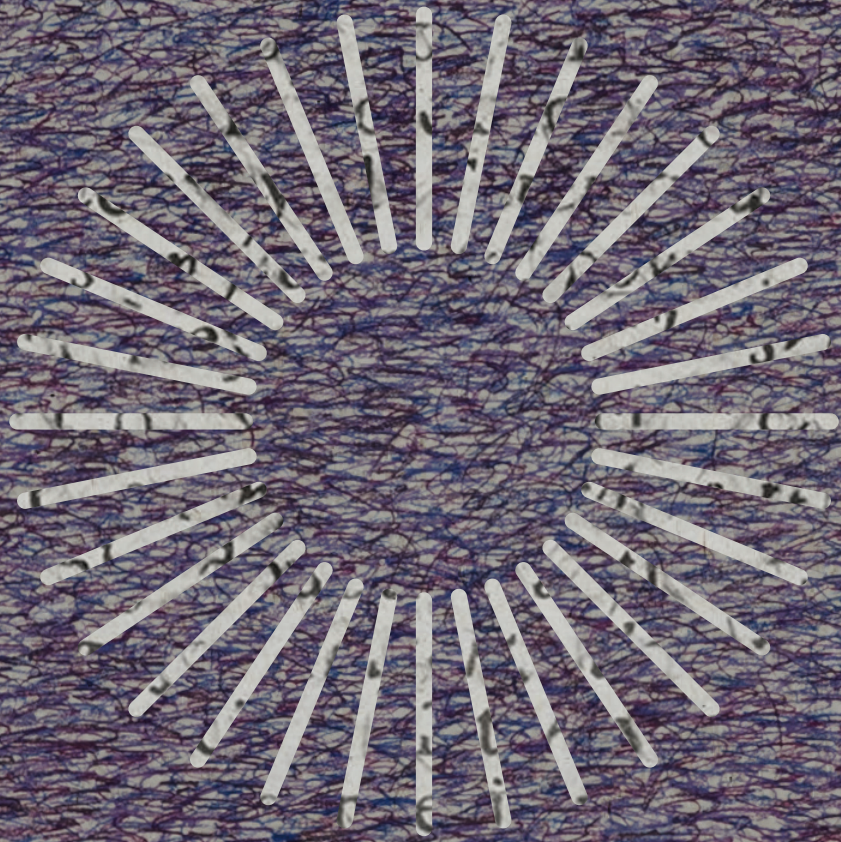




edition
four
summer
2022
exhibition
krause
family
art
gallery

(summer)



McArthur Binion
Bethany Collins
Theaster Gates
Simone Leigh
Richard Mosse
Oscar Murillo
Mark Rothko
Hank Willis Thomas
Ai Weiwei

...but also, since the idea is not...
 the idea is not...
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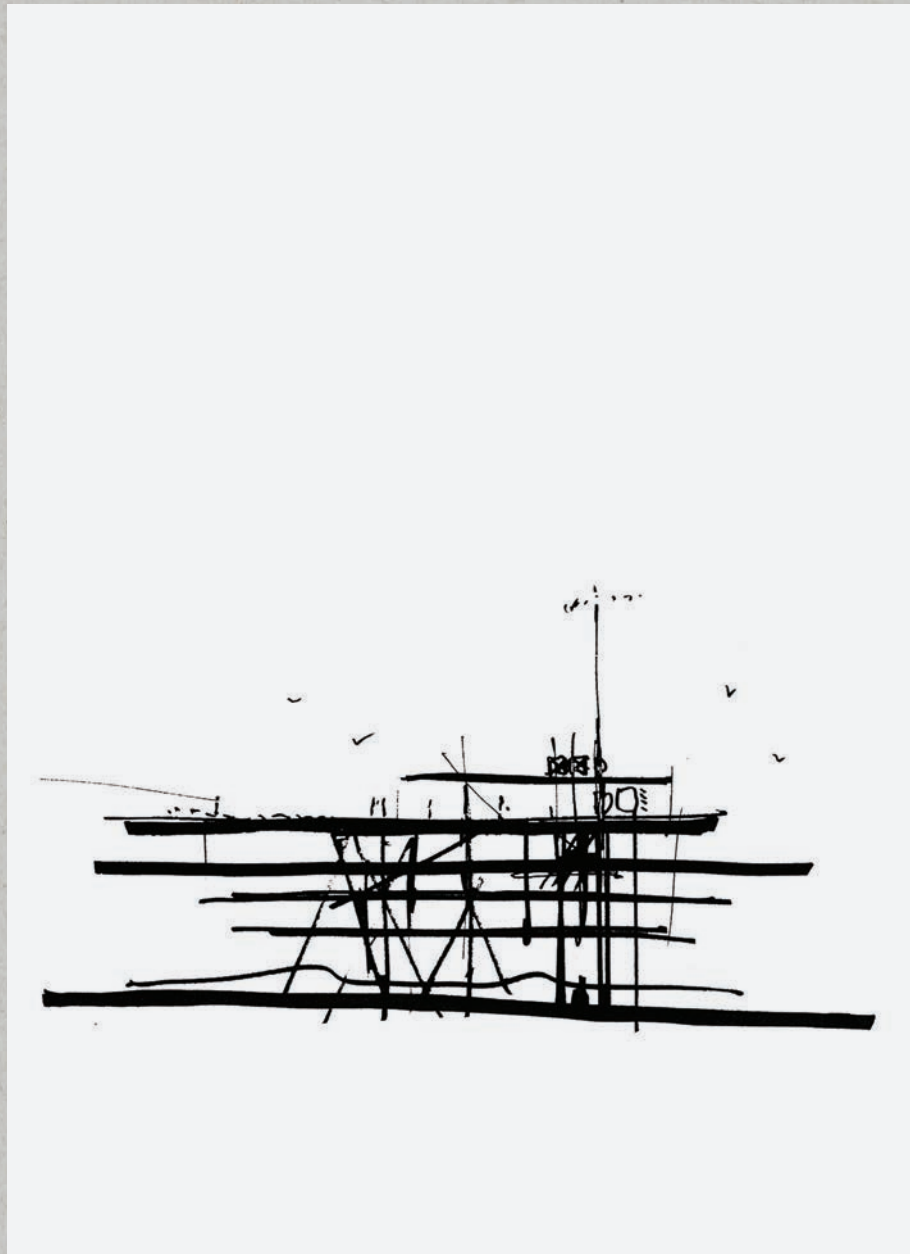
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SKETCH FOR KRAUSE GATEWAY CENTER*Renzo Piano / pen & ink**Welcome to the***KRAUSE FAMILY ART GALLERY**

In presenting vibrant artworks by contemporary artists, the Gallery's program aims to promote a dynamic and invigorating environment. Exhibitions are designed to encourage open-mindedness, connection, inquisitiveness, and growth in our encounters. The installations highlight artworks from the Krause Art Collection and engage associates and visitors to the Gallery with art of our time.

The Krause family actively supports the advancement of engaging cultural activity locally and nationally. Motivated by a passion for art's practice, development, and realization, the family encourages increased integration of arts experience in daily life.

A main feature Krause Gateway Center's design is its visual openness. Inspired by a dedication to community vitality, the transparency of this site is designed to connect - and to amplify - the energy of our surroundings. In a similar spirit, the Gallery's programs are intended to explore and enhance resonances among people, experiences, purpose, and expression.

DIALOGUES ON FORCED MIGRATION

by Ricky Amadour

Directly addressing ongoing situations of displacement, this installation of artworks aims to open a space for viewers to examine the experiences of those impacted by involuntary migration. According to the UN Refugee Agency, there are currently 89.3 million people forced to flee their homes worldwide due to economic, political, and environmental stressors. When national and international tensions are escalating, art can provide a point of self-reflection, negotiation, and understanding.

This exhibition features an international and multigenerational group of artists working in sculpture, drawing, painting, and photography. The exhibition's nine artists, McArthur Binion, Bethany Collins, Theaster Gates, Simone Leigh, Richard Mosse, Oscar Murillo, Mark Rothko, Hank Willis Thomas, and Ai Weiwei, analyze the notions and repercussions of forced migration - looking into representations of identity, perspective, and commodity. The selected artists also pull in historical narratives from multiple societies, including the enslaved, those displaced by global wars, and instances of classism affecting refugees.

Stories and experiences of those affected by forced migration are often unrecorded, obfuscating their identities. In McArthur Binion's *Under:Conscious: Drawing VII* (2014), purple/blue-color pencil marks on paper merge as indefinable, circular amalgamations; an abstract work intended to come from beneath his awareness. Binion's arduous, repetitive motions often reflect his early life picking cotton on his family's farm in Mississippi. His work asks the viewer to bear in mind the histories of enslaved people and their laboring of the land, honoring the physical and mental exertion inherent in activities that use the whole mind and body.

McArthur Binion

American, b. 1946

UNDER:CONSCIOUS: DRAWING VII / 2014

colored pencil on paper / 52.5 x 52.5 inches





A PLACE TO CALL HOME / 2014

screen print and carborundum on paper / 36 x 25.75 inches

The land of a nation inherently becomes its unifying identification. By reckoning with the United States' national history of forced migration (including the institution of slavery), artist Hank Willis Thomas challenges his viewers with geographical metaphors. In Willis Thomas' *A Place to Call Home* (2014), a black outline of North America joins a dangling Africa in place of South America. By investigating the complexities of race in America and appropriating familiar world-map imagery, the artist reinterprets the psychological interconnectedness of Black history to location. Willis Thomas also explores how the media portrayed race during desegregation in *C'est si bon (Le Harmonie de Colore)* (2019) which depicts Eartha Kitt and Sammy Davis Jr. in a scene from the 1958 film *Anna Lucasta*. Kitt was born on a cotton plantation, while Davis Jr.'s parents were immigrants of Afro-Cuban descent. Willis Thomas demonstrates the power of visibility and the generational succession of migrant families.

Hank Willis Thomas

American, b. 1976

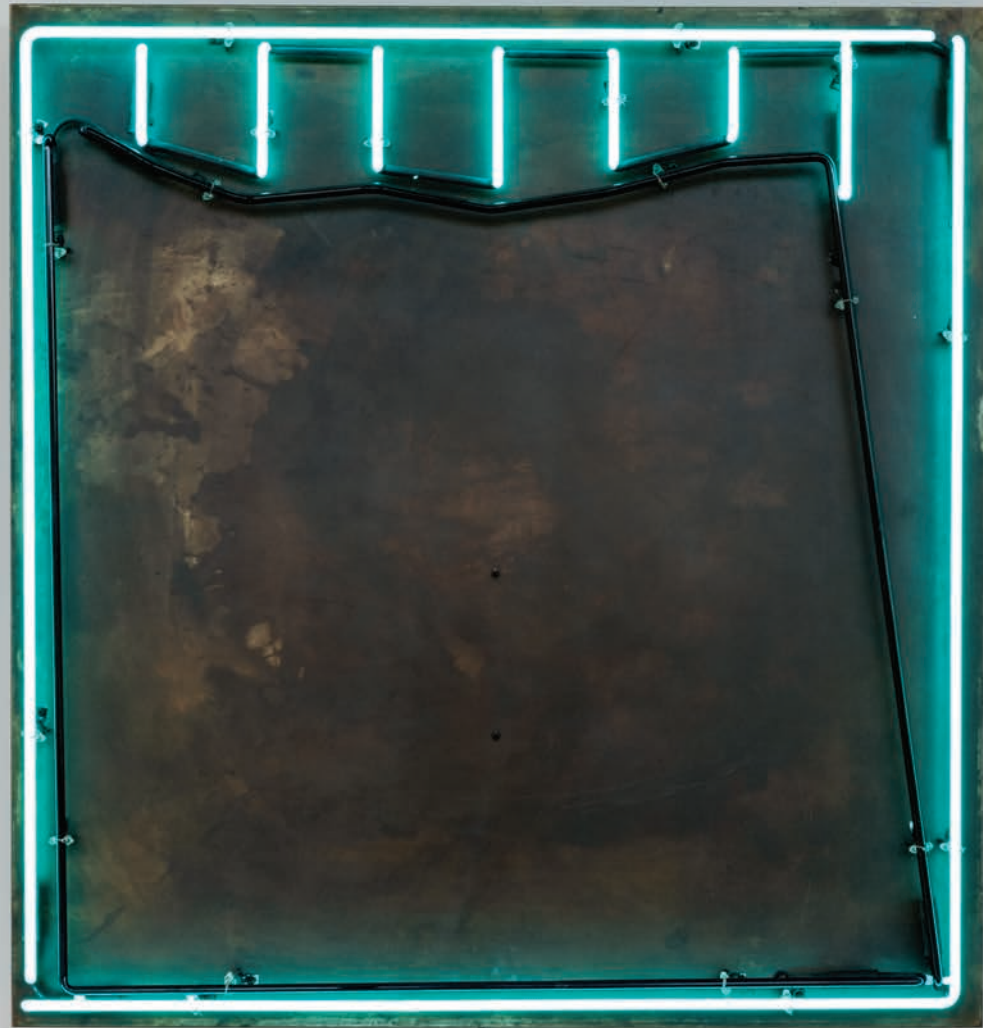
C'EST SI BON (LE HARMONIE DE COLORE) / 2019

UV print on retroreflective vinyl, mounted on Dibond / 90 x 90 inches



C'EST SI BON (LE HARMONIE DE COLORE) / 2019
UV print on retroreflective vinyl, mounted on Dibond / 90 x 90 inches





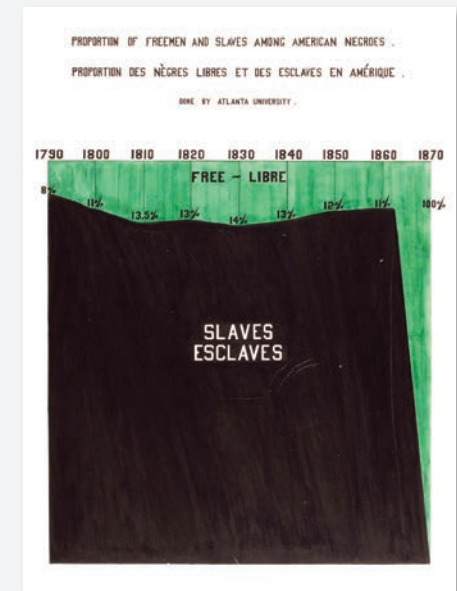
Demographics of involuntary migration provide deeper insight into the issue; however, in many cases, they fail to give an accurate picture of the intensity endured by people experiencing displacement. *Slaves, Ex Slaves* (2018) by Theaster Gates depicts a blue neon light in a quadrilateral formation with splices of light in a vertical pattern above an intentionally nearly-black neon silhouette. While this work appears to form by chance, it develops together from the shape of a graph by sociologist W. E. B. Du Bois produced for the 1900 World's Fair in Paris, which demonstrates the number of freedom seekers transitioning from enslavement. *Slaves, Ex Slaves* also suggests the artist's view on systemic racism in the United States as not over and a continuation of ongoing oppression.

Theaster Gates

American, b. 1973

SLAVES, EX SLAVES / 2018

neon / 36.5 x 34.75 x 4.88 inches



W. E. B. DU BOIS "Proportion of Freeman and Slaves among American Negroes", 1900, via Library of Congress Prints and Photographs Division

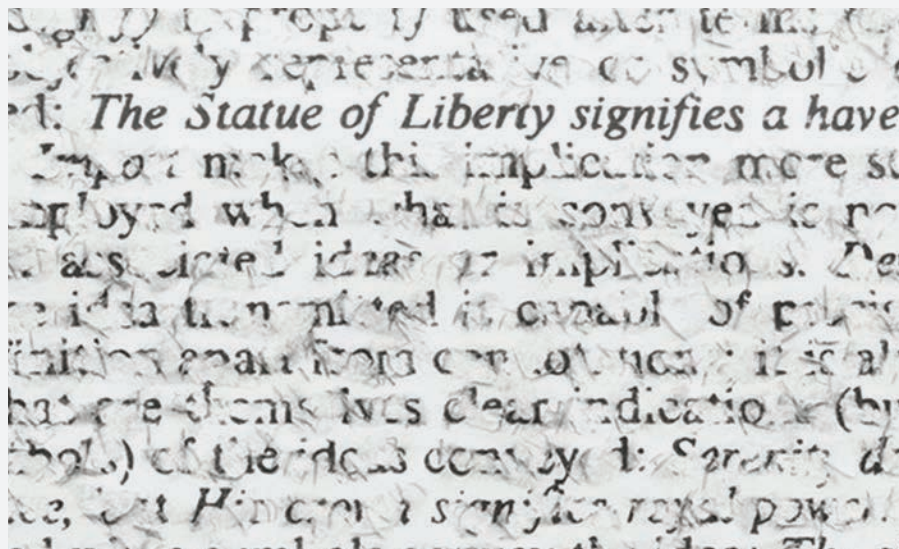
Words contain the power to define our reality. Language is a key to opportunity, but for many people experiencing displacement, a difficult obstacle to overcome. In Bethany Collins' *Mean, 1982* (2016), print toner and graphite generate transposed dictionary definitions that are blurred out to carry on new meanings. Collins highlights how language and race are intrinsically tied to one another while prompting the audience to experience the imparity of the illegible script, a theme running throughout Collins' artistic practice. In addition, the artist explores the Great Migration and symbolic references to depictions of freedom.

Bethany Collins

American, b. 1984

MEAN, 1982 / 2016

graphite and toner on Somerset paper / 30 x 44 inches



(above) DETAIL / (right) INSTALLATION VIEW





Women who experience forced migration are doubly vulnerable to gender-based discrimination. Conveying dualities faced by marginalized women, Simone Leigh's *Panoptica* (2019) uses a terracotta chimney pipe to embody the figure of a woman with a ball gown-like dress made of raffia (palm tree branches). Leigh tackles representations of women; her omission of a face in this sculpture suggests how women are sexually objectified to body parts and often seen as a monolithic group. In *The Village Series #5* (2018), Leigh renders a crinolined silhouette made of white stoneware with interlaced creases. The artist overlaps the clay, suggestive of the invisible domestic labor that typically falls on the shoulders of women.

Simone Leigh

American, b. 1967

PANOPTICA / 2019

terracotta, steel, and raffia / 125 x 120 inches



THE VILLAGE SERIES #5 / 2018
stoneware / 16 x 16 x 16 inches





In Oscar Murillo's *Untitled* (2012), a medley of expressionistic paint marks is emblazoned with the word 'Beef,' which can allude to ethics and exploitation of the human body as a commodity. Exploring his Colombian upbringing and the country's current issues with classism, Murillo intends to break apart economic hierarchies in the Global South in relation to the Global North. Recently, the mass exodus of refugees from Venezuela has caused a rise in Latin American populist thinking and political scapegoating from the native citizens of other countries where displaced people seek asylum.

Oscar Murillo

Colombian, b. 1986

UNTITLED / 2012

oil on canvas / 75.5 x 52.5 inches

In an attempt to find refuge in the European Union, people displaced by the Syrian civil war experience high levels of poverty and unemployment. At the same time, a cultural rift with locals makes it challenging to assimilate. Chios Island in Greece is geographically close to the Turkish Coast and has been a point of entry for asylum seekers. From a photojournalistic perspective, Richard Mosse's *Souda Camp, Chios Island, Greece* (2017), a digital-c print on metallic paper, depicts the tented encampments that provide housing to refugees awaiting entry into the European Union. Mosse's work documents a changing landscape and the precarious living situations of those experiencing displacement.

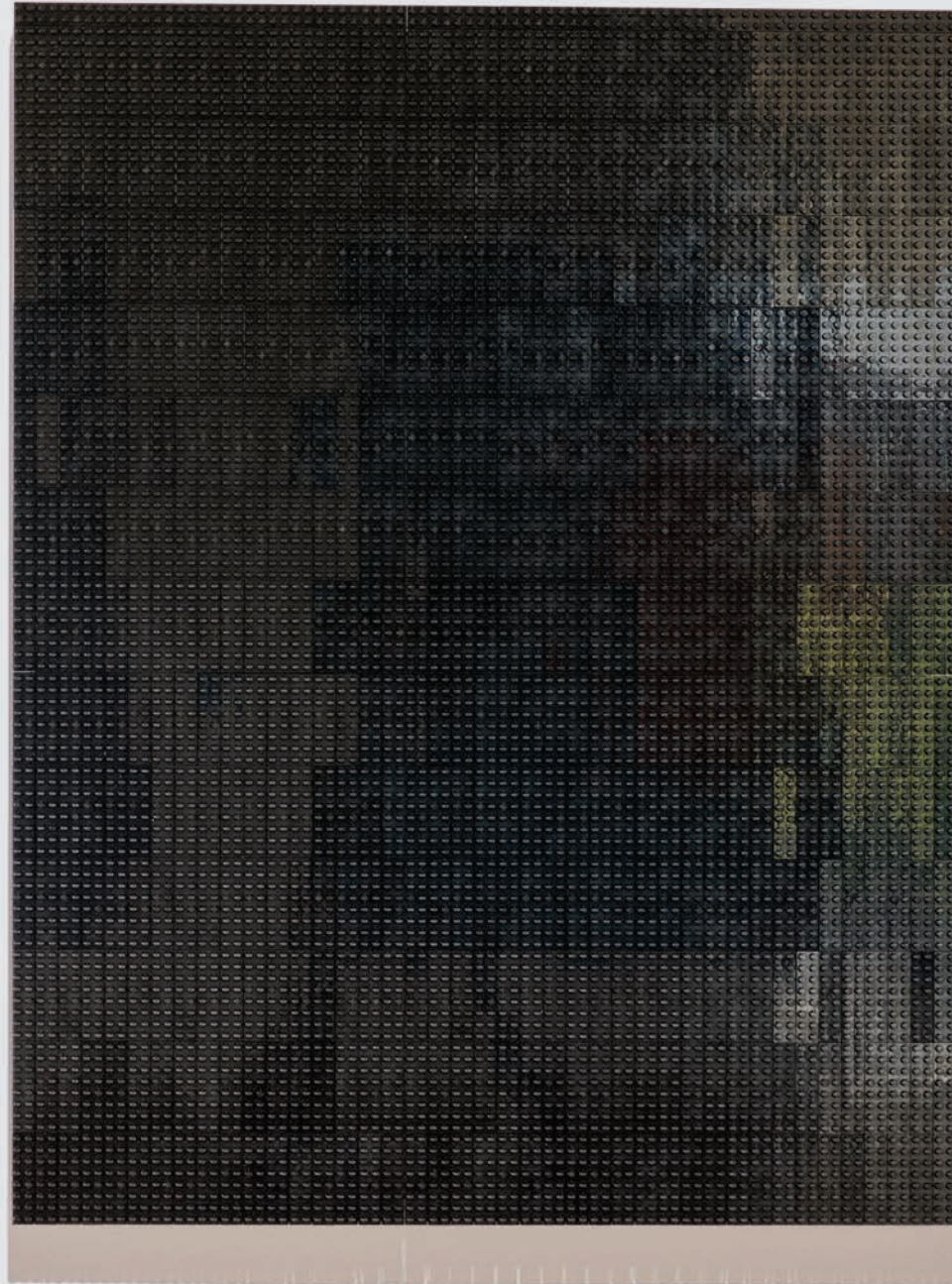
Richard Mosse

Irish, b. 1980

SOUDA CAMP, CHIOS ISLAND, GREECE / 2017

digital c-print on metallic paper / 50 x 80 inches





On another front, Ai Weiwei's *One millimeter taller than the original Rothko "black, black on wine, 1968"* (2019) is a black LEGO panel that mirrors Mark Rothko's actual painting dimensions and tone. Ai is recognized for his multi-disciplinary approach to process and uses LEGOs to voice the harsh realities of activists, displaced people, and government policy. As a displaced person, Ai investigates and critiques how governments function, including in his native China. Speaking to Germany's DW News, Ai urged the world to "rethink its idea of humanity," as he views the current refugee crisis as a "political tool" used by populist groups. Ai notes that the rise in the Nazi movement was attributed to populism and urges for a thorough analysis of current political climates.

Ai Weiwei

Chinese, b. 1957

ONE MILLIMETER TALLER THAN THE ORIGINAL ROTHKO "BLACK, BLACK ON WINE, 1968" / 2019

Lego panel / 33.25 x 25.75 x 1.25 inches



Mark Rothko
Black, Black on Wine, 1968
acrylic on paper mounted on panel
33¼ x 25¾ in. (84.4 x 65.4 cm.)

The inclusion of Mark Rothko's *Hillside Landscape* (date unknown) highlights the artist's life as a first-generation immigrant from a Latvian Jewish family. Rothko lived the majority of his life in New York City. His influential minimalistic abstract works resulted from his stylistic experimentation with surrealism, expressionism, and Plein air landscape painting. During the second world war, Rothko's painting style dramatically shifted, and he also supported and coalesced with artists emigrating from Europe during and after the war. Notably, the signature on this piece shows the artist's original last name: Rothkowitz.

Mark Rothko

American, 1903-1970

HILLSIDE LANDSCAPE / DATE UNKNOWN

watercolor on paper / 11 x 14.5 inches



This exhibition offers multiple viewpoints on the ripple effects and impacts of involuntary migration, displacement, and uncertainty.

As I write on the catalyst for this exhibition, the United States is historically celebrating its second Juneteenth federal holiday, which acknowledges the end of slavery. Falling on June 20, World Refugee Day, which honors those who have courageously escaped persecution or conflict in their country of origin, is also being celebrated. Our stories are intertwined, and the narratives we construct shape our understanding of one another.

Presented in the Krause Family Gallery at the Krause Gateway Center, located in downtown Des Moines, Iowa, this exhibition also acknowledges the city's history with refugee resettlement. In 1975, spearheaded by Iowa Governor Robert Ray, legislation allowed Southeast Asian Tai Dam refugees displaced by the Vietnam War to find asylum in Central Iowa. Bosnian refugees also joined the community during the Yugoslav Wars in the 90s. Since 2010, the US Committee for Refugees and Immigrants in Des Moines has received over 4,000 refugees from Afghanistan, Burma, the Democratic Republic of the Congo, Eritrea, Iraq, Somalia, Sudan, and Syria.

**EDITION
04**

Summer
2022
Exhibition

*Installation
Views*







McArthur Binion

AMERICAN, B. 1946

EDITION
04

Summer
2022
Exhibition

Artist
Biographies

Born in Macon, Mississippi and raised in Detroit, Binion was the first Black graduate of Cranbrook Academy of Art. In New York in the 1970s, he embarked on a rigorous painting practice. Rooted in minimalism, he quietly honed his craft for decades, finding fame and fortune only later in life. From 1993 to 2015, Binion taught at Columbia College in Chicago.

He only scored gallery representation at the age of 65. Recently, he's been on a tear, showing widely including at the Venice Biennale in 2017, where his "DNA" series was a highlight. Known for his meticulously hand-drawn "gridded" paintings, Binion's use of photography, text, ink, and oil-paint-sticks reveal a fiercely personal practice.

CITATION: <https://news.artnet.com/art-world/mcarthur-binion-interview-abstraction-2050455>

Bethany Collins

AMERICAN, B. 1984

Bethany Collins (American, b.1984) is a multidisciplinary artist whose conceptually driven work is fueled by a critical exploration of how race and language interact. In her Contranymy series, for instance, Collins transposes definitions from Webster's New World Dictionary of American Language onto American Masters paper, then aggressively obscures much of the entries with an eraser. What remain are specific snippets of meaning that are poetically charged through their isolation, as well as the crumbled paper bits left behind by her erasing.

Bethany Collins's works have been exhibited in solo and group exhibitions nationwide, including the Studio Museum in Harlem, the High Museum of Art, the Museum of Contemporary Art of Georgia, and the Birmingham Museum of Art. Collins has been recognized as an Artist-in-Residence at the Studio Museum in Harlem and was awarded the Hudgens Prize in 2015.

CITATION: <https://www.richardgraygallery.com/artists/bethany-collins>

Theaster Gates

AMERICAN, B. 1973

Theaster Gates (American, b. 1973) lives and works in Chicago. Gates creates work that focuses on space theory and land development, sculpture and performance. Drawing on his interest and training in urban planning and preservation, Gates redeems spaces that have been left behind. Known for his recirculation of art-world capital, Gates creates work that focuses on the possibility of the "life within things." Gates smartly upturns art values, land values, and human values. In all aspects of his work, he contends with the notion of Black space as a formal exercise - one defined by collective desire, artistic agency, and the tactics of a pragmatist. He was the winner of the Artes Mundi 6 prize and was a recipient of the Légion d'Honneur in 2017. He was awarded the Nasher Prize for Sculpture 2018, as well as the Urban Land Institute, J.C. Nichols Prize for Visionaries in Urban Development. Gates is a professor at the University of Chicago in the Department of Visual Arts and the College. Gates also serves as the Senior Advisor for Cultural Innovation and Advisor to the Dean. Gates is Director of Artists Initiatives at the Lunder Institute for American Art at Colby College Museum of Art and the 2018/2019 Artist-in-Residence at the Getty Research Institute (GRI).

CITATION: <https://www.theastergates.com/about>

Simone Leigh

AMERICAN, B. 1967

Born in Chicago in 1967, Simone Leigh received a BA in fine art with a minor in philosophy from Earlham College, Richmond, Indiana, in 1990. There, she embarked on her training in traditional ceramics under the tutelage of practitioners whose lineage can be traced back to the British studio potter Bernard Leach (1887-1979). After spending a semester as an intern at the Smithsonian National Museum of African Art in Washington, D.C., Leigh developed an interest in engaging with the often erroneous categorization, display, and historicization of objects associated with the African diaspora. Leigh works primarily with sculpture, installation, and video, as well as with Social Practice, to foreground black female experience. Often combining premodern techniques and materials—including lost-wax casting, salt-fired ceramics, and terracotta—with potent cultural iconographies such as cowrie shells, plantains, and tobacco leaves, Leigh creates objects and environments that reframe stereotypes associated with black women and celebrate black life. Leigh has been recognized with a Creative Capital Award (2012) and a John Simon Guggenheim Memorial Foundation Fellowship (2016), among other honors. She received the 2018 Hugo Boss Prize, and her related exhibition, Loophole of Retreat, is being presented at the Solomon R. Guggenheim Museum, New York (2019). In 2022, she represented the United States at the Venice Biennale and won the Golden Lion. Leigh lives and works in Brooklyn.

CITATION: <https://www.guggenheim.org/artwork/artist/simone-leigh>

Richard Mosse

IRISH, B. 1980

Richard Mosse is an Irish conceptual documentary photographer. He is best known for his photographs of the war in the Eastern Congo using color infrared film intended to create a new perspective on conflict.

He was born in Kilkenny, Ireland, and received a BA in English literature from King's College London in 2001, an MRes in cultural studies from the London Consortium in 2003, a postgraduate diploma in fine art from Goldsmiths, University of London in 2005 and a photography MFA from Yale School of Art in 2008.

Mosse worked in Iran, Pakistan, Haiti and the former Yugoslavia. His photography captures the beauty and tragedy in war and destruction. Mosse has shot abandoned plane wrecks in the furthest reaches of the planet and the former palaces of Uday and Saddam Hussein and now occupied by US military forces. In 2013, Mosse represented Ireland in the Venice Biennale with the Enclave an immersive six-channel video installation that utilized 16mm infrared film.

The piece is an attempt, as Mosse explains, to bring "two counter-worlds into collision: art's potential to represent narratives so painful that they exist beyond language, and photography's capacity to document specific tragedies and communicate them to the world." He published two books of his work and won the Deutsche Börse Photography Prize in 2014.

Mosse lives and works in New York and Berlin.

CITATION: <https://www.widewalls.ch/artists/richard-mosse>

Oscar Murillo

COLOMBIAN, B. 1986

Oscar Murillo (b. 1986) Born in Colombia and based in various locations, Murillo is known for an inventive and itinerant practice that encompasses paintings, works on paper, sculptures, installations, actions, live events, collaborative projects, and videos. Taken as a whole, his body of work demonstrates a sustained emphasis on the notion of cultural exchange and the multiple ways in which ideas, languages, and even everyday items are displaced, circulated, and increasingly intermingled. Murillo's work conveys a nuanced understanding of the specific conditions of globalization and its attendant state of flux, while maintaining the universality of human experience. Murillo was one of four artists to win the 2019 Turner Prize. Murillo earned his BFA in 2007 from the University of Westminster, London, followed by his MFA in 2012 from the Royal College of Art, London.

CITATION: <https://www.davidzwirner.com/artists/oscar-murillo/biography>

Mark Rothko

AMERICAN, B. 1903

Mark Rothko was born in Russia and immigrated to the United States with his family in his youth. In the mid-20th century, he belonged to a circle of New York-based artists (also including Willem de Kooning and Jackson Pollock) who became known as the Abstract Expressionists. His signature works, large-scale paintings of luminous colored rectangles, used simplified means to evoke emotional responses. Alternately radiant and dark, Rothko's art is distinguished by a rare degree of sustained concentration on pure pictorial properties such as color, surface, proportion, and scale, accompanied by the conviction that those elements could disclose the presence of a high philosophical truth. Visual elements such as luminosity, darkness, broad space, and the contrast of colors have been linked, by the artist himself as well as other commentators, to profound themes such as tragedy, ecstasy, and the sublime. Rothko, however, generally avoided explaining the content of his work, believing that the abstract image could directly represent the fundamental nature of "human drama."

CITATION_01: <https://www.nga.gov/features/mark-rothko.html>

CITATION_02: <https://www.biography.com/artist/mark-rothko>

Hank Willis Thomas

AMERICAN, B. 1976

Born in 1976 in Plainfield, New Jersey, and raised in New York, Hank Willis Thomas is a conceptual photographer whose work addresses issues of identity, politics, popular culture, and mass media as they pertain to American race relations. He earned a BFA in photography and Africana studies at New York University's Tisch School of the Arts (1998) and a MFA in photography, along with an MA in visual criticism, from the California College of the Arts, San Francisco (2004). Thomas's body of work constructs dialogues around the stereotypical images of African Americans that media outlets seek to exploit and profit from in film and television as well as advertisements for alcohol, apparel, food, hair-care products, and cigarettes, among other items. Thomas situates the photographs within their historical context and addresses how these stereotypes have been pervasive in American culture since the antebellum period. Particularly interested in the literal and figural objectification of the African American male body, Thomas's *B^{rand}ed* series (2006) appropriates advertising copy and superimposes a Nike swoosh logo onto the bodies of black men, recalling the branding of slaves by their owners. The series *Unbranded: Reflections in Black by Corporate America* (2005-08) was a direct response to the *B^{rand}ed* project. Taking mostly magazine ads of African Americans starting in 1968 during the civil rights movement to contemporary times, Thomas digitally stripped the images of all logos and text. In doing so, he allowed for commentary on how the advertising industry commodifies African American identity with even the simplest imagery. Thomas's photographs draw parallels between the past and present and remind viewers of how dominant cultural tropes continue to shape notions of race and race relations. In 2012 Thomas became Institute Fellow at Columbia College, Chicago, as part of his concurrent video installation project, *Question Bridge: Black Males* (2012), a collaboration with artists Chris Johnson, Bayeté Ross Smith, and Kamal Sinclair. The work is an accumulation of interviews with hundreds of African American men throughout the United States documenting their views on a range of subjects such as family, love, education, and community during the Barack Obama administration.

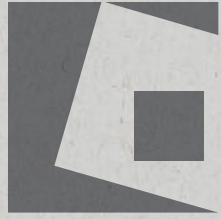
CITATION: <https://www.guggenheim.org/artwork/artist/hank-willis-thomas>

Ai Weiwei

CHINESE, B. 1957

Ai Weiwei was born in 1957 in Beijing. Shortly afterward, his father, the poet Ai Qing, was sent to a labor camp as an enemy of the revolution; the family lived in exile, mostly in the remote Xinjiang region, until 1976. Ai attended the Beijing Film Academy from 1978 through 1981, after which he relocated to the United States, settling in New York and briefly attending Parsons School of Design. In 1993 he returned to China, where he helped establish Beijing East Village, a community of experimental artists. Ai's practice, which encompasses architecture, Conceptual art, curating, installation, and photography, is driven by the artist's social activism and is often critical of the Chinese government. Ai uses art as a means of confronting the sociopolitical system in China. His recurrent manipulations of Chinese cultural artifacts juxtapose the materiality and tradition of the country's imperial history with symbols of the current phase of its modernization. This can be seen in *Han-Dynasty Urn with Coca-Cola Logo* (1994), in which the soft drink company's logo sprawls across a piece of antique Chinese pottery. Ai has long maintained an active online presence, using a blog as the platform for his Sichuan Earthquake Names Project (2009), which listed the names of students killed in the 2008 Sichuan earthquake. The project was a response to the government's concealment of the death toll of the disaster, and blamed the high figure on irresponsible building practices. Ai also commemorated the students killed in the earthquake in *Remembering* (2009), an installation of nine thousand children's backpacks on the facade of the Haus der Kunst, Munich. During and after this project, Ai experienced censorship from the Chinese government, which eventually shut down his blog. *S.A.C.R.E.D.* (2013), a series of dioramas exhibited at the 2013 Venice Biennale, depicts the artist's 81-day detention in 2011, after he was found guilty on charges of tax evasion that are widely thought to have been politically motivated. Despite being prohibited from traveling outside of China or engaging in public speech, Ai continues to create works that openly criticize the Chinese Communist leadership and advocate democracy and freedom of expression. Ai is the recipient of numerous awards and recognitions, including the Chinese Contemporary Art Award (2008); the Skowhegan Medal (2011); Honorary Academician at the Royal Academy of Arts, London (2011); and the Václav Havel Prize for Creative Dissent (2012).

CITATION: <https://www.guggenheim.org/artwork/artist/ai-weiwei>



KRAUSE FAMILY ART GALLERY

*Exhibition made possible
by Kyle and Sharon Krause*

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SPECIAL THANKS TO:

*Tanner Krause, Heather Schott, and
Michael Miano, Krause Group; André Robert Lee,
Artworks Kansas City, and Jeff Ashe*

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