

The National Academy of Design presents

PAST AS PROLOGUE:

A HISTORICAL ACKNOWLEDGMENT

(PART I) LANDSCAPE AND TERRITORY

October 17, 2024- January 11, 2025

National Academy of Design
519 West 26th Street, 2nd Floor
New York, NY
Tuesday – Saturday
12 – 6 pm

Past as Prologue: A Historical Acknowledgment, Part I

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Past as Prologue: A Historical Acknowledgment is a two-part exhibition conceived as a call and response between historical artworks from the National Academy of Design's collection and contemporary artistic projects that converge to complicate our understanding of U.S. art history and its role in nation building. On view through January 11, 2025, **Part I** focuses on landscape and territory, with works that document U.S. expansion in the 19th century, engaged with political and social commentary, landscape, colonialism, migration, and borders. Opening on February 6, 2025, **Part II** will center on identity, with artworks that engage with abolitionist movements, national identity including race and indigeneity, protest and political action, labor, social fabric, and community.

Past as Prologue features historical works by some of the earliest Academy members, including traditional sculpture, painting, engraving, and drawing, offering a rich depiction of early American art. Several 19th-century Academy members took part in and created scenes of grand tours and expeditions through the American continent, as well as the United States abroad, depicting colonialism, imperialism, and the idea of 'manifest destiny.' Idyllic images of nature in these early works are presented in dialogue with projects that examine the effects of extraction of both natural and cultural landscapes, and the policies that have subsequently determined geographical borders and migration. Also on view are early examples of portraiture from the National Academy's collection that contributed to the construction of national identity.

The contemporary response to this selection of historical work includes photography, installation, textile, collage, printmaking, video, performance, and sculpture. Collectively, the artists in *Past as Prologue* have made significant contributions to U.S. art history and its critical reassessment over the course of two centuries. Central to the exhibition's research is this question: How can an institution with such a long history reflect on its origins to

envision a more inclusive and capacious framework for advancing art and architecture in the 21st century?

Alfred Thomas Agate NA (1812-1846), Sonny Assu, Firelei Báez, Albert Bierstadt NA (1830-1902), Ferdinand Thomas Lee Boyle NA (1820-1906), Colleen Browning NA (1918-2003), Charles Calverley NA (1833-1914), Luis Camnitzer, Enrique Chagoya NA, Mel Chin NA, Frederic Edwin Church NA (1826-1900), Eanger Irving Couse NA (1866-1936), Moseley Isaac Danforth NA (1800-1862), Peter Paul Duggan NA (c.1810-1861), Asher B. Durand NA (1796-1886), Mitch Epstein NA, Julian Hoke Harris NA (1906-1987), Hock E Aye Vi Edgar Heap of Birds, Thomas Hicks NA (1823-1890), Samuel Hollyer (1826-1919) with John Rogers NA (1808-1888), Eastman Johnson NA (1824-1906), Charles Keck NA (1875-1951), Byron Kim NA, Annette Lemieux NA, Whitfield Lovell NA, Hermon Atkins MacNeil NA (1866-1947), Richard Mayhew NA (1924-2024), Louis Rémy Mignot NA (1831-1870), Mary Miss NA, Samuel F.B. Morse NA (1791-1872), New Red Order (Adam Khalil, Zack Khalil, and Jackson Polys), Howardena Pindell NA, Darby Raymond-Overstreet, Gamaliel Rodriguez, Mira Schor NA, Dread Scott NA, Hank Willis Thomas NA, Elihu Vedder NA (1836-1923), Roberto Visani, Kara Walker NA, Kay WalkingStick NA, John Quincy Adams Ward NA (1830-1910), Leslie Wayne NA, Charles Wilbert White NA (1918-1979), and Fred Wilson NA.

Past as Prologue: A Historical Acknowledgment, Part I is curated by Sara Reisman, Chief Curator, and Natalia Viera Salgado, Associate Curator, with collection research provided by Diana Thompson, Director of Collections.

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The Storm We Call Progress

The concept of historical progress of mankind cannot be sundered from the concept of its progression through a homogeneous, empty time. A critique of the concept of such a progression must be the basis of any criticism of the concept of progress itself.

—Walter Benjamin, *Illuminations*¹

To make sense of the long shadow of United States history in relation to both its art and politics demands a critical reassessment of the institutions that enabled U.S. nation building—colonialism, slavery, capitalism, and democracy. An effort of this nature would surely expand and deepen one's understanding of the cultural practices that reinforced the power relations of these institutions, each difficult to see, precisely because of how vast, entrenched, and intertwined they are. One is likely to miss the forest for the trees, to fixate on the conditions of one's current, immediate existence without full knowledge of the past and to focus on the experience of a flawed democracy in the 21st century. In this forest, would slavery and colonization register as individual trees, or would they be the forest, including its roots with contours too massive, too far below the surface to perceive from a singular vantage point?

What does it mean to see the world clearly in the present? Is it possible to see one's place and potential within what the late philosopher and critic Walter Benjamin referred to as Now-Time? Of this notion—*Jetztzeit* in German—Benjamin wrote, "History is subject to a structure whose site is not homogeneous, empty time, but time filled by the presence of the now."² This presentist approach interprets past events through the lens of contemporary values and concepts. He elaborated, "The true picture of the past flits by...to articulate the past historically does not mean to recognize it 'the way it really was'...It means to seize hold of a memory as it flashes up at a moment of danger."³ Benjamin alludes to the debt that hangs in the balance between

¹ Walter Benjamin, *Illuminations. Essays and Reflections*. New York: Schocken Books, 1969, 261

² Ibid., 261

³ Ibid., 255

present and past generations. In his own lifetime, the debt, or danger, would be his proximity to two world wars, his own exile, and suicide in an attempt to escape the Nazis. Ultimately, *Jetztzeit* refers to time that is ripe with revolutionary possibility.

As an exhibition, *Past as Prologue: A Historical Acknowledgment* excavates the sensibilities and aspirations that surrounded the National Academy of Design's founding by fifteen artists and architects who, in the early 19th century, were motivated by what they knew of similar academies in Europe as frameworks for instruction, exhibition, and recognition. *Past as Prologue* positions works from the Academy's storied permanent collection to which its artist and architect members contributed 'diploma' works, each work personally selected as an example of their individual practices. On view in the exhibition are a group of key works from the 19th century from the Academy's collection, in dialogue with a selection of contemporary artworks that complicate and challenge what these early works have come to represent.

The desire to initiate the founding of an academy that brought together both aspiring and leading artists and architects of the moment can be appreciated as a collective effort towards progress. Of course, what constitutes progress has continued to change dramatically over the course of history. Artist and historian Eliot Candee Clark was a National Academician whose historical account of the National Academy between 1825 and 1953 acknowledges the colonial underpinnings of the institution. Published in 1954, Clark's book begins with the blatant recognition that the early development of art in the United States emerged from two disparate sources: "[T]he cultural and social aspirations of the opulent colonists, who continued the tradition of the mother country, and the more humble desires of the 'lower class,' who continued its folklore."⁴ Clark's distinction between the colonists' aspirations and the desires of the lower class signals the Academy's elitist beginnings, indicating who would be omitted from the American art historical canon from its outset. Yet, both art and architecture have much to communicate about the progress of humanity.

The Klee painting named "Angelus Novus" shows an angel looking as though he is about to move away from something

4 Eliot Clark, *History of the National Academy of Design 1825-1953*. New York: Columbia University Press, 1954, xv

he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. This storm irresistibly propels him into the future to which his back is turned while the pile of debris before him grows skyward. This storm is what we call progress.

—Benjamin, *Illuminations*, pp. 257–8

Here, in an exhibition dedicated exclusively to the art produced by Academicians and their peers, we can see a trajectory wherein the art of the 19th century was focused on the representation of people and the landscape. Between 1839 and 1994, National Academicians were required to submit a portrait of themselves. The work could be a self-portrait or a portrait made by one of their contemporaries. Several early works from the collection on view here include a circa 1809 self-portrait by **Samuel F.B. Morse NA** (1791–1872), recognized as the founder of the Academy,



Samuel F.B. Morse NA, *Self-Portrait*, c. 1809. Watercolor on ivory. National Academy of Design, New York, NY



Ferdinand Thomas Lee Boyle NA, *Ulysses S. Grant*, 1867. Oil on canvas. National Academy of Design, New York, NY

Eastman Johnson NA, *Negro Boy*,
c. 1860–61. Oil on canvas. National
Academy of Design, New York, NY



who was an artist, inventor, and a staunch supporter of slavery, claiming it was beneficial to all involved.⁵ Also on view are similarly representational paintings that include an eponymous portrait of the 18th U.S. President, *Ulysses S. Grant* (1867) by **Ferdinand Thomas Lee Boyle NA** (1820–1906), and *Negro Boy* (c.1860–61) by **Eastman Johnson NA** (1824–1906). A genre painter known for his portraits and scenes of business and civic leaders and their families, Johnson's work "extended the range of 'American' subjects, often transforming traditional European themes, [bringing] a more dignified and democratic content to genre painting,"⁶ especially in his address of Indigenous people, people of color, and women.

Until around 1830, the primary market for painters was portraiture.⁷ The establishment of public exhibition spaces in Northeastern cities created opportunities for artists to make work for venues that were not solely focused on sales, leading

5 Daniel W. Crofts "Communication Breakdown," *The New York Times*, May 21, 2011, accessed September 28, 2024, <https://archive.nytimes.com/opinionator.blogs.nytimes.com/2011/05/21/communication-breakdown/>

6 Patricia Hills and Abigail MacGibeny. "About Eastman Johnson," Eastman Johnson Catalogue Raisonné, accessed on October 4, 2024, www.eastmanjohnson.org/section/?id=eastmanjohnson).

7 H. Barbara Weinberg and Carrie Rebora Barratt, Heilbrunn Timeline of Art History Essays: American Scenes of Everyday Life, 1840–1910, The Scene," *The Metropolitan Museum of Art*, September 2009, accessed October 3, 2024, https://www.metmuseum.org/toah/hd/scen/hd_scen.htm

to the emergence of genre painting, which depicts scenes of everyday life of the middle and lower classes.⁸ Along these lines, less predictable examples of artworks representative of women include the painting titled *Harriet Beecher Stowe* (1855), of the author and abolitionist, by **Thomas Hicks NA** (1823-1890); *Jane Jackson, Formerly a Slave* (1865) by **Elihu Vedder NA** (1836-1923); and a plaster relief of an African American servant titled *Little Ida* (1869) by **Charles Calverley NA** (1833-1914). These works signal a form of progress in terms of who was represented in American art. Nestled within this grouping of historical works is *Untitled (Card XXI)* (2003), a contemporary work by **Whitfield Lovell NA**, who, since the 1990s, has centered his work on the African American experience, emphasizing individuals who lived through the Emancipation Proclamation and the Civil Rights



Thomas Hicks NA, *Harriet Beecher Stowe*, 1855. Oil on canvas. National Academy of Design, New York, NY



Elihu Vedder NA, *Jane Jackson, Formerly a Slave*, 1865. Oil on canvas. National Academy of Design, New York, NY

Charles Calverley NA, *Little Ida*, 1869. Plaster relief. National Academy of Design, New York, NY

Whitfield Lovell NA, *Untitled (Card XXI)*, 2003. Charcoal on paper with attached card. Private Collection, Brooklyn, NY

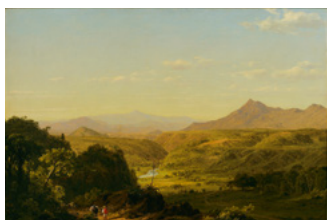


Alfred Thomas Agate NA, *Cocoanut Grove and Temple, Fakaafu (Bowditch Island)*, 1841. Oil on canvas. National Academy of Design, New York, NY

Movement. The work is part of a series of fifty-four drawings that contain collaged playing cards and which reflect on ideas of chance in relation to destiny, family tradition, and gambling. Lovell's works center on photographs of family members as well as anonymous individuals to tap into memory, metaphor, and ancestral connections to both personal and collective histories.

Concurrent to the production of 19th century portraits of women and people of color, landscape painting became increasingly prominent, in part because of a demand by civic leaders and intellectuals for a nationally specific form of art, "an art that would reflect the diversity of peoples in the expanding country."⁹ Early landscape painting in *Past as Prologue* begins with artists like **Alfred Thomas Agate NA** (1812–1846), who accompanied the United States Exploring Expedition (also known as the Wilkes Expedition) from 1838 to 1842. Agate's rendering of *Cocoanut Grove and Temple, Fakaafu (Bowditch Island)* (1841) is an example of how an artist could help shape the perception—and reality—of

⁹ Patricia Hills, "Art Historical Context of Johnson's Art: Genre Painting and Portraiture." Eastman Johnson Catalogue Raisonné, accessed October 2, 2024 www.eastmanjohnson.org/section/?id=context



Frederic Edwin Church NA, *Scene Among the Andes*, 1854. Oil on canvas. National Academy of Design, New York, NY

Albert Bierstadt NA, *On the Sweetwater Near the Devil's Gate*, 1860. Oil on millboard. National Academy of Design, New York, NY

Asher B. Durand NA, *Landscape*, 1850. Oil on canvas. National Academy of Design, New York, NY

the U.S. abroad, by documenting land and bodies of water for possible acquisition. Two other works by Agate serve as visual documents of other stops on the Wilkes Expedition, one to Fiji, via the *Tombs at Muthuata Island, Fiji* (1840), and another to the Philippines, found in *Native House Near Manila* (1842). While Agate traveled the South Pacific islands on the Wilkes Expedition, the Hudson River School came to represent a group of New York City-based landscape painters influenced by one of the National Academy's founding members, **Thomas Cole NA** (1801–1848), who famously taught **Frederic Edwin Church NA** (1826–1900). Along with **Albert Bierstadt NA** (1830–1902), Church was one of the Hudson River School's leading painters. Following Cole's death, **Asher B. Durand NA** (1796–1886) emerged as

Louis Rémy Mignot NA, *Sources of the Susquehanna*, 1857. Oil on canvas. National Academy of Design, New York, NY



the official leader of New York landscape painting and became president of the National Academy of Design in 1845.¹⁰ Cole's influence on this movement was marked by a style emulated by members of the group, a sensibility that reflected the British aesthetic theory of the Sublime—the exalted or fearsome—in nature.¹¹ This is especially evident in the glowing sky in *Sources of the Susquehanna* (1857), by **Louis Rémy Mignot NA** (1831–1870). These painters' pursuit of the sublime has historically been interpreted through the lens of nationalism. While Thomas Cole included Native Americans in a number of paintings, their visibility in this body of work is scant. The logic of this omission within the Hudson River School might be explained by a yearning to separate from the influence of Europe as 'civilized' and contribute to the development of an American style that would represent the landscape as untamed and wild, reinforcing the myth that this land was untouched by humanity.¹²

Contemporary works by **Kay WalkingStick NA**, **Darby Raymond-Overstreet**, **Enrique Chagoya NA**, and **Sonny Assu** counter this lack of representation of Native people in these scenes. In her

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- 10 Kevin J. Avery "Asher Brown Durand (1796–1886): Essay: The Metropolitan Museum of Art: Heilbrunn Timeline of Art History." The Met's Heilbrunn Timeline of Art History, January 1, 2009, accessed October 16, 2024. https://www.metmuseum.org/toah/hd/dura/hd_dura.htm.
- 11 "Kevin J. Avery, "The Hudson River School," Heilbrunn Timeline of Art History, The American Wing, The Metropolitan Museum of Art, October 2004, accessed October 7, 2024, https://www.metmuseum.org/toah/hd/hurs/hd_hurs.htm
- 12 Sylvia Mencl, "Intern Spotlight: Hudson River School," Susquehanna Art Museum, January 2022, accessed October 7, 2024, <https://susquehannaartmuseum.org/wp-content/uploads/2021/12/Intern-Spotlight-Hudson-River-School-by-Sylvia-Mencl-January-2022.pdf>

2023 exhibition, *Kay WalkingStick/Hudson River School*, at the New-York Historical Society, the artist's paintings were positioned in direct dialogue with Hudson River School painters like Cole, Bierstadt, and Durand. Her paintings revisit "similar vistas on which she overlays geometric patterns used by the Native tribe connected to that specific land."¹³ WalkingStick's *Volute/Volupté* (2009), a diptych which visualizes the enormity and depth of the rootedness of Native culture, above and below the land, brings home the complexity that many see in the fullness of the landscape and the history of its inhabitants.

Geometric patterns are integrated into the surfaces of *Woven Landscape: Monument Valley* (2022). **Darby Raymond-Overstreet** uses digital rendering techniques to layer Navajo (Diné) patterns and textiles onto the terrain of familiar places, superimposing



Kay WalkingStick NA (Citizen of the Cherokee Nation of Oklahoma and Anglo), *Volute/Volupté*, 2009. Oil on panel. National Academy of Design, New York, NY

Darby Raymond-Overstreet (Diné / Navajo Nation), *Woven Landscape: Monument Valley*, 2022. Digital collage of Navajo textiles and photography. Gochman Family Collection

¹³ Hilarie M. Sheets, "Reframing the American Landscape", The New York Times, October 19, 2023, accessed October 8, 2024, <https://www.nytimes.com/2023/10/19/arts/design/kay-walkingstick-american-landscape.html>



Sonny Assu (Ligwilda'xw Kwakwaka'wakw from Wei Wai Kum Nation), *Home Coming*, 2014. Digital intervention on Paul Kane painting (*Scene near Walla Walla*, 1848-52). Courtesy of the Gochman Family Collection

Enrique Chagoya NA, *Detention at the Border of Language*, 2019. Color lithograph on handmade Amate paper. National Academy of Design, New York, NY. Gift of Enrique Chagoya

geometric designs onto the desert floor of Monument Valley, a site of immense cultural and spiritual importance for the Navajo Nation. Located near the Four Corners where Arizona, Utah, Colorado, and New Mexico converge, Monument Valley is not only a recognizable backdrop in Hollywood films but also deeply intertwined with Navajo (Diné) creation stories and spiritual traditions. **Sonny Assu's** conceptual landscape *Home Coming* (2014) is an intervention within a historic painting by Canadian-Irish painter Paul Kane (1810-1871), titled *Scene near Walla Walla* (1848-52). In 1845, Kane set out on a mission to document Native peoples and the landscape of Western Canada.¹⁴ While Kane produced volumes of skilled renderings of Indigenous people, his legacy is widely criticized for appropriating their cultures and profiting from their disempowerment.¹⁵ Assu's futuristic approach overlays Kane's painting with an abstract bright blue form suggestive of Pacific Northwest Indigenous artwork, a three-dimensional form floating across Kane's rendering of the horizon. Similarly reinterpreting a historical painting, Enrique Chagoya's *Detention at the Border of Language* (2019) is based on the late German artist Karl Wimar's *The Abduction of Daniel Boone's Daughter by the Indians* (1853). Wimar was fascinated by images of conflicts between Native Americans and settlers, especially those that involved captivity

14 "Arlene Gehmacher Art Canada Institute - Institut de l'art canadien, "Paul Kane," Art Canada Institute - Institut de l'art canadien, 2014, accessed October 8, 2024, <https://www.aci-iac.ca/art-books/paul-kane/biography/>.

15 Ibid.



Gamaliel Rodríguez, *The tropicalized notion of power*, 2022. Acrylic, ink and gold leaf on paper. Courtesy of Sperone Westwater, New York

and abduction.¹⁶ The four figures in the canoe are true to Wimar's painting aside from the addition of masks and a cartoon duck head. The story of Boone's daughter being abducted is an early example of the white savior complex. Chagoya's humor belies his firm belief that "all nations in the Americas were created by undocumented immigrants from Europe."¹⁷

Gamaliel Rodríguez's large-scale drawings are made with graphite, acrylic, ballpoint pen, and other materials to reimagine territory, with a particular focus on the Puerto Rican landscape, often depicting buildings and infrastructure being taken over by or blending in with nature. The landscapes he selects are typically

16 "Charles Ferdinand Wimar, *The Abduction of Daniel Boone's Daughter by the Indians*, 1853, Kemper Art Museum, 2024, accessed October 8, 2024 <https://www.kemperartmuseum.wustl.edu/api//id/1479>

17 Enrique Chagoya, "Detention at the Border of Language, 2019," National Academy of Design Collection, August 2021, accessed September 26, 2024, <https://nationalacademy.emuseum.com/objects/10849/detention-at-the-border-of-language>

Byron Kim NA, *B.Q.O. 35 (Mid Tobey)*, 2022. Acrylic on canvas mounted on panel. Courtesy of the artist and James Cohan, New York



Hock E Aye Vi Edgar Heap of Birds (Cheyenne and Arapaho Nations), *Renew For Every One Dance Water*, c. 2018. Monoprint. Courtesy of the Gochman Family Collection



abandoned industrial buildings in a state of disrepair or decay, which appear caught on the threshold of functionality and reality. These ghostly landscapes reflect the island's socio-political conditions, particularly the struggles related to the austerity measures that have led to its economic and environmental collapse. Rodríguez's landscapes also point to the island's fragile and vulnerable state in the face of an environmental crisis that is not only a global issue but one that deeply impacts the coastal regions of the Caribbean, which bear the brunt of both natural and manmade disasters. Rodríguez's particular choice of imagery is deeply influenced by the island's deterioration and neglect due to its status as a U.S. colony. Initially colonized by Spain in 1508, and later seized by the United States during the Spanish-American War in 1898, Puerto Rico's colonial history dating back more than 500 years makes it the world's oldest existing colony.¹⁸

The theme of water as both landscape and territory, and as an essential resource, figures prominently in discourses of sustainability and ecological futures. Works by **Mary Miss NA**, **Hock E Aye Vi Edgar Heap of Birds**, **Mitch Epstein NA**, and **Byron Kim NA** are all connected through stories and representations of water. Kim's *B.Q.O. 35 (Mid Tobey)* (2022) is

¹⁸ Christopher Gregory Rivera, "For Freedom's American History: Puerto Rico, Colony," National Geographic, 2023, accessed September 28, 2024, <https://www.nationalgeographic.com/culture/article/for-freedoms-american-history-puerto-rico-colony3>



Mary Miss NA, *Connect the Dots*, 2007. Mixed Variable. Courtesy of Mary Miss Studio

a three-panel, vertically stacked painting of layers of the horizon looking out to sea. The letters B, Q, and O, are abbreviations of Berton, Queequeg, and Odysseus, each a figure from classic oceanic tales—*Solaris* by Stanisław Lem; *Moby Dick* by Herman Melville; and *The Odyssey* by Homer.¹⁹ Kim's painting succeeds in distilling the sublimity the Hudson River School painters sought to capture in their works. Heap of Birds' signature use of language in his monotype print *Renew For Every One Dance Water* (2018) incorporates a form of visual poetry that synthesizes Indigenous experience and popular culture. The monotypes are recently based on five, six, seven word compositions that range from stereotypical phrases used in the U.S. to describe Native American culture, to spiritual expressions of Indigenous pride and pop cultural references. Historically, Native communities have been caretakers of water resources, upholding the concept of water as a commonly shared resource, one that cannot be owned. Even so, land and water grabbing and privatization continue to plague Indigenous peoples' territories through the development of hydroelectric dams, agribusiness, mining operations, deforestation and tourism, all of which damage their sources of water, often with toxins.²⁰

19 Byron Kim, *Choppy Cove (B.Q.O. 18)*, 2021, James Cohan Viewing Room, 2024, accessed September 3, 2024. <https://jamescohan.viewingrooms.com/content/feature/1440/artworks-26771-byron-kim-b.q.o.-18-choppy-cove-2021/>

20 "United Nations, [General Assembly; Human Rights Council], Document G22/390/39 2022, accessed September 24, 2024. <https://documents.un.org/doc/undoc/gen/g22/390/39/pdf/g2239039.pdf>

Active in public art, land art, and ecological activism since the 1970s, **Mary Miss NA** has worked to increase civic engagement individually and collectively in order to build environmental and social sustainability into cities across the United States. *Connect the Dots* (2007) is an immersive mapping of the highwater hazards and history of Boulder Creek. An experiential, embodied framework, it is intended to convey the enormity of the impacts of rising water levels due to the constancy of climate change. Here in the gallery, Miss situates the viewer within her system of markers to amplify the invisible but ever-present possibility of flooding due to climate change.

Traveling across the United States between 2017 and 2019, **Mitch Epstein NA** documented contested sites from South Dakota to Arizona and Texas. On view are two large-scale photographs, one of which is a portrait of activist and water protector Tania Aubid and her dog Scout, which Epstein took at Sacred Stone Camp, Standing Rock Sioux Reservation, North Dakota in 2017. *Mount Rushmore National Memorial Six Grandfathers, South Dakota* (2018) can be read as a group portrait of four U.S. presidents—George Washington, Thomas Jefferson, Theodore Roosevelt, and Abraham Lincoln—several of whom appear to be crying, their faces streaked with condensation. At the bottom edge of the composition is a tiny, motionless American flag. The image of the South Dakota Black Hills, into which the four presidential faces are carved, expresses how landscape can be an archive of social



Mitch Epstein NA, *Mount Rushmore National Memorial Six Grandfathers, South Dakota*, 2018. Chromogenic print. Courtesy of the artist and Sikkema Jenkins & Co., New York



Richard Mayhew NA, *Essence*, n.d.
Oil on canvas. National Academy
of Design, New York, NY © artist's
estate.

and political intent. The site of the 60-foot-tall stone carving originally was called "The Six Grandfathers," in honor of Nicholas Black Elk, who had a vision of the six sacred directions: west, east, north, south, above, and below.²¹ In 1868, the U.S. government signed a treaty with the Sioux Nation, recognizing the Black Hills as part of the Great Sioux Reservation, a territory designated exclusively for the tribe's use.²² This agreement was later revoked when General George A. Custer led an expedition into the Black Hills where he discovered gold. The U.S. military occupied the land, and the government officially seized it in 1877.²³ Epstein powerfully comments on how past injustices continue to shape the present, noting, "Landscape is a mirror of society, and it's also a repository for what we do in the landscape."²⁴

The late artist **Richard Mayhew NA** (1924-2024) approached his paintings in relation to emotions, color, and illusion, pushing the boundaries between abstraction and representation to

21 "Six Grandfathers: Before It Was Known as Mount Rushmore," Native Hope, 2022, accessed September 5, 2024. <https://blog.nativehope.org/six-grandfathers-before-it-was-known-as-mount-rushmore>

22 "Fort Laramie Treaty," National Archives, 2024, accessed September 6, 2024. <https://www.archives.gov/milestone-documents/fort-laramie-treaty>

23 "Fighting for the Black Hills: Understanding Indigenous Perspectives on the Great Sioux War of 1876-1877 (U.S. National Park Service)," National Parks Service, 2023, accessed September 6, 2024 <https://www.nps.gov/articles/000/fighting-for-the-black-hills-understanding-indigenous-perspectives-on-the-great-sioux-war-of-1876-1877.htm>

24 "'Landscape Is a Mirror of Society' – Mitch Epstein on His New Book 'Sunshine Hotel,'" YouTube, 2019, accessed August 20, 2024, <https://www.youtube.com/watch?v=LqsvJDcO5JA>.



Fred Wilson NA, *You Can't Forget Anything That Hurt So Badly, Went So Deep, and Changed the World Forever*, 2017. 7 framed engravings, 5 unframed engravings, vellum, vinyl lettering, cowry shells, vitrine overall installation. Courtesy of the artist and Pace Gallery

hold space for a different kind of thinking. He considered his paintings to be “mindscapes,” places imagined or remembered. Mayhew’s paintings defy assumptions of a particular place and its inhabitants. Although the artist’s work may not directly refer to his African American and Native American identity at first sight, Mayhew’s paintings offer glimpses into how life might have been experienced within these landscapes, which in some instances, sparked conversations about the territory’s history of slavery and its relationship to Black and Indigenous bodies.

Among a generation of artists who have helped shape discourse about the institutional inclusion of communities of color, **Fred Wilson NA’s** practice has come to define a unique form of institutional critique, which came to prominence after his landmark project *Mining the Museum*, organized with The Contemporary, Baltimore, and presented at the Maryland Historical Society in 1993. Wilson’s intervention into the Historical Society largely consisted of a series of museological decisions—lighting, signage, arrangement of artwork and ephemera, and the color of the walls—that gave visibility to historical and cultural knowledge previously obscured by layers of disregard and intentional



Dread Scott NA, *Slave Rebellion Reenactment Performance Still 1*, 2020.
Pigment print. Courtesy the artist and Cristin Tierney Gallery

omissions.²⁵ This installation of *You Can't Forget Anything That Hurt So Badly, Went So Deep, and Changed the World Forever* (2017) includes engravings, vellum, vinyl lettering, and cowry shells in a museological display. The collection of prints on display depicts Africans within groups of Europeans and Ottoman Turks. Wilson subtly emphasizes the Black subjects within these prints by puncturing the vellum layer to call out their presence. Scattered in the vitrine are cowry shells which were used as currency to purchase slaves in West Africa.²⁶ Above, there is a quote from James Baldwin's *Another Country*, which Baldwin wrote between 1948 and 1962 in New York, Paris, and finally Istanbul. *You Can't Forget Anything That Hurt So Badly...* is part of a larger project in which the artist examined the complex relationship between the representation of race and property in the context of slavery, and the existence of Africans and the slave trade in Venice and Istanbul.²⁷

Commemorating the German Coast Uprising of 1811, **Dread Scott NA's *Slave Rebellion Reenactment*** restaged the largest uprising

25 Fred Wilson and Howard Halle, "Mining the Museum," New York: Grand Street, no. 44 (1993): 151-172

26 Alan Gilbert, "Fred Wilson Explores the Crossroads of African and Ottoman Identity," Hyperallergic, August 10, 2018, accessed September 3, 2024, <https://hyperallergic.com/455019/fred-wilson-afro-kismet-pace-gallery/>

27 Ibid.

of Black enslaved people in U.S. history. Prior to Scott's large-scale, socially engaged performance, which started in LaPlace, Louisiana, where hundreds of people traversed 26 miles over two days, knowledge about the rebellion had largely been suppressed. The artist's intent was to emphasize "the liberatory aspects of the people who are fighting to free themselves." In documentation and news coverage of the project, reenactors expressed the impact of communing with fellow African Americans from across the country to perform an act of transformative, embodied, experiential liberation.²⁸ *Slave Rebellion Reenactment* concluded in Congo Square in the Treme neighborhood of New Orleans, where reenactors called out the names of participants in the original 1811 revolt, a prescient echo of a more recent practice of chanting the names of Black and Brown people killed by police.²⁹

Injustices stemming from the long shadow of colonization are at the center of *Columbus* (2020), a wall-sized work by **Howardena Pindell NA**. *Columbus* is layered with black cut-outs of hands applied to a black canvas, and adorned with gray text that regionally and chronologically lists the chains of oppression dating back to the ancient Egyptian practice of cutting off one hand of dead enemy soldiers, all the way to Christopher Columbus' mission to the new world. Columbus and his contemporaries were in search of gold following the Great Bullion Famine in the 15th century, when precious metals used for currency in Europe became scarce.³⁰ When Columbus encountered Natives in what is now the Caribbean and was unable to procure enough gold, like the Egyptians, the Spanish explorers amputated the Natives' hands, among other gruesomely violent atrocities.³¹ While much of Pindell's artwork is abstract, colorful, and inviting, this specific work is a protest of the colonial project, particularly the process of colonization

28 "America's Largest Slave Revolt Brought Back to Life," The Guardian, accessed August 29, 2024, <https://www.youtube.com/watch?v=v2to3SOiabE>

29 Oliver Laughland, "It makes it real": hundreds march to re-enact 1811 Louisiana slave rebellion," The Guardian, November 11, 2019, accessed September 3, 2024 <https://www.theguardian.com/us-news/2019/nov/11/louisiana-slave-rebellion-reenactment-artist-dread-scott>

30 John Day, *The Great Bullion Famine of the Fifteenth Century*, Past & Present, May, 1978, No. 79, Oxford University Press on behalf of The Past and Present Society, 47, accessed September 29, 2024, Stable URL: <https://www.jstor.org/stable/650246>

31 National Education Association, "Columbus: Explorer or Ruthless Conqueror?" *National Education Association*, June 15, 2022, accessed August 5, 2024, <https://www.nea.org/advocating-for-change/new-from-nea/columbus-explorer-or-ruthless-conquerer>



Howardena Pindell NA, *Columbus*, 2020.
Mixed media on canvas. Courtesy of the
artist and Garth Greenan Gallery, New York



Kara Walker NA, *Fons Americanus*, 2019.
Bronze. Courtesy of the artist and Sikkema
Jenkins & Co., New York

and its aftermath, including acts of genocide. Taking up related subject matter through different aesthetic means, **Kara Walker NA's** sculpture is a play on Baroque figuration in contrast to Pindell's stark conceptual approach. Walker's sculpture, *Fons Americanus* (2019), is a model for a large-scale public sculpture commissioned by the Tate Modern in London. A reinterpretation of the Victoria Memorial in front of Buckingham Palace, London, *Fons Americanus* challenges conventions of public monuments while offering an alternative narrative on the origins of the African diaspora.³² The original memorial was completed in 1911 in memory of Queen Victoria, who was the Queen of the United Kingdom of Great Britain and Ireland (1837–1901), as well as the Empress of India (1876–1901).³³ Walker inverts long established social and political power hierarchies by introducing elements that point to the colonial legacies and violent acts committed throughout the transatlantic slave trade.

Leslie Wayne NA's *National Trust* (2020) is a sculptural painting that hovers between portal and portrait. Wayne fuses conventional painting with elements of familiar domestic

32 Tate, "Kara Walker's *Fons Americanus*," Tate, accessed August 22, 2024, <https://www.tate.org.uk/art/artists/kara-walker-2674/kara-walkers-fons-americanus>

33 Sofia Soares. "How Queen Victoria Became Empress of India." *Hattons of London*. August 23, 2021, accessed August 28, 2024, <https://hattonsoflondon.co.uk/how-queen-victoria-became-empress-of-india/>

Leslie Wayne NA, *National Trust*, 2020. Oil and acrylic on wood.

© Leslie Wayne. Courtesy of the artist and Jack Shainman Gallery, New York

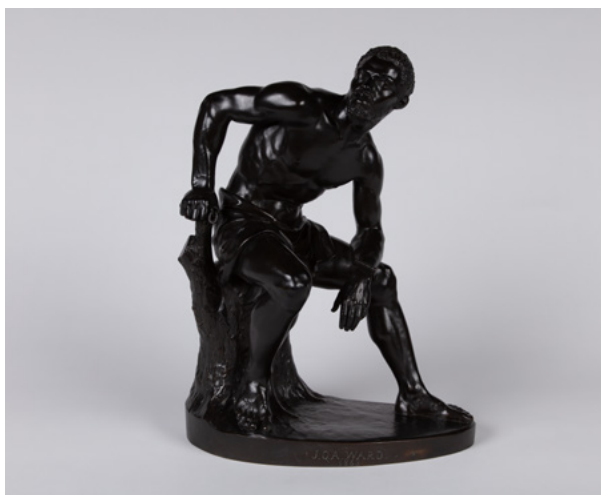


Roberto Visani, *cardboard slave kit*, *h powers blend*, 2021. Cardboard and hot glue, numbered open edition. Courtesy of the artist



architectural forms such as windows, cabinets, and closets. Attentive to the social and political dynamics of thresholds into spaces that may not be accessible to the viewer, the work was made at a time of reduced mobility experienced due to the pandemic. Described by the artist as an abstract portrait, *National Trust* functions as a conceptual composition that registers as a cracked mirror or a broken window, emblematic of the political mood during the 2020 uprising in protest of George Floyd's murder by Minneapolis police.

Also in 2020, **Roberto Visani** began producing a series of cardboard reproductions of artworks depicting enslaved individuals throughout art history. The *cardboard slave kits* are open edition "do it yourself" flatpacks of interpretations of famous artworks depicting slaves. That Visani calls them "kits" acknowledges the systemic nature of racism, proposing a methodical approach for its dismantling. Two sculptures made from Visani's kits include scaled-up reproductions of **John Quincy Adams Ward NA's** *The Freedman* (between September 1862 and January 1863), a bronze Ward made in response to the Emancipation Proclamation, as well as *The Greek Slave* (1843), by Hiram Powers, an honorary member ("HM") of the National Academy. At the time of its reception, Powers' *Greek Slave* was one of the first female nude sculptures to be publicly shown in American art history—beginning its North American tour at



John Quincy Adams Ward NA, *The Freedman*, between Sept. 1862–Jan. 1863 (cast 1891). Bronze. National Academy of Design, New York, NY

the National Academy of Design in 1847— attracting heightened visibility and making it one of the most widely seen works of art.³⁴ Powers’ sculpture depicts a white female figure, produced several decades before the Emancipation Proclamation, enabling white Americans to empathize with the subject in spite of the prevalence of the enslavement of people of African descent in the U.S. at that time. An important aspect of Visani’s project, *h powers blend* was assembled on site at the National Academy of Design by a group who responded to an open call to participate in a two-part workshop in October led by the artist. Like Dread Scott’s *Slave Rebellion Reenactment*, Visani’s *cardboard slave kits* create a space for collective interpretation of the underrecognized histories surrounding these sculptures.

Mining imagery from contemporary popular culture, **Hank Willis Thomas NA** works with themes of identity, commodity, and the media. In his work *Jordan and Johnnie Walker* (2006), Thomas arranges logos of Timberland, Nike Air Jordan, and Johnny Walker into a plantation landscape that depicts a lynching narrative—into which one can read the slogans of two of these brands: Nike’s “just do it” and Johnny Walker’s “keep walking”—raising questions about the deep intersections between the spoils of capitalism and cultural extraction, and the U.S.’s grim history of slavery.

34 “The Greek Slave.” Art Object Page. accessed September 30, 2024. <https://www.nga.gov/collection/art-object-page.166484.html>



Hank Willis Thomas NA, *Jordan and Johnnie Walker*, 2006. Inkjet print on canvas. National Academy of Design, New York, NY. Courtesy of the artist and Jack Shainman Gallery, New York

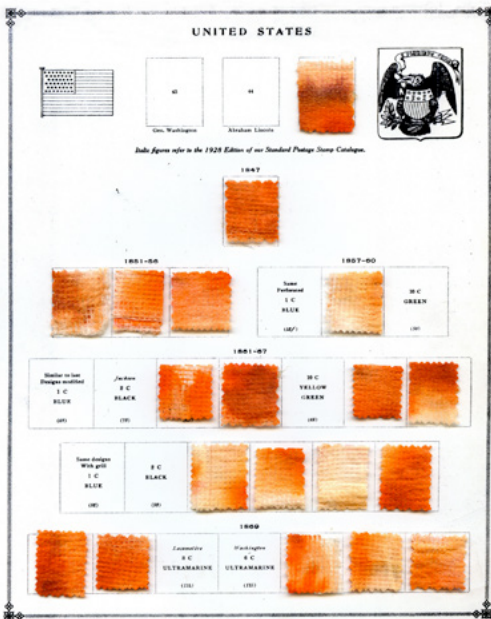


Annette Lemieux NA, *Boots on the Ground*, 2022. Boots with feathers. © Annette Lemieux. Courtesy of the artist and Mitchell-Innes & Nash, New York

Less politically explicit than Visani's and Thomas's projects, *Sonnet* (1987) by **Annette Lemieux NA**, demonstrates how chance figures into our interpretation of history, and how strongly literature and visual art inform our understanding of politics. Known for her post-Conceptualist painting, photomontage, assemblage, and pieces devoted largely to language and text, she often works with new and used found objects like books, photographs, and furniture. *Sonnet*'s literary meaning is derived from the text along the book spines that accumulate into a poem. Lemieux's assemblage of books displayed on a 19th century Danish-style Amager triangular shelf follows the 14-line rhyming structure of a conventional sonnet, with the first line, *In the Age of Actuality...* concluding with alternating lines, *The Courage to Create / Among the Great*. Also on view is *Boots on the Ground* (2022), a pair of black, winged combat boots standing at attention, as if ready to respond to a present danger. The work poignantly conveys the grief and anxiety permeating American political life at the time, between the late pandemic and the ongoing war in Ukraine.

Both **Luis Camnitzer** and **Firelei Báez** incorporate historical ephemera—including maps, reference books, and government documents—into their artworks to deconstruct history, opening it up to the viewer's reinterpretation. In her expansive practice,

Firelei Báez filters archival materials into painting, collage, and sculpture at a variety of scales to imagine alternate pasts and futures, to “question dominant historical narratives and preconceived cultural assumptions.”³⁵ Báez’s *Untitled* (2017) is a collage of pages from books deaccessioned from the library. Details of maps that refer to New Orleans and Cuba are juxtaposed with diagrammatic fragments and institutional documents that notate aspects of environmental racism and gender-based oppression. Overlaid onto these maps and schematic drawings are geometric patterns and hyperrealistic details of household labor, evidence of Báez’s ongoing exploration of “decorative elements beyond their fetishism in order to reconsider these as objects of one’s cultural currency.”³⁶ Since the late 1960s, Luis Camnitzer has produced works that criticize authoritative systems and imperial powers. In *U.S. Stamp Album 1847-2021* (2024), Camnitzer has ripped out the pages of a



Luis Camnitzer, *U.S. Stamp Album 1847-2021*, 2024. Ink and glue on surgical gauze on found paper in 144 parts. Courtesy of Alexander Gray Associates, New York

Firelei Báez, *Untitled*, 2017. Acrylic and ink on deaccessioned book pages. Courtesy of the Ford Foundation Collection

35 Institute of Contemporary Art Boston, “Firelei Báez,” *ICA Boston*, accessed September 28, 2024, <https://www.icaboston.org/exhibitions/firelei-baez-0/>

36 Firelei Báez et al., María Elena Ortiz, *Firelei Baez: Bloodlines*, 2015, Miami, FL: Pérez Art Museum Miami, 17

stamp collector's guidebook to create his own collection. One hundred and forty-three stamp book pages have been reworked by the artist who removed the stamps, replacing them with ink-soaked gauze resembling bloody bandages. Camnitzer strategically substituted every stamp issued while the U.S. was engaged in international warfare with the blood-stained gauze, creating a chronological index of the violence on which the Republic was established and sustained. The formal and ideological concept of this piece is connected to Camnitzer's work *Leftovers* (1970), in which he reflects on a period of political turmoil and violent repression in Latin America due to dictatorial governance.³⁷ *U.S. Stamp Album 1847-2021*, therefore, prompts reflection upon the bureaucratic mechanisms by which the United States' legacy of violent colonization is maintained and commemorated.

Three core contributors of **New Red Order (NRO)**, Jackson Polys (Tlingit), Adam Khalil (Ojibway), and Zack Khalil (Ojibway) work collaboratively with "networks of informants and accomplices to create grounds for Indigenous futures."³⁸ New Red Order critically recuperates the historic American organization "The Improved Order of Red Men," an all-white secret society revived in the 1930s, which, in its heyday, restaged forms of Indigenous appropriation like Mohawk disguises worn by the Sons of Liberty during the Boston Tea Party. In their 2012 essay "Decolonization is not a Metaphor," Indigenous studies scholars Eve Tuck and K. Wayne Yang revisit Native American studies professor Phillip Deloria's exploration of how and why white people are compelled to "Play Indian." In Deloria's words, "From the colonial period to the present, the Indian has skulked in and out of the most important stories various Americans have told about themselves."³⁹

New Red Order's performative, and often public-facing practice uses satirical strategies to question settler colonial methods of

37 Tate, "Luis Camnitzer: *Leftovers*," Tate, accessed September 6, 2024, <https://www.tate.org.uk/art/artworks/camnitzer-leftovers-t11883>

38 Giampaolo Bianconi, "New Red Order on channeling complicity toward Indigenous futures," Artforum, October 8, 2020. accessed October 11, 2024 <https://www.artforum.com/columns/new-red-order-on-channeling-complicity-toward-indigenous-futures-248617/>

39 Eve Tuck, and K. Wayne Yang. "Decolonization Is Not a Metaphor." *Decolonization: Indigeneity, Education & Society* 1, no. 1 (2012): 1-40, accessed, September 12, 2024, <https://clas.osu.edu/sites/clas.osu.edu/files/Tuck%20and%20Yang%202012%20Decolonization%20is%20not%20a%20metaphor.pdf>



New Red Order (Adam Kahlil - Ojibway, Zack Khalil - Ojibway, Jackson Polys - Tlingit), *Give It Back*, 2018. HD Video. Gochman Family Collection

land acquisition, specifically real estate, and how to effectively repatriate stolen land. At the core of the collective's work is "the ambivalent experience of performing one's own culture," towards a future not rooted in domination.⁴⁰ The collective's video *Give It Back* (2018) is performed by Jim Fletcher, an actor who frequently appears on their behalf, and describes himself as a "reformed Indigenous impersonator." As the video loops, Fletcher whispers a mantra to "give it back" at various tempos. Over time, New Red Order's message—the only sound work in the show—begins to sink in, underscoring how deeply entrenched the effects of colonization are in everyday life in the U.S.

Made with the Lenape trail in New York City in mind, **Mel Chin NA's** collage *Signal Fire* (1996) draws on the history of New York City's Broadway and Lafayette crossroads, which were part of a trading route for the tribes of the Six Nations.⁴¹ Stretching the length of Manhattan Island, the trail once linked various villages,⁴² and the piece references how Indigenous peoples used smoke to call for

40 Tessa Solomon, "The New Red Order Takes Over New York," *The New York Times*, September 19, 2023, accessed September 26, 2024, <https://www.nytimes.com/2023/09/19/arts/design/new-red-order-creative-time-queens-worlds-unfair.html>

41 Mel Chin's *Signal Fire* is a sketch related to Chin's permanent public work *Signal* (1993) at the Broadway-Lafayette Street subway station, which is another layer of settler development built over the original Lenape trail that was stopped by the Dutch at Wall Street.

42 Barnard College, "Tour of Native New York," *Barnard College News*, accessed September 6, 2024, <https://barnard.edu/news/tour-native-new-york>

Mel Chin NA, *Signal Fire*, 1996.
Wood burnt birch plywood,
charred poplar, birch bark,
graphite, silver leaf, color pencil,
acrylic, paper, nails.
Courtesy of the artist



Mira Schor NA, *Past Future*,
2020. Oil on canvas. Courtesy
of the artist and Lyles & King,
New York



help or announce danger.⁴³ Whether a smoke signal or writing on the wall, artists are often the first to speak up against injustice, using their artistic medium as the tool of communication. **Mira Schor NA's** *Past Future* (2020) and *Painting History Painting* (2020) were included in her 2021 exhibition *Tippling Point*, commenting on the political state of the world, particularly after the global pandemic and the threats to democracy during the Trump administration. Schor uses clock imagery as a reminder that time is precious and our relationship to it is precarious. This

43 Telcom History, "Smoke Signals," *Telcom History*, accessed September 3, 2024, <https://www.telcomhistory.org/resources/online-exhibits/931-14th-st-historic-building/local-communications-history/smoke-signals/#:~:text=>

symbol is used as a “doomsday” clock, four minutes to midnight.⁴⁴ Like many of the works in *Past as Prologue*, Chin’s and Schor’s suggest that artists, however elite or accessible their work, have the capacity to influence culture at every level of society.

The National Academy of Design was initiated by artists and architects to fill a void in the American artistic landscape of the 19th century, but we recognize our history has excluded many communities and cultures whose lineages and practices must be included in this country’s art historical canon: Indigenous peoples, people of color, queer and nonbinary individuals, and people with different abilities. We are committed to a process of dismantling the ongoing legacies of settler colonialism and white supremacy.

—The National Academy of Design Historical Acknowledgment

The full title of the exhibition is *Past as Prologue*, followed by the subtitle *A Historical Acknowledgment*. Distinct from a land acknowledgment—which is a performative recognition that has become increasingly common in North America and other regions of the world where colonization has displaced Indigenous people from their lands—the National Academy’s decision to conceive a historical acknowledgment felt risky yet meaningful when a group of staff drafted it in 2021 in preparation for a new cycle of public programs. Many progressive organizations begin their proceedings with a formal statement recognizing Indigenous peoples’ rights to territories taken over by colonial powers,⁴⁵ identifying the tribes originating from a particular unceded land. In the last decade, land acknowledgments have varied in format and the delivery of a statement has ranged from consulting Native people to help craft the statement, at times being asked to lead a ceremony or performance, to a non-Indigenous person in a position of leadership taking responsibility for the language and its delivery. Our experiment with the form was an attempt to collectively question our historical origins as a national institution and the complexities that our organizational history holds.

44 New Social Environment #209 | Mira Schor with Charlotte Kent, January 12, 2021, accessed August 20, 2024, <https://www.youtube.com/watch?v=Ss0lx3MwBI4>

45 “Indigenous Land Acknowledgments,” NPR, accessed October 2, 2024, <https://www.npr.org/2023/03/15/1160204144/indigenous-land-acknowledgments>

How can an organization dedicated to the advancement of art and architecture in the U.S. dismantle settler colonialism? Consider that the National Academy's founding in 1825 was intertwined with nation-building, an effort that helped visualize patriotic values. Are there meaningful metrics that enable an assessment of the impact of artistic and cultural production on the political landscape (as opposed to the politicized landscape, which is well-represented by works in the exhibition), and if so, how do we establish them together? Many of the contemporary artists in *Past as Prologue* are known for their expansive and critically engaged practices that fearlessly take up questions of equity through conventional and more experimental art forms, like institutional critique, socially engaged art, and research-based practices. As the Academy reinvents itself, it is, along with its membership, poised to reconceive the role of art in a manner that accounts for its myriad possibilities in the 21st century.

*Written by Sara Reisman, research by Natalia Viera Salgado,
and edited by Ian Cofre and Diana Thompson*

Artworks

Alfred Thomas Agate NA (1812–1846), *Cocoanut Grove and Temple, Fakaaofo (Bowditch Island)* 1841. Oil on canvas, 10 × 14 1/2 in. National Academy of Design, New York, Gift of James D. Smillie, 1902

Alfred Thomas Agate NA (1812–1846), *Native House Near Manila*, 1842. Watercolor with touches of pen and ink on cream wove paper, 8 5/8 × 10 7/8 in. National Academy of Design, New York, Gift of James D. Smillie, 1902

Alfred Thomas Agate NA (1812–1846), *Tombs at Muthuata Island, Fiji*, 1840. Brush and brown wash over graphite, with touch of pen and ink, on cream wove Whatman paper, 9 3/4 × 13 3/8 in. National Academy of Design, New York, Gift of James D. Smillie, 1902

Sonny Assu (Ligwilda'xw Kwakwaka'wakw from Wei Wai Kum Nation), *Home Coming*, 2014. Digital intervention on Paul Kane painting (*Scene near Walla Walla*, 1848–52), 22 1/2 × 36 1/4 in. Gochman Family Collection

Firelei Báez, *Untitled*, 2017. Acrylic and ink on deaccessioned book pages, 64 1/8 × 57 5/8 in. Ford Foundation Collection

Albert Bierstadt NA (1830–1902), *On the Sweetwater Near the Devil's Gate*, 1860. Oil on millboard, 12 1/4 × 18 in. NA diploma presentation, December 17, 1860. National Academy of Design, New York, NY

Ferdinand Thomas Lee Boyle NA (1820–1906), *Ulysses S. Grant*, 1867. Oil on canvas, 14 1/8 × 12 in. National Academy of Design, New York, NY, Gift of Mrs. Emilie L.B. Loretz and Mrs. Evhelyn L.B. Abel, the artist's daughters, 1915

Colleen Browning NA (1918–2003), *Goyave*, c. 1956–57. Oil on canvas, 23 1/2 × 23 1/2 in. NA diploma presentation, May 2, 1966. National Academy of Design, New York, NY, © artist's estate

Charles Calverley NA (1833–1914), *Little Ida*, 1869. Plaster relief, 24 1/2 × 20 5/8 × 3 in. NA diploma presentation, May 3, 1875. National Academy of Design, New York, NY

Luis Camnitzer, *U.S. Stamp Album 1847–2021*, 2024. Ink and glue on surgical gauze on found paper in 143 parts, 10 7/8 × 8 3/8 in. each. Courtesy of Alexander Gray Associates, New York

Enrique Chagoya NA, *Detention at the Border of Language*, 2019. Color lithograph on handmade Amate paper, 22 × 30 in. NA diploma presentation, August 18, 2021. National Academy of Design, New York, NY, Gift of Enrique Chagoya, artist, © 2019 Enrique Chagoya

Mel Chin NA, *Signal Fire*, 1996. Wood burnt birch plywood, charred poplar, birch bark, graphite, silver leaf, color pencil, acrylic, paper, nails, 42 1/2 × 28 1/4 × 11/2 in. Courtesy of the artist

Mel Chin NA, *Unauthorized Collaboration: Dominance and Affection*, 2012. Oil on canvas, various support materials, PVA, wood, pigment, 44 1/2 × 37 1/2 × 4 in. each. Courtesy of the artist

Frederic Edwin Church NA (1826–1900), *Scene Among the Andes*, 1854. Oil on canvas, 15 7/8 × 24 in. National Academy of Design, New York, NY, Bequest of James A. Suydam, 1865

Eanger Irving Couse NA (1866–1936), *Hondo Falls, New Mexico*, 1907. Oil on canvas, 30 × 36 in. NA diploma presentation, June 5, 1911. National Academy of Design, New York, NY

Moseley Isaac Danforth NA (1800–1862), *Landing of Columbus*, n.d. Engraving on paper, 8 9/16 × 11 15/16 in. National Academy of Design, New York, Gift of Mary Danforth Dodge and Elizabeth Dodge in memory of their grandfather, M.I. Danforth, 1927

Moseley Isaac Danforth NA (1800–1862), (*Portraits of government leaders including George Washington*) n.d. Engraving, 15 1/2 × 10 3/4 in. National Academy of Design, New York, Gift of Mary Danforth Dodge and Elizabeth Dodge in memory of their grandfather, M.I. Danforth

Peter Paul Duggan NA (c.1810–1861), *Lazar House in the Tropics*, 1848–49. Oil on canvas, 18 1/2 × 23 7/8 in. NA diploma presentation, April 26, 1852. National Academy of Design, New York, NY

Asher B. Durand NA (1796-1886), *Landscape*, 1850. Oil on canvas, 27 1/4 x 38 1/2 in. National Academy of Design, New York, NY, Bequest of James A. Suydam, 1865

Mitch Epstein NA, *Mount Rushmore National Memorial Six Grandfathers, South Dakota*, 2018. Chromogenic print, 71 x 90 in. Courtesy of the artist and Sikkema Jenkins & Co., New York

Mitch Epstein NA, *Tania Aubid and Scout, Sacred Stone Camp, Standing Rock Sioux Reservation*, North Dakota, 2017. Chromogenic print, 58 x 45 in. Courtesy of the artist and Sikkema Jenkins & Co., New York

Julian Hoke Harris NA (1906-1987), *Negro Head*, 1937. Bronze, 14 3/4 x 7 1/2 x 10 in. National Academy of Design, New York, NY, © artist's estate

Hock E Aye Vi Edgar Heap of Birds (Cheyenne and Arapaho Nations), *Renew For Every One Dance Water*, c. 2018. Monoprint, 15 x 22 in. Gochman Family Collection

Thomas Hicks NA (1823-1890), *Harriet Beecher Stowe*, 1855. Oil on canvas, 20 3/4 x 16 5/8 in. Academy of Design, New York, NY, Bequest of James A. Suydam, 1865

Eastman Johnson NA (1824-1906), *Negro Boy*, c. 1860-61. Oil on canvas, 14 x 17 in. NA diploma presentation, May 6, 1861. National Academy of Design, New York, NY

Charles Keck NA (1875-1951), *Stonewall Jackson*, 1921. Bronze, 24 x 25 x 8 1/2 in. NA diploma exchange presentation, October 5, 1942. National Academy of Design, New York, NY

Byron Kim NA, *B.Q.O. 35 (Mid Tobey)*, 2022. Acrylic on canvas mounted on panel, 82 x 60 in. Courtesy of the artist and James Cohan, New York

Annette Lemieux NA, *Boots on the Ground*, 2022. Boots with feathers, 19 x 12 x 20 in. © Annette Lemieux, Courtesy of the artist and Mitchell-Innes & Nash, New York

Annette Lemieux NA, *Sonnet*, 1987. Antique bookshelf, found books and typewriter ink on paper in antique frame, 50 x 33 x 5 1/2 in. © Annette Lemieux, Courtesy of the artist and Mitchell-Innes & Nash, New York

Whitfield Lovell NA, *Untitled (Card XXI)*, 2003. Charcoal on paper with attached card, 12 x 9 in. Private Collection, Brooklyn, NY

Hermon Atkins MacNeil NA (1866-1947), *A Chief of the Multnomah Tribe*, 1905. Bronze, 37 x 12 x 10 in. NA diploma presentation, March 4, 1907. National Academy of Design, New York, NY

Richard Mayhew NA (1924-2024), *Essence*, n.d. Oil on canvas, 32 x 28 in. NA diploma presentation, April 3, 1972. National Academy of Design, New York, NY, © artist's estate

Louis Remy Mignot NA (1831-1870), *Sources of the Susquehanna*, 1857. Oil on canvas, 24 x 36 in. National Academy of Design, New York, NY, Bequest of James A. Suydam, 1865

Mary Miss NA, *Connect the Dots*, 2007/2024. Mixed media, dimensions variable. Mary Miss Studio

Samuel F.B. Morse NA (1791-1872), *Self-Portrait*, c. 1809. Watercolor on ivory, 3 1/4 x 2 5/8 in. National Academy of Design, New York, NY, Gift of Samuel P. Avery, John G. Brown, Thomas B. Clarke, Lockwood de Forest, Daniel Huntington, James C. Nicoll, and Harry W. Watrous, 1900

New Red Order (Adam Kahili - Ojibway, Zack Khalil - Ojibway, Jackson Polys - Tlingit), *Give It Back*, 2018. HD Video 1920 x 1080, 4-minute loop. Gochman Family Collection

Howardena Pindell NA, *Columbus*, 2020. Mixed media on canvas, 108 x 120 in. Courtesy of the artist and Garth Greenan Gallery, New York

Darby Raymond-Overstreet (Diné / Navajo Nation), *Woven Landscape: Monument Valley*, 2022. Digital collage of Navajo textiles and photography, 25 1/4 x 33 x 2 in. Gochman Family Collection

Gamaliel Rodríguez, *The tropicalized notion of power*, 2022. Acrylic, ink and gold leaf on paper, 75 5/8 x 55 5/8 x 2 in. Courtesy of Sperone Westwater, New York

John Rogers NA (1808-1888) with Samuel Hollyer (1826-1919), *The Picnic on The Fourth of July*, c. 1864. Mixed method engraving, 24 x 31 in. National Academy of Design, New York, Gift of Anonymous Academician, 2012

Mira Schor NA, *Past Future*, 2020. Oil on canvas, 12 x 16 in. Courtesy of the artist and Lyles & King, New York

Mira Schor NA, *Painting History Painting*, 2020. Oil on canvas, 12 x 16 in. Courtesy of the artist and Lyles & King, New York

Dread Scott NA, *Revolt*, 2019. *Hand-made nine-color silkscreen print*, 22 x 32 in. Private Collection

Dread Scott NA, *Slave Rebellion Reenactment Performance Still 1*, 2020. Pigment print, 40 x 60 in. Courtesy the Artist and Cristin Tierney Gallery

Dread Scott NA, *Slave Rebellion Reenactment Performance Still 2*, 2020. Pigment print, 40 x 60 in. Courtesy the Artist and Cristin Tierney Gallery

Hank Willis Thomas NA, *Jordan and Johnnie Walker*, 2006. Inkjet print on canvas, 18 x 14 in. NA diploma presentation, June 17, 2019. National Academy of Design, New York, NY, Courtesy of the Artist and Jack Shainman Gallery, © 2006 Hank Willis Thomas

Elihu Vedder NA (1836-1923), *Jane Jackson, Formerly A Slave*, 1865. Oil on canvas, 18 x 18 in. NA diploma presentation, May 7, 1866. National Academy of Design, New York, NY

Roberto Visani, *cardboard slave kit, freedman*, 2021. Cardboard and hot glue, 53 x 69 x 30 in. Courtesy of the artist

Roberto Visani, *cardboard slave kit, h powers blend*, 2021. Cardboard and hot glue, numbered open edition, 98 x 30 x 28. Courtesy of the artist

Kara Walker NA, *Fons Americanus*, 2019. Bronze, 20 x 16 x 16 in. Courtesy of the artist and Sikkema Jenkins & Co., New York

Kay WalkingStick NA (Citizen of the Cherokee Nation of Oklahoma and Anglo), *Volute/Volupte'*, 2009. Oil on panel, 36 x 72 in. NA diploma presentation, March 4, 2019. National Academy of Design, New York, NY, © 2009 Kay WalkingStick

John Quincy Adams Ward NA (1830-1910), *The Freedman*, between Sept. 1862-Jan. 1863 (cast 1891). Bronze, 20 x 14 3/4 x 7 in. NA diploma presentation replacement c. 1891. National Academy of Design, New York, NY

Leslie Wayne NA, *National Trust*, 2020. Oil and acrylic on wood, 36 x 24 1/4 x 2 1/4 in. © Leslie Wayne. Courtesy of the artist and Jack Shainman Gallery, New York

Charles Wilbert White NA (1918-1979), *Matriarch*, 1967. Oil on canvas, 20 x 17 in. ANA diploma presentation, February 5, 1973. National Academy of Design, New York, NY, © The Charles White Archives

Fred Wilson NA, *You Can't Forget Anything That Hurt So Badly, Went So Deep, and Changed the World Forever*, 2017. 7 framed engravings, 5 unframed engravings, vellum, vinyl lettering, cowry shells, vitrine, dimensions variable. Courtesy of the artist and Pace Gallery

Public Programs

Re-construction: Workshop with Roberto Visani

Friday, October 11 | 12-4pm

Saturday, October 26 | 1-5pm

A two-day group workshop with artist **Roberto Visani** to re-construct and install his work *cardboard slave kit, h powers blend* (2021).

Moonlight Over Sea Trees

Thursday, October 24 | 6-8pm

An evening celebrating the release of *Moonlight Over Sea Trees*, a catalog by **Hock E Aye Vi Edgar Heap of Birds** and **Michael Maxwell**, moderated by **Sara Reisman, Chief Curator**.

The Past is Prologue

Saturday, November 16 | 2-4pm

A conversation with participating artists using the work of **Eastman Johnson NA** as a starting point, led by **Patricia Hills, Ph.D.**, Director and Author of the Eastman Johnson Catalogue Raisonné.

Landscape at the End of the World

Thursday, December 12 | 6-7:30pm | Online

A virtual discussion led by **Natalia Viera Salgado, Associate Curator**, featuring participating artists and respondents **WAI Think Tank**.

All programs are free, but reservations are required. For more information about these programs, including descriptions and links to make reservations, visit www.nationalacademy.org/calendar.

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About the National Academy of Design

Founded in 1825, the National Academy of Design is one of the leading honorary societies for artists and architects in the United States. An advocate for the arts as a tool for education, the National Academy promotes art and architecture in America through public programming, exhibitions, grantmaking, fellowships and research. The National Academy's membership is made up of 450 artists and architects who have been elected by their peers in recognition of their extraordinary contributions to art and architecture in America; upon election, incoming National Academicians are invited to donate a representative sample of their work to the Academy's collection, which today represents one of the most significant collections of American art and architecture ever assembled. For the past two centuries, the National Academy has celebrated the role of artists and architects in public life, and served as a catalyst for cultural conversations that propel society forward.



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