EMANCIPATING THE PAST
Kara Walker’s Tales of Slavery and Power

PRINTS AND MULTIPLES FROM THE COLLECTIONS OF JORDAN D. SCHNITZER AND HIS FAMILY FOUNDATION
To call Kara Walker a provocateur is perhaps too flippant, without nuance, or even unfair. Can one word contain an artist and her body of work? Yet the epithet pulls no punches; it mirrors Walker’s appropriation of in-your-face imagery—grounded in the era of antebellum racial politics but still very much alive. After all, does Walker ever create works that don’t provoke?

Walker reanimates and dissects stereotypes of African American submission, ignorance, and broad physicality. She often works in black and white, with silhouettes that isolate uncomfortable poses and evil power relationships in which fantasy scenes of servitude and freedom are played out. They can’t be read easily, and they make us feel uneasy. Who doesn’t wish such images would disappear instead of being repurposed and pushed to extremes that make us laugh and cry at the same time?

Walker’s images are powerful. Much of their power comes from their content, but much also depends on the artist’s command of her varied materials—painting, printmaking media, silhouettes, video—and the two- and three-dimensional objects she makes and manipulates within them. Examples of all these are present in this special exhibition, which focuses primarily on her ambitious body of prints.

The Jordan Schnitzer Museum of Art (JSMA) was honored to organize Emancipating the Past: Kara Walker’s Tales of Slavery and Power from the collections of Jordan D. Schnitzer and his Family Foundation in Portland, Oregon, which was named in his honor in 2005. We are grateful to Jordan Schnitzer for his thirty-five year commitment of leadership and generosity to the art museum at the University of Oregon, which also appreciates Jordan’s generosity in sharing works from his collections and supporting the accompanying publications and educational programs. The depth of his collections allowed for great latitude in accurately representing Walker’s practice, which continues to evolve yet remains closely tied to her core themes.

The Jordan Schnitzer Museum of Art (JSMA) was instrumental in conceptuallyizing the exhibition and arranging the groundwork needed for the traveling exhibition. Sikkema Jenkins & Co., the artist’s representative, provided important access and information critical to Jessi DiTillio’s development of the exhibition as well as her thoughtful essay. It is our hope that audiences will be challenged and engaged by this exhibition to reflect on the themes of gender, race, and identity politics, and the place of power within each realm.

INTRODUCTION

Jill Hartz
Executive Director, Jordan Schnitzer Museum of Art
Emerging in New York in the mid-1990s, Kara Walker has become one of the most successful and controversial artists working today. Exploring the painful history of American race relations through elegant and unnerving silhouettes, Walker’s work challenges us to access buried emotions about our nation’s past. In her hands, the medium of silhouette becomes a tool for examining the traumatic psychological legacy of slavery.

Walker engages with historical imagery from the nineteenth and early twentieth centuries in order to explore its effect on contemporary psyches. Her works evoke a sense of nightmares past, and reflect the way old traumas reverberate through the generations. Yet there is also humor in her work, and fantasy. The perversity of slavery and the visual legacy of racism are embellished to such unsettling extremes that it is often hard to avoid laughing at the sheer discomfort her work evokes. Her dark sense of humor is purposefully provocative and vulgar, and pushes the boundaries of propriety for a museum audience. By exploring the Antebellum era as the foundation of contemporary racial psychology, Walker’s work imaginatively transforms American history.

The artworks presented in this exhibition display the range of approaches she has taken to the silhouette and the human figure, to printmaking, and to narrative. Beginning with some of her early works in the style for which she is best known (black silhouettes on a white ground), the exhibition moves forward to show some of her most recent and innovative artistic experiments. The specific media that Walker selects frequently draw on the history of art and popular culture, which adds further subtle meanings to her work. Often using outmoded technologies or old-fashioned techniques like silhouettes, eight-millimeter film, or nineteenth-century printmaking, she brings contemporary perspectives into direct confrontation with the artifacts of history.

Throughout the range of different media she uses, Walker’s work focuses on the complexities and ambiguities of racial and historical representation. By highlighting the obscure references and old-fashioned techniques in her artistic process, Emancipating the Past: Kara Walker’s Tales of Slavery and Power illuminates the way she uses these historical materials strategically to present ideas about contemporary identity and psyche. Walker’s rigorously

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Jessi DiTillio
researched art practice makes her work a treasure trove for those interested in delving into the darker places of American visual culture. In combining the often disturbing stories and materials of Antebellum and Reconstruction history with the materials dredged from her own unconscious, Walker calls the sometimes disturbing stories and materials of Antebellum dress, hairstyle, or other physical characteristics to pervade the body of work in this exhibition.

Central among these themes—and rich with associative meaning—is the silhouette. It is helpful to begin any discussion of Walker’s work with a bit of the historical context the artist alludes to in her appropriation of the concept of the silhouette. The silhouette was named for the Marquis Etienne de Silhouette, a French Minister of Finance notorious for enforcing frugality on Paris in a period of financial instability. Unfortunately for the Marquis, “silhouette” became a derisive slang term for anything cheap. During this period, black cut-paper silhouettes became immensely popular all over France as an inexpensive alternative to painted miniature portraits. Consequently, the term silhouette was applied to this type of portrait so frequently that it was eventually accepted into the French dictionary and became the official name of the medium.

At the height of their popularity in the nineteenth century, silhouettes also had more sinister implications that are relevant to Walker’s appropriation of the technique. One of the champions of the silhouette was a Swiss pastor named Johann Caspar Lavater, father of the now-discredited science of physiognomy, which claimed to have found a direct correspondence between a person’s physical characteristics and their personality, intelligence, and moral character. For example, in the 1794 English edition of Essays on Physiognomy, Lavater illustrated a range of profiles in silhouette, elucidating such qualities as “aristocratic high foreheads, bristly thick lips, and determined jaws,” and explained their interpretative use for analyzing people (fig. 2). In Lavater’s world, chance much as in racist stereotypes, the visual characteristics of different ethnic features served as evidence of a person’s inherent quality.

In Walker’s work, the blackness of the silhouettes, perhaps its simplest property, creates an extraordinarily complex theater for the examination of racial representation. While nineteenth-century silhouettists saw the medium as expressing the subject’s internal essence, from a formal perspective the silhouette functions as an emptying-out of a person’s interior, because it conveys merely the outline of their form. In this way, the silhouette is like a racial stereotype, which is formed exclusively by surface appearance yet contains no true internal content.

Visually, the relation between black and white is both figuratively and literally shaped all the characters in Walker’s silhouettes, regardless of their race. All the figures are rendered in black, so that the only evidence she provides for determining racial identity are socially constructed signifiers of race. Some of these seem innocuous, such as particularities of Antebellum dress or hairstyle, while others, such as exaggerated lips, are derived from the realm of racist caricature. Her visual lexicon includes references to a variety of sources—from films and minstrel shows to cartoons, from the racist kitch material now termed Black Memorabilia to history painting and advertising.

A longer contemplation of what we are seeing reveals the instability of racial identity in Walker’s artwork. Our instinctual ability (or desire) to determine whether Walker’s characters are white or black based on factors other than their skin color draws attention to the enduring presence of racial stereotypes, and implicates our complicity within this visual system. By using black to represent multiple skin colors, Walker forces us to confront the internal or naturalized stereotypes we hold. As a socially constructed phenomenon, the idea of race encompasses much more than the color of one’s skin. For Walker, racial identity is not a natural or biological given, but is defined through the matrix of popular imagery. Her exploration of racist stereotypes through the lens of the silhouette emphasizes the flatness of these images, yet also highlights their persuasive power. Paradoxically, by using the medium of silhouette to flatten the concept of race, Walker makes it reemerge as an infinitely complex and multidimensional matter.
Walker has been both criticized and applauded for her unflinching approach to racist stereotype. For example, in *The Keys to the Coop* (fig. 4), a young black child ferociously rips the head off a chicken to devour it. Keys swing jauntily from the girl’s finger, suggesting her indiscretion in stealing the chicken. Chicken is one of the foods most associated with Black stereotype, and emerged from a genre of racist caricature that pictured slaves stealing chickens from their masters. Yet within this highly stereotyped image, Walker accesses a sense of violent rebellion. The girl may be trapped within the stereotype of a chicken thief, but her hunger seems to empower her resort to extremes. The piece does not present an image of an African American girl overcoming stereotypes, but rather probes the violence and psychosis masked by naturalizing or ignoring stereotypes.

Walker’s work is risky, and critics have argued against her approach to these types of negative images. Yet, if one considers Walker’s motivation for the work, it can be read as a commentary on the insidious power such tropes possess: they haunt us through the ages. Prints like *Keys to the Coop* remind us that stereotypes that have come to seem natural or harmless in contemporary culture (like an African American love of chicken) stem from a specific historic context. This context is the visual campaign of racist caricature mainly propagated in the Reconstruction era of the late nineteenth century, when popular media constructed stereotypes of the newly emancipated slaves as amoral, evil, and subhuman. By reawakening such grotesque racist caricature in her work, Walker forces viewers to confront racist imagery’s lasting, if transformed, visual presence in American culture.

In the print portfolio *Emancipation Approximation*, Walker strays from her characteristic black-and-white palette while continuing to use the

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Figure 3. *I’ll Be a Monkey’s Uncle*, 1996; Lithograph; 39 1⁄2 x 35 inches; Edition 24/25.

Figure 4. *The Keys to the Coop*, 1997; Linoleum block print; 45 x 60 1⁄2 inches; Edition 39/40.
began to experiment with moving images in 2001, turning her signature silhouette figures into puppets with hinged joints. Creating hand-built theatrical sets and using Super 8 film, with *Testimony* Walker began to explore the possibilities of new media through her own idiosyncratic lens, making use of the old-fashioned techniques of shadow theater and animation. Walker's filmmaking process was adapted from the German animation pioneer Lotte Reiniger, who was renowned for her innovative techniques in animating fairy tales in the 1920s. For both Reini-
ger and Walker, the silhouette, though it resembles a shadow, embodies a distance from reality. Like Peter Pan’s escaped shadow, the silhouette takes on a mischievous life of its own. Despite her references to history, Walker’s silhouetted figures are not meant to be representations of true events as they occurred.

Walker brings her silhouettes into direct confrontation with historical imagery in the celebrated series of large-scale prints, *Harper’s Pictorial History of the Civil War: Annotated* (figs. 7 and 8). In this series, the sparse aesthetic of her cut-paper silhouettes engages directly with nineteenth-century visual culture. According to Walker, “These prints are the landscapes that I imagine exist in the back of my somewhat more austere wall pieces.” Enlarging the woodcut plates first published in 1866 in the series’ titular book, Walker overlays these landscapes and battle scenes with silkscreened silhouettes in a range of melodramatic, violent, and grotesque configurations. This juxtaposition disturbs the authority of Harper’s publication, which claimed to “narrate events just as they occurred,” and highlights the omission of violence inflicted on African Americans in mainstream narratives of the Civil War.

The photogravure prints titled *Testimony*, stills from Walker’s 2004 film *Testimony: Narrative of a Negress Burdened by Good Intentions*, demonstrate one of the major ways the artist’s practice has expanded in the twenty-first century (fig. 9). Walker
Rather, her videos present historical material twisted into nightmarish fantasy.

The video selected for this exhibition is Walker’s 2009 piece, National Archives Microfilm Publications N999 Roll 34: Bureau of Refugees, Freedmen and Abandoned Lands: 1) Six Miles from Springfield on the Franklin Road (fig. 10). It was developed through Walker’s research into the U.S. National Archives on the War Department’s Bureau of Refugees, Freedmen and Abandoned Lands. Established in 1865 to aid former slaves in the transition to freedom following the Civil War, the Freedmen’s Bureau kept precise records of the brutal violence inflicted on African Americans during the chaotic Reconstruction period. Walker’s video depicts one example of this brutal violence, detailed in the archives through interviews with a family that was attacked and had their home burned to the ground. What appears at first to be a calm, pastoral scene of a Black family performing their daily chores quickly devolves into a nightmarish vision of murder, rape, and arson.

As in Walker’s earlier videos, Six Miles from Springfield alludes to the tradition of shadow theater by revealing the human actors operating the silhouette puppets with a perverse sense of playfulness and glee. Glimpses of Walker’s hands and face appear as she manipulates the puppets and her mouth moves as if she were speaking their dialogue. The materials of the set’s construction all look hand-made, like a lovingly constructed school project (fig. 11). This attitude of playfulness makes a stark contrast with the painful narrative of the video. Glimmering red and orange pieces of mylar flicker like flames as the family’s home burns, accompanied by a sound of something like bacon sizzling in a pan. The contrast between pleasing aesthetic and brutal content makes the experience of watching the video something like a form of pleasurable torture.
Six Miles from Springfield brazenly emphasizes the artist’s role as a performative player and manipulator of the narrative (fig. 12). Walker’s process, and her strategic revelation of that process, makes the viewer aware of the constructed and projected nature of the fantastical history they are watching. The artist’s role in the films creates a sense of perverse and sadistic play that is both humorous and haunting. The films make clear elements that are subtler in Walker’s other media: that the narratives she presents are not authentic histories to be believed, but instead are the projections of her imagination.

For Kara Walker, the psychology of race in contemporary America is deeply rooted in the wounds of the past. Yet perhaps more interestingly, Walker’s work proposes that this influence flows in both directions. As history affects contemporary people, so we affect history by forming and transforming it through fantasy and interpretation. Kara Walker’s artwork inhabits the past and present at once, intertwining eras to demonstrate the complex and subjective nature of memory. In this way Walker’s work emancipates the past from the authority of established narratives about American history and its meaning for the present and opens new territory for the future.

Notes
3 Johann Caspar Lavater, Essays on physiognomy; for the promotion of the knowledge and the love of mankind; written in the German language by J. C. Lavater, abridged from Mr. Holcroft’s translation (Boston: Printed for William Spotswood, & David West, 1794), 218. Eighteenth Century Collections Online.
5 For an excellent history of the origins and early meanings of racist stereotypes see Marlon Riggs’s documentary Ethnic Notions. Marlon T. Riggs and Esther Rolle, Ethnic Notions (San Francisco: California Newsreel, 2004).
7 Alfred H. Guernsey and Henry Mills Alden, preface to Harper’s Pictorial History of the Civil War (Chicago: McCall, 1866), i.

Exhibition Schedule
Crocker Art Museum, Sacramento, California
September 22, 2015 – January 5, 2016

Jordan Schnitzer Museum of Art, Eugene, Oregon
January 25 – April 8, 2014

Boise Art Museum, Boise, Idaho
June 7 – August 17, 2014

Tufts University Art Gallery at Aidekman Arts Center, Medford, Massachusetts
September 4 – December 7, 2014

David C. Driskell Center, University of Maryland, College Park, Maryland
February 5 – May 29, 2015

Springfield Art Museum, Springfield, Missouri

University of Wyoming Art Museum, Laramie, Wyoming
January 30 – May 14, 2016

All works are from the collection of Jordan Schnitzer and his Family Foundation unless noted otherwise. Except page 3, all artworks © Kara Walker.
COLLECTOR’S STATEMENT

Jordan D. Schnitzer

I bought my first painting when I was fourteen years old, and since then, while I appreciate all visual and performing arts, my principal passion has been for contemporary prints. That initial acquisition started a lifelong pursuit, not only to be surrounded by art, but also to build a collection that could be shared with the public. After several museums borrowed works for exhibitions, I realized that if I were able to acquire a significant number of prints and multiples, I could build a program to facilitate sharing these with broader audiences. During the last twenty-five years, I have organized more than eighty exhibitions from my collections, which are loaned without fees. I also help fund educational programs tailored to individual community needs.

In 1997 I purchased my first Kara Walker print, and have been steadily adding her work to my collection ever since. Her work engages me both intellectually and emotionally. The themes are numerous: race, power, identity, gender, and violence. What may appear graphically simple and stark is layered with complex references and perceptions, just shy of tangible yet carefully crafted. It’s provocative and impossible to view passively. Her work grabs me and shakes me to my inner core, as it should. While I believe I don’t hold any stereotypes or racial prejudices, I feel compelled to question my own values when I view her work. I think it is that quality, along with Walker’s continually evolving themes, that draws me to her work over and over again and why I am so honored to share this exhibition with many audiences.

As a collector I know how art can inform, confound, elicit new views, and ultimately enrich our lives. For me, the thought of waking up each day without art would be like waking up without the sun. When you experience art like Kara Walker’s, you’re challenged not only to interpret the artist’s intent but your own response. I hope everyone who sees this exhibition of Kara Walker’s prints and multiples is as inspired and moved as I am.

Below: Burning African Village Play Set with Big House and Lynching, 2006; Painted laser cut steel; Installation dimensions variable; Edition 4/20