EDUCATOR GUIDE

Tania Candiani:
Sounding Labor, Silent Bodies
July 8, 2020 - January 17, 2021
Welcome!

Dear Educators,

We are delighted to have you join us at the Contemporary Arts Center (CAC) for Tania Candiani’s timely exhibition *Sounding Labor, Silent Bodies*. The exhibition is on view from July 8, 2020 – January 17, 2021.

Candiani asks us to challenge the narrative given in our curriculum—that written by a white, male privileged class. Her works investigate Cincinnati’s industrial past, the role of women, representations of BIPOC workers and citizens.

*Sounding Labor, Silent Bodies* is a wonderful cross-curricular exhibition, diving into multiple aspects of history, music, and current events. It would be difficult to not find something relevant in this show.

We invite you to explore, create, immerse yourselves, and discover what stories, connections and lessons can be found within this exhibition.

Enjoy your visit!
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ABOUT THE ARTIST

About the Artist: Tania Candiani

- Born in Mexico City, 1974.
- Work is held by museums such as the Centro Cultural Tijuana, the Mexican Museum in San Francisco, and the Museum of Latin American Art in Los Angeles.
- Her first solo museum show was Cinco variaciones sobre circunstancias fónicas y una pausa at the Laboratorio de Arte Alameda in Mexico City 2012.
- Her work was selected for the Mexican Pavilion at the 2015 Venice Biennale.
- She is a fellow of the National System of Art Creators, from Mexico since 2012, in 2011, received the Guggenheim Fellowship for the Arts, and in 2018 the Artist Research Fellowship awarded by the Smithsonian Institution and represented Mexico in the 56th Venice Biennial.

About Candiani’s work

- Show is part of Cincinnati’s Power of Her initiative, celebrating the centennial of the suffragette movement
- Could be considered an artist-anthropologist, as she studies the history of people in a specific region
- She is interested in “silent bodies”—workers, women, people of color, even the machines—learns from what is missing in history
- She prefers to focus on the place in which she is working—so, for Cincinnati, she is evaluating the history of industry, the design festivals held at Music Hall
- Her archival research led to her use of images from the History Museum of Industrial Expositions, sketches for the murals at Union Terminal by Reiss, speeches given at the expositions and parades
- Worked with the Muse choir to create the musical work based on her research here
- Awarded a Smithsonian Artist Research Fellowship in 2018, during which time she conducted most of her research for Sounding Labor, Silent Bodies.
Quotes

“I am intrigued by the way in which visions of scientific and technological progress entail ideas about collective futures, public expectations and the common good. And in that sense, how your notions are constantly evolving, not only in terms of technology but also culturally. It seems pertinent to look at the past in a kind of archeology of that knowledge, to observe the possibilities of the future.”

-Tania Candiani

“I’m calling people to think about the past in order to not make the same mistakes right now.”

-Tania Candiani

About the exhibition

Tania Candiani’s artistic practice spans sculpture, sound, film and performance to examine innovations of the past and present. Often responding to specific sites and local histories, she reanimates forgotten narratives, protagonists and material traditions that poetically call for a more just and inclusive future. For the past two decades, she has examined the breakthroughs and failures of dominant economic, scientific, and technological structures. Whether commenting on US-Mexico border law, gender inequality or workers’ rights, she creates objects and actions that provoke critical reflection on the commodification of time, land and labor.

Produced over the course of two years and several visits to Cincinnati, Sounding Labor, Silent Bodies features historical visual ephemera alongside a new suite of work that examines the contradictions present in the rhetoric of progress that accompanied America’s industrial past. Often mediated through the body, Candiani’s work recognizes the politics of voice and insists on the expressive potential of repetitive movement forming what the artist calls “a choreography of labor.” The centerpiece of the exhibition is a three-channel film, created here in Cincinnati, that features a women’s choir reciting the sounds of disappearing forms of manual work. The resulting a cappella music, which recalls pouring, squealing, cutting, and hammering, echo through the galleries as a requiem for four industries — metal casting, meatpacking, printing, and woodworking – that employed Cincinnati’s workforce in the late 19th century. In another film, shot in Music Hall, Candiani recalls the Industrial Expositions that put Cincinnati on the map. For her first major solo US museum exhibition, Candiani highlights women as a corrective to dominant historical narratives that excluded their role as factory workers, and suggests parallels with current struggles against gender inequality in the workplace today.
Vocabulary/Key words

Industrial Revolution  Social Justice  Progressive
Industrial Exposition  Research  Intersectionality

Themes

Site specificity: Focusing on the place in which she is working, Candiani has evaluated the history of industry in Cincinnati not only to make it relevant in the area, but also to emphasize learning from the past.

Lost histories: Through her research and subsequent works, Candiani brings to light the lost history of women in the Industrial Age. In Procession, she uncovers moments in American history that are overlooked or ignored. Note title of the exhibition.

Social Justice and Intersectionality: Candiani investigates across disciplines: class, gender, and race.

PRE-VISIT DISCUSSIONS

ABOUT THE CONTEMPORARY ARTS CENTER

In 1939, Betty Pollak Rauh, Peggy Frank Crawford and Rita Rentschler Cushman took the advice of Edward M.M. Warburg, the founding father of the American Ballet and a founder of the Museum of Modern Art. He suggested that rather than stress about finding non-existent art jobs in New York, “Why not starting something in Cincinnati? Plenty of room there. If you decide to try, come and see me and I’ll help you.”

By August of that year, Peggy Frank Crawford, Betty Pollack and Rita Rentschler raised $5000 (about $93,000 today) and created the Modern Art Society (MAS). For almost a year their “office” consisted of a letter file and a portable typewriter set up in one or another living room. Within a few years, the MAS had exhibited Renoir, Van Gogh, Gauguin, Picasso, Beckman, Klee and many more in the lower levels of the Cincinnati Art Museum. In 1952, the MAS changed their name to the Contemporary Arts Center and in 1964 they earned a space of their own in downtown Cincinnati. In 2003, the CAC moved into the Lois & Richard Rosenthal Center for Contemporary Art designed by architect Zaha Hadid. The NY Times called the structure, “the best new building since the Cold War.”

The Contemporary Arts Center is a non-collecting institution, meaning there is no permanent collection. All exhibitions are borrowed from artists, collectors and other art galleries and institutions. We strive to create exhibitions that allow visitors to “open their minds” to the arts, and to the dialogue that can be had when viewing contemporary art. We believe that art and
the creative process belong to all people and that contemporary artists are an important part
of how we see and interact with our world today.

ABOUT THE LOIS & RICHARD ROSENTHAL CENTER FOR CONTEMPORARY ARTS

In the late 1990s, after acquiring the lot on which the Contemporary Arts Center now sits, a
committee narrowed a field of over 300 architects chose to design the building—first to 97,
then to 12 and finally 3 of the most exciting designers working in the world today. From
them, a unanimous choice emerged: Baghdad-born, London-trained Zaha Hadid.

The decision was in keeping with the CAC’s 60-year history of promoting the new. Though
Hadid had been the subject of adulation, study and controversy, her work exhibited at major
museums with international critical acclaim, she had only completed two freestanding
structures during her career. As a largely untested inventor, a woman and an Arabic Muslim,
Hadid had not found the construction world easy to enter. This renowned building is Hadid’s
first American building, and is the first American museum building designed by a woman.
Groundbreaking took place in May 2001 and the new Center opened to rave reviews on May
31, 2003. The seven-story, 82,265 square-foot Contemporary Arts Center is named the Lois
& Richard Rosenthal Center for Contemporary Art after the CAC’s former Chairman of the
Board and the most generous contributor to the new building. It sits on a narrow 11,000-
square-foot footprint, and includes a 2,366-square-foot black box performance space.

Born in Iraq in 1950, Hadid received her degree in mathematics from the American University
in Beirut and studied at the Architectural Association in London where she won the Diploma
Prize in 1977. Upon graduation, Hadid became a partner at the Office of Metropolitan
Architecture where she worked with influential architects Rem Koolhaas and Elia Zenghelis.
Establishing her own practice in London in 1979, she soon gained international attention with
her groundbreaking plan for the Peak International Design Competition for Hong Kong in
1983. In 2004, she became the first female recipient of the Pritzker Architecture Prize, which
is the equivalent to the Nobel Prize for Architecture. In 2008, she was listed as one of Forbes
Magazine’s “100 Most Powerful Women,” and in 2010, Time Magazine named her one of the
“100 Most Influential People in the World,” and UNESCO Artist for Peace. She was awarded
the Stirling Prize for Architecture in 2010 and 2011. In 2012, Hadid was awarded Damehood
by Queen Elizabeth II. And, in 2015, she received the Royal Gold Medal from the Royal
Institute of British Architects Hadid died in 2016.
RULES AND GUIDELINES

- Visitor admission and school tours are free at the Contemporary Arts Center.
- We require that must be a chaperone for every 5 students under the age of 18 for self-guided groups. For docent-led tours, the required ratio is 1 to 10 for students through grade 5 and 1 to 15 for students grades 6-12.
- No backpacks, coats or lunches are permitted in the galleries, but personal belongings may be stored in the large bins or lockers we have available. Instructors may keep any emergency bags and purses with them.
- Currently photography is permitted in all areas of the museum. The CAC encourages you to post photos to various social media sites using @CincyCAC and #CincyCAC.
- Pens are not permitted in the gallery spaces. Pencils are available for use at the front desk.
- Walk throughout all galleries—no running, climbing, or roughhousing. If visiting with students under 18 please provide guidance and supervision.

ACCESSIBILITY INFORMATION

- Our facility is ADA compliant and we will make every effort to provide accommodations when requested.
- Hearing protection is available upon request.
- Fidgets are available upon request.
- Sensory maps and social stories are available upon request.
- Large text is available upon request.
- Two quiet spaces are available—the Lower Level Lobby and the Contemplation Room.
- For further inquiries or requests, please contact Shawnee Turner at sturner@cincycac.org
ARTWORK DISCUSSIONS

These discussions can occur during and after viewing.

- How does Candiani, an artist, talk about history? What are the similarities and differences between her work and that of an historian or anthropologist?
- Much like the 2016 film *Hidden Figures*, which highlights the previously untold true story of three African-American women at NASA who worked as human computers to help send an astronaut into orbit during the Space Race, Candiani’s works *Speech for an Empty Theater* and *Working Women* highlight how women have been systematically erased and cast aside by American history. In the championing of progress and innovation, we can also recognize that history has also unfairly oppressed Black and Indigenous Americans in many ways. One example is the erasure of their contributions to industrial progress and innovation in 19th and 20th century America. How can we acknowledge innovation, industry, and progress while also remembering the “hidden figures” previously forgotten or silenced? Can you think of other artists that draw from hidden histories? Why is it important to continue to uncover these hidden histories?
- What does it mean to say that industry is woven into the fabric of American identity? It is worth discussing the concept of “hard work” or “unskilled labor.” What do these terms say about how America (the country beyond individuals) considers labor and what it sees as valuable or fundamental? Can you draw any connections between the laborers of the Industrial Revolution and “blue-collar” workers of today? Where does the term “blue-collar” come from? What are the connotations present in that term?
  - Related prompt: American identity and denim - the untold histories of slave clothing, associations with labor, and a symbolic garment/material during the Civil Rights movement.
- How has labor been gendered in modern history? For example, traditionally women’s labor has been stereotyped as occurring in domestic spaces like the home (cooking, cleaning, laundry) whereas men’s’ labor has been largely associated with industry. Where do these gender roles come from? Do they still hold true today?
- For music classes more specifically, revolving around the works *Four Industries* and *Score of Four Industries*: Looking at the work *Score of Four Industries*, which is both a musical score and a work of art in itself, what kinds of notations do you see? How do the artmaking marks relate to the music?

LESSON PLAN IDEAS

1. Have students conduct some research on a hidden history and present a short summary or narrative to describe that previously unknown aspect of history. To narrow down the prompt you could suggest or assign specific topics to have students research. For example: the origins of denim and its relationship to slavery or later the civil rights movement. Denim is known for its association with American industrial workers, but what are the parts history has left out when we discuss denim, a staple of American culture and identity?
• Variations can include writing a summary, poem, or monologue from the perspective of someone from this community or time period, creating a collage, or painting a portrait or scene.

• Supplemental example: compare and contrast these articles on the history of blue jeans. Who and what was lost to the original history?

Additional resources for this lesson:

2. Candiani’s work comments on the use of Roman symbolism in American art and architecture to connect ideals of the Republic such as personal and civic virtue (e.g. the eagle, liberty personified as a female figure). Her book, Procession, reminds us that American history encompasses many moments of oppression and violence, committed under and conflated with Roman and later American ideals of liberty, triumph, the republic, and justice (seen in the included works Roma: Panorama of the Procession and posters for Cincinnati Industrial Expositions).

American identity can be expressed through these visual representations of moral and civic ideals. However, as demonstrated through Candiani’s work, American history can also be fraught with oppression and dark moments. For this lesson, have students identify their own ideal in a single word or phrase. Then prompt them to find or create a corresponding symbol. For example, how can truth be represented? Or equality? This lesson could incorporate many different types of mediums depending on student’s comfort level or your curriculum.

Finally, have students discuss their ideal and the difficulty of expressing a big idea in just one representation. Does the symbol oversimplify the ideal? Does the symbol glorify the ideal? Why might that be an issue, or even become a good thing?

3. For music classes: Try sight-reading an excerpt from Score of Four Industries! Have students record themselves reading a four-bar excerpt from the Woodworking Industry movement. Students may think about unconventional music, how notations supplement the written notes with emotions and are expressive. Have students reflect on sounds of labor in their own life - perhaps the rhythm of repeated movements like chores or the sounds of modern machinery can become music. Students can be encouraged to listen for these sounds or even assigned to record some of them. For discussion, consider how these sounds of labor are often overlooked. Why might that be? Do we take for granted the labor occurring around us?
ARTWORK AND WALL TEXT INFORMATION

Introductory Wall Text

Tania Candiani’s artistic practice spans sculpture, sound, film and performance to examine innovations of the past and present. Often responding to specific sites and local histories, she reanimates forgotten narratives, protagonists, and material traditions that poetically call for a more just and inclusive future. For the past two decades, she has examined the breakthroughs and failures of dominant cultural, economic, scientific, and technological structures. Whether commenting on US-Mexico border law, gender inequality or workers’ rights, she creates objects and actions that provoke empathy, critical nostalgia, and reflection on the commodification of time, land, and labor.

Produced over the course of two years and several visits to Cincinnati, Sounding Labor, Silent Bodies features historical visual ephemera alongside a new suite of work that examines the contradictions present in the rhetoric of progress that accompanied America’s industrial past. Often mediated through the body, Candiani’s work recognizes the politics of voice and insists on the expressive potential of repetitive movement forming what the artist calls “a choreography of labor.” The centerpiece of the exhibition is a three-channel film featuring a women’s choir reciting the sounds of disappearing forms of manual work. The resulting a cappella music, which recalls pouring, squealing, cutting and hammering, echo through the galleries as a requiem for four industries that employed Cincinnati’s workforce in the late 19th century: metal casting, meatpacking, printing and woodworking. For her first major solo US museum exhibition, Candiani highlights women as a corrective to dominant historical narratives that excluded their role as factory workers, and suggests parallels with current struggles against gender inequality in the workplace today.

Artwork and Labels
Tania Candiani, in collaboration with Rogelio Sosa, Ollin Miranda, Katie N. Johnson, and Muse Choir
Four Industries, 2020
Three-channel video, with quadraphonic sound
Courtesy of the artist and Galeria Vermelho
Four Industries is a three-channel film wherein an all-female choir recites sounds associated with Cincinnati’s major industries of the late 19th and early 20th centuries: metal casting, meatpacking, printing and woodworking. Filmed in a historic brewery in Over-the-Rhine, the resulting a cappella chorus is rhythmic and repetitive, recalling the pouring, pounding, cutting and hammering associated with the manufacturing of goods. By using the human voice to emulate mechanized sounds, Candiani reminds us of the corporeal impact of labor—the bodies that were required to support the processing of raw materials during America’s Industrial Revolution. The film further demonstrates the mechanization imposed upon workers through the movement of the camera, which poetically mirrors machine trajectories, assuming the methodical up and down movement of the printing press, or the side to side sway of milling and sanding in the woodworking industry.

Tania Candiani, in collaboration with Rogelio Sosa
Score of Four Industries, 2020
Ink on paper
Courtesy of the artist and Galeria Vermelho

Produced in collaboration with composer Rogelio Sosa, and rendered by Tania Candiani in ink, the score of Four Industries consists of four movements, each dedicated to a particular trade, including metal casting, meatpacking, printing and woodworking. Those who read music will note that the score makes use of conventional musical symbols and marks used to indicate tempo, duration and pitch, such as staff lines, notes and rests. In addition, the artists have added vocal guidelines and descriptors related to each industry. For example, the Iron Industry’s movement features verbal notations above and below the staff lines associated with the act of metal casting that read “fire,” “foundry,” “hammering,” “cooling hot metal” and “steam.” Paired with transcriptions of the vocals that include passages such as “Ch-Ch-Shhhhhhh” and
“Ki-Ki-Shhhhhhh,” the score offers insights into the historical industrial processes and the sources for the sounds that one hears during the film.

*Roma: Panorama of the Procession of the Order of Cincinnatus at the Opening of the Eleventh Cincinnati Exposition September 1883*  
Cincinnati: P. G. Thomson, 1883  
Cincinnati Art Museum, Gift of Clyde M. Bowden, 2013.191.
Many of the Cincinnati Industrial Expositions were launched with opening-day processions that featured floats created by local manufacturing companies to celebrate their products and capabilities. The 1883 procession focused instead on the Roman roots of the city’s name—Cincinnatus—by replicating the military parades of Roman times. The legendary ruler was called to serve Rome as its dictator, only to return to his land when his service ended. Cincinnatus’ idyllic concept of civic virtue is here connected with the civic improvements inherent to industrial innovation. Associations with ancient Rome are also evident in the architectural adornment of Cincinnati’s Music Hall, which Candiani references in Divided We Fall, also exhibited here. This book, a product of Cincinnati’s booming printing industry in the 1880s, connects Cincinnati to ancient Rome, and, by extension, industry to civility and progress. Candiani questions the idealism of these connections in her reinterpretation of the 1883 book by omitting, obstructing and abstracting several of the floats pictured in the original. Investigation into the stories of the Roman rulers and gods shown in the illustration yields stories of oppression, corruption and violence. In Procession, Candiani presents moments of American history that have undergone similar idealization, ignoring the oppression and violence. In Procession, Candiani presents moments of American history that demonstrate the same, reminding us that the utopian propaganda declared at the Industrial Expositions obscured the reality of the situation.

- Following are detailed descriptions of the symbolism—don’t get too hung up on that. Rather, choose what is interesting to you as a connection and use that detail. The point is more the general comparison.
- In her book, Procession, Candiani is juxtaposing the Exposition book illustrated with floats with her own. The Roman history presented in that book is filled with stories of oppression and violence that had been idealized over the centuries and merged with American ideals. Her book demonstrates moments in American history that have undergone similar idealization, ignoring the oppression and violence.
- Her book also focuses on monuments that have been erected to these problematic people in American history (similar to Roman statues), and how they have come into question in recent times.
- Consider the role that icons, symbols, and art play in developing a national history, ideology, and mythology.
- Note possible reference to the use of silhouettes in 19th century (and earlier)
• Note the presentation of *Procession* is like a history museum display, with captions below artifacts.

• Symbolism in the *Roma: Panorama of the Procession of the Order of Cincinnatus at the Opening of the Eleventh*. This book depicts the floats created for the opening parade in 1881.
  - Cover: Image of woman with wings and trumpet is *Fame* (Greek: Pheme; Roman: Fama). She can give messages of renown or rumor (truth or lies). Also “public opinion” or “public voice.” Having two reinforces this interpretation. *Double axes* (Greek: labrys) in Minoan history is associated with female goddesses, believed to represent the moon. The Romans associated it with the Amazons.

  - Page 1: *Lictors are carrying fasces*. The fasces is a Roman symbol of power and authority. It is a bundle of wooden rods and an axe bound together by leather straps. Fasces represented that a man held imperium, or executive authority. In the U.S. they are often included in representations of the president. Lictors are the “fists” of Rome—a force used to safeguard public order.

  - Page 2: *Eagle Bearers are carrying the Standards*. Standards are pennants, flags, or banners, suspended or attached to a staff or pole, which identified a Roman infantry or cavalry. These are generic, but they would be led by an eagle (aquila) representing the Roman Imperial Eagle. Eagle Bearers (aquilafers) are standard bearers. Centurions are commanders of centuries (could contain 200 to 1,000 legionaries or infantrymen). Decurions are calvary officers in charge of a squadron (could contain 30 to 100 calvarymen).

  - Page 3: *Roman band or cohort* were not musicians. They directed the troops with different sounds using trumpets and cornu. Here shown wearing animal hides (probably a wolf).
Page 4: **Cincinnatus.** Lucius Quinctius Cincinnatus (519 B.C. - 430 B.C.) General and Roman consul who in the retreat was called and appointed by the Senate "Dictator." He was anointed with unlimited powers to face the invaders, which he did, possibly twice, very well. After the victory he rejected all the honors, retreated to his estate, to continue tilling the land. The U.S. president model is based on his temporary leadership. Cincinnatus is standing on top of the float pushed forward by Fame (acclaim) and supported by the busts of ancestors/previous leaders.

![Cincinnatus Float](image)

Page 5: **Age of Saturn** references the Saturnalia Festival. Saturn (Greek: Kronos) was a god of generation, dissolution, plenty, wealth, agriculture, periodic renewal, and liberation. Saturn’s mythological reign was depicted as a Golden Age of plenty and peace. He is typically shown with a scythe (Father Time is an evolution of this imagery). Saturnalia was carnival-like with partying, gift-giving, reversal of roles (slaves/masters), battles suspended, gambling—replicating his period of peace and plenty.

Page 6: **Romulus and Remus** are the founders of Rome. Romulus and Remus were born to Rhea Silvia, a vestal virgin and the daughter of the former king, Numitor. Their father, Mars, had raped Rhea Silvia. To avoid being overthrown, Numitor’s brother, Amulius ordered the children killed, and they were abandoned on the bank of the river Tiber to die. They were saved by a she-wolf, and then raised by a shepherd named Faustulus. When they were young adults, they became involved in a dispute between supporters of Numitor and Amulius. As a result, Remus was taken prisoner and brought to Alba Longa. Both his grandfather and the king suspected his true identity. Romulus, meanwhile, had organized an effort to free his brother. They learned of their past and joined forces with their grandfather to restore him to the throne. The twins set out to build a city of their own where they had been rescued by the wolf. They disagreed about which of the seven hills to build the city on leading Romulus to kill his brother. Note the twins with the wolf and the shepherd, Faustulus at the bottom of the hill.
Page 7: Romulus is brought to Olympus and received by Mars. You can see Jupiter and Juno on their thrones. After his death, he ascended to Olympus on a storm cloud. This story demonstrates his “divine” right to rule and support from the gods.

Page 8: Temple of Janus is for the god of doors, beginnings, transitions, and endings. He is shown with two faces, seeing past and future (i.e. January). Credited for money and navigation—becomes a “good luck” symbol. The doors to his temple (one at the front and one at the back) were closed during times of peace and opened when wars began. The temple shows the doors open and 12 columns (representing the 12 months of the year). It is covered in the Roman arms, shields, and standards, also signifying a time of peace, as they are not engaged in battle. Different symbols appear on them e.g. SPQR: Senatus Populusque Romanus, meaning The Senate and the Roman People; laurel wreath representing triumph; a hand representing loyalty or an oath; Imperial eagle and the wolf.

Page 9: Gaius Marcius Coriolanus was a Roman general who lived in the 5th century BC (probably a legend). He was a military hero who was eventually exiled for wanting to keep grain from the lower classes of the Romans. In this image, he is with the Volscians (with whom he exiled) to attack Rome. His mother, wife and son greet him. His mother denies him a hug stating, “Before I receive your hug, let me know if I approach an enemy or a child, whether I am
a prisoner or a mother.” His mother convinces him not to attack the Romans and a peace between the groups begins.

- Page 10: The Battle of Heraclea was Greece’s last attempt at stopping the Roman conquest. Though the Greeks won the battle, their losses were so drastic that it marked the end of the Greeks in what is now Italy (a win for Roman advancement). The Greeks had battle elephants from Africa!

- Page 11: The Battle of Mylae against Carthage was Rome’s first triumphant naval battle. It involved the use of a corvus, a plank used to board the Carthaginian ships.

- Page 12: The float for Bacchus represents the Bacchanalia. Maenids, followers, and a satyr are shown, along with representations of pinecones, wine and grapes, and lions and tigers (representing his travels through Africa and India). The Bacchanalia were religious festivals, but also became avenues for the lower classes to come together and plot.

- Page 13: Sulla’s Camp in Greece references a point in during the Roman general and dictator Lucius Cornelius Sulla Felix’s military campaign in Greece. Running low on funds, the troops raided the Temple of Apollo at Delphi—the most notable and richest of Apollo’s temples.
Page 14: Cicero’s Return to Rome marked the end of his exile. He was pushed out of politics and Rome by a populist statesman. Cicero was an orator, writer, and consul. You see him surrounded by celebrating Romans and moving through a triumphal arch.

Page 15: The Destruction of Carthage (located in present-day Tunisia) marked the end of the Third Punic War between the Romans and the Carthaginians. After this war, the Carthaginians were enslaved, and the Romans took full control of the Mediterranean. A temple to the Carthaginian goddess Tani is shown at the top of the illustration.

Page 16: Vercingetorix was a king of the Arverni tribe who united the Gauls in a revolt against the Romans. After early victories, the Gauls were defeated. Vercingetorix was captured, held prisoner for five years. After which he was paraded through the streets then executed by Julius Caesar. The scene shows him surrendering to Caesar.

Page 17: The float for Pluto, the god of the underworld, depicts in enthroned, wearing a helmet (typically shown this way), next to his wife Proserpina (the goddess of spring). Other symbols include Cerberus, the three-headed dog guarding the underworld, and serpents. Serpents were depicted as pulling his chariot in the Renaissance.
Page 18: Marc Antony and Cleopatra were lovers (note cupids) and political allies in the battle for leadership of Rome against Octavian after the death of Julius Caesar.

Page 19: Octavian renames himself Augustus Caesar and begins the Roman Empire and an era of peace (no major wars). Here people from the empire—different ethnicities—gather and give offerings to Augustus.

Page 20: After the death of his father, Augustus, Tiberius becomes emperor. He was a “hands-off” type of leader, mostly indulging in elaborate, debauched parties—as shown here.

Page 21: The adopted son of Tiberius, Caligula, is probably the most notorious Roman emperor. He was ruthless, killing his family and opponents. He is also known for partying and the circus games. Here he is shown watching a gladiatorial game with lions.

Page 22: The scene shows the Celtic queen Boadicea (meaning victory) defeating the Roman leader of the Hispanic legion Petrilius Cerialis. She is eventually defeated and commits suicide to avoid being captured.
Page 23: Alaric’s entry to Rome signals the end of Roman rule in Rome. Alaric, the king of the Visigoths, is shown entering through a triumphal arch and surrounded by Roman monuments.

Page 24: Neptune, god of the sea, is shown on this float. His chariot is pulled by hippocampus (Half horse, half fish) and surrounded by nereids (sea nymphs) on sea creatures.

Page 25: The Destruction of Jerusalem was caused by Romans retaliating for a revolt by Jews in Jerusalem. Thousands of people in Jerusalem were killed (most crucified) and the Temple of Jerusalem was raided and destroyed.

Page 26: Pope Leo coming before Attila the Hun occurred when the Huns invaded Northern Italy. Pope Leo is being carried to Attila. He wears a traditional miter hat. Pope Leo manages to convince Attila to turn around and not attack Rome.
• Back Cover: Roman emperor rides a chariot through a triumphal arch surrounded by celebration.

• Tania Candiani’s *Procession* is a series of silhouettes based on the illustrations in the Exposition book. She eliminates details and includes captions about the statue included on the page. The toppling monuments relate to recent events, connecting to the “downfall” of symbols and how we assign meaning to them. Candiani’s American history moments that she captures in the captions parallel the oppression and violence in Roman history.

  o *Haymarket Statues, Police Memorial*: The Haymarket Riot occurred on May 4, 1886, when a labor protest near Chicago’s Haymarket Square turned into a riot after someone threw a bomb at police. Eight people died. Despite a lack of evidence against them, eight radical labor activists were convicted in connection with the bombing. The Haymarket Riot was viewed as a setback
for the organized labor movement in America, which was fighting for rights like the eight-hour workday. At the same time, many in the labor movement viewed the convicted men as martyrs. The monument of a police officer has been vandalized multiple times (https://en.wikipedia.org/wiki/Monuments_relating_to_the_Haymarket_affair). The sculpture now stands in front of the police headquarters in Chicago.

- **One Riot, One Ranger:** The sculpture, titled *One Riot, One Ranger*, is based on Jay Banks, who was in charge of a Texas Ranger division that was deployed in 1956 to prevent African American students from enrolling in Mansfield High School and Texarkana Junior College (https://en.wikipedia.org/wiki/One_Riot,_One_Ranger). The statue was removed in June 2020.

- **Francis Scott Key:** The poet who wrote the national anthem was a slave owner and wrote that Africans in America were “a distinct and inferior race of people, which all experience proves to be the greatest evil that afflicts a community.” This particular sculpture is from Key’s tomb at Mt. Olivet Cemetery. Numerous sculptures of Key were toppled in June 2020 (https://abcnews.go.com/US/protesters-bring-statue-francis-key-scott/story?id=71359718).
- **Early Days:** The sculpture, titled *Early Days*, was located in San Francisco and depicts a fallen Native American cowing at the feet of a Catholic missionary who points to heaven and a Spanish cowboy raising his hand in victory. The statue was removed in 2018.

  [https://www.smithsonianmag.com smithsonian-institution/san-francisco-early-days-statue-gone-now-comes-work-activating-real-history-180970462/]

- **Spirit of the Confederacy:** The sculpture, *Spirit of the Confederacy*, was commissioned by the United Daughters of the Confederacy in 1908 for Sam Houston Park in Houston. It depicts an angel with a sword and palm branch, and its dedication states “To all heroes of the South who fought for the Principles of States Rights.” It was removed in June 2020.

Andrew Jackson: Jackson was a slaveowner, an anti-Native military leader, and as president signed the Indian Removal Act. This sculpture of Andrew Jackson is located in Lafayette Square in Washington D.C. It still stands, but four men attempted to take it down in June 2020 (https://www.cnn.com/2020/06/27/politics/andrew-jackson-statue-four-men-charged/index.html).

Dick Dowling: Dick Dowling was a Confederate commander who won an important victory against the Union at the Battle of Sabine Pass, essentially keeping the Union from taking Texas. This statue of Dowling was created for Houston City Hall in 1905. It moved several times, landing in Houston’s Hermann Park in 1958. It was removed in June 2020 (https://abc13.com/confederate-statue-taken-down-in-houston/6252667/).
J. Marion Sims (2017): Sims, “the father of modern gynecology,” made his discoveries by operating on enslaved women and children with no anesthesia because he believed that Blacks did not feel pain. This sculpture, which was located in Central Park across from the New York Academy of Medicine was removed in April of 2018 after 2017 protests (https://www.vox.com/identities/2018/4/18/17254234/j-marion-sims-experiments-slaves-women-gynecology-statue-removal).

Albert Pike: Pike was brigadier general in the Confederate army. He stated, "the white race, and that race alone, shall govern this country. It is the only one that is fit to govern, and it is the only one that shall." Advocated for a “Southern Brotherhood,” which was described as being larger and more organized than the KKK. This sculpture of Pike was located outside of the police headquarters in Washington D.C. It was removed in June 2020 (https://www.wusa9.com/article/news/local/dc/albert-pike-statue-dc-topped-toground-juneteenth-protests-who-was-albert-pike/65-54c86e07-065d-4a8e-819a-70fda3549f80).
o Statue of Thomas E. Watson: Watson was a writer, politician, newspaper editor from Georgia. He was a champion of farmers, and initially called for poor whites and black to rise against elites. However, he adopted nativist attacks on Blacks, Catholics, and Jews later in his career. This sculpture of Watson was removed from the Georgia Statehouse steps in 2013 (https://www.ajc.com/news/tom-watson-statue-removed-from-georgia-capitol-steps/lXsGyKnHtKqWHvabgEzNVP/).

o John Mason: Mason was a major in the Colonial Militia. He is known for ending the Pequot tribe in the Mystic Massacre. This sculpture of Mason is located in Windsor, Connecticut (it had been moved previously). It still stands. However, as of July 9, 2020, there are plans to move the statue after it was vandalized a few days earlier (https://www.courant.com/community/windsor/hc-news-john-mason-statue-removal-20200709-jwvl23jl4fqerkwetky7lr3fie-story.html).

o Charging Bull: Arturo Di Modica said this about his sculpture Charging Bull: "My point was to show people that if you want to do something in a moment things are very bad, you can do it. You can do it by yourself. My point was that you must be strong." It has become a symbol of Wall Street and the financial district, and has been a
subject of criticism from an anti-capitalist perspective, such as in the Occupy Wall Street protests of 2011 (https://www.artsy.net/article/artsy-editorial-charging-bull-symbol-new-york-site-activism).

- **William McKinley**: Under McKinley’s presidency, the United States focused on imperialism by annexing Hawaii, Philippines, Guam, Puerto Rico, and American Samoa. His policies of “manifest destiny” were detrimental to Indigenous peoples. He was also non-responsive violence against Blacks. This statue of McKinley stood in San Francisco; it was removed in February 2019 (https://www.sfgate.com/news/article/humboldt-statue-controversy-removed-13653140.php).

- **Juan de Oñate**: De Oñate was a Spanish conquistador, explorer, and colonial governor of the province of New México. He is known for the 1599 Acoma Massacre, where 800-1000 Acoma Pueblo were killed. The survivors were forced to have a foot or toes removed and placed into enslavement. He was exiled by Spain for his cruelty. In spite of this, a statue was erected to him in 1994. In 1997, one of the sculpture’s feet was cut off. The statue was removed in June 2020 (https://en.wikipedia.org/wiki/Equestrian_statue_of_Juan_de_O%C3%B1ate).
The Slave Auction Block: The large stone was used as a standing block for slaves being sold at auction. It is located in Fredericksburg, Virginia and registers on the National Register of Historic Places. The decision to move the block and place it in location that will allow for greater understanding of the history and context was made in June 2020 (https://www.washingtonpost.com/history/2020/06/06/slave-auction-block-fredericksburg/).

Peter Stuyvesant: Stuyvesant was the last governor of Dutch-controlled New Netherland (New York). A member of the Dutch Reformed Church, he opposed Catholics, Quakers, Lutherans, and Jews. He was anti-semitic, referring to Jews as "the deceitful race, such hateful enemies" and a "repugnant race." This sculpture of Stuyvesant is located in Stuyvesant Square in Manhattan. Activists called for the removal of the statue in 2017 (https://nypost.com/2017/08/24/jewish-activists-target-removal-of-peter-stuyvesant-monuments/), but it still stands.
Christopher Columbus: Every American is taught about Columbus in school. His reputation has been in question for a while because of his exploitation of Indigenous peoples in the Americas. States have made decisions to stop celebrating Columbus Day and sculptures have been moved or removed for several years. The particular sculpture of Columbus is in Central Park. It still stands but was vandalized in 2017 (https://www.nytimes.com/2017/09/12/nyregion/christopher-columbus-statue-central-park-vandalized.html).

Prospector Pete: This sculpture, titled Prospector Pete, was located at the California State, Long Beach campus. The Gold Rush caused not only the destruction of Indigenous land, but also the enslavement and murder of many Native Americans. The sculpture was removed in 2018 (https://www.nytimes.com/2018/10/03/us/cal-state-prospector-pete-statue.html).

Civic Virtue: This sculpture currently located in Brooklyn in Green-wood Cemetery, has been considered a sexist representation for years. Two women, representing corruption and vice, writhe at the feet of a muscular man, virtue. The sculpture was criticized immediately after its unveiling in 1922, and women's activists protested in front of it in the 1970s.
Sixth Cincinnati Industrial Exposition, 1875  
Lithograph  
Archives and Rare Books Library, University of Cincinnati

Seventh Cincinnati Industrial Exposition, 1879  
Lithograph  
Archives and Rare Books Library, University of Cincinnati

Tenth Cincinnati Industrial Exposition, 1882  
Lithograph  
Archives and Rare Books Library, University of Cincinnati

Eleventh Cincinnati Industrial Exposition, 1883  
Lithograph  
Archives and Rare Books Library, University of Cincinnati

Twelfth Cincinnati Industrial Exposition, 1884  
Lithograph  
Archives and Rare Book Library, University of Cincinnati

The Cincinnati Industrial Expositions took place annually from 1870 – 1884, with a hiatus from 1875 – 1879 when Music Hall was under construction, and biennially in 1886 and 1888. The Expositions highlighted Cincinnati as an industrial center and targeted audiences with the lure of a growing manufacturing industry. The lithographs that advertised the Expositions were often adorned with slogans and allegorical figures that offer insight into the values of the era. The 1875 poster, for example, features renderings of the fair’s initial location, Saengerfest Halle. The phrase “machinery in motion” captures the drive for industrial and cultural advancement. The 1884 poster depicts a stately woman with a palette and paint brush standing opposite a male worker who wears a leather apron and holds a model of a
locomotive, referencing acceptable occupations and vocations for women and men. The 1883 edition for the Eleventh Cincinnati Industrial Exposition depicts an enthroned white, female figure in regal attire. She holds a scroll and the “scales of justice” in her right hand, while her other hand extends towards the people, meant to represent Ohio, and other states, presenting their industries. Some of these representations, such as the young Black child representing Georgia and the Native American woman symbolizing Indiana, are racist and tokenized depictions that were common at the time. This poster was made six years after the end of the Reconstruction era following the Civil War, and four years before the Dawes Act, which was directed at breaking apart tribal identity. The act of subservience shown here placated racial tensions among a white populace concerned that migrations of African Americans would create labor competition, particularly in the northern states. In each case, these posters articulate the flawed utopian ideals associated with the promise of industry. The region, its people and its industries were portrayed as agents of progress.

Tania Candiani
*Working Women, 2020*
Glazed ceramic
Courtesy of the artist and Galeria Vermelho

Attributed to Winold Reiss
*Champion Paper Company, ca. 1929-1932*
Gelatin silver print, with graphite
Cincinnati Museum Center, Gregory Thorp Photograph Collection

Attributed to Winold Reiss
*United States Playing Card Company, ca. 1929-1932*
Gelatin silver print
Cincinnati Museum Center, Gift of Gregory Thorp

Gregory Thorp
*United States Playing Card Company, ca. 1974*
Offset color lithograph
Cincinnati Museum Center, Gift of Gregory Thorp
The inspiration for Candiani’s Working Women are two 1929-32 photographs attributed to the artist Winold Reiss. One photograph features a female and male worker attending to an offset press on the factory floor of the U.S. Playing Card Company. The other photo is of an offset press at Champion Paper Company. These two scenes form the basis for one of the 16 mosaic murals celebrating Cincinnati’s industries that Reiss produced for the city’s Union Terminal, which was completed in 1933. (Some of these mosaics, including this one, are currently displayed on the west façade of Duke Energy Convention Center in Downtown Cincinnati). Whereas Reiss chose to remove the female figure in his mosaic, Candiani honors her, correcting Reiss’ erasure. The photograph and Candiani’s ceramic composition capture the woman standing at the upper right-hand corner of the machine, engrossed in her work. Working Women was fabricated in Cincinnati at Rookwood Pottery, a company founded in 1880 by a woman, and recognized internationally as the preeminent art pottery producer in the United States. Rendered in flat geometric sections of colorfully glazed ceramic tile, Working Women encapsulates this exhibition’s focus on historic manufacturing and on under-recognized women laborers everywhere, historically and today.

Tania Candiani, in collaboration with Ollin Miranda and Jillian Harrison-Jones
Speech for an Empty Theater, 2020
Color video, with sound
Courtesy of the artist and Galeria Vermelho

Filmed in Cincinnati’s Music Hall,
Speech to an Empty Theater features a woman reciting a composite of phrases from the opening addresses of Cincinnati’s Industrial Expositions to an empty auditorium. The content of these speeches were highly patriarchal and dismissive of pre-settlement populations: “… [Our] State is proud as … she has reclaimed our territory from
the barbarism of a wilderness, made it to bloom and blossom like a rose, and beautified it with all the adornments of civilization.” Following the ancient Roman model, nineteenth century American art sometimes used female personifications of concepts and places. Examples of these personifications are evident in the lithographs that marketed the Expositions, also on view here. The address concludes, “Let there be no black or white, nor rich or poor, but only man; no distinction of nobility ...” These utopian social ideals promised by industry were ultimately never realized and point to the fact that, although the Industrial Expositions claimed to champion progress, they were products of an inequitable society.

Tania Candiani, in collaboration with Tyler Hamilton

*_Divided We Fall, 2020_*

Casting rubber, plaster, and resin

Courtesy of the artist and Galeria Vermelho

*Divided We Fall* features a cast fragment of a moulding detail depicting a spread-wing eagle taken from an interior wall at Cincinnati’s Music Hall. Originally positioned over a stage door intended for performers, the moulding detail demonstrates the care given even to the rarely visible areas of the building. Characteristic of the building’s renowned 19th Century revivalist Gothic Architecture, the eagle is framed by a swirling vine pattern reminiscent of a coat of arms. An emblem of European nobility that can be traced back to Ancient Rome, the heraldic eagle was appropriated as the seal of the United States, and is a symbol of national freedom. Rendered in raw fiberglass and displayed here with its rubber and plaster shell, the motif appears devoid of its prior grandeur and is exposed as a fabricated duplicate. Like *Speech for an Empty Theater*, Candiani’s copy is an allusion to the hollow rhetoric and contradictory symbolism that accompanied America’s Industrial period.
RESOURCES

https://taniacandiani.com/main/about/
https://www.arte-sur.org/artists/tania-candiani/
https://www.gf.org/fellows/all-fellows/tania-candiani/
https://iscp-nyc.org/resident/tania-candiani
http://eyeofestival.com/2016/speaker/tania-candiani/
https://fabrikmagazine.com/tania-candiani-a-review/
https://frieze.com/fair-programme/tania-candiani

LEARNING STANDARDS

Common Core Standards
http://www.corestandards.org/

Ohio Common Core Links
http://education.ohio.gov/Topics/Learning-in-Ohio/OLS-Graphic-Sections/Learning-Standards
http://education.ohio.gov/Topics/Learning-in-Ohio/Fine-Arts/Fine-Arts-Standards

Kentucky Common Core Links
https://education.ky.gov/curriculum/standards/kyacadstand/Pages/default.aspx
https://education.ky.gov/curriculum/standards/kyacadstand/Documents/Kentucky_Academic_Standards_Arts_and_Humanities.pdf

Indiana Standards Links
https://www.doe.in.gov/standards
https://www.doe.in.gov/standards/fine-arts-dance-music-theatre-visual-arts

Aesthetic Perspectives: Attributes of Excellence in Arts for Change
http://www.animatingdemocracy.org/aesthetic-perspectives