

Collateral Damage: Scenes from a War

April 2-July 24, 2011

Star Tribune Foundation Atrium

Curator-in-charge Dennis Jon

Otto Dix

German, 1891-1969

Wounded Man (Spring 1916, Baupaume)

From Der Krieg (War), 1924

Etching and aquatint

The John R. Van Derlip Fund and Gift of funds from Alfred and Ingrid Lenz

Harrison and the Regis Foundation 2005.16.1.6

Otto Dix

German, 1891-1969

Near Langemarck, February 1918

From Der Krieg (War), 1924

Etching

The John R. Van Derlip Fund and Gift of funds from Alfred and Ingrid Lenz

Harrison and the Regis Foundation 2005.16.1.7

Otto Dix

German, 1891-1969

Storm Troops Advance under a Gas Attack

From Der Krieg (War), 1924

Etching and aquatint, and drypoint

The John R. Van Derlip Fund and Gift of funds from Alfred and Ingrid Lenz

Harrison and the Regis Foundation 2005.16.1.12

Otto Dix

German, 1891-1969

Dance of Death, the Year 17 (Dead Man's Hill)

From Der Krieg (War), 1924

Etching and aquatint, and drypoint

The John R. Van Derlip Fund and Gift of funds from Alfred and Ingrid Lenz

Harrison and the Regis Foundation 2005.16.1.19

Otto Dix

German, 1891-1969

Lens is Destroyed by Bombing

From Der Krieg (War), 1924

Etching and drypoint

The John R. Van Derlip Fund and Gift of funds from Alfred and Ingrid Lenz

Harrison and the Regis Foundation 2005.16.1.33

Otto Dix

German, 1891-1969

House Destroyed by Aerial Bombs

From *Der Krieg (War)*, 1924

Etching and aquatint

The John R. Van Derlip Fund and Gift of funds from Alfred and Ingrid Lenz

Harrison and the Regis Foundation 2005.16.1.39

Francisco Jose de Goya

Spanish, 1746-1828

Y son fieras (And they are like wild beasts)

From *Los Desastres de la Guerra (The Disasters of War)*, 1810-20 (published 1863)

Etching, aquatint, and drypoint

The William Hood Dunwoody Fund, by exchange P.71.21

Francisco Jose de Goya

Spanish, 1746-1828

Y no hay remedio (And it cannot be helped).

From *Los Desastres de la Guerra (The Disasters of War)*, 1810-20 (published 1863)

Etching and aquatint

The William Hood Dunwoody Fund, by exchange P.71.31

Francisco Jose de Goya

Spanish, 1746-1828

Estragos de la guerra (Ravages of war)

From *Los Desastres de la Guerra (The Disasters of War)*, 1810-20 (published 1863)

Etching and aquatint

The William Hood Dunwoody Fund, by exchange P.71.48

Francisco Jose de Goya

Spanish, 1746-1828

Por Que? (Why?)

From *Los Desastres de la Guerra (The Disasters of War)*, 1810-20 (published 1863)

Etching and aquatint

The William Hood Dunwoody Fund, by exchange P.71.48

Francisco Jose de Goya

Spanish, 1746-1828

¡Grande hazaña! ¡Con muertos!

(A Heroic Feat! With Dead Men!)

From *Los Desastres de la Guerra (The Disasters of War)*, 1810-20 (published 1863)

Etching and aquatint

The William Hood Dunwoody Fund, by exchange P.71.55

Francisco Jose de Goya

Spanish, 1746-1828

Esto es malo (This is bad)

From Los Desastres de la Guerra (The Disasters of War), 1810-20 (published 1863)
Etching and aquatint
The William Hood Dunwoody Fund, by exchange P.71.62

Daniel Heyman
American, born 1963
This Was the Only Time
From The Amman Project suite, 2006
Drypoint
Gift of funds from Allen Brookins-Brown 2008.19.2

Daniel Heyman
American, born 1963
Disco Mosul
From The Amman Project suite, 2006
Drypoint
Gift of funds from Allen Brookins-Brown 2008.19.7

Daniel Heyman
American, born 1963
He Could Feel the Dog's Breath
From The Amman Project suite, 2006
Drypoint
Gift of funds from Allen Brookins-Brown 2008.19.8

Edouard Manet
French, 1832-1883
Civil War, 1871
Lithograph
Gift of Philip W. Pillsbury P.12,793

Pablo Picasso
Spanish, 1881-1973
Sueño (Dream)
Plate I from Sueño y Mentira de Franco
(The Dream and Lie of Franco), 1937
Etching with aquatint
The Herschel V. Jones Fund, by exchange P.79.58.2

Pablo Picasso
Spanish, 1881-1973
Mentira de Franco (Franco's Lie)
Plate II from Sueño y Mentira de Franco
(The Dream and Lie of Franco), 1937
Etching with aquatint
The Herschel V. Jones Fund, by exchange P.79.58.3

Stephen Dupont

Australian, born 1967

Raskols

Published by the artist, Melbourne, Australia, 2004

Gelatin silver prints, ink on paper, with hand coloring

Gift of funds from the Print and Drawing Curatorial Council 2007.7.1

Stephen Dupont is an internationally acclaimed, award-winning Australian photojournalist, and filmmaker whose work centers on global changes caused by war, violence, and other social and cultural upheavals. Dupont's self-published artist's book *Raskols* documents Papua New Guinean youth in crisis—men and boys who have turned to crime, violence, and anarchy in a bid to survive within a gang-dominated urban social order.

In 2004, Dupont befriended members of a raskol (gang) in order to document the individuals behind the facelessness of gang warfare. His compelling book offers an extensive series of portraits of members of the Kips Kaboni (Red Devils), the largest and oldest of the numerous street gangs active in the capital city of Port Moresby.

Using a Polaroid instant camera, Dupont photographed gang members as they chose to be seen. His images are at once mesmerizing and unsettling, particularly from the perspective of outsiders, who may at first see only the spectacle of gang members posing as armed and dangerous "criminal heroes." To counter such self-glorification, Dupont inserts brief hand-written texts citing Port Moresby's annual crime statistics, a potent reminder of the human cost of violence.

Jacob Lawrence

American, 1917-2000

Hiroshima

The Limited Editions Club, New York, 1983

Color screenprints; letterpress

Text by John Hersey

Introduction by Robert Penn Warren

Gift of Bruce B. Dayton B.87.5.7

John Hersey's unembellished account of the atomic bombing of Hiroshima, Japan by American forces during the closing days of the Second World War (1939-1945) was first published in *The New Yorker* magazine in August 1946, one year after Japan's unconditional surrender to the Allies. Hersey based his story on interviews he conducted with survivors of the blast in days and weeks after the detonation. It caused a national sensation when first published and is today widely noted as one of the finest pieces of journalism of the 20th century. It was later reissued in book form.

In a series of boldly articulated full-page screenprints, Jacob Lawrence sympathetically captures the intense emotions and vivid impressions of Hersey's account. Lawrence envisions the victim's reaction to the moment of the blast, their imminent death presaged by the skeleton-like appearance of their bodies.

Mac McGill

American, 20th century

IX XI MMI

Booklyn Artists Alliance, New York, 2003

Letterpress prints after pen and ink drawings

Gift of the Print and Drawing Curatorial Council 2003.216.2

In a series of powerful pen and ink illustrations, New York street artist Mac McGill captures the nation's overwhelming shock and grief in the aftermath of the 9/11 terrorist attacks on the World Trade Center. More than 2,700 civilians were killed in the initial attack and subsequent collapse of the twin towers in New York City. On the same day, some 300 more died in similar attacks in Washington, D.C. and Pennsylvania. The tragic events initiated American wars in Afghanistan (2001-present) and Iraq (2003-10).

Francisco Jose de Goya

Spanish, 1746-1828

Plates from Los Desastres de la Guerra

(Disasters of War), 1810-20 (published 1863)

The William Hood Dunwoody Fund, by exchange P.71.21, P.71.48, P.71.46

Bottom row, left to right:

Y son fieras (And they are like wild beasts)

Etching, aquatint, and drypoint

Por Que? (Why?)

Etching and aquatint

Estragos de la guerra (Ravages of war)

Etching and aquatint

Francisco Jose de Goya

Spanish, 1746-1828

Plates from Los Desastres de la Guerra

(Disasters of War), 1810-20 (published 1863)

The William Hood Dunwoody Fund, by exchange P.71.55, P.71.62, P.71.31

Top row, left to right:

¡Grande hazaña! ¡Con muertos!

(A Heroic Feat! With Dead Men!)

Etching and aquatint

Esto es malo (This is bad)

Etching and aquatint

Y no hay remedio (And it cannot be helped)
Etching and aquatint

Max Beckmann
German, 1884-1950
The Way Home
From Die Hölle (Hell) portfolio, 1919
Lithograph
The Ethel Morrison Van Derlip Fund P.13,888

The Way Home is the opening scene in Beckmann's acclaimed graphic cycle Die Hölle (Hell), a dark and disturbing essay on the collapse of German society in the aftermath of the First World War (1914-18). Set in postwar Berlin, the allegorical scene features Beckmann as a man on his way home who suddenly encounters a horribly disfigured veteran under the light of a street lamp. Bearing the scars of war, the once proud soldier symbolizes the fate of Germany itself, broken and defeated. In the foreground, a menacing black dog warns of the dangers that lie ahead. Beckmann further enhances the tension of the scene by crowding his figures into a shallow pictorial space. Above all, The Way Home is a powerful denouncement of war.

George Bellows
American, 1882-1925
The Barricade, No. 2
From the series War (The Tragedies of the War
in Belgium), 1918
Lithograph on Japan paper
Gift of Suzanne Schiller P.97.14

Along with many other Americans, George Bellows was outraged by published reports of German brutality toward civilian populations in occupied Belgium during the First World War (1914-18). Chief among these accounts was the Bryce Report, a British government sponsored effort to turn public and political opinion against Germany. The report's credible, but lurid eyewitness accounts of atrocities stirred anger and indignation that ultimately contributed to America's entry into the war in 1917.

In 1918, Bellows created a series of provocative lithographs detailing German war crimes described in Bryce's report. The prints reflect Bellow's changing attitude toward the war. Though fervently anti-war at the start of hostilities, Bellows openly supported the American war effort by the time he began his lithographic series and even enlisted to fight in the tank corps, but never served. The Barricade, No. 2 recounts one of the more gruesome episodes of degradation and violence instigated by German troops who used Belgian civilians as human barricades to suppress civil resistance.

Ken Campbell
British, born 1939
Ten Years of Uzbekistan
London: Ken Campbell, 1994
Color relief prints over half-tone photographs
Text by David King
Gift of funds from the Print and Drawing Council B.98.6

In their collaborative artist's book *Ten Years of Uzbekistan*, British artist Ken Campbell and Irish author David King confront the ruthless brutality of the corrupt Soviet regime under Joseph Stalin. Their book was inspired by a 1934 government-commissioned commemorative album of the same title designed by the Russian avant-garde artist Aleksandr Rodchenko (1891-1956), whose personal copy served as the model for Campbell and King.

Designed to observe ten years of Soviet rule in the Republic of Uzbekistan, Rodchenko's publication featured an array of photographs of Uzbek functionaries, along with positive, but questionable statistics demonstrating the regime's successes. By the time the book was issued, many of these same party and government officials had fallen out of favor and were purged and executed on Stalin's orders. To avoid any suspicions about his own loyalty, Rodchenko felt compelled to engage in self-censorship, blackening out the names and faces of the murdered men and women in his copy of the book. In recreating and supplementing aspects of Rodchenko's book, Campbell and King give us a glimpse of the power of tyranny and its devastating consequences.

Jake Chapman
British, born 1962
Dinos Chapman
British born 1966
Year Zero, 1996
Fiberglass, paint, synthetic wigs and eyelashes, synthetic shoes, fabric, and plastic
Collection Walker Art Center; Gift of Peggy and Ralph Burnet, 1996

Known for their provocative mixed-media sculptures, the Chapman brothers began their career with a series of works devoted to an aesthetic reconsideration of the art historical legacy of the Spanish master Francisco Jose de Goya. Using materials ranging from toy soldiers to department store mannequins, the Chapmans recreated gruesome images from Goya's *Disasters of War* etchings (1810-20), an indictment of the atrocities committed by Napoleonic troops during their occupation of Spain.

In *Year Zero*, the Chapmans revisit the scene of the crime; this time referencing a single etching for this series entitled *A Heroic Feat! With Dead Men!* (on view in this exhibition). While Goya's image depicted the decapitation and dismemberment of three Spanish peasants, the Chapmans restate this horrific scene with genderless

child mannequins that frolic in unknowing innocence, clothed only in standard-issue running shoes. Paradoxically, *Year Zero* evokes both the past and the future: a cut on one child's knee suggest that the events depicted in Goya's etching are yet to come, while a small piece of rope attached to the tree make us think that the disasters have already taken place. It is this tension between the past and the present, between the history of art and the reality of the contemporary world, which the Chapmans so successfully exploit in their work.

Courtesy Walker Art Center

Honoré Daumier
French, 1808-1879
Rue Transnonain, le 15 Avril, 1834, 1834
Lithograph on chine appliqué
Gift of Marion and John Andrus P.97.33

Honoré Daumier's gruesome scene of civilians murdered by French government troops during the suppression of the 1834 Paris worker insurrection has become a universal symbol of inhumanity. Set in the working-class district of St. Martin, the lithograph recounts the brutal reprisal killing of 19 men, women, and children at a house from where soldiers suspected a shot had been fired.

Though government censors had initially approved publication of Daumier's lithograph, the printing stone and most impressions of the print were nevertheless confiscated and destroyed on the order of King Louis Philippe.

Kerr Eby
American, 1889-1946
Mars His Idiot, 1937
Etching in dark brown ink
Gift of the Print and Drawing Council P.93.7

Kerr Eby served with the American army in France during the First World War (1914-18). His experiences on the frontlines convinced him of the absurdity of war and violence. In the years after the war's end, Eby produced a series of prints based largely on sketches he made during his military service. Some were documentary, others far darker in tone.

In 1935, fearing imminent the threat of a second European war, Eby wrote an emotional anti-war essay that appeared in a gallery catalogue for an exhibition of his war prints. In the last print of the series, issued in 1937, Eby portrays Mars, the Roman god of war, as a murderous and insatiable monster who devours soldiers and entire armies. The etching takes its title from a book of the same name by British writer Henry Major Tomlinson, a prominent anti-war advocate, and reflects Eby's grave concerns about the rising specter of war.

George Grosz
American (b. Germany), 1893-1959
Street Fight in Vienna, 1934
Watercolor over graphite
Gift of John and Myrtle Coe 98.269.8

German-born artist and political activist George Grosz was known for his satirical anti-war and anti-capitalist drawings and paintings, especially his searing condemnations of corrupt and decadent Berlin society. An avowed leftist, Grosz was active with the avant-garde Berlin Dada and Die Neue Sachlichkeit (New Objectivity), whose members advocated realism with a socialist flavor. Fervently anti-Nazi, Grosz saw the rising specter of fascism and immigrated to America in 1933 just months before Hitler rose to power in Germany.

Completed in New York in 1934, Grosz's brilliantly conceived Street Fight in Vienna was inspired by armed uprisings that broke out in the Austrian capital and other cities in February 1934 between opposing conservative and socialist paramilitary forces. Sometimes called the Austrian Civil War, the conflict was short-lived, but caused the death of several hundred people. The stylistic elements of Grosz's fractured composition are reminiscent of photomontage, an assemblage technique that Grosz developed in the late 1910s along with fellow Dada artist John Heartfield.

Dusty Herbig
American, born 1971
Untitled (#555, #556, #557, #558)
From Suicide Bomb Series, 2004
Color inkjet prints, with lithography and screenprinting
Gift of funds from the Print and Drawing Curatorial Council 2004.156.2.1-4

Los Angeles-based artist Dusty Herbig explores issues of population expansion and its close relationship to violent conflict. In Herbig's view, increasing competition for land, water, food, fossil fuels, and other scarce resources are a major cause of the world's disputes. He examines these issues through systems of counting, statistics, and the cataloguing of conflicts, often using violent and militaristic imagery to evoke feelings of fear.

In this powerful series of prints, Herbig warns of the dangers of conflict with photographic images of the aftermath of suicide bombings. Each terrorist attack is numbered, as if routine. Hands, the tools of destruction, reach across blood-spattered surfaces. It is a wake-up call.

Käthe Kollwitz
German, 1867-1945
Battlefield
From the Peasant's War cycle, 1907 (1921 ed.)

Etching and soft-ground etching, with half-tone screen
The Ethel Morrison Van Derlip Fund P.12,818

Käthe Kollwitz is acclaimed for her poignant scenes of human suffering, especially the tragic consequences of poverty and disease among women and children. A consummate draftsman, she relied on the graphic arts—in the form of prints, illustrations, and posters—as a powerful instrument of political allegiance to her left-leaning social agenda. She was anti-war, anti-violence, and a believer in the resilience of the human spirit.

Kollwitz's dramatic night scene, part of her Peasant War print cycle, depicts a mother searching for her dead son among a field of corpses. In the soft light of the lantern, her weathered hand is illuminated as she touches the chin of a young man, perhaps her own child. Rather than portray the chaos and brutality of battle, Kollwitz shows us the agonizing aftermath of the fighting when the bodies of the dead were claimed by their loved ones. Though the scene alludes to the atrocities of a 16th-century workers revolt, it stands a universal statement of a mother's love for her son, made more heartbreaking by the fact that it foreshadows the death of Kollwitz's own son Peter, who was killed in battle shortly after the start of the First World War (1914-18).

Max Pechstein
German, 1881-1955
Die erste Hilfe (First Aid), 1918
Plate from Somme 1916, 1920
Hand-colored drypoint with aquatint
The Mr. and Mrs. Hall James Peterson Fund P.69.160

Max Pechstein was a leading German expressionist painter and printmaker and member of the avant-garde artist association Die Brücke. This poignant portrayal of a mortally wounded soldier is based on his own experiences and memories serving as a soldier in the German army during the First World War (1914-18). The print, a rare hand-colored proof outside of the regular edition, was published as part of a series of dramatic scenes of modern warfare that comprised Pechstein's Somme 1916 portfolio.

The Somme, a region in northern France, was the site of a series of battles in the summer and fall of 1916 between allied British and French armies and entrenched German forces. The conflict soon devolved into a war of attrition that ultimately claimed more than 850,000 lives. As a consequence, the Somme has become a symbol of the utter senselessness of war.

David Rathman
American, born 1958
The Enchanted Assassin
Vermillion Editions Limited, Minneapolis, 1991

Color lithographs with screenprinting
Text excerpts by Kenneth Patchen
The John R. Van Derlip Fund P.92.6.45

David Rathman's provocative artist's book is based on Kenneth Patchen's celebrated experimental novel *The Journal of Albion Moonlight* (1941), a chronicle of humanity's moral failure. An uncompromising pacifist, Patchen wrote the unorthodox, stream-of-consciousness "vision-poem" during the early years of the Second World War (1939-45). In the 1960s, the novel became a symbol of protest among students and anti-war activists. Rathman renews the bold warnings of *Albion Moonlight* through a series of graphic lithographs that echo the novel's passionate anti-war sentiment.

Edouard Manet
French, 1832-1883
Guerre Civile (Civil War), 1871 (published 1874)
Lithograph on chine appliqué
Gift of Philip W. Pillsbury P.12,793

Edouard Manet's *Guerre Civile* portrays the tragic aftermath of a street battle between local National Guard militiamen and troops of the provisional national government during the 1871 siege of Paris. Prussia's decisive victory over Napoleon III during the Franco-Prussian War (1870-71) led to the formation of the Paris Commune, a worker-dominated anti-royalist city government whose principal aim was to re-establish France as a democratic republic. One of a pair of lithographs Manet made of the subject, the graphic scene is not imaginary, but is based on a sketch he made on the spot. Though he was not a member of the Commune, Manet was sympathetic to the group's political cause, which is made clear in this vivid depiction of dead National Guardsmen lying behind a demolished barricade. The short-lived Commune was eventually crushed by national army troops at a cost of 30,000 workers' lives.

Otto Dix
Der Krieg (War)—1924

Published in Berlin in 1924 on the occasion of the tenth anniversary of the mobilization of German forces during the First World War (1914-18), Otto Dix's celebrated print cycle *Der Krieg* presents the ugly realities of modern warfare in horrific detail. The portfolio features 50 intaglio plates, whose subjects arose from Dix's own wartime experiences and memories of the ravages of combat and its aftermath. Dix had enthusiastically volunteered for service in the German army in 1915 and had fought in an artillery regiment and as a machine gunner on the Western front, including the infamous Battle of the Somme, where Allied and German forces suffered more than one million casualties. Wounded several times himself, Dix was deeply traumatized by his experiences and suffered recurring nightmares for the rest of his life. At the same time, Dix was fascinated by the

experience of war, especially the psychological truths of human conflict. He explores these truths through the morbid realism of his depictions.

Dix consciously modeled *Der Krieg* on Francisco Goya's equally famous print cycle *Los Desastres de la Guerra* (The Disasters of War), which recounted the travesties of Napoleon's invasion of Spain during the Peninsular War of 1808 to 1814. Like Goya, Dix produced his images in intaglio, a medium perfectly suited for the lush textures and meticulous detail he sought to create. As a result, despite their horrific content, the prints possess an aesthetic quality that Dix exploited through his skillful use of etching, drypoint and aquatint techniques.

Dix, who in the years following the First World War became one of the preeminent proponents of the social realist movement *Neue Sachlichkeit* (New Objectivity), was relentless in exposing life's absurdities and contradictions. One of the great masterpieces of twentieth century art, *Der Krieg* is a fundamental examination of humanity's capacity for brutality, and remains one of the most powerful anti-war statements ever made.

Pablo Picasso

Sueño y Mentira de Franco (The Dream and Lie of Franco)—1937

The Dream and Lie of Franco is one of Picasso's most intense and committed political statements. He conceived of the project in January 1937 in response to the attempted overthrow of the democratically elected Spanish Republican government by General Francisco Franco and his Nationalist rebels, whose actions sparked the Spanish Civil War (1936-39).

The portfolio consists of two plates together with a prose poem. Each of the plates features nine vignettes, forming an 18-scene narrative. Picasso worked on the intaglio plates from left to right, but because the images are reversed during printing, they are read from right to left. He adopted a comic strip format and cartoon-like figures to ridicule Franco's cruel exploits in Spain. In one frame, the grotesque general mistakenly kills and devours his own horse. In another, he prays on the altar of money. While in others, he engages in combat with an angry bull, symbolizing Spain.

Three of the last four scenes were completed after German and Italian forces allied with Franco destroyed the Basque town of Guernica in an aerial bombing raid on April 26, 1937. The scenes relate to studies for Picasso's famous anti-war mural *Guernica*, which immortalized this atrocity. Through his powerful imagery and innovative use of narrative, Picasso transforms the centuries-old tale of the Spanish horseman Don Quixote into a particularly modern and senseless tale. Issued in an edition of 1,000, the portfolio was intended to reach a large audience, with the proceeds from sales going to fund the Spanish Republicans. It was available for purchase during the debut exhibition of *Guernica* at the 1937 World's Fair in Paris.

Daniel Heyman
The Amman Project —2006

The Amman Project (also known as the Abu Ghraib Detainee Interview Project) was initiated by Philadelphia human rights attorney Susan L. Burke, who assembled a team of lawyers and researchers leading a civil class-action lawsuit on behalf of 267 Iraqi nationals detained at Abu Ghraib Prison and other locations in Iraq. The legal team invited Philadelphia-based artist Daniel Heyman to accompany them to Amman, Jordan and Istanbul, Turkey, where they recorded depositions and conducted interviews with the former detainees. Heyman was permitted to record testimony and draw portraits of the Iraqis as they recounted their experiences to Burke and her staff.

During the project, Heyman made portraits of 25 of the former Iraqi detainees, both in drypoint and as watercolor drawings. He drew his compositions and transcribed portions of their translated testimony in real time, writing the text by hand in reverse on the copper plates to ensure its correct orientation when printed. Each of the eight plates in the portfolio features portions of testimony from individual detainees.

The Amman Project portfolio is a somber account of the inhumanity and brutality of war, specific to the Iraqi War (2003-10), but applicable to all wars. His portraits are restrained and formally conventional, capturing both the likeness and the character of each of the individuals portrayed. He stresses their pride and dignity, a dignity that was shattered by the horrific nature of their wartime experiences as detailed in the text excerpts, which recount allegations of torture by American and foreign civilians and other nonmilitary personnel during interrogations. This contrast between image and word, between self-respect and abuse, lies at the heart of Heyman's artistic statement, and is the source of the portfolio's powerful content. It should be noted that none of the detainees that Heyman portrays was ever charged with a crime.