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WHOSE BROAD STRIPES AND BRIGHT  
STARS: DEATH, REVERENCE. AND THE  
STRUGGLE FOR EQUALITY IN AMERICA

DECEMBER 17, 1993 - FEBRUARY 2, 1994

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HONORING THE DEAD, COMMEMORATING HISTORIC EVENTS, AND CREATING HEROES PROBABLY HAS A HISTORY AS OLD AND AS RICH AS THE HUMAN RACE, AND THE UNITED STATES HAS BY NO MEANS BEEN ISOLATED FROM THESE NATURAL OUTPOURINGS. BUT BECAUSE OF ITS UNIQUE HISTORY, ITS ETHNIC AND SOCIAL DIVERSITY, AND ITS REVOLUTIONARY (IF NOT ALWAYS COMPLETE) DEDICATION TO INDIVIDUAL

rights and freedoms, many of America's heroes, commemorated events, and honored dead create a pantheon, specter, and spectacle ripe with the unique lessons, hopes, and warnings such a history offers.

No restrictions were placed on the periods in American history from which the works in this exhibition emerged or to which they refer. But because of their availability, the vast majority of the work dates from the twentieth century, with only a handful of nineteenth-century works. It is important to remember that this exhibition is not intended to be a history display, but rather an opportunity to see how sentiments surrounding our history manifest themselves in our visual heritage.

Most of the works in this exhibition have not been seen as important to the history of American art. The most notable exceptions are the works created by artists associated with the Works Progress Administration and the examples of contemporary art with a revisionist aim, like Edgar Heap of Birds's *Building Minnesota*. But it would be a mistake to confuse the

small slice of visual culture referred to as the "art world" with our nation's broader visual heritage.

Print and electronic media, with their apparent ability to record events more accurately and for their broader and faster (if not instantaneous) dissemination of information, seem to have lessened the role of art in shaping our vision of history. Still, in this new context, the power of the works in this exhibition is clearer. It is the personal intensity and conviction of the artists and those attracted to these works that are of the utmost importance. Though they may contain painstakingly accurate historical information, it is what these works document subjectively that is compelling.

It is not surprising, then, that the most successful work of its kind, the *Names Project Quilt*, receives its efficacy as much from its documentation of personal grief and loss than as an object that begins to inventory those who have died of AIDS. The lesson to be learned from the *Names Project Quilt* is that social change is, at its



Mitchell Siporin  
THE GALLOWS: SPIES, ENGLE,  
FISCHER, & PARSONS, 1934  
Pen ink on paper, 23-1/2" x 17"  
Courtesy of Babcock Galleries, New York



THE NAMES  
PROJECT QUILT, 1990-92

deepest, an intimate process. Personal, psychological, and emotional transformations are the prerequisites for the most profound social changes. The balance of social history is then dependent on changes of hearts and minds.

Some of the works glorifying the more popularly revered historic figures, like Abraham Lincoln, indulge in a level of myth-making that completely severs the image from any accurate historical narrative, such as in the nineteenth-century photograph *Washington and Angel at Lincoln's Deathbed*. These tell us more about our aspirations as a people than they do about history. Our pantheon of heroes, who and what we glorify, begins to show us what we consider awe-inspiring—the mythological trappings are merely fanfare attesting to this awe. The downside is that we can distance the world of heroic aspirations too far from our own.

During my research, I spoke with Dave Powers, a former aide to John F. Kennedy, who is currently curator of the John F. Kennedy Museum outside Boston. He informed me of the high value and protection placed on all the objects in the museum's collection. To emphasize his point, he assured me, "it was all invaluable, even the coconut that saved his [John F. Kennedy's] life." After a moment of confusion, I remembered that during his service on a PT boat in World War II, an incident occurred in which Kennedy credited a coconut with saving his life.

That day in my research was the personal equivalent of the biblical account of the tearing open of the curtain in the tem-

ple: the barrier between the profane world and the place of awe was broken. Had a coconut changed history? Could a coconut be that important? The events of the past—especially those of American public life—are so well-documented that they seem to have the inevitability of an epic novel. The particulars of history, however, are often at the mercy of the dumb luck of a "coconut" appearing at the right time and place. Instead, it is our need for a meaningful public life that whittles away and often triumphs over history's tenuous, un-inevitable, chaotic nature—and, even, its carnage.

All the works in this exhibition reflect, or respond in some degree, to a cultural imperative that insists that carnage, death, and loss do not have the last word in the course of events. Perhaps no other speech in American history focuses on this imperative more than Abraham Lincoln's Gettysburg Address, delivered at the dedication of the cemetery at Gettysburg, Pennsylvania, on November 19, 1863:

"It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they here gave the last full measure of devotion (the proposition that all men are created equal); that we here highly resolve that these dead shall not have died in vain..."

BRUCE LINN  
November 1993



Hachivi Edgar Heap of Birds  
BUILDING MINNESOTA, 1990  
Metal panels with screen printing, 18" x 36"  
Courtesy of the artist

**HONOR**  
**Hin-han'-sun-ko-yag-ma-ni**  
**One Who Walks Clothed In Owl Feathers**

**DEATH**  
**BY**  
**HANGING**

DEC. 26, 1862, MANKATO, MN. - EXECUTION ORDER ISSUED BY  
PRESIDENT OF THE UNITED STATES — **ABRAHAM LINCOLN**

© HACHIVI EDGAR HEAP OF BIRDS 1990



Artist unknown  
JOHN - JOHN AT  
PRESIDENT KENNEDY'S FUNERAL, ca. 1963  
Carved and painted wood, 8-1/4" x 3-1/2" x 2-1/8"  
Private collection



## CHECKLIST

The exhibition checklist is arranged in chronological order.

Anthony's Stereoscopic Views No. 4807  
LINCOLN MEMORIAL, ca. 1865  
Albumin print, stereograph 3-3/8" x 7"  
Collection of Priscilla J. Barclay and Kenneth C. Burkhardt, Chicago

Artist unknown  
WASHINGTON AND ANGEL AT LINCOLN'S DEATHBED, ca. 1865  
Albumin print, carte de visite 4" x 2-3/8"  
Collection of Priscilla J. Barclay and Kenneth C. Burkhardt, Chicago

Mrs. L. W. Schellhaus  
Untitled, 1865  
Albumin print, stereograph 3-3/8" x 7"  
Collection of Priscilla J. Barclay and Kenneth C. Burkhardt, Chicago

Artist unknown  
OUR FALLEN HEROES, 1867  
Lithograph and letterpress (Publishers: Haasis and Lubrecht, New York)  
43-1/4" x 37-1/4" (framed)  
Courtesy of W. Graham Arader III, Chicago

Mitchell Siporin  
THE GALLOWES: SPIES, ENGLE, FISCHER, AND PARSONS, 1934  
Pen and ink on paper 23-1/2" x 17"  
Courtesy of Babcock Galleries, New York

Anton Refregier  
LYNCHING (DEATH IN ALABAMA), 1934-35  
Gouache on paper 11-5/8" x 16"  
Courtesy of Sragow Gallery, New York

Anton Refregier  
MINER'S FUNERAL, 1934-35  
Gouache on paper 11-5/8" x 16"  
Courtesy of Sragow Gallery, New York

Francis Robert White  
MEMORIAL DAY MASSACRE (REPUBLIC STEEL STRIKE, SOUTH CHICAGO), 1937  
Oil on canvas 22" x 30"  
Collection of Mr. and Mrs. James Knepper and Patricia I. Knepper, Chicago

John Steuart Curry  
JOHN BROWN, 1939  
Lithograph 22-1/2" x 18-1/2" (framed)  
Collection of W. Graham Arader III, Chicago

Harry Gottlieb  
MINE DISASTER, 1939  
Screenprint 18" x 23-1/2"  
Courtesy of Sragow Gallery, New York

Elizabeth Catlett  
IN SOJOURNER TRUTH I FOUGHT FOR THE RIGHTS OF WOMEN AS WELL AS NEGROES, 1946-7  
(1/15 from the suite I AM THE NEGRO WOMAN)  
Linoleum block print 14-7/8" x 11-1/4"  
Collection of Valerie Coddett, Courtesy of Sragow Gallery, New York

I. Roberta Bell  
"FAMOUS BLACK AMERICANS" DOLL COLLECTION, ca. 1955-65 (except Harold Washington, 1988)  
Matthew Hensen, Prince Hall, Elizabeth Freeman, Frederick Douglas, George Glen, Dr. George Washington Carver, Sojourner Truth, Solon C. Bell, Paul Lawrence Dunbar, P. G. Lowrey, Crispus Attucks, James ("Jim") Beckwourth, Benjamin Banneker, Harold Washington, Barney Ford, Richard Allen, Dr. William Edward Burghard Dubois, Harriet Tubman, W. C. Handy, Anna Murray Douglass, Elizabeth Keckley, Mary McLeod Bethune, Oliver Lewis, Amos Fortune, Jean Baptiste Pointe DuSable, Dr. Daniel Hale Williams  
Porcelain and mixed media 14" to 18"  
Tarble Arts Center  
Permanent Collection, gift of Grace Markwell Meier

Ben Shahn  
PASSION OF SACCO AND VANZETTI, 1958  
Serigraph 34-1/4" x 27" (framed)  
Collection of W. Graham Arader III, Chicago

Artist unknown  
JFK, ca. 1960  
Cork 22" x 12" x 2"  
Collection of Roger Brown, Chicago

Charles Butler  
JOHN F. KENNEDY, ca. 1960  
Wood 12" x 9-1/2" x 1-1/2"  
Courtesy of American Primitive Gallery, New York

Clarence Lawson  
HIS REWARD, ca. 1960  
Plaster with multicolored patina 17" x 11"  
Estate of the artist, courtesy of Barton Faist Gallery and Studio, Chicago

Drossos P. Skyllas  
JOHN F. KENNEDY, ca. 1960  
Oil on canvas board 30-1/4" x 24-1/8"  
Courtesy of Phyllis Kind Gallery, Chicago and New York

Artist unknown  
JOHN - JOHN AT PRESIDENT KENNEDY'S FUNERAL, ca. 1963  
Carved and painted wood 8-1/4" x 3-1/2" x 2-1/8"  
Private collection

Artist unknown  
LINCOLN - KENNEDY PENNY—ASTONISHING COINCIDENCES, ca. 1963  
Penny and high-speed printing 8-1/2" x 3-3/4"  
Collection of Senior Judge Abraham Lincoln Marovitz, U.S. District Court, Chicago

William Mauldin  
LINCOLN CRYING MOURNING JFK, 1963  
High-speed printing 14-3/4" x 11-3/4"  
Collection of Senior Judge Abraham Lincoln Marovitz, U.S. District Court, Chicago

Archibald J. Motley Jr., 1891-1981  
THE FIRST ONE HUNDRED YEARS: HE AMONGST YOU WHO IS WITHOUT SIN SHALL CAST THE FIRST STONE: FORGIVE THEM FATHER FOR THEY KNOW NOT WHAT THEY DO, ca. 1963-1972  
Oil on canvas 48-7/8" x 40-3/4"  
Collection of Archie Motley and Valerie Gerrard Browne, Chicago

A. S. Tobey  
JFK/RFK, ca. 1963  
High-speed lithograph on paper 18-1/2" x 14-1/2"  
Collection of Senior Judge Abraham Lincoln Marovitz, U.S. District Court, Chicago

Artist unknown  
THE ADVERTISER JOINS THE WORLD IN MOURNING THE LOSS OF ITS GREAT LEADER, ca. 1963  
High-speed print 8-5/8" x 6-3/4"  
Private collection

Artist unknown  
A LAST SALUTE TO THE PRESIDENT—JOHN F. KENNEDY JR., 1964  
High-speed print 25-3/4" x 20-5/8"  
Private collection

Artist unknown  
I AM A COMPUTER, 1964  
Printed computer graphic on paper 13" x 17"  
Private collection

Artist unknown  
JFK AND RFK Tapestry Wall Hanging, ca. 1964  
Rayon and cotton 20" x 38"  
Indiana State Museum and Historic Sites, Indianapolis

Aurora Plastics Corporation and unknown assembler  
JOHN F. KENNEDY, 1965  
Painted plastic and mixed media 8-1/2" x 8-7/8" x 5-1/4"  
Private collection

Dantsig  
Untitled (Lincoln), ca. 1965-75  
Graphite on paper 26" x 19-3/4"  
Collection of Senior Judge Abraham Lincoln Marovitz, U.S. District Court, Chicago

M. Farrell  
UNTITLED (LINCOLN "AL"), ca. 196-75  
Needlepoint 11-1/2" x 9-1/2"  
Collection of Senior Judge Abraham Lincoln Marovitz, U.S. District Court, Chicago

Grade 6A Civil War Round Table Students  
LINCOLN, ca. 1965-75  
Photo frame with mounted pennies 12-1/4" x 11-1/2"  
Collection of Senior Judge Abraham Lincoln Marovitz, U.S. District Court, Chicago

Frank Hoheimer  
LINCOLN, ca. 1965-75  
Burned, stained wood 11" x 7-3/4"  
Collection of Senior Judge Abraham Lincoln Marovitz, U.S. District Court, Chicago

Artist unknown  
JACKIE KENNEDY, ca. 1965-75  
Oil on canvas board 24" x 18" x 1/4"  
Collection of Jim Shaw, Los Angeles

Artist unknown  
JFK, ca. 1965-75  
Pastel on paper 15-1/8" x 12-1/8"  
Private collection

Theres Panicussi  
LINCOLN MARKED "44," ca. 1965-75  
Knitted yarn 16-1/2" x 12"  
Collection of Senior Judge Abraham Lincoln Marovitz, U.S. District Court, Chicago

Josephus Farmer  
LINCOLN AND THE EMANCIPATION OF THE SLAVES, ca. 1970  
Painted wood 33" x 36" x 1/6"  
Milwaukee Art Museum, gift of Richard and Erna Flagg

Josephus Farmer  
TRIBUTE TO JOHN F. KENNEDY, ca. 1970  
Carved wood and enamel paint 11-1/4" x 31-9/16"  
Milwaukee Art Museum, gift of WITI-TV, Channel 6, Milwaukee

Josephus Farmer  
TRIBUTE TO THE KENNEDYS, ca. 1970  
Painted, carved, and assembled wood 11" x 31-1/4" x 1-1/2"  
Milwaukee Art Museum, The Michael and Julie Hall  
Collection of American Folk Art

Robert Rauschenberg  
SIGNS (JFK, RFK, MLK AND JAMES JOPLIN), 1970  
Screen print on paper 43" x 34"  
Collection of Ari Zaks, Chicago

Angela Bowles  
THE HUMAN TRINITY, ca. 1970  
Oil on canvas board 24" x 30"  
Private collection

Afro-American Heritage Bicentennial Commemorative Quilt Committee ©  
AFRO-AMERICAN HERITAGE QUILT, 1974-76  
Appliqué, embroidery, velvet, ribbon, and mohair on cotton-blend fabrics 86-1/2" x 73"  
Courtesy of Oregon Historical Society, Portland

Clarence Lawson  
GEORGE WASHINGTON CARVER, 1975  
Plaster, gold and bronze patina 17" high  
Estate of the artist, courtesy of Barton Faist Gallery and Studio, Chicago

Carlos Cortéz Koyokuikatl  
JOE HILL, 1979  
Linoleum block print 30" x 20"  
Courtesy of the artist

Chuck Williams  
OUR GREAT MARTIN LUTHER KING JR., ca. 1980  
Housepaint on masonite 38" x 26"  
Courtesy of American Primitive Gallery, New York

E. Rush  
FOUR SCORE AND SEVEN YEARS AGO, 1981  
Needlepoint 10-3/4" x 10-3/4"  
Collection of Senior Judge Abraham Lincoln Marovitz, U.S. District Court, Chicago

Barton J. Faist  
JESSE OWENS, 1982  
Pencil on paper 7-1/2" x 6-3/4"  
Courtesy of the artist

Barton J. Faist  
SOJOURNER TRUTH, 1982  
Pencil on paper 7-1/2" x 6-3/4"  
Courtesy of the artist

Lou Barlow  
WE HAVE A DREAM, 1984  
Linoleum block print 12" x 14" (8" x 10" image)  
Courtesy of Sragow Gallery, New York

Louis Ranger  
FREE AT LAST (MARTIN LUTHER KING AS CHRIST CRUCIFIED), ca. 1985  
Charcoal, ballpoint pen, pencil on paper 23-3/4" x 17-3/4"  
Collection of Barbara Rossi, Chicago

Nora Ezell  
MARTIN LUTHER KING, JR. QUILT, 1986  
Appliqué, embroidery, buttons, and ribbon on cotton and synthetic fabrics 89-3/4" x 82-1/4"  
Courtesy of Robert Cargo Folk Art Gallery, Alabama

Howard Finster  
YOUTH OF OUR ABRAHAM, 1986  
Enamel on wood 13" x 17-1/4"  
Collection of John Pittman, St. Charles, Illinois



Leroy Almon Sr.  
**ASSASSINATIONS**, 1988  
 Wood and paint, 36" x 22-1/2" x 1"  
 Courtesy of Robert Cargo Folk Art Gallery



Carlos Cortéz Koyokuikatl  
**BEN FLETCHER**, 1987  
 Linoleum block print  
 30" x 20"  
 Courtesy of the artist

Howard Seth Miller  
**Aa (LINCOLN)**, 1987  
 Silver-gelatin print  
 34" x 27" (framed)  
 Courtesy of the artist

Leroy Almon Sr.  
**ASSASSINATIONS**, 1988  
 Wood and paint  
 36" x 22-1/2" x 1"  
 Courtesy of Robert Cargo  
 Folk Art Gallery, Alabama

Lonnie Holley  
**HONORING JOHN F. K.**,  
 1988-93  
 Assemblage (including  
 wood, paint, collage,  
 bullet, pen)  
 11-1/2" x 20-1/2" x 3"  
 Collection of Carol  
 McCranie, courtesy  
 of Luise Ross Gallery,  
 New York

Barnaby Evans  
**Cleveland Elementary  
 School from AMERICAN  
 PLACES**, 1989  
 Color coupler print  
 20" x 24"  
 Courtesy of the artist

Lou Cabeen  
**THE TRIANGLE SHIRT  
 WAIST COMPANY FIRE**,  
 NYC, 1911, 1989  
 Embroidered and  
 woven fabric  
 38" x 38"  
 Courtesy of Carl Hammer  
 Gallery, Chicago

Yvonne Wells  
**YESTERDAY: CIVIL RIGHTS  
 IN THE SOUTH QUILT**, 1989  
 Cottons and cotton blends  
 68" x 66"  
 Courtesy of Robert Cargo  
 Folk Art Gallery, Alabama

Hachivi Edgar Heap of Birds  
**BUILDING MINNESOTA**,  
 1990  
 Metal panels with  
 screen printing  
 18" x 36"  
 Courtesy of the artist

**THE NAMES PROJECT  
 QUILT**, 1990-92  
 Fiber and assorted textiles  
 12' x 12'  
 Courtesy of Friends of  
 the Quilt Chicago Chapter,  
 The NAMES Project,  
 San Francisco

Barnaby Evans  
**Lorraine Motel from  
 AMERICAN PLACES**, 1990  
 Color coupler print  
 20" x 24"  
 Courtesy of the artist

Carlos Cortéz Koyokuikatl  
**MOTHER JONES**, 1990  
 Linoleum block print  
 30" x 20"  
 Courtesy of the artist

Yvonne Wells  
**ASSASSIN'S BULLET  
 QUILT**, 1990  
 Cottons and cotton blends  
 67" x 66"  
 Courtesy of the artist

Allen Eberle  
**ABRAHAM LINCOLN GOES  
 SPLINTAL**, 1991  
 Acrylic on canvas  
 30" x 24"  
 Collection of Sherry  
 Pardee, Iowa City

Maggie Hadleigh-West  
**JAMES I. SALLEY  
 MEMORIAL SINK**, 1991  
 Found sink, photo,  
 epoxy resin, roses,  
 screen printing  
 19" diameter  
 Courtesy of the artist

Rollin Knapp  
**BOBBY KENNEDY**, 1991  
 Oil pastel on poster board  
 40" x 30"  
 Collection of Sherry  
 Pardee, Iowa City

Bruce Thayer  
**IMPERIAL FOODS  
 (CHICKEN PROCESSING  
 FIRE)**, 1991  
 Mixed media on paper  
 50" x 51"  
 Courtesy of Zaks Gallery,  
 Chicago

Theodore Ludwiczak  
**ABRAHAM LINCOLN**, 1992  
 Sandstone  
 11" x 7-1/2" x 11"  
 Courtesy of American  
 Primitive Gallery, New York

Brian G. Calvin  
**J.W.B.**, 1993  
 Enamel on wood  
 10" x 10"  
 Courtesy of the artist

Brian G. Calvin  
**Untitled**, 1993  
 Oil on canvas  
 28" x 36"  
 Courtesy of the artist

Barnaby Evans  
**Bensonhurst from  
 AMERICAN PLACES**, 1993  
 Color coupler print  
 20" x 24"  
 Courtesy of the artist

Carlos Cortéz Koyokuikatl  
**¡VIVA LA HUELGA!  
 (CESAR CHAVEZ)**, 1993  
 Linoleum block print  
 28" x 20"  
 Courtesy of the artist

Don Jones  
**HEAD OF MALCOLM X**,  
 1993  
 Paper and soap  
 13" x 7-1/2" x 10"  
 Private collection

Michael D. Roberts and  
 Constance A. Roberts  
**MARTIN LUTHER KING JR.**,  
 1993  
 Acrylic on wood  
 28-1/2" x 26-1/2" x 3-3/4"  
 Courtesy of the artist

Cover: ➤  
 Artist unknown,  
 Detail of **WASHINGTON  
 AND ANGEL AT LINCOLN'S  
 DEATHBED**, ca. 1865,  
 Albumen print,  
 carte de visite, 4" x 2-3/8",  
 Collection of Priscilla J.  
 Barclay and Kenneth C.  
 Burkhardt



## ACKNOWLEDGEMENTS

In spite of much effort, this exhibition can only represent a small sampling of the people, events, and art works concerned with the struggle for equality in the United States. While this show could not escape limitations of time, space, and resources, I trust that those limitations have been offset by a willingness to consider a broad spectrum of artistic production and cultural expression.

One commodity not in short supply was the help of knowledgeable, capable, and generous people. I cannot possibly recount and list them all, since few people I knew and met during my research escaped interrogation about the subject.

Along with my co-curator, Don Baum, I owe a great debt of thanks to Jennifer Langworthy, research assistant for the project; Joyce Fernandes, then Director of Exhibitions and Events at SAIC; Jeanne Long, Managing Director, Betty Rymer Gallery; and Britt Salvesen, initial research assistant and advisor.

Others who provided considerable assistance include: Patricia Linn, Al Gorman, George Roeder, Paul Brenner, Susan Weininger, Lisa Stone, William Bengston, Park Chambers, Joan Rothfuss, Margy McClane, Mark Pascale, Chris Greenman, Norman Giradot, Anne Oppenheimer, Leslie Brack, the Textile Arts Center (Chicago), Esther Sparks, Karen Burstein, Pat Murphy, Rene Arceo, Kerig Pope, Anna Tyler, Herbert Nipson, Modesto Valle, Suellen Semekoski, Janet Miller, Joanne Cubbs, Michael Hall, and Leigh Albritton.

Finally, and not least of all, I am very grateful for the artists and lenders whose names appear in the checklist and whose assistance often went beyond merely agreeing to lend. It is these people, along with the capable staff and student assistants of the Betty Rymer Gallery, who are largely responsible for the strengths of this exhibition.

BRUCE LINN

Rollin Knapp  
BOBBY KENNEDY, 1991  
Oil pastel on poster board, 40" x 30"  
Collection of Sherry Pardee



## GALLERY HOURS

Monday – Saturday,  
10:00 am – 5:00 pm

The Betty Rymer  
Gallery is wheelchair  
accessible.

This exhibition is  
partially supported  
by a grant from the  
Illinois Arts Council,  
a state agency.

## LECTURE

On Wednesday,  
February 2, 6 pm,  
in the SAIC School  
Auditorium,  
280 South Columbus  
Drive, participating  
artist, Edgar Heap  
of Birds, painter and  
printmaker, will  
discuss his work.  
Admission is \$3 for  
the general public;  
free for senior citizens  
and students and  
faculty of area colleges.

**Betty  
Rymer  
Gallery**

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