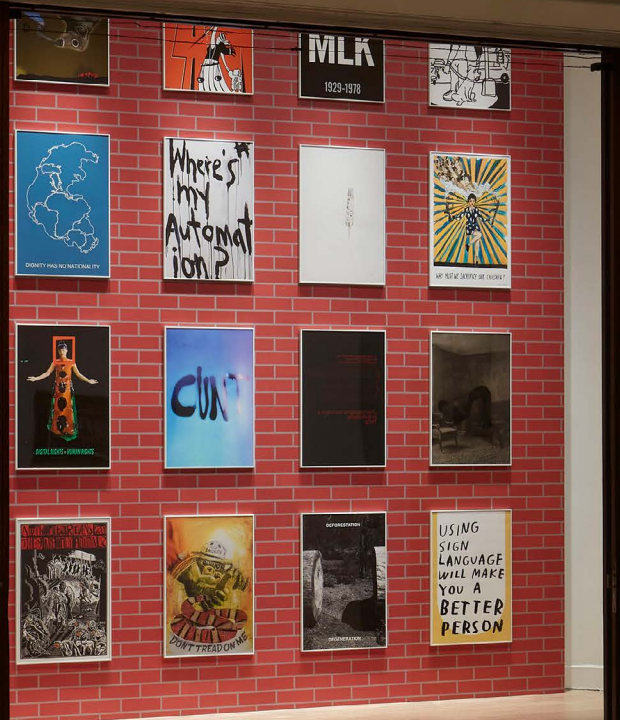


**WE FIGHT
TO BUILD A
FREE WORLD**

**AN EXHIBITION BY
JONATHAN HOROWITZ**

WE FIGHT TO BUILD A FREE WORLD

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of fact, another
is own.
the subway
and work. If
use?
while in deep
is imperative.



INTRODUCTION

by Jonathan Horowitz

Three and a half years ago, the Jewish Museum invited me to come up with an exhibition that addressed the resurgence of anti-Semitism in the United States and around the globe. It could include work from the collection of the Jewish Museum, other sources, my own work—the invitation was open. *We Fight to Build a Free World* is the result.

Today violent acts against Jewish people in the United States are at a historic level. Continuing a trend of the past five years, 2019 represented the highest number of anti-Semitic hate crimes since the Anti-Defamation League began tracking them in 1979. This drastic rise in incidents—and it should be noted that hate crimes are vastly underreported—is not limited to Jewish people. Violence against Black, Muslim, Latinx, and LGBTQ individuals has increased alarmingly over the same period as well, often in acts the government does not designate as hate crimes. For instance, Black people in the United States are killed by police at three times the rate of white people, and 2020 is on pace to have the most police killings of Black people since 2013.

Clearly, the rise in anti-Semitism is part of a broader political and cultural scourge. Ethno-nationalism has become a dominant political force in the United States, as it has around the globe. The current crop of authoritarian

leaders and their xenophobic rhetoric call to mind Europe in the 1930s. It is within this broader context that I chose to think about the show.

I started with some basic questions, like:

“Where am I?”

America, the Jewish Museum

“What is America?” “What is the Jewish Museum?”

And “Who am I?”

Growing up, it was never possible to forget that I was gay.

Every day, over and over, I heard the word “faggot.” Sometimes coming out of my own mouth.

I knew I was Jewish.

But “What is a Jew?”

I’m not religious.

I knew my skin was white, but I didn’t think about the privilege it afforded me. I think about it now.

I think more about being Jewish now, too.

The title of the show, *We Fight to Build a Free World*, is taken from a World War II propaganda poster by Ben Shahn.

It begs the question, posed by this exhibition of art at the Jewish Museum, “Who are *we*?”

Equating the struggles of one group to those of another is not constructive, but common adversaries and common underlying causes of oppression must be identified and understood. And while you can never walk in another person’s shoes, art has a

unique way of collapsing divides. Whether by way of an artist’s subjectivity, their personal story, or a character in a movie, sometimes when you encounter a work of art, another person’s experience can feel very much like your own.

The other day, I sat across from someone on the subway with the words “Love Is Love” tattooed on their neck. If “Love Is Love,” does it follow that “Hate Is Hate?”

One thing I know is that the capacity to empathize is deep, and the need to unite, today more than ever, is imperative.



THE EXHIBITION

We Fight to Build a Free World is an exhibition curated by Jonathan Horowitz, a New York-based artist who for three decades has made work that engages critically with politics and culture. Under his direction, the exhibition looks at how artists have historically responded to the rise of authoritarianism and xenophobia as well as racism, anti-Semitism, and other forms of bigotry. The presentation also addresses issues surrounding immigration, assimilation, and cultural identity. It brings together more than seventy voices, ranging from an eighteenth-century portraitist to contemporary artists commissioned for this exhibition. The works selected draw connections between historical oppression and the cultural and political challenges we confront in the world today. In these galleries Horowitz's own work serves as a bridge between the themes, spaces, and concerns of the exhibition as a whole.

Horowitz (born in 1966 in New York) works across mediums, channeling his ideas into the format that best suits his needs. His early work, primarily in video, reflects the influences of both experimental film and Hollywood movies. In subsequent years Horowitz turned to other mediums—installation, painting, sculpture, photography—to explore subjects ranging from environmentalism to the American political process. Much of Horowitz's work appropriates imagery from popular culture and art history, and whether through credited assistants, public participation, or curatorial projects, several bodies of work involve others in their making.

We Fight to Build a Free World was originally scheduled to open in March 2020. Days before the completion of the installation, as final labels were being printed and painters were touching up the walls, the Jewish Museum temporarily closed due to the global pandemic. Since then, the world has changed. The brutal killing of George Floyd in Minneapolis on May 25, 2020, unleashed a wave of protests and outrage across the country. There is an intensifying awareness at this moment of how systemic racism functions at all levels of society. In the wake of these dramatic events, the topics and questions raised by this exhibition are seen in a new light and with ever-greater urgency.

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NEWS
September 2013





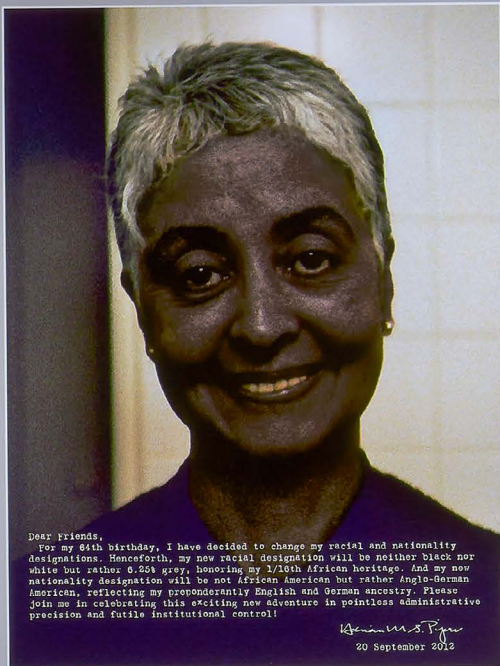
Gerardus Duyckinck, *Moses Levy*, c. 1720-28



Andy Warhol
American, 1928-1987
Keith Haring and Juan Dubose
1983
Acrylic and screenprint ink on canvas, in two parts
Private collection

In the 1980s Andy Warhol befriended several young artists of notoriety, including Keith Haring, with whom he also collaborated. Celebrated for his public and socially conscious art, Haring is pictured here with his then-boyfriend, DJ Juan Dubose. This portrait is rare, both in Warhol's oeuvre and in the visual culture of its time, in its depiction of intimacy between an interracial same-sex couple.

Andy Warhol, Keith Haring and Juan Dubose, 1983



NEWS
September 2012

← Adrian Piper has decided to retire from being black. In the future, for professional utility, you may wish to refer to her as The Artist Formerly Known as African-American.

Dear friends,
For my 64th birthday, I have decided to change my racial and nationality designations. Henceforth, my new racial designation will be neither black nor white but rather 0.50% grey, honoring my 1/10th African heritage. And my new nationality designation will be not African American but rather Anglo-German American, reflecting my predominantly English and German ancestry. Please join me in celebrating this exciting new adventure in pointless administrative precision and futile institutional control!

Adrian Piper
20 September 2012

Adrian Piper, *Thwarted Projects, Dashed Hopes, A Moment of Embarrassment* (2012; digital self-portrait, 6 x 7.83" (15.24 x 19.97 cm). Collection and © APRA Foundation Berlin.

Luis Jiménez
American, 1940–2006

Progress II, 1974
Fiberglass and automotive paint
JPMorgan Chase Collection

Luis Jiménez is known for his large-scale sculptural works that draw inspiration from popular culture, Mexican myth, and symbols of the West.

Progress II reclaims the cowboy, the most quintessential of American icons, as originating with the traditions of the Mexican vaquero, or cattle herder. This gravity-defying work is a maquette for a large-scale piece that depicts a vaquero and his steed. They are shown in a dynamic state of motion and, one could argue, a struggle for survival. The theme of progress alluded to by the title suggests the ways in which cultures can be replaced and even eradicated in a quest to consolidate power and exert control, especially along the frontier. *Progress II* is made in Jiménez's signature style using fiberglass and iridescent automotive paint, materials associated with lowrider car culture.

Gerardus Duyckinck
American, 1695–1746

Moses Levy, c. 1720–28
Oil on canvas

Museum of the City of New York, Bequest of Alphonse H. Karsheedt

Gerardus Duyckinck was a third-generation painter-craftsman. His portrait of Moses Raphael Levy is one of the oldest surviving representations of a Jewish American. Levy emigrated from London in 1705 and settled in New York City. There he became a successful merchant trader, with interests in North America, the Caribbean, India, and Europe. Levy was also an active member of New York's Jewish community, serving as president of Congregation Shearith Israel. Despite this, Duyckinck's painting offers no markers of its sitter's ethnic or religious identity; his wig and lapdog, for example, are signifiers of an assimilated member of the Colonial bourgeoisie.



Luis Jiménez
American, 1905-1974
Progress II, 1974
Polychrome and monochrome glazed ceramic sculpture
18 1/2 x 24 x 12 in. (47 x 61 x 30 cm)

Marcel Duchamp
American, 1894-1968
Marcel Duchamp
1917
Marcel Duchamp was a French-born American artist who was a pioneer in the development of the concept of the ready-made.

Luis Jiménez, *Progress II*, 1974



JASPER BOB

WILLIAM SHAKESPEARE

ALBERT EINSTEIN

LEONARDO DA VINCI

JOHN LENNON

Restrooms
Push

NEWS

October 22

THE GREAT WALL OF CHINA

THE GREAT WALL OF CHINA

THE GREAT WALL OF CHINA



Jonathan Horowitz
American, born in 1966
Tennyson, Jasper and Bob, 2014
UV ink on canvas, embroidery,
and frame
Courtesy of the artist, Sotheby's, and
Galerie Perrotte

This work memorializes the
personal relationship between
Jasper Johns and Robert
Rauschenberg. From roughly
1950 to 1960, the work and lives
of the two prominent young artists
were intertwined. In *Tennyson*,
Jasper and Bob, Horowitz has
reproduced Johns's 1958 painting
Tennyson in scale, altering it by
embroidering the artists' names,
and if you follow, at the top of the
canvas, Johns's painting itself
makes reference to Rauschenberg's
some painting *Bob* (1964).

The name *Tennyson* refers to
the British poet Alfred Tennyson. In
Memoriam, Tennyson's 1850 elegy
for his friend Arthur Henry Hallam,
is noteworthy for its use of kenning,
imagery language to describe a
relationship between two men.

Jonathan Horowitz, *Tennyson, Jasper and Bob*, 2014



Borned Again
American, 1988-2014
October 1988 - 1988
The artist
Cynthia Roth, an American artist, was born in the city of New York. She is a member of the United States Office of the Inspector General (OIG). The work is a representation of her self-identity and her experiences as a woman in the public eye. The graffiti on the wall behind her is a reflection of her life and her work. She is a member of the United States Office of the Inspector General (OIG). The work is a representation of her self-identity and her experiences as a woman in the public eye. She is a member of the United States Office of the Inspector General (OIG). The work is a representation of her self-identity and her experiences as a woman in the public eye.

Portrait of Jasper
American, 1988-2014
October 1988 - 1988
The artist
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Bernard Perlin
American, 1918–2014
Orthodox Boys, 1948
Tempera on board
Tate, London

Orthodox Boys, perhaps Bernard Perlin's best-known work, was completed at a critical moment in his career, as he was winding down an intense period of war-related commissions at the United States Office of War Information (OWI). The work is expressive of adolescent self-consciousness, amplified by the lived reality of being Jewish in postwar America. The graffiti on the wall behind the boys includes swastikas along with recognizably Jewish names. Like much of Perlin's work from the early to mid-1940s, *Orthodox Boys* reflects the influence of the politically engaged Social Realist artist Ben Shahn, Perlin's colleague at the Office of War Information. Social Realism is a figurative tradition that chronicles the experiences of marginalized subjects as a means to heighten awareness and promote social change. One of Perlin's drawings is reproduced within Shahn's painting *We Fight for a Free World*, also on view in this exhibition across from the poster installation.

CANAL ST.

Bernard Perlin, *Orthodox Boys*, 1948



George Washington Carver
1864-1940
African American
Scientist
Agricultural Researcher
Botanist
Chemist
Educator
Inventor
Naturalist
Orator
Physicist
Social Reformer
Writer
Zoologist



GEORGE WASHINGTON CARVER CROSSING THE DELAWARE



of the boat is George Washington Carver, the famed Black scientist, inventor, and educator of the early twentieth century. Carver revolutionized the agricultural economy of the southern United States, gaining a reputation that was unparalleled for a Black man in his field. In this work, Colescott forces viewers to confront the degrading power of stereotypical representation, while pointing to the hypocrisy of freedom narratives for a country marred by the history of slavery. Conceived by the artist as his "bicultural statement on American history," Colescott's painting occupies a singular place in his oeuvre.

At the prow

Robert Colescott, *George Washington Carver Crossing the Delaware*: Page from an American History Textbook, 1975







of 1919. With fractured spatial planes and harsh, angular lines, Manievich depicts the destruction of buildings, the empty streets, and the abandoned synagogues of Kiev's once-great Jewish community. The year that the painting was made, Manievich's son was killed while fighting with Bobovskii forces against Ukrainian nationalists, who were opposed to Jewish emancipation. Three years later, Manievich immigrated to the United States, where he lived and worked for the rest of his life.

Abraham Manievich, *Destruction of the Ghetto, Kiev, 1919*



Jonathan Horowitz, *Untitled (Arbeit Macht Frei)*, 2010



Small text block on the white wall.

Michael R. Bloomfield



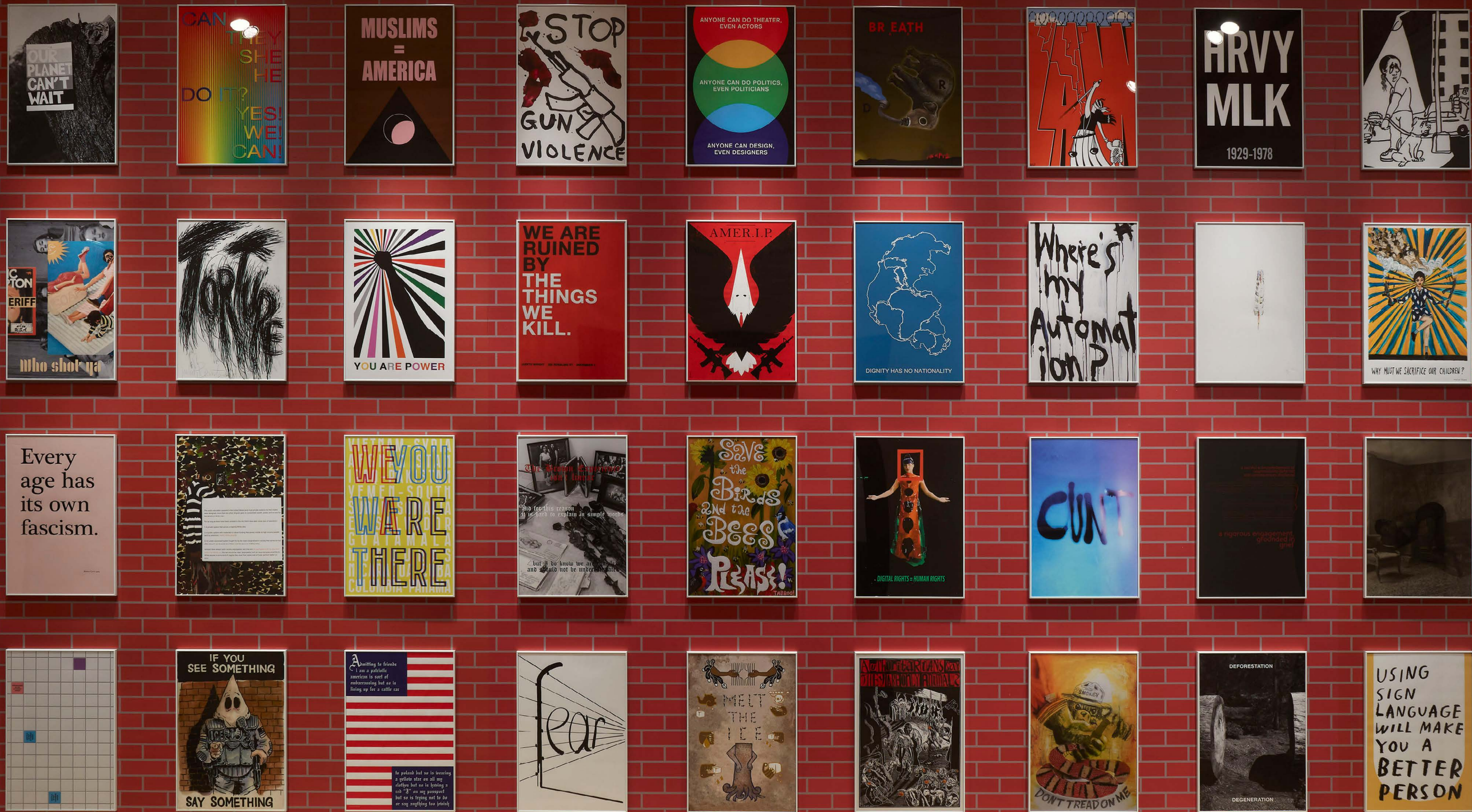
Ben Shahn
American, born
1898–1969

We Fight for a
Gouache and
Michael Rosenfeld

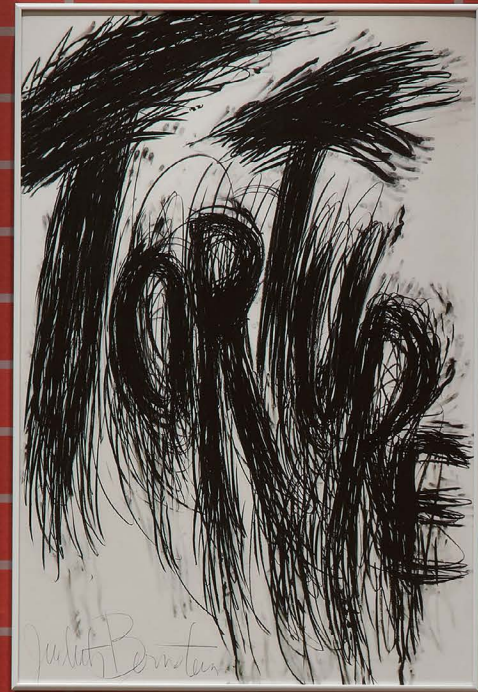
From 1942 to
of World War
employed by t
Office of War
produce visual
Fight for a Free
for the OWI b
work depicts a
that Shahn de
which incorpo
four other arti
(SUPPRESSION)
(STARVATION)
(TORTURE), an
(MURDER). Th
the SLAVERY
himself.

Shahn's fo
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Ben Shahn, *We Fight for a Free World!*, c. 1942

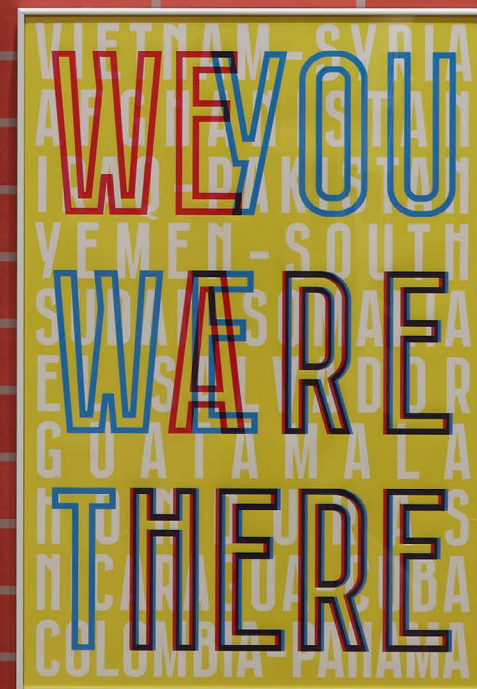
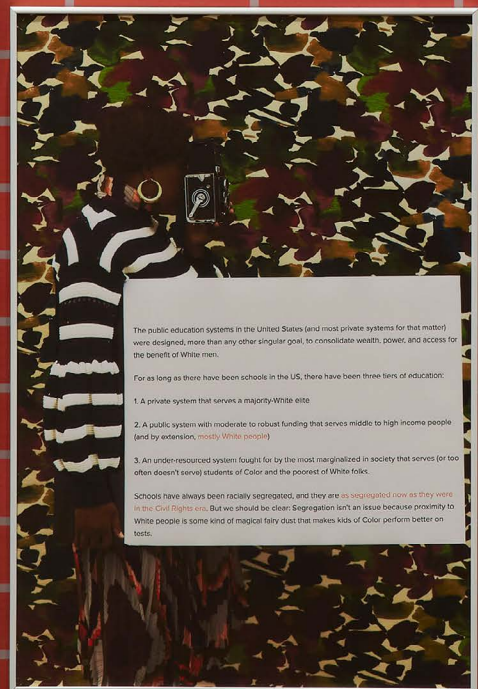


Left to right, top to bottom: Lisa Anne Auerbach, Jeffrey Gibson, Baseera Khan, Katherine Bernhardt, Ernesto Oroza, Lou Beach, Eric J. Garcia, Kay Rosen, Cheyenne Julien, Sable Elyse Smith, Judith Bernstein, Rico Gatson, Marc Hundley, Edel Rodriguez, Tania Bruguera, Kim Gordon and Jason Smith, Nicholas Galanin, Marcel Dzama, Jeremy Deller, Xaviera Simmons, Hương Ngô, Guadalupe Rosales, Tabboo!, Lynn Hershman Leeson, Marilyn Minter, Tuesday Smillie, Frida Orupabo, Puppies Puppies, (Jade Kuriki Olivo), Zohar Lazar, Cary Leibowitz, Wilhelm Sasnal, Guadalupe Maravilla, Sue Coe, Pat Phillips, Sam Falls, Christine Sun Kim



Every age has its own fascism.

Primo Levi 1973





DIGNITY HAS NO NATIONALITY

ION P



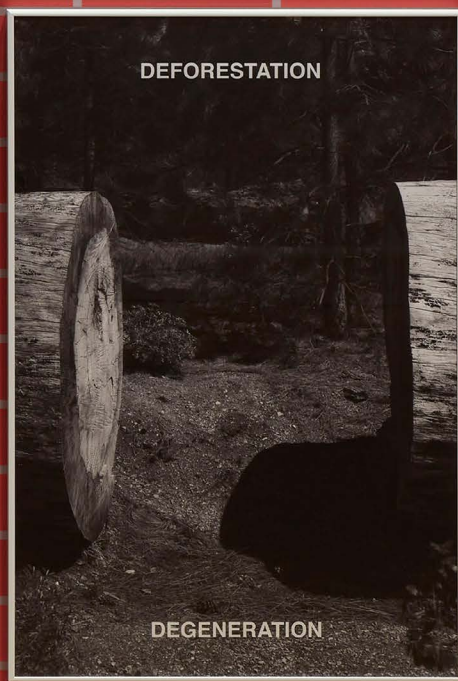
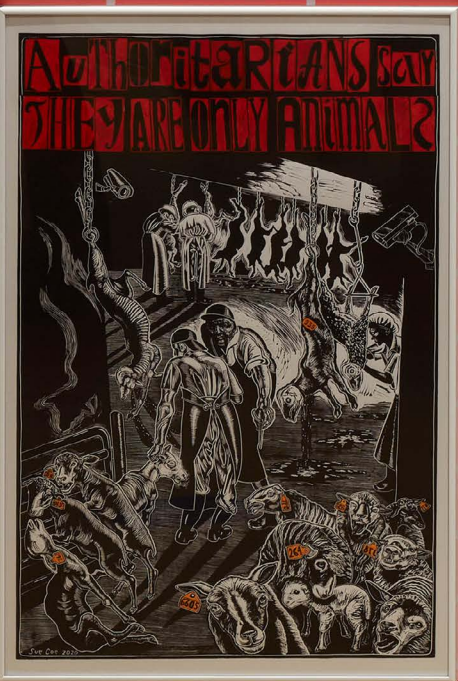
WHY MUST WE SACRIFICE OUR CHILDREN?
MURIEL SZAKAL



clint

a painful acknowledgment of
responsibility deferred
and consequences displaced

a rigorous engagement,
grounded in
grief



USING
SIGN
LANGUAGE
WILL MAKE
YOU A
BETTER
PERSON



Small text card next to the artwork on the right wall.



Small text block on the left wall, likely a museum label or informational text.





Wall graphic based on Thomas Hart Benton's *Invasion*, 1942



Robert Gwathmey, *From Out of the South*, c. 1941
Charles White, *Headlines*, 1944



Gordon Parks, *American Gothic, Washington, D.C. Government Charwoman*, 1942
Henry Sugimoto, *Nisei Babies in Concentration Camp*, 1943
Philip Evergood, *The Hundredth Psalm*, c. 1938



Jonathan Horowitz, *Untitled* (August 23, 2017–February 18, 2018, Charlottesville, VA), 2020



John DeBorja
1950-2000
Indian at Dallas Bus Depot 1993
Oil on canvas
100 x 100 cm
The artist's work is characterized by a strong sense of social and political commitment. In this painting, DeBorja depicts a Native American man standing at a bus stop in Dallas, Texas. The man is dressed in traditional Native American attire, including a feathered headdress and a red tunic. He is holding a rifle, a symbol of resistance and struggle. The background features a stylized, colorful pattern of stars and stripes, reminiscent of the American flag. The overall composition is dynamic and expressive, reflecting the artist's deep engagement with the issues of Native American identity and the impact of modernization on their communities.



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Fritz Scholder
 American, 1927-2005
Indian at Gallup Bus Depot, 1969
 Oil on canvas
 Bush Western Art Museum, Carmel, California

Representations of Native Americans are ubiquitous in American Western films, portrayals that have reinforced racial stereotypes and nostalgic misconceptions of indigenous peoples. Indian at Gallup Bus Depot instead depicts a contemporary "Indian Cowboy" in a modern setting, turning his back to the screen of an arcade game console. Scholder, an artist of mixed European and Lushéon (an indigenous group from what is now southern California) descent, often created work that reflects complex tensions around "Indianness" as simultaneously a marker of identity and a cultural commodity.



Fritz Scholder, *Indian at Gallup Bus Depot*, 1969

Asco
 Founded in Los Angeles, active between 1972 and 1987
 Collection of the University of California, Los Angeles, "Chicano Self-Reflection"
 Center for the Visual Arts

Asco began as an artists' collective whose members were high school students in East Los Angeles. The core group consisted of Harry Gamboa Jr., Gronk (Gulio Napolitano), Willie Herron, and Patsy Valdez. Much of their work was performance based, often documented with photography. Asco's series No Movie takes the form of images for movies that do not actually exist. As the members of the collective have attested, the decision to make cinematic titles only was driven by economic constraints. Some of the titles play on racist portrayals of Chicanos in the media, focusing on urban poverty and gang violence.

CLOCKWISE FROM FAR RIGHT:
Patsy Valdez receiving **No Movie Award for Best Actress**, c. 1976. Photo: photograph by Gronk

No Movie Awards Nominations, 1975
 Typewritten text on paper

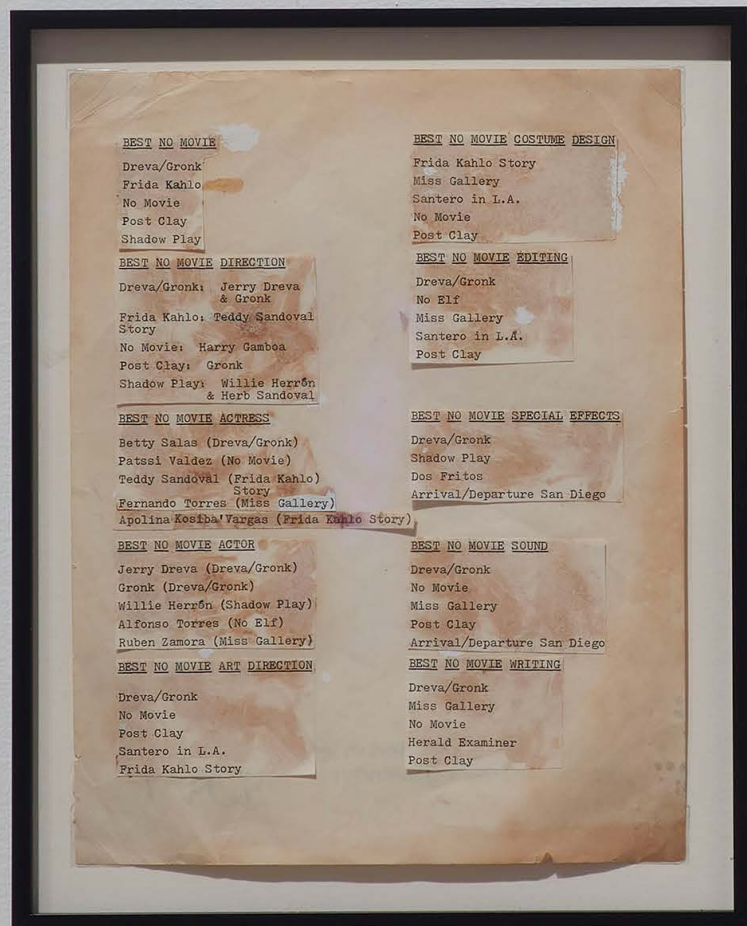
A La Mode, 1976
 Photograph by Harry Gamboa Jr.

IN THE CASE
No Movie Award, 1975
 Painted plaster

Others are imbued with Hollywood glamour and mystique. The Asco Awards, or Artime Awards, add another dimension to the No Movie project. Casting themselves as directors, producers, actors, and writers, members of the collective bestowed and received Golden Cobra statues in recognition of their No Movie achievements. Like the overall project, the awards allow Asco to claim Hollywood as its own, even while critiquing it. In the process, the group creates a multivalent visualization of what real Chicano representation in film might look like.

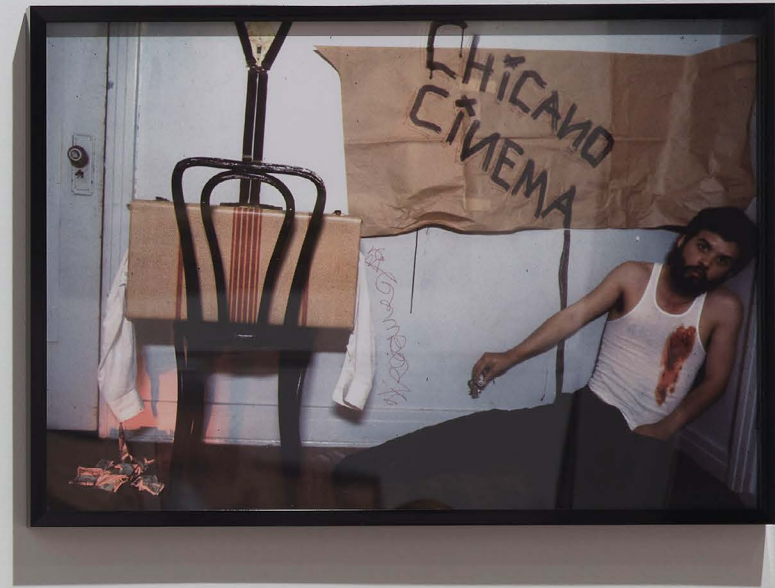


Asco, *No Movie Award*, 1975



Asco: À La Mode, 1976. No Movie Awards Nominations, 1978

Asco, Patssi Valdez receiving No Movie Award for Best Actress, c. 1976



Asco
Founded in Los Angeles, active between 1972 and 1987
Collection of the University of California, Los Angeles, Chicano Studies Research Center, Gronk Papers

FAR LEFT
Cruel Profit, 1974
Color photograph by Harry Gamboa Jr.

The Gores, 1974
Color photograph by Harry Gamboa Jr.

Waiting for Tickets, 1975
Color photograph by Harry Gamboa Jr.

NEAR LEFT
Harry Gamboa Jr.
American, born in 1951

No Movie: Chicano Cinema, 1976
Color photograph

EXIT



Boyz n the City
The film is a classic
urban drama that
explores the lives of
young men in a
ghetto neighborhood.
It features a powerful
cast and a soundtrack
of soulful funk and
R&B. The movie is
a must-watch for
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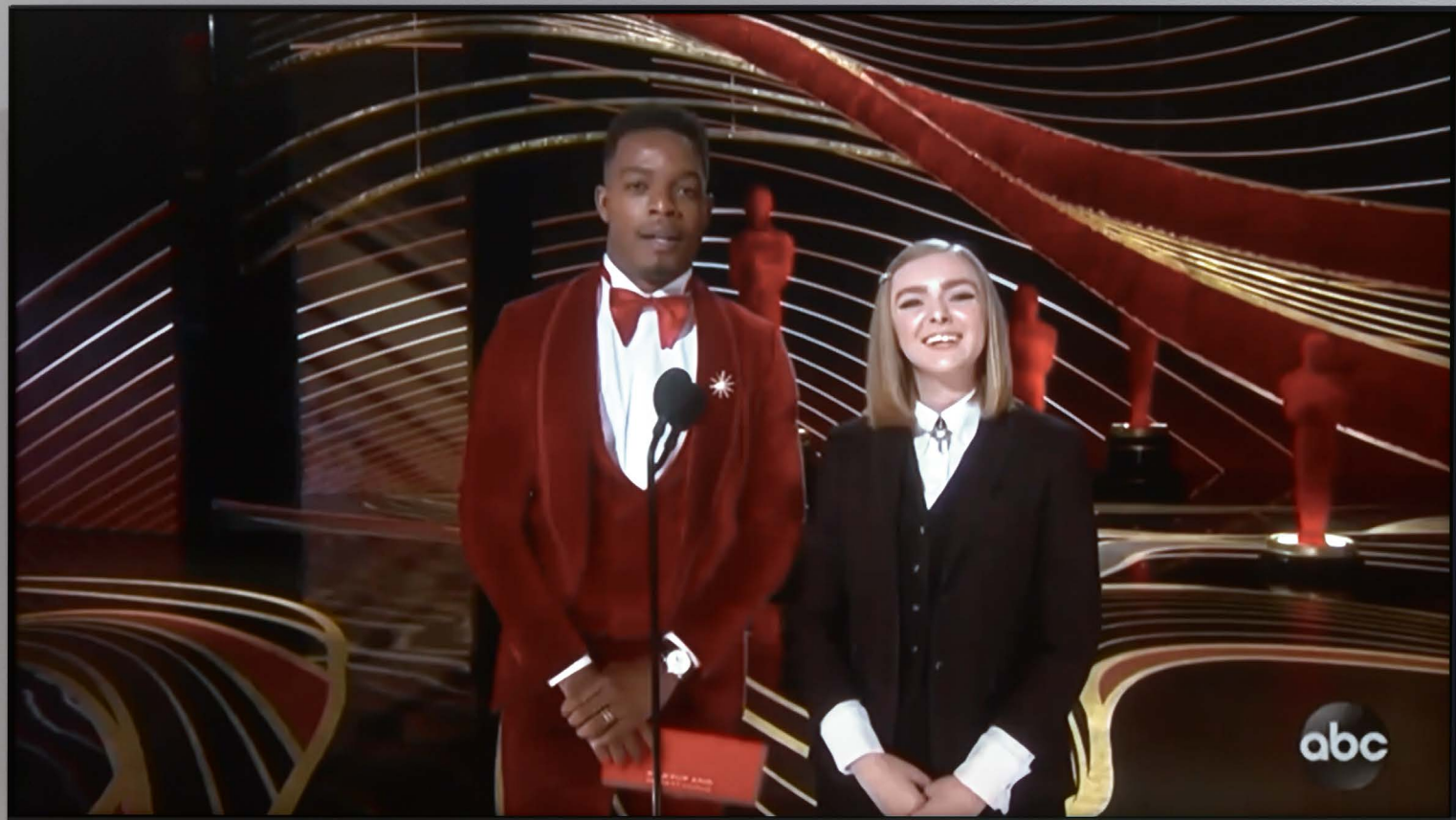
Rebecca Lepkoff
American, 1916–2014

Lower East Side, 1947
Gelatin silver print

Columbus Museum of Art, Ohio, Photo League Collection, Museum Purchase with funds provided by Elizabeth M. Ross, the Derby Fund, John S. and Catherine Chapin Kobacker, and the Friends of the Photo League

Rebecca Lepkoff grew up in a tenement on the Lower East Side in New York and spent decades documenting the neighborhood's demographic and cultural changes. The ragged wall in this photograph is papered with an advertisement for the 1947 film *Gentleman's Agreement*. Its story centers on a journalist who pretends to be Jewish while reporting on anti-Semitism in Connecticut and New York City, a gambit that exposes him to bigotry firsthand. While the film decries discrimination, it also stands in the long Hollywood tradition of foregrounding white Christian characters in films that purport to be about the experiences of minorities. Furthermore the film's treatment of anti-Semitism is confined to the world of the upper class, leaving aside the problems of the poor. Viewers are left to guess at the relationship between the world of the film and the one inhabited by the child in Lepkoff's photograph; one is highly visible while the other remains in the shadows.





Jonathan Horowitz, *Best Picture*, 2020



EXIT



George Clooney
George Clooney is a multi-talented actor, director, and producer. He has won an Academy Award for Best Actor for his role in 'Good Night, and Good Luck'. He has also directed and produced several films, including 'Michael Clayton' and 'The Midnight Sky'. Clooney is known for his charismatic on-screen presence and his commitment to social issues.





Enrique Chagoya, Thesis / Antithesis, 1989. Oil on canvas. 100 x 100 cm. The work is a complex, layered composition of black, white, and red, with a small boat at the bottom center.



Max Weber, Hope, 1941. Oil on canvas. 100 x 100 cm. The painting shows a group of figures in a dark, atmospheric setting, possibly a ship's deck or a coastal scene, with a small light source.



Enrique Chagoya, *Thesis / Antithesis*, 1989

Max Weber, *Hope*, 1941. Kara Walker, *Middle Passages*, 2004



Max Weber
American, born in Russia,
1881-1961
Hope, 1941
Oil on canvas
Jewish Museum, New York, Gift of the children
of Gladys and Selig S. Berman

Jewish themes assumed
prominence in Max Weber's work
in the late 1930s as conditions
worsened for Jews in Europe. In
Hope two groups stand apart at
a shoreline: a group of Orthodox
men, huddled in debate, and a
refugee family looking outward,
perhaps toward a future home in
the United States or Israel.

Kara Walker
American, born in 1969
Middle Passages, 2004
Collage, cut paper, and gouache
on board
Collector of Marc and Lisa Mills

Kara Walker came to prominence
with her cut-paper silhouettes,
which repurpose an art form
popular in the nineteenth century
to create disturbing and macabre
tableaux. She utilizes stereotypical
depictions of black people to
confront the legacy of slavery
and investigate the disquieting
relationship between racial
subjugation, cultural memory,
and desire.

The "Middle Passage" of the
title refers to the brutal ship voyage
forced on African people kidnapped
from their homelands and brought



Erwin Blumenfeld

American, born in Germany,
1897-1969

The Dictator, 1937

Gelatin silver print

Jewish Museum, New York, Purchase: Gift of
John and Helga Klein in honor of Mason Klein

Erwin Blumenfeld made this work the year after he emigrated from the Netherlands to France. He was then imprisoned, as a Jew and an "undesirable foreigner," in French concentration camps and shuttled for two years between Montbard, Loriol, Le Vernet, and Catus. Blumenfeld and his family eventually escaped and were reunited, fleeing to New York by way of Casablanca, Morocco, in 1941. *The Dictator* is a photograph of the head of a calf (which in French, has the alternate meaning of "blockhead") mounted atop a bust of Venus. It is a satirical depiction of a Fascist leader and forms the basis for Francis Picabia's later painting *The Adoration of the Calf*.



Francis Picabia (French, 1879-1953),
The Adoration of the Calf, 1941-42





Elizabeth Catlett
American, 1915-2012
Homage to the Panthers, 1993
Color lithograph, reinterpretation of
a 1971 linoleum cut

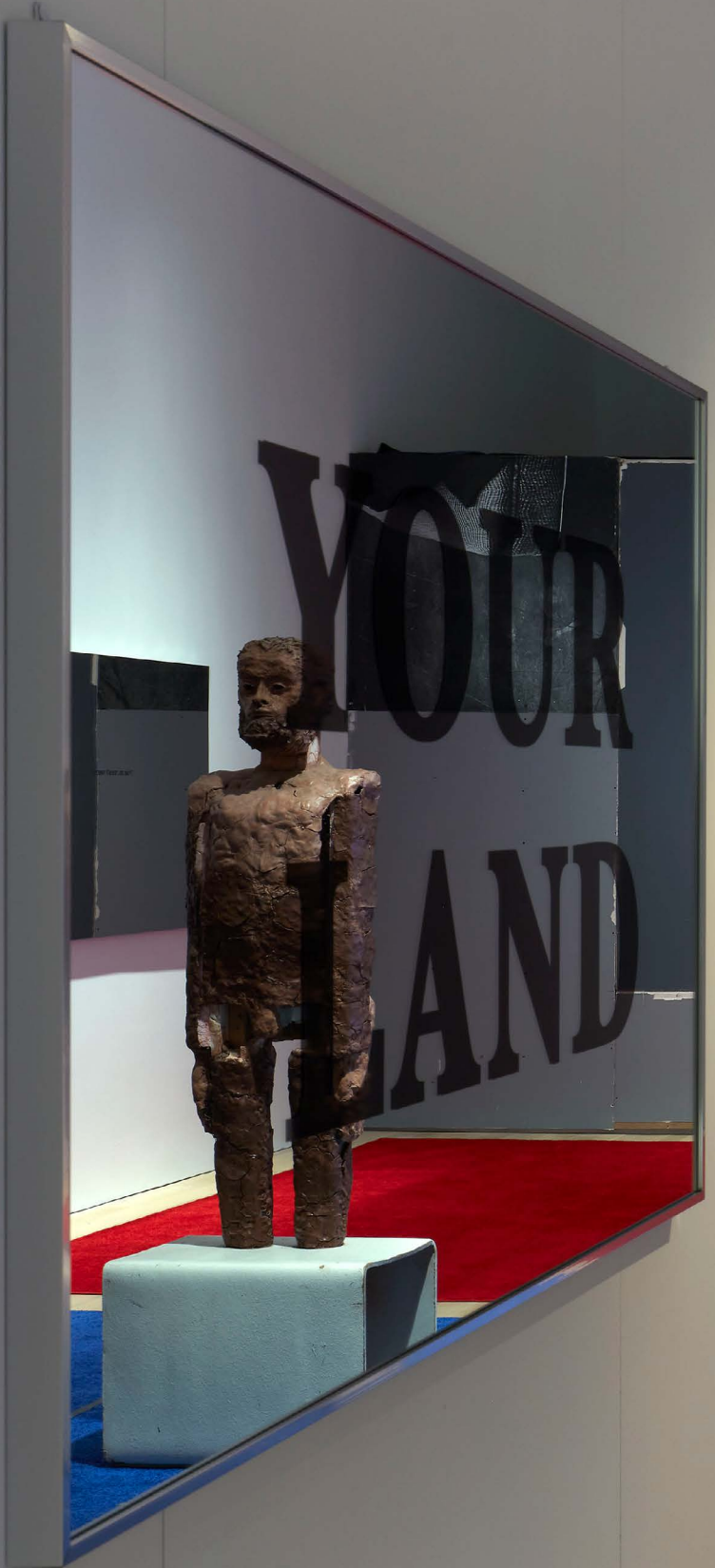
Elizabeth Catlett, *Homage to the Panthers*, 1993

Joseph & Fanya Heller Gallery



Informational text on the right wall, likely describing the gallery or the artworks.

EXIT



Jonathan Horowitz, *Your Land / My Land / Your Land / My Land*, 2020

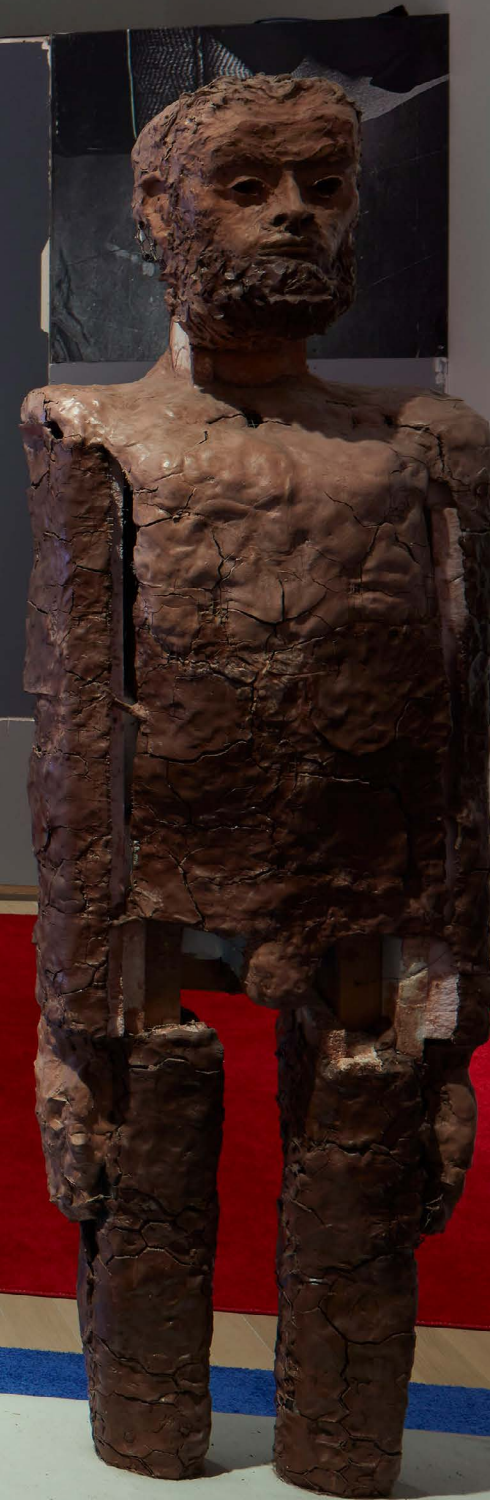
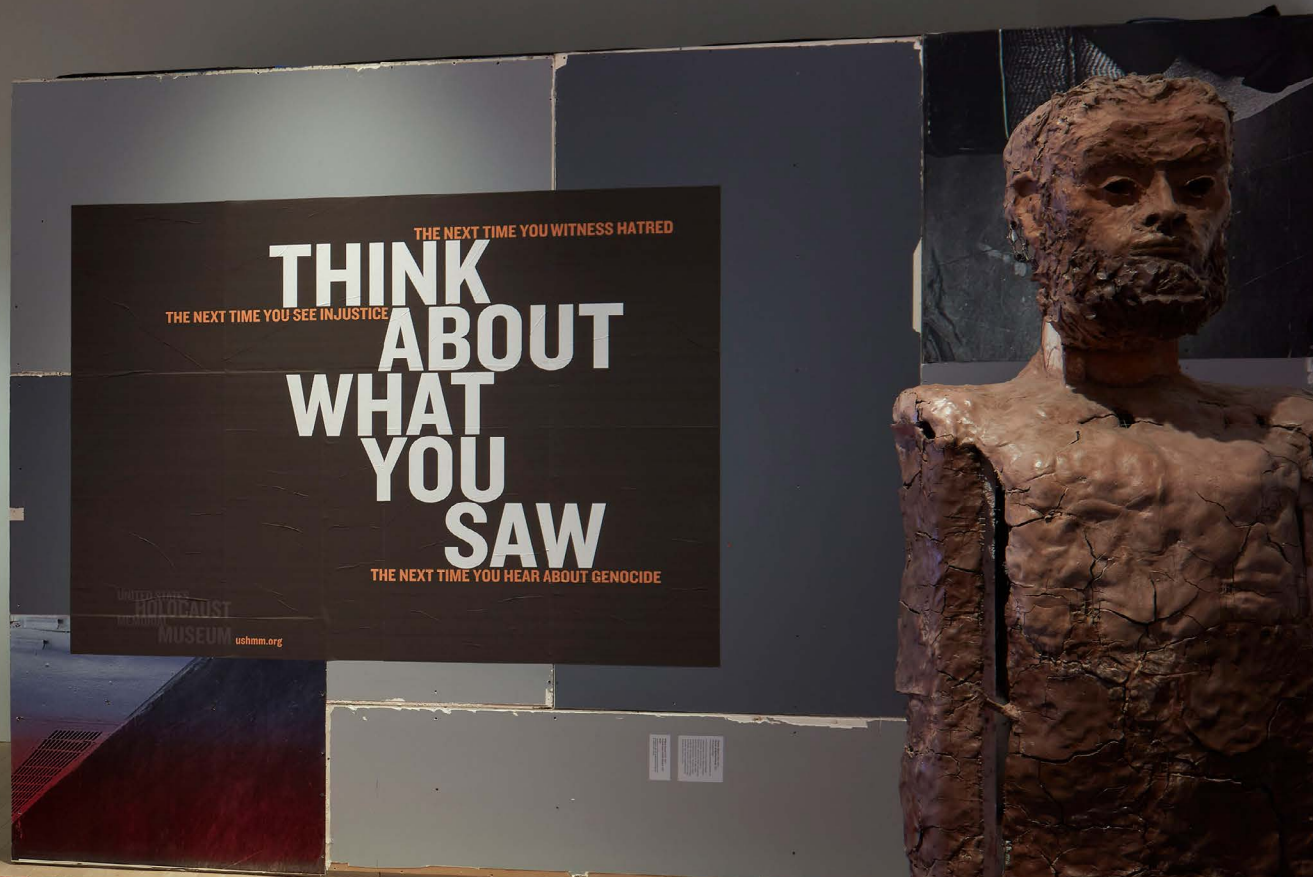
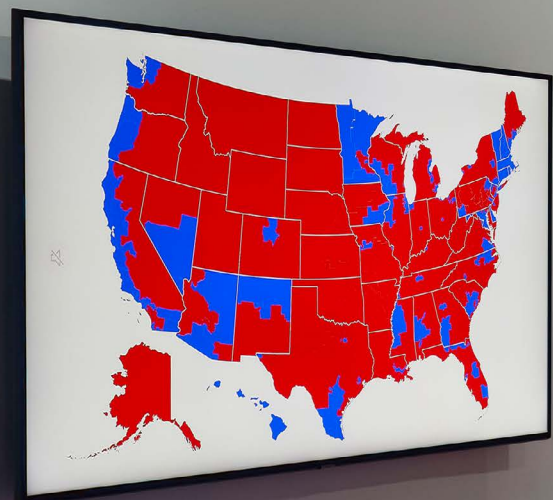


MY LAND

OUR LAND



The image shows a museum exhibit with a large sign that reads "MY LAND" in bold, black, serif capital letters. Above the sign are three raised fist emojis. To the left of the sign is a small screen displaying a map of the United States with red and blue states. The sign is mounted on a white wall. In the background, a bronze statue of a man is visible on a white pedestal, and a red carpet is on the floor. The sign is also reflected in a mirror on the right side of the image.



Jonathan Horowitz, *Your Land / My Land*, 2008 (floor)



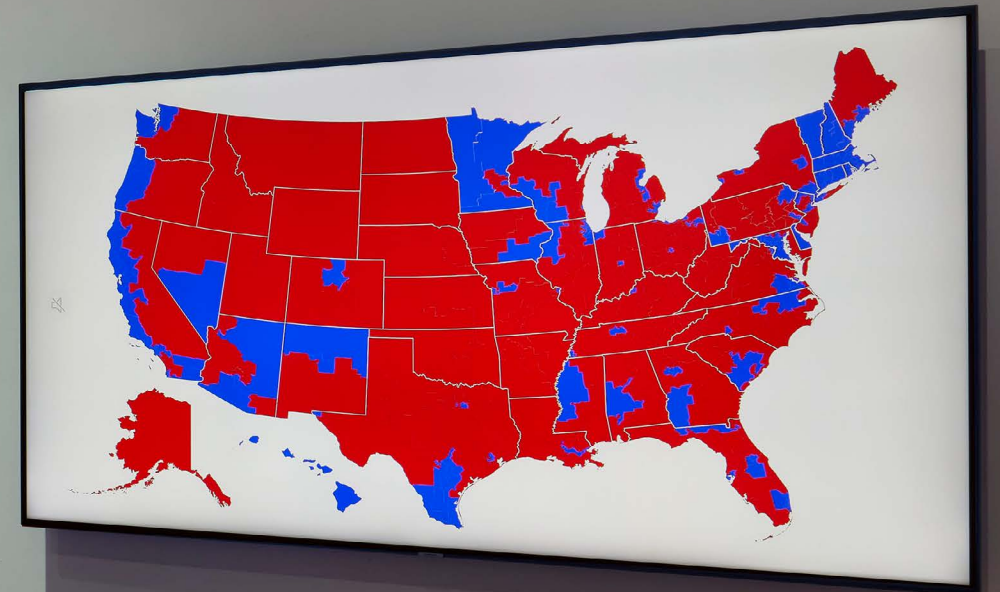
Small text block on the wall, likely providing information about the map.



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YOUR LAND



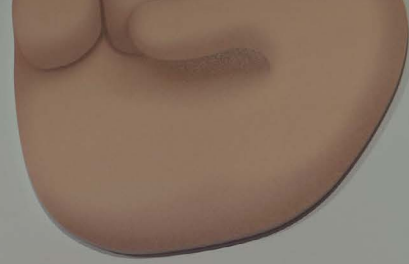
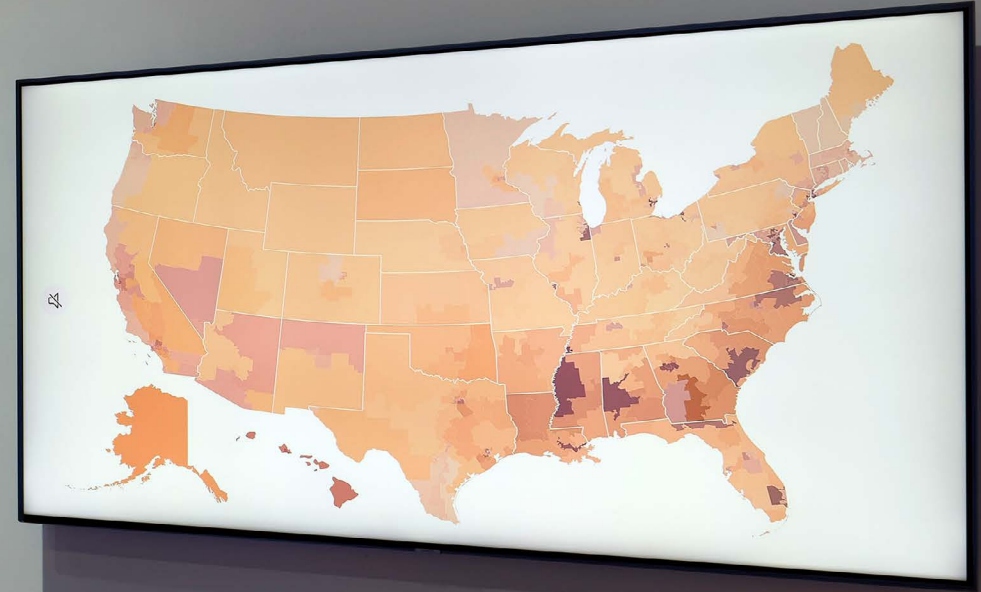
Small text block on the wall to the left of the map.



Small text block on the wall to the left of the large doorway.

Small text block on the wall to the right of the large doorway.

Small text block on the wall to the right of the large doorway.



YOUR LAND

Jonathan Horowitz, *The Congressional Districts of America*, 2018

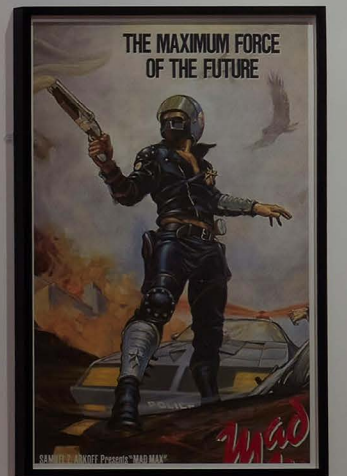
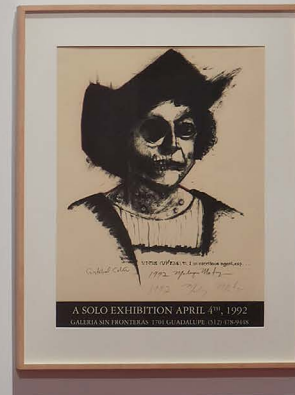
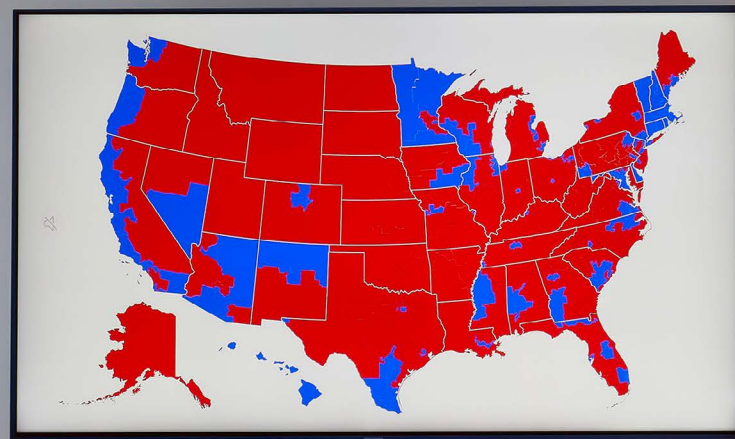
EXIT

MY
LAND



Jaune Quick-to-See Smith
American (Salish and Kootenai Nation), born
in 1940.
States Names Map, 2001
Mixed media on canvas
Ethan Beard and Wyatt Chu
Maps are a recurring motif in
Jaune Quick-to-See Smith's work.
Though ostensibly objective
documents of the physical world,
they are also inherently political:
borders and place names reflect
particular versions of history.
Smith created this map of the
United States using only the names
of states derived from indigenous
languages, calling into question the
imposed borderlines.





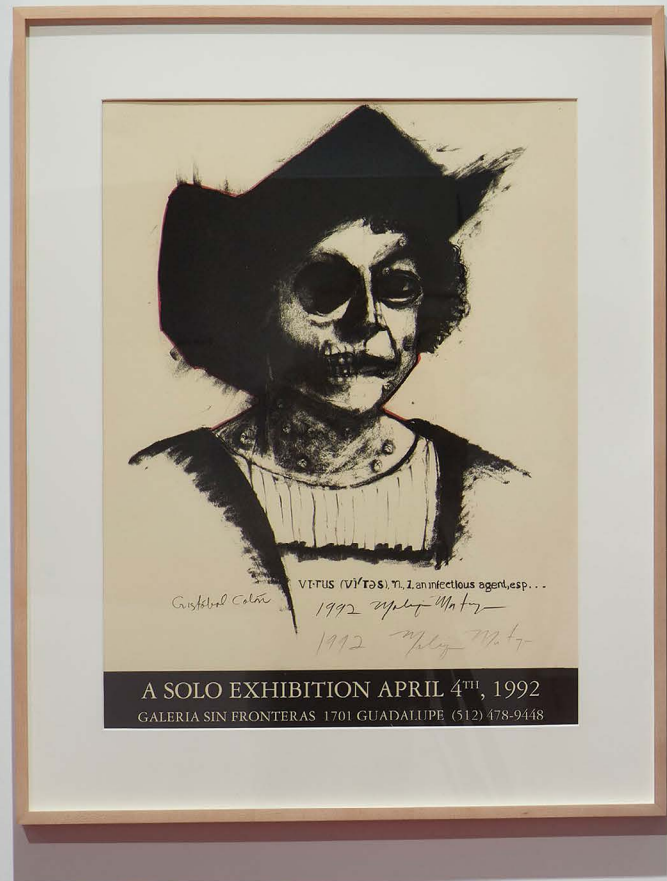
Small text block on the left wall, likely providing information about the map or the fist emojis.

Small text block on the wall between the map and the portrait, likely providing information about the portrait.

Small text block on the wall between the portrait and the poster, likely providing information about the poster.



Jonathan Horowitz, Power, 2019 (above)



Jonathan Horowitz
 American, born in 1966
Mel Gibson Story, 2010
 Archival pigment prints
 Courtesy of the artist and Sotheby's Contemporary Art Department

Mel Gibson rose to stardom in the 1979 film *Mad Max*, an action movie set in a dystopian future. In 2006 Gibson directed and cowrote *Apocalypse*, a dystopian fantasy set in the past. Drawing on durable colonialist tropes, *Apocalypse* portrays the indigenous civilizations of pre-Columbian Central America as irredeemably brutal and doomed; the film ends with the arrival of the Spanish conquistadors. During the time that elapsed between the release of these two films, Gibson's life took many sordid turns that lend *Apocalypse*'s melodramatic tagline—"No One Can Outrun Their Destiny"—an ironic air.



Jonathan Horowitz
Mel Gibson Story, 2010
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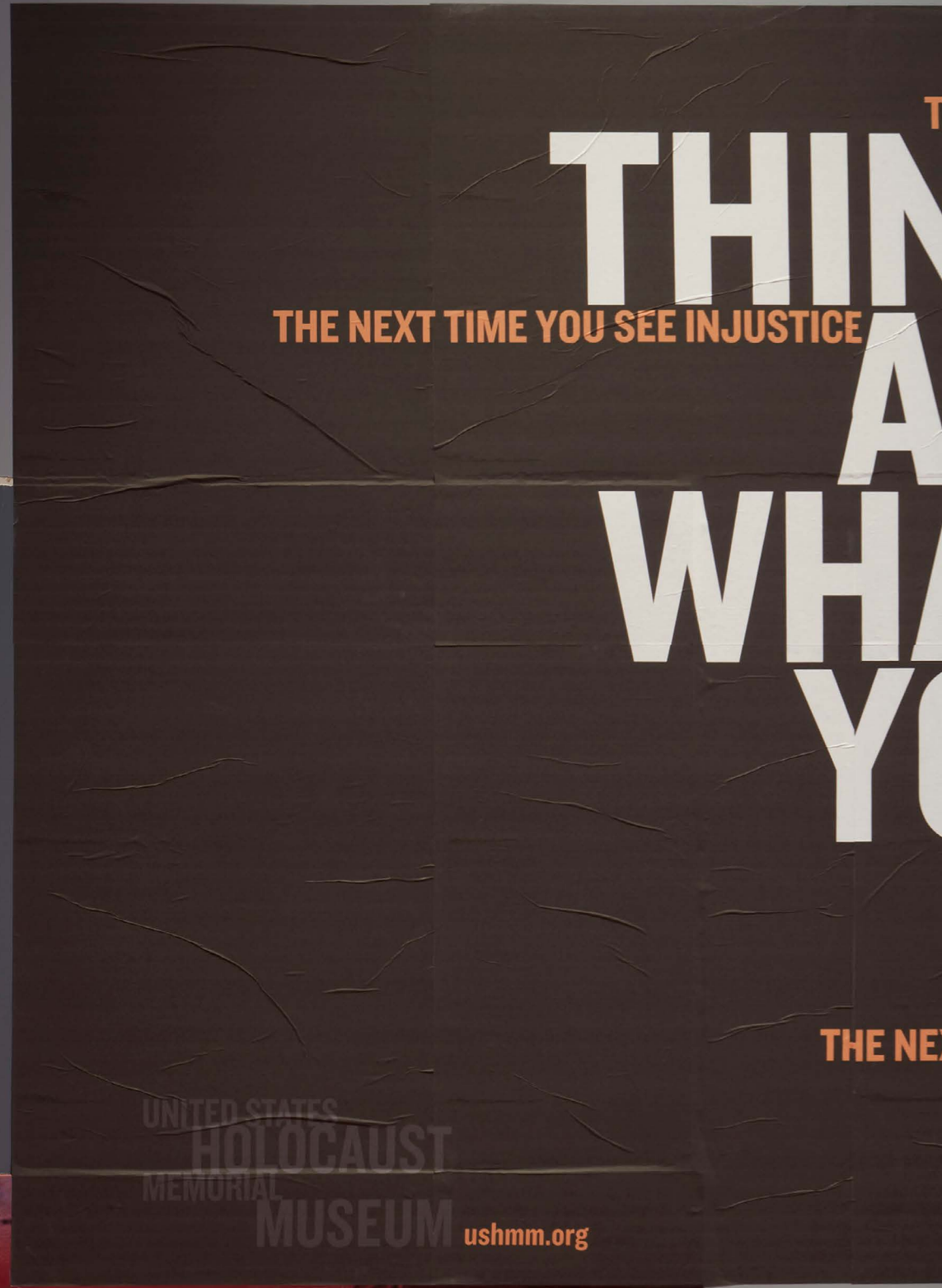


Jonathan Horowitz, *Mel Gibson Story*, 2010

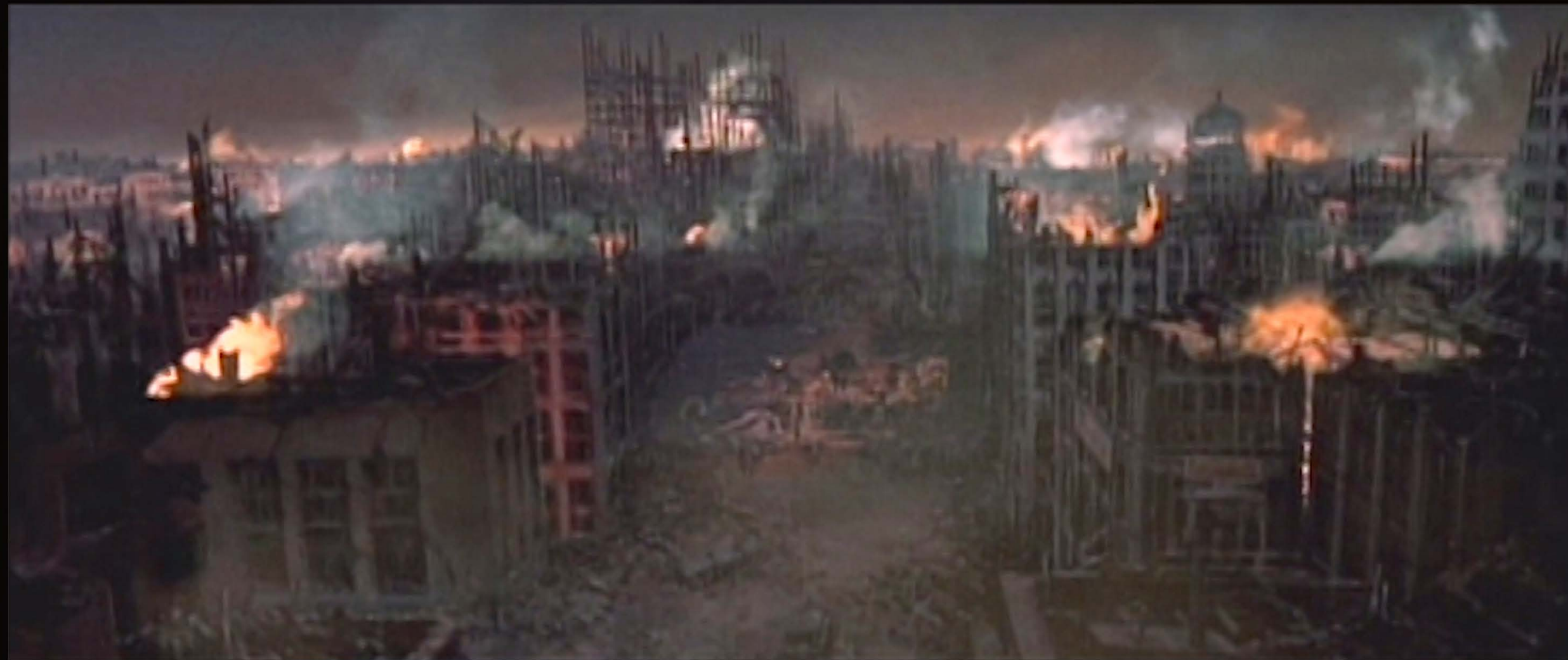


Small text block on the wall, likely a caption or informational text.

Small text block on the far left edge of the image, likely a caption or informational text.

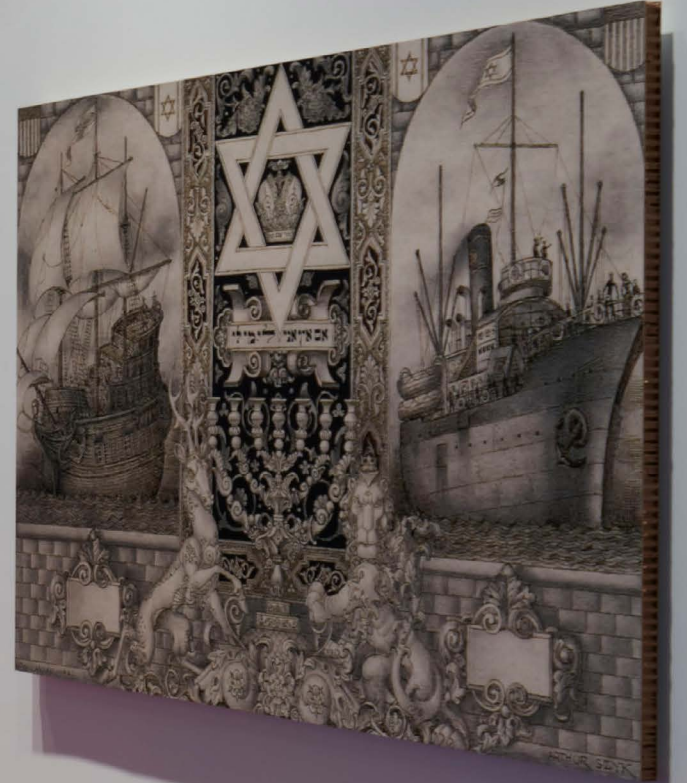
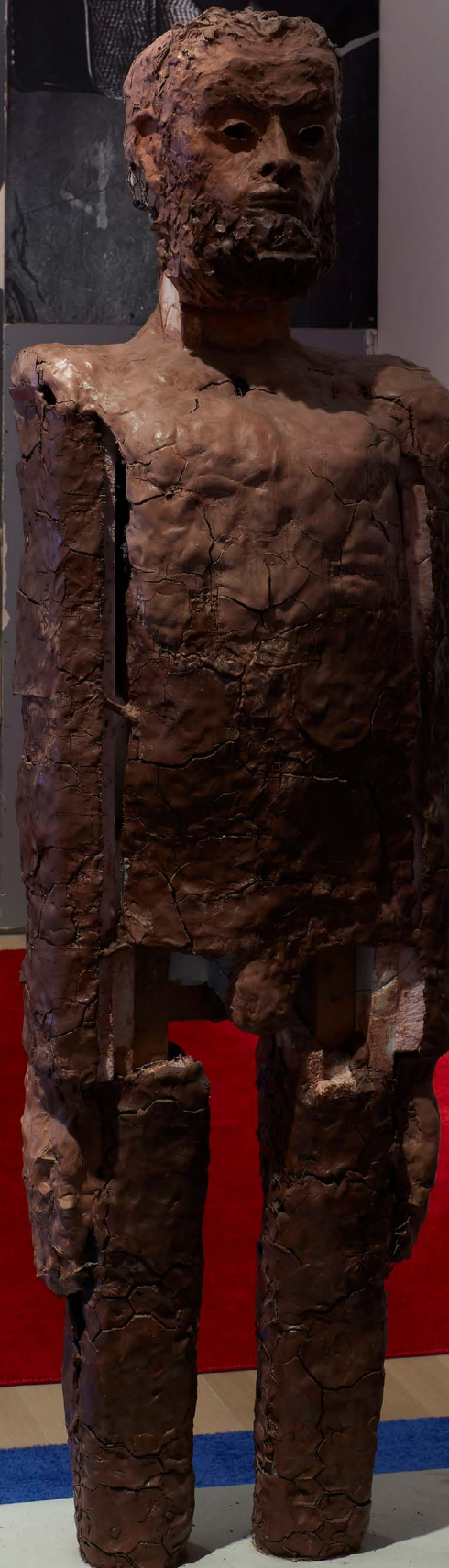




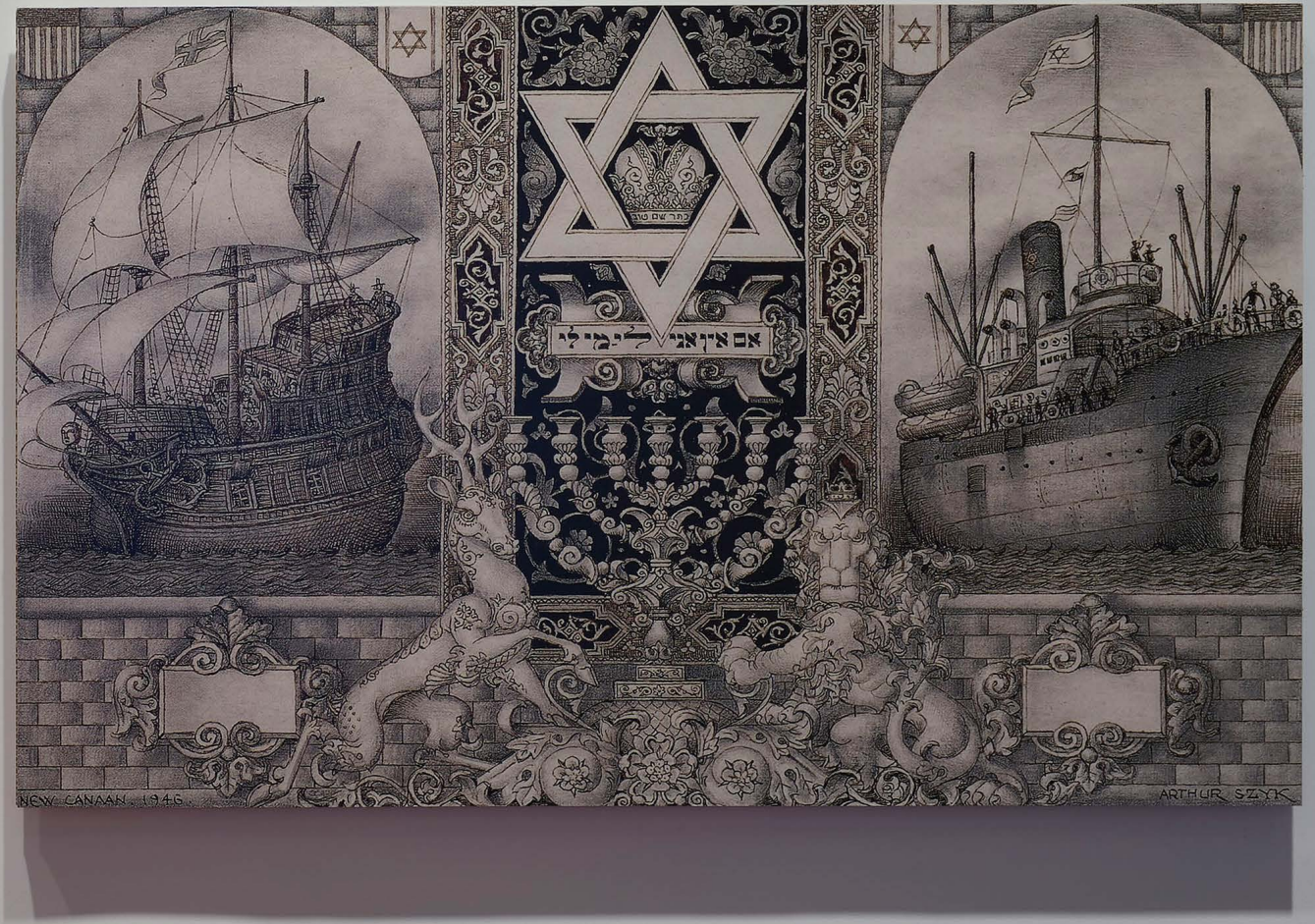
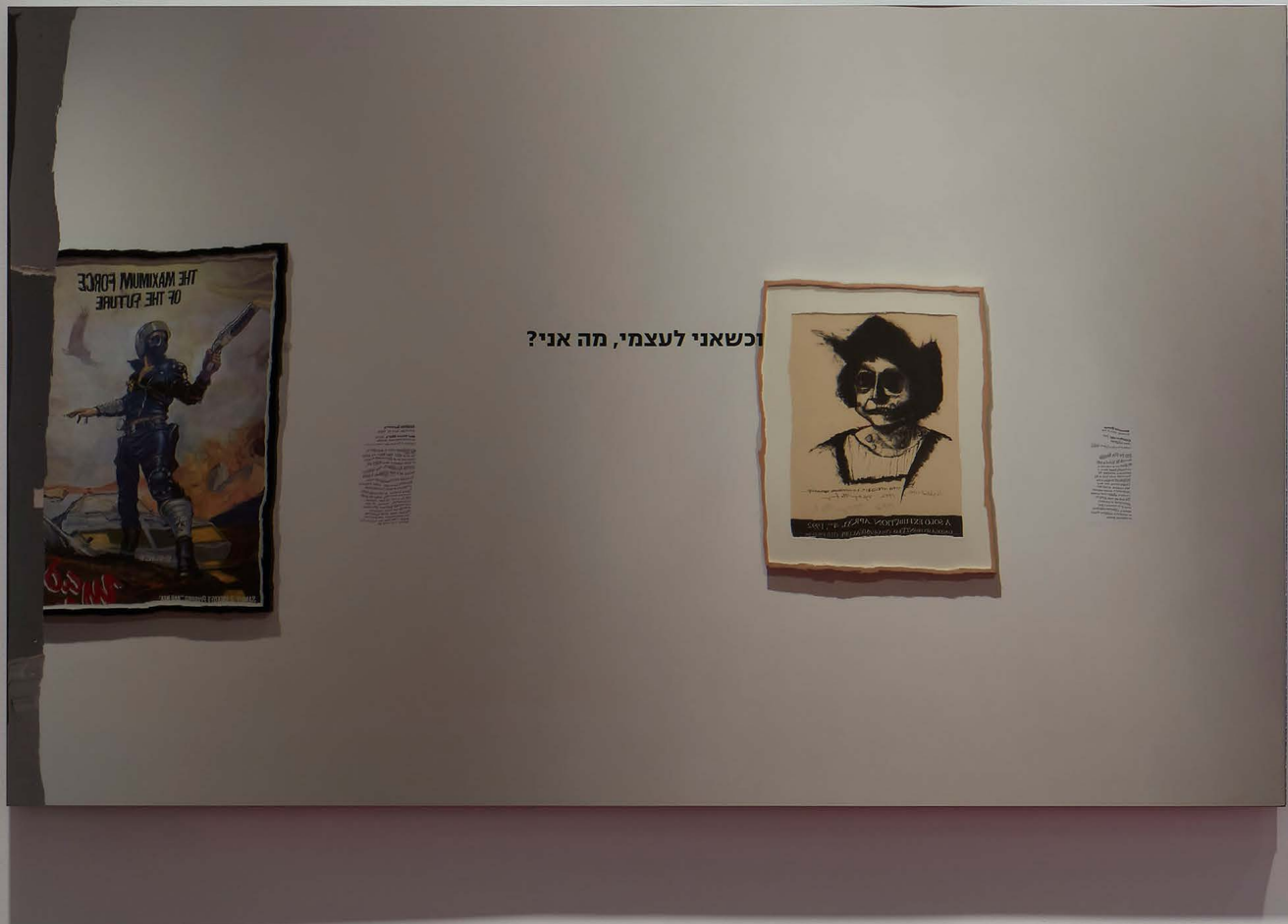




THE NEXT TIME YOU WITNESS HATRED
THINK
THE NEXT TIME YOU SEE INJUSTICE
ABOUT
WHAT
YOU
SAW
THE NEXT TIME YOU HEAR ABOUT GENOCIDE
UNITED STATES
HOLOCAUST
MUSEUM
ushmm.org



Huma Bhabha, *Sleeper*, 2005



Jonathan Horowitz, *What Am I? Who Are We?*, 2020



THE NEXT TIME YOU WITNESS HATRED

THINK ABOUT WHAT YOU SAW

THE NEXT TIME YOU SEE INJUSTICE

THE NEXT TIME YOU HEAR ABOUT GENOCIDE

UNITED STATES HOLOCAUST MEMORIAL MUSEUM ushmm.org



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Think About What You Saw, graphic design from the United States Holocaust Memorial Museum, Washington, D.C.



We Fight to Build a Free World: An Exhibition by Jonathan Horowitz

The Jewish Museum, New York
October 1, 2020 – January 24, 2021

Exhibition and Graphic Design: Topos Graphics
Installation Photography: Thomas Müller