

## Artworks & Documents in the Exhibition

*In the gallery:*

### Northwest wall

**Paul Klee**, *Little World (Kleine Welt)*, 1918

Courtesy of The David and Alfred Smart Museum of Art, The University of Chicago

### Northeast wall

**David Schutter**, *Drawing Boards*, 2018

Courtesy of the artist

*In the vitrines, north to south:*

### Vitrine 1

All book covers: works by **Paul Klee**

### Top, from left to right

*Affected Place*, 1922

*Hermitage*, 1918

*Intention*, 1938

*Picture Album*, 1937

*The Magic Garden*, 1926

*Insula Dulcamara*, 1938

### Bottom, from left to right

*Once Emerged from the Gray of Night*, 1918

*Let Him Kiss Me with the Kisses of his Mouth*, 1921

*Ancient Harmony*, 1925

*Flowering*, 1934

*Ancient Sound, Abstract on Black*, 1925

*Uncomposed in Space*, 1929

*Analysis of Diverse Perversities*, 1922

*Old Man Counting*, 1929

### Vitrine 2

All book covers: works by **Paul Klee**

Top, from left to right

*Highway and Byways*, 1929

*Mystical Ceramic*, 1925

*Twittering Machine*, 1922

*Plumets to the Wave*, 1928

(unidentified)

*The Limits of Intelligence*, 1927

Bottom, from left to right

*Tod und Feuer*, 1940

*Senecio*, 1922

*Beware of Red*, 1937

*Signs in Yellow*, 1937

Vitrine 3

To the left

All book covers: **Paul Klee**, *Angelus Novus*, 1920

To the right

Book cover: **R. H. Quaytman**, *Chapter 29*, 2015

Vitrine 4

**R. H. Quaytman**

קקק, *Chapter 29*, 2015

קקק, *Chapter 29*, 2015

קקק, *Chapter 29*, 2015

Vitrine 5

All book covers: **Caspar David Friedrich**, *Wanderer Above the Sea of Fog*, 1818

Southwest wall

**Caspar David Friedrich**, *Wanderer Above the Sea of Fog*, 1818

Reproduced on: Maurizio Pollini: Franz Schubert, *Wanderer-Fantasie*, 1974

**Paul Klee**, *Twittering Machine*, 1922

Reproduced on: Antal Dorati & Minneapolis Symphony: Gunther Schuller, *Seven Studies on Themes by Paul Klee*, 1961

*In the lobby:*

**Zachary Cahill**

North wall: *USSA Postal Service//Connection Through Equality*  
Above the elevator: *USSA Postal Service//Bringing Worlds Together*  
Behind the reception desk: *USSA Postal Service//The Significance of the Letter*

*Fogo Island Post Office* (postcard)  
*Sunrise on the Bay at Joe Batt's Arm* (postcard)  
*Sunset at Brimstone Head* (postcard)  
*View from Barr'd Islands* (postcard)

*USSA Postal Service//There Is Only One World* (stanchion)  
*USSA Postal Service//We Are Still Human* (stanchion)  
*USSA Postal Service//Stay Connected* (stanchion)  
*USSA Postal Service//Patient Moonlight* (stanchion)

All works 2018

## **Notes on Contemporary Works in the Exhibition**

### In the Gallery:

During a recent visit to the Alte Nationalgalerie in Berlin, **David Schutter** noted the frequent occurrence of birch trees in the work of Caspar David Friedrich. (Trees and mountains form the

two-faced cornerstone of Friedrich's hold on the romantic imagination.) After returning to his Chicago studio, Schutter began work on a series of drawings based on Friedrich's birches executed on his own well-worn birch drawing board. As with any drawing the artist makes on these soft birch panels, faint impressions remained embossed on the board underneath. In between drawings, Schutter habitually brushes back the impressions with a wire brush, returning the wood to a fresh flatness for each new drawing. *Drawing Boards* consists of a pair of the artist's birch drawing panels printed in the German woodcutting tradition – a diptych rendered in the birch tree's distinctive black and white. The black half of *Drawing Boards* is legible to the eye, its surface texture still somewhat discernible from a distance. Its white counterpart, however, can only be grasped as a kind of anamorphic image. By craning our neck or cocking our head to see it, the white print's impression yields only a momentary flash of its presence, rendering perception a thing forever problematized by memory.

In 2015, **R.H. Quaytman** exhibited a series of works at the Tel Aviv Museum of Art under the overarching title *Chapter 29: קקק* (Hebrew for “engrave”). While in Israel, Quaytman had spent considerable time looking at Paul Klee's iconic *Angelus Novus* monotype, an artwork forever associated with its first owner, Walter Benjamin. (It is through Benjamin's close friend Gershom Scholem that the work ended up in its current home, the Israel Museum in Jerusalem.) Astoundingly, for a work so endlessly scrutinized, overinterpreted even, it seems that no one had ever paid much attention to the image Klee had originally printed his angel upon. It was Quaytman's curiosity about what lay hidden underneath this tormented symbol of modern German-Jewish history that eventually led to a shocking discovery: *Angelus Novus* rests atop a nineteenth-century engraving of a popular Renaissance portrait of Martin Luther, himself a tragic protagonist in the longer history of German-Jewish relations.

#### In the Lobby:

*USSA Postal Service* is the latest installment in the unfolding saga of **Zachary Cahill's** *USSA*, a *Gesamtkunstwerk*-styled socio-aesthetic utopia in the making. For this exhibition, Cahill transformed the lobby of the Neubauer Collegium into a fully functioning post office, offering postcards of the artist's own romantically inflected making as well as prepaid postcards addressed to Fogo Island, the site of this project's inception. The centerpiece of Cahill's immersive installation, however, is a giant banner depicting a *Rückenfigur* – the archetypal figure seen from the back so familiar from Caspar David Friedrich's arch-romantic imagery – striding towards the (disused) old Main Post Office Building in downtown Chicago, billed as the largest post office building in the world upon its completion in the 1920s. This work continues Cahill's ongoing dialogue with the work of Friedrich, while simultaneously reanimating the old romantic notion of books as “thick letters to friends.”