

Let Lion, Moonshine, Wall, and lovers twain
 150 At large discourse while here they do remain.
 151 THESEUS I wonder if the lion be to speak.
 DEMETRIUS No wonder, my lord. One lion may, when
 many asses do.

*Exit [Prologue, with Pyramus,] Lion,
 Thisby, and Moonshine.*

WALL
 154 In this same interlude it doth befall
 That I, one Snout by name, present a wall;
 And such a wall, as I would have you think,
 That had in it a crannied hole or chink,
 Through which the lovers, Pyramus and Thisby,
 Did whisper often, very secretly.
 This loam, this roughcast, and this stone doth show
 That I am that same wall: the truth is so.
 162 And this the cranny is, right and sinister,
 Through which the fearful lovers are to whisper.
 THESEUS Would you desire lime and hair to speak better?
 165 DEMETRIUS It is the wittiest partition that ever I heard
 discourse, my lord.

[Enter Pyramus.]

THESEUS Pyramus draws near the wall. Silence!

PYRAMUS

O grim-looking night, O night with hue so black,
 O night, which ever art when day is not!
 O night, O night, alack, alack, alack,
 I fear my Thisby's promise is forgot.
 And thou, O wall, O sweet, O lovely wall,
 That stand'st between her father's ground and mine,
 Thou wall, O wall, O sweet and lovely wall,
 Show me thy chink, to blink through with mine eyne.
[Wall holds up his fingers.]

Thanks, courteous wall. Jove shield thee well for this.
 But what see I? No Thisby do I see.
 O wicked wall, through whom I see no bliss,
 Cursed be thy stones for thus deceiving me!

180 THESEUS The wall, methinks, being sensible, should
 curse again.

PYRAMUS No, in truth, sir, he should not. 'Deceiving me'
 is Thisby's cue. She is to enter now, and I am to spy her
 through the wall. You shall see it will fall pat as I told
 you. Yonder she comes.

Enter Thisby.

THISBY

O Wall, full often hast thou heard my moans
 For parting my fair Pyramus and me.
 My cherry lips have often kissed thy stones,
 Thy stones with lime and hair knit up in thee.

PYRAMUS

I see a v
 To spy 191

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193

194

THISBY

And 193
 194

PYRAMUS

Not Sha 196

THISBY

As Shafalus to 196

PYRAMUS

O, kiss me through the 196
 O, kiss me through the 196

THISBY

I kiss the wall's hole, not your lips at all.
 PYRAMUS
 Wilt thou at Ninny's tomb meet me straightway? 201

THISBY

Tide life, tide death, I come without delay.
[Exeunt Pyramus and Thisby.] 201

WALL

Thus have I, Wall, my part discharged so;
 And, being done, thus Wall away doth go. *[Exit.]*

THESEUS

Now is the mural down between the two 204
 neighbors.

DEMETRIUS

No remedy, my lord, when walls are so
 willful to hear without warning. 207

HIPPOLYTA

This is the silliest stuff that ever I heard.
 THESEUS The best in this kind are but shadows; and the 209
 worst are no worse, if imagination amend them.

HIPPOLYTA

It must be your imagination then, and not
 theirs.

THESEUS

If we imagine no worse of them than they of
 themselves, they may pass for excellent men. Here
 come two noble beasts in, a man and a lion.

Enter Lion and Moonshine.

LION

You, ladies, you, whose gentle hearts do fear
 The smallest monstrous mouse that creeps on floor,
 May now perchance both quake and tremble here,
 When lion rough in wildest rage doth roar.

216

Then know that I as Snug the joiner am
 A lion fell, nor else no lion's dam;
 For if I should as lion come in strife
 Into this place, 'twere pity on my life.

220

THESEUS A very gentle beast, and of a good conscience.
 DEMETRIUS The very best at a beast, my lord, that e'er I
 saw. 221

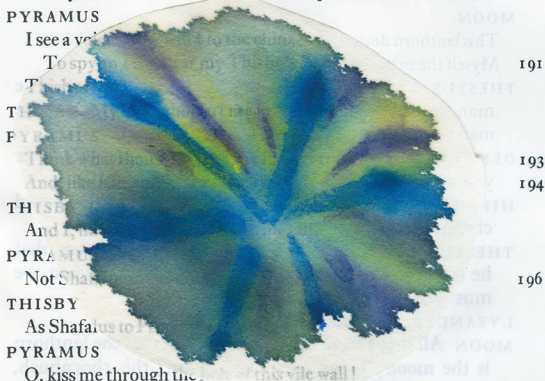
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LYSANDER This lion is a very fox for his valor.
 THESEUS True; and a goose for his discretion.
 DEMETRIUS Not so, my lord; for his valor cannot carry
 his discretion, and the fox carries the goose.
 THESEUS His discretion, I am sure, cannot carry his
 valor; for the goose carries not the fox. It is well. Leave
 it to his discretion, and let us listen to the moon. 223

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225

150 *At large* at length 151 *be to is going to* 154 *interlude* (cf. I, ii, 5)
 162 *right and sinister* i.e. running right and left, horizontal 165 *wittiest*
 cleverest, most intelligent; *partition* (1) wall, (2) section of an oration
 180 *sensible* capable of sensation and perception 191 *as if* 193 *thy*
 lover's grace i.e. thy gracious lover 194-95 *Limander* . . . Helen (the
 'author' of the interlude probably confused two pairs of famous lovers -
 Leander and Hero, Alexander [Paris] and Helen) 196 *Shafalus* . . .
 Procrus Cephalus and Procris, another pair of tragic lovers 201 *Tide* . . .
 death come (betide) life, come death 204 *mural down* wall down (Pope's
 famous conjecture; quartos read 'Moon vned', folio 'morall downne'; other
 emendations: 'mural down', 'wall down', 'moon to see') 207 *to hear*
 without warning 209 *shadows* i.e. players 216 *gentle* ladylike
 220-21 *fox* . . . *discretion* . . . *goose* . . . *fox* . . . *goose* . . .
 221 *fox* . . . *goose* . . . *fox* . . . *goose* . . .
 222 *fox* . . . *goose* . . . *fox* . . . *goose* . . .
 223 *fox* . . . *goose* . . . *fox* . . . *goose* . . .
 224 *fox* . . . *goose* . . . *fox* . . . *goose* . . .
 225 *fox* . . . *goose* . . . *fox* . . . *goose* . . .



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**HISTORY
 LESSONS**

INTRODUCTION

The 15 artists in *History Lessons* share new ways to make, shape, and preserve history. They situate themselves as subjects in history and literature, writing counternarratives as they speak to larger systemic questions about how we teach and remember the past. Working in a range of media and across generations from the 1960s to the present, they share commitments to collaboration, activism, and education. Handmade and printed texts that appear in their work recall a range of sources, from protest signs to newspapers, and challenge the way that history texts have been written.

Revisiting past events that deeply affect the present, such as Native histories and colonization, the American Civil War, and the AIDS crisis, these artists use creative processes to reveal hidden truths not accessible through traditional historical methodologies and often reference other art forms that do the same, including music, poetry, theater, and fiction.

These artists use several strategies to reclaim their power to rewrite history. Remixing, appropriation, and collage are often means of generating new forms and eliciting new meanings from archival materials. Erasure and redaction can paradoxically invite closer readings by pointing toward what was left unwritten or has been absent from history. Wordplay and humor allow artists to upend language, disrupting the way histories and identities have been previously constructed.

Education and collaboration are central to the practices of many of the artists in *History Lessons*. They show how art can be a way of teaching others to assert their own voices in history. The goal is not to be didactic, but to plant new seeds, to create alternative ways of framing history, and to use the lessons of the past to imagine how the present world could be made better.

ARTIST BIOGRAPHIES

JUDITH BRAUN (b. 1947, Albany, New York; lives and works in Albany, New York) Braun explores feminist issues with humor in her paintings, drawings, and photocopy works and often with a provocative use of text.

COLIN CHASE (b. 1954, Newark, New Jersey; d. 2022, New York, New York) Chase was a New York-based sculptor who also made text-based, digital prints that invert, distort, and recombine patriotic symbols and mottos to reflect on Black life in the United States.

BETHANY COLLINS (b. 1984, Montgomery, Alabama; lives and works in Chicago, Illinois) In her conceptual work drawn from archival sources that include Reconstruction-era Black newspapers and nineteenth-century musical scores, Collins erases, obscures, and excerpts portions of text to create a new understanding of how issues of race, power, and histories of violence have been obscured over time and in plain sight.

DANIELA COMANI (b. 1965, Bologna, Italy; lives and works in Berlin, Germany) Comani engages in a dialogue about history, gender, language, and identity

in her multimedia work. She works with both manipulated and appropriated media images and with text, frequently using the first person to rewrite historical narratives and examine power structures.

DEMIAN DINÉYAZHI' (b. 1983, Gallup, New Mexico, Diné Bikéyah; lives and works in Portland, Oregon) DinéYazhi' is a transdisciplinary artist, poet, performer, and curator. Their text-based work centers histories of Indigenous, trans, 2Spirit, and queer communities and confronts histories of colonialism, supremacist exploitation and violence, and AIDS.

GENERAL IDEA (1969–94) was an artist collective composed of AA Bronson (b. 1946, Vancouver, Canada; lives and works in Toronto, Canada and Berlin, Germany), Felix Partz (b. 1945, Winnipeg, Canada; d. 1994, Toronto, Canada), and Jorge Zontal (b. 1944 Parma, Italy; d. 1994, Toronto, Canada). General Idea's queer activist work that included performances, publications, prints, mail art, poster campaigns, and video, among other media, notably their project *IMAGEVIRUS* (1987–94), which drew attention to the AIDS crisis.

ARTIST BIOGRAPHIES (CONTINUED)

JEFFREY GIBSON (b. 1972, Colorado Springs, Colorado; Mississippi Band of Choctaw Indians and Cherokee; lives and works in New York, New York) Gibson brings together multiple queer and Native histories in painting, sculpture, printmaking, video, and performance. The bright color and rhythmic pattern in his paintings are often inspired by nightclubs and music, and the glass beads that recur throughout his work are based on techniques and patterning of Native designs.

LEON GOLUB (b. 1922, Chicago, Illinois; d. 2004, New York, New York) Working in painting and printmaking, Golub was at the forefront of art and activism throughout his career. In the 1970s and 1980s he produced critiques of violence, torture, and coercion carried out by institutions and governments.

HOCK E AYE VI EDGAR HEAP OF BIRDS (b. 1954, Wichita, Kansas; Cheyenne and Arapaho Nations; lives and works in Oklahoma City, Oklahoma) Heap of Birds is a multidisciplinary artist particularly known for text-based drawings and monotypes focused on Indigenous histories, social justice, and personal freedom. His practice also includes public art messages, painting, printmaking, and sculpture.

KAMEELAH JANAN RASHEED (b. 1985, East Palo Alto, California; lives and works in Brooklyn, New York) Rasheed is an interdisciplinary artist-educator. She explores themes of language, memory, and the production of Black knowledge through her large-scale text-based installations, videos, sound works, and drawings that interrogate historical narratives and archives.

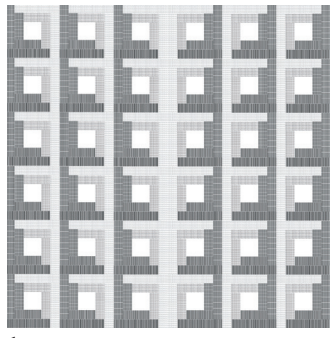
CORITA KENT (b. 1918, Fort Dodge, Iowa; d. 1986, Boston, Massachusetts) Corita was an artist, educator, and, from 1936–68, a Catholic nun. A renowned screenprinter, she developed her own style of Pop activism, employing Pop art appropriation techniques by quoting advertising images and text, but doing so in service of social justice causes that included Civil Rights, workers' rights, and peace.

GLENN LIGON (b. 1960, New York, New York; lives and works in New York, New York) Throughout his career, Ligon has pursued an incisive exploration of American history, literature, and society across bodies of work that build critically on the legacies of modern painting and conceptual art. He is best known for his landmark text-based paintings, made since the late 1980s, which draw on the influential writings and speech of twentieth-century cultural figures including James Baldwin, Zora Neale Hurston, Jean Genet, and Richard Pryor.

JOE MAMA-NITZBERG (b. 1965, Santa Clara, California; lives and works in Catskill, New York) Mama-Nitzberg explores themes of gay and Jewish identity, presenting underrepresented cultural narratives alongside personal ones. His conceptually oriented works of appropriated text and images draw on numerous sources from popular culture, art history, film, and literature.

LOUISE NEVELSON (b. 1899, Kiev, Ukraine; d. 1988, New York, New York) Nevelson was a printmaker and a leading twentieth-century sculptor, known for her monumental, monochromatic, wooden wall sculptures and outdoor works made from found objects, such as crates or discarded furniture. Her print portfolio *Façade* pays homage to poet Edith Sitwell, a frequent subject of her work.

TIM ROLLINS (b. 1955, Pittsfield, Maine; d. 2017, New York, New York) and **K.O.S. (KIDS OF SURVIVAL)** Rollins, an artist, activist, and educator, led collaborative workshops with middle school students in the South Bronx who eventually took the name Kids of Survival. Rollins developed a pedagogical model he employed for decades, first with students from Intermediate School 52, of merging artmaking with reading, writing, and the critical interpretation of literary texts, and often doing so to engage with current events in politics and society.



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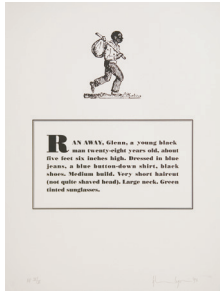
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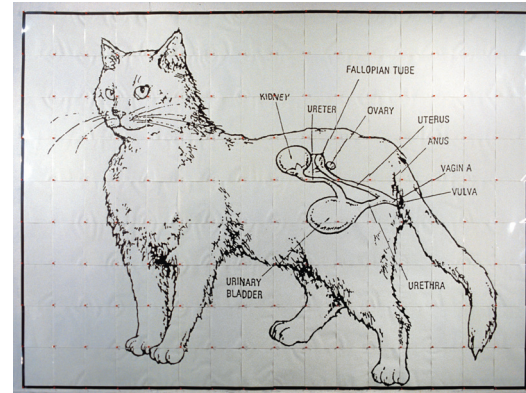
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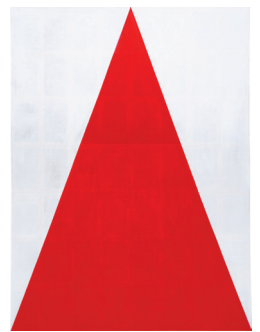
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Image credits

1. Colin Chase, *of cries and whispers (e pluribus unum #25)*, 2019
2. Daniela Comani, *It Was Me. Diary 1900–1999*, 2002–11
3. Hock E Aye Vi Edgar Heap of Birds, *Sweetheart Songs*, 2017–18
4. Joe Mama-Nitzberg, *Untitled (L&L and L&L/After Dark)*, 2019
5. Glenn Ligon, *Runaways* (detail), 1993
6. Louise Nevelson, *Lullaby for Jumbo* from the portfolio, *Façade*, 1966
7. Jeffrey Gibson, *SHE KNOWS OTHER WORLDS*, 2019
8. Corita Kent, *power up*, 1965
9. Judith Braun, *READ MY PUSSY*, 1990
10. General Idea, *AIDS (Marcus Garvey)*, 1991
11. Demian DinéYazhi', *my ancestors will not let me forget this*, 2020
12. Leon Golub, *The Brank* from *The Atelier Project*, 1984
13. Bethany Collins, *The Battle Hymn of the Republic: A Hymnal* (detail), 2023
14. Kameelah Janan Rasheed, *otherwise* (still), 2021
15. Tim Rollins and K.O.S. (Kids of Survival), *I See the Promised Land (after Martin Luther King, Jr.)*, 1998

EXHIBITION CHECKLIST

JUDITH BRAUN

Weinpersonally Yours, 1993–94
52 weekly photocopies on cardstock
4 x 5 1/2 inches each
Collection of University Art Museum, University at Albany, State University of New York on behalf of The University at Albany Foundation, gift of Corinna Ripps Schaming

READ MY PUSSY, 1990
Black carbon-toner photocopy on rag paper, clear vinyl report covers, pushpins
95 x 135 inches
Courtesy of the artist

COLIN CHASE

of cries and whispers (e pluribus unum #25), 2019
Digital text drawing on rag, archival ink
32 x 32 inches
Collection of University Art Museum, University at Albany, State University of New York on behalf of The University at Albany Foundation, University Art Museum Purchase Award, supported by Munir and Ellen Jabbur, UAlbany Alumni Association Arts and Culture Committee, and University Art Museum Director's Fund

of cries and whispers (flag), 2018
Digital text drawing on rag, archival ink
15 1/2 x 27 3/4 inches
Collection of University Art Museum, University at Albany, State University of New York on behalf of The University at Albany Foundation, purchase of University Art Museum supported by Susan Van Horn Shipperd '64, UAlbany Alumni Association Arts and Culture Committee, and University Art Museum Director's Fund

The Battle Hymn of the Republic: A Hymnal, 2023
Artist book with 100 laser-cut leaves
Open: 1 1/2 x 13 3/8 x 9 3/4 inches; closed: 1 x 7 x 9 1/2 inches

Years, 1865 (The Black Republican), 2023
Blind embossed Stonehenge paper in 7 parts
9 7/8 x 6 3/4 inches each
Courtesy of Alexander Gray Associates, New York

DANIELA COMANI

It Was Me. Diary 1900–1999, 2002–11
Archival print on Photo Rag 308g
35 1/2 x 70 3/4 inches
Collection of University Art Museum, University at Albany, State University of New York on behalf of The University at Albany Foundation, gift of the artist

DEMIAN DINÉYAZHI'

my ancestors will not let me forget this, 2020
Letterpress print
18 x 24 inches
Forge Project Collection, traditional lands of the Moh-He-Con-Nuck

GENERAL IDEA

AIDS (Marcus Garvey), 1991
Graphite and gouache on paper
13 x 9 1/2 inches
Marielise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York
Courtesy of Maureen Paley, London

JEFFREY GIBSON

SHE KNOWS OTHER WORLDS, 2019
Acrylic on canvas, glass beads and artificial sinew inset into custom wood frame
82 x 74 inches
Forge Project Collection, traditional lands of the Moh-He-Con-Nuck

LEON GOLUB

The Brank from *The Atelier Project*, 1984
Flat bed offset lithograph on Arches Cover paper
30 x 22 inches
Collection of University Art Museum, University at Albany, State University of New York on behalf of The University at Albany Foundation, purchase of University at Albany, State University of New York

HOCK E AYE VI EDGAR HEAP OF BIRDS

Sweetheart Songs, 2017–18
24 monoprints
60 x 120 inches
Forge Project Collection, traditional lands of the Moh-He-Con-Nuck

CORITA KENT

i in daisy, 1969
Serigraph
23 x 11 7/8 inches
Collection of The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, New York, gift of Harry Hambly, serigrapher, Hambly Studios, 2016.14.177

manflowers, 1969
Serigraph
23 x 12 inches
Collection of The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, New York, gift of Harry Hambly, serigrapher, Hambly Studios, 2016.14.212

Moonflowers, 1969

Serigraph
23 x 12 inches
Collection of The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, New York, Tang Purchase, 2013.17.4

highly prized, 1967
Serigraph
29 7/8 x 36 1/8 inches
Collection of The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, New York, Tang Purchase, 2013.17.3

power up, 1965

Serigraph on pellaon
29 1/8 x 141 1/2 x 1 1/8 inches
Collection of The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, New York, gift of Joseph B. Hudson, Jr. Esq., 2015.33.1a-d

GLENN LIGON

Runaways, 1993
Suite of 10 lithographs, edition of 45 and 10 APs
16 x 12 inches each
Marielise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York
© Glenn Ligon; courtesy of the artist, Hauser & Wirth, and Thomas Dane Gallery

JOE MAMA-NITZBERG

Tears are Not Enough, 2024
Found and made objects and framed archival inkjet print
48 x 36 x 4 1/4 inches
Courtesy of the artist and Grant Wahlquist Gallery, Maine

Another Side to the Picture, 2021
Archival inkjet print in custom painted frame
36 x 36 inches
Courtesy of the artist and Grant Wahlquist Gallery, Maine

Emotional/Personal/Historical (Self-Portrait Mid 70s), 2021
Archival inkjet print in custom painted frame
13 1/2 x 11 inches
Courtesy of the artist and Grant Wahlquist Gallery, Maine

A Case Called Paul, 2019

Archival inkjet print in custom painted frame
28 1/2 x 22 3/4 inches
Collection of Bill Arning, Chatham, New York

Untitled (#experiencethedivine), 2019

Archival inkjet print on canvas and archival inkjet print
Dimensions variable
Courtesy of the artist and Grant Wahlquist Gallery, Maine

Untitled (L&L and L&L/After Dark), 2019

Archival inkjet print
28 1/2 x 22 3/8 inches
Courtesy of the artist and Grant Wahlquist Gallery, Maine

LOUISE NEVELSON

Façade, 1966
12 screenprints with accompanying text folders
23 x 17 1/2 inches each
Collection of University Art Museum, University at Albany, State University of New York on behalf of The University at Albany Foundation, gift of Martin Shafiroff

KAMEELAH JANAN RASHEED

otherwise, 2021
Single channel video, 4:53 minutes, no sound
Courtesy of the artist and NOME, Berlin, Germany

TIM ROLLINS AND K.O.S. (KIDS OF SURVIVAL)

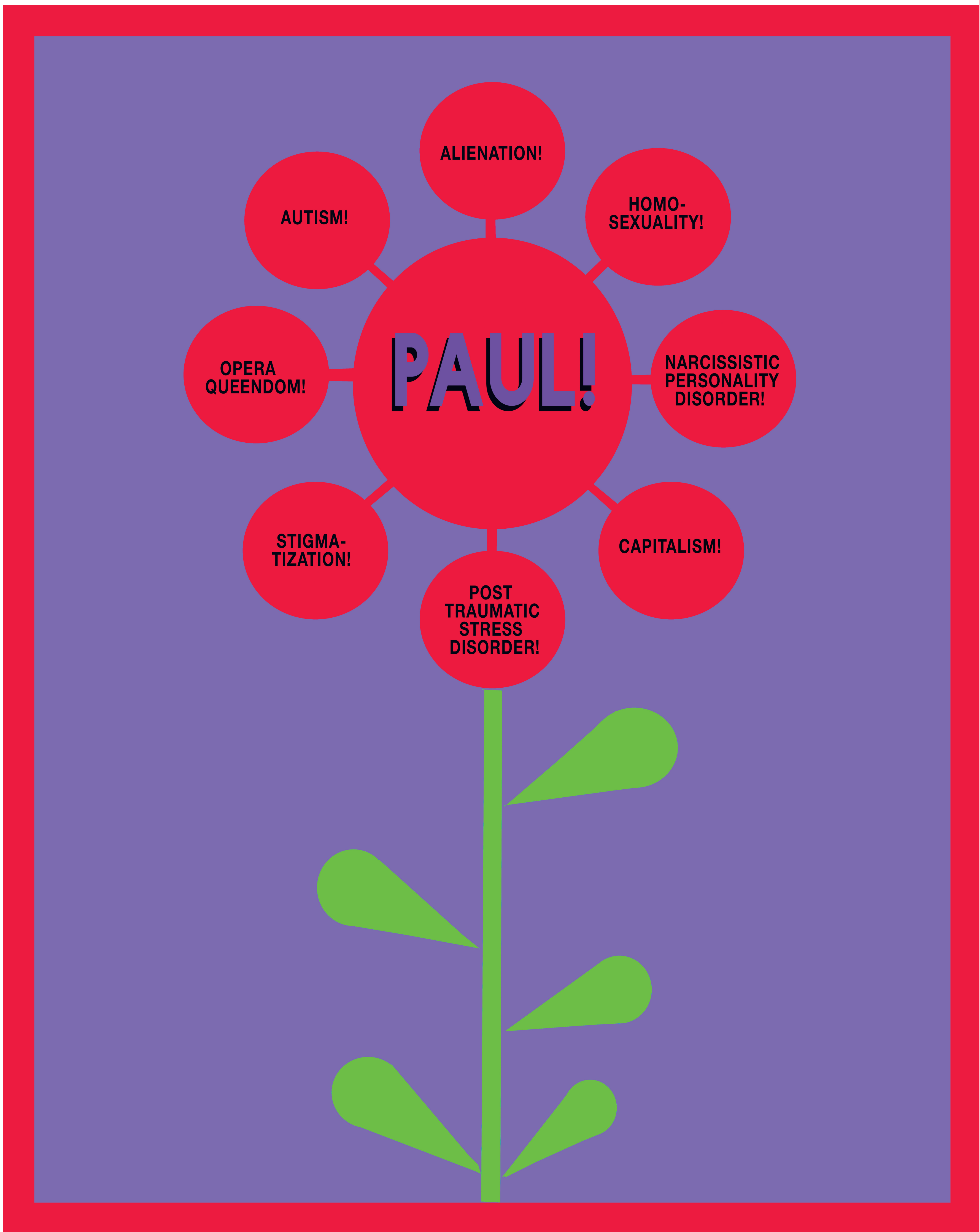
A Midsummer Night's Dream, 1998
24 pages, mixed media on paper
9 x 7 inches each
Collection of University Art Museum, University at Albany, State University of New York on behalf of The University at Albany Foundation, gift of Tim Rollins and K.O.S. (Kids of Survival)

I See the Promised Land (after Martin Luther King, Jr.), 1998

Matte acrylic, pencil, book pages on canvas
62 1/4 x 46 1/8 inches
Collection of The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, New York, gift of Studio K.O.S., 2011.7

The Temptation of Saint Anthony Plate X, 1989

Aquatint on paper
5 3/8 x 8 1/4 inches
Collection of University Art Museum, University at Albany, State University of New York on behalf of The University at Albany Foundation, gift of Tim Rollins and K.O.S. (Kids of Survival)



Joe Mama-Nitzberg, *A Case Called Paul*, 2019, archival inkjet print in custom painted frame, 28 1/2 x 22 3/4 inches, collection of Bill Arning, Chatham, New York

HISTORY LESSONS

JANUARY 27 – APRIL 4, 2025
UNIVERSITY ART MUSEUM
UNIVERSITY AT ALBANY
STATE UNIVERSITY OF NEW YORK

History Lessons

January 27 – April 4, 2025

1st and 2nd Floor Main Galleries, Nancy Hyatt Liddle Gallery

University Art Museum
University at Albany
State University of New York

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Albany, New York 12222
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Cover image: Tim Rollins and K.O.S. (Kids of Survival),
A Midsummer Night's Dream, 1998