Chapter 19  Nouveau Réalisme and Pop Art

Extroversion is the Rule: Europe’s New Realism

140 Yves Klein (1928-1962 France)  *Anthropometry: Princess Helena*, 1960, oil on paper mounted on wood, 198 x 128.2 cm  The Museum of Modern Art, New York  MOMA-P1067

Chapter 19  Nouveau Réalisme and Pop Art

Extroversion is the Rule: Europe’s New Realism


Chapter 19  Nouveau Réalisme and Pop Art

This is Tomorrow: Pop Art in Britain

142 Richard Hamilton (born 1922)  *My Marilyn*, 1966, screenprint, 51.5 x 63.3 cm  The Museum of Modern Art, New York  MOMA-P2809

Chapter 19  Nouveau Réalisme and Pop Art

Signs of the Times: Pop Art in the United States


Chapter 19  Nouveau Réalisme and Pop Art

Signs of the Times: Pop Art in the United States

Chapter 19  Nouveau Réalisme and Pop Art

Just Look at the Surface: The Imagery of Everyday Life

145  Claes Oldenburg (born 1929 US)  *Lipstick*, 1967, wood, tin, chalk and canvas, painted, 33 x 64 x 36 cm  The Museum of Modern Art, New York  MOMA-S1138

Chapter 19  Nouveau Réalisme and Pop Art

Just Look at the Surface: The Imagery of Everyday Life

146  Robert Indiana (born 1928 US)  *Love Crosses*, 1968, serigraph, 72.3 x 57.1 cm  Butler Institute of American Art, Youngstown, Ohio  BIAA-221

Chapter 19  Nouveau Réalisme and Pop Art

Just Look at the Surface: The Imagery of Everyday Life


Chapter 19  Nouveau Réalisme and Pop Art

Poetics of the New Gomorrah: West Coast Artists

148  Wayne Thiebaud (born 1920)  *Around the Cake*, 1962, oil on canvas, Spencer Museum of Art, University of Kansas, Lawrence, © 2009 Wayne Thiebaud / Licensed by VAGA, New York  SMA-79thvg

Chapter 19  Nouveau Réalisme and Pop Art

Poetics of the New Gomorrah: West Coast Artists


Chapter 19  Nouveau Réalisme and Pop Art

Personal Documentaries: The Snapshot Aesthetic in American Photography

Chapter 20  Playing by the Rules: Sixties Abstraction

Drawing the Veil: Post-Painterly Abstraction


Chapter 20  Playing by the Rules: Sixties Abstraction

Drawing the Veil: Post-Painterly Abstraction

152 Joan Mitchell (1926-1992 US)  Untitled, 1964, oil on three canvases, 162.4 x 324.8 cm  The Museum of Modern Art, New York  MOMA-P1602

Chapter 20  Playing by the Rules: Sixties Abstraction

Drawing the Veil: Post-Painterly Abstraction


Chapter 20  Playing by the Rules: Sixties Abstraction

Drawing the Veil: Post-Painterly Abstraction

154 Larry Poons (born 1937 US)  *Night on Cold Mountain*, 1962, synthetic polymer paint and dye on canvas, 203.1 x 203.1 cm  The Museum of Modern Art, New York, © 2009 Larry Poons / Licensed by VAGA, New York  MOMA-P2766povg

Chapter 20  Playing by the Rules: Sixties Abstraction

At an Oblique Angle: Diebenkorn and Twombly


Chapter 20  Playing by the Rules: Sixties Abstraction

At an Oblique Angle: Diebenkorn and Twombly

156 Cy Twombly (born 1928 US)  Untitled, 1970, oil-based housepaint and crayon on canvas, 405 x 640.2 cm  The Museum of Modern Art, New York  MOMA-P1712
Chapter 20 Playing by the Rules: Sixties Abstraction

Forming the Unit: Hard-Edge Painting

157 Ellsworth Kelly (born 1923 US) *Yellow Orange*, 1968, oil on two canvases, 148.2 x 157.5 cm  The Museum of Modern Art, New York  MOMA-P2984

Chapter 20 Playing by the Rules: Sixties Abstraction

Forming the Unit: Hard-Edge Painting


Chapter 20 Playing by the Rules: Sixties Abstraction

Forming the Unit: Hard-Edge Painting

159 Kenneth Noland (born 1924 US) *Blue Veil*, 1963, synthetic polymer paint on canvas, 183.5 x 214 cm  The Museum of Modern Art, New York  MOMA-P2174

Chapter 20 Playing by the Rules: Sixties Abstraction

Forming the Unit: Hard-Edge Painting

160 Al Held (1928-2005 US) *C-B-1*, 1978, synthetic polymer paint on canvas, 183.5 x 214 cm  The Museum of Modern Art, New York, © 2009 Estate of Al Held / Licensed by VAGA, New York  MOMA-P1054hevg

Chapter 20 Playing by the Rules: Sixties Abstraction

Forming the Unit: Hard-Edge Painting


Chapter 20 Playing by the Rules: Sixties Abstraction

Forming the Unit: Hard-Edge Painting

162 Guido Molinari (1933-2004 Canada) *Yellow Asymmetry*, 1959, synthetic polymer paint on canvas, 152.1 x 122 cm  The Museum of Modern Art, New York  MOMA-P2763
Chapter 20  Playing by the Rules: Sixties Abstraction

Seeing Things: Op Art


Chapter 20  Playing by the Rules: Sixties Abstraction

Seeing Things: Op Art

164 Bridget Riley (born 1931 Britain) Fission, 1963, tempera on board, 88.8 x 86.2 cm The Museum of Modern Art, New York MOMA-P2520

Chapter 20  Playing by the Rules: Sixties Abstraction

Seeing Things: Op Art


Chapter 20  Playing by the Rules: Sixties Abstraction

New Media Mobilized: Motion and Light

166 Dan Flavin (1933-1996 US) Monument for V. Tatlin, 1964, fluorescent lights and metal fixtures, 243.8 x 58.7 x 10.8 cm The Museum of Modern Art, New York MOMA-S0619

Chapter 20  Playing by the Rules: Sixties Abstraction

New Media Mobilized: Motion and Light

167 Julio le Parc (born 1928 Argentina-France) Instability Through Movement, 1962, synthetic polymer paint on wood and polished aluminum in painted wood box, 73 x 145 x 93 cm The Museum of Modern Art, New York MOMA-P2129

Chapter 20  Playing by the Rules: Sixties Abstraction

New Media Mobilized: Motion and Light

Chapter 20 Playing by the Rules: Sixties Abstraction

The Limits of Modernism: Minimalism

169 Frank Stella (born 1936 US) *Abra Version I*, 1969, fluorescent alkyd on canvas, 304.8 x 304.5 cm The Museum of Modern Art, New York MOMA-P2954

Chapter 20 Playing by the Rules: Sixties Abstraction

The Limits of Modernism: Minimalism

170 Robert Mangold (born 1937 US) *1 / 2 W Series*, 1968, synthetic polymer paint on composition board, two parts, overall: 122.5 x 245.1 cm The Museum of Modern Art, New York MOMA-P1402

Chapter 20 Playing by the Rules: Sixties Abstraction

The Limits of Modernism: Minimalism


Chapter 20 Playing by the Rules: Sixties Abstraction

The Limits of Modernism: Minimalism

172 Jo Baer (born 1929 US) *Primary Light Group: Red, Green, Blue*, 1964-1965, oil and synthetic polymer paint on three canvases, 152.4 x 152.4 each. The Museum of Modern Art, New York MOMA-P1642

Chapter 20 Playing by the Rules: Sixties Abstraction

The Limits of Modernism: Minimalism

173 Donald Judd (1928-1994 US) *Untitled*, 1967, stainless steel, 15.5 x 91.6 x 66.2 cm The Museum of Modern Art, New York, © Estate of Donald Judd / Licensed by VAGA, New York MOMA-S1090jdvg

Chapter 20 Playing by the Rules: Sixties Abstraction

The Limits of Modernism

Chapter 20  Playing by the Rules: Sixties Abstraction

The Limits of Modernism

Sol LeWitt (born 1929 US)  *Cubic-Modular Wall Structure, Black*, 1966, painted wood, 110.3 x 110.2 x 23.7 cm   The Museum of Modern Art, New York   MOMA-S0641

Chapter 21  Modernism in Architecture at Mid-Century

The Quiet Unbroken Wave: The Later Work of Wright and Le Corbusier


Frank Lloyd Wright (1867-1959 US)  Kalita Humphreys Theater, Dallas, 1959   © 2009 Frank Lloyd Wright Foundation, Scottsdale, Az.   W16568

Le Corbusier (1887-1965 Switzerland)  Sainte-Marie de la Tourette Dominican Convent, Evreux, France, 1956-1959   Photo © 2009 Thomas A. Heinze   TAH-113

Le Corbusier (1887-1965 Switzerland)  Harvard University, Carpenter Center for Visual Arts, Cambridge, Mass., 1961   Photo © Davis Art Images   14229
Chapter 21  Modernism in Architecture at Mid-Century

The Quiet Unbroken Wave: The Later Work of Wright and Le Corbusier


Chapter 21  Modernism in Architecture at Mid-Century

Purity and Proportion: The International Style in America


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Chapter 21  Modernism in Architecture at Mid-Century

Purity and Proportion: The International Style in America

Richard Neutra (1892-1970 US)  Dudley Murphy’s Holiday House, Malibu, Ca., 1953  Photo © Davis Art Images  9271

Chapter 21  Modernism in Architecture at Mid-Century

Purity and Proportion: The International Style in America

Skidmore, Owings and Merrill (1936 to present, Chicago)  Hartford Insurance Building, Chicago, 1959-1961  Photo © Davis Art Images  98

Chapter 21  Modernism in Architecture at Mid-Century

Purity and Proportion: The International Style in America


Chapter 21  Modernism in Architecture at Mid-Century

Purity and Proportion: The International Style in America

Henningson, Durham, and Richardson (1917 to present, Omaha, Ne.)  Brazilian Chancery, Washington, 1972-1976  Photo © Davis Art Images  13753

Chapter 21  Modernism in Architecture at Mid-Century

Internationalism Contextualized: Developments in Europe, Latin America, Asia, and Australia

Viljo Revell (1910-1964 Finland)  Civic Center, Toronto, 1961-1965  Photo © Davis Art Images  ML-181B
Chapter 21  Modernism in Architecture at Mid-Century

Internationalism Contextualized: Developments in Europe, Latin America, Asia, and Australia


Chapter 21  Modernism in Architecture at Mid-Century

Internationalism Contextualized: Developments in Europe, Latin America, Asia, and Australia

190 Asuntosäätiö (The Housing Foundation, founded 1951, Helsinki, Fin.) Itaranta high-rise apartment building, Tapiola, Finland, 1960s  Photo © Davis Art Images  14804

Chapter 21  Modernism in Architecture at Mid-Century

Internationalism Contextualized: Developments in Europe, Latin America, Asia, and Australia

191 Alison Smithson (born 1928 Britain) and Peter Smithson (born 1928 Britain) Economist Group, London, 1962-1964  Photo © Davis Art Images  14933

Chapter 21  Modernism in Architecture at Mid-Century

Breaking the Mold: Experimental Housing


Chapter 21  Modernism in Architecture at Mid-Century

Breaking the Mold: Experimental Housing


Chapter 21  Modernism in Architecture at Mid-Century

Breaking the Mold: Experimental Housing

194 Twitchell and Rudolph (1947-1951, Sarasota, Fl.) Leavengood House, Saint Petersburg, Fl., c1954  Photo © Davis Art Images  254
Chapter 21  Modernism in Architecture at Mid-Century

Breaking the Mold: Experimental Housing

195  Asuntosäätiö (The Housing Foundation, founded 1951, Helsinki, Fin.)
Itaranta, rowhouse, Tapiola, 1960s  Photo © Davis Art Images  14805

Chapter 21  Modernism in Architecture at Mid-Century

Arenas for Innovation: Major Public Projects

196  Skidmore, Owings and Merrill (1936 to present, Chicago)  Hirshhorn Museum,
Washington, 1974  Photo © Davis Art Images  16172

Chapter 21  Modernism in Architecture at Mid-Century

Arenas for Innovation: Major Public Projects

197  Eero Saarinen (1910-1961 Finland-US)  Kresge Chapel, Mass. Institute of
TAH-99

Chapter 21  Modernism in Architecture at Mid-Century

Arenas for Innovation: Major Public Projects

198  Minoru Yamasaki (1912-1986 Japan)  Temple North Shore Congregation
Israel, Glencoe, Ill., 1963  Photo © Davis Art Images  14081

Chapter 21  Modernism in Architecture at Mid-Century

Arenas for Innovation: Major Public Projects

199  Alvar Aalto (1898-1976 Finland)  Finlandia Concert Hall, Helsinki,
1971-1975  Photo © Davis Art Images  14999

Chapter 21  Modernism in Architecture at Mid-Century

Arenas for Innovation: Major Public Projects

of Music, Tempe, 1966-1971  Photo © 2009 Frank Lloyd Wright Foundation,
Scottsdale, Az.  W565
Chapter 22  Conceptualism and Activist Art

Art as Language

201  John Baldessari (born 1931 US)  And, from the Goya Series, 1997, ink jet and synthetic polymer paint on canvas, 190.5 x 152.3 cm  The Museum of Modern Art, New York, © 2009 John Baldessari  MOMA-P1227

Chapter 22  Conceptualism and Activist Art

Art as Language


Chapter 22  Conceptualism and Activist Art

Art as Language

203  Luis Camnitzer (born 1937 Uruguay)  Horizon, 1968, etching, sheet: 63.6 x 61.5 cm  The Museum of Modern Art, New York, © 2009 Luis Camnitzer  MOMA-P1788

Chapter 22  Conceptualism and Activist Art

Art as Language

204  Marcel Broodthaers (1924-1976 Belgium)  The Fishes, 1975, painted and printed stretched canvas in nine parts, overall 248 x 309 cm  The Museum of Modern Art, New York  MOMA-P1356

Chapter 22  Conceptualism and Activist Art

Conceptual Art as Cultural Critique


Chapter 22  Conceptualism and Activist Art

When Art Becomes Artist: Body Art

206  Vito Acconci (born 1940 US)  Notes on Movement II (Body as Place), 1972, felt-tip pen and cut-and-pasted gelatin silver print on two piece of graph paper on board, 55.4 x 86.4 cm  The Museum of Modern Art, New York, © 2009 Vito Acconci  MOMA-P1156
Chapter 22  Conceptualism and Activist Art

When Art Becomes Artist: Body Art

207  Janine Antoni (born 1964 US)  Saddle, 2000, raw cowhide, 64 x 83 x 198 cm  Courtesy the artist and Luhring Augustine, New York, © 2009 Janine Antoni  ART21JA-89

Chapter 22  Conceptualism and Activist Art

When Art Becomes Artist: Body Art


Chapter 22  Conceptualism and Activist Art

Radical Alternatives: Feminist Art


Chapter 22  Conceptualism and Activist Art

Radical Alternatives: Feminist Art


Chapter 22  Conceptualism and Activist Art

Radical Alternatives: Feminist Art

211  Sue Coe (born 1951 US)  Woman Walks into Bar – Is Raped by Four Men on the Pool Table – While 20 Watch, 1983, mixed-media, 232.7 x 287.7 cm  Museum of Modern Art, New York, © 2009 Sue Coe  MOMA-P1837

Chapter 22  Conceptualism and Activist Art

Radical Alternatives: Feminist Art

Chapter 22  Conceptualism and Activist Art

Invisible and Visible: Art of Racial Politics


Chapter 22  Conceptualism and Activist Art

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Invisible and Visible: Art of Racial Politics


Chapter 22  Conceptualism and Activist Art

Invisible and Visible: Art of Racial Politics


Chapter 22  Conceptualism and Activist Art

Invisible and Visible: Art of Racial Politics

217  Betye Saar (born 1926 US)  *The Differences Between*, 1989, mixed-media, 41.9 x 33 x 3.8 cm  Museum of Fine Arts, Boston, © 2009 Betye Saar  MFAB-635

Chapter 23  Post-Minimalism

Big Outdoors: Earthworks and Land Art

218  Robert Smithson (1938-1973 US)  *Corner Mirror with Coral*, 1969, mirrors and coral, 91.5 x 91.5 x 91.5 cm  The Museum of Modern Art, New York, © 2009 Estate of Robert Smithson / Licensed by VAGA, New York  MOMA-S0735snvg
Chapter 23  Post-Minimalism

Big Outdoors: Earthworks and Land Art


Chapter 23  Post-Minimalism

Big Outdoors: Earthworks and Land Art

220 Cathey Billian (US)  Two Towers (Bound Bundles), 1981, hemlock, pine, lava, copper and sand, 1500 x 2700 x 400 cm  site: Battery Park, New York, Photo: Davis Art Images, © 2009 Cathey Billian  27719

Chapter 23  Post-Minimalism

Big Outdoors: Earthworks and Land Art

221 James Turrell (born 1943 US)  A Frontal Passage, 1994, fluorescent light installation, approximately 391 x 686 x 1036 cm  The Museum of Modern Art, New York, © 2009 James Turrell  MOMA-S1151

Chapter 23  Post-Minimalism

Visible Statements: Monuments and Public Sculpture


Chapter 23  Post-Minimalism

Visible Statements: Monuments and Public Sculpture

223 Claes Oldenburg (born 1929 US)  Clothespin, 1976, CorTen steel, painted, 1372 x 374 x 137 cm  site: Logan Circle, Philadelphia, Photo: Davis Art Images  28523

Chapter 23  Post-Minimalism

Visible Statements: Monuments and Public Sculpture

Chapter 23  Post-Minimalism

Visible Statements: Monuments and Public Sculpture

Chapter 23  Post-Minimalism

Metaphors for Life: Process Art
226  Jacqueline Winsor (born 1941 Canada)  *Burned Piece*, 1977-1978, cement, burned wood and wire mesh, 86.1 x 86.4 x 86.4 cm  The Museum of Modern Art, New York, © 2009 Jacqueline Winsor  MOMA-S1074

Chapter 23  Post-Minimalism

Metaphors for Life: Process Art

Chapter 23  Post-Minimalism

Metaphors for Life: Process Art
228  Eva Hesse (1936-1970 US)  *Repetition Nineteen III*, 1968, tubular fiberglass and polyester resin, nineteen units, each 48 to 51 cm high  The Museum of Modern Art, New York, © 2009 Reproduced with the permission of the Estate of Eva Hesse. Galerie Hauser & Wirth, Zurich  MOMA_S1029

Chapter 23  Post-Minimalism

Metaphors for Life: Process Art

Chapter 23  Post-Minimalism

Body of Evidence: Figurative Art
Chapter 23  Post-Minimalism

Body of Evidence: Figurative Art

231 Lucian Freud (born 1922 Britain)  *Girl with Leaves*, 1948, pastel on gray paper, 48 x 42 cm  The Museum of Modern Art, New York  MOMA-P2082

Chapter 23  Post-Minimalism

Body of Evidence: Figurative Art


Chapter 23  Post-Minimalism

Body of Evidence: Figurative Art

233 Fernando Bryce (born 1965 Peru)  *Peru’s Puno Indian women are noted for their distinctive dress*, from *South of the Border*, image 3, 2001, ink on paper 29.5 x 21 cm  The Museum of Modern Art, New York, © 2009 Fernando Bryce  MOMA-P1180

Chapter 23  Post-Minimalism

Body of Evidence: Figurative Art


Chapter 23  Post-Minimalism

Animated Surfaces: Pattern and Decoration


Chapter 23  Post-Minimalism

Animated Surfaces: Pattern and Decoration

Chapter 23  Post-Minimalism

**Figure and Ambiguity: New Image Art**


Chapter 23  Post-Minimalism

**Figure and Ambiguity: New Image Art**


Chapter 23  Post-Minimalism

**Figure and Ambiguity: New Image Art**

239  Iran do Espirito Santo (born 1963 Brazil)  *Butterfly Prussian Blue*, 1998, gouache on paper, 27.9 x 35.2 cm  The Museum of Modern Art, New York, ©2009 Iran do Espirito Santo  MOMA-P3132

Chapter 23  Post-Minimalism

**Figure and Ambiguity: New Image Art**

240  Robert Moskowitz (born 1935 US)  *Eddystone*, 1979, oil on canvas, 274.3 x 121.9 cm  The Museum of Modern Art, New York, © 2009 Robert Moskowitz  MOMA-P1591

Chapter 23  Post-Minimalism

**Figure and Ambiguity: New Image Art**


Chapter 24  Postmodernism

**Ironic Grandeur: Postmodern Architecture and History**

242  Kohn Pederson Fox (founded 1976 US)  333 West Wacker Drive, Chicago, 1983  Photo © Hartill Art Associates, Alec/Marlene Hartill  HAR-254
Chapter 24  Postmodernism

Ironic Grandeur: Postmodern Architecture and History


Chapter 24  Postmodernism

Ironic Grandeur: Postmodern Architecture and History

244 Murphy/Jahn (founded 1981 Chicago) Thompson State of Illinois Center, Chicago, 1985  Photo © Hartill Art Associates, Alec/Marlene Hartill HAR-241

Chapter 24  Postmodernism

Ironic Grandeur: Postmodern Architecture and History

245 Murphy/Jahn (founded 1981, Chicago) Terminal One, O’Hare Airport, Chicago, 1987  Photo © Hartill Art Associates, Alec/Marlene Hartill HAR-250

Chapter 24  Postmodernism

Ironic Grandeur: Postmodern Architecture and History


Chapter 24  Postmodernism

Ironic Grandeur: Postmodern Architecture and History

247 I.M. Pei (born 1917 US) Louvre Pyramid, Musée du Louvre, Paris, 1984-1988  Photo © Davis Art Images 29795

Chapter 24  Postmodernism

Ironic Grandeur: Postmodern Architecture and History

248 Michael Graves (born 1934 US) Public Library, San Juan Capistrano, Ca., 1983  Photo © Davis Art Images 29822

Chapter 24  Postmodernism

Ironic Grandeur: Postmodern Architecture and History

249 Johnson and Burgee (firm 1968-1982 US) Transco Tower, Houston, Tx., 1987  Photo © Davis Art Images 28705
Chapter 24 Postmodernism

Ironic Grandeur: Postmodern Architecture and History

250 Frank Gehry (born 1929 US)  Walt Disney Concert Hall, Los Angeles, 1999-2003  Photo © Davis Art Images  29824

Chapter 24 Postmodernism

Structure as Metaphor: Architectural Abstractions

251 Frank Gehry (born 1929 US)  Familian House project, Santa Monica, Ca., 1977-1978, foam core board, cardboard, balsa, metallic foil, grey paper, 35.5 x 63.5 x 127 cm  ©The Museum of Modern Art, New York  MOMA-D0473

Chapter 24 Postmodernism

Postmodern Practices: Breaking Art History

252 Mark Tansey (born 1949 US)  Robbe-Grillet Cleansing Every Object in Sight, 1981, oil on canvas with crayon, 182.9 x 183.4 cm  The Museum of Modern Art, New York, © 2009 Mark Tansey  MOMA-P1332

Chapter 24 Postmodernism

Postmodern Practices: Breaking Art History

253 Franz Ackermann (born 1963 Germany)  and she stepped in and couldn’t believe what she’d see – myself as king – corrupted, 2001, pencil and synthetic polymer paint on paper, 27.6 x 30.5 cm  The Museum of Modern Art, New York, ©2009 Franz Ackermann  MOMA-P1403

Chapter 24 Postmodernism

Postmodern Practices: Breaking Art History

254 Allan McCollum (born 1944 US)  Number 14 from Collection of Thirty Drawings, 1988-1990, pencil on board in artist’s frame, 100 x 335.3 cm  The Museum of Modern Art, New York, © 2009 Allan McCollum  MOMA-P1525

Chapter 24 Postmodernism

Postmodern Practices: Breaking Art History

255 Neo Rauch (born 1960 Germany)  Bursch, 2001, oil on paper, 198.1 x 198.1 cm  The Museum of Modern Art, New York  MOMA-P1052
Chapter 24  Postmodernism

Postmodern Practices: Breaking Art History

256 Thomas Hirschhorn (born 1957 Germany)  *Series: 1 Man = 1 Man (Perpetual Obsession)*, 2001, cut-and-pasted printed paper with felt-tip pen and ballpoint pen on paper wrapped in synthetic polymer sheet, 32.4 x 43.2 cm  The Museum of Modern Art, New York, © 2009 Thomas Hirschhorn  MOMA-P1862

Chapter 25  Painting Through History

Primal Passions: Neo-Expressionism

257 Georg Baselitz (born 1938 Germany)  *Drinker*, 1981, linoleum cut, 80.8 x 60.5 cm  The Museum of Modern Art, New York, © 2009 Georg Baselitz  MOMA-P1132

Chapter 25  Painting Through History

Primal Passions: Neo-Expressionism


Chapter 25  Painting Through History

Primal Passions: Neo-Expressionism

259 Gerhard Richter (born 1932 Germany)  *Woods (7)*, 2005, oil on canvas, 197.2 x 132.1 cm  The Museum of Modern Art, New York, © 2009 Gerhard Richter  MOMA-P1340

Chapter 25  Painting Through History

Primal Passions: Neo-Expressionism

260 Jörg Immendorff (1945-2007 Germany)  *Café Deutschland (Style War)*, 1980, synthetic polymer paint on canvas, 280 x 350.7 cm  The Museum of Modern Art, New York, © 2009 Jörg Immendorff  MOMA-P1708

Chapter 25  Painting Through History

Primal Passions: Neo-Expressionism

Chapter 25 Painting Through History

Primal Passions: Neo-Expressionism

262 Francesco Clemente (born 1952 Italy)  *Conversion to Her*, 1983, fresco of plaster on three Styrofoam and fiberglass panels, 244 x 287 x 7 cm  The Museum of Modern Art, New York  MOMA-P2052

Chapter 25 Painting Through History

Primal Passions: Neo-Expressionism

263 Sandro Chia (born 1946 Italy)  *Sketch for Genoa*, 1980, watercolor, pencil and ballpoint pen on paper, 44.5 x 51.6 cm The Museum of Modern Art, New York, © 2009 Sandro Chia  MOMA-P1761

Chapter 25 Painting Through History

Primal Passions: Neo-Expressionism

264 Eric Fischl (born 1948 US)  *Costa del Sol*, 1986, oil on linen, two panels, 262.3 x 397.5 cm  The Museum of Modern Art, New York, © 2009 Eric Fischl  MOMA-P1523

Chapter 25 Painting Through History

Primal Passions: Neo-Expressionism


Chapter 25 Painting Through History

Primal Passions: Neo-Expressionism


Chapter 25 Painting Through History

The Sum of Many Parts: Abstraction of the 1980s

267 Brice Marden (born 1938 US)  *Couplet IV*, 1988-1989, oil on linen, 274.3 x 152.4 cm  The Museum of Modern Art, New York  MOMA-P1886
Chapter 25  Painting Through History

The Sum of Many Parts: Abstraction of the 1980s


Chapter 25  Painting Through History

The Sum of Many Parts: Abstraction of the 1980s


Chapter 25  Painting Through History

The Sum of Many Parts: Abstraction of the 1980s


Chapter 25  Painting Through History

Wall of Fame: Graffiti and Cartoon Artists

271 Kwame Monroe (late 20th century US, deceased)  *Sunday Afternoon*, 1984, spray paint on canvas, 127 x 127 cm  © Brooklyn Museum of Art, New York  BMA-625

Chapter 25  Painting Through History

Painting Art History

272 Lisa Yuskavage (born 1962 US)  *Kingdom*, 2006, lithograph, 76.5 x 51.5 cm  The Museum of Modern Art, New York, © 2009 Lisa Yuskavage  MOMA-P3233

Chapter 26  Contemporary Art and the Renegotiation of Modernism

Commodity Art

Chapter 26  Contemporary Art and the Renegotiation of Modernism

Commodity Art

274  Katharina Fritsch (born 1956 Germany)  *Black Table with Table Ware*, 1985, wood, paint and plastic, 93.3 x 150 cm  The Museum of Modern Art, New York, © 2009 Katharina Fritsch  MOMA-S0737

Chapter 26  Contemporary Art and the Renegotiation of Modernism

Commodity Art


Chapter 26  Contemporary Art and the Renegotiation of Modernism

Postmodern Arenas: Installation Art


Chapter 26  Contemporary Art and the Renegotiation of Modernism

Postmodern Arenas: Installation Art


Chapter 26  Contemporary Art and the Renegotiation of Modernism

Strangely Familiar: British and American Sculpture


Chapter 26  Contemporary Art and the Renegotiation of Modernism

Strangely Familiar: British and American Sculpture

279  Fiona Banner (born 1966 Britain)  *Table Stops*, 2000, glazed ceramic, variable dimensions  The Museum of Modern Art, New York, © 2009 Fiona Banner  MOMA-S037
Chapter 26  Contemporary Art and the Renegotiation of Modernism

**Strangely Familiar: British and American Sculpture**

280 Josiah McElheny (born 1966 US) *Modernity Circa 1952, Mirrored and Reflected Infinitely*, 2004, mirrored glass, chrome, glass, mirror, electric lighting, 77.5 x 143.5 x 47 cm Collection of Milwaukee Art Museum, courtesy Donald Young Gallery, Chicago ART21MCE-132

Chapter 26  Contemporary Art and the Renegotiation of Modernism

**Reprise and Reinterpretation: Art History as Art**


Chapter 26  Contemporary Art and the Renegotiation of Modernism

**Reprise and Reinterpretation: Art History as Art**

282 Huang Yong Ping (born 1954 China-France) *Long Scroll*, 2001, watercolor, pencil, colored pencil and ink on joined paper, 33.7 x 1531.6 cm The Museum of Modern Art, New York, © 2009 Huang Yong Ping MOMA-P1476

Chapter 26  Contemporary Art and the Renegotiation of Modernism

**Reprise and Reinterpretation: Art History as Art**


Chapter 26  Contemporary Art and the Renegotiation of Modernism

**Reprise and Reinterpretation: Art History as Art**


Chapter 26  Contemporary Art and the Renegotiation of Modernism

**Meeting Points: Exploring Postmodern Abstraction**

285 Sherrie Levine (born 1947 US) *Large Check 1*, 1987, casein and wax on mahogany, 61 x 50.8 cm The Museum of Modern Art, New York, © 2009 Sherrie Levine MOMA-P1436
Chapter 26  Contemporary Art and the Renegotiation of Modernism

Meeting Points: Exploring Postmodern Abstraction

286  Shaun O’Dell (born 1968 US)  *Beyond When the Golden Portal Can Come*, 2005, aquatint and etching, 65.5 x 57.5 cm  The Museum of Modern Art, New York, © 2009 Shaun O’Dell  MOMA-P0197

Chapter 26  Contemporary Art and the Renegotiation of Modernism

Meeting Points: Exploring Postmodern Abstraction


Chapter 26  Contemporary Art and the Renegotiation of Modernism

Meeting Points: Exploring Postmodern Abstraction


Chapter 26  Contemporary Art and the Renegotiation of Modernism

Meeting Points: Exploring Postmodern Abstraction

289  Emmi Whitehorse (born 1957, Navajo)  *Fire Weed*, 1998, pastel and oil on paper mounted on canvas, 99.1 x 129.5 cm  Brooklyn Museum of Art, © 2009 Emmi Whitehorse  BMA-1517

Chapter 27  Contemporary Art and Globalization

Lines That Define Us: Locating and Crossing Borders

290  Marlene Dumas (born 1953 South Africa)  *Chlorosis*, 1994, ink, gouache and synthetic polymer on 24 pieces of paper, each 66 x 50 cm  The Museum of Modern Art, New York, © 2009 Marlene Dumas  MOMA-P2499

Chapter 27  Contemporary Art and Globalization

Lines That Define Us: Locating and Crossing Borders

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Chapter 27  Contemporary Art and Globalization

Lines that Define Us: Locating and Crossing Borders

293 Shirin Neshat (born 1957 Iran)  My Beloved, 1995, gelatin silver print with hand additions of ink, 81.3 x 54.6 cm  Worcester Art Museum, Worcester, Mass., © 2009 Shirin Neshat  WAM-278

Chapter 27  Contemporary Art and Globalization

Lines That Define Us: Locating and Crossing Borders


Chapter 27  Contemporary Art and Globalization

Growing and Identity

295 Felix González-Torres (1957-1990 Cuba)  Untitled (Death by Gun), 1990, photolithograph, 114.1 x 83.6 cm  The Museum of Modern Art, New York, © 2009 the Felix González-Torres Foundation  MOMA-P1060A

Chapter 27  Contemporary Art and Globalization

Growing and Identity


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Chapter 27 Contemporary Art and Globalization

Skin Deep: Identity and the Body

299 Kiki Smith (born 1954 US) Pyre Woman with Knees Extended, 2002, bronze and wood, 158 x 99 x 89 cm Courtesy PaceWildenstein, © 2009 Kiki Smith ART21KS-79

Chapter 27 Contemporary Art and Globalization

Skin Deep: Identity and the Body

300 Mona Hatoum (born 1952 Palestine) Hair there and everywhere, 2004, etching, 40.6 x 35.6 cm The Museum of Modern Art, New York, © 2009 Mona Hatoum MOMA-P1009

Chapter 27 Contemporary Art and Globalization

Skin Deep: Identity and the Body

301 Martin Kippenberger (1953-1997 Germany) Ce Calor 2 from the portfolio Courage to Print, 1990, screenprint, 84.3 x 59.5 cm The Museum of Modern Art, New York, © 2009 Estate Martin Kippenberger MOMA-P1892

Chapter 27 Contemporary Art and Globalization

Skin Deep: Identity and the Body


Chapter 27 Contemporary Art and Globalization

Skin Deep: Identity and the Body

Chapter 27 Contemporary Art and Globalization

The Art of Biography

304 Margo Humphrey (born 1942 US) *The History of Her Life Written Across Her Face*, 1991, color lithograph on paper with copper leaf and collage additions, 76 x 75.3 cm The Museum of Modern Art, New York, © 2009 Margo Humphrey MOMA-P1409

Chapter 27 Contemporary Art and Globalization

The Art of Biography

305 Glenn Ligon (born 1960 US) Untitled (Stranger in the Village / Crowd) #2, 2000, coal dust, printing ink and adhesive on printed paper, 101.6 x 135.3 cm The Museum of Modern Art, New York, © 2009 Glenn Ligon MOMA-P1157

Chapter 27 Contemporary Art and Globalization

The Art of Biography