

Lorna Simpson (American, b. 1960)
Details (The Worst Had Already Come to Pass), edition 35/40, 1996
 Photogravure with screenprinted text
 10 x 8 in.
 Collection of Jordan D. Schnitzer
 © Lorna Simpson. Courtesy the artist and Hauser & Wirth

at 90 museums. In addition to organizing and loaning the art to many museums at no cost, Schnitzer often provides funding for educational programs to help underwrite artist visitations or hands-on workshops. He also funds transportation for elementary and high school students and their families so they too can visit the exhibitions.

The Jordan Schnitzer Family Foundation has published 12 artist books, including catalogues raisonnés of Ellsworth Kelly, Frank Stella and John Baldessari as well as published books on Andy Warhol, John Buck, Mel Bochner and many others.

Schnitzer is the president of Harsch Investment Properties, a privately owned real estate investment company based in Portland, Oregon, which owns and operates over 27 million square feet of office, multi-tenant industrial, multi-family and retail properties in six western states.

“For me, waking up each day without art around me would be like waking up without the sun. When you live with art around you, your mind and soul are filled with the beauty of life and the creativity of the human spirit.”

—Jordan D. Schnitzer



Ed Ruscha (American, b. 1937)
News, from *News, Mews, Pews, Brews, Stews & Dues* series
 edition of 125, 1970
 Screenprint with organic materials
 (black currant pie filling, red salmon roe)
 23 x 31 in.
 Collection of the Jordan Schnitzer Family Foundation
 © Ed Ruscha

Artis—Naples, The Baker Museum is one of the foremost fine art museums in Southwest Florida. The museum hosts several traveling exhibitions annually to complement installations of works from its permanent collections. Comprising more than 3,500 objects, the museum’s broad holdings of 20th- and 21st-century art reflect the generosity and commitment of area collectors. Of particular strength are the museum’s collections of American and Mexican modern art.

2019-20 Exhibitions

Free public docent-guided tours are offered Tuesday-Saturday at 11am and 2pm and Sunday at 1pm.

ReTooled: Highlights from the Hechinger Collection

Organized by International Art & Artists, Washington, D.C. Gift of John and June Hechinger
 September 3-December 8, 2019
 Hayes Hall Galleries, first floor

30 Years: Building a Naples Icon

Organized by Artis—Naples, The Baker Museum
 September 3-December 8, 2019
 Hayes Hall Galleries, second floor

Student Photography Institute

September 3, 2019-February 2, 2020
 Hayes Hall Lobby, west hallway
Generously sponsored by the Schrenk Family Foundation

100 Iconic Works from the Permanent Collection

Organized by Artis—Naples, The Baker Museum
 December 1, 2019-July 25, 2020
 The Baker Museum, first floor
Generously sponsored by Waterside Shops

Color Field

Organized by Crystal Bridges Museum of American Art, Bentonville, Arkansas for Artis—Naples, The Baker Museum
 December 1, 2019-May 10, 2020
 Kimberly K. Querrey & Louis A. Simpson Cultural Campus

Looking at Words: A Poetry of Shape From the Collections of Jordan D. Schnitzer and His Family Foundation

Organized by Artis—Naples, The Baker Museum
 December 1, 2019-April 5, 2020
 The Baker Museum, third floor

Monet to Matisse: French Masterworks from the Dixon Gallery and Gardens

Organized by the Dixon Gallery and Gardens, Memphis, TN
 December 1, 2019-March 22, 2020
 The Baker Museum, second floor
Generously sponsored by Collier County Tourist Development Council

Expressions: Matisse and Modern Art from the Permanent Collection

Organized by Artis—Naples, The Baker Museum
 December 1, 2019-March 22, 2020
 The Baker Museum, second floor

Florida Contemporary

Organized by Artis—Naples, The Baker Museum
 December 20, 2019-April 19, 2020
 Hayes Hall Galleries, first and second floors

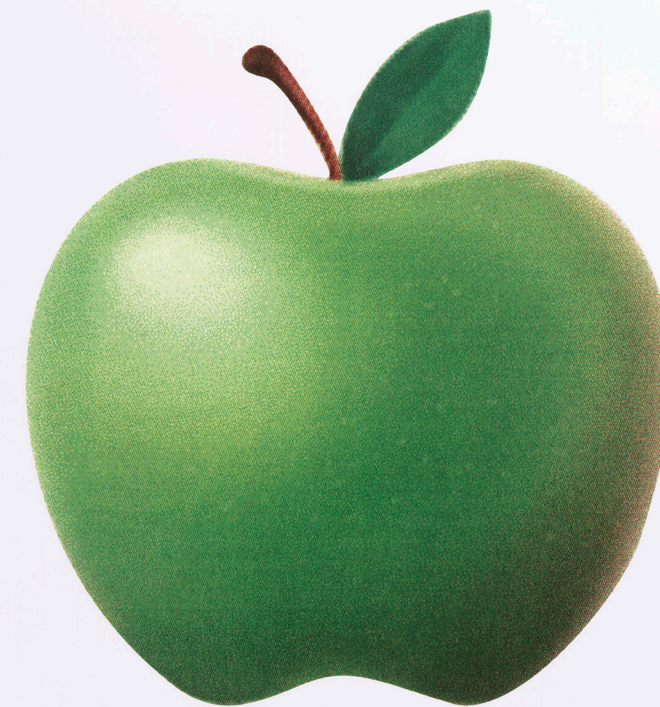
For the most up-to-date information, please visit artisnaples.org

Artis—Naples

Home of The Baker Museum and the Naples Philharmonic

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We are grateful to Patty and Jay Baker for their generosity and leadership support of the museum.



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Looking at Words: A Poetry of Shape From the Collections of Jordan D. Schnitzer and His Family Foundation

Organized by The Baker Museum

December 1, 2019-April 5, 2020

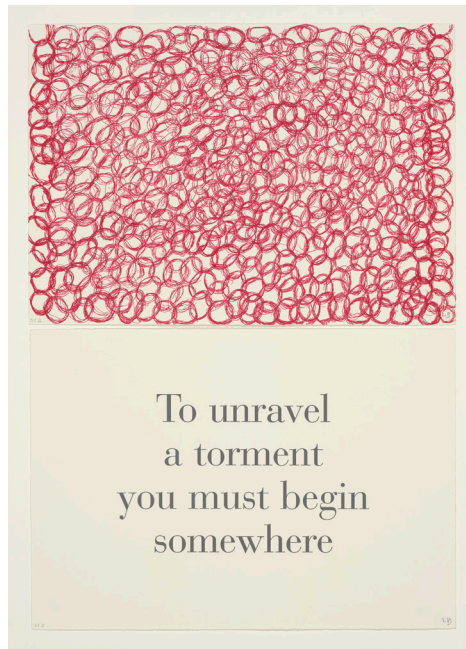
Artis—Naples

Home of The Baker Museum and the Naples Philharmonic

Drawn entirely from the Collections of Jordan D. Schnitzer and His Family Foundation, *Looking at Words: A Poetry of Shape* showcases over 200 artworks of diverse media by prominent contemporary visual artists widely recognized for their text-based work. Presented artists are John Baldessari, Mel Bochner, Louise Bourgeois, Chris Burden, Mona Hatoum, Damien Hirst, Jenny Holzer, Robert Indiana, Jasper Johns, Barbara Kruger, Sol LeWitt, Glenn Ligon, Josiah McElheny, Bruce Nauman, Raymond Pettibon, Richard Prince, Ed Ruscha, Lorna Simpson, Andy Warhol, and Carrie Mae Weems. This exhibition demonstrates the thought-provoking ways in which these artists have explored the potential of written language as subject matter and as visual form while also providing a general historical context for such works.

During the 1960s—a decade that involved radical counterculture and rebellion against many sociopolitical and cultural conventions—numerous artists began questioning the nature of art itself, accomplished by eschewing Modernist aesthetics, formalistic concerns and various notions of “personal expression.” Pioneers of Conceptual art, such as Mel Bochner, Joseph Kosuth and Sol LeWitt, proclaimed that the sole defining feature of an artwork is the idea or concept behind it. Their works often relied heavily on language and text, occasionally paired with images, to emphasize particular conceptual ideas while simultaneously discouraging the deep aesthetic rumination that both figurative and abstract images have traditionally engendered. Following this period, a generation of artists in the 1970s was further preoccupied with language as a system of meanings, and consequently, chose written words as the subject and visual form of their art.

John Baldessari, reflecting the influence of Marcel Duchamp, juxtaposes image and text incongruently, often with a wry sense of humor, thereby disrupting a viewer’s preconceived notions about language as a rational system of communication and its relationship to representation. Bruce Nauman also rigorously examines language as subject matter and visual shape. His artistic investigations, however, are emotionally charged with a sense of bleakness, often confronting brutal realities with the use of writing. For their parts, both Jenny Holzer and Barbara Kruger, artists who use language as part of overriding social and political concerns, co-opt visual strategies found in mass media to investigate the intersections of language, culture and politics. Their sharp observations regarding power structures are as shocking and attractive as many formulations found in edgy advertising. The Conceptualists’ intellectualized



Louise Bourgeois (French-American, 1911-2010)
To Unravel a Torment You Must Begin Somewhere, from
What is the Shape of This Problem series
 edition of 25, 1999
 Lithograph and letterpress
 12 x 17 in.
 Collection of the Jordan Schnitzer Family Foundation
 © 2019 The Easton Foundation / Licensed by VAGA
 at Artists Rights Society (ARS), NY

practice, stimulating viewers’ eyes and minds simultaneously, has continuously evolved since their early experiments, and these artists’ strong influence remains strongly present today.

The enduring preoccupation with language in contemporary art has other roots, as well, including in the work of Pop artists like Andy Warhol, Robert Indiana, Jasper Johns and Ed Ruscha, who often drew from the ubiquity of written words in daily life, including those commonly found in newspapers, magazines, advertisements, road signs, commercial products, and everyday ephemera. Artists such as Damien Hirst and Richard Prince continue to appropriate the visual culture of commercial products as inspiration for their art.

Appropriation, whether drawing on literary works, popular cultural, political speeches, clichés, colloquialisms, or well-recognized typographic styles, is a tactic that has been continuously employed by many contemporary artists, perhaps most notably by Glenn Ligon, Lorna Simpson and Carrie Mae Weems. Their art engages viewers with texts and images that



Mel Bochner (American, b. 1940)
Do I Have to Draw You a Picture?, edition of 4, 2013
 Etching and aquatint
 22 1/4 x 30 1/4 in.
 Collection of Jordan D. Schnitzer
 © Courtesy of the artist and Two Palms, NY

address issues of race and identity, making the deep scars of American history visible.

In *Looking at Words*, viewers encounter a kaleidoscope of language- and text-based creations. Many of these works are deeply concerned with sociopolitical and cultural dimensions, as seen in Mona Hatoum’s work, while the suites of prints by such artists as Louise Bourgeois and Chris Burden are more intimate and biographical—broodingly poetic and intriguingly anecdotal, respectively. Josiah McElheny and Raymond Pettibon’s works are likewise poetic, but their moods differ greatly: the former artist contemplating “big ideas,” such as the infinite universe, and the latter looking at the darker side of American culture.

In addition to the variety of artistic concerns, subject matter, voices and tones, the works featured in this exhibition also highlight the varied handwritten and typographical styles of lettering, drawing attention to how such visual manifestations of language, often imbued with particular historical and cultural connotations, affect the way we draw meaning and interpret

objects, whether manifestly or subliminally. Taken altogether, this language-based corpus not only exhibits a wide range of characteristics, trends and approaches in contemporary practice, but it also invites the viewer to see, contemplate and decipher, all while “reading” these thought-provoking works.

Rangsook Yoon, Ph.D.
 Director of Curatorial Affairs
 Artis—Naples, The Baker Museum

On the cover:
 John Baldessari (American, b. 1931)
Adam Wasn’t into It, from *Emoji* series
 edition of 50, 2018
 Color screenprint
 33 x 28 in.
 Collection of Jordan D. Schnitzer
 © 2018 John Baldessari and Gemini G.E.L. LLC



Damien Hirst (British, b. 1965)
Dumpling, from *The Last Supper* series, edition of 150, 1999
 Screenprint
 40 x 60 in.
 Collection of Jordan D. Schnitzer
 © Damien Hirst and Science Ltd.
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From the Jordan Schnitzer Family Foundation

Native Oregonian Jordan D. Schnitzer was fortunate to grow up in a home surrounded by art. His mother, Arlene, operated a local contemporary Northwestern art gallery, The Fountain Gallery of Art, for 25 years. Schnitzer purchased his first work of art when he was 14 years old, and that initial purchase has led to a lifelong pursuit of not only appreciating art, but also building a collection, of prints, paintings and sculptures.

His initial collection was artists of the Northwest—and Schnitzer always preaches the importance of supporting local artists—but, in the late 1980s, he began to buy prints and multiples of the most important American artists of our time. The collections now consist of over 14,000 prints, paintings and sculptures.

With this collection, Schnitzer has developed an outreach program, through the Jordan Schnitzer Family Foundation, with which he and his staff have facilitated over 140 exhibitions