

DePaul University Faculty FAQ 2017

What types of activities can I plan for my class at DPAM?

Self-guided Exhibition Tour
<ul style="list-style-type: none"> ○ No registration required ○ Only during public hours ○ Email artmuseum@depaul.edu for additional information
Public Programs
<ul style="list-style-type: none"> ○ Attend a variety of free exhibition-related programs ○ Register your class online at http://museums.depaul.edu/news/events/
Guided Exhibition Tour
<ul style="list-style-type: none"> ○ Led by museum staff pending availability ○ 30min – 1 hour tours available W-F, 11-5pm ○ Book two weeks in advance by emailing artmuseum@depaul.edu
Collection Study Room Visit
<ul style="list-style-type: none"> ○ View selections from DPAM’s permanent collection of over 3000 objects ○ Browse the collection online and build a custom object list using the “shopping cart” ○ Sample object lists available upon request ○ 1 hour visits available M-F, 9-5pm ○ Book no less than 4 weeks in advance by emailing artmuseum@depaul.edu

Where is DPAM located?

935 W. Fullerton
Chicago, IL 60614

When is DPAM open to the public?

Mondays & Tuesdays, closed
Wednesdays & Thursdays, 11am – 7pm
Fridays, 11am – 5pm
Saturdays & Sundays, 12pm – 5pm

Is there an admission fee?

DPAM is free and open to everyone, however we do welcome donations.

When are DPAM Staff in the office?

Monday through Friday, 9am to 5pm

How do I get to the museum?

- By train: CTA Red, Brown, Purple lines to the Fullerton Station. DPAM is located just east of the South exit.
- By bus: #74 Fullerton Bus
- By car: Use available street parking or the public parking garage located just south of Fullerton on Sheffield Ave.

How does our group check in?

Check in with the front desk attendant with your name, the name of your class, and number of students. Complimentary coat check is available at the front desk.

Are there any restrictions in the galleries?

All visitors are required to check backpacks and other large bags at the front desk. There is no food or drink allowed in the galleries. Visitors must use pencils, not pens, if taking notes. (Pencils provided at the front desk) No pets, other than service animals, are allowed in the galleries.

May we take pictures in the galleries?

Photography is allowed as long as there is no flash.

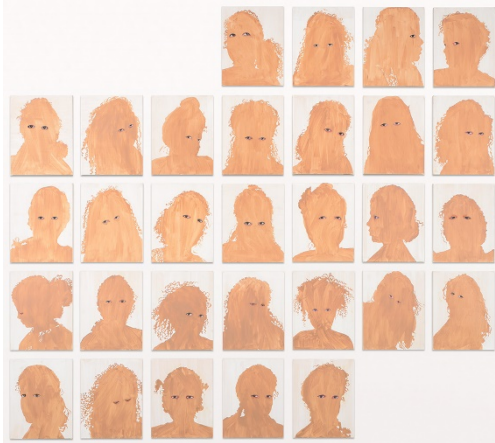
Is the museum handicapped accessible? Yes, DPAM is accessible to the disabled.



Firelei Báez: Vessels of Genealogies

April 27- August 6, 2017

Organized by the Table Arts Center at Eastern Illinois University and curated by María Elena Ortiz, Associate Curator Pérez Art Museum Miami



Firelei Báez is a Dominican-American artist whose large-scale paintings, drawings, and textiles evoke the beauty and political implications of hairstyles, textiles, and tattoos for those whose cultural identities have remained traditionally absent from dominant culture.

Báez explores her own divine being signifying a wide range of imagery that attests to the artist's own hybrid racial background. The artist developed a style in her large-scale works that challenges a traditional linear art history; these works were influenced by a wide range of images from different cultures, including techniques from Persian miniature painting, studies on the female body and subjectivities, and science fiction. She is interested in reimagining her own origins, creating labor-intensive works that explore specific issues of landscape, womanhood, and race.

Firelei Báez was born in 1981 in the Dominican Republic to a Dominican mother and a father of Haitian descent, and immigrated to Miami at the age of nine. She currently lives and works in New York. Báez received a B.F.A. from The Cooper Union's School of Art in 2004, participated in The Skowhegan School of Painting and Sculpture in 2008, and later received an M.F.A. from Hunter College in 2010.

Key Themes: Race and racism, identity and heritage, Dominican and Haitian politics, gender, body image and beauty

Images, from top to bottom

Vessel of Genealogies, 2016. Acrylic, graphite, and ink on paper. Courtesy of the artist and Gallery Wendi Norris

Can I Pass? Introducing the Paper Bag to the Fan Test for the Month of JULY, 2011. Gouache, ink, and graphite on panel. Courtesy of the artist

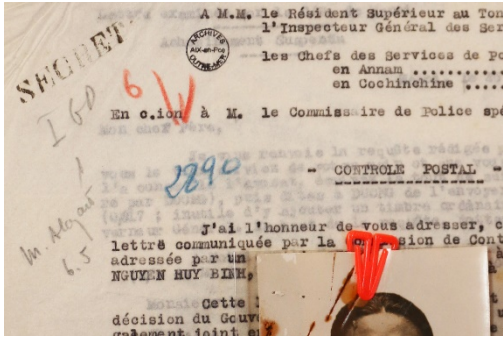
To see beyond it and to access the places that we know lie outside its walls, 2015. Gouache and ink on paper
Courtesy of San Jose Museum of Art



Hương Ngô: To Name It is to See It

April 27- August 6, 2017

Curated by Julie Rodrigues Widholm, DePaul Art Museum Director and Chief Curator



In this new body of work that includes photographs, textiles, prints, neon, video, sound, and objects, Hương Ngô engages with the French government's surveillance archives of Vietnamese anticolonial organizer Nguyễn Thị Minh Khai (1910-1941). The role of performance in the construction of identity is at the forefront of Ngô's investigation of this historical figure. Minh Khai's constant crossing of borders – those of nation-states, ethnicities, languages, genders, and classes – via her numerous pseudonyms and disguises, was key to her invisibility to authorities yet renders her difficult to classify even today.

Hương Ngô is an interdisciplinary artist and educator, born in Hong Kong. She holds a BFA from the University of North Carolina and an MFA from the School of the Art Institute of Chicago, where she studied Art & Technology, and was recently a fellow at the Whitney Independent Study Program. Her research-based process examines origins of ideologies and their manifestations in language, social relations, and material culture.

A free publication featuring an essay written by Faye Gleisser, Assistant Professor of Art History in the Department of Art History at Indiana University Bloomington, will accompany the exhibition.

Key themes: Colonialism, political activism, women's rights, surveillance, class, language, Vietnamese history

Images, from top to bottom

Police Photograph of Nguyễn Thị Minh Khai and note from Postal Censor from 1941, regarding her father's request for clemency in her death sentence (Detail), 2015. Courtesy of the artist. Archive Nationales d'Outre-Mer, Aix-en-Provence, France.

Study for video *Hidden from Plain Sight*, 2017. Courtesy of the artist.

We are here because you were there. Chúng tôi ở đây vì quý vị đã ở đó. Nous sommes ici parce que vous étiez là-bas, 2016. Installation with series of hectograph prints, hand-cut paper, theater lights. Installation at VISUAL Carlow, Ireland. Courtesy of the artist.



A Matter of Conscience

April 27- June 18, 2017

Curated by Mia Lopez, DePaul Art Museum Assistant Curator

Where do artistic practices and social concerns intersect? What is the role of the artist as commentator? *A Matter of Conscience* presents works that reflect varying artistic approaches to politically charged content and pressing social issues. While some artists prefer subtleties and inferences that require close reading to reveal their position, others take a more explicit approach, declaring their opinions bluntly and without filter. This exhibition examines artist's responses to their political realities from 1972-2010, utilizing a spectrum of methods and tactics. *A Matter of Conscience* includes activist posters, documentary photographs, drawings, prints, and collages from the DePaul Art Museum collection.

A Matter of Conscience features work by Siah Armajani (Iranian, b. 1939), Margaret Burroughs (American, 1915-2010), Alan Cohen (American, b. 1943), Paul D'Amato (American, b. 1956), Kendell Geers (South Africa, 1968), Esther Hernandez (American, b. 1944), Max King Cap (American, b. 1963), Rudzani Nemasetoni (South African, b. 1962), Betye Saar (American, b. 1926), Andy Warhol (American, 1928-1987), and Gary Winogrand (American, 1928-1984).

Key themes: Political activism, borders, documents and archives, history and memory, immigration, racism, place and community, labor, class

Images, from top to bottom

Alan Cohen, *NOW (Berlin Wall)* 36-09, 1996. Pigment print.

Rudzani Nemasetoni, *Untitled (Apartheid Scrolls p. 30-31)*, 1995. Photo etching on paper.

Esther Hernandez, *Sun-Raid*, 2008. Screenprint.

