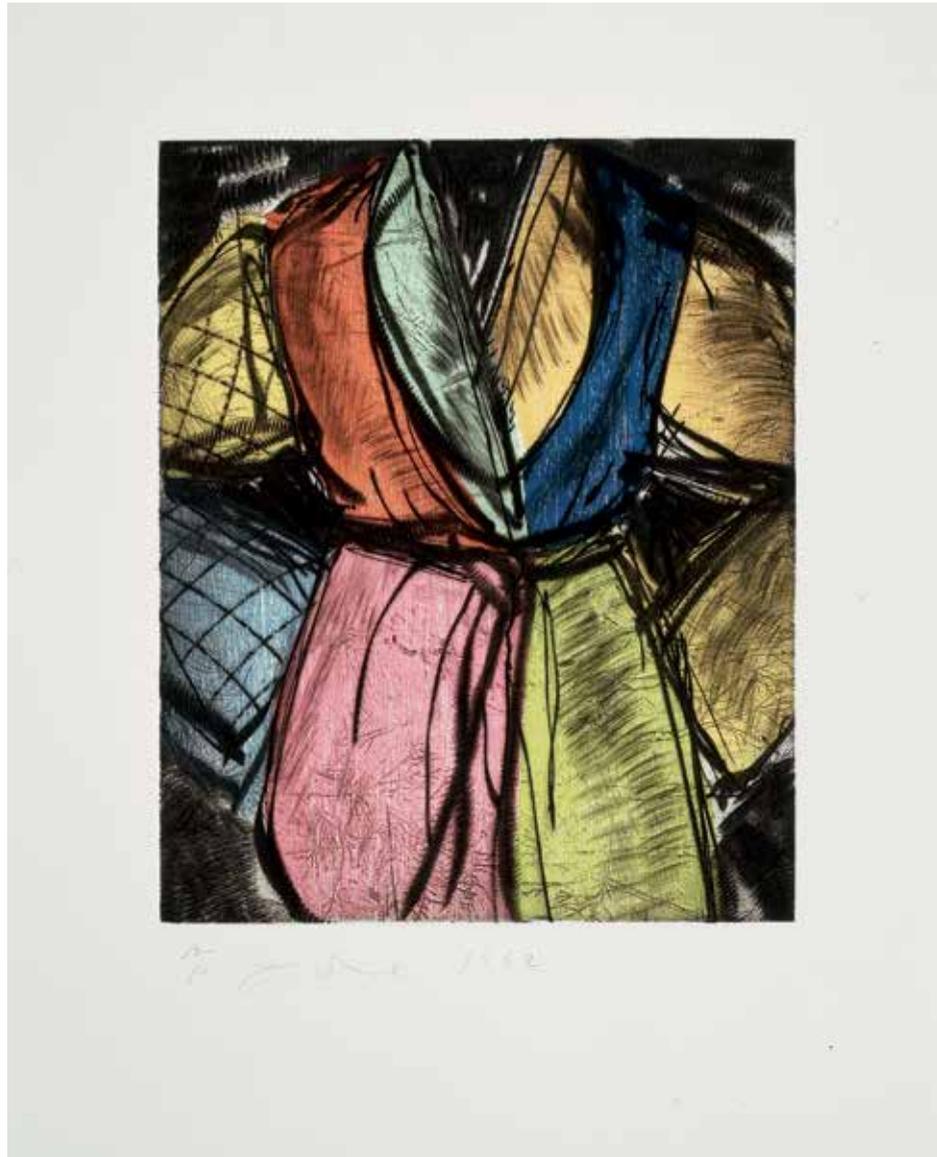
Finding a poem by Pablo Neruda about a broken heart, Daudy cut the words out in red felt and pinned them to the dress to suggest the letters are inscribed with pain. She selected felt for the letters because it is composed from the scraps of the fabric industry, thus representing hope, beauty, and rebirth.



Claudio Dicochea (b. 1971)

Mexican-born artist Claudio Dicochea creates contemporary revisions of traditional *casta* paintings. This genre, popularized in eighteenth-century colonial Mexico, documents and socially ranks post-Conquest *mestizaje*, racial mixing in the New World. Dicochea replaces the original figures from these paintings with archetypes from popular media, comics, and world history to address the legacy of colonial representation, hybrid identity, and contemporary stereotypes.

Clothing becomes an integral part of his unlikely family portraits that juxtapose media idols and cultural stereotypes with humorous results. In this painting, a generalissimo, in blue suit and black leggings, sits with his consort, who sports the face and arms of the Statue of Liberty. Nearby, their two daughters, also in frocked dresses, each resemble the face and hairstyle of Elsa Lancaster, the 1935 movie star of *The Bride of Frankenstein*, which reinforces the hybrid nature of racial and cultural mixing.



Jim Dine (b. 1935)

American artist Jim Dine, one of the first performance artists in the late 1950s associated with the Pop movement, is known for his simple images drawn from everyday objects including tools, birds, hearts, and robes. Personally nostalgic symbols, they are also universal in their allegorical power and iconic status.

Dine depicts robes as part of a greater examination of how images are imbued with meaning. To the artist, these garments appear like houses for an imagined body. Its volume assumes a space

that symbolically transforms the loose garb into a figure in itself. Dine focuses on the clothing, cutting the object off at its descriptive borders rather than accommodating a torso that does not appear. He chooses the image of the robe rather than a suit or coat, because it represents a dignified space between the state of usual dress and total undress. As such, this object represents a human state between the public and the private.



Simon Donovan (b. 1959)

Arizona artist Simon Donovan references Southwest stereotypes such as saguaros, snakes, and Hohokam figures, and puts a unique spin on such clichés, transforming the commercialism of these symbols into unique artworks. Many of his works reflect his Irish heritage and Catholic upbringing, which intermingles with his impressions of the uniqueness of southern Arizona.

Hail Holy Queen depicts a sculptural fragment of the Virgin Mary that Donovan found in a shop in Nogales, Mexico. The armless, headless figure conjures Greek Athena sculptures and the cult of

the Virgin, an offshoot of female goddess worship. To the artist, the physically distressed artifact of Catholicism serves as a metaphor for the "irrepressible and un-removable layers of a Catholic upbringing" that are imprinted on his psyche. The viewer sees only a garment, which suggests the symbolic power of the dress as much as the personage of the saint.



Bailey Doogan (b. 1941)

Arizona artist Bailey Doogan has long confronted issues of female aging and beauty, often depicting her own body in paintings and drawings that at once accept and challenge the idea of growing old.

In 2016, Doogan began a series of small paintings on paper entitled "Skirts." In these works, the artist moved away from the frank nudity of her earlier work and photographs as the basis of

her compositions to create spontaneous drawings that assert the power of women. "Skirts" can also be interpreted as a slang term from the 1930s and 1940s to refer to women, but in Doogan's hands, it becomes a political rallying cry for women to speak up for themselves.



Jay Dusard (b. 1937)

Raised on a farm in southern Illinois, Arizona photographer Jay Dusard started to photograph the American cowboy in 1965 while living in Tucson. He also documented the landscape using a large-format camera, mentored by noted photographer Frederick Sommer. In 1981, he obtained a Guggenheim Fellowship to pursue the working cowboy, buckaroo, and vaquero as a photographic subject.

In this image, Dusard poses two subjects against the weathered wood of a barn. By their hats, jeans, boots, and shirts, the viewer identifies these men as working cowboys. The older figure wears a vest and bandana, which not only harkens back to the dress of a romanticized era in American West history but also affirms that the culture of the cowboy continues today.



Johann Georg Edlinger (1741–1819)

Austrian artist Johann Georg Edlinger created realistic portraits and court scenes in Germany. In 1781, he was appointed the Royal Bavarian court painter, which brought him to the courts in Mannheim, Stuttgart, and many others. He is credited with painting the last portrait of Mozart a year before the noted musician's death.

Court Scene reveals opulent royalty in Germany at the end of the eighteenth century, a time when fabrics and mass-produced

clothing were becoming available to the bourgeoisie. While styles began to change with more frequency, the court remained constrained in its dress codes. In this scene, court ladies wear elaborate wigs and fine pastel dresses of lace and silk. They fan themselves, while a gentleman in a waistcoat, dark breeches, white stockings, and buckled shoes entertains them. Court dress was thus a kind of language and a set of codes that differentiated between the elite.



Angela Ellsworth (b. 1964)

Arizona artist Angela Ellsworth works in several media to address wide-ranging subjects such as illness, physical fitness, endurance, religious tradition, and social ritual. She grew up in Salt Lake City, Utah, where she learned about her Mormon heritage. Ellsworth's great, great aunt wrote poetry for The Church of Jesus Christ of Latter-day Saints and was a plural wife of Joseph Smith and Brigham Young.

"Seer Bonnets" is an ongoing series of sculptural pioneer bonnets covered in thousands of steel, pearl-tipped corsage pins that create

subtle patterns on the exteriors and sharp interiors. Standing in for the estimated 35 wives of Joseph Smith, the bonnets become the "tools of translation," which allow these resilient wives to see messages and translate them into visions. These bonnets are inspired by the tools Smith used to translate the Book of Mormon. Ellsworth re-imagines this community of women with their own visionary and revelatory powers as they pioneer new personal histories. This bonnet is ascribed to Flora Ann, one of Joseph Smith's plural wives.



Fausto Fernandez (b. 1975)

Born in El Paso and raised in Ciudad Juarez in Chihuahua, Mexico, Fausto Fernandez creates mixed media collages, paintings, public art, and community engagement projects that explore identity, society, and the relationship of nature and technology as they intersect with human behavior.

In *Waves of Impact as a Method of Truth-telling*, painted during his time at the Border Art Residency in La Union, New Mexico, Fernandez depicts General John J. Pershing and his crew of

military officials. These soldiers were part of the Mexican Expedition, charged, unsuccessfully, with capturing Mexican revolutionary Francisco "Pancho" Villa in retaliation for his attack on the town of Columbus, New Mexico, in 1916. Fernandez was drawn to the powerful stance and stoic presence of these men, whose military attire reinforces their sense of authority.



Julia Fullerton-Batten (b. 1970)

German-born and London-based photographer Julia Fullerton-Batten works in series to explore various states of being, life predicaments, and social issues including the transition of a teenage girl into womanhood, historical cases of feral children, and sex workers in the United Kingdom. Narrative in approach, she creates intriguing dream-like stories that connect with the viewer on an emotional level.

Fullerton-Batten selects unusual locations for the settings of her photographs, and often uses models that she discovers from the

streets to create her highly imaginative narratives. *Dressing Gown* is one in a series entitled "In Between," that expresses the liminal space that adolescent young women occupy between childhood and womanhood. In this dramatically lit opulent interior, a beautiful young girl in a pink dressing gown appears to be suspended in midair while her scarf floats above her. With eyes wide open and a half smile, she seems isolated yet curious about her fluid state.



Adam Fuss (b. 1961)

British-born artist Adam Fuss is concerned with themes of life, death, and transcendence, often using historical photographic methods such as photograms, images created without a camera. As part of this series, Fuss photographed dead swans, rabbit entrails, smoke, spores, human bodies, and butterflies. Works from Fuss's "My Ghost" series appear to float within a black void, giving them the sensation of existing in suspended time and place.

This photogram was created by laying a Victorian-era christening gown directly on the film and exposing it to light. Such garments

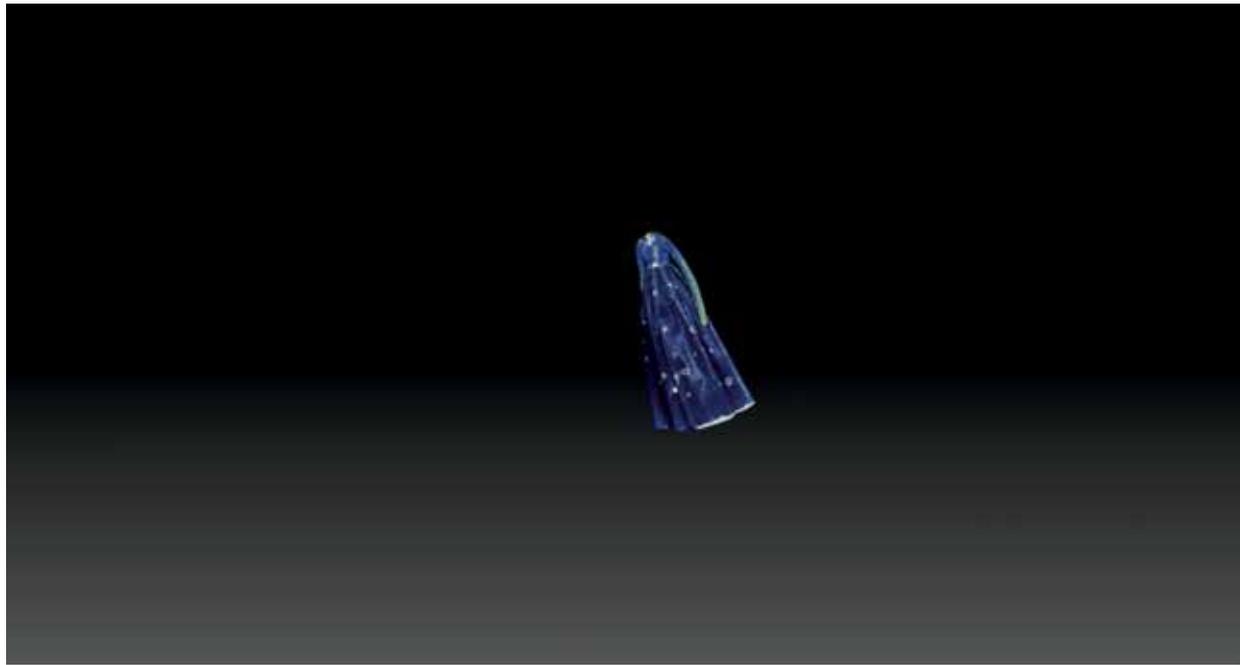
were historically worn by babies during baptism. Because the sheer fabric allows light to pass through the garment, it appears like a ghostly apparition. Poignantly, clothing without a wearer implies a kind of presence through absence. A child's garment further suggests not only fleeting youth, but also alludes to a life cut abruptly short. Referencing his own past, Fuss's dream-like images evoke feelings of loss, longing, and the spectral nature of memory.



Guna (Kuna) Culture, Panama (20th C.)

Molas are an important part of the traditional clothing of Guna (Kuna) women of the Guna Yala (San Blas Archipelago) in Panama, meant to convey important social information including gender, ethnic group, marital status, social status, and age. They are usually the central elements of a blouse that is part of a full costume including a wrapped skirt and headscarf. In Dulegaya, the Guna native language, "mola" means "shirt" or "clothing." Mola designs originated from body painting. When European settlers arrived in 1800 with cotton fabrics, artisans began to create molas in the reverse applique technique. Several layers of colored cloth are sewn together by hand, and the design is created by cutting away portions of various layers and sewing down the edges.

While early designs were geometric, the Guna later developed realistic as well as abstract designs of flowers, animals, and objects from popular culture. Today, designs are often inspired by modern graphics such as political posters, comics, and television cartoons, as well as traditional themes from Guna legends and culture. The mola designs in *Dress Matters* are images of Western clothing, which creates a dual signification—clothing about clothing.



Valerie Hammond (b. 1952)

New York artist Valerie Hammond creates paintings, drawings, prints, and videos that are imbued with a sense of spirituality and other-worldliness by their appearance as spectral apparitions from a Victorian séance. Hammond grew up in a small agricultural community in California, where she was drawn to the devotional objects she saw in church. Inspired by such sources, she began to create works that combine layered botanical, gothic, and body imagery to express notions of death and life.

Ghost Dance is part of a narrative series that focuses on a single dress. In this video, a long-sleeved Empire-waist dress slowly twists toward the viewer from an inky void. The pattern recalls the solar flares of the sun dotted within a starry sky. But these dark spots can also be read as bullet holes, further intensifying the mystery of the object. The dress holds its shape as if an invisible body occupies it, thus conjuring associations with loss and emptiness. By the ebb and flow movement of the garment, one is also left to consider the passing of time.



George E. Huffman (b. 1966)

The figures in Austin-based George E. Huffman's paintings represent the concept of emotional awakenings with all the pain and struggle revealed by such a process. To Huffman, the inevitable loss of a child's innocence is usually thought of as an experience that ultimately widens the realization of evil, pain, and suffering in the world. His work is an effort to capture the essence of this transition from naiveté to awareness.

In *It's a Magic Number (#1)*, Huffman depicts three little girls in wiry curls, loosely rendered in a child-like style, much like the scratchboard technique used in elementary school with crayons. What signifies their ages and genders are their simple triangulated dresses. By the use of exuberant color and frenetic line gestures to articulate their forms, the girls exude a kind of electrifying energy as they appear to dance in the dark.



Illman Brothers (19th C.)

Fashion illustrations in magazines were popular in the nineteenth century in Great Britain, France, Spain, and the United States. Women's periodicals were usually read by upper-class women as entertainment to fill up leisure time and to stay current on the latest fashions in Europe. For middle-class women, such journals also provided a glimpse into high-society lifestyles to which they often aspired. One such example was *Peterson's Magazine*. Active between 1842 and 1898, this periodical influenced national tastes in literature, home furnishings, and domestic life. Illman Brothers was a company that specialized in engraving, printing, and illustration, the only means of reproduction prior to the popularization of photography.

In this illustration, two pairs of refined women appear to be in deep conversation while a woman in a black dress and feathered hat longingly gazes upon them. During the Victorian era, women had strict rules for mourning dress—full black was expected for "First Mourning," which lasted four to eighteen months. The other women are wearing colorful dresses of glistening fabrics with lace, bows, and ruffles that speak of their status as ladies of high society.



Graciela Iturbide (b. 1942)

Mexican photographer Graciela Iturbide studied with revered master of photography and cinematography Manuel Álvarez Bravo in the early 1970s, who instilled in her a love for images of everyday life, in particular the daily life of Mexico's indigenous cultures and people. Iturbide's work focuses on states of transition in identity, sexuality, festivals, rituals, death, and the roles of women.

In 1979, painter Francisco Toledo commissioned Iturbide to photograph the Juchitán people, part of the Zapotec culture native to Oaxaca, Mexico. She lived there for long periods of time and got

to know the strong, emancipated women who lived there until the project ended in 1988. In this matriarchal society, the women run the local markets, dominate the economy, and are the heads of their households. This experience deeply affected her view on life and inspired her to embrace feminism. *Magnolia II, Juchitán, Mexico*, is a photograph of a figure wearing a dress who gazes at herself in a mirror. Considered a Muxe (pronounce Moo-Shay), they identify neither as male nor female. In Juchitán, homosexuality and non-gender binaries are widely accepted.

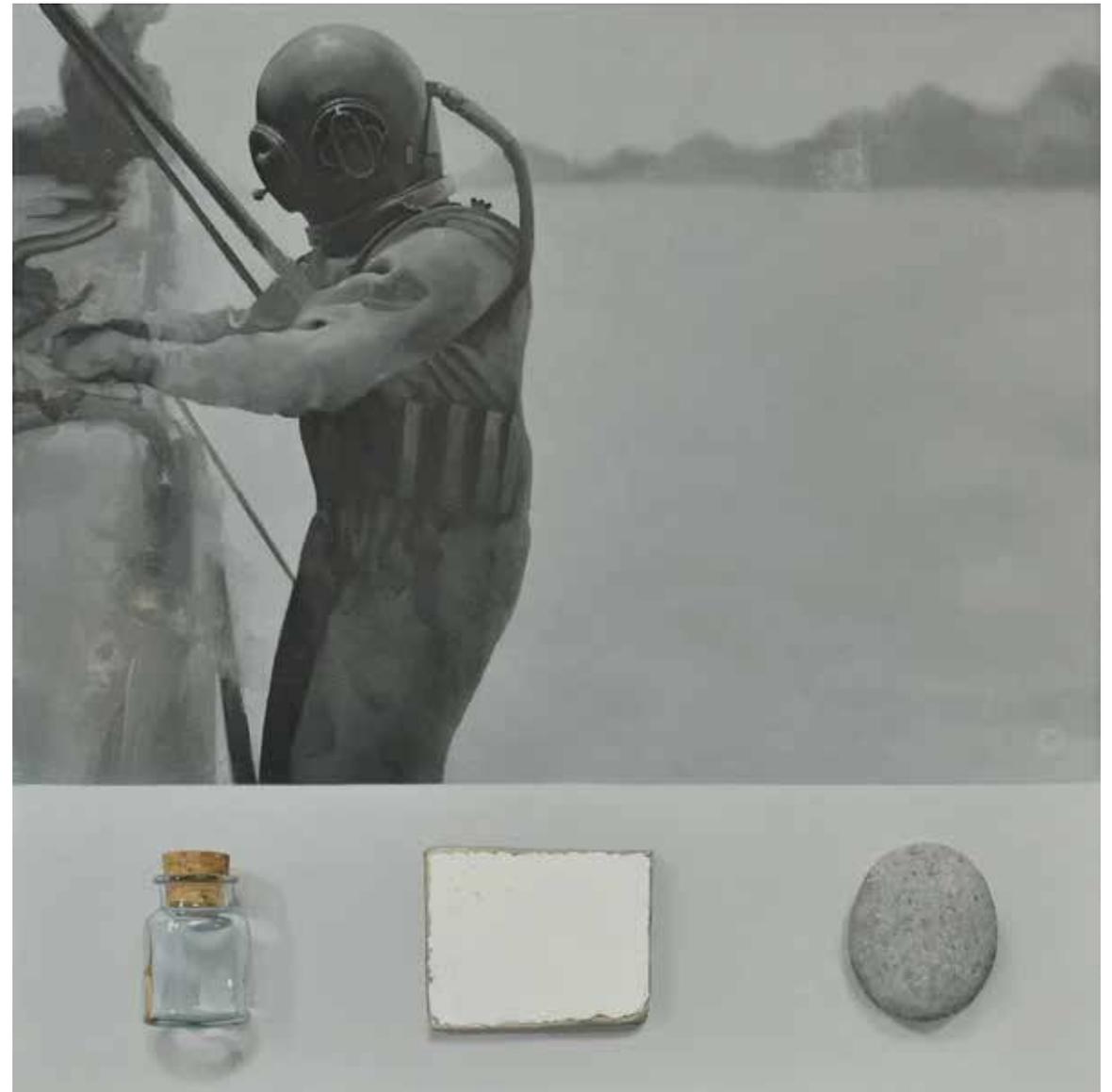


Susan Jamison (b. 1965)

Virginia-based artist Susan Jamison is known for her intricate egg tempera paintings that present a fictional cult of women who “foray into the wild and commune with animal spirit guides.” To Jamison, these figures combine vulnerability and strength, sexuality, and innocence, and the magical with the natural. Jamison’s feminine iconography spans several media, including painting, drawing, textile-based sculptures, and installations, all steeped in ritualistic and mythological associations.

Drowning Dress was created as a memorial to modernist/feminist author Virginia Woolf, who suffered a deep depression at the age

of 59. To end her suffering, she filled her coat pockets with heavy rocks and walked out into the River Ouse near her home to drown herself. Made of sheer organza, Jamison’s dress is embellished with lead fishing weights cast in the shape of teardrops. The way the weights pull at the delicate silk fabric of the dress is a sorrowful reminder of conditions that can pull us under both literally and metaphorically. In the tradition of domestic crafts, the word “Farewell” is embroidered around the collar in red cotton floss. The dress also recalls Shakespeare’s Ophelia, who drowned in a brook, veiled in floating fabric.

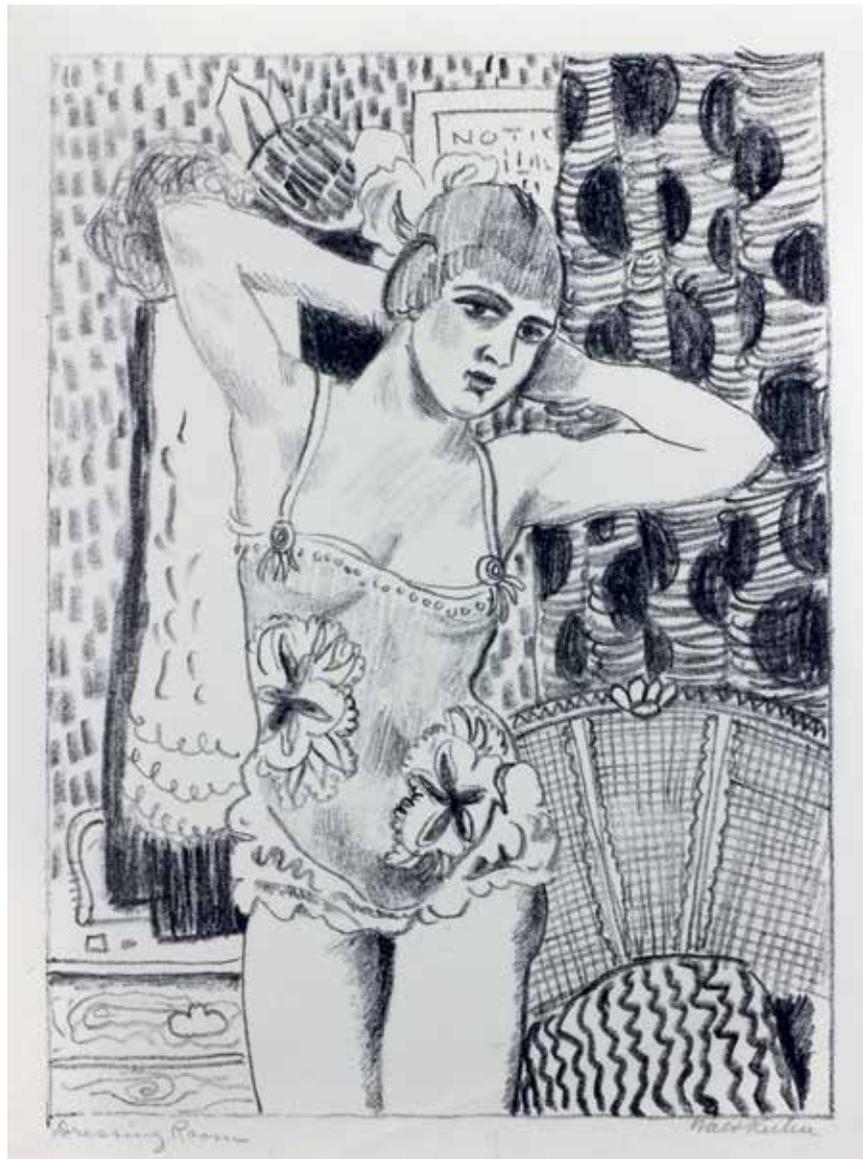


Benjamin M. Johnson (b. 1976)

Arizona artist Benjamin M. Johnson grew up on the East Coast between urban Philadelphia and the New Jersey Pine Barrens, which gave him an early appreciation for the intersection between wild places and the human element. Inspired to relocate to Tucson in 2009 after a visit to the Sonoran Desert to work on a series of bird studies, he later focused on desert ecology and the narratives of history, science, spirituality, perception, and culture.

To Johnson, boundaries between the physical and the spiritual, whether literal, perceptual, or both, are separated by a very

thin veil. In *Surface*, he explores the complex dynamics of that transitional space. The diver, about to descend into the water, is sealed inside of metal, glass, rubber, and fabric. These materials establish a protective space of breathable air, but they also serve to seal out a vast world of sound, touch, and smell. Johnson finds in this idea parallels to the act of painting, in which we are provided with information that defies the senses and oscillates between abstraction and realism. In essence, the diver’s suit is a transitional space between life and death.



Walt Kuhn (1877–1949)

American modernist Walt Kuhn was known for his paintings and lithographs with psycho-sexual overtones in themes that include nude women in submissive poses, showgirls, circus performers, and everyday people. Growing up in Brooklyn in a working class family, he was exposed to the colorful characters that lived and worked along the docks. Trained in a realist manner at the Royal Academy in Munich, he emphasized flat colors in simplified forms and planes. Kuhn was one of the three organizers of the historic 1913 Armory Show, a pivotal exhibition that changed the course of modern art in the United States.

Kuhn earned extra income as a stage and costume designer for popular entertainment venues where he became fascinated by the people who lived on the margins of society. For his artworks, Kuhn often dressed his models in outlandish and absurd costumes that he designed and his wife sewed. Many of his subjects were vaudeville entertainers. In *Dressing Room*, based on an oil painting from 1926 by the same title in the collection of the Brooklyn Museum, Kuhn depicts a chorus girl in her dressing room. Wearing a floral-patterned under garment and heavy makeup, she poses seductively while looking directly at the viewer.



Karen LaMonte (b. 1967)

New York-born artist Karen LaMonte is known for her life-size sculptures in ceramics, bronze, and cast glass. Graduating from the Rhode Island School of Design in 1990, she began to explore clothing as a metaphor for identity and loss through images of the human in absence. To LaMonte, clothing is a socially constructed "second skin." *Colored Clothesline* (also known as *Bottle Clothesline*) is an example of her early slumped glass work. In this sculpture, loosely formed articles of clothing hang tenuously from a wire as if to suggest the fragility of life.

After she created this sculpture, she received a Fulbright Fellowship to work in large-scale cast glass in the Czech Republic in 1999. Her experience there allowed her to investigate the idea that clothing "draws" the body so that it can be culturally seen, and articulates it in a socially meaningful form. Over the years, she has created kimonos, diaphanous togas, and other supple dresses inhabited by absent bodies to evoke mortality tempered by the undeniable pleasures of beauty with the melancholy reality of its transience.



Robert Longo (b. 1953)

New York artist Robert Longo became known in the 1980s as a leading protagonist of the "Pictures Generation," noted for a return to the figure inspired by newspapers, advertisements, film, and television. In particular, his "Men in the Cities" series depict sharply dressed figures who appear to fall, dance, or jump in contorted positions against stark white backgrounds. To create these works, he documented his friends in various dramatic poses, and then enlarged the photographs by projecting the images onto paper and drawing them to life size.

Untitled (Joseph), portrays a contorted man in black trousers, white Oxford shirt, and black tie. Such clothes recalls 1950s business attire, marked by conformity and simplicity. In many ways, the traditional black pants, white shirt, and thin tie became emblematic of white male privilege and urbanity—the uniform of Wall Street. To Longo, "Art is an attempt to try and understand our own contemporary situation through making images that are completely personal, while also addressing our social context."



Annie Lopez (b. 1958)

Working in the medium of cyanotype printing, Annie Lopez constructs dresses made out of paper traditionally used for wrapping tamales. To Lopez, tamales are a symbol of the holidays and family gatherings that are an important part of her Hispanic heritage. The prints made on the paper are originally based on personal or family experiences including copies of letters and other ephemera that tell a story of her life. Sewing such memories into clothing creates a kind of armor to protect herself. In essence, the dresses are symbolic of the artist herself.

While past dresses conjure troubling memories in Lopez's past, *The Liberation of Glycerine* reflects a positive experience in her life. It refers to her relationship with Dr. Eric Jungermann, an art collector, museum donor, and advocate for local artists. Covering this dress are articles, photographs, and other information that reveals his past as a child of the Kindertransport in World War II, his subsequent move to the United States, and his life as a successful chemist. The title of this piece refers to Jungermann's patented formula for soap.



Robert Mapplethorpe (1946–1989)

American photographer Robert Mapplethorpe is known for his masterful black-and-white photography of celebrities, portraits, flowers, and nudes. In particular, his erotically charged images placed his work at the center of a controversy in 1989 over public funding of sexual and violent subjects. But while his homoerotic works are the most remembered, he also created significant series of works that celebrate the beauty of the body and nature.

In the mid-1980s, Mapplethorpe took a number of photographs of the children of friends and acquaintances in natural poses. In *Lindsay Key*, he emphasizes the young girl's innocence and lack of self-consciousness often evident in the portraits of adults. Her little white peplum dress with Peter Pan collar, and wind-swept hair raking her face as she looks away from the camera, reminds the viewer of poignant moments of simplicity and purity.



Robyn Stoutenburg McDaniels (b. 1958)

In the 1990s, Arizona photographer Robyn Stoutenburg McDaniels focused on familial themes of the cycle of life and other domestic subjects. *A Wedding Album* turns to the ritual of weddings with a feminist twist on the topic.

In this hinged metal sculpture, meant to emulate a wedding album, McDaniels distressed the photographs to suggest age. Various female subjects are shown posing in various states of dress

and undress while wearing a wedding veil. As a challenge to the notion of virginal purity and the institution of marriage, some of the women hold knives and a gun while they gaze defiantly at the viewer. In one panel, a young girl holds a frog, reinforcing the fairytale aspect of the concept of marriage. Together, these images address stereotypes of the bride while asserting the empowerment of women.



Richard Mosse (b. 1980)

Irish-born, New York and Berlin-based photographer Richard Mosse is known for his work that captures the beauty and tragedy in the ongoing war between rebel factions and the Congolese national army in the Democratic Republic of the Congo (DRC). The heightened and unreal color effects in his works come from his use of a now-discontinued infrared film originally intended for aerial vegetation surveys and for military reconnaissance. The film registers a spectrum of infrared light invisible to the human eye, which renders the green landscape and soldier's uniforms in surreal and vivid hues of lavender, crimson, and hot pink.

In *Better than the Real Thing II*, Mosse challenges the predominant conventions of war-time photography. A single military uniform with helmet and gun stands within a lush background of foliage like a nightmarish scarecrow meant to lure or repel the enemy without the commitment of a human being. Rather than simply alluding to authority and dominance, this empty uniform speaks volumes about war-time strategies, countless lives lost, and the symbolic and real associations that clothing has with the human body.



Mark Newport (b. 1964)

Michigan-based artist Mark Newport creates hand-knitted wearable costumes constructed in his own size. Combining textiles, considered a traditionally female art form, with images of masculine Pop iconography, he subverts ideas about gender while addressing notions about heroes as protectors in communities.

Rawhide Kid and *Two Gun Kid* are examples of Newport's "Hero Series," and his notion of the "ultimate man." According to the artist, these figures are "the dad every boy wants, and the man

every boy wants to grow up to be." By knitting hero costumes, he suggests their heroic, protective, and ultra-masculine attributes, and simultaneously their vulnerability by their material, construction, and limp, disembodied appearance. *Two Gun Kid* and *Rawhide Kid* are cowboy comic book heroes from Newport's youth.



Catherine Opie (b. 1961)

California photographer Catherine Opie is interested in the relationships between mainstream and marginalized societies, in particular communal, sexual, and cultural identity. Specializing in portraiture, studio, and landscape photography, Opie became known for her full-body frontal portraits of members of the leather-dyke community in Los Angeles.

Opie does not focus on a particular gender in her portraits; rather, she prefers to concentrate on capturing their vulnerability. *Justin Bond* is a portrait in which the subject gazes directly at the viewer

in a confident pose against a vibrant purple background. By his appearance, dressed in a polka-dot dress, leather bustier, coiffed blonde hair, false eyelashes, and pink lipstick, the viewer is aware of Bond's beauty and self-assuredness. In this instance, rather than defining one's gender, clothing can be used to reinforce the notion of gender fluidity.



Ruth Orkin (1921–1985)

Award-winning American photographer Ruth Orkin is known for her images of musicians including Leonard Bernstein, Isaac Stern, and Aaron Copland, among others. In 1943, she moved from Hollywood, where she was raised in a world of privilege, to New York, where she began to photograph in nightclubs and on the street.

On Orkin's return from a photo-shoot in Israel for *Life* magazine in 1951, she traveled to Florence, Italy, and met Jinx Allen (now known as Nina Lee Craig), an art student and fellow American.

Allen became the subject of Orkin's iconic *American Girl in Italy*. To document what they encountered as women traveling alone in Europe after World War II, Allen walked the streets of Florence while Orkin photographed her. While the attire of the woman is modest, Orkin captures the well-dressed men in the common act of "cat-calling," unwelcome comments of a sexual nature to a passing woman. To Allen and Orkin, their photo-project was not an indictment of men's behavior, but an affirmation of women's independence and self-determination.



Ebony G. Patterson (b. 1981)

Jamaican-born Ebony G. Patterson explores constructions of masculinity within popular culture using Jamaican dancehall lifestyle as a platform for discourse. Her early work examines the practice of skin bleaching and “bling culture” as it relates to the masculine within an urban context. Her recent work raises larger questions about beauty, gender ideals, and racial stereotyping. Patterson focuses on this aspect of street culture to reveal Jamaican working-class society and its inherent social issues and problems.

In this staged composition, two scantily-clad women with bleached faces posture around a central alpha male amidst a bevy of children and other adult males. The men wear red lipstick, face paint, and floral-patterned clothing, a sharp contrast to their hyper-masculinity, while the children shield their faces with colorful bandanas. The wallpaper backdrop domesticates this macho group, making *Entourage* appear like a family portrait of gang members, closely bonded in spite of their aggressive appearance.



Barbara Penn (b. 1952)

Arizona artist Barbara Penn uses poetic, literary, and everyday sources in her paintings, drawings, and installations to voice personal and sociopolitical themes. *789: On a Columnar Self*—refers to Emily Dickinson’s nineteenth-century poem by the same name. In it, Dickinson, unconventional in her world-view, asserts the strength of womanhood, especially in times of crisis.

Central to this installation is a vintage dress. Dedicated and prolific, Dickinson regularly wore a long white undergarment in which to

write and receive guests—simple to clean and comfortable to wear. The dress in Penn’s installation was once owned by her maternal grandmother. It represents the importance of the women and three sisters she grew up with, and later, women friends who aimed high in their career paths, beyond the home and family.



Wendy Red Star (b. 1981)

Oregon-based multi-disciplinary artist Wendy Red Star explores the intersections of Native American ideologies and colonialist structures in both historical and contemporary society. Raised on the Apsáalooke (Crow) reservation in Montana, Red Star draws upon her cultural heritage in her engagement with photography, sculpture, video, fiber arts, and performance. An avid researcher of archives and historical narratives, Red Star seeks to incorporate and recast her findings to offer new and unexpected perspectives.

In *Four Seasons: Fall, Winter, Spring, Summer*, Red Star poses in constructed environments with an inflatable elk, animal cut-outs, and both real and mass-produced cow skulls against majestic painted backdrops to ridicule the manufactured authenticity of indigenous culture. In each photograph, she wears traditional Crow attire, while the environment in which she is placed recalls the staged photographs of Edward S. Curtis. Red Star questions not only the notion of genuineness but also who has the right to craft an identity of a people.



Miriam Schapiro (1923–2015)

New York artist Miriam Schapiro is known for her feminist work that raises the issue of the invisibility of women artists in a male-dominated art world and the complex issue of the social construction of gender. Considered a founding member of the Pattern and Decoration Movement of the late 1970s, she imitated the patterning and design of quilts and lace to emulate what was historically considered "women's work." By doing so, she addressed the division between high art and craft.

In *Children of Paradise*, two articles of 1950s-style children's clothing are laid out side by side in a field of patterned designs of doilies, hearts, and pitched roof houses. At first it appears to be a sentimental and nostalgic reverie of fleeting youth and innocence, and that women are the keepers of heart, home, and family. Schapiro transforms the composition by overlaying these clichés and familiar icons on top of modernist abstractions, traditionally considered the male artist's domain.



Raghubir Singh (1942–1999)

Indian photographer Raghubir Singh documented the vibrant culture and nature of India, working in color at a time when black-and-white photography was predominant. Known for his frank images of modern life, he was particularly interested in water—monsoons and floods—and how they affected people.

In *Women in Monsoon Rains, Moghyr, Bihar*, part of Singh's book *River of Color: The India of Raghubir Singh*, the artist captures a group of women who huddle together against the force of monsoon

rains. Within a troubled sky of grey and sea of green, their wet saris in earth-tones dramatically cling to their bodies, which reveal the force of the wind and the elements they must endure. This composition comments on the importance of community for survival as part of the Indian way of life.



Jaune Quick-to-See Smith (b. 1940)

New Mexico-based Flathead Salish artist Jaune Quick-to-See Smith layers pictographic images, sections of newspapers, fabric, text, diagrams, and appropriated illustrations with abstract marks to make satirical commentaries on contemporary society. Blending Native American art forms with Western modernism, she creates sociopolitical messages about Native American history and culture, the environment, white imperialistic politics, and the cycle of life.

In *Ghost Dance Dress*, Quick-to-See Smith refers to the Ghost Dance of 1890, a religious movement incorporated into numerous Native American belief systems. The dance was intended to reunite the living with spirits of the dead and conjure their help to fight against the white colonists to bring peace, prosperity, and unity to the Western United States. Ghost Dance dresses were embellished with symbols of earth, sky, and animals of the spirit world



Raphael Soyer (1899–1987)

Russian-born American painter Raphael Soyer focused on images of working-class women and men going about their daily lives in the parks, streets, subways, and studios of New York City. During the Great Depression, Soyer turned away from his traditional deserted street scenes and sought to reflect the life and condition of the time by creating images of unemployed and derelict men, which secured his recognition as a Social Realist. He also worked in the WPA Federal Arts Project in the 1930s. Soyer chose to identify himself as a realist and a humanist in art.

Many of Soyer's figures are views of young women in quiet contemplation, while others express the isolation of the lonely and dispossessed of urban life. *Seamstress I* depicts a young woman in loose, common clothing who rests wearily on a dressmaker's mannequin. In the distance, her stark sewing machine, stiff chair, and simple light source reveal her profession, social status, and hard life.

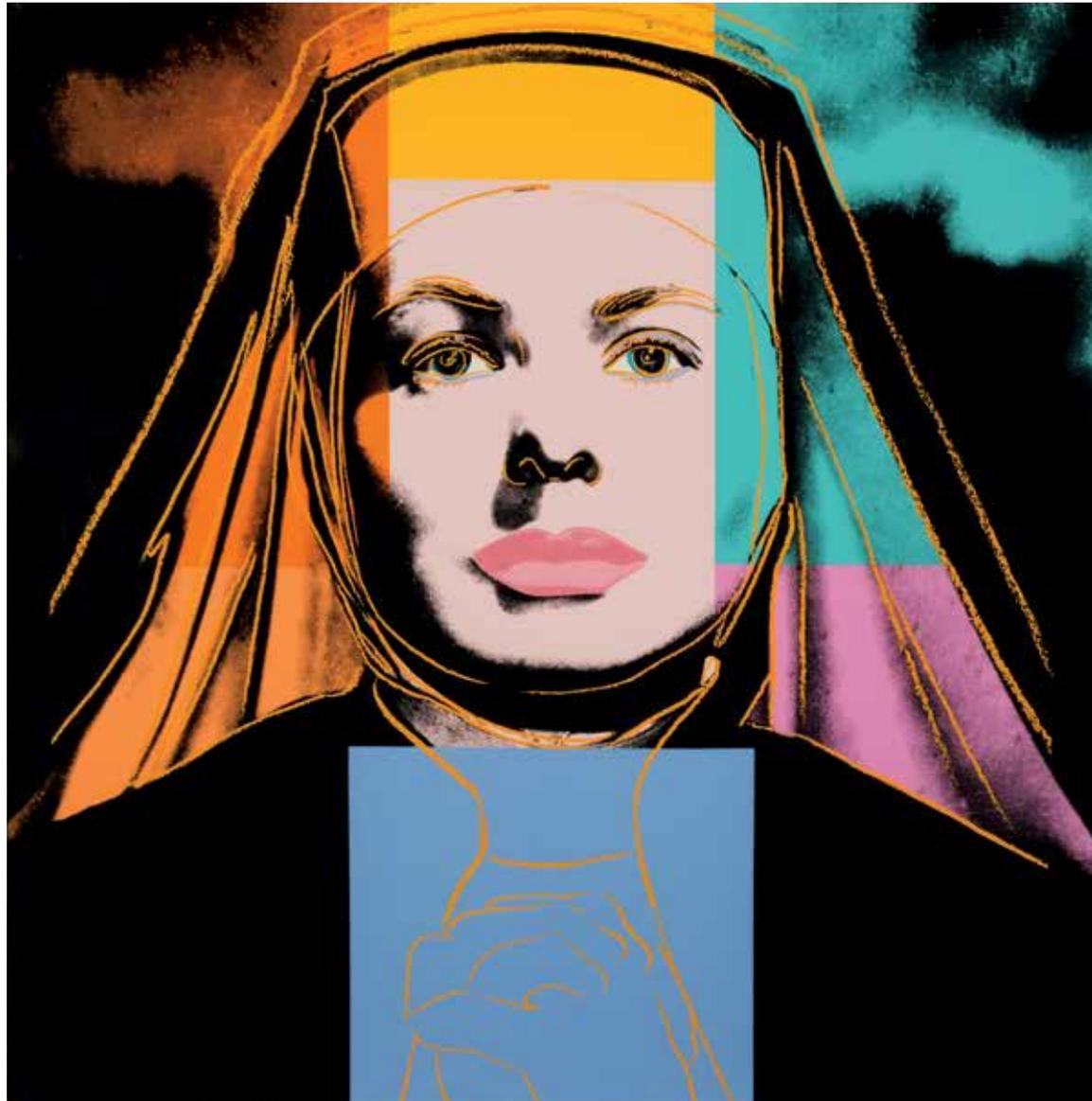


Agata Stoinska (b. 1978)

Dublin-based fashion photographer Agata Stoinska established D-Light Studios in 2003, after a successful career as an architect. Focusing on photography, fashion, television, and art, she works in an interdisciplinary manner, which reflects contemporary society's blended approach to art and media.

Influenced by the Brothers Grimm and Hans Christian Andersen, Stoinska sought to create a dark fairytale in *Mirror*. In this photograph, Stoinska stages a dreamlike, wistful scene bathed in pastel colors

and light. A beautiful seated woman in tousled upswept hair, ball gown, and elbow-length gloves looks away from her reflection. The woman in front of the mirror appears to cradle an invisible child, while her reflection holds a doll and a ghostly counterpart stands over her. The elegance of the scene and beauty of the woman's attire suggests a dilemma—perhaps a longing for a child, yet conflicted by the pressures of her social status to remain youthful and unattached.



Andy Warhol (1928–1987)

American-born Andy Warhol is considered one of the most influential artists of the twentieth century, known primarily for his Pop art paintings that glorify commercialism and celebrities. After a successful career as an illustrator and window designer for department stores, Warhol developed a unique approach to painting in the 1950s by silkscreening directly onto the canvas or paper.

Warhol was fascinated with movie stars. *Ingrid Bergman the Nun* is part of the Ingrid Bergman portfolio of three images. Swedish-born

Bergman was one of the most beautiful and successful actresses of the 1940s and 1950s. This image was derived from a still shot from the 1945 film *The Bell of St. Mary's*, one of her most challenging roles. By wearing a traditional nun's habit, Bergman transforms from a celebrity into a spiritual being.

CHECKLIST

Sama Alshaibi (b. 1973)
Wasl (Union) from the project "Silsila," 2017
video, 9:27 min
Courtesy of the artist and Ayyam Gallery, Beirut, Lebanon and Dubai, UAE

Laura Schiff Bean (b. 1952)
Unfinished Conversations, 2017
Acrylic and mixed media on panel, 48 x 36 inches
Courtesy of the artist

Joseph Beuys (1921–1986)
Felt Suit (Filzanzug), 1970
Felt, wood, and wire, ed. 99/100
58 x 29 x 4 inches
© 2017 Artists Rights Society (ARS), New York/ VG Bild-Kunst, Bonn
Collection of the Miami Dade College Permanent Art Collection, Miami, FL

Willie Birch (b. 1942)
The Worker and The Boss, 1992
Papier mâché, mixed media and acrylic
30 x 25.25 inches (Worker), 35 x 29 inches (Boss)
Courtesy of the artist and Arthur Roger Gallery, New Orleans, LA

Christian Boltanski (b. 1944)
Untitled (Reserve), 1989
Clothes, photographs, and lights
111 x 64 x 7 inches
© 2017 Artists Rights Society (ARS), New York / ADAGP, Paris
Rubell Collection, Miami, FL

Robert Bracketti (b. 1952)
Fetish Bustier #2, 2016
Mixed metals, 24 x 11 x 11 inches
Courtesy of the artist

Bob Carey (b. 1961)
Goose, 2012
Digital archival print, 16 x 20 inches
Courtesy of the artist

Nick Cave (b. 1959)
Soundsuit, 2006
Fabric, sequins, fiberglass, and metal
100 x 26 x 13 inches
© Nick Cave. Photo by James Prinz Photography
Courtesy of the artist and Jack Shainman Gallery, New York
Rubell Family Collection, Miami, FL

John Coffey (b. 1952)
John Coffey and Daisy, Self Portrait, Summer '06, 2006
Tintype, 20 x 24 inches
Photo credit: James Hart Photography, Santa Fe, NM
Tia Collection, Santa Fe, NM

Maureen Connor (b. 1947)
Thinner Than You, 1990
Steel, nylon, mesh, 60 x 16 x 8 inches
Courtesy of the artist

John Singleton Copley (1738–1815)
Study for "George IV as Prince of Wales," c. 1805
black and white chalk on paper
12 x 17 inches
Collection of the Tucson Museum of Art
Gift of Frederick R. Pleasants

Béatrice Coron (b. 1956)
Fashion Statement, 2010
Hand-cut Tyvek, 40 x 30 x 20 inches
Photo credit: Etienne Frossard
Dress making (pattern and sewing): Elizabeth DeSole
Courtesy of the artist

Kate Daudy (b. 1970)
The Diary, 2009
Silk wedding dress, felt lettering, pins
150 x 80 x 80 inches
Photo credit: Eliane Fattal and Grant White
Courtesy of the artist

Claudio Dicochea (b. 1971)
De Libertad y el Generalísimo, un Eco (of Liberty and the Generalissimo, an Echo), 2010
Acrylic, graphite, charcoal, transfer on wood, 48 x 36 inches
Collection of the Tucson Museum of Art
Gift of Dan Leach

Jim Dine (b. 1935)
Bill Clinton, 1992
Intaglio and woodblock on Hahnemühle paper
Sheet: 21 x 15.1875 inches
© 2017 Jim Dine / Artists Rights Society (ARS), New York
Collection of the Arizona State University Art Museum, Tempe, AZ
Purchased with funds provided by the President's Fund for Art Purchases

Simon Donovan (b. 1959)
Hail Holy Queen, 2003
Mixed media on aluminum, 78 x 48 inches
Collection of the Tucson Museum of Art
Gift of David Longwell

Bailey Doogan (b. 1941)
Skirt II, 2016
gouache and oil on primed paper
15 x 11 inches
Photo credit: Jack Kulawik
Courtesy of the artist

Jay Dusard (b. 1937)
Buster Scarbrough and Bob Pulley at Bar V Ranch, Arizona, 1981
Archival inkjet print, 1/32
60.5 x 50.5 inches
Collection of the Tucson Museum of Art
Gift of James J. and Louise R. Glasser

Johann Georg Edlinger (1741–1819)
Court Scene, c. 1790
Oil on canvas, 28 x 39 inches
Collection of the Tucson Museum of Art
Gift of Mr. and Mrs. Phillip J. Bramley

Angela Ellsworth (b. 1964)
Seer Bonnet XIX (Flora Ann), 2011
24,182 pearl corsage pins, fabric, steel, wood
60 x 13 x 16 inches
Courtesy of the artist and Lisa Sette Gallery, Phoenix, AZ

Fausto Fernandez (b. 1975)
Waves of Impact as a Method of Truth-telling, 2016
Collage, image transfer, spray paint, and acrylic, 72 x 180 inches
Courtesy of the artist

Julia Fullerton-Batten (b. 1970)
Dressing Gown, 2009
C-print, ed. 15, 23 x 30.5 inches
Photo credit: James Hart Photography, Santa Fe, NM
Tia Collection, Santa Fe, NM

Adam Fuss (b. 1961)
From the Series "My Ghost," 1999
Gelatin silver print photogram, 9/10
43.75 x 43 x 1.65 inches
Courtesy of Cheim & Read, New York, NY

Guna (Kuna) Culture, Panama, 20th century
Molas
Cotton, approximately 14.75 x 18.50 each
Collection of the Tucson Museum of Art
Gift of Joan Teer Jacobson

Valerie Hammond (b. 1952)
Ghost Dance, 2017
Video
Courtesy of the artist and Littlejohn Contemporary, New York, NY

George E. Huffman (b. 1966)
It's a Magic Number (#1), 1997
Monoprint, 11 x 14.75 inches
Collection of the Tucson Museum of Art
Gift of the artist

Illman Brothers (19th C.)
Les Modes Parisiennes: Peterson's Magazine, 1869
Engraving and watercolor, 7.5 x 10.5 inches
Collection of the Tucson Museum of Art
Gift of Katherine Kitchin

Illman Brothers (19th C.)
Les Modes Parisiennes: Peterson's Magazine, 1869
Engraving and watercolor, 7.5 x 10.5
Collection of the Tucson Museum of Art
Gift of Katherine Kitchin

Graciela Iturbide (b. 1942)
Magnolia II, Juchitán, Mexico, 1986
Gelatin silver print, printed later, 14 x 11 inches
Courtesy of the artist and the Douglas Nielsen Collection, Tucson, AZ

Susan Jamison (b. 1965)
Drowning Dress, 2013
Silk, cotton floss, lead weights, 58 x 22 x 8 inches
Courtesy of the artist

Benjamin M. Johnson (b. 1976)
Surface, 2016
Oil on canvas, 24 x 24 inches
Courtesy of the artist

Walt Kuhn (1877-1949)
Dressing Room, c. 1930
Lithograph, A/P, 13 x 10 inches
Collection of the Tucson Museum of Art
Gift of Roger and Pamela Harlan

Karen LaMonte (b. 1967)
Colored Clothesline, 1995
Cut, slumped glass, 15 x 86 x 8 inches
Collection of the Tucson Museum of Art
Virginia Johnson Fund

Robert Longo (b. 1953)
Untitled (Joseph), 2000
Lithograph, 74 x 45.5 inches
Courtesy of the artist and Metro Pictures, New York
Collection of the Scottsdale Museum of Contemporary Art, Scottsdale, AZ
Gift of Jeff and Kim Denuit

Annie Lopez (b. 1958)
The Liberation of Glycerine, 2016
Cyanotype on paper, 51 x 48 x 52 inches
Courtesy of Dr. Eric Jungermann, Phoenix, AZ

Robert Mapplethorpe (1946–1989)
Lindsay Key, 1985
Gelatin silver print, 9/10, 16 x 20 inches
Robert Mapplethorpe Foundation
Photo credit: James Hart Photography, Santa Fe, NM
Tia Collection, Santa Fe, NM

Robyn Stoutenburg McDaniels (b. 1958)
A Wedding Album, 1992
20 gelatin silver prints, metal, shellac, 12 x 19 x 12 inches
Collection of the Tucson Museum of Art
Virginia Johnson Fund

Richard Mosse (b. 1980)
Better than the Real Thing II, 2012
Digital c-print, 48 x 60 inches
©Richard Mosse
Courtesy of the artist and Jack Shainman Gallery, New York, NY

Mark Newport (b. 1964)
Rawhide Kid, 2004
Hand knit acrylic, 80 x 23 x 6 inches
Courtesy of the artist and Greg Kucera Gallery, Seattle, WA

Mark Newport (b. 1964)
Two Gun Kid, 2006
Hand knit acrylic, 80 x 23 x 6 inches
Courtesy of the artist and Greg Kucera Gallery, Seattle, WA

Catherine Opie (b. 1961)
Justin Bond, 1993
Chromogenic print, ed. 8, 2 AP, 20 x 16 inches
©Catherine Opie
Courtesy Regen Projects, Los Angeles, CA
Rubell Family Collection, Miami, FL

Ruth Orkin (1921–1985)
An American Girl in Italy, 1951
Gelatin silver print, 12 x 18.75 in.
Copyright 1952, 1980 Ruth Orkin
Photo credit: James Hart Photography, Santa Fe, NM
Tia Collection, Santa Fe, NM

Ebony G. Patterson (b. 1981)
Entourage, 2010
Digital photo on nylon banner with grommets
81 x 120 inches
Image courtesy of the artist and Monique Meloche Gallery, Chicago, IL
Cricket Taplin Collection, Miami, FL

Barbara Penn (b. 1952)
789: On a Columnar Self–, 1994, revised 2017
Dress, dress form, canvas, wood, oak, fabric, plaster, paper, paint, granite, and beeswax
120 x 147 x 71 inches
Courtesy of the artist

Wendy Red Star (b.1981)
Four Seasons: Fall, Winter, Spring, Summer, 2006
Archival pigment print on Sunset Fiber rag, ed. 15
35.5 x 40 inches
Courtesy of Wendy Red Star, Artist

Miriam Schapiro (1923–2015)
Children of Paradise, 1984
Lithograph, cloth, paper, 51/60
31.75 x 47.75 inches
© 2017 Estate of Miriam Schapiro / Artists Rights Society (ARS), New York
Collection of the Tucson Museum of Art
Gift of the artist

Raghubir Singh (1942–1999)
Women in Monsoon Rains, Moghyr, Bihar, 1967
Chomogenic print, 11/25, 19.625 x 15.75 inches
© Succession Raghubir Singh
Photo credit: James Hart Photography, Santa Fe, NM
Tia Collection, Santa Fe, NM

Jaune Quick-to-See Smith (b. 1940)
Ghost Dance Dress, from the "Lasting Impressions Portfolio," 2001
Seven color lithograph, 15/75, 32 x 25 inches
Collection of the Tucson Museum of Art
Gift of Eleanor Caldwell

Raphael Soyer (1899–1987)
Seamstress I, 1979
Color lithograph, 250/300
32 x 26 inches
Collection of the Tucson Museum of Art
Gift of Sarah Schuster

Agata Stoinska (b. 1978)
Mirror, 2007
Photograph, 26 x 19.5 inches
Photo credit: James Hart Photography, Santa Fe, NM
Tia Collection, Santa Fe, NM

Andy Warhol (1928–1987)
Ingrid Bergman the Nun, 1983
Silkscreen on Lenox Museum Board, 231/250
45.25 x 45.5 inches
© 2017 The Andy Warhol Foundation for the Visual Arts, Inc./
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Photo credit: James Hart Photography, Santa Fe, NM
Tia Collection, Santa Fe, NM

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