



ASPECTS OF THE SELF:

Portraits of Our Times

March 21–April 27, 2014

Moss Arts Center

Ruth C. Horton Gallery, Miles C. Horton Jr. Gallery, Sherwood Payne Quillen '71 Reception Gallery,
Francis T. Eck Exhibition Corridor, and the Cube

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190 Alumni Mall
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Exhibition Curator: Margo Ann Crutchfield, Curator at Large, Center for the Arts
Project Assistant: Meggin Hicklin, Curatorial Graduate Assistant
Graphic Design: Brian Yohn, Creative Services Manager
Installation Photography: Ryan Dudik

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Artists in the Exhibition

Christopher Baker
Tara Bogart
Brian Calvin
Daniel Canogar
Mary Kate Claytor
Chuck Close
Jim Dine
Ben Durham
Joan Gaustad

Elizabeth King
Charles LeDray
Janet Niewald
Julian Opie
Suzanne Opton
Tony Oursler
Daniel Rozin
Thomas Ruff
Andres Serrano

Cindy Sherman
Jeanne Silverthorne
Mickalene Thomas
Nick Vitelli
Andy Warhol
Kehinde Wiley
Zhang Xiaogang

Lenders to the Exhibition

Christopher Baker

bitforms gallery, New York

Tara Bogart and Hous Projects

Daniel Canogar

Chrysler Museum of Art, Norfolk, Va.

Mary Kate Claytor

Pippa Cohen

Corwin Family Collection

Zoe and Joel Dictrow

Ben Durham and Nicole Klagsbrun

Glenn and Amanda Fuhrman and the
FLAG Art Foundation

Joan Gaustad and Reynolds Gallery, Richmond

Sean Kelly Gallery, New York

Elizabeth King

David and Caitlin Levanson

Renée McKee

McKee Gallery, New York

Mickalene Thomas and Lehmann Maupin Gallery,
New York and Hong Kong

Drs. Paul and Sara Monroe

Janet Niewald

Pace Editions, Inc., New York

Pace Gallery

Private Collections

Daniel Rozin

Andres Serrano and Yvon Lambert Gallery, Paris

Private Collection, Courtesy Shoshana
Wayne Gallery, Los Angeles

Jeanne Silverthorne

Virginia Museum of Fine Arts, Richmond

Nick Vitelli

Larry Warsh

Thomas Ruff and Zwirner Gallery, New York/London

ASPECTS OF THE SELF: *Portraits of Our Times*

Beginning with such icons of American art as Andy Warhol's classic 1967 image of Marilyn Monroe or one of Cindy Sherman's key C-prints, this exhibition traces the evolution of how many of the most prominent artists of our times have presented the "self" in not only painting, photography, and works on paper, but in sculpture, video, and computer-generated or "virtual" works of art. Spanning almost 50 years, this exhibition takes the tradition of portraiture as it evolved in the latter part of the 20th century and catapults it up to the present. The exhibition features works by 25 artists whose diverse approaches to portraiture range from a recent self-portrait by the renowned artist Chuck Close, to three miniature rubber sculptures by Jeanne Silverthorne, or a 19 feet high x 12 feet wide video projection by the Spanish new media artist Daniel Canogar. Some of the artists in the exhibition take a more traditional approach to the portrait genre, some build on and expand upon the tradition, while others disrupt and or completely re-define its conventions in unexpected ways. Representing emerging and established artists with stellar works from prominent museums, private collections, and artists' studios, all of the work in the exhibition examines the multi-faceted and ever-changing complexity of how the self is perceived and presented to the world.

Portraits have always been an enduring source of interest, responding as they do to the basic human fascination with faces and the impulse to try and discern the character of the person behind them. Throughout history, portraiture has typically served to depict and preserve for posterity the appearance, wealth, power, and status of the subject. The artists in this exhibition, however, take portraiture into a territory beyond depiction. Harnessing the power of the human face and form as a means to go beyond representing likeness, the artists in *Aspects of the Self: Portraits of our Times* explore concepts of the self and a range of related issues. Identity, gender, sexuality, race, memory, and the impact of technology, and how the self will evolve in this millennium, all factor into the works on view.

Identity and the complexities of both race and sexuality inform Kehinde Wiley's vibrant portraits. In the three stunning paintings on view, Wiley recontextualizes black individuals from urban streets around the world into positions of dignity and power, challenging preconceived notions of the black male and female. A painting by one of China's most acclaimed artists today, Zhang Xiaogang, reflects on issues of identity within that country's collectivist society during the Cultural Revolution (1966-1971). Two opulent paintings by Mickalene Thomas portray the power, beauty, and strength of black women today while exploring the complexities of female identity.

An examination of the Self and the multifaceted aspects of identity feature prominently in photographic works in the exhibition. A monumental portrait by the world-renowned German artist Thomas Ruff presents, in astounding detail, the beautiful but deadpan face of a young woman in a deliberate obfuscation of identity in this age of surveillance. An installation throughout the upper corridor gallery by Tara Bogart features 17

images of young women, revealing how some aspects of identity can be defined through choice of hairstyle. A stunning and especially moving large-scale portrait of a homeless person by Andres Serrano brings into play humanitarian and social issues. From the Virginia Museum of Fine Arts collection, a signature work by influential contemporary American artist Cindy Sherman continues her ongoing exploration of the Self as a mutable persona. Also on view is Suzanne Opton's quiet, reflective, and heart-rending photographic portrait of a soldier returning from service in Afghanistan.

In a unique approach to the portrait genre, Ben Durham builds large-scale portraits entirely out of meticulously handwritten texts on handmade paper. In a process that reconstructs history through personal memory, he renders his subjects—childhood friends and classmates arrested for minor offenses or criminal infractions—by scribbling layers of text in pencil, recounting everything he remembers or has been told about the subject. Memory too plays a role in Joan Gaustad's beautiful but discomfiting images of vulnerable adolescent girls wrestling with interior battles as they come to terms with themselves.

Continuing an exploration of identity and how the Self is or can be represented is Charles LeDray's installation of miniature hats lining one of the gallery walls close to the ceiling. Painstakingly handmade, the hats, ranging from a fireman's helmet to a baseball cap, become signifiers of identity for men from all walks of life. Diminutive yet resonant, they elicit a sense of wonder and curiosity. What personalities, stories, and lives might each one suggest? Alternately, in reducing male stereotypes to doll-size proportions, LeDray's installation could be interpreted as challenging conventional constructions of male identity.

From our own community here in Blacksburg, Virginia, an intimate yet rigorous self-portrait by Janet Niewald ensues from her face-to-face encounter with herself, scrutinizing her visage in the mirror over time in the studio. Also from this area is Nick Vitelli, whose outstanding colored pencil portrait of his father-in-law conveys character, strength, and emotion with remarkable skill and intensity. In an effort to represent and preserve cultural identities, another emerging artist from this area, Mary Kate Claytor, adeptly employs pencil and paper in poignant portraits of American Indians in this region.

Some of the works in the exhibition, such as Silverthorne's miniature self-portraits made of rubber, both delight and bemuse while reflecting on sobering conflicts between the Self and existence. Other works like Daniel Canogar's video stream of humans clambering up a 19-foot wall, for example, or Tony Oursler's video sculpture, are intriguing, even mesmerizing, while eliciting a depth of social and psychological issues. Christopher Baker's massive 32 feet high x 24 feet wide wall of video diaries aptly takes the pulse of our times reflecting on how a generation of young people record and proclaim themselves to the world from their bedrooms or dorms. Baker's exploration of how individuals today might imagine and represent themselves before potentially massive audiences, and the issues this work raises regarding how one navigates through what has become an infinite public space on the Internet, has implications for all of us in the 21st century.

How the Self is evolving and becoming even more complex as our world intersects with virtual realities is an issue probed by Elizabeth King's compelling work of video art and Daniel Rozin's interactive computer-generated piece. Altogether, the works in the exhibition present a panoramic sweep through a rich variety of ideas and issues spanning late 20th and early 21st century art and culture. Through the exceptional works in this exhibition, all these artists explore the nature of the self—both within the individual and in relation to the larger context of society. In doing so, they ponder some of the most essential and profound questions that face us all: What is the Self? How do we represent it? How is it perceived in the world around us? And how do we understand and come to terms with it?

Margo Ann Crutchfield
Curator at Large
Center for the Arts at Virginia Tech

Works in the Exhibition

In chronological order

Entries by the curator with the assistance of
Meggin Hicklin, Curatorial Graduate Assistant

Andy Warhol (1928-1987)

Marilyn, 1967

Serigraph

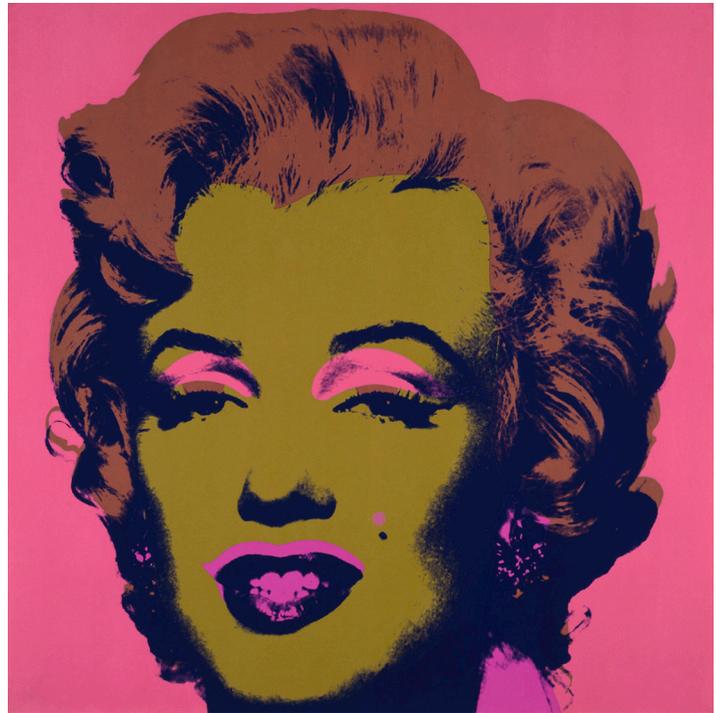
36 x 36 inches framed

Collection of the Chrysler Museum of Art,
Norfolk, Va.

Gift of Walter P. Chrysler Jr.

71.2170

© Estate of Andy Warhol and Artists Rights
Society (ARS), New York



This vivid 1967 silkscreened image from the Chrysler Museum of Art collection is an example of Andy Warhol's iconic portraits of Marilyn Monroe. One of the most influential artists of the 20th century, Warhol depicts the glamour, celebrity, and sex appeal of Monroe in a stylized format, actually revealing very little about who she was. In doing so, Warhol draws attention to the superficial qualities of Monroe's legendary persona, portraying her as glamorous but vacuous, perhaps even as an illusion in the collective mind of the times.

The silkscreen process made Warhol's *Marilyn* infinitely reproducible, much like mass-produced products. As in many of his other works, Warhol's

Marilyn is both a celebration and a critique of the mass consumerist culture of the times. "By repeating Monroe's image (and that of other celebrities) over and over again, Warhol acknowledged his own fascination with a society in which personas could be manufactured, commodified, and consumed like products."¹ A question to consider then becomes, what is the true or authentic Self? It is interesting to note that Warhol was notoriously evasive and elusive as a person, famous for saying, "If you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There's nothing behind it."



Cindy Sherman

Untitled #119, 1983

Chromogenic print

31 x 45 ¼ inches framed

Virginia Museum of Fine Arts

National Endowment for the Arts Fund for American Art, Museum Purchase

96.101

Photo by Travis Fullerton, © Virginia Museum of Fine Arts

One of the most influential artists of the 20th century, Cindy Sherman came to the forefront of the art world with her *Untitled Film Stills* of the late 1970s and '80s, a series of self portraits in which she depicts herself in various stereotypical roles (career girl, sexpot, housewife) gleaned from film, TV, and advertising in the 1950s and '60s. Although Sherman herself is the subject of the majority of her photographs, the Self that she portrays is not really her, but an endlessly mutable Self, appearing again and again in different situations and scenarios. In this photograph, Sherman

appears dressed in a blond wig and blue dress with arms open wide, singing like a movie star—alternately either a dream to which some might aspire and hope to become, or a banal stereotype. Rooted in feminism and the politics of identity, Sherman's portraits, with their doses of drama, illusion, and fantasy, confront and deconstruct roles ascribed to women in an ongoing examination of what the Self is.

Sherman lives and works in New York City.

Andres Serrano

Mary, 1990

Cibachrome, silicone, Plexiglas,
and wood frame

60 x 50 inches framed

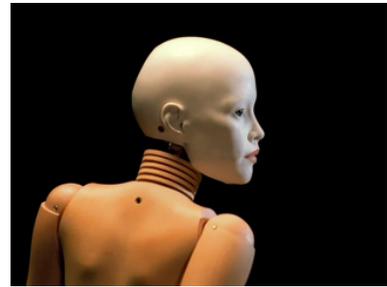
Courtesy Andres Serrano and
Yvon Lambert, Paris



Andres Serrano is most famous for his provocative and controversial photographs of the late 1980s, which along with Robert Mapplethorpe's work, launched the culture wars and the national debate of freedom of artistic expression and the public funding of controversial art in the United States. What is often lost amid the media sensationalism surrounding Serrano's work is his stunning deployment of light, composition, and subject, as evident here in *Mary*, 1990, a portrait from the *Nomads* series, in which Serrano depicts homeless individuals he found on the street and in subway tunnels. Photographed on site

with dramatic lighting against simple backgrounds, Serrano captures in these quiet but powerful portraits the dignity of this disenfranchised segment of our society. For Serrano, this sensitive and almost heroic portrayal of *Mary* is a reminder that "although the homeless are at the bottom of the economic ladder, many Americans are not far from it. They may not be homeless, but they're poor. Fifty million or more Americans live at or below the poverty line."

Serrano lives and works in Brooklyn, New York.



Elizabeth King

Stills from *What Happened*, 1991 (above)

with Richard Kizu-Blair

Remastered high-definition video

Dimensions variable

Duration: two-minute loop

Collection of the artist

Animation Study: Pose 7, 2005 (right)

C-print

20 x 20 inches

Collection of the artist

Photo by Eric Beggs

With rigorous precision and impeccable craft, sculptor Elizabeth King creates intricate three-dimensional self-portraits. Representing only the head, or at times shoulders, torso, and hands, her sculptures are diminutive in scale, yet expertly engineered with moveable joints so they can be articulated to adopt various lifelike poses. Like the great Bunraku puppet artists, King creates her sculptures with “posing” or “enacting” them in mind, so an important part of her art is that the sculpture be “performed.” Working in a wide range of media including wax, porcelain, metal, glass, and wood, King constructs self-portraits that are remarkably startling and uncanny in their verisimilitude.



This video presents the sequence of poses and gestures of one of King’s sculptures captured in stop-motion animation. King seemingly brings an artificial object (a portrait of herself) to life—into a virtual reality—and in doing so, obscures distinctions between virtual and physical objects. The complexities of how our world intersects with virtual realities and the increasingly tenuous line between the living and the inanimate are issues probed in King’s compelling work.

King lives and works in Richmond, Virginia.

Jim Dine

Untitled, 1992

Acrylic, enamel, and oil on paper

60 x 40 inches

Virginia Museum of Fine Arts

93.14, John Barton Payne Fund



Throughout his career, Jim Dine has explored themes of the Self, the body, and memory through a variety of mediums—painting, works on paper, prints, performance, mixed-media assemblage, and sculpture. As early as 1964 he began using an image of a man's bathrobe borrowed from a newspaper advertisement as the basis for a recurring self-portrait.

Since that time, he has created hundreds of paintings, prints, and works on paper, featuring the robe as a surrogate for the Self. Lushly colored with loose, expressive brush strokes, this painting on paper is a prime example of Dine's continuing exploration and endlessly inventive transformation of the robe image into a metaphor for the Self.

Tony Oursler

Flower Baby, 1995

Cloth doll, video, projector, tripod, and light stand

40 inches high

Collection of Drs. Paul and Sara Monroe

Photo by Katharine Wetzel

Tony Oursler combines everyday objects and materials with film and projection technology to create multimedia sculptures that evoke elements of the human psyche and a powerful sense of the uncanny. While Oursler intends to imbue his projection surfaces with movement, voice, and personality, he does not seek to create the illusion of artificial life. Instead, he aims to emphasize the collision of life—in this case, video recordings of a live, speaking model—with the inanimate and inorganic. What results are compelling psychological vignettes that both fascinate and unnerve the viewer.



Brian Calvin

Holding Back, 2000

Acrylic on canvas

48 x 36 inches

Collection of Drs. Paul and Sara Monroe

Photo by Terry Brown



California native Brian Calvin is known for figurative paintings of languid, bleary-eyed L.A. youth who appear almost inert, loitering in their own laid-back time zone. Reminiscent of the work of Alex Katz with their economy of line, flat fields of color and expressionless sense of detachment, Calvin's paintings portray a cast of fictional bohemian characters captured in suspended narratives. In *Holding Back*, the figure

appears to dwell in a never-ending dramatic pause, the persistent inaction of which leaves one wanting for a sign of movement, of passion, of life. According to Calvin, his lanky and often androgynous subjects are not apathetic, per se, but rather arrested in a moment of ennui in which, on the brink of adulthood, they struggle to define their budding identities.

Calvin lives and works in Los Angeles.

Thomas Ruff

Porträt (A. Piscantor), 2001

Chromogenic print

82 5/8 x 65 inches

Courtesy David Zwirner, New York/London

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Bild-Kunst, Bonn



Among the most acclaimed international photographers to emerge in the last 25 years, Thomas Ruff has consistently explored and expanded the boundaries of photographic practice. Ruff employs both analog and digital techniques, including computer-generated and appropriated imagery, composite picture-making, digital retouching, and photomontage. In his series of monumental portraits (1981-present), of which this portrait is a prime example, Ruff depicts his subjects in a deadpan, neutral manner, intentionally devoid of personal information or emotion.

“When I started with the portraits, it was with an awareness that we were living at the end of the 20th century. Surveillance cameras were everywhere, and you were being watched all the time. I wanted to do a kind of official portrait of my generation...blotting out any traces or information about the person in front of the camera, because I didn't want the police or others to get any information about us. They're virtual portraits, faces of nonexistent persons. Must a portrait only represent an existing face? Perhaps they can imply the compound dimension of personalities and identities as they do—and don't—exist.”

—Thomas Ruff

Ruff lives and works in Düsseldorf, Germany.



Jeanne Silverthorne

Blink, 2001

Rubber and hair

2 pieces, 3 ½ x 3 ½ x 1 ½ inches

Private Collection

Courtesy Shoshana Wayne Gallery,
Los Angeles

Image courtesy of McKee Gallery



Under a Cloud, 2003

Rubber and hair, pedestal

Cloud: 12 x 15 x 10 inches

Figure: 4 x 1 ¾ x 3 inches

Private Collection

Image courtesy of McKee Gallery



Untitled (Self Portrait), 2011

Rubber, hair, and phosphorescent
pigment

Figure: 5 ¾ x 4 ½ x 3 inches

Courtesy of McKee Gallery, New York

Jeanne Silverthorne playfully intermingles the organic and inorganic in her miniature cast rubber figures to create endearing and subtly humorous depictions of the human experience. Here, both scale and material conspire to create a pleasantly unsettling set of contradictions: fragility, lightness, and ephemerality are molded in dense and enduring industrial rubber. The unassuming monochrome figures demand and hold our attention with a power that belies their diminutive

presence. Silverthorne's portraits interrogate our understanding of mortality, perspective, and the reach of human emotion and explore the notion of selfhood as a source of not only identity, but also personal struggle and oppression.

Silverthorne lives and works in New York.



Daniel Rozin

Mirror No. 9, 2003

Video camera, custom software, and computer

54 x 32 inches

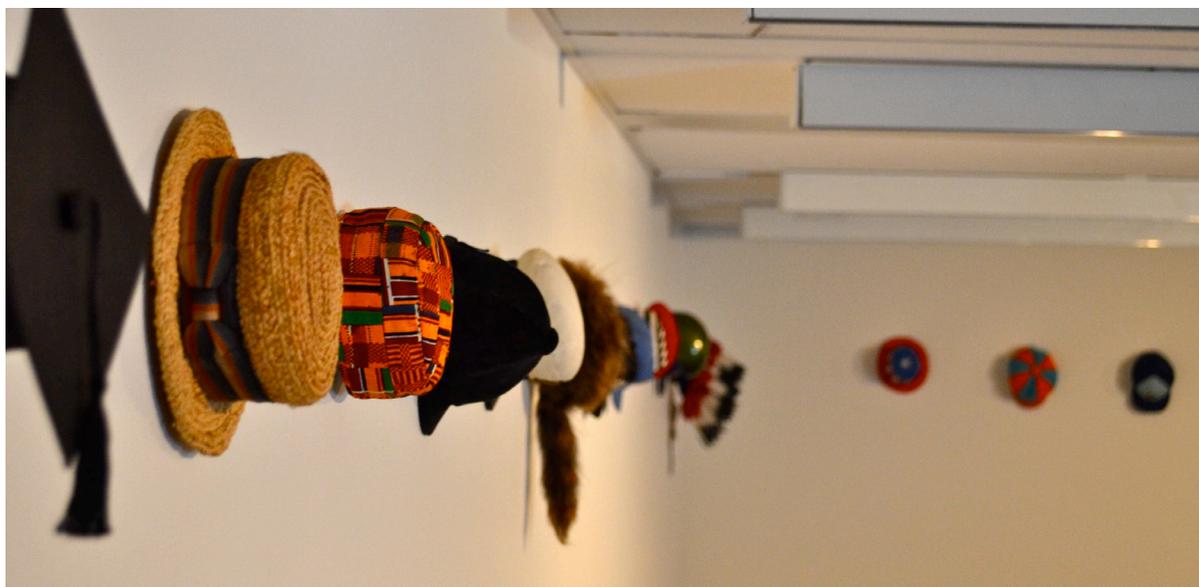
Courtesy of the artist and bitforms gallery, New York

Photo by Ryan Dudik

New media artist Daniel Rozin presents an interactive, 21st-century interpretation of portraiture and the construction of the Self in the context of modern technology. Through the use of a webcam and custom software, the viewer's image is captured, shattered,

and reassembled into a digital mosaic, transforming it into both subject and reflection.

Born in Jerusalem, Rozin lives and works in New York City.



Charles LeDray

Village People (2003-2010)

Hand-sewn miniature hats

Dimensions variable

Private Collection, New York

Photo by Ryan Dudik

Village People presents a collection of miniature hand-sewn hats, each meticulously constructed in astonishing detail, that is at once charming and sentimental. Here the artist engages dominant social constructions of male identity, reducing aggrandized and heroic male stereotypes to doll-size proportions.

Inspired by the late 1970s disco-beefcake group of the same name, *Village People* is an endearing but pointed assemblage of social typology, namely the one-dimensional roles ascribed to men in contemporary society.

LeDray lives and works in New York.



Suzanne Opton

Claxton – 120 days in Afghanistan, 2004

Chromogenic print

41 x 52 inches framed

Chrysler Museum Museum of Art, Norfolk, Va.

Museum purchase 2009.2.1

© Suzanne Opton

In her acclaimed photographic project *Soldier*, Suzanne Opton presents a series of haunting and intimate portraits of American soldiers taken upon their return from overseas deployment. Asked only to rest their head upon a table, the soldiers were left to quiet reflection while Opton prepared to work. In allowing the subjects time with their thoughts, the artist was able to capture these profoundly serene and often arresting psychological portraits that emanate from within each soldier.

"What I was looking to do," Opton explains, "was look at the face of a young person who had seen

something unforgettable. Some of them look serene, some of them look shell-shocked, some of them look far away. Some of them look troubled. They're terribly vulnerable. You want to hold them."²

Opton asserts her portraits should not be viewed as anti-war statements, but rather as stripped-down conceptual portrayals of survival that reveal the essential humanity of her subjects. Opton's work challenges the romantic and über-heroic imagery that dominates mainstream representations of the military.

Opton lives and works in New York City.

Zhang Xiaogang

Brother and Sister, 2005

Oil on canvas

45 x 60 inches

Collection of Larry Warsh

Photo by Ryan Dudik



Prompted by memories of the Chinese Cultural Revolution in the late 1960s and 1970s, the portraits of Zhang Xiaogang reflect the struggle of maintaining individuality amid the anonymity of the masses of a collectivist society. Based on photographs of his extended family during that time, Xiaogang's paintings are executed in a subdued palette with splashes of color marking or staining his subjects' faces. Red lines, characteristic of the *Bloodline: the Big Family* series to which this work belongs, connect the two family

members depicted. His subjects share a generic and genetic resemblance that is indicative of both national and familial unity and the homogenization of Chinese culture under Mao's regime. Although standardized, the subtle but surreal exaggeration of facial features in combination with the deliberate facial markings suggests both an attempted eradication and defiant assertion of self and identity.

Xiaogang lives and works in Beijing.



Christopher Baker

Hello World! or: How I Learned to Stop Listening and Love the Noise, 2008

Site specific multi-channel audiovisual installation

32 x 24 feet

Courtesy of the artist

Hello World! is a monumentally scaled audiovisual installation composed of thousands of individual video diaries gathered from the Internet. Each of the 2,260 videos consists of a single individual speaking candidly, representing themselves to a (potentially massive) imagined audience from a private space such as a bedroom, kitchen, or dorm room. *Hello World!* reflects and comments on the ever-increasing intersection of real and virtual selves.

The multi-channel sound composition glides between individuals and the group, allowing viewers to listen in on unique speakers or become immersed in the cacophony.³

Born in Radford, Virginia, Baker lives and works in Chicago.



Mickalene Thomas

Are You That Someone?, 2010

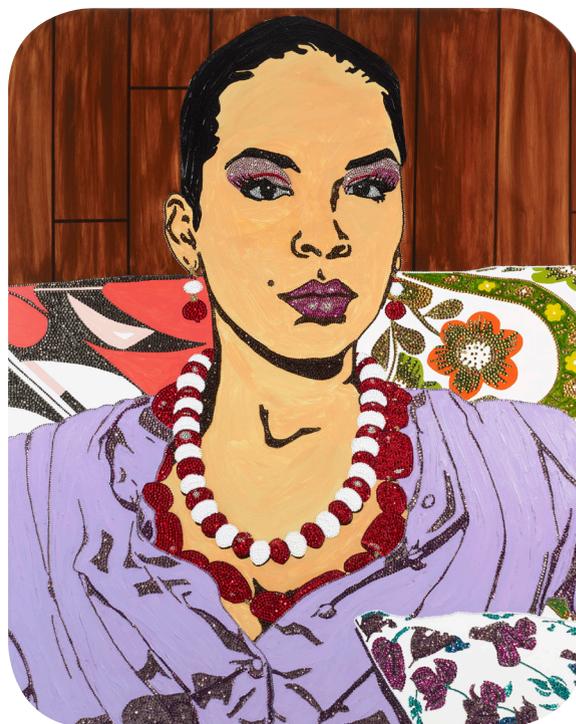
Rhinestone, acrylic, and enamel on wood

60 x 48 inches

Collection of Pippa Cohen

Courtesy Mickalene Thomas and Lehmann Maupin,
New York and Hong Kong

Mickalene Thomas reinvigorates the tradition of portraiture with her monumental paintings, meticulously composed with layers of rich, boldly colored acrylic, enamel, and Swarovski rhinestones. Thomas draws on art history, popular culture, as well as her own personal experience in creating these works. Her mother (a former fashion model), imagery in *Jet* and *Ebony* magazines, 1970s funk and soul music, the



Portrait of Lili, 2012

Rhinestone, acrylic, enamel, and oil on panel

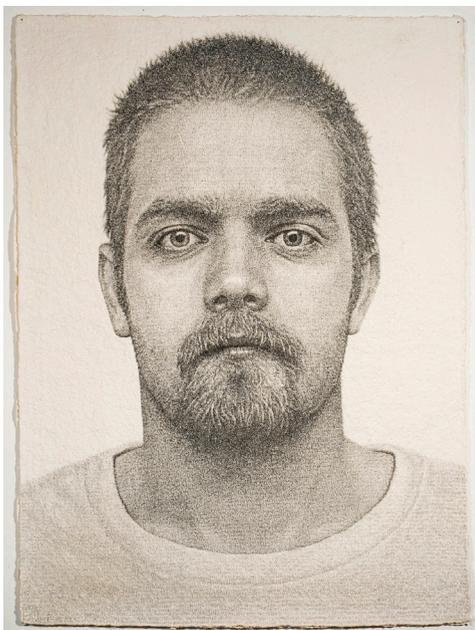
60 x 48 inches

Private collection, New York

Courtesy Mickalene Thomas and Lehmann Maupin,
New York and Hong Kong

Black Power Movement, and trips to the Metropolitan Museum of Art all factor into portraits that explore and challenge the representation and objectification of women. These two opulent paintings portray the power, beauty, and strength of Black women while exploring the complexities of female identity.

Thomas lives and works in New York City.



Ben Durham

Robert, 2010

Graphite and text on handmade paper

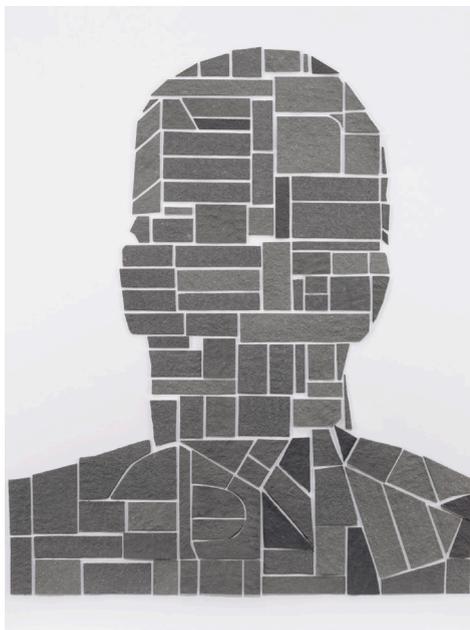
67 x 51 ½ inches framed

Collection of Glen and Amanda Fuhrman, New York

Courtesy of the artist and FLAG Art Foundation

"Mug shots of childhood friends and classmates are the source material for the ongoing Text Portraits series. Some of the subjects have been arrested for traffic violations or nonpayment of fines. Some have been arrested for assault, rape, or murder. Each drawing is composed entirely of handwritten text, the content of which is a graphic, unedited recounting of everything I can remember or have been told about the subject. As the text is repeatedly layered to build the tonal features of the face, a majority of the content is rendered unreadable. The soft texture of the handmade paper tears under the force of the pencil, and the words get lost among the palimpsest of information."

—Ben Durham



Robert (Four Maps), 2010

Cut handmade, dyed paper

69 ½ x 58 ½ inches framed

Courtesy of the artist and Nicole Klagsbrun

"Map images of specific neighborhoods from my hometown become the building blocks for each map composite. These city streets are transformed into a grid of puzzle-like pieces of cut handmade paper. The flow of city streets no longer follows its original course, as I rearrange the pieces into a false, combined map that adheres instead to the mug shot silhouette of the portrait subject. In my memory, each subject is inextricably bound with the streets where I saw them, played with them as kids, and imagined them, then and now. In this map, stripped of street names and landmarks, orientation is lost and one street flows into another that in reality exists miles away. New combined streets and territories are created to build not an accurate map, but a personal topography built of many maps."

—Ben Durham

Durham lives and works in Richmond, Virginia.

Julian Opie

Verity Walking in Overcoat, 2011

Continuous computer animation, computer, and LCD screen
55 x 36 inches, Edition 3/4

Collection of David and Caitlin Levanson, McLean, Va.

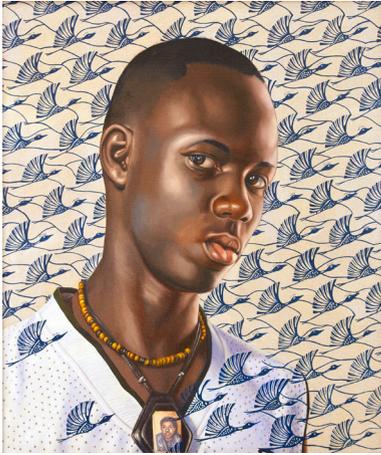
© Julian Opie, courtesy the artist

British sculptor and new media artist Julian Opie presents us with a minimal and semiotic interpretation of the human figure. Opie employs simplified outlines and flat fields of color—characteristic of Japanese woodcuts, Pop Art, and commercial billboards—to construct impersonal, highly stylized images and animations that often



resemble commercial or advertising signage rather than traditional portraits. Anonymous and pared down to the essentials of line and form, Opie's representations of the Self are universally appealing, while subtly insinuating the emphasis on "surface" and standardization in our culture.

Opie lives and works in London.



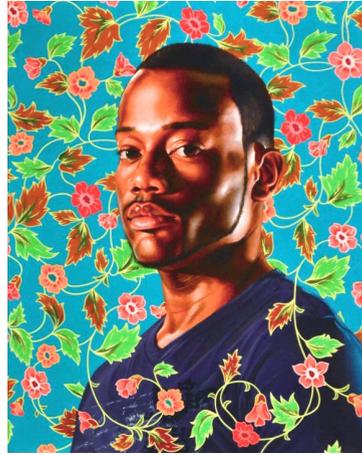
Kehinde Wiley

Mame Ngagne, 2007

Oil on canvas

30 x 26 ½ inches framed

Private collection, New York



Casey Riley, 2012

Oil on canvas

29 ½ x 24 ½ inches framed

Private Collection, New York



Dacia Carter, 2012

Oil on canvas

30 x 24 inches

Corwin Family Collection

All three works courtesy of Sean Kelly Gallery, New York

Incorporating a range of influences from hip-hop and street culture to Western art history, Kehinde Wiley's remarkable paintings depict young black males and, more recently, females in the grand tradition of European painting. In casting his subjects from urban streets into positions of wealth, power, and prestige, Wiley subverts and counters preconceived stereotypes, recontextualizing how inner-city African Americans and people of color around the world

are typically presented and perceived. Drawing on but dramatically altering the tradition of portraiture, Wiley's stunning portraits, with their bold, rich colors and opulent Baroque or Rococo patterned backgrounds, engage in an astute exploration of identity, stature, and power.

Wiley lives and works in New York and Beijing.

Chuck Close

Self-Portrait Screenprint, 2012

Silkscreen in 246 colors

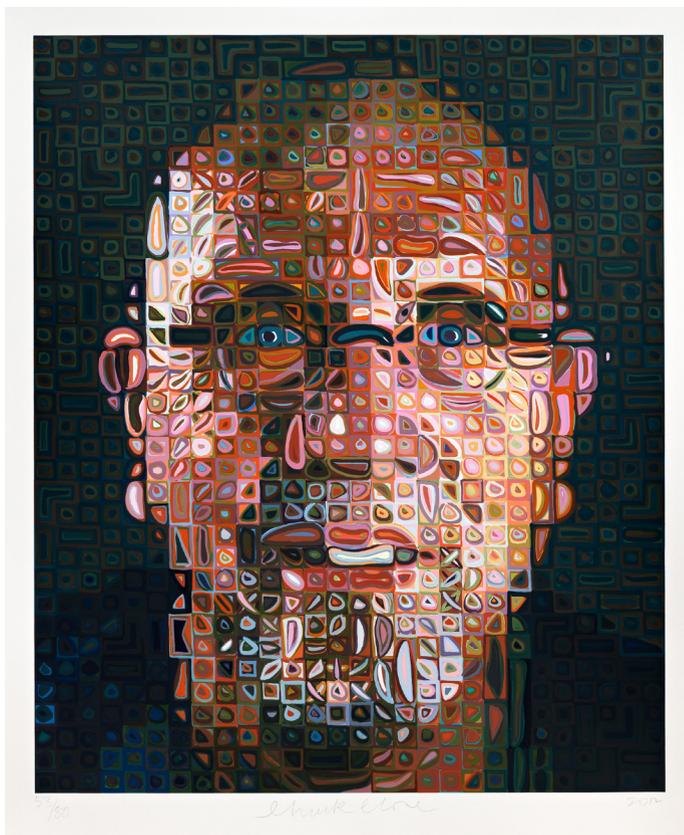
66 ½ x 55 inches

Edition of 80

Published by Pace Editions, Inc.

© Chuck Close, courtesy Pace Gallery

Photograph courtesy Pace Prints and Pace Gallery



One of the most accomplished and influential artists working today, Chuck Close is renowned for his endlessly inventive approach to painting and printmaking. Beginning in the late 1970s and into the 1980s, Close developed a radical approach to the tradition of portraiture, creating gigantic, uncannily detailed images of the faces of friends, fellow artists, and himself. Using a grid over enlarged passport-style photographs or “mug shots,” Close meticulously transfers images, square by square, to canvas. Most of his works now are composed of thousands of individually colored squares, which when viewed up close resemble miniature abstract paintings, but when viewed from afar coalesce into a realistic portrayal of the human face.

Close has experimented with a wide variety of materials including ink, pastel, photography, paper pulp collages, mosaic, and huge images accumulated from tens of thousands of fingerprints. Some of Close’s most recent portraits have been monumentally scaled Jacquard tapestries.

For Close, printmaking has been an area of continual experimentation for over 30 years. It is not unusual for prints, like the one on view here, to take up to two years to complete, from concept to final edition. This screenprint consists of an astonishing 246 colors.

Close lives and works in New York City.



Tara Bogart

A Modern Hair Study, Gwenhaell, Devon, Andee (left to right)

All works 2012–2013

Installation of 17 archival pigment prints

20 x 16 inches framed

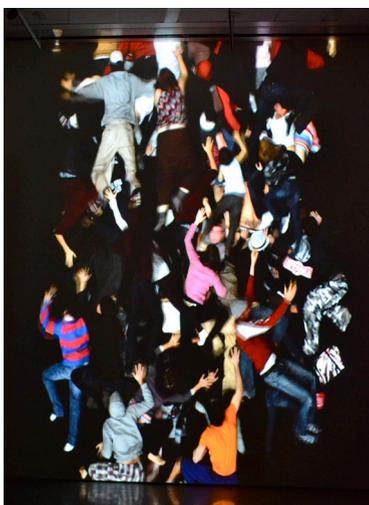
Courtesy of the artist and Hous Projects, New York

“A Modern Hair Study consists of portraits of young women photographed from behind. By focusing on the back, the viewer is forced to contend with all of the peripheral things that make each woman unique. In these intimate portraits I am a voyeur concentrating on a generation that is not mine. While certain ideals are often relevant to different generations, the ways

in which women adorn and modify themselves often indicate the struggles of a young adult with their own ideology and individuality. After photographing these women, I can imagine these struggles are timeless.”

—Tara Bogart

Tara Bogart lives and works in Milwaukee, Wisconsin.



Daniel Canogar

Asalto, 2012

Video installation

19 x 12 feet

Courtesy of the artist and bitforms gallery, New York

Photos by Ryan Dudik

Asalto is a monumental 19-foot projection of humans clambering upwards, symbolically climbing toward collective aspirations and fantasies. The work may symbolize an inherent desire to strive towards the unreachable, or our drive to overcome imposed obstacles. Literally translated from Spanish, the term *asalto* means "a storming," "a raid," or even "an assault," and in this sense might suggest something closer to a stampede. Meaning aside, *Asalto* is an interactive, participatory group portrait created with technologies of the 21st century.

To produce *Asalto*, Canogar directed participants to crawl across a green screen, gesturing as if they were climbing up a wall. Using a computer and video editing software, Canogar reconfigured the footage to create the entangled, layered bodies seen here. *Asalto* can and has been shown both on interior gallery walls and—at times on a massive scale—on building exteriors. One key aspect of the artist's intent with this collective portrait is to have participants project themselves, literally and metaphorically, onto their immediate environments.

Canogar lives and works in Madrid.



Joan Gaustad

In the exhibition:

Double Fight, Headset Girl, Katz, Wonder Girl, Wonderstruck, all 2013

5 Mixed media works on archival Dura-Lar

18 x 15 inches and 11 x 14 inches

Courtesy of the artist and Reynolds Gallery, Richmond, Va.

Above on left:

Wonder Girl, 2013

Photographs of Joan Gaustad's two young nieces form the starting point for the suite of drawings on view in this exhibition. She enlarges and then traces the photographs as a template from which to begin working. With an inventive use of Dura-Lar, a form of polyester film, and markers, Gaustad infuses her tracings with subtle but potent coloration—shades of lavender deepening into reds and blues—all flesh

Above on right:

Wonderstruck, 2013

tones. Like a membrane, so vital, yet so vulnerable.

What emerges from these diaphanous, almost translucent images are portraits of adolescent girls at the cusp of adulthood, embroiled in a time of transformation and emergence. Innocent yet knowing, wrestling as they come to terms with themselves.

Gaustad lives and works in Richmond, Virginia.



Mary Kate Claytor

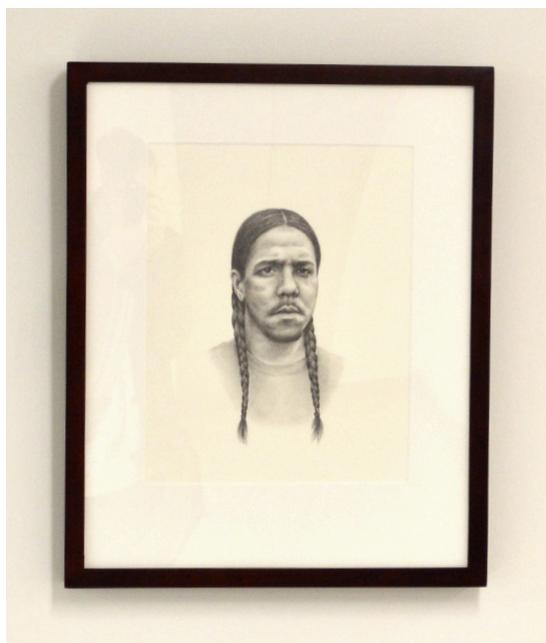
Victoria She Who Walks Last, 2013

Pencil on paper

21 x 17 inches framed

Collection of the artist

Using graphite on paper, emerging artist Mary Kate Claytor creates delicate, realistically rendered portraits of American Indians in this region. With refined skill, sensitivity, and compassion, Claytor captures the intangible essence of being that lies within her subjects. On view are two portraits from a larger series featuring living Monacan Indians of the Roanoke Valley area.



Mark Stands on Head, 2013

Pencil on paper

21 x 17 inches framed

Collection of the artist

Photos by Ryan Dudik

“My artwork explores cultural and physical diversity among contemporary American Indian people. The drawn portraits capture an image of the individuals’ evolving personal histories and serve as a method of cultural preservation, while encouraging a greater understanding of the past, present, and future of Native groups. I focus on the unique faces of contemporary American Indians and the importance of eliminating associated stereotypes.”

— Mary Kate Claytor

Claytor lives and works in Blacksburg and Natural Bridge, Virginia.

Janet Niewald

Self Portrait: Sanguine Eyes, 2014

Oil on canvas

23 x 18 inches framed

Courtesy of the artist

Photo by Molly Morikawa Selznick

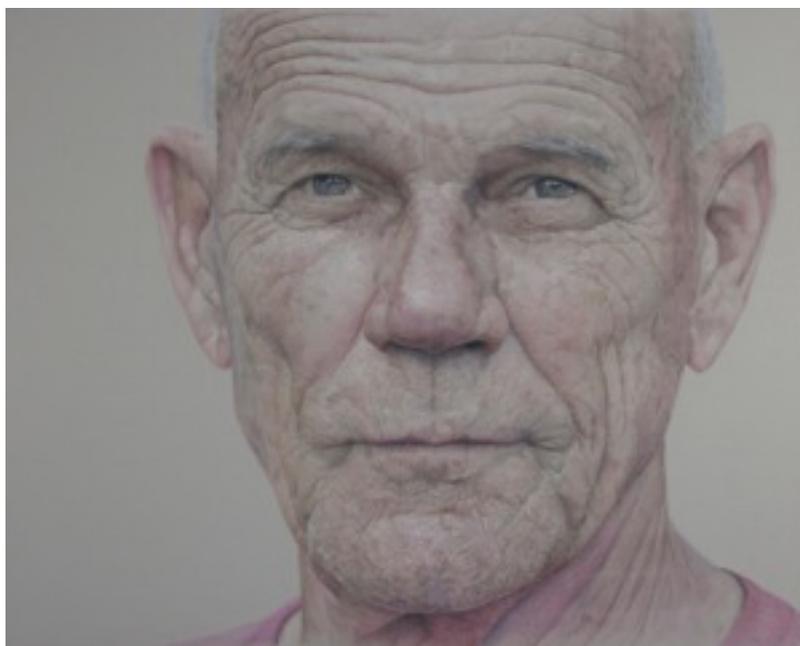


"My self-portraits, like all my portraits, are painted from observation. Generally I am more intrigued by what it means to see and by the power of a face-to-face encounter. My work is often a slow process of trying to grasp and express what I see and includes countless choices and changes formed from visual relationships discovered over time.

This particular self-portrait includes a turquoise scarf, a color associated with eye health as well as with water. I commonly wear turquoise, like my mother, her mother before her, and my mother-in-law. It connects me to them."

— Janet Niewald

Niewald lives and works in Blacksburg, Virginia.



Nick Vitelli

A Mind at Peace: A Past Forgiven, 2014

32 x 40 inches framed

Colored pencil on mat board

Courtesy of the artist

"I love the human face. In the human face, I see an infinitesimal amount of sections. I see reflections, color, shiny spots, liquids, textures, time, and experiences. I'm focusing on mastering these individual sections through realism using colored pencils. I'm currently working on a series of large portraits that allow me to explore color saturation, texture, and range of focus.

This portrait is of my father-in-law, a subject of great visual interest to me, but even more importantly, a subject seasoned with life experience and deserving to be depicted in this large scale."

— Nick Vitelli

Vitelli lives and works in Christiansburg, Virginia.

Exhibition Checklist

Andy Warhol

Marilyn, 1967
Serigraph
36 x 36 inches framed
Collection of the Chrysler Museum of Art,
Norfolk, Va.
Gift of Walter P. Chrysler, Jr.
71.2170

Cindy Sherman

Untitled #119, 1983
Chromogenic print
31 x 45 ¼ inches
Virginia Museum of Fine Arts Collection
National Endowment for the Arts Fund for
American Art
96.101

Andres Serrano

Mary, 1990
Cibachrome, silicone, Plexiglas and wood frame
60 x 50 inches framed
Courtesy Andres Serrano and Yvon Lambert, Paris

Elizabeth King

What Happened, 1991
with Richard Kizu-Blair
Remastered high-definition video
Dimensions variable
Duration: two-minute loop
Collection of the artist

Animation Study: Pose 7, 2005
C-print
20 x 20 inches
Collection of the artist

Jim Dine

Untitled, 1992
Acrylic, enamel, and oil on paper
60 x 40 inches
Virginia Museum of Fine Arts
93.14, John Barton Payne Fund

Tony Oursler

Flower Baby, 1995
Cloth doll, video, projector, tripod and light stand
Dimensions variable
Collection of Drs. Paul and Sara Monroe

Brian Calvin

Holding Back, 2000
Acrylic on canvas
48 x 36 inches
Collection of Drs. Paul and Sara Monroe,
Richmond, Va.

Thomas Ruff

Porträt (A. Piscantor), 2001
Chromogenic print
82 ⅝ x 65 inches
Courtesy David Zwirner, New York/London
© 2014 Artists Rights Society (ARS), New York /
VG Bild-Kunst, Bonn

Jeanne Silverthorne

Under a Cloud, 2003
Rubber and hair, pedestal
Cloud: 12 x 15 x 10 inches
Figure: 4 x 1 ¾ x 3 inches
Private Collection

Blink, 2001
Rubber and hair
Each 3 ½ x 3 ½ x 1 ½ inches
Private Collection
Courtesy Shoshana Wayne Gallery, Los Angeles

Untitled (Self Portrait), 2011
Rubber, hair and phosphorescent pigment
Figure: 5 ¾ x 4 ½ x 3"
Base: 47 x 9 ¾ x 9 ¾"
Plexiglas cover: 7 x 7 x 7"
Courtesy McKee Gallery, New York

Daniel Rozin

Mirror No. 9, 2003
Video camera, custom software, computer
Dimensions variable
Courtesy of the artist and bitforms gallery,
New York

Charles LeDray

Village People (2003-2010)
Hand-sewn miniature hats
Wall installation, variable dimensions
Private Collection, New York

Exhibition Checklist (continued)

Suzanne Opton

Claxton—120 days In Afghanistan, 2004
Chromogenic print
41 x 52 inches framed
Chrysler Museum of Art, Norfolk, Va.
Museum purchase 2009.2.1

Zhang Xiaogang

Brother and Sister, 2005
Oil on canvas
45 x 60 inches
Collection of Larry Warsh

Christopher Baker

Hello World! 2008
Site specific multi-channel audiovisual installation
32 x 24 feet
Courtesy of the artist

Mickalene Thomas

Are You That Someone?, 2010
Rhinestone, acrylic and enamel on wood
60 x 48 inches
Collection of Pippa Cohen, New York
Courtesy Lehmann Maupin Gallery,
New York and Hong Kong

Portrait of Lili, 2012
Rhinestone, acrylic, enamel, and oil on panel
60 x 48 inches
Private collection, New York
Courtesy Lehmann Maupin Gallery, New York and
Hong Kong

Ben Durham

Robert, 2010
Graphite and text on handmade paper
67 x 51 ½ inches framed
Collection of Glen and Amanda Fuhrman, New York
Courtesy of the artist and FLAG Art Foundation

Robert (Four Maps), 2010
Cut handmade dyed paper
69 ½ x 58 ½ inches framed
Courtesy of the artist and Nicole Klagsbrun

Julian Opie

Verity Walking in Overcoat, 2011
Continuous computer animation, computer and
55" LCD screen
Edition 3/4
50 ¾ x 29 ½ x 2 ¾ inches
Collection of David and Caitlin Levanson,
McLean, Va.
© Julian Opie, courtesy the artist

Kehinde Wiley

Dacia Carter, 2012
Oil on canvas
30 x 24 inches
Corwin Family Collection
Courtesy Sean Kelly Gallery, New York

Mame Ngagne, 2007
Oil on canvas
26 x 22 inches
Private collection, New York

Casey Riley, 2012
Oil on canvas
30 x 26 ½ x 1 ½
Private Collection, New York

Chuck Close

Self-Portrait Screenprint, 2012
Silkscreen in 246 colors
66 ½ x 55 inches
Edition of 80
Published by Pace Editions, Inc.
© Chuck Close, courtesy Pace Gallery

Tara Bogart

A Modern Hair Study (2012-2013)
Installation of 17 archival pigment prints
Each 20 x 16 inches
Courtesy of the artist and Hous Projects,
New York

Daniel Canogar

Asalto, 2012
Video installation
19 x 12 feet
Courtesy of the artist and bitforms gallery,
New York

Joan Gaustad

All works courtesy of the artist and Reynolds
Gallery, Richmond, Va.

Katz, 2013
Mixed media on archival Dura-Lar
18 x 15 inches

Double Fight, 2013
Mixed media on archival Dura-Lar
18 x 15 inches

Headset Girl, 2013
Mixed media on archival Dura-Lar
11 x 14

Wonder Girl, 2013
Mixed media on archival Dura-Lar
18 x 15 inches

Wonderstruck, 2013
Mixed media on archival Dura-Lar
17 x 14 inches

Mary Kate Claytor

All works courtesy of the artist

Mark Stands on Head, 2013
Pencil on paper
21 x 17 inches

Victoria She Who Walks Last, 2013
Pencil on paper
21 x 17 inches

Janet Niewald

Self Portrait: Sanguine Eyes, 2014
Oil on canvas
23 x 18 inches
Courtesy of the artist

Nick Vitelli

A Mind at Peace: A Past Forgiven, 2014
Colored pencil on mat board
32 x 40 inches
Courtesy of the artist

Endnotes

- ¹ Excerpt from "Gold Marilyn Monroe." Moma.org. https://www.moma.org/learn/moma_learning/andy-warhol-gold-marilyn-monroe-1962
- ² Excerpt from "Suzanne Opton's Soldiers." Studio360. <http://www.studio360.org/story/suzanne-optons-soldiers>
- ³ Adapted from the artist's statement, <http://christopherbaker.net>



Aspects of the Self: Portraits of Our Times
Exhibition view at the Moss Arts Center



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