



# ANTHEM

A GUIDE FOR CLOSER LOOKING

Weinberg/Newton Gallery

## ABOUT THE EXHIBITION

Planned to coincide with the 2020 presidential election cycle, Anthem looks past partisan divisiveness and focuses on the issue of voting as a fundamental right. The works on view both online and in the gallery's storefront windows examine familiar emblems of American patriotism, along with experiences of collective identity, and acts of resistance. The various mythologies ascribed to political leaders – their likenesses as well as their legacies – are also scrutinized.

Anthem features work by Bethany Collins, Jaclyn Conley, Eve L. Ewing, Mike Gibisser, Naima Green, Ellen Rothenberg, and Sanaz Sohrabi and is organized in collaboration with the ACLU of Illinois.

## ABOUT THE ACLU

The American Civil Liberties Union was founded in 1920 and is our nation's guardian of liberty. The ACLU works in the courts, legislatures and communities to defend and preserve the individual rights and liberties guaranteed to all people in this country by the Constitution and laws of the United States.

## ACLU OF ILLINOIS ON VOTING RIGHTS

Nothing is more fundamental to the preservation of America's representative democracy and our self-government than the ability to vote. The ACLU of Illinois believes that the ability to cast a ballot should be universal, and not be limited by suppressive efforts targeting people because of their income, their location, their age or their political beliefs. The ACLU of Illinois works in the legislature and in the courts to explore and implement new ways of expanding access to the ballot box for all people in Illinois. The ACLU of Illinois also fights efforts to limit the franchise for any eligible person.

 **ACLU of Illinois**

 **Artmaking Activities**

 **Virtual Events**

 **[anthem.weinbergnewtongallery.com](http://anthem.weinbergnewtongallery.com)**

## Glossary

**Anthem** is a song, as of praise, devotion, or patriotism

**Appropriation** is the intentional borrowing, copying, and alteration of existing images and objects

**Archive** is a collection of historical documents or records providing information about a place, institution, or group of people

**Context** is the circumstances that form the setting for an event, statement, or idea, and in terms of which it can be fully understood and assessed

**Divisive** is something that tends to cause arguments or hostility among people

**Hymn** is a song or ode in praise or honor of God, a deity, a nation, etc.

**Hymnal** is a book of hymns

**Juxtaposition** is the act or an instance of placing two or more things side by side often to compare or contrast

**Partisan** is a strong supporter of a party, cause, or person

**Ritual** is an act or series of acts regularly repeated in a set precise manner

**Slogan** is a short easily remembered phrase, especially one used to advertise an idea or a product

**Source** is a book, statement, person, etc supplying information

**Symbol** is a thing that represents or stands for something else, especially a material object representing something abstract

**Vernacular** describes everyday language, including slang

**BETHANY COLLINS**

**JACLYN CONLEY**

**EVE L. EWING**

**MIKE GIBISSER**

**NAIMA GREEN**

**ELLEN ROTHENBERG**

**SANAZ SOHRABI**



# BETHANY COLLINS

AMERICA: A HYMNAL



[View](#)  
[Watch](#)

Search for the lyrics of “America (My Country ’Tis of Thee)”

What is the mood of the song? Whose perspective was it written from?

How would you change the lyrics to reflect your personal experiences and identity?

What songs do you associate with being American?



# JACLYN CONLEY

A GATHERING  
THOSE IN NEED OF HOPE



[View](#)

How does the past inform the future?

Look through the photographs and paintings Jaclyn used as source imagery for her work and consider the following:

Describe the similarities and differences

Why do you think Jaclyn chose to appropriate these images?

What is your emotional response to the artwork?

# EVE L. EWING

SHEA BUTTER MANIFESTO  
THE DAY OF UNDOING  
IT WOULDN'T TAKE MUCH  
SIGHTSEERS

## sightseers

*Often the "sightseers" and even those included in the nucleus did not know why they had taken part in crimes the viciousness of which was not apparent to them until afterward. (23)*

*"The sad truth is that most evil is done by people who never make up their minds to be good or evil."  
(Hannah Arendt, *The Life of the Mind*)*

just this once I hope you'll forgive me  
for writing a somewhat didactic poem  
I just didn't know how else to say  
that we live in a time of sightseers  
standing on the bridge of history  
watching the water go by  
and there are bodies in the water  
and the water has been dirty for so long  
and the sightseers still drink from it  
they buy special filters and they smile  
they have nice glasses and teacups  
they put sugar in the dirty water  
that has our bodies in it

and there are sightseers  
seated beneath the tower of empire  
peering up at the lights

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and there are children in the tower  
and the tower has been crooked for so long  
and the sightseers still look at it  
they find the lights enchanting  
they meet up on the weekends  
they have picnics in the plaza of the tower  
that has our children in it

and there are sightseers  
looking at the house of power  
waiting to take a tour  
and there are devils in the house  
and the house has been wicked for so long  
and the sightseers still worship it  
they stand in front and take pictures  
they marvel at the white pillars  
they send postcards of the house  
that has the devils in it

and just this once I hope you'll forgive me  
for asking you directly  
to forget the lovely water  
to forget the charming pillars  
because there are children in the tower  
there are children in the tower  
there are children in the tower  
and they are dead already

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 **View**

 **1919 Teaching Guide**

Who gets to write history?

Whose voices are amplified and whose are silenced?

Which stories get left out of history because of this silencing?

What can we do to ensure that everyone's voices are heard?



# MIKE GIBISSER

BLUE LOOP, JULY  
TRAVEL STOP



[View](#)

What does your America look like?

What are your daily rituals?

What other cultural rituals do you participate in?

What symbols do you associate with being American?

What symbols do you associate with your personal identity?

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# NAIMA GREEN

## OPEN TABS PIECE

### OPEN TABS PIECE

burning cane - Buscar con Google  
Harlem River Drive - Harlem River Drive (Theme Song) (1971...  
Slowness A conversation between Tina Campt, Saidiya Hart...  
east of underground i love you 1971 - Buscar con Google  
Grand Army Plaza - Wikipedia  
Jerry Saltz: My Appetites  
Jellyfish Aquarium ~ Relaxing Music for Sleep, Study, Medita...  
Oat & Yogurt Flatbread with Green Sauce and Tomatoes  
sprinter van - Buscar con Google  
Naima Green Mail  
Public Engagement Worksheet  
Works for Workers  
black photo booth  
An invitation to Long Distance Poem + The Capilano Review  
sansa clip - Buscar con Google  
CD: Unwrapped Vol. 4 — Hidden Beach Recordings  
Chris and Marie-Sophie Lockhart, the Stylish Couple That G...  
Lemon Rosemary Butter Cookies | NeighborFood  
Nut  
rirkrit tiravanija - Google Search  
the onyx collective - Buscar con Google

May 14, 2020



What information are you seeking out on the internet at this time?

Where are you searching?

What tabs do you currently have open on your device?

What do you learn from this information?

How does this information act as a self portrait?



# ELLEN ROTHENBERG

LET'S SWITCH IT UP!



[View](#)

Which social issue or movement is most important to you?

What do you want people to know about it?

How can you be actively engaged with this issue or movement?

Create your own slogan for this issue or movement:

For example: What do you want? When do you want it?

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# SANAZ SOHRABI

NOTES ON SEEING DOUBLE



 [View](#)

**“Photography seems to determine our conception of reality; it also distances us from the already distanced reality it presents to us.” - Sanaz Sohrabi**

What was a recent event you actively participated in? What was the last event you observed? What is the difference between these two experiences?

What information do photographs provide us? What do they leave out?

How can photographs reveal people’s views on a political issue?

How can photographs become political tools?

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# ARTWORKS

## **BETHANY COLLINS**

America: A Hymnal (Exhibition Copy)  
2017  
Book with 100 laser cut leaves  
6 x 9 x 1 inches  
Special Edition of 25  
Courtesy of the Artist and PATRON Gallery,  
Chicago  
Photography by Evan Jenkins

## **JACLYN CONLEY**

A Gathering  
2020  
Oil on panel collage  
8 panels, approximately 25 x 156 inches  
overall

Those In Need of Hope  
2020  
Oil on panel with collage  
Triptych, 84 x 180 inches overall, 84 x 60  
inches each panel

## **EVE L. EWING**

"Shea Butter Manifesto"  
Page 28 from Electric Arches, Haymarket  
Books, 2017

"Sightseers"  
Pages 41–42 from 1919, Haymarket Books,  
2019

"it wouldn't take much"  
Pages 56–58 from 1919, Haymarket Books,  
2019

"The Day of Undoing"  
Pages 65–67 from 1919, Haymarket Books,  
2019

## **MIKE GIBISSER**

Blue Loop, July  
2014  
16mm, color, sound, 5 minutes

Travel Stop  
2018  
16mm, color, sound, 16 minutes

## **NAIMA GREEN**

Open Tabs Piece  
2017–Present  
7 installments posting every 2 weeks  
throughout the exhibition

## **ELLEN ROTHENBERG**

let's switch it up!  
2020  
Window installation at 688 N Milwaukee Ave

## **SANAZ SOHRABI**

Notes on Seeing Double  
2018  
Video with sound, 11:10 minutes

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