

## EXHIBITED WORKS LIST

**Wang Du** (Chinese)  
*Image Absolve*, 2011  
Plaster, gouache

**Travis Somerville** (American)  
*In America We Trusted*, 2011  
Pencil on vintage bank bags

**Yinka Shonibare MBE** (British-Nigerian)  
*The Sleep of Reason Produces Monsters (Europe)*, 2008  
Chromogenic print mounted on aluminum

*The Sleep of Reason Produces Monsters (America)*, 2008  
Chromogenic print mounted on aluminum  
Collection of Jim Gray, Lexington, KY

**Mikhael Subotzky** (South African)  
*Cell 508b, Pollsmoor Prison*, 2004  
Archival pigment print on cotton rag paper

*Cell 25, Voorberg Prison*, 2004  
Archival pigment print on cotton rag paper

*Cell 33, E2 Section, Pollsmoor Maximum Security Prison*, 2005  
Archival pigment ink on cotton rag paper

**Zhang Huan** (Chinese)  
*Nine Holes*, 1995  
Chromogenic print

*To Raise the Water Level in a Fishpond*, 1997  
Chromogenic print

**Zhang Dali** (Chinese)  
Chromogenic prints, 2003-2010

*Second History 9: The First Sports Meeting of the National Army*, 1952

*Second History 11: Chairman Mao and Shepherd*, 1956 (diptych)

*Second History 5: Seeing the Son off to the Army*

*Secondary History 10: Chairman Mao Taking Part in Volunteer Labor at the Construction Site and the Ming Tombs Water Reservoir May 1958*

**Miguel Angel Rojas** (Colombian)  
*Caqueta*, 2007  
Single channel video with sound, running time 7:38 minutes

**Berni Searle** (South African)  
*Lament III*, 2011  
Pigment ink on photo rag

*Lament II*, 2011  
Pigment ink on photo rag

**Carlos Aires** (Spanish)  
*Face to Face with Death II*, 2011  
93 vinyl records and 50 Plexiglas flies;  
2 record cases

**Jeremy Dean** (American)  
*Destiny*, 2011  
Reproduction 18<sup>th</sup> century print with flag and needles in antique frame

**Alain Declercq** (French)  
*B52*, 2003  
Offset print

*R.I.P./Sarkozi*, 2007  
4500 bullets in plywood

*Gun Safe*, 2008  
Mixed media

**Al Farrow** (American)  
*Study for a Mosque Reliquary*, 2001  
Steel, guns, bullets, and 24k gold

*Menorah VI*, 2008  
Steel, guns and bullets

**Jane Hammond** (American)  
*All Souls (Bielawa)*, 2006  
Gouache, acrylic, organza, mica, metal leaf, handmade paper, digital prints

**Tim Hetherington** (British)  
*Luke Nevalla, Korengal Valley, Afghanistan*, 2008, 2008  
Digital chromogenic print

*Specialist Tad Donoho, Korengal Valley, Kunar Province, Afghanistan*, 2007, 2007  
Digital chromogenic print

**Dinh Q Lê** (Vietnamese-American)  
*Untitled #17 (Cambodia: Splendour and Darkness)*, 1998  
Chromogenic print and linen tape

**Steve Mumford** (American)  
*Empire*, 2010  
Oil on linen

**Kara Walker** (American)  
*A Warm Summer Evening in 1863*, 2008  
Wool tapestry with hand cut silhouette

**Miguel Angel Rojas** (Colombian)  
*David 6*, 2005  
Lambda print

*David 12*, 2005  
Lambda print

**Pieter Hugo** (South African)  
*Untitled, Agboghloshie Market, Accra, Ghana*, 2009  
Chromogenic print

**Chen Jiaqiang** (Chinese)  
*The Cold Forest*, 2011

**Carrie Mae Weems** (American)  
*Untitled (from the Hampton Project)*, 2000  
Inkjet print on canvas

## ABOUT 21c MUSEUM

A multi-venue museum, 21c was founded by Laura Lee Brown and Steve Wilson, contemporary art collectors and preservationists who are committed to bringing works of art to the public through innovative exhibitions and programs that integrate contemporary art into daily life. 21c Museum presents a range of arts programming curated by Chief Curator and Director of Art Programming Alice Gray Stites, including thought-provoking solo and group exhibitions that reflect the global nature of art today, site-specific, commissioned installations, as well as a variety of cultural programming. The organization also loans works of art to major museums—past loans include MASS MoCA, the Contemporary Art Museum Houston, and the National Gallery of Ontario—and collaborates on arts initiatives with artists and cultural organizations worldwide. Since opening in Louisville, KY in 2006, the Museum has presented more than 75 exhibitions including *Blue: Matter, Mood and Melancholy*; *Alter Ego: A Decade of Work by Anthony Goicolea*; *Ann Hamilton: Bookweights*; *Consuming Cultures: A Global View*; *Cuba Now*; *Simen Johan: Until the Kingdom Comes*; *Creating Identity: Portraits Today and All's Fair in Art and War*; *Envisioning Conflict*; *Wild Card: The Art of Michael Combs, a Fifteen Year Survey*.

For more information visit [21cMuseumHotels.com](http://21cMuseumHotels.com)

## ABOUT 21c MUSEUM HOTEL

21c Museum Hotel Louisville, opened in 2006, is a combination boutique hotel, contemporary art museum and restaurant. Building on its mission of engaging the public with contemporary art and supporting the revitalization of American downtowns, 21c Louisville, designed by architect and interior designer Deborah Berke, features more than 9,000 square feet of museum galleries and state-of-the-art meeting and event space. The hotel incorporates 90 guest rooms—including a stunning Rooftop Apartment with outdoor terrace—that embraces the founders' ethos of living with art. The Museum exhibits the work of living artists and is open free of charge to the public. These spaces serve as a key link to historic Museum Row in downtown Louisville. 21c's restaurant, Proof on Main, led by chef Levon Wallace, emphasizes the unique culinary identity and ingredients of Kentucky and surrounding area.

21c Museum Hotel can also be found in Cincinnati, Ohio and Bentonville, Arkansas.

For more information visit [21cMuseumHotels.com](http://21cMuseumHotels.com)

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Cover:

**Yinka Shonibare MBE** (British-Nigerian)  
*The Sleep of Reason Produces Monsters (Europe)*, 2008  
Chromogenic print mounted on aluminum

# AFTERMATH

**21c**  
MUSEUM



# AFTERMATH:

## WITNESSING WAR, COUNTEENANCING COMPASSION



**Steve Mumford** (American)  
*Empire*, 2010  
Oil on linen

As the 'war on terror' enters a second decade, the global pervasiveness of violence has engendered the normalization of shock and numb: we are horrified by tragic incidents, yet accustomed to their regularity, and often, blind to their causes and costs. Using both factual and fictional sources, artists from North America, Europe, Asia, and Africa witness the wages of conflict and reveal an unseen spectrum of loss. Whether reporting from the front lines of recent war zones or excavating past conflicts to expose the roots of current conditions, the artworks featured here emphasize our basic, at times banal, shared humanity: Steve Mumford's soldiers look askance as blindfolded prisoners board an aircraft carrier; Tim Hetherington's enlistees are variously dramatic and dormant, and ever vulnerable. Carrie Mae Weems acts as narrator and symbol for the exploitation of human and animal species alike; and Berni Searle affirms the value of lives lost to colonialist greed, as Dinh Q Le's works resurrect those destroyed by Pol Pot, and Kara Walker exhumes the Civil War-era ghosts haunting layered legacies of injustice.

Myopia is manifest in every age, every culture. Invoking both Francisco de Goya's critique of 18<sup>th</sup>-century politics, *Los Caprichos*, and Shakespeare's power-hungry magician, Prospero, Yinka Shonibare's *The Sleep of Reason Produces Monsters* asserts that perception is determined by perspective. Our worldview is universally obscure, as Jeremy Dean's *Destiny* delineates in his global maps presented through the scrim of a thinning United States flag.

Unconventional imagery and materials eloquently enumerate untold tragedies, honoring the living and the dead, in suffering and survival. Architectonic reliquaries crafted from ammunition by Al Farrow, a plaster bust of Osama Bin Laden produced in multiple by Wang Du, and portraits of deprivation drawn on Depression-era bank bags by Travis Somerville resurrect and confront connections between power and oppression. In concert with Jane Hammond's memorial paper butterfly-maps, Miguel Angel Rojas's photographic transformation of amputees into classical statuary, Carlos Aires's cut-vinyl tableau of memento mori formatted into a figure-eight symbol of eternity, and others, the art in *Aftermath* argues for public engagement, imploring us to witness, to connect, to act, and to heal.



**Carlos Aires** (Spanish)  
*Face to Face with Death II*, 2011  
93 vinyl records and 50 Plexiglas files; 2 record cases



**Miguel Angel Rojas** (Colombian)  
*David 6*, 2005  
Lambda print