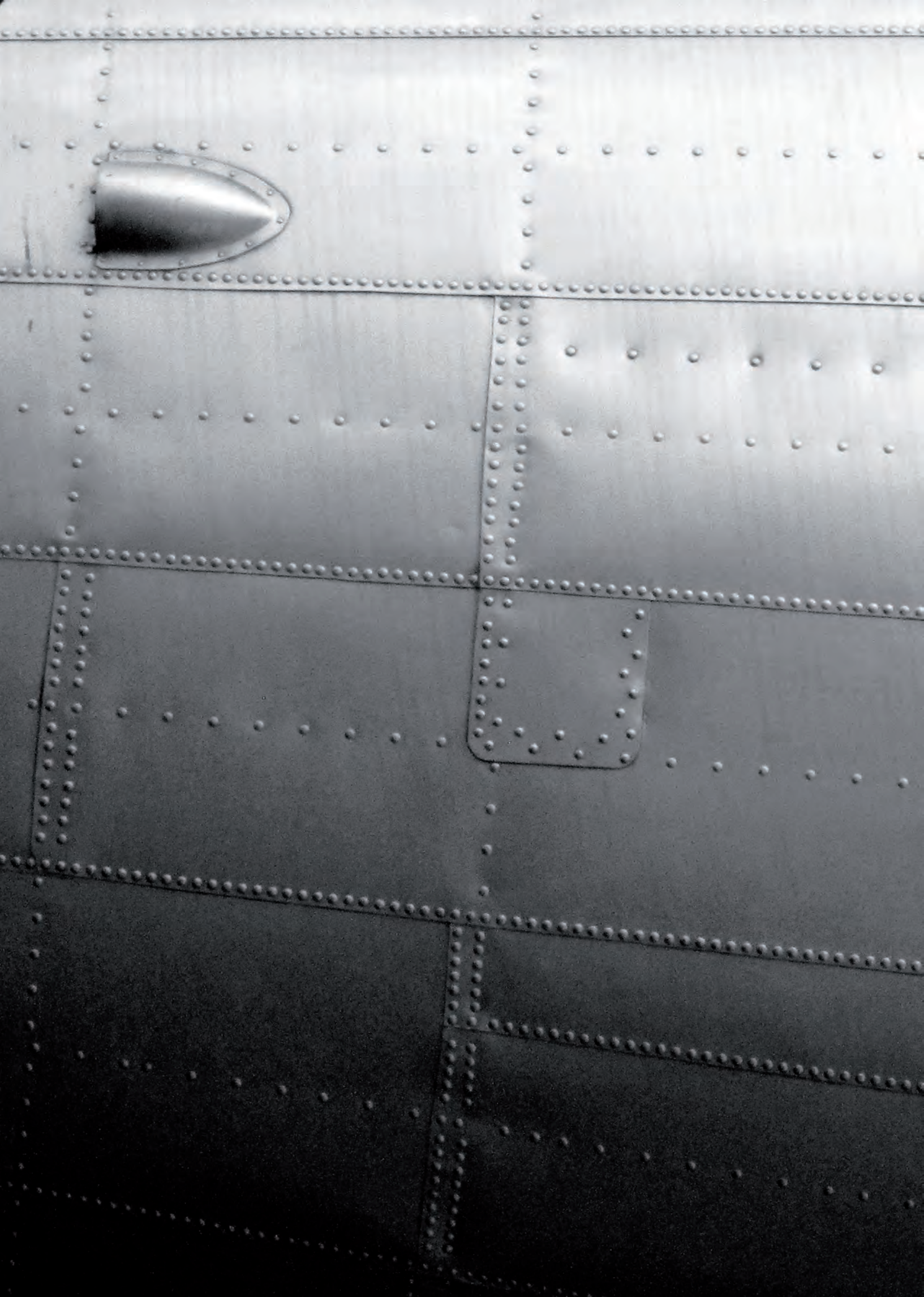
A close-up, high-angle photograph of the metallic skin of an aircraft fuselage. The surface is composed of several panels joined by rows of small, silver rivets. The lighting creates a strong sense of depth and texture, with highlights on the rivets and shadows in the recesses between the panels. The overall tone is a cool, industrial grey.

Renata Stih & Frieder Schnock

**ROSIE
WON
THE
WAR**



Renata Stih & Frieder Schnock
ROSIE WON THE WAR

NYU Kimmel Windows Galleries
@ La Guardia Place & West 3rd Street
New York City, NY 10012
Jan 17 – March 22, 2019
(open 24/7)



Renata Stih & Frieder Schnock

ROSIE WON THE WAR

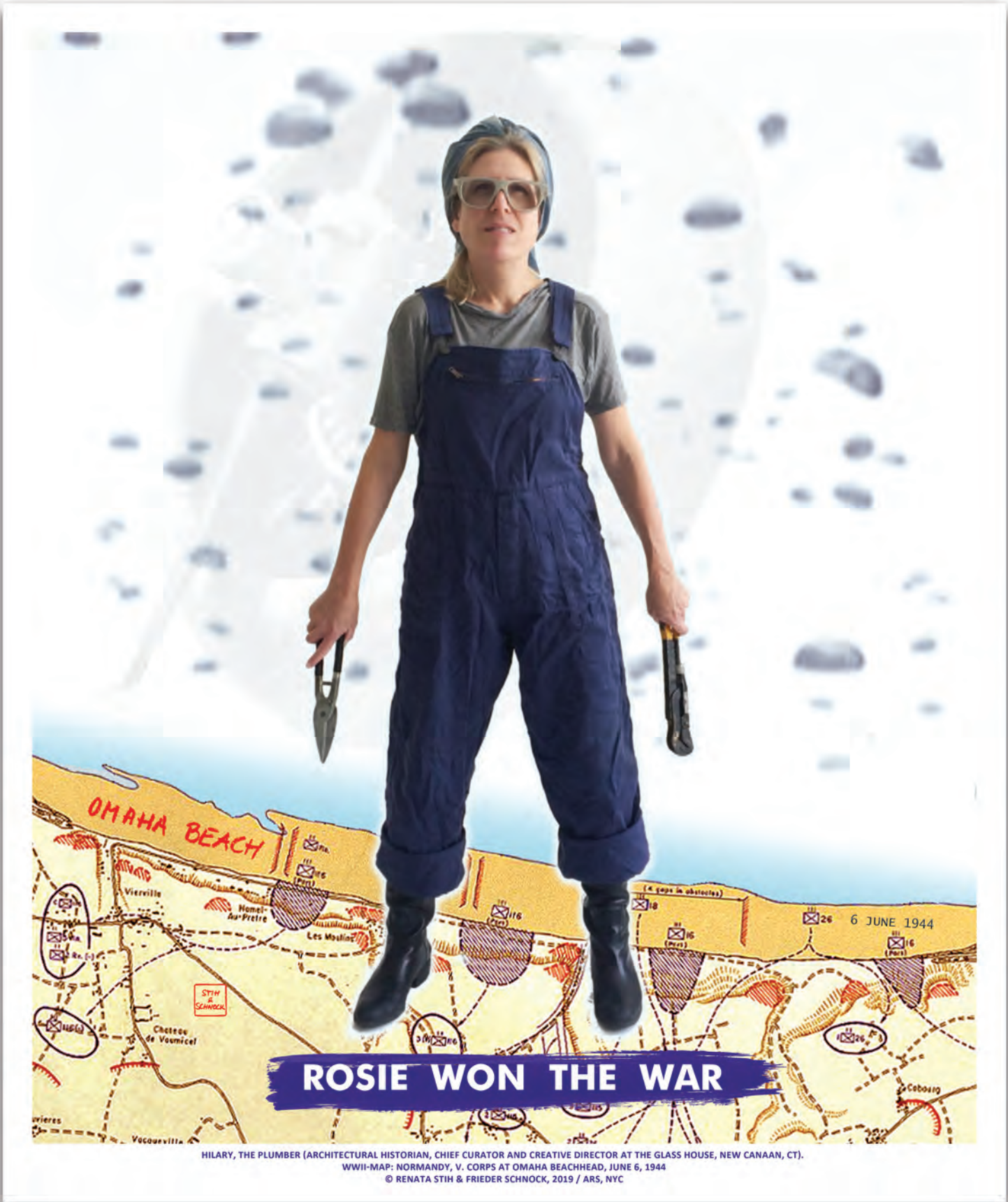
Women on the American homefront during World War II shifted ever so briefly into roles at odds with traditional conceptions of womanhood. Taking on the jobs that men formerly occupied, these women wielded tools and operated machinery as support for the war effort against the rise of fascism in Europe, as well as the threats in the Pacific. The image that most captured that period, when some women exchanged dresses for coveralls and coiffeurs for kerchiefs, was Norman Rockwell's Rosie the Riveter. Here a muscular female twists into a powerful Michelangelo-esque position, is poised to chomp on a sandwich, and imperiously rests her brown loafer on Hitler's Mein Kampf. Both serious and playful – Rockwell's picture is important commentary on what women were not only capable of, but also only briefly recognized for, way back in 1943.

Roll forward to 2019, more than 70 years since the end of World War II, nearly a century since women gained the right to vote, and more than half a century since the rise of the modern women's movement in the United States. Today, in the era of the Me Too, society has yet again needed to reconsider the power and progress of women. The response from Berlin-based artists Renata Stih and Frieder Schnock is ROSIE WON THE WAR, which showcases a monumental series of portraits that recasts Rosie as a woman of today. The results mix the ironic with the heroic.

For NYU, Stih & Schnock present women, who may use their hands, but more often utilize their minds, in their current professions. Merging staged photography with computer-assisted image making, the artists have created individualized narratives that place these contemporary women within the context of World War II. Stih & Schnock underscore how the opening of roles beyond the home in the 1940s led the way to the greatly expanded positions in society now occupied by women such as these. Juxtaposing the gear of Rosie's time with backdrops that reference battlefields from Omaha Beach to Okinawa, the artists acknowledge the historic conditions of World War II, but also the way in which that time paved new paths for modern women. At the same time, they question gender progress up to our day.

The artists developed this idea initially while visiting D-Day battle-fields in Normandy where they considered the massive sacrifice of Americans to save Europe from fascism. Over time, working from their studio in Berlin, the two decided that a series of pictures imbued with narrative, which referenced traditional portraiture via pose and scale not unlike great 17th-century works by Peter Paul Rubens and Anthony van Dyck, was the right direction. Their goal: „Let women be heroes.“

Hilary Lewis
Chief Curator & Creative Director
The Glass House, New Canaan, CT



HILARY, THE PLUMBER (ARCHITECTURAL HISTORIAN, CHIEF CURATOR AND CREATIVE DIRECTOR AT THE GLASS HOUSE, NEW CANAAN, CT).
WWII-MAP: NORMANDY, V. CORPS AT OMAHA BEACHHEAD, JUNE 6, 1944
© RENATA STIH & FRIEDER SCHNOCK, 2019 / ARS, NYC



CHARLOTTE, THE MASON (STUDENT, BERLIN) & EMILIA, THE GAS STATION ATTENDANT (DESIGN STUDENT, UNIVERSITY OF THE ARTS, BERLIN).
WWII-MAP: ALLIES ADVANCE INTO FLORENCE, AUGUST 4, 1944
© RENATA STIHL & FRIEDER SCHNOCK, 2019 / ARS, NYC



JENNIFER, THE CONSTRUCTOR (HISTORIAN OF MODERN GERMANY, ASSISTANT PROFESSOR AT YALE UNIVERSITY, NEW HAVEN)
 & BEATE, THE RIVETER (PROFESSOR OF ART HISTORY & VICE-PRESIDENT OF LEUPHANA UNIVERSITY, LUENEBURG).
 WWII-MAP: ALLIES CAPTURING PROVENCE IN AUGUST 1944
 © RENATA STIH & FRIEDER SCHNOCK, 2019 / ARS, NYC



DEBORAH, THE RIVETER (HISTORIAN, FIGHTER FOR HISTORICAL TRUTH, PROFESSOR OF MODERN JEWISH HISTORY & HOLOCAUST STUDIES, EMORY UNIVERSITY, ATLANTA).
WWII-MAP: AFTER THE LIBERATION OF THE KZ BUCHENWALD (APRIL 11, 1945) ADVANCE TO THE ELBE RIVER, MEETING RUSSIAN TROOPS AT TORGAU, APRIL 25, 1945.
© RENATA STIH & FRIEDER SCHNOCK, 2019 / ARS, NYC

FREQUENCY HOPPING

Aug. 11, 1942.

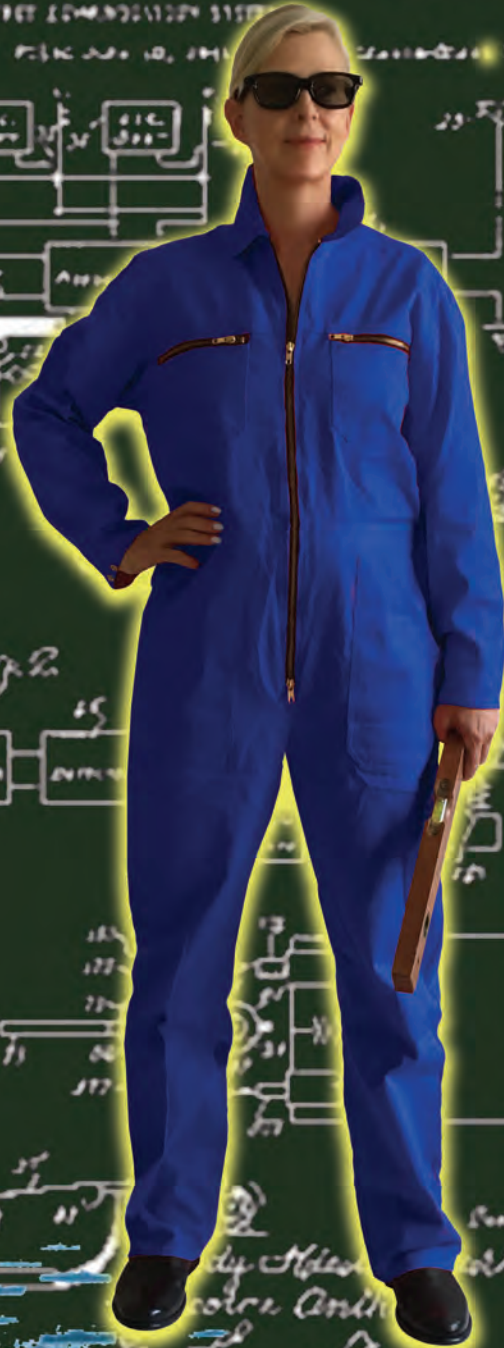
H. K. MARNEY ET AL

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SECRET COMMUNICATION SYSTEM

Filed July 10, 1941

Serial 2202387



STIH & SCHNOCK

ELLEN, SKILLED WORK FORCE (ART HISTORIAN, WRITER, NYC) & DOROTHEA, THE CARPENTER (FOUNDER & CHAIR OF THE NORMANDY INSTITUTE).
WWII-INVENTION BY HEDY LAMARR & GEORGE ANTHEIL: FREQUENCY HOPPING PATENT, APRIL 11, 1942
© RENATA STIH & FRIEDER SCHNOCK, 2019 / ARS, NYC



SHELLEY, MEMBER OF THE WOMEN AIRFORCE SERVICE PILOTS / WASP (CO-FOUNDER & CHAIR RUBIN MUSEUM OF ART, FOUNDER & CHAIR A BLADE OF GRASS).
WWII-MAP: OPERATION OVERLORD, SITUATION MAP, NORMANDY JULY 4, 1944
© RENATA STIH & FRIEDER SCHNOCK, 2019 / ARS, NYC



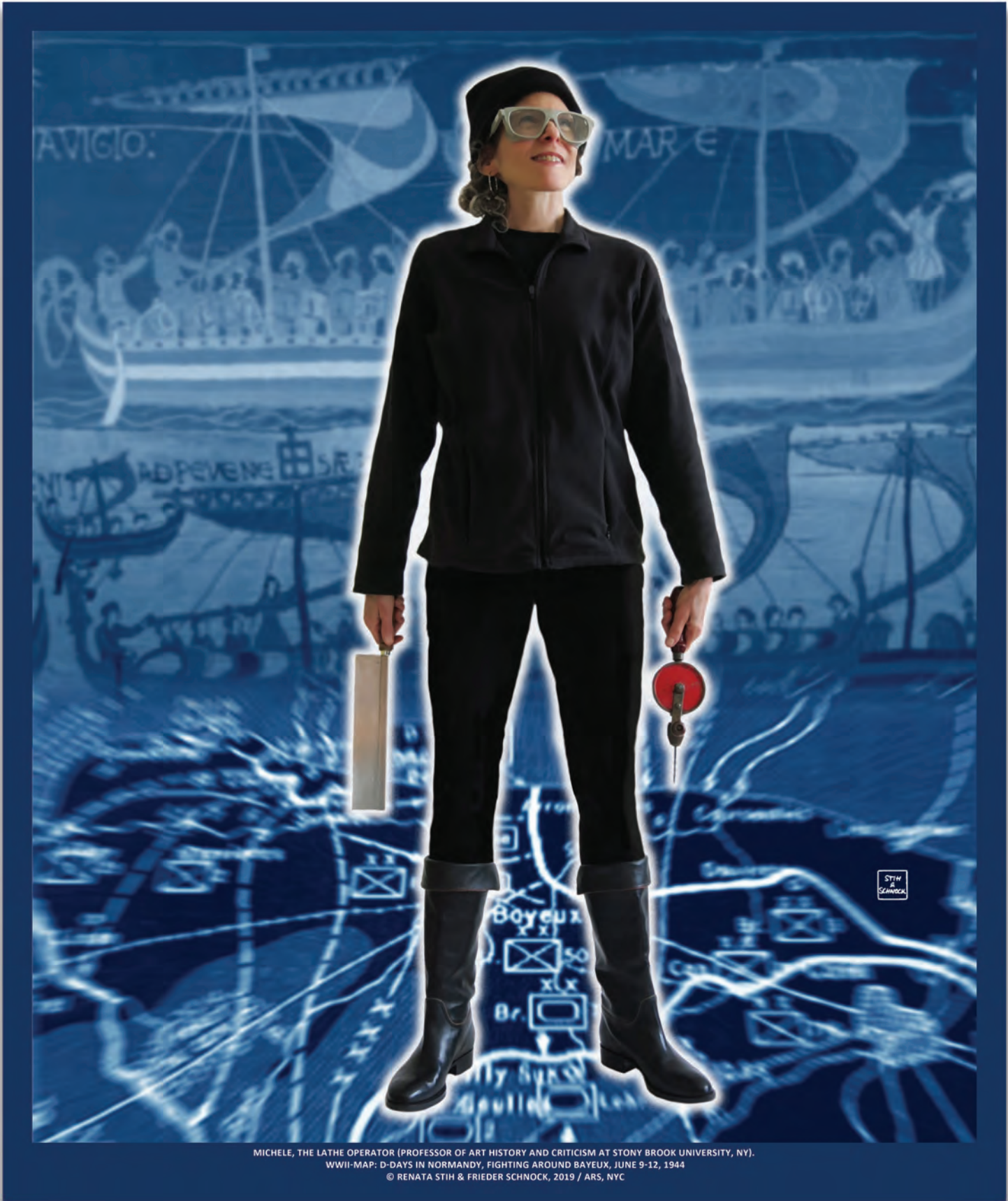
JANE, THE HEAD CHEF (WRITER & JOURNALIST, THE NEW YORKER, NYC).
WWII-MAP: ALLIED TROOPS ATTACKING IN UMBRIA, JUNE 1944
© RENATA STIH & FRIEDER SCHNOCK, 2019 / ARS, NYC



MAGDA, THE AIRCRAFT PAINTER (PRINTER / DANCER / DIRECTOR; MANAGER OF THE SILK SCREEN PRINTING FACILITY AT BERLIN'S ASSOCIATION OF VISUAL ARTISTS).
WWII-MAP: ALLIED TROOPS IN SOUTHERN GERMANY, APRIL 1945
© RENATA STIH & FRIEDER SCHNOCK, 2019 / ARS, NYC

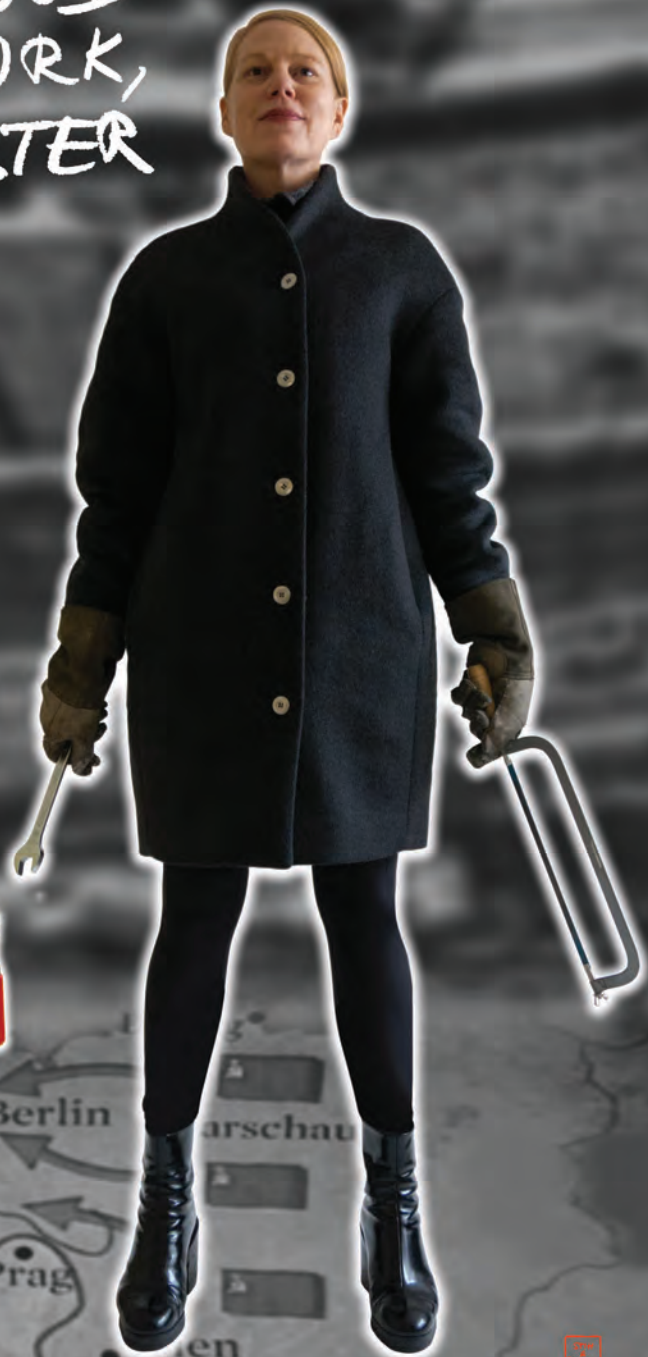


TANJA, THE CARTOGRAPHER (ART HISTORIAN, DIRECTOR, BIBLIOTHECA HERTZIANA – MAX PLANCK INSTITUTE FOR ART HISTORY, ROME, ITALY)
& RENATA, THE PACKER (ARTIST / WRITER / PROFESSOR, CHAIR OF THE PUBLIC ART ADVISORY BOARD TO THE SENATE OF BERLIN) -
WWII-MAP: MONUMENTS MEN LOOKING AT A MANET PAINTING FROM BERLIN, STORED IN THE SALT MINE AT MERKERS, THURINGIA, GERMANY, APRIL 1945.
© RENATA STIH & FRIEDER SCHNOCK, 2019 / ARS, NYC



MICHELE, THE LATHE OPERATOR (PROFESSOR OF ART HISTORY AND CRITICISM AT STONY BROOK UNIVERSITY, NY).
WWII-MAP: D-DAYS IN NORMANDY, FIGHTING AROUND BAYEUX, JUNE 9-12, 1944
© RENATA STIH & FRIEDER SCHNOCK, 2019 / ARS, NYC

GOOD
WORK,
SISTER



BRIGITTE, THE CARPENTER (ART CRITIC, WRITER, LECTURER, BERLIN) & TRACEY, THE SHEET METAL ASSEMBLER (EDITOR, WRITER; FREDERIC SCHWARTZ ARCHITECTS, NYC).
WWII-MAP: ALLIED TROOPS CAPTURING GERMANY IN 1945
© RENATA STIH & FRIEDER SCHNOCK, 2019 / ARS, NYC



STIH
&
SCHNOCK

*Sweetie,
I want to make sure
I make myself clear
about how I've changed.
I want you to know now
that you are not married
to a girl that's interested
solely in a home - I shall
definitely have to work
all my life - I get emotional
satisfaction out of working;
and I don't doubt that
many a night you will
cook the supper while I'm
at a meeting.*

*Also, dearest - I shall never
wash and iron - there are
laundries for that!*

*Do you think you will be
able to bear living with me?*

*I love you,
Barbara*

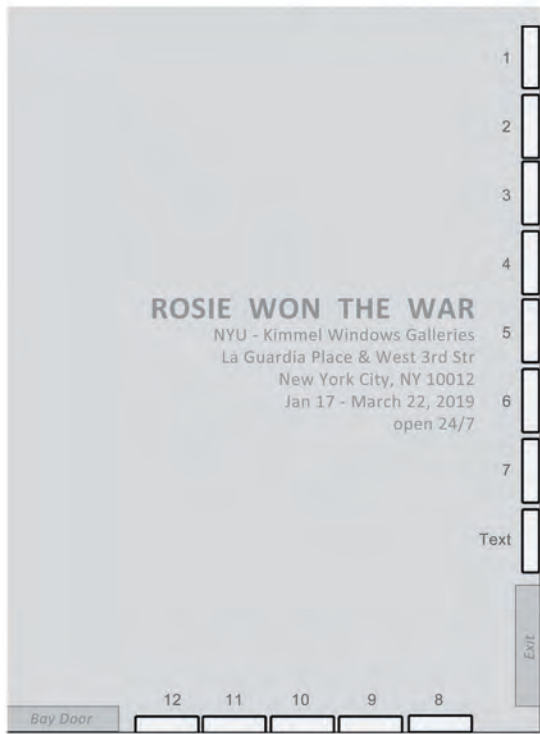
Letter written to a G.I. in 1945

BARBARA, THE WELDER (ARCHITECT, BERLIN; ASSOCIATE PROFESSOR AT THE SCHOOL OF ARCHITECTURE, UNIVERSITY OF TEXAS AT AUSTIN).

WWII-LETTER SENT TO A G.I. IN 1945

© RENATA STIH & FRIEDER SCHNOCK, 2019 / ARS, NYC

Washington Square



West 3rd Street

La Guardia Place



Window 1

NYU Kimmel Windows Galleries

Window 1

Hilary, the Plumber (Architectural historian, Chief Curator and Creative Director at the Glass House, New Canaan, CT).
WWII-Map: Normandy, V. Corps at Omaha beachhead, June 6, 1944

Window 2

Charlotte, the Mason (Student, Berlin) & Emilia, the Gas Station Attendant (Design student, University of the Arts, Berlin).
WWII-Map: Allies advance into Florence, August 4, 1944

Window 3

Jennifer, the Constructor (Historian of modern Germany, Assistant Professor at Yale University, New Haven)
& Beate, the Riveter (Professor of Art History & Vice-President of Leuphana University, Lueneburg).
WWII-Map: Allies capturing Provence in August 1944

Window 4

Deborah, the Riveter (Historian, fighter for historical truth, Professor of Modern Jewish History & Holocaust Studies,
Emory University, Atlanta). WWII-Map: After the liberation of the KZ Buchenwald (April 11, 1945)
advance to the Elbe river, meeting Russian troops at Torgau, April 25, 1945.

Window 5

Ellen, Skilled Work Force (Art historian, writer, NYC) & Dorothea, the Carpenter (Founder & Chair of the Normandy Institute).
WWII-Invention by Hedy Lamarr & George Antheil: Frequency Hopping Patent, April 11, 1942

Window 6

Shelley, member of the Women Airforce Service Pilots / WASP
(Co-Founder & Chair Rubin Museum of Art, Founder & Chair A Blade of Grass).
WWII-Map: Operation Overlord, Situation Map, Normandy July 4, 1944

Window 7

Jane, the Head Chef (Writer & Journalist, The New Yorker, NYC).
WWII-Map: Allied troops attacking in Umbria, June 1944

TEXT-Window

Window 8

Magda, the Aircraft Painter (Printer / dancer / director; manager of the silk screen printing facility for artists in Berlin).
WWII-Map: Allied troops in Southern Germany, April 1945

Window 9

Tanja, the Cartographer (Art historian, Director, Bibliotheca Hertziana – Max Planck Institute for Art History, Rome, Italy)
& Renata, the Packer (Artist / Writer / Professor, Chair of the public art advisory board to the Senate of Berlin).
WWII-Map: Monuments men looking at a Manet painting from Berlin, stored in the salt mine at Merkers,
Thuringia, Germany, April 1945.

Window 10

Michele, the Lathe Operator (Professor of Art History and Criticism at Stony Brook University, NY).
WWII-Map: D-Days in Normandy, fighting around Bayeux, June 9-12, 1944

Window 11

Brigitte, the Carpenter (Art critic, writer, lecturer, Berlin)
& Tracey, the Sheet Metal Assembler (Editor, Writer; Frederic Schwartz Architects, NYC).
WWII-Map: Allied troops capturing Germany in 1945

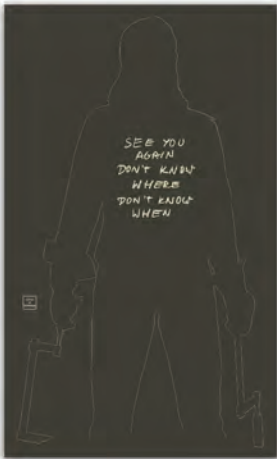
Window 12

Barbara, the Welder (Architect, Berlin; Associate Professor at the School of Architecture, University of Texas at Austin).
WWII-Letter sent to a G.I. in 1945

All images above:
print on fabric, size 80" x 67" / 203 x 170 cm
© Renata Stih & Frieder Schnock, Berlin 2019
VG Bild-Kunst Bonn / ARS NYC

| | | | |
|----------|---------|---------|-----------|
| Barbara | Ellen | Leslie | Magda |
| Julia | Claire | Käthe | Miriam |
| Brigitte | Gertrud | Dorothy | Daniela |
| Betty | Marlene | Carolin | Anonymous |

all images print on dibond, size 24"x14" / 60x36 cm



Renata Stih (painting, sculpture, art theory, College of Art in Karlsruhe/Germany)

Professor Stih is teaching on art and technology, film and media at Beuth University of Technology in Berlin, and has published widely on art, film and architecture. She is also an Honorary Professor at the Institute of Philosophy and Sciences of Art at Leuphana University, Lüneburg, the Chair of the Art Advisory Board to the Senate of Berlin, a member of the Advisory Board of Normandy Institute in Paris; co-founder of the Human Rights Watch Committee in Berlin.

Fellowships and awards (selection): The German Federal Grant at the Cité des Art in Paris, the Berlin Art Grant; the Freund Fellowship at Washington University, St. Louis; the Rockefeller Fellowship at the Rockefeller Research Center in Bellagio/Italy; the Obermayer German Jewish History Award; the Whitney J. Oates Fellow in the Humanities Council and Department of Comparative Literature at Princeton University (2019-2020).

Frieder Schnock has studied art and art history at the College of Art in Karlsruhe/Germany, TU Karlsruhe, FU Berlin, College of Art Braunschweig, where he received his PhD in art history. Professor Dr. Frieder Schnock is the director of the Professionalization Program at Berlin's Visual Artists Association and is a lecturer in Visual Studies at Beuth University of Technology in Berlin. He is also an Honorary Professor at the Institute of Philosophy and Sciences of Art at Leuphana University, Lüneburg, and has worked as a curator in public and private collections, such as at the Museum Fridericianum in Kassel (documenta). Schnock is the co-founder of the exhibition organisations Gesellschaft für Blickschulung and Loft 44/45 in Berlin.

Fellowships and awards (selection): Rockefeller Fellow at the Rockefeller Research Center in Bellagio/Italy; Freund Fellow at Washington University, St. Louis; the Obermayer German Jewish History Award, the Whitney J. Oates Fellow in the Humanities Council and Department of Comparative Literature at Princeton University (2019-2020).

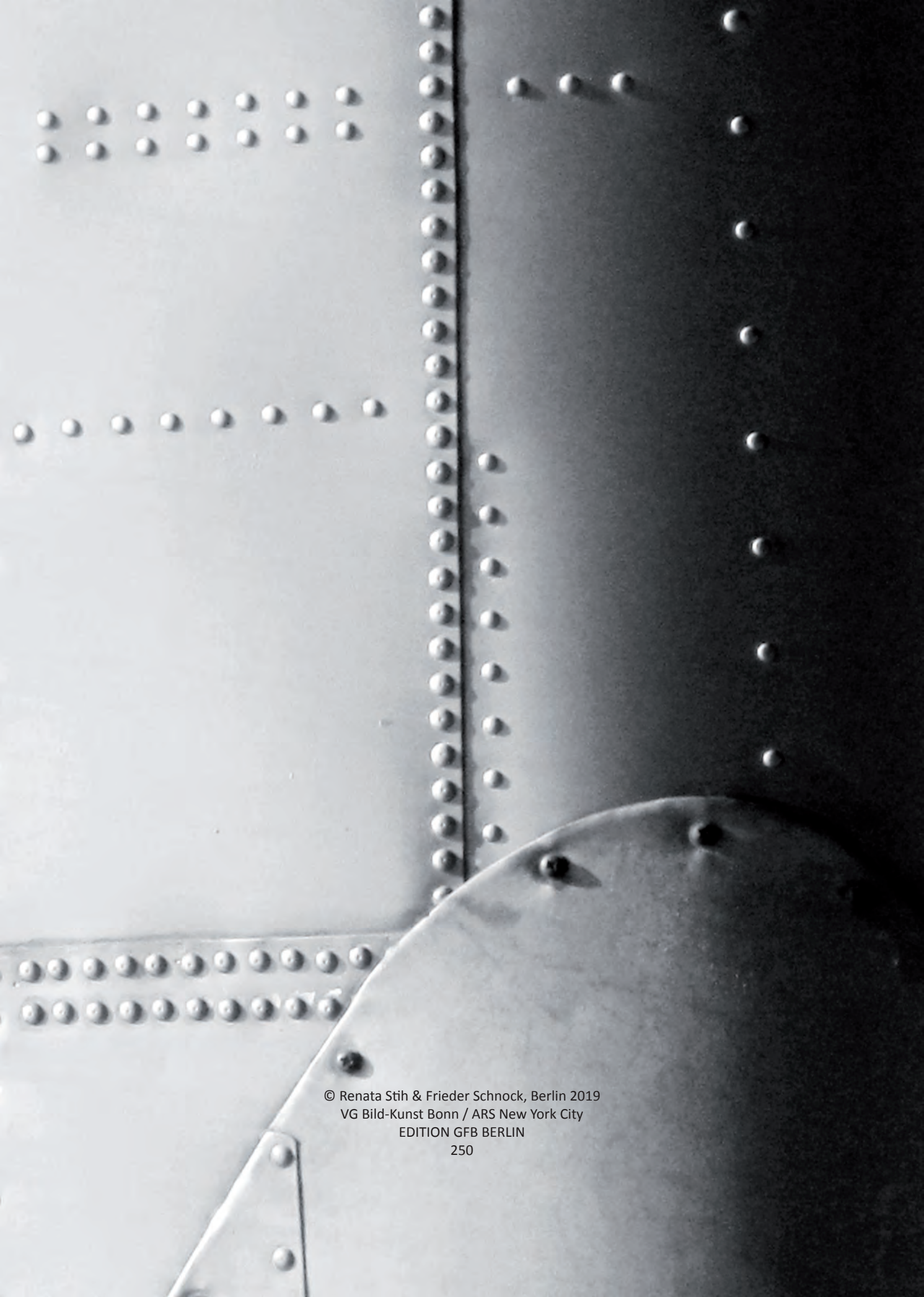
Renata Stih & Frieder Schnock were multiple artists-in-residence and have also lectured at major US universities and Colleges, including Brown, Princeton, Columbia, Emory, RISD, UC, SAIC, Cooper Union, UCLA, Oberlin, Bard, Buffalo, MICA, GSD, ZHdK, among other.

Exhibitions and Installations (selection)

Stih & Schnock have exhibited at numerous European and American galleries and museums including: *CTRL Space*, Center for Art and Media (ZKM), Karlsruhe, Germany (2001-2002); *RAF, KW/ Kunstwerke* - Institute for Contemporary Art Berlin, Joanneum Graz / Austria (2005); *Reality Bites*, Mildred Lane Kemper Art Museum, Washington University, St. Louis (2008); *Capital Offense: The End(s) of Capitalism*. Beacon Arts, Los Angeles/ USA.

By reflecting on museums as containers of memory they questioned the collections of the Saint Louis Art Museum with the exhibition project *The German Connection - Raft with Stranded Objects*. It featured various works of art like collages, prints, photographs, and video, including site-specific interventions focusing on the legacy of German Emigrants in this collection. Other museum projects are: *Show Your Collection, Jewish Traces in Munich Museums* (2008); *The Art of Collecting - Flick in Berlin* (2004); their curatorial concept *LIFE~BOAT*, which they developed at the Peabody Essex Museum in Salem, MA (2005-08); the environment *Who Needs Art, We Need Potatoes* for the Staatsgalerie Stuttgart (1998-2008), and a corresponding video program for the media façade of the Museum of Contemporary Art in Zagreb, Croatia (2011/12). One of their eminent bodies of work-in-progress on the history of philosophy, called *Lacan Doesn't Live Here Anymore*, was shown at Platform L.E.S. Gallery, New York (2012), *Philosophy and Supermarket* realized with students of Leuphana University in Lüneburg (2016); the series *Smoking Emigrants* were conceptualized for the collection of the Saint Louis Art Museum (2014). *ROSIE WON THE WAR* did have a first presentation at the Boca Raton Museum of Art (2015/16).

<http://www.stih-schnock.de>



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