

What Nerve! Alternative Figures in American Art, 1960 to the Present,
September 19, 2014-January 4, 2015

What Nerve! Alternative Figures in American Art, 1960 to the Present features works that diverge radically from the major art-historical movements of the last 50 years, including the detachment of New York abstraction and Pop art and the polished reserve of Minimalism and Conceptual art. The history of modern and contemporary American art, however, consists of many distinct, coexisting developments, rather than one straightforward progression. The diverse artists on view here are united in their concern with the body as generative force, audacious sexuality, disguise, and prickly politics.

At the heart of *What Nerve!* are four mini-exhibitions, or hubs, based on important groups, shows, and places: the Hairy Who (Chicago, 1966–1969), Funk (San Francisco Bay Area, 1967), Destroy All Monsters (Ann Arbor, 1973–1977), and Forcefield (Providence, 1996–2003). They are linked by six individual artists—H. C. Westermann, Jack Kirby, William Copley, Christina Ramberg, Gary Panter, and Elizabeth Murray—who were influenced by or were a crucial influence on the artists in the four hubs.

These groups and individual artists seized imagery and ideas from sources as diverse as comics and pottery, reshaping this material to tackle a variety of subjects with equal doses of satire and sincerity. They were not naive or historically unaware—they simply trafficked alternate histories, making work that continues to create profound artistic ripples.

What Nerve! Alternative Figures in American Art, 1960 to the Present was organized by Dan Nadel, guest curator, and Judith Tannenbaum, former Richard Brown Baker Curator of Contemporary Art.

CHECKLIST OF THE EXHIBITION

Niagara
American, b. 1954
Letter from the Devil, 1978
Colored pencil on paper
Collection the artist TL105.2014.1



RISD MUSEUM

Niagara
American, b. 1954
Redbirds are Seconal, 1978
Colored pencil on paper
Collection the artist TL105.2014.2



Niagara
American, b. 1954
Sacrifice, 1975
Colored pencil on paper
Collection the artist TL105.2014.3



Cary Loren
American, b. 1955
John Reed, Jim Shaw, Cary Loren, God's Oasis, 1975/2011
Silver gelatin print
Collection the artist TL106.2014.1



RISD MUSEUM

Cary Loren

American, b. 1955

John Reed, Jim Shaw, Mike Kelley, God's Oasis, 1975/2011

Silver gelatin print

Collection the artist. Copyright the artist TL106.2014.2

A co-founder of Destroy All Monsters, Cary Loren (American, b. 1955) photographed his friends in all manner of costume, both in and out of performance. He is also known as a musician, and made films featuring DAM members and their cohort. Loren edited Destroy All Monsters magazine from 1976 to 1979.



Cary Loren

American, b. 1955

Destroy All Monsters zines 1-6, 1977-1978

Six mimeographed zines

Collection the artist TL106.2014.3



Jim Shaw

American, b. 1952

Untitled, 1976

Color photocopy

Courtesy the artist and Metro Pictures, New York TL118.2014.1

These works by Jim Shaw (American, b. 1952) juxtapose and propagate grade-Z imagery—the pop sludge that no one else would touch. He applied a painter's attention to surface in plentiful photocopy collages and his blueprint images, which were given to friends in handmade boxes. Shaw's extensive collections of comic books, records, and ephemera greatly informed the aesthetic of *Destroy All Monsters*.



RISD MUSEUM

Jim Shaw
American, b. 1952
Untitled, 1976
Color photocopy
Courtesy the artist and Metro Pictures, New York TL118.2014.2

These works by Jim Shaw (American, b. 1952) juxtapose and propagate grade-Z imagery—the pop sludge that no one else would touch. He applied a painter's attention to surface in plentiful photocopy collages and his blueprint images, which were given to friends in handmade boxes. Shaw's extensive collections of comic books, records, and ephemera greatly informed the aesthetic of *Destroy All Monsters*.



Jim Shaw
American, b. 1952
Untitled, 1976
Color photocopy
Courtesy the artist and Metro Pictures, New York TL118.2014.3

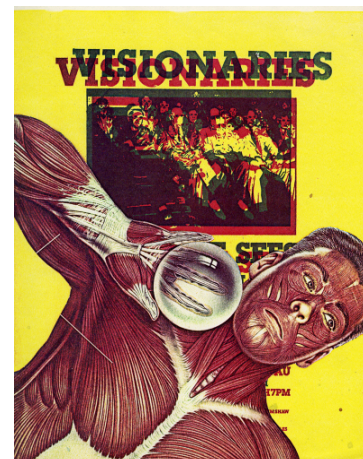
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Jim Shaw
American, b. 1952
Untitled, 1976
Color photocopy
Courtesy the artist and Metro Pictures, New York. Copyright the artist TL118.2014.4

These works by Jim Shaw (American, b. 1952) juxtapose and propagate grade-Z imagery—the pop sludge that no one else would touch. He applied a painter's attention to surface in plentiful photocopy collages and his blueprint images, which were given to friends in handmade boxes. Shaw's extensive collections of comic books, records, and ephemera greatly informed the aesthetic of *Destroy All Monsters*.



RISD MUSEUM

Jim Shaw
American, b. 1952
Untitled, 1976
Color photocopy
Courtesy the artist and Metro Pictures, New York TL118.2014.5

These works by Jim Shaw (American, b. 1952) juxtapose and propagate grade-Z imagery—the pop sludge that no one else would touch. He applied a painter's attention to surface in plentiful photocopy collages and his blueprint images, which were given to friends in handmade boxes. Shaw's extensive collections of comic books, records, and ephemera greatly informed the aesthetic of *Destroy All Monsters*.



Jim Shaw
American, b. 1952
Untitled, 1976
Color photocopy
Courtesy the artist and Metro Pictures, New York TL118.2014.6

These works by Jim Shaw (American, b. 1952) juxtapose and propagate grade-Z imagery—the pop sludge that no one else would touch. He applied a painter's attention to surface in plentiful photocopy collages and his blueprint images, which were given to friends in handmade boxes. Shaw's extensive collections of comic books, records, and ephemera greatly informed the aesthetic of *Destroy All Monsters*.



Mike Kelley
American, 1954-2012
Untitled (Allegorical Drawing), 1976
Marker on file cards
Courtesy Mike Kelley Foundation for the Arts TL130.2014.1



RISD MUSEUM

Mike Kelley
American, 1954-2012
Political Cartoon (In the Clutches of Evil), 1976/2011
Pigment print on paper (1 of 2 printer's proofs, for ed. of 100)
Courtesy Mike Kelley Foundation for the Arts TL130.2014.2



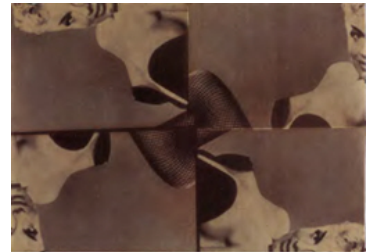
Mike Kelley
American, 1954-2012
Untitled, 1975
Etching on paper (ed. 3/3)
Courtesy Mike Kelley Foundation for the Arts TL130.2014.3



Jim Shaw
American, b. 1952
Blueprint, 1977
Blueprint
Courtesy the artist and Blum & Poe, Los Angeles TL132.2014.2



Jim Shaw
American, b. 1952
Blueprint, 1977
Blueprint
Courtesy the artist and Blum & Poe, Los Angeles TL132.2014.4

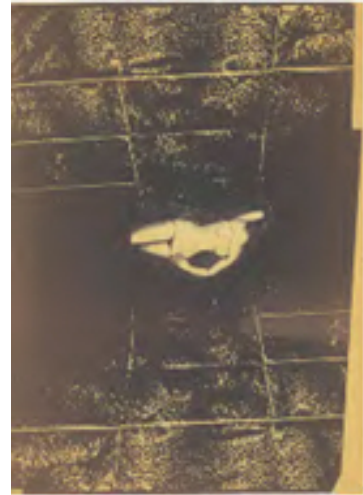


Jim Shaw
American, b. 1952
Blueprint, 1977
Blueprint
Courtesy the artist and Blum & Poe, Los Angeles TL132.2014.5



RISD MUSEUM

Jim Shaw
American, b. 1952
Blueprint, 1977
Blueprint
Courtesy the artist and Blum & Poe, Los Angeles TL132.2014.6



Jim Shaw
American, b. 1952
Blueprint, 1977
Blueprint
Courtesy the artist and Blum & Poe, Los Angeles TL132.2014.7



Jim Shaw
American, b. 1952
The End is Here, 1977
Mimeograph booklet
Courtesy the artist and Blum & Poe, Los Angeles TL132.2014.8

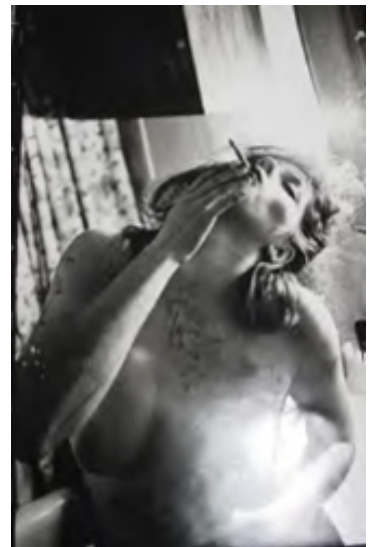


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Mike Kelley
American, 1954-2012
Jim Shaw Shark Bait, 1976
Mixed media on paper
Courtesy Jim Shaw and Marnie Weber TL133.2014



Cary Loren
American, b. 1955
Niagara Smoking, 1974/2011
C-print
Collection the artist TL71.2014.1



Cary Loren
American, b. 1955
Jim Shaw As a Spaceman, 1975/2011
Silver gelatin print
Collection the artist TL71.2014.2



Cary Loren
American, b. 1955
Mermaid and Angel (Niagara on Set), 1975/2011
C-print
Collection the artist TL71.2014.3



RISD MUSEUM

Cary Loren
American, b. 1955
Mike in Trout Mask, Goggles, God's Oasis A2, 1975/2011
Silver gelatin print
Collection the artist TL71.2014.4



Cary Loren
American, b. 1955
Cellar Death on Set, 1974
Silver gelatin print
Collection the artist TL71.2014.5



Cary Loren
American, b. 1955
Francesca, Head Back with Sword from Queen of Egypt series, 1975
Print from original 35 mm black and white negative
Collection the artist TL71.2014.6

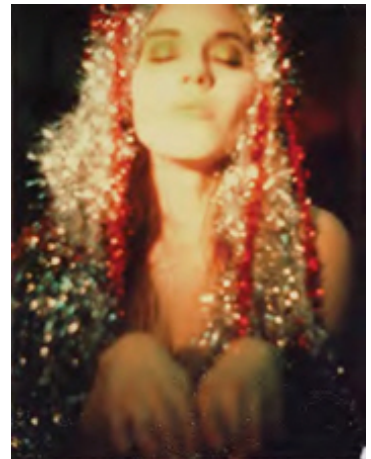


RISD MUSEUM

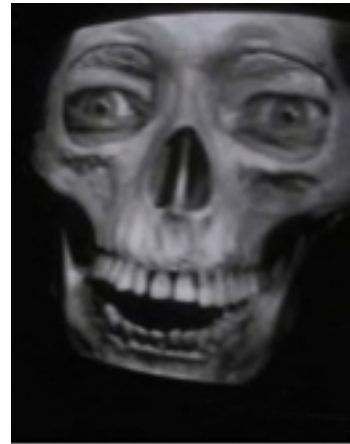
Cary Loren
American, b. 1955
Pirate Flag, Checkerboard, Roads, and Eye, 1974/2011
Silver gelatin print
Collection the artist TL71.2014.7



Cary Loren
American, b. 1955
Queen of Egypt series: Niagara as the Giant Sphinx, 1975/2011
C-print
Collection the artist TL71.2014.8



Cary Loren
American, b. 1955
Sir Graves Ghastly Talking Skull (Saturday afternoon TV horror host),
1975/2011
C-print
Collection the artist TL71.2014.9

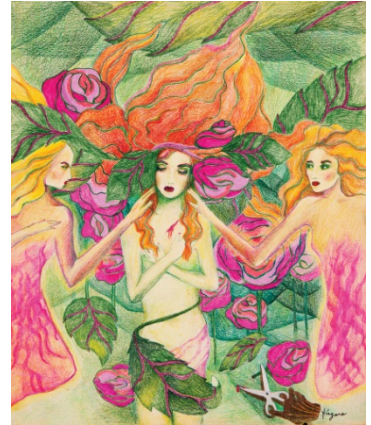


RISD MUSEUM

Niagara
American, b. 1954
Not According to Plan, 1974
Colored pencil on paper
Collection Dan Nadel. Copyright the artist TL73.2014.4

Eschewing irony, Niagara (American, b. 1954) virtually invented contemporary goth art in her early 1970s drawings, which combine hippie Pre-Raphaelite frill with images of blood, death, and menace. She was also Cary Loren's primary photographic subject.

Having perfected a fearless singing style, Niagara was and remains the lead singer of Destroy All Monsters, and is active as a painter and printmaker.



Niagara
American, b. 1954
Destroy All Monsters (Design for Nov 22/Meet the Creeper), 1977
Collage
Collection the artist TL77.2014.1



Niagara
American, b. 1954
Destroy All Monsters single cover, 1979
Pen and ink on paper
Collection the artist TL77.2014.2



RISD MUSEUM

Forcefield
American, 1996-2003
Blue Shmoo, 2001
Mixed media
Anonymous gift 2014.102.1



Forcefield
American, 1996-2003
Uncle Joby Joby, 2001
Fur, natural gourd, and fabric
Anonymous gift 2014.102.2



Forcefield
American, 1996-2003
Little Rope, 2002
Mixed media
Gift of Pamela A. M. Johnson in honor of Cade Tompkins 2017.63.1



RISD MUSEUM

Forcefield

American, 1996-2003

Muncher, 2002

Mixed media

Gift of Pamela A. M. Johnson in honor of Cade Tompkins 2017.63.2



Forcefield

American, 1996-2003

Puebla Metallica, 2002

Mixed media

Collection S.G. & A.U. TL100.2014



RISD MUSEUM

Forcefield
American, 1996-2003
Meerk Puffy, 2000
Mixed media
Hort Family Collection TL117.2014



Forcefield
American, 1996-2003
Meerk Puffy Autumn Shroud, 2002
Mixed media
Collection Kenny Schachter, London TL122.2014.a-b



RISD MUSEUM

Forcefield
American, 1996-2003
Jim Drain
American, b. 1975
Meta-Radeo, 2001
Mixed media
Collection Paul and Estelle Berg TL124.2014



Forcefield
American, 1996-2003
White Gnome, 2001
Mixed media
Collection Dave Fischer TL134.2014



Forcefield
American, 1996-2003
Forcefield Video Program, 2014
Video without sound
Collection Forcefield TL151.2014



RISD MUSEUM

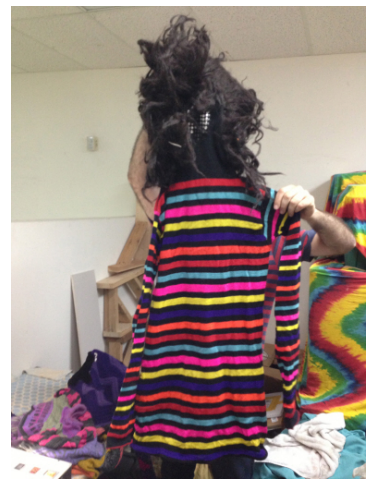
Forcefield
American, 1996-2003
Gnome, 2002
Mixed media
Collection Forcefield TL162.2014.10



Forcefield
American, 1996-2003
R.P.G.R. Shroud, 2003
Mixed media
Collection Forcefield TL162.2014.11



Forcefield
American, 1996-2003
R.P.P.L. Shroud, 2003
Mixed media
Collection Forcefield TL162.2014.12



RISD MUSEUM

Forcefield
American, 1996-2003
Untitled, 2001-2002
Clay block from the film 3rd Annual Roggabogga Motion Picture
TL162.2014.13



Forcefield
American, 1996-2003
Untitled, 2001-2002
Plasticine slices from the film 3rd Annual Roggabogga Motion Picture
Collection Forcefield TL162.2014.14



Forcefield
American, 1996-2003
Tunnel Vision, 2001
Color 16mm film with sound, transferred to video
Collection Forcefield TL162.2014.15



According to Forcefield, *Tunnel Vision* “plumbs the depths of Providence, lighting the beautiful brick architecture of the West Side sewers. The video then dives intrepidly into a mutable cosmos of morphing color and textures only to return to a triumphant moment of sunset on Cape Cod dunes.” This juxtaposition, says the group, “provides a direct link from Providence’s esteemed past to the city’s cosmic future.”

Situating this film about Providence and its environs in Pendleton House, alongside significant earlier works of decorative arts from the region, sheds light on how Forcefield—one of the groups presented in the exhibition *What Nerve!*, currently on view in the Chace Center—perceives Providence’s artistic heritage and legacy.

Forcefield
American, 1996-2003
Quilt 1, 2000
Mixed media
Collection Forcefield TL162.2014.16



RISD MUSEUM

Forcefield
American, 1996-2003
Quilt 2, 2000
Mixed media
Collection Forcefield TL162.2014.17



Forcefield
American, 1996-2003
Quilt 3, 2000
Mixed media
Collection Forcefield TL162.2014.18



Forcefield
American, 1996-2003
Quilt 4, 2000
Mixed media
Collection Forcefield TL162.2014.19



Forcefield
American, 1996-2003
Forcefield / Lightning Bolt Record Holder, 1996/2014
Ten 7-inch vinyl records and terrazzo holder
Collection Forcefield TL162.2014.2



Forcefield
American, 1996-2003
Quilt 5, 2002
Mixed media
Collection Forcefield TL162.2014.20



RISD MUSEUM

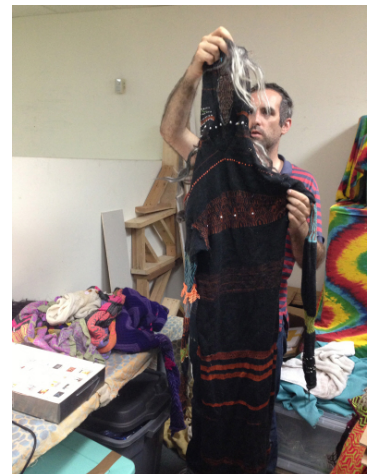
Forcefield
American, 1996-2003
Olde Shroud, 1996
Mixed media
Collection Forcefield TL162.2014.3



Forcefield
American, 1996-2003
P Lobe Shroud, 2000
Mixed media
Collection Forcefield TL162.2014.5



Forcefield
American, 1996-2003
Gorgon Radeo Assassin Shroud, 2001
Mixed media
Collection Forcefield TL162.2014.6



RISD MUSEUM

Forcefield
American, 1996-2003
Gorgon Radeo White Shroud, 2001
Mixed media
Collection Forcefield TL162.2014.7



Forcefield
American, 1996-2003
P Lobe Assassin Shroud, 2001
Mixed media
Collection Forcefield TL162.2014.8



Forcefield
American, 1996-2003
P Lobe Autumn Shroud, 2001
Mixed media
Collection Forcefield TL162.2014.9

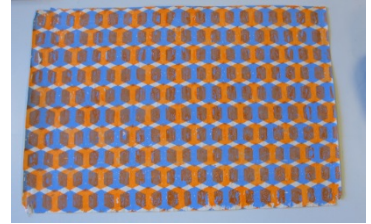


Forcefield
American, 1996-2003
Slice Print, 2001
Silkscreen print
Collection Forcefield TL42.2014.1



RISD MUSEUM

Forcefield
American, 1996-2003
Untitled Wallpaper, 2001
Silkscreen print
Collection Forcefield TL42.2014.3



Forcefield
American, 1996-2003
White Gnome, 2001
Mixed media
Collection Kik Williams TL88.2014



Forcefield
American, 1996-2003
The Muse, ca. 1970
Manufactured by Triadex
Sequencer-based synthesizer
Collection Forcefield TL162.2014.1



RISD MUSEUM

Forcefield
American, 1996-2003
Gorgon Radeo Shroud & Crochet Purse, 2000
Mixed media
Collection Forcefield TL162.2014.4



Roy De Forest
American, 1930-2007
Untitled, 1960
Oil, acrylic, wood, and mixed media
Collection Enrique Govantes; Courtesy George Adams Gallery, New York TL107.2014



Peter Voulkos
American, 1924-2002
Turtle Plate, 1963
Stoneware with glaze
The Baltimore Museum of Art: Purchased as a gift of Mrs. Lester S. Levy TL109.2014



Robert Arneson
American, 1930-1992
Klick, 1965
Ceramic with glaze
Collection Beth Rudin DeWoody TL111.2014.1



RISD MUSEUM

William T. Wiley
American, b. 1937
Horn Close Up, 1964
Mixed media
Collection Enrique Govantes; Courtesy George Adams Gallery, New York TL113.2014



Roy De Forest
American, 1930-2007
The Young Wordsworth, 1963
Acrylic on wood
Collection Sally and Peter Saul TL121.2014.1



William T. Wiley
American, b. 1937
The White Rhino Injured, 1966
Acrylic on canvas
University of California, Berkeley Art Museum and Pacific Film Archive; Gift of Brenda Richardson, in honor of William T. Wiley TL126.2014.3



Peter Saul
American, b. 1934
Man in Electric Chair, 1966
Styrofoam coated with plastic and enamel
The di Rosa Collection, Napa TL127.2014



RISD MUSEUM

William T. Wiley
American, b. 1937
Slant Step Becomes Rhino / Rhino Becomes Slant Step, 1966
Plaster, acrylic, paint, and chain
Collection Ronald Wagner and Bonnie Ruder TL131.2014



Robert Hudson
American, b. 1938
Diamond Back, ca. 1960s
Welded steel with paint
The David and Alfred Smart Museum of Art, The University of Chicago; Gift of Allan Frumkin TL147.2014.1



Ken Price
American, 1935-2012
Red, 1961
Ceramic, paint, and wood
Museum purchase with the aid of the National Endowment for the Arts 71.062

In the 1960s, Ken Price (American, 1935–2012) took a particularly biomorphic turn with his series of luridly erotic “eggs.” Painted with bold, fantastical colors, an egg’s shell is merely the outer aspect of an object with a rich inner world suggested by protuberances emerging from apertures cut into the form. The idea of an inner world permeating or transgressing an outer one recurs throughout Funk art, and is akin to the relationship between the personal and the public.

Price committed himself to working with clay after studying for a year with Peter Voulkos at the Los Angeles County Art Institute.



RISD MUSEUM

Robert Arneson
American, 1930-1992
Untitled (Binoculars), 1965
Ceramic with glaze
Collection RJ and Ann Vassiliou; Courtesy George Adams Gallery, New York TL108.2014



In his mid-1960s series of faux-heroic “trophy,” Robert Arneson (American, 1930–1992) perversely celebrates physicality in the form of breasts, fingers, vaginas, and testicles. Embracing the grotesqueness of the human condition, his sculpture is equally witty and vulgar.

Arneson attended the California College of Arts and Crafts but at first dismissed ceramics as just playing around with clay. It wasn’t until the late 1950s that he was turned on to Peter Voulkos’s bold clay work,

which inspired Arneson to take a more experimental approach. Typewriter was included in the 1967 Funk exhibition.

Peter Saul
American, b. 1934
Vietnam, 1966
Oil on canvas
Collection Sally and Peter Saul; Courtesy Mary Boone Gallery.
Copyright the artist TL121.2014.2



In the 1960s, Peter Saul (American, b. 1934) approached figurative painting with an eye towards creating what he thought of as problematic pictures: depictions of situations that were at best difficult and, even better, offensive. Unlike most artists associated with Funk, Saul frequently chose political subjects, which gave him an outsider status. Saul was surprised by his inclusion in the Funk exhibition (*Man in Electric Chair* was featured), and felt that a number of the artists disapproved of his participation because he had little connection to the scene and what he saw as an overemphasis on good taste within it

Joan Brown
American, 1938-1990
Fur Rat, 1962
Wood, chicken wire, plaster and raccoon fur
University of California, Berkeley Art Museum and Pacific Film Archive; Gift of the artist. Copyright the artist TL126.2014.1



RISD MUSEUM

This work by Joan Brown (American, 1938–1990), featured in the 1967 Funk exhibition, consists of a wood and chicken-wire structure wrapped in a matted raccoon pelt. The image of the rat came to Brown in a dream in which only after stroking the rat's tail did she feel the "sharp claws concealed within the soft fur," an ominous element she reproduced in the sculpture. The human condition, filtered through her own life and experiences, served as Brown's primary subject matter in both her paintings and sculpture for decades to come.

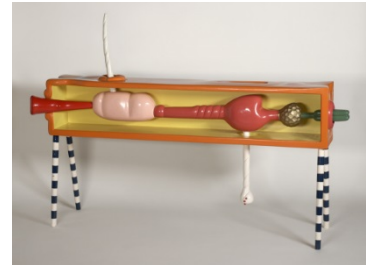
Jeremy Anderson

American, 1921-1982

River Run, 1965

Redwood, pine, and enamel

University of California, Berkeley Art Museum and Pacific Film Archive; Gift of the University Art Museum Council. Copyright Estate of Robert Anderson TL126.2014.2



Thin, spiky vertical shoots and small, organic ethnographic carvings exemplify a mix of latent hostility and enigmatic ritualism evident in the sculptures of Jeremy Anderson (American, 1921–1982). In the 1960s, Anderson began painting his work with brightly hued enamels, and helped usher in a Bay Area phenomenon referred to as polychrome sculpture; among its notable practitioners were Robert Hudson and William T. Wiley, also represented in this exhibition.

Anderson studied at the California School of Fine Arts (later the San Francisco Art Institute) in the late 1940s and was subsequently an influential teacher there.

Robert Arneson

American, 1930-1992

Typewriter, 1965

Earthenware with glaze and paint

University of California, Berkeley Art Museum and Pacific Film Archive; Gift of the artist. Copyright the artist TL126.2014.4



In his mid-1960s series of faux-heroic "trophies," Robert Arneson (American, 1930–1992) perversely celebrates physicality in the form of breasts, fingers, vaginas, and testicles. Embracing the grotesqueness of the human condition, his sculpture is equally witty and vulgar.

Arneson attended the California College of Arts and Crafts but at first dismissed ceramics as just playing around with clay. It wasn't until the late 1950s that he was turned on to Peter Voulkos's bold clay work,

RISD MUSEUM

which inspired Arneson to take a more experimental approach.
Typewriter was included in the 1967 Funk exhibition

Elizabeth Murray
American, 1940-2007
Spill One, 1981
Charcoal and oil pastel on paper
Pearl and Ernest Nathan Purchase Fund 82.024

Elizabeth Murray (American, 1940–2007) made exuberant paintings that exploded the rectangle, so that the form of her work was busted wide open by its content. Taking inspiration from everyday objects such as a coffee mug or a shoe, her abstracted cartoon idioms, developed in the 1970s and 1980s, provide an extroverted counterpoint to the interiority of the Hairy Who. A classmate of Hairy Who artist Gladys Nilsson at the School of the Art Institute, Murray left Chicago for California and then New York in the mid-1960s. In New York, she restlessly explored the intersection between representation and abstraction. There she first made work that implied a narrative, then stripped it away to abstraction, and finally found a middle ground between the two.



William Copley
American, 1919-1996
Beau Geste, 1973
Acrylic on linen
Courtesy the Estate of William N. Copley TL110.2014.1

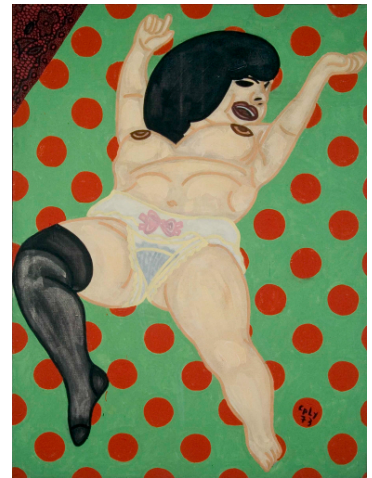


RISD MUSEUM

William Copley
American, 1919-1996
The Seven Year Itch, 1973
Acrylic on linen
Courtesy the Estate of William N. Copley TL110.2014.2



William Copley
American, 1919-1996
Behind the Green Door, 1973
Acrylic on linen
Courtesy the Estate of William N. Copley TL110.2014.3



H. C. Westermann
American, 1922-1981
See America First, 1968
Seventeen lithographs
Collection Beth Rudin DeWoody. Copyright Lester Beall, Jr. Trust/
Licensed by VAGA, New York, NY TL111.2014.2



H. C. Westermann (American, 1922–1981) created deeply allegorical work. His sculptures employed surrealist techniques of allusion and his drawings a bawdy cartoon sense of the absurd. The 1968 *See America First* print series pictures a trip across the country as a sequence of horrific historical episodes with the occasional erotic interlude. These images offer vivid political commentary that continues to resonate with artists working in a figurative vein. Westermann exhibited at Allan Frumkin's gallery in Chicago, where Peter Saul, Gladys Nilsson, Karl Wirsum, and others first encountered his playful, carefully wrought sculptures and energetic drawings.

RISD MUSEUM

Elizabeth Murray
American, 1940-2007
Truth, Justice and the Comics #1, 1990
Oil on canvas on wood
Courtesy Pace Gallery, New York TL119.2014

Elizabeth Murray (American, 1940–2007) made exuberant paintings that exploded the rectangle, so that the form of her work was busted wide open by its content. Taking inspiration from everyday objects such as a coffee mug or a shoe, her abstracted cartoon idioms, developed in the 1970s and 1980s, provide an extroverted counterpoint to the interiority of the Hairy Who. A classmate of Hairy Who artist Gladys Nilsson at the School of the Art Institute, Murray left Chicago for California and then New York in the mid-1960s. In New York, she restlessly explored the intersection between

representation and abstraction. There she first made work that implied a narrative, then stripped it away to abstraction, and finally found a middle ground between the two.

Christina Ramberg
American, 1946-1995
Shady Lacy, 1971
Acrylic on Masonite in artist's frame
Collection Joe Rishel. Copyright the artist TL120.2014

The fearless erotic paintings of Christina Ramberg (American, 1946–1995) explore gender relations and the tension between sex and death, freedom and constraint. A meticulous painter, Ramberg was enraptured with the formal shapes suggested by clothing, undergarments, and hairstyles. Her images of women's bodies in bondage provide a highly politicized retort to the macho sexuality in the paintings of William Copley in this exhibition.

Based in Chicago, Ramberg shared friendships and instructor/advocates at the School of the Art Institute of Chicago with members of the Hairy Who.



RISD MUSEUM

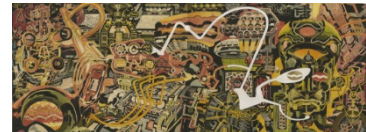
Christina Ramberg
American, 1946-1995
Probed Cinch, 1971
Acrylic on Masonite in painted artist's frame
Private collection, New York. Copyright the artist TL123.2014

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Based in Chicago, Ramberg shared friendships and instructor/advocates at the School of the Art Institute of Chicago with members of the Hairy Who.

Jack Kirby
American, 1917-1994
Dream Machine, 1970-1975
Ink and watercolor on board
Collection Glen David Gold. Copyright Estate of Jack Kirby TL128.2014



Jack Kirby (American, 1917–1994) created figural representations of ecstatic states, but he did so within the vernacular comic-book form. The works shown here were not for publication, but reflect the private visions of an otherwise highly public artist. These exercises in visual invention are unencumbered by the need to tell a story, and filled with machinery that operates by its own logic.

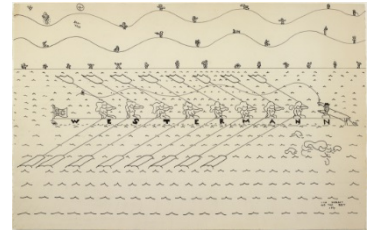
Kirby was the most productive and influential comic-book artist of the 20th century. Beginning in the early 1940s, he co-created some of the most popular pop-culture icons of the century: the X-Men, the Fantastic Four, Captain America, Thor, and, in many ways, the action comic book itself. Gary Panter made a pilgrimage to Kirby's home in 1976, just as decades later the Forcefield artists contacted Panter.

RISD MUSEUM

Christina Ramberg
American, 1946-1995
Satin Hanky, 1972
Acrylic on Masonite
Collection Betsy Aubrey and E. Steve Lichtenberg TL129.2014



William Copley
American, 1919-1996
Untitled (Westermann), 1979
Pen over graphite on cream wove paper
The Art Institute of Chicago, Promised gift of the Irving Stenn, Jr.
Drawings Collection. Copyright the artist TL135.2014



These works are from a series of raunchy paintings by William Copley (American, 1919–1996) first shown in 1974 under the title CPLY X-Rated. Using swooping lines and delicate cartoon patterning, Copley depicts a variety of sexual acts and poses, many taken directly, he

said, from “hard-core porno magazines.”

Copley employed an unusual language of outlines filled with flat color, and for 50 years made eccentric figurative canvases that never lived within their time. His paintings found few collectors, especially in America. In addition to his work as an artist, Copley was also a publisher and a respected collector, and served as an advocate for both H. C. Westermann (whose portrait by Copley is shown here) and Funk artist Peter Saul.

Gary Panter
American, b. 1950
Señor José Banjio, From the series *The Near Extinction and Salvation of the American Buffalo* 1981
Acrylic on paper
Collection KAWS, New York TL152.2014



RISD MUSEUM

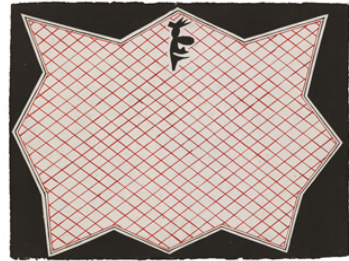
Gary Panter

American, b. 1950

Charles Goodnight, From the series The Near Extinction and Salvation of the American Buffalo 1981

Acrylic on paper

Collection Dan Nadel TL73.2014.5



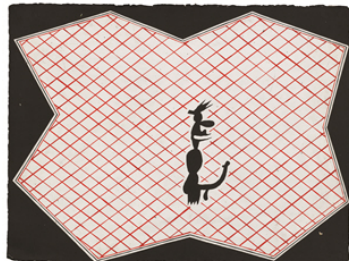
Gary Panter

American, b. 1950

Teddy Roosevelt, From the series The Near Extinction and Salvation of the American Buffalo 1981

Acrylic on paper

Collection the artist TL74.2014.1



Gary Panter

American, b. 1950

Samuel Walking Coyote, From the series The Near Extinction and Salvation of the American Buffalo 1981

Acrylic on paper

Collection the artist. Copyright the artist TL74.2014.2



These paintings by Gary Panter (American, b. 1950) are from a series concerned with the historical narrative of Native American oppression in the 19th century. Panter looked to his roots (his father

was of Native American descent) and saw a way forward from hippie art and Pop into a more avant-garde populist region. Panter's vision of a desiccated America is close in spirit to H. C. Westermann's, and both share with Peter Saul a rage at our own stupidity and grotesqueries. Introduced to Funk, H. C. Westermann, and the Hairy Who through reproductions in art magazines, Panter carried his vision forward in later paintings and, to great effect, in his comic book character Jimbo and his famed production design for the television show *Pee-wee's Playhouse*.

Gary Panter

American, b. 1950

Major Gordon "Pawnee Bill Lillie", From the series The Near Extinction and Salvation of the American Buffalo 1981

Acrylic on paper

Collection the artist TL74.2014.3



RISD MUSEUM

Gary Panter

American, b. 1950

Austin Corbin, From the series The Near Extinction and Salvation of the American Buffalo 1981

Acrylic on paper

Collection the artist. Copyright the artist TL74.2014.4



These paintings by Gary Panter (American, b. 1950) are from a series concerned with the historical narrative of Native American oppression in the 19th century. Panter looked to his roots (his father was of Native American descent) and saw a way forward from hippie art and Pop into a more avant-garde populist region. Panter's vision of a desiccated America is close in spirit to H. C. Westermann's, and both share with Peter Saul a rage at our own stupidity and grotesqueries. Introduced to Funk, H. C. Westermann, and the Hairy Who through reproductions in art magazines, Panter carried his vision forward in later paintings and, to great effect, in his comic book character Jimbo and his famed production design for the television show Pee-wee's Playhouse

Jack Kirby

American, 1917-1994

Tribes Trilogy 1, 1976

Ink and Dr. Ph. Martin's dyes on board

Collection Tod Seisser TL75.2014.1

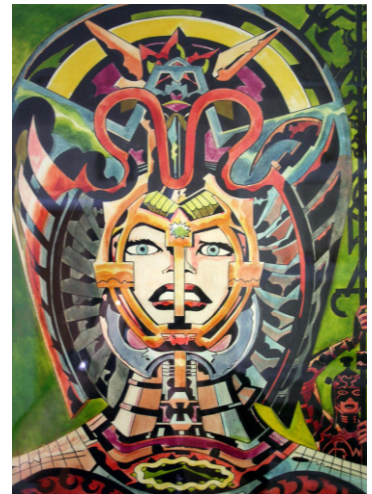


RISD MUSEUM

Jack Kirby
American, 1917-1994
Tribes Trilogy 2, 1976
Ink and Dr. Ph. Martin's dyes on board
Collection Tod Seisser TL75.2014.2



Jack Kirby
American, 1917-1994
Tribes Trilogy 3, 1976
Ink and Dr. Ph. Martin's dyes on board
Collection Tod Seisser TL75.2014.3



Jack Kirby
American, 1917-1994
Metron, 1969
Ink and Dr. Ph. Martin's dyes on collage board
Collection Tod Seisser TL75.2014.4



RISD MUSEUM

Gladys Nilsson
American, b.1940
Black Painting 4, 1966-1968
Watercolor on paper
Collection KAWS, New York TL112.2014



Art Green
American, b. 1941
Double Exposure, 1969
Oil on canvas
Collection Lyle and Vivian Grams TL114.2014



Art Green
American, b. 1941
Disclosing Enclosure, 1968
Oil on canvas
Courtesy the artist and Garth Greenan Gallery, New York
TL115.2014.1



RISD MUSEUM

Art Green
American, b. 1941
Florid Discomfiture, 1968
Oil on canvas
Courtesy the artist and Garth Greenan Gallery, New York
TL115.2014.2



Karl Wirsum
American, b. 1939
Spawning a Yawn with a Yellow Awning On, 1967
Acrylic on canvas
Collection Mimi Gross. Copyright the artist TL116.2014

In these works, Karl Wirsum (American, b. 1939) applies a sign-painter's aesthetic to an advanced language of repetitive forms and exploding symmetries. His figures seem constructed out of Mesoamerican forms, cartoon mascots, and the jittery blues of Maxwell Street all at once.



Wirsum was introduced to the other Hairy Who artists by Don Baum, who, as the director of the Hyde Park Art Center, organized the first Hairy Who exhibition in 1966. A 1961 graduate of the School of the Art Institute of Chicago, Wirsum exhibited in all of the Hairy Who shows.

Suellen Rocca
American, b. 1943
Palm Tree Lampshade, 1968-1969
Oil on canvas
Collection Lawrence and Evelyn Aronson. Copyright the artist
TL136.2014

The almost diagrammatic paintings and drawings of Suellen Rocca (American, b. 1943) stand out for their concern with what postwar culture defined as the everyday objects of female desire: purses, jewelry, furniture. Rocca made a pictorial language out of these loaded objects, producing haunting images of thwarted American dreams.

Rocca graduated from the School of the Art Institute of Chicago in 1965 and exhibited in all of the Hairy Who exhibitions.



RISD MUSEUM

Gladys Nilsson
American, b.1940
Very Worldly, 1967
Acrylic and collage on Plexiglas
Collection Robert Bergman, Chicago TL137.2014



Karl Wirsum
American, b.1939
Untitled (skull), 1967
Papier-mâché and acrylic
G.U.C. Collection, Chicago TL138.2014



Gladys Nilsson
American, b.1940
Stompin' at the Snake Pit, 1968
Watercolor on paper
Collection Richard D. Christiansen, Chicago. Copyright the artist
TL139.2014.1



Using watercolor, collage, and experimental drawing techniques, Gladys Nilsson (American, b. 1940) conjures a world entirely of her own making. She fluidly and crisply depicts relationships between characters and the surreal physical worlds they inhabit, but the beings themselves remain oblique, as Nilsson stops short of suggesting explicit narratives.

Nilsson graduated from the School of the Art Institute of Chicago in 1965 and exhibited in all of the Hairy Who exhibitions

RISD MUSEUM

Karl Wirsum

American, b.1939

Junior "Messin' with the Kid" Wells, 1969

Acrylic and glitter on Masonite

Collection Richard D. Christiansen, Chicago TL139.2014.2



Jim Falconer

American, b. 1943

Untitled, 1968

Silkscreen mounted on oil-painted linoleum in artist's frame with hanging tag

Courtesy the artist and Corbett vs. Dempsey, Chicago. Copyright the artist TL140.2014.1

Jim Falconer (American, b. 1943) is known alternately for explosive, elastic-limbed figurative compositions and nearly floral abstractions that combine printmaking with found objects.



Born and raised in the Chicago suburbs, he attended the School of the Art Institute of Chicago, where he was a close friend of Jim Nutt. Falconer's work was included in four of the Hairy Who exhibitions.

Jim Falconer

American, b. 1943

Untitled, 1968

Silkscreen mounted on oil-painted linoleum in artist's frame with hanging tag

Courtesy the artist and Corbett vs. Dempsey, Chicago TL140.2014.2



RISD MUSEUM

Art Green

American, b. 1941

Advanced Dichotomy, 1968

Oil on canvas

Courtesy the artist and Corbett vs. Dempsey, Chicago. Copyright the artist TL140.2014.3

The work of Art Green (American, b. 1941) combines a fascination with the majestic architecture of Chicago, his adopted city, and the pop imagery around him. He brought these obsessions together in constructions that play with perception and perspective, as objects disappear as quickly as they emerge.



Green was born in Indiana and moved to Chicago in 1960, graduating from the School of the Art Institute of Chicago in 1965 and participating in all of the Hairy Who exhibitions.

Karl Wirsum

American, b.1939

Mighty Might in the Green Trunks (blue trunks), 1968

Papier-mâché and acrylic

Courtesy the artist and Corbett vs. Dempsey, Chicago TL140.2014.4



Karl Wirsum

American, b.1939

Baseball Girl, 1964

Acrylic on canvas

Collection Ruth Horwich. Copyright the artist TL141.2014.1

In these works, Karl Wirsum (American, b. 1939) applies a sign-painter's aesthetic to an advanced language of repetitive forms and exploding symmetries. His figures seem constructed out of Mesoamerican forms, cartoon mascots, and the jittery blues of Maxwell Street all at once.



Wirsum was introduced to the other Hairy Who artists by Don Baum, who, as the director of the Hyde Park Art Center, organized the first Hairy Who exhibition in 1966. A 1961 graduate of the School of the

RISD MUSEUM

Art Institute of Chicago, Wirsum exhibited in all of the Hairy Who shows.

Suellen Rocca
American, b. 1943
Purse Curse, 1968
Oil on plastic purse
Collection Ruth Horwich. Copyright the artist TL141.2014.2

The almost diagrammatic paintings and drawings of Suellen Rocca (American, b. 1943) stand out for their concern with what postwar culture defined as the everyday objects of female desire: purses, jewelry, furniture. Rocca made a pictorial language out of these loaded objects, producing haunting images of thwarted American dreams.

Rocca graduated from the School of the Art Institute of Chicago in 1965 and exhibited in all of the Hairy Who exhibitions.



Jim Nutt
American, b. 1938
Her Face Fits, 1968
Acrylic on Plexiglas, enamel on wood frame
Courtesy Karen Lennox Gallery. Copyright the artist TL142.2014.1

Drawing and paintings by Jim Nutt (American, b. 1938) reveal his staunch dedication to making well-crafted objects. His content blends wordplay with an intense examination of the human body and all its crevices, delightfully chafing against formal perfection.

Married to fellow Hairy Who member Gladys Nilsson, Nutt graduated from the School of the Art Institute of Chicago in 1965 and exhibited in all of the Hairy Who exhibitions.



RISD MUSEUM

Jim Nutt
American, b. 1938
Backman, 1966
Acrylic on Plexiglas, aluminum frame
Courtesy Karen Lennox Gallery TL142.2014.2



Jim Falconer
American, b. 1943
Morbid Sunshine by a Miner Artist, 1966
Oil on canvas
Collection Museum of Contemporary Art Chicago, Gift of Dr. and Mrs. Ira G. Wool TL143.2014

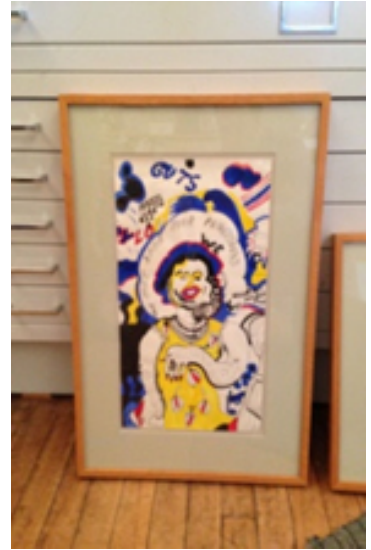


Art Green
American, b. 1941
Occupational Hazards, 1966
Pen and ink on paper
Collection Gladys Nilsson and Jim Nutt TL144.2014.1



RISD MUSEUM

Jim Falconer
American, b. 1943
Untitled, 1966
Watercolor and ink on paper
Collection Gladys Nilsson and Jim Nutt TL144.2014.10



Hairy Who
American
The Portable Hairy Who!, 1966
Offset-printed booklet
Collection Gladys Nilsson and Jim Nutt TL144.2014.11



Gladys Nilsson
American, b.1940
Inside the Ship, 1966
Ink on paper
Collection the artist TL144.2014.12



RISD MUSEUM

Jim Nutt
American, b. 1938
Motorcycle Hotdogs, 1966
Ink on paper
Collection the artist TL144.2014.13



Jim Falconer
American, b. 1943
Untitled, 1966
Watercolor and ink on paper
Collection Gladys Nilsson and Jim Nutt TL144.2014.2

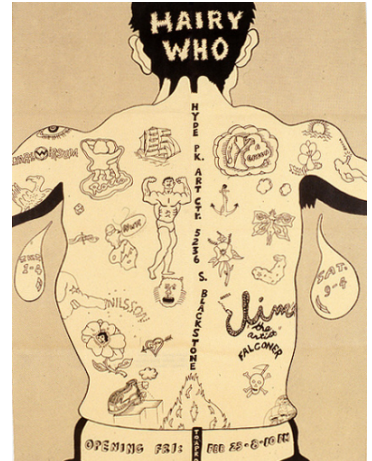


Jim Nutt
American, b. 1938
Now! Hairy Who Makes You Smell Good poster, 1968
Offset lithograph
Collection Gladys Nilsson and Jim Nutt TL144.2014.3



RISD MUSEUM

Hairy Who
American
Hairy Who Poster, 1966
Offset lithograph
Collection Gladys Nilsson and Jim Nutt TL144.2014.4



Hairy Who
American
Hairy Who Poster, 1967
Offset lithograph
Collection Gladys Nilsson and Jim Nutt TL144.2014.5



Gladys Nilsson
American, b.1940
Jim Nutt
American, b. 1938
Hairy Who Buttons, 1967
Printed buttons
Collection Gladys Nilsson and Jim Nutt TL144.2014.6



RISD MUSEUM

Hyde Park Art Center

Hairy Who exhibition cocktail napkin, 1966

Printed napkin

Collection Gladys Nilsson and Jim Nutt TL144.2014.7



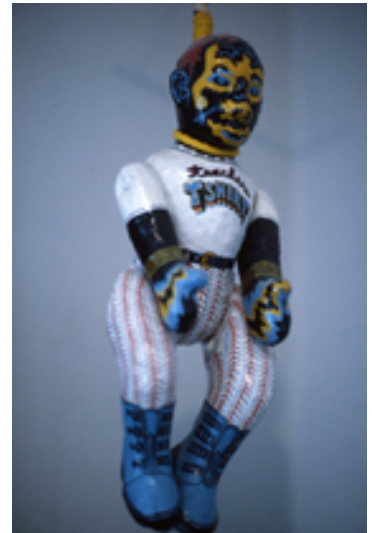
Karl Wirsum

American, b.1939

Teachers Tshirt Hung in Effigy, 1968

Papier-mâché, acrylic, and plastic rope

Collection Jim Nutt TL144.2014.8



Karl Wirsum

American, b.1939

Gilateen, 1968

Oil on canvas

Collection Gladys Nilsson TL144.2014.9



RISD MUSEUM

Jim Nutt

American, b. 1938

Officer E. Doodit, 1968

Acrylic on Plexiglas, enamel on wood frame, brass hardware
Roger Brown Study Collection, the School of the Art Institute of
Chicago TL145.2014



Gladys Nilsson

American, b.1940

mt. vondervoman: during turest rush, 1968

Watercolor on handmade paper

Collection Michael J. Robertson and Christopher A. Slapak. Copyright
the artist TL146.2014

Using watercolor, collage, and experimental drawing techniques, Gladys Nilsson (American, b. 1940) conjures a world entirely of her own making. She fluidly and crisply depicts relationships between characters and the surreal physical worlds they inhabit, but the beings themselves remain oblique, as Nilsson stops short of suggesting explicit narratives.



Nilsson graduated from the School of the Art Institute of Chicago in 1965 and exhibited in all of the Hairy Who exhibitions

Suellen Rocca

American, b. 1943

Suellen's Corness Painting, 1967

Oil on canvas

The David and Alfred Smart Museum of Art, The University of
Chicago; Gift of Dennis Adrian in honor of Don Baum TL147.2014.2



RISD MUSEUM

Karl Wirsum
American, b.1939
Show Girl I, 1969
Acrylic on canvas
Collection Karin Tappendorf. Copyright the artist TL148.2014.1

In these works, Karl Wirsum (American, b. 1939) applies a sign-painter's aesthetic to an advanced language of repetitive forms and exploding symmetries. His figures seem constructed out of Mesoamerican forms, cartoon mascots, and the jittery blues of Maxwell Street all at once.

Wirsum was introduced to the other Hairy Who artists by Don Baum, who, as the director of the Hyde Park Art Center, organized the first Hairy Who exhibition in 1966. A 1961 graduate of the School of the Art Institute of Chicago, Wirsum exhibited in all of the Hairy Who shows



Gladys Nilsson
American, b.1940
Floating Audience, 1967
Acrylic on Plexiglas
Collection Karin Tappendorf TL148.2014.2



Gladys Nilsson
American, b.1940
Phantom Plus, 1966
Watercolor on paper
Carl and Marilyn Thoma Collection TL149.2014



RISD MUSEUM

Jim Nutt
American, b. 1938
Wow, 1968
Acrylic on Plexiglas
Collection Karl Wirsum and Lorri Gunn. Copyright the artist
TL150.2014

Drawing and paintings by Jim Nutt (American, b. 1938) reveal his staunch dedication to making well-crafted objects. His content blends wordplay with an intense examination of the human body and all its crevices, delightfully chafing against formal perfection.



Married to fellow Hairy Who member Gladys Nilsson, Nutt graduated from the School of the Art Institute of Chicago in 1965 and exhibited in all of the Hairy Who exhibitions.

Hairy Who
American
The Hairy Who Sideshow, 1967
Offset-printed booklet
Collection Dan Nadel TL73.2014.1



Hairy Who
American
Smoke Hairy Who, 1968
Offset-printed booklet
Collection Dan Nadel TL73.2014.2

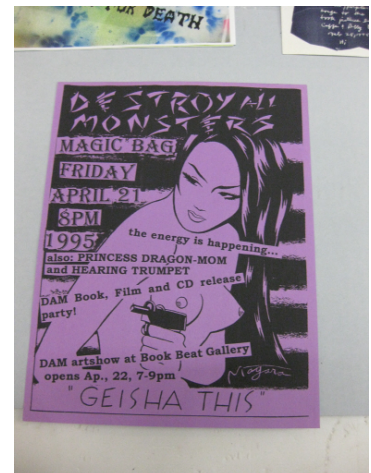


RISD MUSEUM

Hairy Who
American
Hairy Who Cat-a-log, 1969
Offset-printed booklet
Collection Dan Nadel TL73.2014.3



Cary Loren
American, b. 1955
Geisha This, 1995
7 pages and 3 pieces of ephemera
TL106.2014.4



Cary Loren
American, b. 1955
Vintage DAM pages and Original Mock-ups,
16 pages
TL106.2014.5



RISD MUSEUM

Jim Shaw
American, b. 1952
Blueprint, 1977
Blueprint
Courtesy the artist and Blum & Poe, Los Angeles TL132.2014.1



Jim Shaw
American, b. 1952
Blueprint, 1977
Blueprint
Courtesy the artist and Blum & Poe, Los Angeles TL132.2014.3



Jim Shaw
Blueprint, 1977

Jim Nutt
American, b. 1938
Hairy Who poster, 1968
Offset lithograph
Collection Jim Nutt and Gladys Nilsson TL144.2014.14



RISD MUSEUM

Forcefield
American, 1996-2003
Flashpaper Wallpaper, 2003
Silkscreen print
Collection Forcefield TL42.2014.2

