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## Andy Warhol

American, 1928–87

### **The Little Electric Chair Series (Green & Blue)**

1964

Synthetic polymer silk-screened on canvas

Collection of Miles and Shirley Fiterman

After creating numerous images of Campbell's soup cans and Coca-Cola bottles, Andy Warhol began mass-producing photos representing death and disaster—car crashes, suicides, and atomic bombs. Like his previous subjects, the electric chair is a decidedly American object. While the messages of the soup cans and dollar bills are ambiguous, the "Little Electric Chair Series" delivers a commentary on grisly images in the media. "When you see a gruesome picture over and over again," Warhol said, "it doesn't really have any effect."

For this series, Warhol used a photo of the electric chair at New York's Sing Sing prison. The subject was topical, as the last two executions at the prison took place in 1963. The bright colors of the backgrounds provide a jarring contrast to the disturbing image printed over them. Despite the repetition, which might under other circumstances breed indifference, the electric chairs still succeed in evoking feelings of unease and horror.

Web site: <http://www.warholfoundation.org>

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## **Kara Walker**

American, born 1969

### **African/American, 1998**

Linoleum cut on Rives BFK wove paper

The Walter R. Bollinger Fund 2009.21

In *African/American*, Kara Walker depicts the solitary figure of a female African American slave. She is caught in mid-air, gazing downward as she tumbles helplessly toward the ground. Walker describes the figure as “your essentialist-token slave maiden in midair,” but her open-ended image invites the viewer to consider the causes and consequences of the woman’s situation.

Walker is internationally recognized for her powerful and compelling artistic engagement with the issues of race, gender, and oppression. She most often addresses these concerns through caricatures of the antebellum South that are both dryly humorous and deeply disquieting. This print incorporates the graphic qualities of the artist’s cut-paper silhouettes, the medium for which Walker is best known.

Web site: <http://learn.walkerart.org/karawalker>

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## Andy Warhol

American, 1928–87

### **Black Flowers, 1964**

Polymer paint silk-screened on canvas

Collection of Gordon Locksley and George T. Shea

At the end of 1963, Warhol moved his studio into a silver-painted loft in Manhattan that became known as The Factory. The rapid production of his “Flowers” series, begun the following year, lent credence to the studio’s new name, with Warhol and his assistants churning out huge numbers of screen-printed paintings. The results filled the walls of the prestigious Leo Castelli Gallery in 1964.

All the canvases displayed at Leo Castelli quickly sold out, marking the definitive arrival of Pop and Andy Warhol on the art scene.

The photo used in this series originally appeared in *Modern Photography* magazine. The free-floating quality of the blossoms drew comparisons with Monet’s *Water Lilies*, and the use of flowers as a subject tied Warhol to a long-standing tradition in art history. While this all-black version of *Flowers* evokes the dark subjects of Warhol’s “Death and Disaster Series” (such as the image from “Little Electric Chair Series” on view in this gallery), most of the “Flowers” works explode with bright colors.

Web site: <http://www.warholfoundation.org>

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## **Bill Viola**

American, born 1951

### **Three Women, 2008**

Color high-definition video on plasma display

Courtesy Bill Viola Studio, New York

Bill Viola has been called "The Rembrandt of Video Art," a nickname that acknowledges his skill and renown as well as his ongoing artistic exploration of birth, death, and spirituality. This video is part of a series Viola calls "Transfigurations." In Christian theology, the word refers specifically to an event on a mountaintop during which Jesus' body began to radiate a divine light after he momentarily became one with the Godhead. Viola uses the word more generally to refer to the complete transformation of a person that occurs after he or she crosses a spiritual threshold. To describe the effect, Viola quotes the Sufi mystic Ibn al'Arabi: "A morning has dawned whose darkness was you."

In this video, a mother and her two daughters enact a transfiguration when they choose to pass through a wall of water, after which they briefly enter a place of clarity.

Web site: <http://www.billviola.com>

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## Wayne Thiebaud

American, born 1920

### **Twin Jackpots, 1962**

Oil on canvas

Collection of Darwin and Geri Reedy

Plentitude is the theme of Wayne Thiebaud's work of the 1960s. He is best known for paintings of sweets: lusciously colored lollipops, slices of pie, cakes, pastries, and ice cream cones, arranged in neat, tempting rows. *Twin Jackpots* departs from the artist's signature food imagery to depict a different kind of plentitude: the chance to "get rich quick." Drop in a nickel and you might win ten dollars! Thiebaud's work was not meant as a critique of over-consumption. Like many of the other artists associated with Pop Art, he reveled in the vivid panoply of goods available during the postwar years, and depicted them lovingly, in a deft realist style honed during his years as a cartoonist and illustrator. In this work, strong cast shadows, careful drawing, and accurate perspective make the slot machines seem solid, as if they are sitting on a flat surface—just waiting for us to come forward and take a chance.

Web site: <http://www.paulthiebaudgallery.com>

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## **Swoon**

American, born 1978

### **Alixa and Naima, 2008**

Mixed media

Collection of Gordon Locksley and George T. Shea

In this mixed-media piece, street-and-graffiti artist Swoon creates a backdrop of different materials and patterns to stand in for her usual milieu—the walls of buildings or public places in New York. The two figures depicted in this sculpture are Brooklyn-based poets and fellow street artists Alixa and Naima. Known for using art and poetry as tools for education, community organizing, and social activism, these two women seek to overcome destructive elements with creativity. By using salvaged materials as her backdrop, Swoon (a pseudonym she uses to avoid legal prosecution) underscores the importance of environmentally responsible art making, while paying homage to her subjects.

Web site: <http://ow.ly/1ggrb>

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## **Andy Warhol**

American, 1928–87

### **Campbell's Soup I, 1968**

Screen-prints on paper

Collection of Frank and Diane Lassman

Andy Warhol's Campbell's Soup cans, which heralded the American Pop Art movement, sparked wide controversy by testing the boundaries of art. Warhol introduced this theme in 1962, and continued to produce different versions of the recognizable cans throughout his career. For these, Warhol favored the process of silk-screening, which allowed him to make his pictures the same way Campbell's Soup was made—mechanically, quickly, and with little variation. Almost all personal traces of the participating artists' hands were precluded.

By the time Warhol revisited the soup cans in this portfolio of prints on paper, Pop Art was an established style and Warhol was a notorious public figure. The limited-edition portfolios sold immediately. Though the soup cans are now infamous and beloved images, some debate about Warhol's intention lingers. By selecting and reproducing the image of a mass-produced good, was Warhol celebrating American consumer culture or slyly critiquing it?

Web site: <http://www.warholfoundation.org>

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## **Kiki Smith**

American, born Germany, 1954

### **Flower Arm, 1993**

Phosphorous bronze, silicone bronze

Collection of Ann Birks

Over her twenty-five-year career, Kiki Smith has devoted herself to exploring the beauty, vulnerability, and sometimes-magical powers of the human body. Her sculptures are unsparing and often exquisite, capable of producing a visceral shock. Their uncanny power is due partly to Smith's imagery, which is drawn from the many myths, fairy tales, historical events, religious customs, and images that inhabit our collective memory.

In this sculpture, a disembodied arm is encircled by a network of its own veins. Bronze roses dangle from the veins like droplets of blood, suggesting rituals of bloodletting or sacrifice. The veins also could represent the roses' thorny stems, which have punctured the skin and caused it to bleed. This interpretation evokes an iconic Christian image: the Sacred Heart of Jesus, encircled by a crown of thorns, dripping blood. Smith cites yet another source: a ritual dance in which women pierce their skin with bells. As they perform, their blood flows and the bells ring.

Web site: <http://ow.ly/1ggsS>

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## Carolee Schneemann

American, born 1939

### **Sphinx**, 1962

Oak box, bottles, paint, rope, cloth, plaster

Courtesy the artist

Although Carolee Schneemann is best known for her groundbreaking feminist performances of the 1960s and 1970s, she has always considered herself a painter. "Everything I have developed has to do with extending visual principles off the canvas," she said. *Sphinx* is one of Schneemann's "painting-constructions," early works in which she experimented with ways to move painting off the wall and into the viewer's space. In *Sphinx*, an oak box functions as the frame for an energetic abstraction, whose dripped and daubed brushstrokes have their three-dimensional equivalents in the fragmented objects attached to the inner and outer surfaces of the box. A broken plaster sculpture, which the artist found discarded on a street curb, sits atop the box like a guardian figure. Like the assemblages of Schneemann's contemporaries Bruce Conner and Robert Rauschenberg, *Sphinx* pushes painting beyond its conventional limits into a hybrid space between painting and sculpture, art and life.

Web site: <http://www.caroleeschneemann.com/index.html>

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**Anselm Reyle**

German, born 1970

**Untitled, 2006**

Oil, PVC foil, and acrylic glass on canvas

Collection of Gordon Locksley and George T. Shea

For Anselm Reyle, revisiting previous styles or modes of art making provides an opportunity to critique the lessons of abstraction and their place in contemporary painting. In his stripe paintings, the artist places vertical stripes of various hues next to one another on the canvas—referencing the work of pioneering abstractionists such as Frank Stella, Kenneth Noland, and Gene Davis, while at the same time giving this aesthetic a fluorescent Pop palette. Reyle's canvases tend to employ a mix of materials, with some stripes painted in oil or acrylic and others cut from thin sheets of PVC foil. By "popularizing" a classic abstract formal device, the artist attempts to fulfill one of his stated missions—to renew interest in abstraction.

Web site: <http://www.gagosian.com/artists/anselm-reyle>

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## David Reed

American, born 1952

### #563, 2006–7

Oil and alkyd on polyester

Courtesy Max Protetch Gallery, New York

David Reed's art cannot be discussed without a reference to the legacy of abstract painting in the United States and the supreme example of Abstract Expressionism. At the same time, his work invokes the historic artistic styles of Baroque and Mannerism. The artist has likened his markings to the billowing cloaks that cover figures in baroque painting. Yet Reed firmly believes any art movement has to be radically re-invented to be relevant to the present.

Commenting on his use of light, Reed said, "During the Renaissance and Baroque periods they had a wonderful religious light that came from above. Today we have a technological light, the light of a TV, movie screen, or computer monitor, which is directionless and increases the intensity of every color."

In addition to its unexpectedly lush tones and Technicolor palette, the voluptuous, polished surface of a work such as #563 is achieved by using transparent layers of paint and various glazes that are sanded down to obscure the artist's hand. The illusionary effect appears almost photographic or cinematic, in which sharply defined areas are juxtaposed with blurred or out-of-focus segments. The intensity of Reed's elongated canvas is reinforced by his deep understanding of contemporary color and light combined with his virtuoso handling of paint.

Web site: <http://www.davidreedstudio.com>

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## Michelangelo Pistoletto

Italian, born 1933

### **Girl with Coca Cola Bottle**, no date

Polished stainless steel

Collection of Beverly N. Grossman

Michelangelo Pistoletto's mirror paintings have been called "self-portraits of the world" because they incorporate the changing, real-time reflections of their surroundings—people, furnishings, light, and shadow. It is impossible to view one of these works without becoming part of it, and this makes ambiguous the distinction between the life-sized photographic figures and the viewer's reflected image. The real and the represented mingle in this virtual meeting place.

Pistoletto created these works by enlarging photographs and tracing them on tissue paper with the tip of a brush. He then cut them out and glued them to panels of stainless steel that had been polished to a mirror finish. The mirror paintings are always hung at floor level. This way, rather than serving conventionally as "windows on the world," they become doors that extend the space of the room and propose an almost magical connection between art and life.

Web site: <http://www.pistoletto.it/eng/home.htm>

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## Claes Oldenburg

American, born Sweden, 1929

### Cash Register, 1961

Muslin soaked in plaster over wire frame, painted with enamel

Collection of Gordon Locksley and George T. Shea

Claes Oldenburg's early work explored two main themes: the vibrancy of New York City street life, and the burgeoning of consumer products in postwar America. These themes came together in his 1961 environment *The Store*, which he installed in a vacant shop on Manhattan's Lower East Side. There he produced, exhibited, and sold his art: replicas of common merchandise such as shoes, lingerie, and slices of pie. Cartoonish, crudely painted, and often grotesquely oversized, the sculptures were nevertheless treated like real merchandise: when one was sold, its spot on the shelf was filled with another like it. *The Store* purposely confused the lines between art and life, gallery and store, artist and salesman.

No store is complete without a cash register. This one, with its splashed and dripped paint job, also makes humorous reference to Abstract Expressionism, the most commercially successful movement of the day—until the emergence of Pop Art.

Web site: <http://www.oldenburgvanbruggen.com>

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## Lorraine O'Grady

American, born 1934

### **Miscegenated Family Album, 1980/1994**

7 cibachrome diptychs

Courtesy Alexander Gray Associates, New York

Lorraine O'Grady, an African American artist of Caribbean descent, draws on her culturally complex background to explore racial, social, and class differences through her art. *Miscegenated Family Album* began as a memorial to O'Grady's older sister, Devonia, who died unexpectedly at age thirty-seven. Each of the sixteen diptychs pairs an image of the ancient Egyptian queen Nefertiti, who also died in her late thirties, with a corresponding image of Devonia (or members of their respective families). Using the diptych format to create a spatial narrative, O'Grady shows where the personal intersects with the historical and cultural. Both families were founded through the process of miscegenation, or procreation between members of different races.

In addition to her subjects' shared cross-cultural histories, O'Grady draws attention to their physical resemblances by identically scaling the images. While both women share hybrid backgrounds and similar features, they are positioned in contrast to each other. By juxtaposing a woman of regal stature with one whose forebears were historically subjugated, the artist creates a narrative in which issues of domination resonate beneath the surface.

Web site: <http://lorraineogrady.com>

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## Thomas Struth

German, born 1954

### **The Rothko Chapel, 2007**

C-Print

Courtesy Marian Goodman Gallery, New York

In 1964, John and Dominique de Menil commissioned artist Mark Rothko to create a series of fourteen paintings for a chapel they were building in Houston, Texas. Rothko seized the opportunity to design an environment in which the spiritual power of his work could be fully realized. Since its dedication, the nondenominational chapel has been a sanctuary and source of inspiration for thousands of visitors each year.

The Rothko Chapel was intended to elicit contemplation, and Thomas Struth reflects its careful construction in the symmetry and balance of his photograph. We are, however, seeing the Rothko paintings out of context and in reproduction. The two meditative individuals in the frame remind us of this remove. They also make us realize we are engaging in the same ritual—looking at art—when we stand before Struth's photograph. How this ritual might change an artwork's meaning is a question Struth leaves for us to consider.

Web site: <http://ow.ly/1ggwd>

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## Yoshitomo Nara

Japanese, born 1959

### **Your Dog**, 2002

Fiberglass

Gift of Dr. George T. Shea and Gordon Locksley

Staring into the flop-eared face of Yoshitomo Nara's giant puppy is a contradictory experience. Its soft forms, friendly stance, and red button nose might evoke memories of a welcoming childhood playmate, but its scale turns it into a menacing creature of larger-than-life proportions and reduces us to smaller versions of ourselves. Ultimately, *Your Dog* is a startling reminder of how the world looks through the eyes of a child.

Much of Nara's work taps into uncertainties inherent in the lives of children, for whom the world is both a wondrous curiosity and threatening unknown. His candy-colored, cartoon-like figures are excessively cute, reflecting Japan's obsession with everything adorable. Despite their charm, Nara's figures seem distant and alone. The tension between cheer and sadness complicates the meaning of Nara's work and has helped it attract an international audience in both fine-art and commercial realms. His work is shown in museums and galleries but is also sold in the forms of T-shirts, children's books, and other commercial goods.

Web site: <http://ow.ly/1ggxG>

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## Wangechi Mutu

American, born Kenya, 1972

### **Tree Spirit, 2004–6**

Ink, spray paint, collage, fur, glitter on Mylar

The Fowler Collection

Wangechi Mutu's works on paper are beautifully delicate collages of photographs, magazine clippings, drawing, and painting. She uses this multimedia format to explore the various ways the female body has been represented across cultures. These bodies might be shown as fashion mannequins or as anonymous objects of desire, but Mutu points out that women worldwide are expected to conform to localized standards of beauty and availability. The artist therefore distorts beauty. Here, the figure's arms and legs look like prosthetics, the figure-shaping corset keeps the body under control, and the mask hides the woman's identity. *Tree Spirit*, like much of Mutu's work, mixes references to mythology and science fiction, proposing that the female body can also be understood as a restorative life source that is both earthbound and transcendent.

Web site: <http://ow.ly/1ggAB>

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## Takashi Murakami

Japanese, born 1962

### **Panda, 2002**

Fiberglass with antique Louis Vuitton trunk

Collection of Gordon Locksley and George T. Shea

Takashi Murakami is one of Japan's leading contemporary artists, internationally recognized for both fine art and commercial products. The artist's diverse body of work explores the intricacies of the global market, brand identity, and consumer desire, especially within the context of Japanese pop culture.

Since 2002, Murakami has been collaborating with handbag designer Louis Vuitton on the production of goods that blur the lines between art and commerce. *Panda* is one of many works born of Murakami's relationship with the designer. The panda character has become a logo, of sorts, for the collaboration, and is printed on handbags and featured in animated promotional videos. Perched atop a vintage designer suitcase, *Panda* draws attention to the relationship between art and commerce and the reality that art can be defined as just another luxury item, like designer luggage. In addition to creating fine art for wealthy audiences, Murakami's factory-like studio (reminiscent of Andy Warhol's) also mass-produces cheaper goods for a larger market. The contradiction in Murakami's work further forces us to consider the connection between cultural goods and economic products.

Web site: <http://english.kaikaikiki.co.jp>

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## Yasumasa Morimura

Japanese, born 1951

### **An Inner Dialogue with Frida Kahlo (Hand Shaped Earring), 2001**

Color photograph

Courtesy the artist and Luhring Augustine, New York

Yasumasa Morimura defines himself as a cross between an actor and an artist. In his photographs he uses a mix of heavy makeup, costumes, painting, and digital manipulation to transform himself into iconic figures from pop culture or art history. He has appeared as the Mona Lisa, Marilyn Monroe, and even Cindy Sherman, and while his self-portraits are certainly homages, they also explore his own identity as an artist, touching on themes of gender, sexuality, and the culture of celebrity.

In this work Morimura casts himself as Frida Kahlo, the Mexican artist known for her lush, surreal self-portraits. The photograph is remarkably similar to its model (Kahlo's *Self-Portrait Dedicated to Dr. Eloesser and Daughters*, 1940), but Morimura has changed a few details. Kahlo's Mexican shawl, for example, has become a stylish Louis Vuitton wrap, and instead of fresh flowers Morimura wears a garish tiara of artificial blossoms atop his head. Of this series Morimura said, "The various elements of Doña Frida and myself mix into a muddle and a chemical reaction occurs, creating this imaginary Frida of mine." A hand-painted backdrop further enhances the play between artist and subject, painting and photograph, imaginary and real.

Web site: <http://ow.ly/1ggDd>

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## Yue Minjun

Chinese, born 1962

### Untitled, 2003

Oil on canvas

Collection of Gordon Locksley and George T. Shea

Yue Minjun's distinctive paintings emerged from the Chinese political climate of the 1990s, when the continued challenges of living in communist China caused many citizens to lose faith in the possibility of attaining individual rights. The art that came out of this period—often called Cynical Realism—is a carefully composed response to the emptiness felt by students, intellectuals, and artists after events such as the Tiananmen Square protests of 1989 and the imprisonment of many demonstrators. Minjun makes paintings that feature individuals or groups of identical figures with raw, pink skin and grinning, mask-like faces. The figures are quasi-self-portraits, and when we look closer, we see that each smile is a forced rictus that seems to hide a hollow cynicism or deep feelings of indifference.

Web site: <http://www.yueminjun.com>

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## Sylvia Plimack Mangold

American, born 1938

**August, 1973**

Oil on canvas

Courtesy Alexander and Bonin, New York

Sylvia Plimack Mangold first gained recognition in the art world with an exhibition of several works in which she meticulously reproduced the floors and walls of her studio. The paintings are detailed visual records of Mangold's observation of space and the passage of time. While obviously the product of a realist painter, these works are intriguing because, despite Mangold's assiduous consideration of the realness of her subjects, the compositions and singularity of focus force them into the realm of subjectivity and abstraction.

*August* is a beautiful example of Mangold's floor paintings and was created during a time in the artist's career when she used mirrors to further explore the construction and perception of space. The mirrors simultaneously create a sense of depth and remain a flat surface. Although realism is dedicated to recognizable representations of subjects, the viewer is presented with an image that is ultimately not about reality but about the artist's understanding of her experiences.

Web site: <http://ow.ly/1ggFa>

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## Glenn Ligon

American, born 1960

### **Untitled: Study #4, 1991**

Oil and gesso on linen

Courtesy the artist and Luhring Augustine, New York

Whether based on the lines of James Baldwin or Richard Pryor, Glenn Ligon's text paintings use quotations to explore racial, historical, and societal identity. In *Untitled Study #4*, Ligon references *The Blacks* by French writer Jean Genet. The play features an all-black cast and, as Genet notes, should be performed for a white audience. Some of the cast members wear white masks and portray a colonial court for which the blacks re-enact a crime. In the text alluded to here, the director of the re-enactment warns an actor that his true identity will inevitably disappear and be replaced by the crude caricature he presents to the whites. As the line repeats, it becomes gradually less legible and more abstract, a change that might represent the relationship between blacks and whites, which has grown increasingly ambiguous as ideas about race continue to shift.

Web site: <http://ow.ly/1ggGq>

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**Ilya Kabakov**

American, born Russia, 1933

**Svetlana Lvovna Solus: Whose Cup Is This?  
Jakov Michailovich Sekh: Anna Petrovna's  
1996**

Metal, oil on plywood

Courtesy Ilya and Emilia Kabakov

Throughout most of his work, Ilya Kabakov weaves bleak memories of his experiences growing up in war-torn Soviet Russia. This painting features a mundane cooking utensil against an impersonal field of color, accompanied by texts in the upper left and right corners. The cup and dialogue mimic life in a communal apartment—low-income housing run by the Soviet government. Families were given just one room in the unit and instructed to share the kitchen and bathroom spaces with other tenants. Kabakov contrasts the meager belongings of Anna Petrovna with the unremitting noise of chatter, evoking a deprived, claustrophobic environment. In this work and other poetic installations, Kabakov suggests the stagnant and oppressive air of not only the communal apartments, but also the entire Soviet Union.

Web site: <http://www.ilya-emilia-kabakov.com>

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## Jasper Johns

American, born 1930

### **Catenary (Jacob's Ladder), 1999**

Encaustic on canvas and wood with objects

Collection of the artist

Since 1997, Jasper Johns has been exploring the graphic possibilities of the catenary. Defined as “the curve formed by a flexible cord of uniform density . . . that hangs freely from two fixed points,” the catenary is often exemplified by suspension bridges.

Relationships—which involve connection and difference, absence and presence—are the theme of this painting. Johns gives us literal and metaphorical examples. A length of household string—the catenary—links the two edges of this canvas, and also divides it into upper and lower registers. The subtitle, *Jacob's Ladder*, refers to the biblical connection between heaven and earth, which is suggested by hinged pine slats at the painting's edges. The work mixes two-dimensional abstract imagery with three-dimensional objects to create meaning beyond the aesthetic. Close inspection reveals many kinds of relationships, such as the impression of an unknown object in the wax surface, and a string of letters that weave together the painting's title and the artist's name.

Web site: <http://ow.ly/1ggl7>

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## Alfred Jensen

American, born Guatemala, 1903–81

### **Hekatompedon, Per 8, 1965**

Gouache on paperboard

Private collection, New York

Artist and scholar Alfred Jensen was fascinated by esoteric fields of knowledge, including world religions, color theory, and ancient mathematical systems. His obsessive, abstract artworks often incorporate numbers and colors to represent these ideas. Jensen painted *Hekatompedon, Per 8* during a period when he focused on ancient Greek and Central American architectural structures and their relationships to the passage of time and the movement of the planets. This title references a now-lost Greek temple, the Hekatompedon, believed to be the first structure built on the site of the Parthenon.

Web site: <http://www.alfredjensen.com/home.html>

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## Zhang Huan

Chinese, born 1965

### **1/2 (Text), 1998**

Chromogenic color print

Gift of Gordon Locksley and Dr. George T. Shea

Shortly before Zhang Huan left his native China to relocate in the United States, he performed a work of art in which he invited friends to write phrases or words on his face and body with black ink. In this resulting self-portrait, Huan's ethnicity is literally inscribed on his body. Yet for most Western viewers the text is unreadable. *1/2 (Text)* is a visual metaphor for the difficult transcultural experience upon which Zhang was about to embark. As an Asian body circulating within a Western culture, would Zhang himself be as difficult to understand as his language? He said, "The body is the only direct way through which I come to know society and society comes to know me. The body is the proof of identity. The body is language."

Web site: <http://www.zhanghuan.com>

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**Damien Hirst**

English, born 1965

**Malonic 2-13c Acid, 2002**

Acrylic on canvas

Collection of Gordon Locksley and George T. Shea

Since the 1980s, Damien Hirst has produced hundreds of canvases like this one. He employs assistants to help with the painstaking process of painting each colored dot, and often gives the paintings scientific titles, chosen randomly from a list of available chemicals in a commercial drug firm's product catalogue. Although Hirst chooses the colors and placement of the dots intuitively, the formulaic title and regimented rows of dots—which resemble both candy and pills—suggest there is an underlying structure at work. Even so, the viewing experience can quickly become uncomfortable. Constantly scanning for patterns that disappear as quickly as they emerge, the eye cannot rest. Hirst wants the viewer to get lost in this unfocused experience.

Web site: <http://www.damienhirst.com>

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## **Mona Hatoum**

English, born Lebanon, 1951

### **Cube (9 x 9 x 9), 2008**

Black finished steel

Courtesy Alexander and Bonin, New York

Everything about *Cube (9 x 9 x 9)*, from its imposing physical presence to its construction of barbed wire, seems threatening and dangerous. Mona Hatoum's use of a provocative material in this piece reflects her belief that content should be conveyed through aesthetic and formal elements. She rejects the connection frequently made between her work and her birth in Lebanon to Palestinian parents. "I come from a background of war and all that unconsciously feeds into the work, but I am not trying to illustrate my personal experience," she explained. "It is more abstract than this. It is about presenting the audience with a set of objects and materials that may have certain associations and may bring out general feelings of discomfort or uncertainty and this will be different for each person."

Web site: <http://ow.ly/1ggK6>

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## **Eric Fischl**

American, born 1948

### **Untitled (Shower), 1989**

Oil on canvas, in two parts

Courtesy L&M Arts, New York

Looking at Eric Fischl's paintings is like peeking into a stranger's private photo album: their intimacy is startling and the situations are often fraught with sexual tension and psychological ambiguity. To create these dreamlike images, Fischl first photographs his models and then uses Photoshop to rearrange the figures and other elements. Once he is satisfied with the layout, he uses the digitally constructed scene as the starting point for a painting. This process yields fractured vignettes that resist narrative meaning, yet Fischl's skill as a painter suggests that what we are seeing is somehow real.

Web site: <http://www.ericfischl.com/index.html>

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## John Chamberlain

American, born 1927

### **Whitmore Wash, 1969**

Painted and chromium steel

Collection of Gordon Locksley and George T. Shea

In making his metal sculptures of the 1960s, John Chamberlain was chiefly interested in transforming a known commodity into a completely new form. His favorite material during these years was scrap metal—often automobile parts and old appliances—which he crushed, welded, and twisted into abstract arrangements that conceal the object's original function. Like the Abstract Expressionist painters with whom he is often grouped, Chamberlain worked intuitively, manipulating his material without knowing how the final form would take shape. *Whitmore Wash* is constructed partly from pieces of a discarded washing machine; its punning title refers to a spot on the Colorado River in the Grand Canyon.

Web site: <http://ow.ly/1ggMm>

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## Nick Cave

American, born 1959

### **Soundsuit, 2010**

Mixed media

Courtesy the artist and Jack Shainman Gallery, New York

Nick Cave makes his *Soundsuits* from cast-off goods and clothing scavenged from thrift stores, flea markets, auctions, art fairs, and junkyards. Drawing on his experience as both fiber artist and dancer, he assembles each suit with attention to both design and function. While the *Soundsuits* can work as freestanding sculptures, Cave intends for them to be worn. He has staged numerous events in which the *Soundsuits* become moveable collages of material and history, each “enacted” by a performer who takes on its unique character. Once a performer is inside the suit, he or she breathes life into the artwork, animating the suit through movement and sound. While the suits often appear playful, Cave maintains that the playfulness of the performance is itself a masquerade—a strategy that can disguise darker issues of racial prejudice and social injustice.

Web site: <http://www.jackshainman.com/artist-images9.html>

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## Roy Lichtenstein

American, 1923–97

### **Art**, 1962

Oil and magna on canvas

Collection of Gordon Locksley

Roy Lichtenstein is best known for his now-classic Pop Art paintings based on comic strips, but in this canvas he gives us a simple image of the word “ART.” He has rendered it using the graphic visual language of signage: block letters, bold colors, and large scale. What results is an object that is simultaneously a product (an artwork) and the advertisement for itself. In this way Lichtenstein neatly brings together two of Pop’s main motifs—consumer products and ads—and acknowledges that Pop Art itself has already become one of the many goods that circulates in our economy.

Web site: <http://www.lichtensteinfoundation.org>





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## **Mark Bradford**

American, born 1961

### **I Thought You Knew, 2001**

Collage, acrylic paint, and felt-tip pen on canvas

Collection of Gordon Locksley and George T. Shea

Mark Bradford uses materials scavenged from his urban environment to make map-like, multi-layered paper collages. This all-over composition consists of a thick cluster of paper and foil layered over remnants of posters, signs, and advertisements. The multitude of overlapping rectangles and squares creates an essentially geometric, grid-like composition with a paradoxically improvisational quality. This dense patchwork of shapes, colors, and materials evokes the vitality of a crowded city and the many dynamic networks that exist within an urban setting.

Web site: <http://www.pbs.org/art21/artists/bradford/index.html>

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**Peter Blake**

English, born 1932

**Drum Majorette, 1957**

Oil and collage on hardboard

Courtesy Curtis Galleries, Minneapolis

During the late 1950s and 1960s, Peter Blake was one of the major figures associated with British Pop Art. Many of his early works are fanciful portraits of popular entertainers, such as circus and fairground folk, which combine painting and found objects. In this work, a drum majorette wears a pair of real sunglasses and a colorful array of medallions. In contrast to the figure's ghostly face and amorphous body, the medals and glasses are colorful and tactile. This suggests that art becomes much more vivid when it incorporates real life.

Web site: <http://ow.ly/1ggOt>

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**Rebecca Belmore**

Canadian, born 1960

**Fringe, 2007**

Backlit transparency in light-box

Courtesy the artist

Rebecca Belmore often uses the body to address violence against First Nations people, especially women. The woman in *Fringe* assumes the same reclining pose as the beautiful odalisques depicted by nineteenth- and twentieth-century European artists, but bears an ugly slash from shoulder to hip. The thin rivulets of blood that run from the gash are composed of small red beads, a detail that evokes both Belmore's Anishinabe heritage and the trauma inflicted on indigenous peoples. Despite the graveness of the woman's injury, Belmore's *Fringe* is also about healing. The wound is not fatal; she has the strength to recover. But the scar will never disappear.

Web site: <http://www.rebeccabelmore.com>

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## Siah Armajani

American, born Iran, 1939

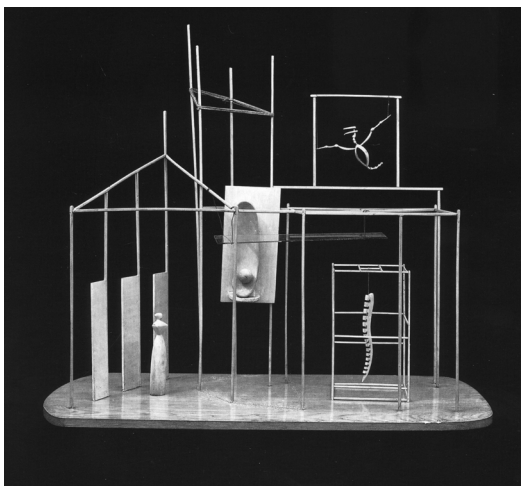
### **An Exile Dreaming of Saint Adorno, 2009**

Glass, laminated maple, wood, paint, Plexiglas, copper, metal, clothing, fabric, plaster

Courtesy the artist and Max Protetch Gallery, New York

In 1960 Siah Armajani left his native Iran to study at Macalester College in St. Paul, where he majored in philosophy but dreamed of being an artist. Today he is a world-renowned sculptor whose work articulates both his lifelong passion for art and ideas, and his experience of living in a culture that is not his own.

In this work, Armajani explores exile as a physical, political, and emotional condition. He quotes Alberto Giacometti's surrealist masterpiece, *The Palace at 4 a.m.* (1932, pictured here), which resembles a miniature stage on which a mysterious play is being enacted. Similarly, Armajani's cage-like structure is inhabited by a faceless figure who sleeps at a desk; outside and above, another watches. The two are frozen in this voyeuristic tableau, forever separated by the sculpture's closed doors and glass walls. Armajani's title tells us that one—or perhaps both—of these exiles is dreaming of Theodor Adorno, the German



Alberto Giacometti

philosopher who fled his native country during the Nazi regime. For him, exile was an ethical choice. He wrote, "It is part of morality not to be at home in one's home."

Web site: <http://ow.ly/1ggQD>

