

WHAT IS
CONTEMPORARY
ART?

A Guide for Kids

Jacky Klein and Suzy Klein

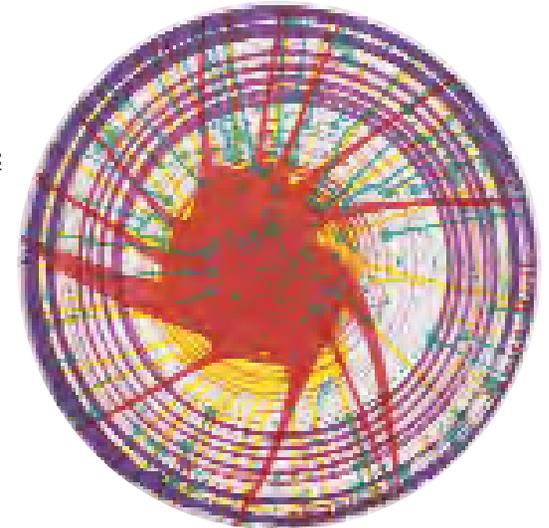


CONTENTS

<u>INTRODUCTION</u>	06
<u>A SPLASH OF COLOR</u>	08
<u>LIGHT FANTASTIC</u>	10
<u>DRIPS, DOTS, AND WAVES</u>	12
<u>WHAT'S IN A NAME?</u>	14
<u>FACE TO FACE</u>	16
<u>GOING ROUND IN CIRCLES</u>	18
<u>BIZARRE BEASTS</u>	20
<u>ALL THAT GLITTERS</u>	22
<u>LINE UP</u>	24
<u>GETTING DRESSED</u>	26
<u>SEEING DOUBLE</u>	28
<u>ALL WHITE</u>	30
<u>FLYING HIGH</u>	32
<u>MAKING AND BREAKING</u>	34
<u>LIFE SIZE</u>	36



<u>38 SPARKLES AND CHOCOLATE</u>
<u>40 ORIGINALS AND COPIES</u>
<u>42 BALANCING ACT</u>
<u>44 READ ALL ABOUT IT</u>
<u>46 BLACK HOLES AND MOON ROCKS</u>
<u>48 OVER AND OVER</u>
<u>50 THE ARTIST'S BODY</u>
<u>52 PLAYING GAMES</u>
<u>54 BEDTIME</u>
<u>56 ARTISTS' BIOGRAPHIES</u>
<u>60 GLOSSARY</u>
<u>61 WHERE TO FIND OUT MORE</u>
<u>61 WHERE TO SEE MORE</u>
<u>63 INDEX</u>
<u>64 ABOUT THE AUTHORS</u>
<u>64 ACKNOWLEDGMENTS</u>



A SPLASH OF COLOR



Yves Klein, *Anthropometry: Princess Helena*, 1961

SOMETHING BLUE HAS SMEARED ITSELF ACROSS THIS PIECE OF PAPER. WHAT COULD IT HAVE BEEN?

The artist Yves Klein was obsessed with just one color: blue. He worked with a chemist to develop his own brand of paint, which he called International Klein Blue. It had a particularly bright and intense color. He applied the paint to his pictures using rollers, sponges, and even people! This work is part of a series in which Klein used naked female models as "living paintbrushes." The women were covered in blue paint and lay down on large sheets of paper, rolling around or dragging each other as directed by the artist. The body prints created by these *performances* made surprising shapes and patterns.



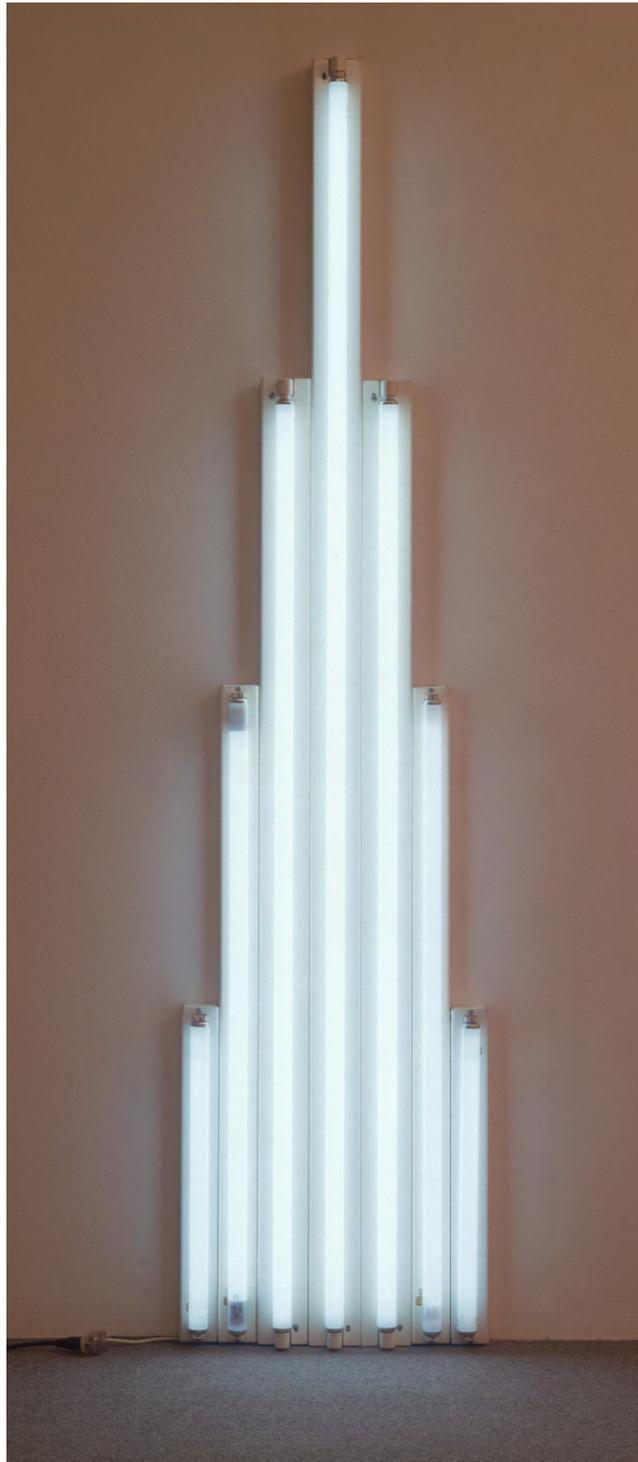
Olafur Eliasson, *The colour spectrum series*, 2005

A WORLD OF COLOR

Throughout history, colors have always had particular associations. Red can mean love or danger; blue often symbolizes loyalty, wisdom, or truth. Olive green is traditionally the color of peace, while dark green is associated with greed and jealousy. Imagine your favorite color: what does it make you think of, and how does it make you feel?

Olafur Eliasson likes to use the widest variety of colors he can find for his artworks. In the past he has created a giant orange indoor sun, made a real rainbow in a gallery, and dyed a river green. This block of *prints* shows us the complete range of colors the human eye can see, from deep violet at the top left corner to dark red at the bottom right. Eliasson wants us to think about how each one of us sees colors differently. Our understanding or perception of color depends on our memories and emotions, even our family background and which country we come from. When you look at the grid, which green seems most like an apple to you, and which is most like broccoli? Do your friends choose the same colors as you?

LIGHT FANTASTIC



Dan Flavin, "monument" 1 for V. Tatlin, 1964

SOMETIMES SIMPLE, EVERYDAY MATERIALS CAN CREATE DAZZLING WORKS OF ART.

This light sculpture was made by the artist Dan Flavin using fluorescent tubes that he attached to the wall. Flavin liked to work with standard lightbulbs that he could buy in a regular hardware store. The bulbs offered him a new material for his art, and a fixed system of shapes and colors that he found he could adapt into countless different arrangements. This sculpture gives off a bright white light, but if you look closely, the wall around it also seems to shine. Can you spot the delicate halo all around the edge? What effect do you think this has on the artwork?

FIVE SHAPES, TEN COLORS

Dan Flavin used a very limited range of bulbs in his work, even though many more were available. He chose just five shapes (a circular bulb and four straight ones of varying lengths) and only ten colors (red, blue, green, pink, yellow, ultraviolet, and four different shades of white).

This work by Bruce Nauman is like a poem written in light. Nauman makes letters out of glass neon tubes, which can be bent into any shape he wants. Neon is bright and eye-catching, and is often used to advertise places such as beauty parlors or fast-food restaurants. But Nauman isn't trying to sell us a product. Instead, he uses flashing neon to create words that ask us to look deep inside ourselves. What do you desire, need, or hope for?

LIGHT ART

Artists have always been interested in light. For centuries, painters have depicted blazing sunshine, gloomy shadows, or light streaming through windows. The two artists here use real electric light to create their work. But what happens when the lights are switched off?



Bruce Nauman, *Human/Need/Desire*, 1983

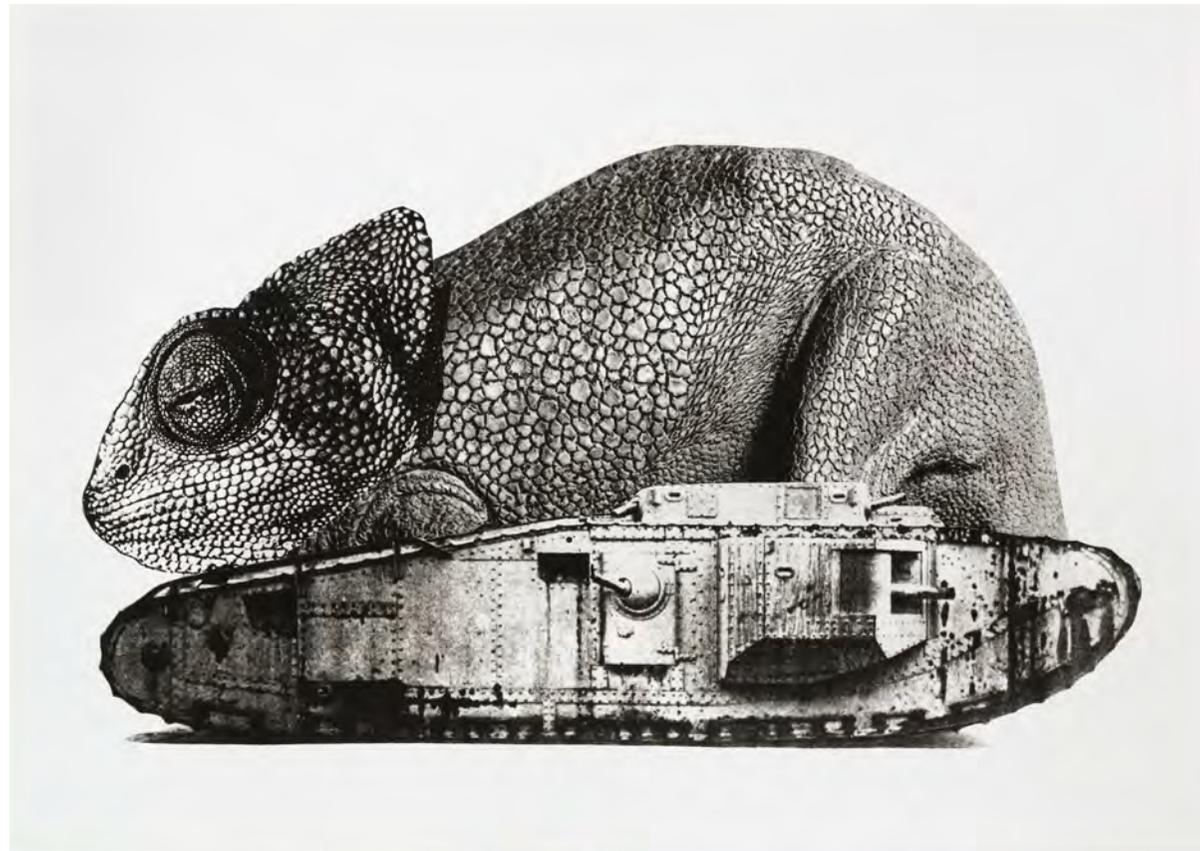
BIZARRE BEASTS

TAKE A LOOK AT THESE STRANGE CREATURES. WHAT DO YOU THINK THEY COULD BE?

Nicolas Lampert's hybrid beast is part animal, part machine. His chameleon on a tank is one of a series of fantasy photographs that also includes a stag fused with a train, and a praying mantis combined with a crane. Lampert pairs natural and mechanical forms to show the uncanny similarities between them. Here, both the chameleon and the tank are armor-plated, slow, and predatory.

MACHINE ANIMALS

Nicolas Lampert selects images from his own library of photocopies, then cuts and pastes them together by hand to make his machine-animal *collages.* He wants his images to look like they might be "a relic from the past, a lost scientific manual, or...a design for the future." Lampert loves animals and his art is a reaction to the destructive impact of both humans and machines on nature.



Nicolas Lampert, *Very Slow, Very Tired*, 2006

Have you ever seen one of these before? It's unlikely—because Joan Fontcuberta and Pere Formiguera have dreamed up another imaginary creature. They have photographically manipulated images to create animals that might be mistaken for specimens from a natural history museum. They call this beast *Alopex Stultus*, which translates as stupid wolf or fox, and they imagine it having the ability to camouflage itself as a shrub!

"The heart [of my work]... remains the questioning of photographic truth. Be careful, be critical, doubt.... This would be my advice."

Joan Fontcuberta



Joan Fontcuberta and Pere Formiguera, *Alopex Stultus*, 1985–88

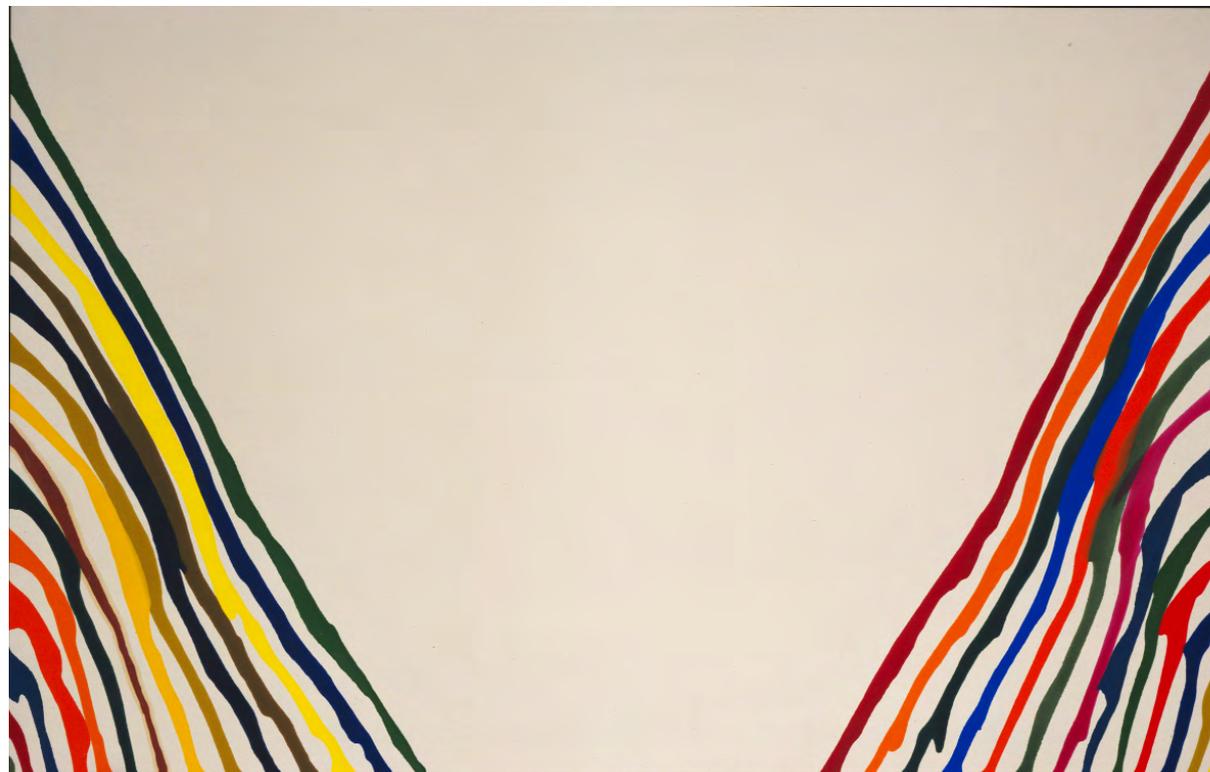
LINE UP

DO YOU THINK THESE COLORFUL LINES ARE LEAPING UP OR FLOWING DOWN?

To make this painting, the artist Morris Louis leaned the canvas against a wall and poured down streams of color. He made sure the lines didn't smudge or blur into each other, but he was famously secretive about his painting technique and nobody knows quite how he did it. Louis left a lot of his canvas bare on purpose, so that the bright colors really jump out. It's the white space, as much as the lines, that make this painting so dramatic.

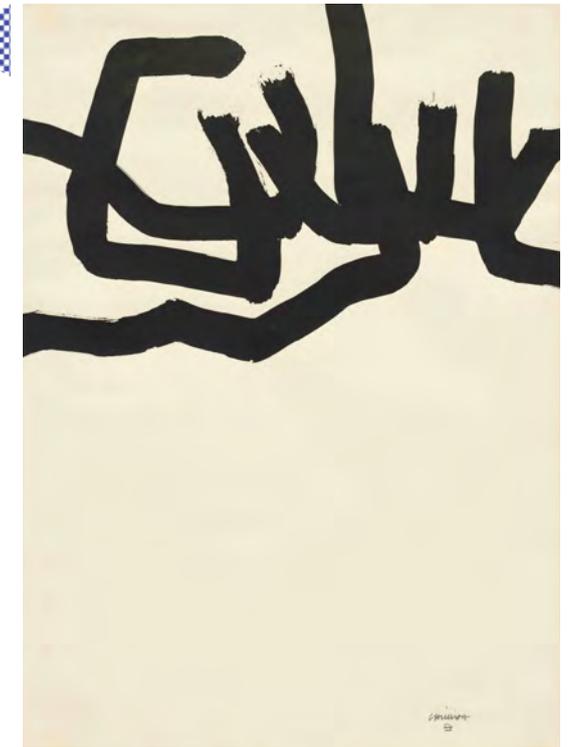
THE "UNFURLEDS"

Louis made more than one hundred line paintings like this. They were huge—so big that it was impossible for him to completely unfurl the canvases in his dining room, which doubled as his studio. At the time, there weren't many art galleries big enough for them either, so only two were seen in public during the artist's lifetime. Louis called these paintings the "Unfurleds."

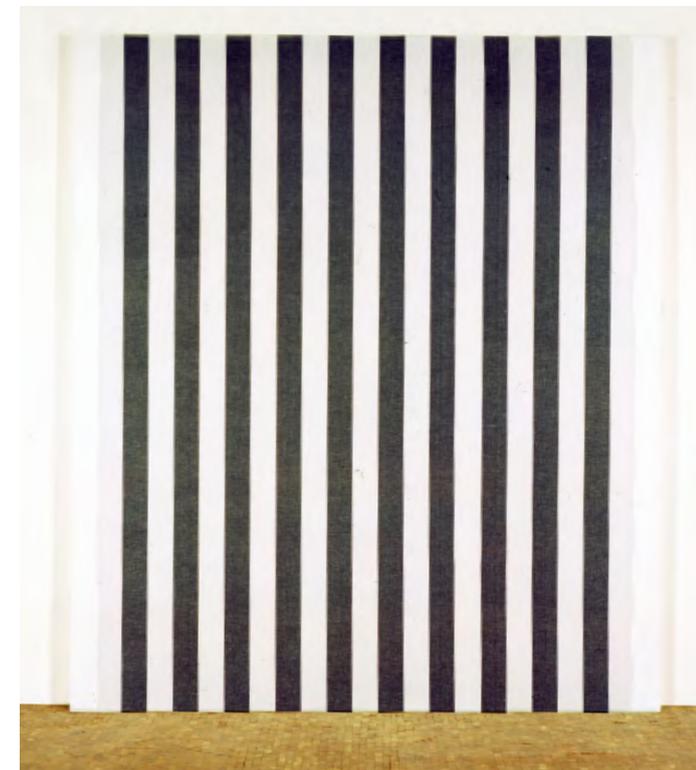


Morris Louis, *Beta Lambda*, 1961

The Spanish artist Eduardo Chillida also played with the relationship between lines and the space around them. In this drawing, he used black ink, which he applied to paper with a brush to create a group of chunky lines. Chillida is best known for his massive sculptures made from iron, steel, wood, or granite, and the black lines here are similar to the thick interlocking shapes he used in his sculpture. Chillida loved to experiment with solid shapes and empty voids. As he said, "my whole work is a journey of discovery in space." The power of this drawing comes from the interplay between the "positive" space of the black lines and the "negative" space of the blank paper.



Eduardo Chillida, *Untitled*, 1966



Daniel Buren, *White Acrylic Painting on White and Anthracite Gray Striped Fabric*, 1966

Daniel Buren started making striped artworks in 1966. Almost all of his work features vertical lines of exactly the same width: three-and-a-half inches, or about as wide as an adult's hand. This painting on white-and-gray-striped cloth sits directly on the gallery floor. But Buren wants his distinctive lines to appear all over the place, not just in art galleries. He has planted striped rows of tulips, designed striped sails for boats, and even put his stripes on the outside of famous buildings, such as the Palais Royal in Paris. What's the most unusual thing you could imagine covering with stripes?

SEEING DOUBLE

CLAES OLDENBURG'S DOUBLE CHEESEBURGER SEEMS GOOD ENOUGH TO EAT—BUT LOOK TWICE!

These juicy burgers might appear to be real, but they're made of thick cloth covered in hard painted plaster. They were created by Claes Oldenburg, who loves to make soft things in hard materials and hard things in soft materials. Oldenburg is a *Pop artist * who is inspired by popular and commercial culture. Here, he celebrates America's favorite food with two burgers at nearly double their normal size. Does this doubling make them more or less appealing?

REMAKING THE EVERYDAY

Oldenburg has made lots of sculptures based on real objects, including lipsticks and tubes of toothpaste. He often experiments with size and materials, once even sticking a giant melting ice cream made of steel on top of a German shopping mall. Rather than copying everyday things exactly, he transforms and re-imagines them.



Claes Oldenburg, *Two Cheeseburgers, with Everything (Dual Hamburgers)*, 1962

Felix Gonzalez-Torres chose another everyday item to double up. He took two matching battery-operated clocks and started them at exactly the same time. No two batteries are identical, however, so one of the clocks will slow down first and fall out of time with the other. Gonzalez-Torres made this work when he found out that his close friend Ross was seriously ill. He knew that, like the clocks, he and Ross would eventually fall out of sync. His clocks make us think about the strong bonds that exist between people who love each other, and about how the seconds and minutes of all our lives pass by.



Felix Gonzalez-Torres, *"Untitled" (Perfect Lovers)*, 1991



Judith Joy Ross, *The Stewart Sisters*, H.F. Grebey Junior High School, Hazleton, Pennsylvania, 1992

This portrait might make you do a double-take: it's a photograph of identical twins. Judith Joy Ross took the picture as part of a project she carried out at her old school in Pennsylvania. Going back there reminded her of her own childhood, and made her think about how we all change as we grow up. These two sisters may look alike, but there are already many differences between them. How many can you spot?

"When I look at somebody I think about their past and what their future could be, as well as what I'm seeing right now."

Judith Joy Ross

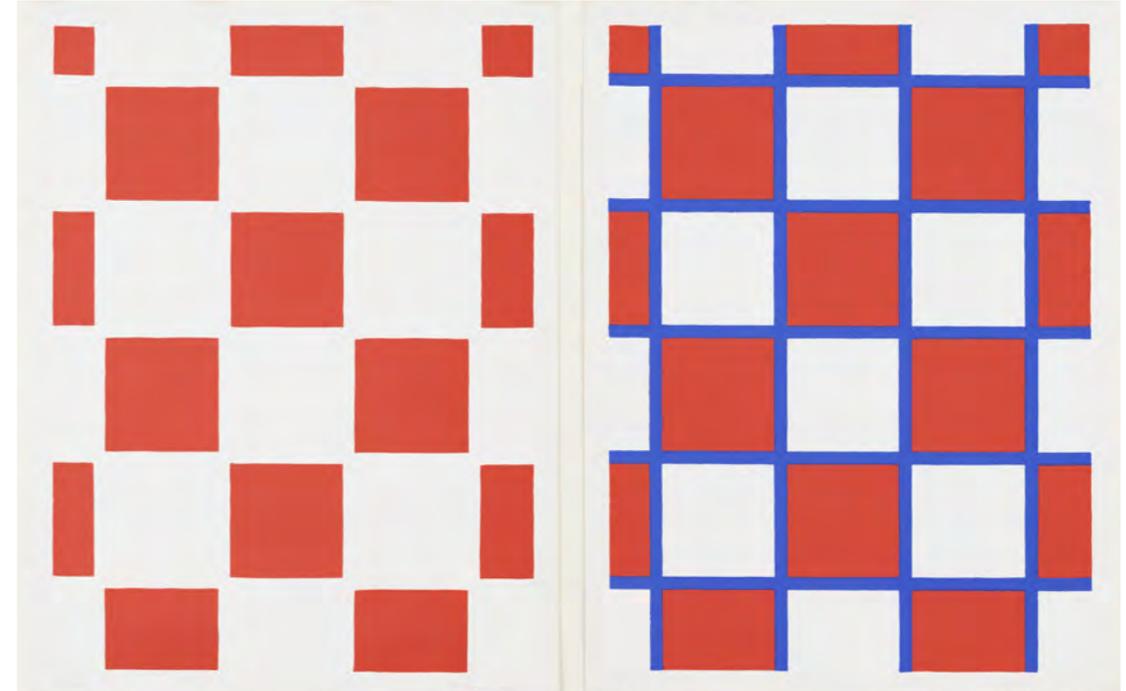
PLAYING GAMES

JEFF KOONS HAS SUSPENDED THREE BASKETBALLS IN A GLASS CASE HALF FILLED WITH WATER. WHAT'S HE PLAYING AT?

This is one of a series of tanks Jeff Koons made for an exhibition he called "Equilibrium," meaning balance. Exactly half of each ball is under water, and Koons worked with several scientists to achieve this effect. He has taken a popular, ordinary object—a basketball—and turned it into something extraordinary and worthy of our attention in a museum.



Jeff Koons, *Three Ball 50/50 Tank (Two Dr. J. Silver Series, One Wilson Supershot)*, 1985

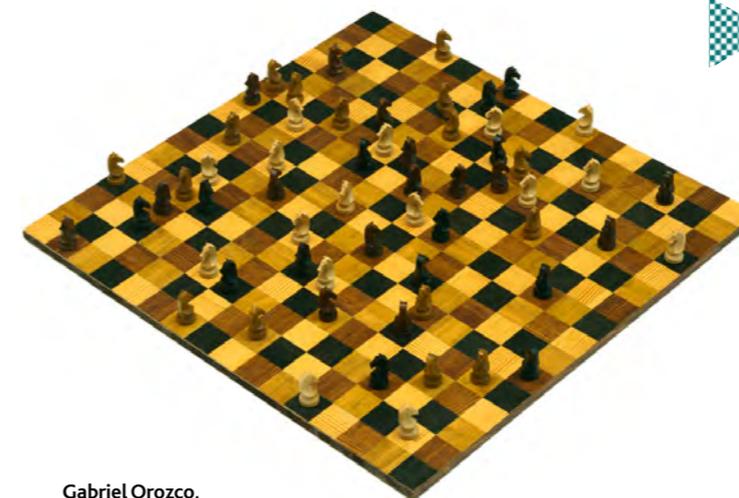


Blinky Palermo, *Flipper*, 1970

This pair of *abstract* prints was created by the German artist Blinky Palermo. Called *Flipper*, it takes its name from the German word for pinball, which Palermo loved to play. The red, white, and blue geometric pattern copies the design on the pinball machine at his local café. In the left-hand panel, the blue lines have been removed. What effect does this have on the artwork as a whole?

RULE-BREAKING

What's your favorite game? The artists here were all inspired by a sport or a hobby. In each case they have either changed the game or broken its rules to create their artworks.



Gabriel Orozco, *Horses Running Endlessly*, 1995

Gabriel Orozco has made an art out of re-imagining games, inventing a billiard table without pockets and a ping-pong game featuring a lily pond. Here, he has created his own version of chess. His board is four times the normal size and uses four colors instead of just black and white. Orozco has also left out all of the pieces except for the knights, or horses, so the usual rules of the game have disappeared. His chessboard is no longer a competitive battlefield but a landscape of the imagination.

ARTISTS' BIOGRAPHIES



VITO ACCONCI (American, born 1940)

Famous for: Sculpture, video, and performance art, especially an early performance piece in which he followed strangers through the streets of New York

Fascinating fact: Conconi's father made bathrobes for a living.



FRANCIS ALÿS (Belgian, born 1959)

Famous for: Conceptual and performance art, which often revolves around walking

Fascinating fact: Alÿs once got five hundred volunteers to move an entire sand dune by just a few inches, in the desert outside Lima, Peru.



JANINE ANTONI (Bahamian, born 1964)

Famous for: Performances that involve her own body, including sculpting portraits of herself from chocolate and soap

Fascinating fact: Antoni spent her childhood in Freeport in the Bahamas where she loved to make sandcastles on the beach.



MARTÍN AZÚA (Spanish, born 1965)

Famous for: Ingenious environmental designs

Fascinating fact: Azúa designed the medals for the 2003 World Swimming Championships, including a transparent, bubble-filled swimming medal.



JOSEPH BEUYS (German, 1921–86)

Famous for: Installations using fat and felt

Fascinating fact: Beuys almost always wore the same outfit: jeans, a felt hat, and a fishing vest.



LEE BONTECOU (American, born 1931)

Famous for: Wall-mounted sculptures made from welded steel frames and found objects

Fascinating fact: Bontecou's father and uncle invented the world's first aluminum canoe.



LOUISE BOURGEOIS (American, born France, 1911–2010)

Famous for: Sculptures and installations, especially her giant spider sculptures

Fascinating fact: Bourgeois loved cooking, and one of her favorite foods was oxtail stew.



MARCEL BROODTHAERS (Belgian, 1924–76)

Famous for: Artworks made using eggs and mussel shells

Fascinating fact: Broodthaers once interviewed a cat about its views on contemporary art.



CHRIS BURDEN (American, born 1946)

Famous for: Performance art, especially his early work that placed him in extreme physical danger

Fascinating fact: Burden created a performance piece while in college which involved him spending five days and nights inside a gym locker.



DANIEL BUREN (French, born 1938)

Famous for: Striped artworks

Fascinating fact: Buren has designed striped scarves for the French fashion house Hermès.



JAMES LEE BYARS (American, 1932–97)

Famous for: Mysterious performances, installations, and objects made from gold, glass, and stone

Fascinating fact: Byars often dressed in a gold suit and top hat.



VIJA CELMINS (American, born Latvia 1938)

Famous for: Detailed paintings and drawings of the night sky, the sea, and spiders' webs

Fascinating fact: When Celmins was young, her mother drew a picture of a pansy for her. Today, Celmins surrounds herself with the flowers to remind her of her mother.



JOHN CHAMBERLAIN (American, 1927–2011)

Famous for: Sculptures made from crushed cars

Fascinating fact: Chamberlain trained as a hairdresser and makeup artist before becoming a sculptor.



EDUARDO CHILLIDA (Spanish, 1924–2002)

Famous for: Large abstract sculptures made from steel or iron

Fascinating fact: As a young man, Chillida was the goalkeeper for the Spanish soccer team Real Sociedad, but had to retire because of a knee injury.



CHUCK CLOSE (American, born 1940)

Famous for: Large-scale portraits based on photographs

Fascinating fact: Close has a condition known as "face blindness," or prosopagnosia, where he finds it impossible to recognize people's faces.



JOHN COPLANS (British, 1920–2003)

Famous for: Black-and-white photographs of his own naked body

Fascinating fact: Coplans was a fighter pilot during the Second World War.



OLAFUR ELIASSON (Danish, born 1967)

Famous for: Artworks that re-create natural phenomena such as rainbows, ice, steam, and waterfalls

Fascinating fact: As a teenager, Eliasson was in a breakdancing crew that won the Scandinavian championships two years in a row.



PETER FISCHLI AND DAVID WEISS (Swiss, born 1952 and Swiss, 1946–2012)

Famous for: Adapting everyday objects to create witty artworks; known especially for their film *The Way Things Go*

Fascinating fact: The artists' first collaboration was a series of photographs called *Wurstserie (Sausage Series)*, featuring small scenes made with various kinds of sausages and meat.



DAN FLAVIN (American, 1933–96)

Famous for: Fluorescent light sculptures and installations

Fascinating fact: As a young man, Flavin was a guard and elevator operator at The Museum of Modern Art, New York.



LUCIO FONTANA (Italian, 1899–1968)

Famous for: Slashed or punctured canvases

Fascinating fact: Fontana would often spend days or even weeks looking at a painting before deciding where to make a cut in its surface.



JOAN FONTCUBERTA (Spanish, born 1955)

Famous for: Photographs that question the nature of truth and illusion, especially his images of fictitious hybrid animals

Fascinating fact: Fontcuberta has no formal training as an artist and started his career in advertising.



PERE FORMIGUERA (Spanish, born 1952)

Famous for: Photographs of his family and friends

Fascinating fact: One of Formiguera's projects involved taking photographs of more than thirty people once a month for ten years, to see how they changed as they grew older.



FELIX GONZALEZ-TORRES (American, born Cuba, 1957–96)

Famous for: Sculptures made from piles of candy

Fascinating fact: Gonzalez-Torres's father bought him his first set of watercolors when he was six years old.



ANDREAS GURSKY (German, born 1955)

Famous for: Large-scale, highly detailed photographs of supermarkets, stock exchanges, and apartment buildings

Fascinating fact: Gursky's parents were both professional photographers and taught him the basics of photography when he was a young boy.



DAMIEN HIRST (British, born 1965)

Famous for: Sculptures featuring animals in glass tanks suspended in formaldehyde, especially his pickled tiger shark

Fascinating fact: Hirst is a compulsive collector—alongside a huge number of contemporary artworks, he has also bought totem poles, skulls, a cow with six legs, and hundreds of fake Picasso paintings.



DONALD JUDD (American, 1928–94)

Famous for: Minimalist sculptures in metal, plywood, concrete, and Plexiglas, often in the shape of cubes or rectangles

Fascinating fact: Judd was obsessed by cacti and every time he moved apartment his desert plants came with him.



MARTIN KIPPENBERGER (German, 1953–97)

Famous for: A rebellious attitude and provocative artworks, particularly his self-portraits

Fascinating fact: Kippenberger's favorite food was noodles and he included them in lots of his paintings and drawings.



YVES KLEIN (French, 1928–62)

Famous for: Paintings made with his trademark blue paint called International Klein Blue

Fascinating fact: Klein had a blackbelt in judo and wrote a book about the martial art. After spending two years in Japan, he even set up his own judo club in Paris.



JEFF KOONS (American, born 1955)

Famous for: Highly polished steel sculptures of inflatable rabbits and balloon dogs

Fascinating fact: Koons worked as a banker on Wall Street while he was establishing himself as an artist.



NICOLAS LAMPERT (American, born 1969)

Famous for: Collages that combine animals with machines

Fascinating fact: Lampert has made a series of artworks called "Meatscapes," featuring enormous pieces of meat placed in a variety of locations, from the pyramids in Egypt to the American Wild West.



ROY LICHTENSTEIN (American, 1923–97)

Famous for: Pop art paintings that reproduce comic book images using small dots of paint

Fascinating fact: Lichtenstein was a gifted musician—he played piano, clarinet, and jazz flute, and started a high school jazz band.



RICHARD LONG (British, born 1945)

Famous for: Turning his walks into art by leaving traces in the landscape or creating texts and sculptures

Fascinating fact: Long's teacher let him paint and draw during assembly, when the other students had to sing hymns.

PICTURE CREDITS

All works are from the collection of The Museum of Modern Art, New York. Dimensions are given in inches (and feet, where specified), height before width before depth.

p.1 Atsuko Tanaka, *Untitled*, 1964 Synthetic polymer paint on canvas, 10' 11 1/4" x 7' 4 1/4" John G. Powers Fund. Photo John Wronn. © 2012 Ryoji Ito

pp. 2-3 Francis Alÿs, *Untitled*, 1994 Oil on canvas and synthetic polymer paint on sheet metal, three panels, small panel by Francis Alÿs, 12 1/2" x 10", medium panel by Emilio Rivera 36" x 28 1/8", large panel by Juan Garcia 47 1/2" x 36" Gift of Eileen and Peter Norton. Courtesy David Zwirner, New York

p. 4 John Chamberlain, *Essex*, 1960 Automobile parts and other metal, 9' x 6' 8" x 43" Gift of Mr and Mrs Robert C. Scull and purchase. Photo John Wronn. © ARS, NY and DACS, London 2012

p. 5 Damien Hirst, *Round from In a Spin, the Action of the World on Things*, Volume 1, 2002 One from a portfolio of twenty-three etching, aquatint, and drypoints, sheet 35 1/2" x 27 1/2" The Associates Fund. Photo Thomas Griesel. © Hirst Holdings Limited and Damien Hirst. All rights reserved, DACS 2012

p. 8 Yves Klein, *Anthropometry: Princess Helena*, 1961 Oil on paper on wood, 6' 6" x 50 1/2" Gift of Mr and Mrs Arthur Wiesenberger. Photo Mali Olatunji. © ADAGP, Paris and DACS, London 2012

p. 9 Olafur Eliasson, *The colour spectrum series*, 2005 Series of forty-eight photogravures, composition (each) 10 1/4" x 18 1/4"; sheet (each) 13 1/4" x 17 1/4". Publisher Niels Borch Jensen Verlag and Galerie, Berlin. Printer Niels Borch Jensen Værksted for Koppertryk, Copenhagen. Edition 18 Riva Castleman Endowment Fund. Photo John Wronn. © Olafur Eliasson

p. 10 Dan Flavin, "monument" 1 for V. Tatlin, 1964 Fluorescent lights and metal fixtures, 8' x 23 1/4" x 4 1/2" Gift of UBS. © ARS, NY and DACS, London 2012

p. 11 Bruce Nauman, *Human/Need/Desire*, 1983 Neon tubing and wire with glass tubing suspension frames, 7' 10 1/4" x 70 1/2" x 25 1/4" Gift of Emily and Jerry Spiegel. © ARS, NY and DACS, London 2012

p. 12 Jackson Pollock, *White Light*, 1954 Oil, enamel, and aluminum paint on canvas, 48 1/2" x 38 1/2" The Sidney and Harriet Janis Collection. Photo Paige Knight. © The Pollock-Krasner Foundation, ARS, NY, and DACS, London 2012

p. 13 left Roy Lichtenstein, *Girl with Ball*, 1961 Oil on canvas, 60 1/4" x 36 1/4" Gift of Philip Johnson. Photo Kate Keller. © The Estate of Roy Lichtenstein / DACS 2012

p. 13 right Bridget Riley, *Current*, 1964 Synthetic polymer paint on composition board, 58 1/2" x 58 1/2" Philip Johnson Fund. © Bridget Riley 2012. All rights reserved. Courtesy Karsten Schubert, London

p. 14 Cy Twombly, *Untitled*, 1970 Oil-based house paint and crayon on canvas, 13' 3 3/4" x 21 1/4" Acquired through the Lillie P. Bliss Bequest and The Sidney and Harriet Janis Collection (both by exchange). © Cy Twombly

p. 15 left Robert Morris, *Untitled*, 1969 Felt, 15 1/2" x 6 1/2" x 1" The Gilman Foundation Fund. © ARS, NY and DACS, London 2012

p. 15 right Nam June Paik, *Untitled*, 1993 Player piano, fifteen televisions, two cameras, two laser disc players, one electric light and light bulb, and wires, overall approx. 8' 4" x 8' 9" x 48", including laser disc player and lamp Bernhill Fund, Gerald S. Elliot Fund, gift of Margot Paul Ernst, and purchase. © 2012 Estate of Nam June Paik

p. 16 Gillian Wearing, *Self Portrait at 17 Years Old*, 2003 Framed chromogenic color print, 45 1/2" x 36 1/4" Acquired through the generosity of The Contemporary Arts Council of The Museum of Modern Art. Photo Thomas Griesel. Courtesy Maureen Paley, London

p. 17 Chuck Close, *Self-Portrait*, 1997 Oil on canvas, 8' 6" x 7' Gift of Agnes Gund, Jo Carole and Ronald S. Lauder, Donald L. Bryant, Jr, Leon Black, Michael and Judy Ovitz, Anna Marie and Robert F. Shapiro, Leila and Melville Straus, Doris and Donald Fisher, and purchase. Photo Paige Knight. © Chuck Close. Courtesy The Pace Gallery, New York

p. 18 Richard Long, *Kilkenny Circle*, 1984 Stones, 8' 10 1/4" diameter Gift of the Danneheiser Foundation. Photo Jonathan Muzikar. © Richard Long. All Rights Reserved, DACS 2012

p. 19 left Damien Hirst, *Round from In a Spin, the Action of the World on Things*, Volume 1, 2002 One from a portfolio of twenty-three etching, aquatint, and drypoints, sheet 35 1/2" x 27 1/2" The Associates Fund. Photo Thomas Griesel. © Hirst Holdings Limited and Damien Hirst. All rights reserved, DACS 2012

p. 19 right Atsuko Tanaka, *Untitled*, 1964 Synthetic polymer paint on canvas, 10' 11 1/4" x 7' 4 1/4" John G. Powers Fund. Photo John Wronn. © 2012 Ryoji Ito

p. 20 Nicolas Lampert, *Very Slow, Very Tired*, 2006 Digital print, composition (irregular) 31" x 55"; sheet 44" x 62 3/4". Publisher Nicolas Lampert, Milwaukee, Wisconsin. Printer Prime Digital Media, New Berlin, Wisconsin. Edition unlimited, in varying scales Fund for the Twenty-First Century. Photo Thomas Griesel. © Nicolas Lampert 2012

p. 21 Joan Fontcuberta and Pere Formiguera, *Aloplex Stultus*, 1985-88 One from a series of gelatin silver prints and ink with watercolor on paper, overall 16 13/16" x 14 1/8" Lois and Bruce Zenkel Fund. Photo Thomas Griesel. © DACS 2012

p. 22 James Lee Byars, *The Table of Perfect*, 1989 Gold leaf on white marble, 39 1/4" x 39 1/4" x 39 1/4" Committee on Painting and Sculpture Funds. © The Estate of James Lee Byars

p. 23 left Martin Azúa, *Basic House*, 1999 Polyester, 6' 6 1/4" x 6' 6 1/4" x 6' 6 1/4" Gift of Martin Azúa. Photo Daniel Riera

p. 23 right Agnes Martin, *Friendship*, 1963 Incised gold leaf and gesso on canvas, 6' 3" x 6' 3" Fractional and promised gift of Celeste and Armand P. Bartos. © 2012 Agnes Martin / DACS

p. 24 Morris Louis, *Beta Lambda*, 1961 Synthetic polymer paint on canvas, 8' 7 1/4" x 13' 4 1/4" Gift of Mrs Abner Brenner. © 1961 Morris Louis

p. 25 left Daniel Buren, *White Acrylic Painting on White and Anthracite Gray Striped Fabric*, 1966 Synthetic polymer paint on striped cotton fabric, 7' 5 1/2" x 6' 5 1/4" Nina and Gordon Bunshaft Bequest and the Philip L. Goodwin Collection Funds (both by exchange). Photo John Wronn. © ADAGP, Paris and DACS, London 2012

p. 25 right Eduardo Chillida, *Untitled*, 1966

Ink on paper, 39 1/4" x 27 1/4" The Joan and Lester Avnet Collection. Photo Jonathan Muzikar. © Zabalaga-Leku, DACS, London 2012

p. 26 Joseph Beuys, *Felt Suit*, 1970 Multiple of felt, overall 69 7/8" x 28 1/8" x 5 7/8" (irregular). Publisher Galerie René Block, Berlin. Fabricator unknown. Edition 100 The Associates Fund. © DACS 2012

p. 27 Vito Acconci, *Adjustable Wall Bra*, 1990-91 Plaster, steel, canvas, light, lightbulbs, and audio equipment, overall installation dimensions variable, 13' 9" x 17' 4" x 13' 6" Sid R. Bass Fund and purchase. Courtesy Acconci Studio

p. 28 Claes Oldenburg, *Two Cheeseburgers, with Everything (Dual Hamburgers)*, 1962 Burlap soaked in plaster, painted with enamel, 7" x 14 1/2" x 8 1/4" Philip Johnson Fund. Courtesy the Oldenburg van Bruggen Studio. © 1962 Claes Oldenburg

p. 29 above Felix Gonzalez-Torres, "Untitled" (*Perfect Lovers*), 1991 Clocks, paint on wall, overall 14" x 28" x 2 1/4" Gift of the Danneheiser Foundation. © The Felix Gonzalez-Torres Foundation. Courtesy Andrea Rosen Gallery, New York

p. 29 below Judith Joy Ross, *The Stewart Sisters, H.F. Grebey Junior High School, Hazleton, Pennsylvania*, 1992 Gelatin silver printing-out-paper print, 9 1/2" x 7 11/16" Gift of Patricia Lawrence. © Judith Joy Ross. Courtesy Pace/MacGill Gallery, New York

p. 30 Marcel Broodthaers, *White Cabinet and White Table*, 1965 Painted cabinet, table, and eggshells, cabinet 33 1/4" x 32 1/4" x 24 1/2"; table 41" x 39 1/4" x 15 1/4" Fractional and promised gift of Jo Carole and Ronald S. Lauder. © DACS 2012

p. 31 left Robert Ryman, *Classico 5*, 1968 Synthetic polymer paint on paper, overall 93 1/4" x 15 1/4" Purchased with funds provided by the Committee on Drawings, Richard S. Zeisler Bequest (by exchange), the estate of William S. Lieberman, The Edward John Noble Foundation, Kathy and Richard S. Fuld Jr, Marie-Josée and Henry R. Kravis, Marlene Hess and Jim Zirin, The Judith Rothschild Foundation, Sally and Wynn Kravinsky, Sharon Percy Rockefeller, and Aaron Fleischman. Photo John Wronn. © 2012 Robert Ryman / DACS, London

p. 31 right Piero Manzoni, *Achrome*, 1962 Fiberglass on velvet-covered wood, 32" x 25 1/2" x 10 1/4" Nina and Gordon Bunshaft Bequest, Mrs. John Hay Whitney Bequest, and Donald B. Marron Funds. © DACS 2012

p. 32 Andreas Gursky, *Bahrain I*, 2005 Chromogenic color print, 9' 10 1/8" x 7' 2 1/2" Acquired in honor of Robert B. Menschel through the generosity of Agnes Gund, Marie-Josée and Henry R. Kravis, Ronald S. and Jo Carole Lauder, and the Speyer Family Foundation. Photo Jonathan Muzikar. Courtesy Gallery Sprueth/Magers © DACS, London 2012

p. 33 Gerhard Richter, *Flugzeug II (Airplane II)*, 1966 Screenprint, composition 19 1/4" x 32 1/4"; sheet 24" x 33 1/4". Publisher Galerie Rottloff, Karlsruhe, Germany. Printer: Löw Siebdruck, Stuttgart, Germany. Edition 20 Ann and Lee Fensterstock Fund, Alexandra Herzan Fund, and Virginia Cowles Schroth Fund. Photo David Allison. © Gerhard Richter 2012

p. 34 Niki de Saint Phalle, *Shooting Painting American Embassy*, 1961 Paint, plaster, wood, plastic bags, shoe, twine, metal seat, axe, metal can, toy gun, wire mesh, bullet, and other objects on wood, 8 3/8" x 25 1/4" x 8 3/8" Gift of the Niki Charitable Art Foundation. Photo John Wronn. © ADAGP, Paris and DACS, London 2012

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p. 36 Martin Kippenberger, *Martin, Into the Corner, You Should Be Ashamed of Yourself*, 1992 Cast aluminum, clothing, and iron plate, 71 1/2" x 29 1/2" x 13 1/2" Blanchette Hooker Rockefeller Fund Bequest, Anna Marie and Robert F. Shapiro, Jerry L. Speyer, and Michael and Judy Ovitz Funds. © Estate Martin Kippenberger, Galerie Gisela Capitain, Cologne

p. 37 left George Segal, *The Bus Driver*, 1962 Plaster over cheesecloth; bus parts including coin box, steering wheel, driver's seat, railing, and dashboard, over wood and cinder blocks, overall 7' 5" x 51 1/4" x 6' 4 1/4" Philip Johnson Fund. © The George and Helen Segal Foundation / DACS, London / VAGA, New York 2012

p. 37 right Michelangelo Pistoletto, *Man with Yellow Pants*, 1964 Paper, oil, and pencil on polished stainless steel, 6' 6 1/4" x 39 1/4" Blanchette Hooker Rockefeller Fund. Photo Thomas Griesel. © Fondazione Pistoletto-Cittadellarte, Biella

p. 38 Chris Ofili, *Prince Amongst Thieves*, 1999 Synthetic polymer paint, oil, paper collage, polyester glitter, resin, map pins, and elephant dung on canvas, 8' x 6' Mimi and Peter Haas Fund. © Chris Ofili. Courtesy Victoria Miro Gallery, London. Photo Stephen White

p. 39 left Dieter Roth, *Basel on the Rhine*, 1969 Chocolate and steel, 31 1/2" x 31 1/2" x 1 1/4" Barbara Jakobson Fund and Jeanne C. Thayer Fund. © Dieter Roth Estate. Courtesy Hauser & Wirth

p. 39 right John Chamberlain, *Essex*, 1960 Automobile parts and other metal, 9' x 6' 8" x 43" Gift of Mr and Mrs Robert C. Scull and purchase. Photo John Wronn. © ARS, NY and DACS, London 2012

p. 40 Francis Alÿs, *Untitled*, 1994 Oil on canvas and synthetic polymer paint on sheet metal, three panels, small panel by Francis Alÿs, 12 1/2" x 10", medium panel by Emilio Rivera 36" x 28 1/8", large panel by Juan Garcia 47 1/4" x 36" Gift of Eileen and Peter Norton. Courtesy David Zwirner, New York

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p. 44 Do Ho Suh, *Doormat: Welcome*, 1998 Multiple of polyurethane rubber, 18 1/4" x 28 1/4" x 1 1/4". Edition 5 Robert and Anna Marie Shapiro Fund. Photo Peter Butler. © Do Ho Suh, 1998. Courtesy the artist and Lehmann Maupin Gallery, New York

p. 45 above Ed Ruscha, *OOF*, 1962 (reworked 1963) Oil on canvas, 71 1/2" x 67" Gift of Agnes Gund, the Louis and Bessie Adler Foundation, Inc., Robert and Meryl Meltzer, Jerry L. Speyer, Anna Marie and Robert F. Shapiro, Emily and Jerry Spiegel, an anonymous donor, and purchase. Photo Thomas Griesel. © Ed Ruscha

p. 45 below Antoni Muntadas, *On Translation: Warning*, 1999-present

From a portfolio of twelve examples of ephemeral print projects including one newspaper, one poster, four stickers, and six exhibition announcements, composition and sheet (each): various dimensions. Various publishers. Various editions The Associates Fund. © Muntadas

p. 46 Chris Burden, *Medusa's Head*, 1990 Plywood, steel, cement, rock, model railroad trains and tracks, 14" diameter Gift of Sid and Mercedes Bass. © Chris Burden. Courtesy Gagolian Gallery

p. 47 left Anna Maria Maiolino, *Buraco Preto (Black Hole)* from the series "Os Buracos/Desenhos Objetos" (Holes/Drawing Objects), 1974 Torn paper, 27" x 27" Purchase. © Anna Maria Maiolino

p. 47 right Lee Bontecou, *Untitled*, 1961 Welded steel, canvas, black fabric, rawhide, copper wire, and soot, 6' 8 1/4" x 7' 5" x 34 1/4" Kay Sage Tanguy Fund. Photo Jonathan Muzikar. © 2012 Lee Bontecou

p. 48 Donald Judd, *Untitled (Stack)*, 1967 Lacquer on galvanized iron, twelve units, each 9" x 40" x 31", installed vertically with 9" intervals Helen Acheson Bequest (by exchange) and gift of Joseph Helman. © Judd Foundation. Licensed by VAGA, New York / DACS, London 2012

p. 49 Andy Warhol, *Campbell's Soup Cans*, 1962 Synthetic polymer paint on thirty-two canvases, each canvas 20" x 16" Partial gift of Irving Blum. © The Andy Warhol Foundation for the Visual Arts / ARS, New York / DACS, London 2012

p. 50 John Coplans, *Self Portrait*, 1985 Gelatin silver print, 13 1/4" x 16 1/4" Gift of Peter MacGill. © The John Coplans Trust

p. 51 Janine Antoni, *Butterfly Kisses*, 1996-99 Cover Girl Thick Lash Mascara on paper, 29 1/4" x 88 1/4" Purchase and Photo John Wronn. Courtesy the artist and Luhring Augustine, New York

p. 52 Jeff Koons, *Three Ball 50/50 Tank (Two Dr. J. Silver Series, One Wilson Sushpot)*, 1985 Glass, painted steel, distilled water, plastic, and three basketballs, 60 1/4" x 48 1/4" x 13 1/4" Gift of Werner and Elaine Danneheiser. Photo John Wronn. © Jeff Koons

p. 53 above Blinky Palermo, *Flipper*, 1970 Screenprint on two sheets, composition (each approx.) 31 1/2" x 23 1/4"; sheet (each) 33 1/2" x 25 13/16". Publisher Galerie Heiner Friedrich, Munich / New York. Printer Atelier Laube, Munich. Edition 90 Walter Bareiss Fund and Sarah C. Epstein Fund. © DACS 2012

p. 53 below Gabriel Orozco, *Horses Running Endlessly*, 1995 Wood, 3 1/4" x 34 3/8" x 34 1/4" Gift of Agnes Gund and Lewis B. Cullman in honor of Chess in the Schools. © Gabriel Orozco. Courtesy Marian Goodman Gallery, New York

p. 54 Rachel Whiteread, *Untitled (Mattress)*, 1991 Plaster, 12" x 6' 2" x 54" Gift of Agnes Gund. Photo Thomas Griesel. © Rachel Whiteread

p. 55 Louise Bourgeois, *Bed #1, state I*, 1997 Etching, drypoint and engraving with watercolor, ink and pencil additions, plate 16 1/4" x 19 1/4"; sheet 20 1/4" x 22 13/16". Unpublished state. Printer Harlan & Weaver, New York. Early state before the edition of 100 Gift of the artist. © Louise Bourgeois Trust / DACS, London / VAGA, New York 2012

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INDEX

Page numbers in **bold** refer to illustrations

A

Abstract Expressionist 13
Acconci, Vito 27, **27**
Alÿs, Francis **2-3**, **40**, **40**
Antoni, Janine 51, **51**
assemblage 34

Azúa, Martín 23, **23**

B

Beuys, Joseph 26, **26**
Bontecou, Lee 47, **47**
Bourgeois, Louise 55, **55**
Broodthaers, Marcel 30, **30**
Burden, Chris **46**, **47**
Buren, Daniel 25, **25**
Byars, James Lee **22**, **22**

C

Cage, John 15
Celmins, Vija 41, **41**
Chamberlain, John **4**, **39**, **39**
Chillida, Eduardo 25, **25**
Close, Chuck 17, **17**
collages 20
color 7, 8-9, 10, 13, 19, 24, 30, 31, 33, 53

black 25, 33, 47, 50, 53
blue 8, 9, 10, 53
gold, 22-23
gray 14, 25
green 9, 10, 33, 48
orange 9
pink 10, 33
red 9, 10, 53
silver 23
ultraviolet 10
violet 9
white 10, 14, 25, 30-31, 53
yellow 10
conceptual artist 40
Coplans, John 50, **50**

D

drawing 6, 25, 49, 51

E

Eliasson, Olafur 9, 9

F

film 26, 43
Fischli, Peter and Weiss, David 43, **43**
Flavin, Dan 10, **10**
Fontana, Lucio 35, **35**
Fontcuberta, Joan 21, **21**
Formiguera, Pere 21, **21**

G

Gonzales-Torres, Felix 29, **29**
Gursky, Andreas **32**, **33**

H

Hirst, Damien 5, 19, **19**

I

installation 6, 27, 40, 45, 48

J

Judd, Donald 48, **48**

K

Kippenberger, Martin 36, **36**
Klein, Yves 8, **8**
Koons, Jeff 52, **52**

L

Lampert, Nicolas 20, **20**
Lichtenstein, Roy 13, **13**
Long, Richard 18, **18**, 19
Louis, Morris 24, **24**

M

Maiolino, Anna Maria 47, **47**
Manzoni, Piero 31, **31**
Martin, Agnes 23, **23**
materials 28, 39, 43, 47

aluminum 36
asphalt 33
balloons 43
bandages 37
basketballs 52
bread rolls 31
bronze 6, 41
bus seats 37
cabinets 30
candles 43
canvas 13, 14, 24, 27, 31, 35, 47
cardboard 33
cars 6, 39
cement 47
cheese 39
chocolate 6, 39

[*materials cont.*]

clay 31
clocks 29
cloth 25, 28
conveyor belts 47
cotton padding 31
crayon 14
cups 43
diner counter 37
eggs/eggshells 7, 30, 39
elephant dung 6, 39
fat 26
felt 15, 26
fiberglass wool 31
footprints 18
furniture 30
fuse wire 43
glitter 39
gold 22-23
gold leaf 22, 23
granite 25
ink 6, 19, 33
iron 25
jeans 36
ladders 43
lead 43
light 7, 10-11, 27
lightbulbs 10, 19, 39
magazine cutouts 39
map pins 39
marble 6, 22
mascara 51
masking tape 31
mattresses 43
metal plates 43
metal seats 34
mirrors 37
model railroad trains 39, 47
neon 11
oil drums 43
paint 6, 8, 13, 14, 31, 34, 51
paper 8, 19, 25, 31, 47, 51
park benches 37
pianos 15
pine needles 18
plaster 28, 37, 54
rabbit skin 31
ramps 43
rawhide 47
resin 54
rocks 47
rubber 44, 54
scrap metal 39
seesaws 43

[*materials cont.*]

shirts 36
shoes 34, 36
slate 18
soot 47
steel 15, 25, 28, 39, 42, 47
stickers 45
stones 18, 41
street signs 37
suits 26
tables 30
television screens 15
tires 43
toy guns 34
watercolors 49
wood 18, 25
Minimalist artist 48
Morris, Robert 15, **15**
multimedia artist 45
Muntadas, Antoni 45, **45**

N

Nauman, Bruce 11, **11**
Newman, Barnett 42, **42**

O

Ofili, Chris **38**, 39
Oldenburg, Claes 28, **28**
Op art 13
Orozco, Gabriel 53, **53**

P

Paik, Nam June 15, **15**
painting 6, 13, 14, 17, 19, 23, 24, 25, 30, 34, 35, 37, 39, 40, 45, 48, 49
Palermo, Blinky 53, **53**
pattern 33, 41, 53
performance 6, 8, 34, 51
photography 6, 17, 18, 20, 21, 26, 29, 33, 45, 50

Pistoletto, Michelangelo 37, **37**

Pollock, Jackson **12**, 13
Pop artist 28
print 9, 19, 33, 49, 53, 55

R

Richter, Gerhard 33, **33**
Riley, Bridget 13, **13**
Ross, Judith Joy 29, **29**
Roth, Dieter 39, **39**
Ruscha, Ed 45, **45**
Ryman, Robert 31, **31**

S

Saint Phalle, Niki de **34**, **34**
screenprint 33
sculpture 6, 10, 15, 18, 19, 25, 28, 30, 35, 36, 37, 39, 42, 43, 47, 48, 54
Segal, George 37, **37**
Serra, Richard 43, **43**
shape 7, 8, 10, 11, 15, 18, 33, 48
boxes 48
circles 17, 18-19, 47
cross

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