MEDIA CONTACT
Justine Bae, Museum Coordinator
909.607.7543 /
justine.bae@pomona.edu

FOR IMMEDIATE RELEASE
November 27, 2018

POMONA COLLEGE MUSEUM OF ART presents
“STORIES: Selections from the Permanent Collection”

Jan. 22 – May 19, 2019

Claremont, CA — The Pomona College Museum of Art presents the exhibition “Stories: Selections from the Permanent Collection” on view from Jan. 22 to May 19, 2019. A public reception will take place from 5-7 p.m. on Thursday, January 24.
Idyllic scenery and sublime vistas typically convey the idea of “landscape” in art. “Stories: Selections from the Permanent Collection” explores conceptual definitions of landscape, in particular, landscape as: the distinctive features of a particular situation or intellectual activity; or a particular area of activity, for example, the political landscape. Artists often use this approach to tell a story or convey a complicated idea in a singular image. The works in “Stories” consider landscape through this lens—the landscape of storytelling.

Drawn from Pomona College’s collection, the exhibition highlights affinities between artists and artworks that expand notions of the landscape. The artists in “Stories” use landscape as a form of narration. Here landscape may be: an abstraction that narrates a story or references a landscape or a community; the site of a political moment; an intellectual interpretation of what constitutes landscape; expansive portraiture; or a subversion of how we view a specific site. The artists depict intimate personal stories, surreal dreamscapes, specific localities, sites of political activism, and landscapes on the brink of environmental crisis.

Tracing the spaces between ideology and lived experience, the work in this exhibition demonstrates the varied tactics—both subtle and complex—that artists use to communicate. The connective tissue of the disparate works on view reveal new narrative relationships. What emerges are new patterns: stories built on ideas examined anew. “Stories” includes drawing, sculpture, painting, photography, and printmaking. Some examples follow.

In Charles Gaines’s work Night Crimes (1995), the Los Angeles-based artist juxtaposes seemingly unrelated images. He places a vintage photograph of criminals culled from the LAPD files or the Los Angeles Times above a photograph of the night sky at the time the crime was committed. While the images might initially appear unrelated, or having a simple temporal relationship, they carry an underlying critique of racial discrimination in the criminal landscape of Los Angeles in 1995 and earlier.

Wendy Red Star, a member of the Apsáalooke (Crow) nation, explores Native American ideologies and colonial interpretations of Native cultures in her work. In the six pieces included in “Stories,” Documentation of Rez Cars & HUD Houses of Pryor, Montana (Crow Indian Reservation) (2017), Red Star extracts photographs of government houses and cars from the reservation and places them on brightly colored silk backgrounds. She uses the houses and cars—some of which belong to family and friends—to tell the stories of the people on the reservation, challenging mainstream representations of Native American culture within a contemporary landscape.

Brooklyn-based artist Lorna Simpson is perhaps best known for her conceptual photography, which she uses to challenge conventional views of gender, identity, culture, history, and memory. Simpson’s 9 Props (1995) is a collection of portraits of objects found in the backgrounds of photographs of black middle-class families taken by Harlem Renaissance photographer James VanDerZee. The work serves as both a portrait of black middle-class life made from objects pulled from documented environments, as well as a
tribute to James VanDerZee. This piece, like much of her work, uses the camera as a point of departure, constructing a collection of distilled and fragmented images and text to create new lines of inquiry.

California-based multimedia artist Allan de Souza, born in Nairobi, Kenya to Indian parents, makes work addressing his relationship to cross-national and cultural migration in an effort to restage historical evidence through counter-strategies of fiction, erasure, and (mis)translation. His work, *Fountain* (2004-5), is one of a collection of old family photographs taken in Nairobi during his childhood. DeSouza intentionally placed copies of the photographs around his apartment, allowing the prints to accumulate the detritus of day-to-day life such as dust, hair, food, and liquids. In this work, part of the series *The Lost Pictures* (1962-65/2004-5), De Souza creates a personal landscape of memory by recording traces of the present on evidence of the past.

Artists in the exhibition include Andrea Bowers, Ben Dean, Merion Estes, Kirsten Everberg, Francesca Gabbiani, Michael Decker, Genevieve Gaingnard, Edgar Heap of Birds, Nancy Jackson, Liza Lou, Sandeep Mukherjee, Roland Reiss, Barbara T. Smith, and Brenna Youngblood.

The exhibition is co-curated by Daphnide McDermet (PO ’20), Josephine Bump ’76 curatorial intern, and Rebecca McGrew, senior curator, at the Pomona College Museum of Art.

**About the Pomona College Museum of Art**

The Museum collects, preserves, exhibits and interprets works of art; and houses a substantial permanent collection as well as serving as a gallery of temporary exhibitions. Important holdings include the Kress Collection of 15th- and 16th-century Italian panel paintings; more than 5,000 examples of Pre-Columbian to 20th-century American Indian art and artifacts, including basketry, ceramics and beadwork; and a large collection of American and European prints, drawings and photographs, including works by Francisco de Goya, José Clemente Orozco and Rico Lebrun.

**Admission**

All exhibitions and programs are free of charge and open to the public.

**General Information**

330 North College Avenue
Claremont, CA 91711
Tuesday through Sunday, 12-5 p.m., Closed Monday
*Art After Hours: Thursday, 5-11 p.m., Jan. 24 – May 2, 2019*

For more information, please call 909.621.8283 or visit [www.pomona.edu/museum](http://www.pomona.edu/museum).