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The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	MoMA Exhs.	1828.499

Komar and Melamid  
(Vitaly Komar, American, born Russia 1943  
Alexander Melamid, American, born Russia 1945)

*Scenes from the Future:*  
*The Guggenheim Museum* 1975  
Oil on Masonite

Collection Bente Hirsch

IN GRAY

Komar and Melamid  
(Vitaly Komar, American, born Russia 1943  
Alexander Melamid, American, born Russia 1945)

*Scenes from the Future:*  
*The Museum of Modern Art* 1983-84  
Oil on canvas

Collection Cindy and Alan Lewin, courtesy Ronald Feldman  
Fine Arts, New York

IN GRAY



Marcel Broodthaers  
Belgian, 1924-1976

*Musée d'Art Moderne, Département*  
*des Aigles, Section Financière* 1970-1971  
(*Museum of Modern Art, Department of*  
*Eagles, Financial Section*)  
Gold bar stamped with an eagle

Courtesy Galerie Beaumont, Luxembourg

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Susan Hiller's *From the Freud Museum* focuses on "unspoken, unrecorded, unexplained, and overlooked" material—personal mementos, private relics, and talismans—which are presented as precious objects in museum-style conservation boxes. She writes of the work: "On one level, my vitrine installation is a collection of things evoking cultural and historical points of slippage—psychic, ethnic, sexual, and political disturbances." The title is derived from an earlier version of the work created for the Freud Museum in London.

IN GRAY

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IN GRAY



Larry Fink  
American, born 1941

*Benefit, The Museum of Modern Art,*  
*New York* June 1977  
Gelatin silver print

Collection the artist

IN GRAY



Vito Acconci

*Proximity Piece* 1970

Performance

Created for the exhibition *Software* at The Jewish Museum, New York, September 16–November 8, 1970

*Standing near a person and intruding on his/her personal space.*

*During the exhibition, sometime each day, I wander through the museum and pick out, at random, a visitor to one of the exhibits: I'm standing beside that person, or behind, closer than the accustomed distance. I crowd the person until he/she moves away, or until he/she moves me out of the way.*

*(Attached to the wall, in the midst of the other exhibits, a 3 x 5" index card notes the activity and describes it as above; the card might or might not be noticed by a viewer passing by.)*

—Vito Acconci

IN GRAY



Vito Acconci

*Service Area* 1970

Performance and installation: table, clear plexiglass container, and wall text

Created for the exhibition *Information* at The Museum of Modern Art, New York, July 2–September 20, 1970

*During the Information exhibition, my mail is forwarded by the post office to the Museum. My space in the show functions as my mailbox: an open plastic box is fixed to the top of a table. When my mail is delivered to the Museum, the Museum staff deposits it in my mailbox.*

*Whenever I want my mail, whenever I need my mail, I go to the Museum to get it. (On a calendar attached to the wall, above the table, I mark off the dates and times of pick-up.)*

—Vito Acconci

IN GRAY



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Marcel Broodthaers's *Museum of Modern Art, Department of Eagles* was a conceptual museum created in Brussels in 1968. With neither permanent collection nor fixed location, it manifested itself in sections that appeared at various sites between 1968 and 1971. These sections typically consisted of reproductions of works of art, fine art crates, wall inscriptions, and film elements. In 1970 Broodthaers conceived of the *Financial Section* (1970–71), in which the artist attempted to fundraise for the museum and ultimately to sell it. He produced an unlimited edition of gold bars stamped with the museum's emblem, an eagle, and sold them at double the market value of gold—the surcharge representing the ingot's value as art.

IN GRAY

As part of the *Financial Section* of his *Museum of Modern Art, Department of Eagles*, Marcel Broodthaers tried in 1971 to sell the museum "pour cause de faillite" ("on account of bankruptcy"). This sale was announced on a book jacket encasing the Cologne Art Fair catalogue of October 1971. On the back of the jacket appears a line from one of the artist's poems on the theme of the eagle, the museum's emblem: "O Mélancolie aigre château des aigles" ("O melancholy bitter castle of eagles").

IN GRAY



Marcel Broodthaers  
Belgian, 1924–1976

*Musée d'Art Moderne, Département  
des Aigles, Section Financière* 1970–1971

(*Museum of Modern Art, Department of  
Eagles, Financial Section*)

Book cover for Cologne Art Fair catalogue, 1971

Courtesy Michael Werner Gallery, New York and Cologne

The Museum of Modern Art Archives, NY

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El Lissitzky  
Russian, 1890–1941

*Kabinett der Abstrakten (Interior  
View)*

1927–28

Photograph

Sprengel Museum, Hannover

IN GRAY

El Lissitzky  
Russian, 1890–1941

*Sketch for the Kabinett der Abstrakten*

1927–28

Watercolor on paper (photographic reproduction)

Sprengel Museum, Hannover

IN GRAY



El Lissitzky  
Russian, 1890–1941

*Kabinett der Abstrakten (Interior  
View)*

1927–28

Photograph

Sprengel Museum, Hannover



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Dennis Oppenheim  
American, born 1938

***Gallery Transplant*** 1969

(Floor specifications: Gallery #4, A. D. White Museum, Cornell University, transplanted to bird sanctuary near Ithaca, New York. Activated surface: dirt and snow)

Color photograph, black-and-white photograph, and stamped topographic map

Collection the artist

WHITE

Dennis Oppenheim  
American, born 1938

***Gallery Transplant*** 1969

(Floor specifications: Gallery #4, A. D. White Museum, Cornell University, transplanted to bird sanctuary near Ithaca, New York. Activated surface: dirt and snow)

Color photograph, black-and-white photograph, and stamped topographic map

Collection the artist

WHITE



white

The seven objects shown here are the residual evidence of a series of seriously playful acts committed by Robert Filliou in 1977. At the Louvre and the Musée d'Art Moderne de la Ville de Paris, Filliou surreptitiously approached paintings and sculptures, old and modern masterpieces alike, and cleaned them. These actions were photographed, and the snapshots, dust-rags, and precious particles of dust from each cleaning were placed with mock solemnity in their own archival boxes. Filliou's performative gestures embody an ironic artistic exchange: removing from the aging objects a coating of dust, while creating a new piece with the resulting accumulation. The title of the series, *Poussière de poussière* (Dust to Dust), with its familiar funereal tones, underscores the ultimate immateriality of the work of art.



The Museum of Modern Art Archives, NY	Collection:	Series Folder:
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Christian Boltanski  
French, born 1944

*Vitrine of Reference (II)* 1970  
Wood vitrine containing various objects

Courtesy Marian Goodman Gallery, New York

dark gray

Christian Boltanski  
French, born 1944

*Archives* 1987  
402 black-and-white photographs under glass, 6 metal screens, assembled in groups of 2, and electric lamps

Collection Ydessa Hendeles, courtesy Ydessa Hendeles Art Foundation, Toronto

dark gray

Christian Boltanski  
French, born 1944

*Vitrine of Reference (II)* 1970  
Wood vitrine containing various objects

Courtesy Marian Goodman Gallery, New York

gray

Christian Boltanski  
French, born 1944

*Archives* 1987  
402 black-and-white photographs under glass, 6 metal screens, assembled in groups of 2, and electric lamps

Collection Ydessa Hendeles, courtesy Ydessa Hendeles Art Foundation, Toronto

gray



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Works in this installation  
are fragile. Please proceed  
with care.

White

Works in this installation  
are fragile. Please proceed  
with care.

white

Duchamp created the rectified Readymade *L.H.O.O.Q.* by drawing a moustache, goatee, and bawdy pun on an ordinary reproduction of the *Mona Lisa*. The letters L-H-O-O-Q, when pronounced rapidly in French, fuse together to form the words "elle a chaud au cul" or "she's got a hot ass." He later made a second, larger version and, in 1965, created a related work, *L.H.O.O.Q. Rasée* (*L.H.O.O.Q. Shaved*), an edition of about one hundred playing cards with an unaltered reproduction of the *Mona Lisa*, sans facial hair. These were used for invitations to the preview of an exhibition at a New York gallery.

white



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Jac Leirner  
Brazilian, born 1961

*Names (Museums)* 1989-92  
Plastic bags, polyester foam, and buckram

Collection The Bohen Foundation

gray

Vik Muniz  
Brazilian, born 1961

*Equivalents (Museum of  
Modern Art)* 1995  
Gelatin silver print mounted on museum board

Courtesy Brent Sikkema, New York, and  
Galeria Camargo Vilaça, São Paulo



Vik Muniz  
Brazilian, born 1961

*Equivalents (Museum of  
Modern Art)* 1995  
Gelatin silver print mounted on museum board

Courtesy Brent Sikkema, New York, and  
Galeria Camargo Vilaça, São Paulo



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Louise Lawler  
American, born 1947

*Paperweights* 1982-99  
Crystal, Cibachrome, and felt

Collection the artist and Metro Pictures, New York

gray

Vik Muniz  
Brazilian, born 1961

*Equivalents (Museum of Modern Art)* 1995  
Gelatin silver print mounted on museum board

Courtesy Brent Sikkema, New York, and  
Galeria Camargo Vilaça, São Paulo

Vik Muniz  
Brazilian, born 1961

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Courtesy Brent Sikkema, New York, and  
Galeria Camargo Vilaça, São Paulo



The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	MoMA Exhs.	1828.499

Charles Willson Peale  
American, 1741–1827

*The Artist in His Museum* 1822

Oil on canvas

Pennsylvania Academy of the Fine Arts, Philadelphia.

Gift of Mrs. Sarah Harrison (The Joseph Harrison, Jr., Collection)

gray

David Seymour  
American, born Poland, 1911–1956

*Bernard Berenson* 1955

Gelatin silver print

Collection Ben Shneiderman, Washington, D.C.

gray

Eve Arnold  
American, born 1913

Untitled (Alfred Steiglitz and Friend  
at The Museum of Modern Art, New  
York) 1960

Gelatin silver print

Courtesy Eve Arnold/Magnum

gray



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.499

Christian Milovanoff  
French, born 1948

*Le Louvre Revisit *  
*(Ingres, Oedipe Expliquant L' nigme)*  
*(The Louvre Revisited*  
*[Ingres: Oedipus Explaining the Enigma])* 1986  
Black-and-white photograph

Collection the artist

gray

(from right to left)

*Jacques Lipchitz*  
*Otto Dix*  
*Paul Klee*

WHITE!!!@!!!



(from right to left)

*Jacques Lipchitz*  
*Otto Dix*  
*Paul Klee*

WHITE!!!@!!!



The Museum of Modern Art Archives, NY

Collection:

MoMA Exhs.

Series.Folder:

1828.499

As British artists, the team of Art & Language will, in all likelihood, never be exhibited at the Whitney Museum of American Art in New York. The two paintings shown here are part of a series of twenty-six in which the artists use that institution as a visual backdrop for a strategic confrontation with the museum. The artists symbolically take possession of the museum's space in order to question the subtle exclusions, hierarchies, and dislocations at work in such institutions. For *Index: Incident in a Museum XXI*, the artists transpose elements of previous paintings from their *Studio* series (which reference the site of artistic production), into the Whitney Museum. *Index: Incident in a Museum XV*, with its perspectively ambiguous depiction of a gallery partition wall, serves to disrupt the stable authority of the museum's modernist interior.

Between 1968 and 1970, Lothar Baumgarten undertook a systematic photographic study of how several European ethnographic museums displayed their objects. The eighty ektachromes in Baumgarten's slide projection *Unsettled Objects* show artifacts at the Pitt Rivers Museum in Oxford, displayed much as they were when the museum first opened to the public in 1874. Removed from their original context and function, cluttered in display cases, and shackled to their descriptive labels, these objects invite an aesthetic, and exotic, appraisal. Baumgarten suggests how this frame of reference—the display created by the institution—deprives the object of its original nature.

In her series *Last Seen...*, Sophie Calle memorializes the theft in 1990 of five drawings by Degas, one vase, one Napoleonic eagle, and six paintings by Rembrandt, Flinck, Manet, and Vermeer from the Isabella Stewart Gardner Museum in Boston. Gardner's stipulation in her will that the arrangement of the galleries remain static ensures that a sense of loss remains a permanent fixture of the museum. Calle interviewed curators, guards, and other staff members asking them to describe their recollections of the missing objects.



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In early 1968, Christo proposed to temporarily yet radically transform The Museum of Modern Art by wrapping it in 70,000 square feet of heavy-gauge canvas tarpaulin bound with thousands of feet of nylon rope, enveloping its sculpture garden in a vast skin of translucent polyethylene, and constructing a twenty-foot-high steel barricade on 53 Street using 441 stacked oil barrels. Numerous architectural renderings, photomontages, and scale models were produced in conjunction with the proposal, which was ultimately rejected (the project was regarded by city authorities as a potentially provocative municipal headache). In lieu of the actual wrapping of the building, a small exhibition of the preparatory works was held in the Museum's lobby in June of that year.

Jan Dibbets's altered photographs capture the encounter between light and structure—more precisely the passage of dispersive light through the structuring influence of an architectural element, frequently a window. Initially created as a slide projection, *The Shortest Day at the van Abbemuseum Eindhoven* consists of eight rows of ten photographs, shot at ten-minute intervals through a window of the museum, registering the winter solstice from the dimmest light of sunrise to the dark of sunset.

White Labels

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In this work created specially for *The Museum as Muse: Artists Reflect*, Daniel Buren appropriates a section of The Museum of Modern Art's permanent collection, complete with paintings, labels, gallery inscriptions, and lighting system, and transfers it to the present exhibition. In its place, on the second floor, he installs vertical stripes, leaving blank those areas where the paintings were positioned.

Four paintings by Giorgio de Chirico usually on view in this gallery are presently in the exhibition *The Museum as Muse: Artists Reflect* on the ground floor.

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The idea for *MoMA Whites* presented itself to Ericson and Ziegler while installing their *Projects* exhibition at The Museum of Modern Art in 1988. The artists noted that the various shades of white latex paint used by the Museum were not just those prepared by the manufacturers, but also those custom made for the Museum's curators and named after them. The artists austere display these institutional "specimens" for the public to scrutinize.



# White Labels



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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During their thirteen-year collaboration, Kate Ericson and Mel Ziegler frequently examined the forgotten or overlooked functional aspects of museum environments: public furniture, lighting fixtures, decorative plantings, anonymous hardware, and other elements sublimated in the visitor's experience. Several of the artists' site-specific works have focused on aspects of The Museum of Modern Art, including *Leaf Peeping*, a collection of thirty-one glass jars containing different earthy shades of latex paint that mimic autumnal colors. Although the arrangement of the jars in the installation seems random, their pattern on the wall corresponds directly to the layout of the trees in the groundplan of The Museum of Modern Art's sculpture garden.

Sherrie Levine takes up André Malraux's notion that the world of reproductions forms a "museum without walls" and turns it inside out. Pronouncing herself a "still-life artist," one who photographs art reproductions from books, she makes what she calls "ghosts of ghosts" whose relationship to the original work of art is "tertiary...three or four times removed."

During 1965-66, Richard Hamilton produced a series of fiberglass reliefs based on Frank Lloyd Wright's Solomon R. Guggenheim Museum that was conceived as an "essay on style." Hamilton wrote of these works: "It was an attempt to mirror the whole activity of architecture in the confines of a four-foot-square panel." These precious Guggenheims appear suspended ambiguously, and perhaps ironically, between the museum as artwork and the artwork as museum.



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Allan McCollum's *Collection of Four Hundred and Eighty Plaster Surrogates* consists of hand-painted plaster casts in the shape of paintings, with their frame and mat all seamlessly molded as one piece. In this repeated form, McCollum's "paintings" become standard, generic types of familiar and recognizable cultural objects that undergo a particular ritual: they are made, valued, exchanged, and placed on a wall. McCollum has stated, "the gallery or the museum, these are the normal sites of paintings. I wanted to create a homogeneous view of their functioning, a kind of generic, portable art object for the wall. The *Surrogates* represent both an object that the culture at large values and an object that an individual might value in his/her own lifetime." McCollum has exhaustively catalogued this work for his on-line project, *The Registration of an Artwork*, created for The Museum of Modern Art Web site at [www.moma.org](http://www.moma.org).

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The Museum of Modern Art Archives, NY

Collection:

MoMA Exhs.

Series/Folder:

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For *Gallery Transplant*, originally created for the first *Earth Art* exhibition, at Cornell University's Andrew Dickson White Museum in 1969, Oppenheim took the dimensions of one of that museum's galleries and traced them in a snowy patch of ground in the surrounding countryside. In this ironic reversal, Oppenheim stressed the tension between the outside world and the artificial space of the gallery or museum.

For *Gallery Transplant*, originally created for the first *Earth Art* exhibition, at Cornell University's Andrew Dickson White Museum in 1969, Oppenheim took the dimensions of one of that museum's galleries and traced them in a snowy patch of ground in the surrounding countryside. In this ironic reversal, Oppenheim stressed the tension between the outside world and the artificial space of the gallery or museum.

Robert Smithson addressed the opposition between the everyday, outside world and the artificial frame of the exhibition space, inventing the terms "site/non-site" to describe this dichotomy. He wrote that the site is "a place where a piece should be, but isn't. The piece that should be there is now somewhere else, usually in a room. Actually, everything that's of any importance is outside the room. But the room reminds us of the limitations of our condition." In the case of *Mono Lake Non-Site (Cinders Near Black Point)*, the "non-site" is a rectilinear steel container filled with the detritus of volcanic activity, cinders, and pumice collected at the "site" near Mono Lake, California. The topographic survey map that hangs on the wall above, like the container, is a synthetic abstraction removed from the organic reality which it depicts. And while the map, container, and its contents may appear central to the work, they in fact only direct the viewer's attention elsewhere, to that which cannot be contained by the museum.

"Visiting a museum is a matter of going from void to void," Smithson wrote. "I'm interested for the most part in what's not happening...in the blank and void regions or settings that we never look at. A museum devoted to different kinds of emptiness could be developed." *The Museum of the Void* addresses several of Smithson's concerns, including the idea of the museum as mausoleum and the decaying of civilization and nature.

In 1971, one year after constructing the *Spiral Jetty* (a 1,500-foot-long spiral Earthwork of black rock, salt crystals, and gravel in Utah's Great Salt Lake), Robert Smithson made several drawings for a small museum he planned to locate nearby. As a child, Smithson had been fascinated by the elaborate displays and labyrinthine halls of the American Museum of Natural History in New York. His planned bunker-like *Museum Concerning Spiral Jetty* and its adjoining *Underground Projection Room* (reached by a spiral staircase) correspond more to the geological and archeological halls of a natural history museum than to any recognizable model for an art museum. The rubble-encased museum was to display samples of salt-encrusted rock (a by-product of the natural processes already transforming the *Jetty* in the desert lake outside). The dark underground chamber was to serve as a cinema, screening Smithson's own film documenting the construction of *Spiral Jetty*.

Edward Ruscha's ironic vision of *The Los Angeles County Museum on Fire* was first exhibited in 1968, at the Irving Blum Gallery in Los Angeles. Ruscha created a spectacle by announcing that the city's fire marshal would be on hand to see "the most controversial painting to be shown in Los Angeles in our time!" The work was exhibited behind a velvet rope as if to hold back an angry crowd. Perhaps a response to the unpopular museum building designed in 1964 by William Pereira, the painting also speaks to this period in which many artists felt alienated from cultural institutions.

# White Labels



## Page 4

EX0308 - The Museum  
as Muse: Artist Reflect

Wall color: WHITE

Ink color: Black

Gallery:



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Jeff Wall's sixteen-foot-long photograph *Restoration* depicts a staged scene: restorers repairing an actual large-scale panorama—nineteenth-century Swiss painter Edouard Castre's *Arrivée de l'armée du général Bourbaki*. For Wall, however, this immediate theme may be secondary in importance; what interests him is the massiveness of the task these restorers are undertaking, and "the futility of ever bringing the past into the 'now.'"

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Among Christopher Williams's investigations into the institutional world of archives and museums is the portfolio of twenty-seven photographs titled *Angola to Vietnam\**, of which only a fraction is displayed here. The photographs show installation views of selected plant replicas from the Harvard Botanical Museum's Ware Collection of Blaschka Glass Models, made between 1887 and 1936. By choosing to photograph models of plants from countries where political disappearances were recorded in 1985, Williams reclassifies the flora according to their country of origin. Over the institution's botanical classification based on science, the artist proposes another based on politics, thereby underlining the biased nature of any classification system.

## White Labels





The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1828.499

Behind Barbara Bloom's *The Reign of Narcissism* is the collector's desire to amass, organize, display, and live with objects. Within a parlor-style rotunda, the installation comprises thirteen categories of generic types of objects, from cameos and tea cups to neoclassical busts and vanity mirrors, all of which concentrate on a single subject: the artist's own likeness. A commentary on the excesses of connoisseurship and refinement, *The Reign of Narcissism* also alludes to a specific aspect of museological history: the private museums of the eighteenth and nineteenth centuries. Such elaborate personal collections allowed an idiosyncratic methodology of organization and display and often mirrored the tasteful obsession of the collector. Yet for Bloom, the installation, which abounds with her repeated image, is "not really about Freudian narcissism, but about the narcissistic aspects of art making and collecting."

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Christian Boltanski recognizes something melancholic in the way museums collect and display objects and asserts that "we can preserve things only by stopping life's course." In Boltanski's *Archives*, photographs of over four hundred anonymous individuals are arranged, with somber evocations, on wire-mesh grills that recall the racks of museum storage areas. A certain sense of loss is heightened by the cramped, dimly lit room in which these photographs are hung. Of this work, Boltanski has written: "None of these superimposed faces tells us anything about the destiny of these beings, the different lives of each of them remain unknown to us. They are here, next to each other, they who had no reason to meet, waiting, until some can name them again."



As part of the *Financial Section* of his *Museum of Modern Art, Department of Eagles*, Marcel Broodthaers tried in 1971 to sell the museum "pour cause de faillite" ("on account of bankruptcy"). This sale was announced on a book jacket encasing the Cologne Art Fair catalogue of October 1971. On the back of the jacket appears a line from one of the artist's poems on the theme of the eagle, the museum's emblem: "O Mèlancolie aigre château des aigles" ("O melancholy bitter castle of eagles").



Marcel Broodthaers's *Museum of Modern Art, Department of Eagles* was a conceptual museum created in Brussels in 1968. With neither permanent collection nor fixed location, it manifested itself in sections that appeared at various sites between 1968 and 1971. These sections typically consisted of reproductions of works of art, fine art crates, wall inscriptions, and film elements. In 1970 Broodthaers conceived of the *Financial Section* (1970–71), in which the artist attempted to fundraise for the museum and ultimately to sell it. He produced an unlimited edition of gold bars stamped with the museum's emblem, an eagle, and sold them at double the market value of gold—the surcharge representing the ingot's value as art.

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The Museum of Modern Art Archives, NY

Collection:  
MoMA Exhs.Series.Folder:  
1828.499

While most recorded museum tours seek to instruct the public and complement the artworks with a didactic experience, Cardiff uses the acoustic guided tour as the actual medium of art. Awareness and sensation are heightened, influenced and informed by the words, music, and sound effects that Cardiff mixes into the recording, and the visitor's perception of the surrounding "artistic" space is altered. In a new work created for *The Museum as Muse: Artists Reflect* Cardiff presents a tour through The Museum of Modern Art.

Herbert Distel  
Swiss, born 1942

*Museum of Drawers* 1970-77

Chest of drawers containing miniature works by various artists

Kunsthaus Zürich. Donation of Herbert Distel and  
The Foundation Julius Bär

Between 1970 and 1977, Herbert Distel amassed a collection of miniature art works by 500 invited artists, including Joseph Albers, Joseph Beuys, Marcel Broodthaers, Christo, Richard Long, Pablo Picasso, Robert Smithson, and Andy Warhol. Assuming the role of museum curator, Distel installed each contribution within the drawers of a tailor's spool storage cabinet. Unlike George Maciunas's *Flux Cabinet*, Distel conceived his *Museum of Drawers* not as an anthology of a single creative movement, but as a comprehensive survey of recent artistic currents, designating it "the smallest museum of modern art in the 20th century."

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White and Light Gray Labels

Page 7

EX0308 - The Museum  
as Muse: Artist Reflect

Wall color: BM1467

Ink color: Black

Gallery:



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1828.499

Duchamp created the "boîte-en-valise," or box in a suitcase, as a portable miniature monograph of his own work. The deluxe edition, assembled between 1935 and 1940, includes twenty-four boxes (twenty in the planned edition, four made outside of the series), each with sixty-nine reproductions and one "original." The boxes unfold to reveal various works on pull-out standing frames, diminutive Readymades, and loose prints on paper. In The Museum of Modern Art's box, the "original" is a hand-colored collotype of the upper portion of *The Bride Stripped Bare by her Bachelors, Even* or *Large Glass* (1915–23). The suitcase is modeled on a Louis Vuitton "portemonnaie," or money bag, made expressly for gamblers, which was fitting given Duchamp's interest in gambling and game theory. A later edition of boxes was created during the 1950s and 60s and assembled by Duchamp and some of his friends. For these later boxes, several of which are exhibited here, he eliminated the suitcase, used different color fabrics for the exterior, and varied the contents inside.

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The seven objects shown here are the residual evidence of a series of seriously playful acts committed by Robert Filliou in 1977. At the Louvre and the Musée d'Art Moderne de la Ville de Paris, Filliou surreptitiously approached paintings and sculptures, old and modern masterpieces alike, and cleaned them. These actions were photographed, and the snapshots, dust-rags, and precious particles of dust from each cleaning were placed with mock solemnity in their own archival boxes. Filliou's performative gestures embody an ironic artistic exchange: removing from the aging objects a coating of dust, while creating a new piece with the resulting accumulation. The title of the series, *Poussière de poussière* (Dust to Dust), with its familiar funeral tones, underscores the ultimate immateriality of the work of art.

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## White and Light Gray Labels

Page 8

EX0308 - The Museum  
as Muse: Artist Reflect

Wall color: BM1967

Ink color: Black

Gallery:



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1828.499

Fluxus  
(International collective, founded 1962)

**Flux Cabinet** 1975-77  
(Fluxus Edition, designed and assembled by  
George Maciunas 1977).  
Wood cabinet with 20 drawers containing objects  
by different artists

The Gilbert and Lila Silverman Fluxus Collection Foundation,  
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Designed and assembled by Fluxus founder  
George Maciunas, the *Flux Cabinet* represents the  
culmination of a sixteen-year effort to collect,  
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of this eclectic international art collective during  
the 1960s and 1970s. The art of Fluxus reveled in  
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by fourteen different Fluxus artists, including  
George Brecht, Robert Watts, Ben Vautier, and  
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Joseph Cornell  
American, 1903-1972

**Untitled (*Bébé Marie*)** early 1940s  
Papered and painted wood box, with painted  
corrugated cardboard floor, containing doll in cloth  
dress and straw hat with cloth flowers, dried flowers,  
and twigs, flecked with paint

The Museum of Modern Art, New York  
Acquired through the Lillie P. Bliss Bequest

General Idea

**The Boutique from the 1984  
Miss General Idea Pavillion** 1980  
Galvanized metal and plexiglass, containing various  
General Idea multiples, prints, posters, and  
publications

Collection Art Gallery of Ontario, Toronto.  
Gift of Sandra Simpson, 1998

Between 1971 and 1987, General Idea built a  
complex mythology in order to internalize, as  
well as comment upon, the art world. The  
*Boutique* was part of this series of projects, con-  
ceived for the 1984 *Miss General Idea Pavillion*, a  
decentralized structure consisting of various  
installations dispersed around the world, forming  
an autonomous "museum" unrelated to its  
host sites. Shaped as a dollar-sign, the *Boutique*  
functions as a museum shop within the exhibi-  
tion space, blurring the lines between art and  
commerce, offering a selection of General Idea's  
publications and multiples "for sale." Earlier  
installations of the *Boutique* featured an actual  
sales person, heightening the sense of its func-  
tional and locational impropriety.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
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For *Museum Highlights: A Gallery Talk*, a performance held at the Philadelphia Museum of Art in 1989 and recorded on video, Andrea Fraser assumed the role of a museum docent, under the name Jane Castelton. She conducts a tour of museum galleries, cafeteria, and lobby, making comments that are, in fact, largely drawn from institutional publications, but here synthesized in an incongruous fashion. For Fraser, Jane Castelton personifies a non-expert volunteer from an upper-class background who possesses "the leisure and the economic and cultural capital that defines a museum's patron class."

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Since the mid-1960s, Hans Haacke has scrutinized and exposed the social structures and political dynamics of art institutions. His "*Seurat's Les Poseuses*" (*Small Version*), 1888–1975 consists of a color reproduction of a Georges Seurat painting and documentation of its provenance, beginning with its gift to the artist's friend Jules Christophe to its eventual acquisition eighty years later by one of the directors of Artemis, an art-investment group. In this detailed analysis, Haacke investigates each of the fourteen successive owners, assembling explicit biographical information and disclosing their financial dealings and political affiliations.

Hans Haacke's *Cowboy with Cigarette* is based on the Picasso collage *Man with a Hat* (1912–13) (from the collection of The Museum of Modern Art). Re-creating the Picasso work using contemporary tobacco-related press clippings as well as Philip Morris company documents, Haacke comments on that tobacco company's support of the Museum's 1989 exhibition *Picasso and Braque: Pioneering Cubism* and suggests that corporate patronage is not solely disinterested benevolence.

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## White and Light Gray Labels



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	MoMA Exhs.	1828.499

Susan Hiller's *From the Freud Museum* focuses on "unspeakable, unrecorded, unexplained, and overlooked" material—personal mementos, private relics, and talismans—which are presented as precious objects in museum-style conservation boxes. She writes of the work: "On one level, my vitrine installation is a collection of things evoking cultural and historical points of slippage—psychic, ethnic, sexual, and political disturbances." The title is derived from an earlier version of the work created for the Freud Museum in London.

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The design of exhibition spaces comprised a major aspect of El Lissitzky's creative activity during the 1920s and 1930s. His design for a gallery of geometric abstract art at the Hannover Museum (now the Sprengel Museum) applied Constructivist principles to creating an ideal environment for the appropriate appreciation of new art. The *Kabinett der Abstrakten* (*Cabinet of the Abstract*) (1927–28), as it was popularly known, demonstrated El Lissitzky's conviction that modern art required new and innovative types of exhibition space, distinct from those which traditionally housed older art. In the *Kabinett der Abstrakten*, the walls ceased to function as mere supports for the art, and were conceived instead as integral parts of a total visual experience, involving the viewer in the process of looking at and interacting with the art. Precisely planned color and tonal variations and numerous modulated relief elements combined to produce various optical effects, depending on the relative position of the viewer. A system of sliding screens also permitted viewers to alternate the works displayed, further encouraging the spectator's participation.

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Vik Muniz created his series *Equivalents* (*Museum of Modern Art*) shortly after visiting the exhibition *Alfred Stieglitz at Lake George* at The Museum of Modern Art in 1995. He photographed the Museum's marble floor to create a series of enigmatic images referring to Stieglitz's photographs of the same title and evoking skies, clouds, and the moon.

Herbert Distel  
Swiss, born 1942

### *Museum of Drawers* 1970–77

Chest of drawers containing miniature works by various artists

Kunsthau Zürich. Donation of Herbert Distel and  
The Foundation Julius Bär



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1828.499

## White and Light Gray Labels

Page 12  
EX0008 - The Museum  
as Muse Artist Reflect  
Well color BM1487  
Ink color Black  
Gallery

Designed and assembled by Fluxus founder George Maciunas, the *Flux Cabinet* represents the culmination of a sixteen-year effort to collect, anthologize, and promulgate the creative output of this eclectic international art collective during the 1960s and 1970s. The art of Fluxus reveled in encyclopedic accumulation and favored collections of works that provide their own venues of display. The *Flux Cabinet* manifests this tendency, serving as a miniature Fluxus museum for works by fourteen different Fluxus artists, including George Brecht, Robert Watts, Ben Vautier, and Claes Oldenburg. In arranging the diminutive displays, some whimsical, others threatening or enigmatic, Maciunas took on a curatorial role, organizing and "pigeonholing" his roster of artists, assembling a mini-"Fluxshow," drawer by drawer.

Between 1970 and 1977, Herbert Distel amassed a collection of miniature art works by 500 invited artists, including Joseph Albers, Joseph Beuys, Marcel Broodthaers, Christo, Richard Long, Pablo Picasso, Robert Smithson, and Andy Warhol. Assuming the role of museum curator, Distel installed each contribution within the drawers of a tailor's spool storage cabinet. Unlike George Maciunas's *Flux Cabinet*, Distel conceived his *Museum of Drawers* not as an anthology of a single creative movement, but as a comprehensive survey of recent artistic currents, designating it "the smallest museum of modern art in the 20th century."

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In the mid-1960s, Claes Oldenburg began amassing objects and images for use as a visual archive, which eventually evolved into a collection housed in its own small museum designed by the artist. The form of Oldenburg's *Mouse Museum* outlines the familiar silhouette of Mickey Mouse's head, while also evoking the contours of an early motion picture camera. The vitrines lining its windowless interior display 385 artifacts—a collection of found objects, popular knickknacks, modified detritus, and by-products of Oldenburg's art-making process.

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This publication is available at The MoMA Book Store upon request with your admission ticket or membership card.

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Hubert Robert, best known as a painter of classical ruins and landscapes, held a position in the Louvre similar to that of a present-day curator. He was instrumental in the Louvre's transition, in 1793, from royal collection to public institution and created numerous paintings showing his designs for refurbishment of its Grande Galerie. In this painting, Robert imagines the Grande Galerie in ruins, endowing it with a sense of majesty and timelessness by treating it as a scene from antiquity and placing a famous classical sculpture, the Apollo Belvedere (housed in the Vatican Museums in Rome), in the midst of the ruins. This painting is one of several sketches for a larger painting in the Louvre's collection.

Charles Willson Peale, an inventor, botanist, engraver, zoologist, soldier, civic official, and well-known eighteenth-century portrait painter, was also the creator of the first American museum, an encyclopedic institution devoted to cultural and natural history. Founded in Philadelphia, Peale's museum included an extensive portrait gallery, vitrines for collections of minerals and precious stones, and cabinets for the elaborate display of specimens from the animal and vegetable worlds. Applying an organizational structure in part derived from the Linnean system of taxonomy, Peale arranged his entire collection according to the hierarchical order of the natural world. Humans dominated this order, and accordingly portraits were hung high on the wall, as can be seen in Peale's life-sized self-portrait, *The Artist in His Museum*. In this work, among the artist's last, Peale depicts himself as the epitome of the gentleman connoisseur.

This publication is available at the MoMA Information Desk on the ground floor upon request with your admission ticket or membership card.

White and Light Gray Labels



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1828.499

For *Art in Our Time*, created specially for this exhibition, Fred Wilson chooses to examine the Museum's memory of itself by mining its photographic archive. The images he selected and the way they are presented reveal much about the Museum that cannot be apprehended from its public galleries. He further explores this collection of images in his special on-line project *Road to Victory* (1999), on view at The Museum of Modern Art Web site at [www.moma.org](http://www.moma.org).

Fred Wilson  
American, born 1954

***Art in Our Time*** 1998

Wall installation of black-and-white photographs

Collection the artist and Metro Pictures, New York

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Allan McCollum  
American, born 1944

***Collection of Four Hundred and Eighty Plaster Surrogates*** 1982/89

Enamel on solid cast hydrostone

Collection the artist

Allan McCollum's *Collection of Four Hundred and Eighty Plaster Surrogates* consists of hand-painted plaster casts in the shape of paintings, with their frame and mat all seamlessly molded as one piece. In this repeated form, McCollum's "paintings" become standard, generic types of familiar and recognizable cultural objects that undergo a particular ritual: they are made, valued, exchanged, and placed on a wall. McCollum has stated, "the gallery or the museum, these are the normal sites of paintings. I wanted to create a homogeneous view of their functioning, a kind of generic, portable art object for the wall. The *Surrogates* represent both an object that the culture at large values and an object that an individual might value in his/her own lifetime." McCollum has exhaustively catalogued this work for his on-line project, *The Registration of an Artwork*, created for The Museum of Modern Art Web site at [www.moma.org](http://www.moma.org).

Allan McCollum's *Collection of Four Hundred and Eighty Plaster Surrogates* consists of hand-painted plaster casts in the shape of paintings, with their frame and mat all seamlessly molded as one piece. In this repeated form, McCollum's "paintings" become standard, generic types of familiar and recognizable cultural objects that undergo a particular ritual: they are made, valued, exchanged, and placed on a wall. McCollum has stated, "the gallery or the museum, these are the normal sites of paintings. I wanted to create a homogeneous view of their functioning, a kind of generic, portable art object for the wall. The *Surrogates* represent both an object that the culture at large values and an object that an individual might value in his/her own lifetime." McCollum has exhaustively catalogued this work for his on-line project, *The Registration of an Artwork*, created for The Museum of Modern Art Web site at [www.moma.org](http://www.moma.org).

Allan McCollum  
American, born 1944

***Collection of Four Hundred and Eighty Plaster Surrogates*** 1982/89

Enamel on solid cast hydrostone

Collection the artist

OFF White Labels

Page 14  
EX0308 - The Museum  
as Muse: Artist Reflect

Wall color: OFF WHITE  
Ink color: Black  
Gallery:



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	MoMA Exhs.	1828.499

Andrea Fraser  
American, born 1965

**Museum Highlights:**  
*A Gallery Talk* 1989  
Video, approximately 29 minutes

Collection the artist

Andrea Fraser  
American, born 1965

**Museum Highlights:**  
*A Gallery Talk* 1989  
Video, approximately 29 minutes

Collection the artist

Janet Cardiff  
Canadian, born 1957

**MoMA Walk** 1999  
Audio CD and compact disc player,  
approximately 16 minutes

Courtesy the artist

Andrea Fraser  
American, born 1965

**Museum Highlights:**  
*A Gallery Talk* 1989  
Video, approximately 29 minutes

The Museum of Modern Art, New York

Andrea Fraser  
American, born 1965

**Museum Highlights:**  
*A Gallery Talk* 1989  
Video, approximately 29 minutes

The Museum of Modern Art, New York

Charles Willson Peale  
American, 1741–1827

**The Artist in His Museum** 1822  
Oil on canvas

Pennsylvania Academy of the Fine Arts, Philadelphia.  
Gift of Mrs. Sarah Harrison (The Joseph Harrison, Jr., Collection)

Christian Boltanski  
French, born 1944

**Archives** 1987  
402 black-and-white photographs under glass, 6 metal  
screens, assembled in groups of 2, and electric lamps

Collection Ydessa Hendeles, courtesy Ydessa Hendeles Art  
Foundation, Toronto

Dark Gray

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.499

For *Museum Highlights: A Gallery Talk*, a performance held at the Philadelphia Museum of Art in 1989 and recorded on video, Andrea Fraser assumed the role of a museum docent, under the name Jane Castelton. She conducts a tour of museum galleries, cafeteria, and lobby, making comments that are, in fact, largely drawn from institutional publications, but here synthesized in an incongruous fashion. For Fraser, Jane Castelton personifies a non-expert volunteer from an upper-class background who possesses "the leisure and the economic and cultural capital that defines a museum's patron class."

For *Museum Highlights: A Gallery Talk*, a performance held at the Philadelphia Museum of Art in 1989 and recorded on video, Andrea Fraser assumed the role of a museum docent, under the name Jane Castelton. She conducts a tour of museum galleries, cafeteria, and lobby, making comments that are, in fact, largely drawn from institutional publications, but here synthesized in an incongruous fashion. For Fraser, Jane Castelton personifies a non-expert volunteer from an upper-class background who possesses "the leisure and the economic and cultural capital that defines a museum's patron class."

Christian Boltanski recognizes something melancholic in the way museums collect and display objects and asserts that "we can preserve things only by stopping life's course." In Boltanski's *Archives*, photographs of over four hundred anonymous individuals are arranged, with somber evocations, on wire-mesh grills that recall the racks of museum storage areas. A certain sense of loss is heightened by the cramped, dimly lit room in which these photographs are hung. Of this work, Boltanski has written: "None of these superimposed faces tells us anything about the destiny of these beings, the different lives of each of them remain unknown to us. They are here, next to each other, they who had no reason to meet, waiting, until some can name them again."

Dark Gray





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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1828.499

Allan McCollum  
American, born 1944

*Collection of Four Hundred and Eighty  
Plaster Surrogates* 1982/89  
Enamel on solid cast hydrostone

Collection the artist

Edward Ruscha  
American, born 1937

*The Los Angeles County Museum  
on Fire* 1965-68  
Oil on canvas

Hirshhorn Museum and Sculpture Garden, Smithsonian  
Institution, Washington, D.C. Gift of Joseph H. Hirshhorn, 1972

Robert Smithson  
American, 1938-1973

*Museum Plan—Utah* 1971  
Blue ink and pencil on paper

Estate of Robert Smithson, courtesy John Weber Gallery,  
New York

Allan McCollum  
American, born 1944

*Collection of Four Hundred and Eighty  
Plaster Surrogates* 1982/89  
Enamel on solid cast hydrostone

Collection the artist

Robert Smithson  
American, 1938-1973

*The Museum of the Void* 1969  
Pencil on paper

The Over Holland Collection

Robert Smithson  
American, 1938-1973

*Underground Projection Room* 1971  
Pencil on paper

Estate of Robert Smithson, courtesy John Weber Gallery,  
New York

Christian Milovanoff  
French, born 1948

*Le Louvre Revisit  (Ingres,  
Oedipe Expliquant L'Enigme)* 1986  
(*The Louvre Revisited  
[Ingres: Oedipus Explaining the Enigma]*)  
Black-and-white photograph

Collection the artist

Robert Smithson  
American, 1938-1973

*Plan for Museum Concerning  
Spiral Jetty* 1971  
Pencil on paper

Estate of Robert Smithson, courtesy John Weber Gallery,  
New York

Robert Smithson  
American, 1938-1973

*Mono Lake Non-Site  
(Cinders Near Black Point)* 1968  
Painted steel container, cinders and site map

Museum of Contemporary Art, San Diego. Museum Purchase

Page 1

EX0308 - The Museum  
as Muse: Artist Reflect

Wall color: WHITE

Ink color: Black

Gallery: \_\_\_\_\_

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.499

Eve Arnold  
American, born 1913

**Untitled (Silvana Mangano at The Museum of Modern Art) 1956**  
Gelatin silver print

Courtesy Eve Arnold/Magnum

Michael Asher  
American, born 1943

**Untitled 1999**  
Publication listing deaccessions from the Painting and Sculpture collection of The Museum of Modern Art, New York, 1929 through 1998

Janet Cardiff  
Canadian, born 1957

**MoMA Walk 1999**  
Audio CD and compact disc player, approximately 16 minutes

Courtesy the artist

Henri Cartier-Bresson  
French, born 1908

**An Eye at the Museum of Modern Art, New York 1947**  
Gelatin silver print

The Museum of Modern Art, New York. Gift of Monroe Wheeler

Henri Cartier-Bresson  
French, born 1908

**In a Museum: Tashkent, Uzbekistan 1974**  
Gelatin silver print

Collection the artist

Henri Cartier-Bresson  
French, born 1908

**Musée du Louvre 1954**  
Gelatin silver print

Collection the artist

Lutz Dille  
Canadian, born Germany, 1922

**Three in a Window 1959**  
Gelatin silver print

The Museum of Modern Art, New York.  
Mr. and Mrs. Clark Winter Fund

Marcel Duchamp  
American, born France, 1887-1968

**De ou par Marcel Duchamp ou  
Rose Sélavy**

(Boite series E, Paris, 1963)  
Box covered in dark green imitation leather and lined in light green Ingres paper containing miniature replicas and color reproductions of works by Duchamp (68 items)

Collection Ronny Van de Velde, Antwerp, Belgium

Marcel Duchamp  
American, born France, 1887-1968

**De ou par Marcel Duchamp ou  
Rose Sélavy**

(Boite series F, Paris, 1966)  
Box covered in red leather and lined in red linen containing miniature replicas and color reproductions of works by Duchamp (80 items)

The Museum of Modern Art, New York. Gift of the artist



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The Museum of Modern Art Archives, NY

Collection:  
MoMA Exhs.

Series.Folder:  
1828.499

Elliott Erwitt  
American, born 1928

*Greece* 1963  
Gelatin silver print  
Collection the artist

Elliott Erwitt  
American, born 1928

*Venice* 1965  
Gelatin silver print  
Collection the artist

Elliott Erwitt  
American, born 1928

*Abguss Sammlung Antiker Plastik  
Museum, Berlin* 1996  
Gelatin silver print  
Collection the artist

Elliott Erwitt  
American, born 1928

*Victoria and Albert Museum,  
London* 1996  
Gelatin silver print  
Collection the artist

Elliott Erwitt  
American, born 1928

*Untitled* 1976  
Gelatin silver print  
Collection the artist

Roger Fenton  
British, 1819-1869

*Discobolus* c. 1857  
Albumen print  
The Royal Photographic Society, Bath

Elliott Erwitt  
American, born 1928

*Victoria and Albert Museum,  
London* 1996  
Gelatin silver print  
Collection the artist

Elliott Erwitt  
American, born 1928

*Victoria and Albert Museum,  
London* 1996  
Gelatin silver print  
Collection the artist

Roger Fenton  
British, 1819-1869

*British Museum, Gallery of Antiquities*  
c. 1857  
Albumen print  
The Royal Photographic Society, Bath

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.499

Larry Fink  
American, born 1941

*The Museum of Modern Art,  
New York* 1975  
Gelatin silver print

Collection the artist

Larry Fink  
American, born 1941

*Benefit, The Museum of Modern Art,  
New York* June 1977  
Gelatin silver print

The Museum of Modern Art, New York. Gift of the photographer

Larry Fink  
American, born 1941

*The Metropolitan Museum of Art,  
New York, Costume Ball* December 1995  
Gelatin silver print

Collection the artist

Larry Fink  
American, born 1941

*The Corcoran Gallery of Art,  
Washington, D.C.* May 1975  
Gelatin silver print

Collection the artist

Larry Fink  
American, born 1941

*Allentown Museum, Allentown,  
Pennsylvania* December 1978  
Gelatin silver print

Collection the artist

Larry Fink  
American, born 1941

*The Metropolitan Museum of Art,  
New York, Costume Ball* December 1995  
Gelatin silver print

Collection the artist

Larry Fink  
American, born 1941

*Benefit, The Corcoran Gallery of Art,  
Washington, D.C.* February 1975  
Gelatin silver print

Collection the artist

Larry Fink  
American, born 1941

*The Metropolitan Museum of Art,  
New York, Costume Ball* December 1995  
Gelatin silver print

Collection the artist

Fluxus  
(International collective, founded 1962)

*Flux Cabinet* 1975-77  
(Fluxus Edition, designed and assembled by  
George Maciunas 1977).  
Wood cabinet with 20 drawers containing objects  
by different artists

The Gilbert and Lila Silverman Fluxus Collection Foundation,  
Detroit

Page 20  
EX0308 - The Museum  
as Muse: Artist Reflect

Wall color: BM1467 Gray  
Ink color: Black  
Gallery:



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.499

Günther Förg  
German, born 1952

*Pinakothek München* 1983-86  
Black-and-white photograph

Collection Rudolf Bumiller, Stuttgart

Günther Förg  
German, born 1952

*Pinakothek München* 1983-86  
Black-and-white photograph

Gräslin Collection, St. Georgen, Germany

Andrea Fraser  
American, born 1965

*Welcome to the Wadsworth:  
A Museum Tour* 1991  
Video, 25 minutes

The Museum of Modern Art, New York

Andrea Fraser  
American, born 1965

*Museum Highlights:  
A Gallery Talk* 1989  
Video, approximately 29 minutes

Collection the artist

Andrea Fraser  
American, born 1965

*Museum Highlights:  
A Gallery Talk* 1989  
Video, approximately 29 minutes

Collection the artist

Andrea Fraser  
American, born 1965

*Welcome to the Wadsworth:  
A Museum Tour* 1991  
Video, 25 minutes

Collection the artist

General Idea

*The Boutique from the 1984  
Miss General Idea Pavillion* 1980  
Galvanized metal and plexiglass, containing various  
General Idea multiples, prints, posters, and  
publications

Collection Art Gallery of Ontario, Toronto.  
Gift of Sandra Simpson, 1998

Hans Haacke  
German, born 1936

*Seurat's "Les Poseuses"  
(Small Version), 1888-1975* 1975  
Fourteen wall panels and one color reproduction of  
Georges Seurat's *Les Poseuses*; color reproduction by  
Dia Blauel, Munich

Collection Gilbert and Lila Silverman, Detroit

Hans Haacke  
German, born 1936

*Seurat's "Les Poseuses"  
(Small Version), 1888-1975* 1975  
Fourteen wall panels and one color reproduction of  
Georges Seurat's *Les Poseuses*; color reproduction by  
Dia Blauel, Munich

Collection Gilbert and Lila Silverman, Detroit

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1828.499

Hans Haacke  
German, born 1936

*Cowboy with Cigarette* 1990  
Pasted paper, charcoal, ink, and frame

Collection Joseph Lebon

Candida Höfer  
German, born 1944

*Kunstsammlung Nordrhein-Westfalen,  
Düsseldorf* 1995  
C-print

Courtesy Sonnabend Gallery, New York

Candida Höfer  
German, born 1944

*Museum Folkwang Essen* 1982  
C-print

Courtesy Sonnabend Gallery, New York

Candida Höfer  
German, born 1944

*Museum Van Hedendaagse Kunst  
Gent III* 1995  
C-print

Courtesy Sonnabend Gallery, New York

Candida Höfer  
German, born 1944

*Galleria Nazionale d'Arte  
Moderna, Roma* 1990  
C-print

Courtesy Sonnabend Gallery, New York

Candida Höfer  
German, born 1944

*Kunsthaus Zürich I* 1994  
C-print

Courtesy Sonnabend Gallery, New York

Susan Hiller  
American, born 1942

*From The Freud Museum* 1991-96  
Vitrine installation: 50 customized cardboard boxes  
fitted with artifacts, texts, images, etc.; each box  
individually titled, dated, and captioned; one box con-  
tains miniature LCD monitor showing artist's silent  
video program *Bright Shadow* on a continuous loop

Tate Gallery, London. Purchased 1998

Susan Hiller  
American, born 1942

*From The Freud Museum* 1991-96  
Vitrine installation: 50 customized cardboard boxes  
fitted with artifacts, texts, images, etc.; each box  
individually titled, dated, and captioned; one box con-  
tains miniature LCD monitor showing artist's silent  
video program *Bright Shadow* on a continuous loop

Tate Gallery, London. Purchased 1998

Jean-Baptiste Gustave Le Gray  
French, 1820-1882

*"Les Demoiselles du Village" at the  
Salon of 1852* 1852  
Salted paper print from paper negative

Gilman Paper Company Collection

Page 22

EX0306 - The Museum  
as Muse: Artist Reflect

Wall color: BM1467 Gray

Ink color: Black

Gallery:



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1828.499

Zoe Leonard  
American, born 1961

**Mirror #1—Metropolitan Museum**

1990  
Gelatin silver print

Courtesy the artist and Paula Cooper Gallery, New York

Zoe Leonard  
American, born 1961

**Mirror #2—Metropolitan Museum**

1990  
Gelatin silver print

Courtesy the artist and Paula Cooper Gallery, New York

Vik Muniz  
Brazilian, born 1961

**Equivalents (Museum of Modern Art)**

1995  
Gelatin silver print mounted on museum board

Courtesy Brent Sikkema, New York, and  
Galeria Camargo Vilça, São Paulo

Christian Milovanoff  
French, born 1948

**Le Louvre Revisité (Léonard de Vinci, La Vierge, l'enfant Jesus, et Sainte Anne)**

1986  
(The Louvre Revisited [Leonardo da Vinci, The Virgin, the infant Jesus and Saint Anne])  
Black-and-white photograph

Collection the artist

Christian Milovanoff  
French, born 1948

**Le Louvre Revisité (Philippe de Champaigne, Le Christ Mort)**

1986  
(The Louvre Revisited [Philippe de Champaigne, The Dead Christ])  
Black-and-white photograph

Collection the artist

Christian Milovanoff  
French, born 1948

**Le Louvre Revisité (Andrea Mantegna, Saint Sébastien)**

1986  
(The Louvre Revisited [Andrea Mantegna, Saint Sebastian])  
Black-and-white photograph

Collection the artist

EI Lissitzky  
Russian, 1890–1941

**A–D:  
Design for Exhibition Room in the Hannover Museum**

1926  
Graphite, gouache, metallic paint, black and red ink, and typewritten labels on card

Buich-Reisinger Museum, Harvard University Art Museums.  
Gift of Mrs. Lydia Dörner in memory of Dr. Alexander Dörner

Christian Milovanoff  
French, born 1948

**Le Louvre Revisité (Ingres, La Grande Odalisque)**

1986  
(The Louvre Revisited [Ingres, Grand Odalisque])  
Black-and-white photograph

Collection the artist

Christian Milovanoff  
French, born 1948

**Le Louvre Revisité (Jacques-Louis David, Le Serment des Horaces)**

1986  
(The Louvre Revisited [Jacques-Louis David, The Oath of the Horatii])  
Black-and-white photograph

Collection the artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.499

Claes Oldenburg  
American, born Sweden, 1929

*Mouse Museum* 1965-77

Enclosed structure of wood, corrugated aluminum,  
and plexiglass display cases containing 385 objects

Museum moderner Kunst Stiftung Ludwig, Vienna

Vik Muniz  
Brazilian, born 1961

*Equivalents (Museum of  
Modern Art)* 1995

Gelatin silver print mounted on museum board

Courtesy Brent Sikkema, New York, and  
Galeria Camargo Vilaça, São Paulo

Vik Muniz  
Brazilian, born 1961

*Equivalents (Museum of  
Modern Art)* 1995

Gelatin silver print mounted on museum board

Courtesy Brent Sikkema, New York, and  
Galeria Camargo Vilaça, São Paulo

Claes Oldenburg  
American, born Sweden, 1929

*Mouse Museum* 1965-77

Enclosed structure of wood, corrugated aluminum,  
and plexiglass display cases containing 385 objects

Museum moderner Kunst Stiftung Ludwig, Vienna

Vik Muniz  
Brazilian, born 1961

*Equivalents (Museum of  
Modern Art)* 1995

Gelatin silver print mounted on museum board

Courtesy Brent Sikkema, New York, and  
Galeria Camargo Vilaça, São Paulo

Charles Willson Peale  
American, 1741-1827

*The Artist in His Museum* 1822

Oil on canvas

Pennsylvania Academy of the Fine Arts, Philadelphia.  
Gift of Mrs. Sarah Harrison (The Joseph Harrison, Jr., Collection)

Dennis Oppenheim  
American, born 1938

*Gallery Transplant* 1969

(Floor specifications: Gallery #4, A. D. White  
Museum, Cornell University, transplanted to bird  
sanctuary near Ithaca, New York. Activated surface:  
dirt and snow)

Color photograph, black-and-white photograph, and  
stamped topographic map

Collection the artist

Dennis Oppenheim  
American, born 1938

*Gallery Transplant* 1969

(Floor specifications: Gallery #4, A. D. White  
Museum, Cornell University, transplanted to bird  
sanctuary near Ithaca, New York. Activated surface:  
dirt and snow)

Color photograph, black-and-white photograph, and  
stamped topographic map

Collection the artist

David Seymour  
American, born Poland, 1911-1956

*Bernard Berenson* 1955

Gelatin silver print

Collection Ben Shneiderman, Washington, D.C.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.499

Claes Oldenburg  
American, born Sweden, 1929

**Mouse Museum** 1965-77  
Enclosed structure of wood, corrugated aluminum,  
and plexiglass display cases containing 385 objects

Museum moderner Kunst Stiftung Ludwig, Vienna

Vik Muniz  
Brazilian, born 1961

**Equivalents (Museum of  
Modern Art)** 1995  
Gelatin silver print mounted on museum board

Courtesy Brent Sikkema, New York, and  
Galeria Camargo Vilaça, São Paulo

Vik Muniz  
Brazilian, born 1961

**Equivalents (Museum of  
Modern Art)** 1995  
Gelatin silver print mounted on museum board

Courtesy Brent Sikkema, New York, and  
Galeria Camargo Vilaça, São Paulo

Claes Oldenburg  
American, born Sweden, 1929

**Mouse Museum** 1965-77  
Enclosed structure of wood, corrugated aluminum,  
and plexiglass display cases containing 385 objects

Museum moderner Kunst Stiftung Ludwig, Vienna

Vik Muniz  
Brazilian, born 1961

**Equivalents (Museum of  
Modern Art)** 1995  
Gelatin silver print mounted on museum board

Courtesy Brent Sikkema, New York, and  
Galeria Camargo Vilaça, São Paulo

Charles Willson Peale  
American, 1741-1827

**The Artist in His Museum** 1822  
Oil on canvas

Pennsylvania Academy of the Fine Arts, Philadelphia.  
Gift of Mrs. Sarah Harrison (The Joseph Harrison, Jr., Collection)

Dennis Oppenheim  
American, born 1938

**Gallery Transplant** 1969  
(Floor specifications: Gallery #4, A. D. White  
Museum, Cornell University, transplanted to bird  
sanctuary near Ithaca, New York. Activated surface:  
dirt and snow)

Color photograph, black-and-white photograph, and  
stamped topographic map

Collection the artist

Dennis Oppenheim  
American, born 1938

**Gallery Transplant** 1969  
(Floor specifications: Gallery #4, A. D. White  
Museum, Cornell University, transplanted to bird  
sanctuary near Ithaca, New York. Activated surface:  
dirt and snow)

Color photograph, black-and-white photograph, and  
stamped topographic map

Collection the artist

David Seymour  
American, born Poland, 1911-1956

**Bernard Berenson** 1955  
Gelatin silver print

Collection Ben Shneiderman, Washington, D.C.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1828.499

Hubert Robert  
French, 1733–1808

*Vue Imaginaire de la Grande Galerie  
en ruines* n.d.

Oil on canvas

Paris, Musée du Louvre, Département des Peintures

Stephen Thompson  
British, c. 1830–1893

*Satyr, British Museum* c. 1869–72  
Albumen silver print from glass negative

Gilman Paper Company Collection

Garry Winogrand  
American, 1928–1984

*Opening, Alexander Calder  
Exhibition, The Museum of  
Modern Art, New York* 1969

Gelatin silver print

The Museum of Modern Art, New York. Purchase

Charles Thurston Thompson  
British, 1816–1868

*Rock Crystal Cup, 16th Century,  
the Louvre, Paris* c. 1855

Albumen print from wet-collodion-on-glass negative

Victoria and Albert Museum, London

Garry Winogrand  
American, 1928–1984

*Untitled*

from the series *Women Are Beautiful* 1969

Gelatin silver print

The Museum of Modern Art, New York. Gift of Mitchell Deutch

Garry Winogrand  
American, 1928–1984

*Tenth Anniversary Party,  
Guggenheim Museum, New York* 1970

Gelatin silver print

Courtesy Fraenkel Gallery, San Francisco

Charles Thurston Thompson  
British, 1816–1868

*Venetian Mirror, ca. 1700, from  
the Collection of John Webb* 1853

Albumen print from wet-collodion-on-glass negative

Victoria and Albert Museum, London

Garry Winogrand  
American, 1928–1984

*Tenth Anniversary Party,  
Guggenheim Museum, New York* 1970

Gelatin silver print

The Museum of Modern Art, New York. Purchase and Gift of  
Barbara Schwartz in memory of Eugene M. Schwartz

Garry Winogrand  
American, 1928–1984

*Opening, Frank Stella Exhibition, The  
Museum of Modern Art, New York* 1970

Gelatin silver print

Courtesy Fraenkel Gallery, San Francisco



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1828.499

Garry Winogrand  
American, 1928–1984

*Opening, Frank Stella Exhibition, The  
Museum of Modern Art, New York* 1970

Gelatin silver print

The Museum of Modern Art, New York. Purchase and Gift of  
Barbara Schwartz in memory of Eugene M. Schwartz

Barry Flanagan  
British, born 1941

*Bench* 1966  
Wood (Rowford process)

Hayward Gallery, London

Donald Judd  
American, 1928–1994

*Bench #76/77* 1976–77  
Birch plywood

Courtesy PaceWildstein, New York

Barry Flanagan  
British, born 1941

*Bench* 1966  
Wood (Rowford process)

Hayward Gallery, London

Donald Judd  
American, 1928–1994

*Bench #76/77* 1976–77  
Birch plywood

Courtesy PaceWildstein, New York

Duchamp created the "boite-en-valise," or box in a suitcase, as a portable miniature monograph of his own work. The deluxe edition, assembled between 1935 and 1940, includes twenty-four boxes (twenty in the planned edition, four made outside of the series), each with sixty-nine reproductions and one "original." The boxes unfold to reveal various works on pull-out standing frames, diminutive Readymades, and loose prints on paper. In The Museum of Modern Art's box, the "original" is a hand-colored colotype of the upper portion of *The Bride Stripped Bare by her Bachelors, Even* or *Large Glass* (1915–23). The suitcase is modeled on a Louis Vuitton "porte-monnaie," or money bag, made expressly for gamblers, which was fitting given Duchamp's interest in gambling and game theory. A later edition of boxes was created during the 1950s and 60s and assembled by Duchamp and some of his friends. For these later boxes, several of which are exhibited here, he eliminated the suitcase, used different color fabrics for the exterior, and varied the contents inside.

Christian Boltanski  
French, born 1944

*Vitrine of Reference (II)* 1970  
Wood vitrine containing various objects

Courtesy Marian Goodman Gallery, New York

Joseph Cornell is well known for his hermetic, intensely private box constructions of the 1940s and 1950s. Over several decades, Cornell compiled numerous "dossiers" and portfolios about his beloved heroines of the romantic past and present—ballerinas, opera divas, and actresses—that contained clippings, prints, photographs, and accumulated bits of ephemera. Rich with elaborate poetical associations, these elements were carefully selected by Cornell for inclusion in his boxed homages. The artist's exhibition at the Hugo Gallery in New York in December 1946 was titled *The Romantic Museum: Portraits of Women by Joseph Cornell*. For the exhibition Cornell arranged twelve boxes and portfolios about the women whose mythologies most significantly informed his imagination. Some of these works, such as *The Crystal Cage* (Portrait of Berenice) and *Untitled (Bibé Marie)*, are displayed here.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.499

Louise Lawler  
American, born 1947

*Paperweights* 1982-99  
Crystal, Cibachrome, and felt

Collection the artist and Metro Pictures, New York



Andrea Fraser  
American, born 1965

*Welcome to the Wadsworth:  
A Museum Tour* 1991  
Video, 25 minutes

Collection the artist



Andrea Fraser  
American, born 1965

*Museum Highlights:  
A Gallery Talk* 1989  
Video, approximately 29 minutes

The Museum of Modern Art, New York

For *Museum Highlights: A Gallery Talk*, a performance held at the Philadelphia Museum of Art in 1989 and recorded on video, Andrea Fraser assumed the role of a museum docent, under the name Jane Castelton. She conducts a tour of museum galleries, cafeteria, and lobby, making comments that are, in fact, largely drawn from institutional publications, but here synthesized in an incongruous fashion. For Fraser, Jane Castelton personifies a non-expert volunteer from an upper-class background who possesses "the leisure and the economic and cultural capital that defines a museum's patron class."

During their seventeen-year collaboration, Kate Ericson and Mel Ziegler frequently examined the forgotten or overlooked functional aspects of museum environments: public furniture, lighting fixtures, decorative plantings, anonymous hardware, and other elements sublimated in the visitor's experience. Several of the artists' site-specific works have focused on aspects of The Museum of Modern Art, including *Leaf Peeping*, a collection of thirty-one glass jars containing different earthy shades of latex paint. Although the arrangement of the jars in the installation seems random, their pattern on the wall corresponds directly to the layout of the trees in the groundplan of The Museum of Modern Art's sculpture garden, and each autumnal hue mimics the color of a specific tree.

Larry Fink  
American, born 1941

*Benefit, The Museum of Modern Art,  
New York* June 1977  
Gelatin silver print

Collection the artist

Larry Fink  
American, born 1941

*The Museum of Modern Art,  
New York* 1975  
Gelatin silver print

Collection the artist



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Hans Haacke's *Cowboy with Cigarette* is based on the Picasso collage *Man with a Hat* (1912-13) from the collection of The Museum of Modern Art. In recreating Picasso's work, Haacke incorporates contemporary press clippings and Philip Morris company documents concerning its sponsorship of the Jesse Helms Center in Wingate, North Carolina. By combining these references at a time of growing sentiment against the tobacco industry, Haacke relates that company's support of the Museum's 1989 exhibition *Picasso and Braque: Pioneering Cubism* to its more overt efforts to promote tobacco-related interests.

Komar and Melamid  
(Vitaly Komar, American, born Russia 1943  
Alexander Melamid, American, born Russia 1945)

*Scenes from the Future:*  
*The Guggenheim Museum* 1975  
Oil on Masonite  
Collection Bente Hirsch

Jan Dibbets  
Dutch, born 1941

*The Shortest Day at the van*  
*Abbemuseum Eindhoven* 1970  
Color photographs mounted on aluminum  
Stedelijk van Abbemuseum Eindhoven

Larry Fink  
American, born 1941

*Benefit, The Museum of Modern*  
*Art* June 1977  
Gelatin silver print

The Museum of Modern Art, New York. Gift of the photographer

Komar and Melamid  
(Vitaly Komar, American, born Russia 1943  
Alexander Melamid, American, born Russia 1945)

*Scenes from the Future:*  
*The Museum of Modern Art* 1983-84  
Oil on canvas

Collection Cindy and Alan Lewin, courtesy Ronald Feldman  
Fine Arts, New York

Jan Dibbets's altered photographs capture the encounter between light and structure—more precisely the passage of dispersive light through the structuring influence of an architectural element, frequently a window. Initially created as a slide projection, *The Shortest Day at the van Abbemuseum Eindhoven* consists of eight rows of ten photographs, shot at ten-minute intervals through a window of the museum, registering the winter solstice from the dimmest light of sunrise to the dark of sunset.

Larry Fink  
American, born 1941

*Benefit, The Museum of Modern*  
*Art* June 1977  
Gelatin silver print

The Museum of Modern Art, New York. Gift of the photographer

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Color photographs mounted on aluminum

Stedelijk van Abbeuseum Eindhoven

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Larry Fink  
American, born 1941

*Benefit, The Museum of Modern  
Art* June 1977  
Gelatin silver print

The Museum of Modern Art, New York. Gift of the photographer



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Janet Cardiff  
Canadian, born 1957

**MoMA Walk** 1999

Audio CD and compact disc player,  
approximately 16 minutes

Courtesy the artist

While most recorded museum tours seek to instruct the public and complement the artworks with a didactic experience, Cardiff uses the acoustic guided tour as the actual medium of art. Awareness and sensation are heightened, influenced and informed by the words, music, and sound effects that Cardiff mixes into the recording, and the visitor's perception of the surrounding "artistic" space is altered. In a new work created for *The Museum as Muse: Artists Reflect* Cardiff presents a tour through The Museum of Modern Art.



Eve Arnold  
American, born 1913

**Untitled (Edward Steichen and  
Friend at The Museum of Modern Art)**

1960  
Gelatin silver print

Courtesy Eve Arnold/Magnum

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1828.499

Duchamp created the rectified Readymade *L.H.O.O.Q.* by drawing a moustache, goatee, and bawdy pun on an ordinary reproduction of the *Mona Lisa*. The letters L-H-O-O-Q, when pronounced rapidly in French, fuse together to form the words "elle a chaud au cul" or "she's got a hot ass." He later made a second, larger version and, in 1965, created a related work, *L.H.O.O.Q. Rasée* (*L.H.O.O.Q. Shaved*), an edition of about one hundred playing cards with an unaltered reproduction of the *Mona Lisa*, sans facial hair. These were used for invitations to the preview of an exhibition at a New York gallery.

Christopher Williams  
American, born 1956

***Angola to Vietnam\**** 1989  
Portfolio of 27 photographs (10 shown)  
Gelatin silver prints

The Museum of Contemporary Art, Los Angeles



THE  
MUSEUM  
AS MUSE  
Artists Reflect



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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# THE MUSEUM AS MUSE

Artists Reflect



Andrea Fraser  
American, born 1965

*Welcome to the Wadsworth:  
A Museum Tour* 1991

Video, 25 minutes

Collection the artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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# THE MUSEUM AS MUSE

Artists Reflect

Claes Oldenburg  
American, born Sweden, 1929

*Mouse Museum* 1965-77

Enclosed structure of wood, corrugated aluminum,  
and plexiglass display cases containing 385 objects

Museum moderner Kunst Stiftung Ludwig, Vienna





# THE MUSEUM AS MUSE

Artists Reflect

## General Idea

### *The Boutique from the 1984*

#### *Miss General Idea Pavillion* 1980

Galvanized metal and plexiglass, containing various General Idea multiples, prints, posters, and publications

Collection Art Gallery of Ontario, Toronto.  
Gift of Sandra Simpson, 1998



Between 1971 and 1987, General Idea built a complex mythology in order to internalize, as well as comment upon, the art world. The *Boutique* was part of this series of projects, conceived for the 1984 *Miss General Idea Pavillion*, a decentralized structure consisting of various installations dispersed around the world, forming an autonomous "museum" unrelated to its host sites. Shaped as a dollar-sign, the *Boutique* functions as a museum shop within the exhibition space, blurring the lines between art and commerce, offering a selection of General Idea's publications and multiples "for sale." Earlier installations of the *Boutique* featured an actual sales person, heightening the sense of its functional and locational impropriety.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1828.499

Marcel Broodthaers  
Belgian, 1924–1976

*Musée d'Art Moderne, Département  
des Aigles, Section Financière* 1970–1971  
(*Museum of Modern Art, Department of  
Eagles, Financial Section*)  
Gold bar stamped with an eagle

Courtesy Galerie Beaumont, Luxembourg

Marcel Duchamp  
American, born France, 1887–1968

*Boîte-en-valise (de ou par Marcel  
Duchamp ou Rrose Sélavy)* 1935–41  
Leather valise containing miniature replicas,  
photographs, and color reproductions of works by  
Duchamp, and one "original": *Large Glass*, collotype  
on celluloid (69 items); IX/XX from *Deluxe Edition*

The Museum of Modern Art, New York; Jann Thrall Soby Fund

Marcel Duchamp  
American, born France, 1887–1968

*De ou par Marcel Duchamp ou  
Rrose Sélavy*

(Boîte series C, Paris, 1938)  
Box covered in natural linen and lined with gray-blue  
Ingres paper containing miniature replicas and color  
reproductions of works by Duchamp (68 items)

Collection Ronny Van de Velde, Antwerp, Belgium

Robert Filliou  
French, 1926–1987

*Poussière de Poussière de l'effet Klee  
"Hafen mit Segelschiffen"* 1977

Cardboard box with cloth duster and Polaroid

Collection Anderich, Nenn, Germany

Marcel Duchamp  
American, born France, 1887–1968

*De ou par Marcel Duchamp ou  
Rrose Sélavy*

(Boîte series B, begun Paris, 1941, and  
continued New York, 1942–54)  
Box containing miniature replicas and color  
reproductions of works by Duchamp (68 items)

Collection Ronny Van de Velde, Antwerp, Belgium

Marcel Duchamp  
American, born France, 1887–1968

*De ou par Marcel Duchamp ou  
Rrose Sélavy*

(Boîte series D, Paris, 1961)  
Box covered in light green linen and lined in light  
green Ingres paper containing miniature replicas and  
color reproductions of works by Duchamp (68 items)

Collection Ronny Van de Velde, Antwerp, Belgium

Marcel Duchamp  
American, born France, 1887–1968

*De ou par Marcel Duchamp ou  
Rrose Sélavy*

(Boîte series C, Paris, 1938)  
Box covered in natural linen and lined with gray-blue  
Ingres paper containing miniature replicas and color  
reproductions of works by Duchamp (68 items)

The Museum of Modern Art, New York; Gift of Philip Johnson

Herbert Distel  
Swiss, born 1942

*Museum of Drawers* 1970–77

Chest of drawers containing miniature works by  
various artists

Kunsthau Zürich; Donation of Herbert Distel and  
The Foundation Julia Bar

Marcel Duchamp  
American, born France, 1887–1968

*De ou par Marcel Duchamp ou  
Rrose Sélavy*

(Boîte series E, Paris, 1961)  
Box covered in dark green imitation leather  
and lined in light green Ingres paper containing  
miniature replicas and color reproductions of  
works by Duchamp (68 items)

Collection Ronny Van de Velde, Antwerp, Belgium

Marcel Duchamp  
American, born France, 1887–1968

*De ou par Marcel Duchamp ou  
Rrose Sélavy*

(Boîte series F, Paris, 1966)  
Box covered in red leather and lined in red  
linen containing miniature replicas and color  
reproductions of works by Duchamp (80 items)

The Museum of Modern Art, New York; Gift of the artist

Marcel Duchamp  
American, born France, 1887–1968

*De ou par Marcel Duchamp ou  
Rrose Sélavy*

(Boîte series G, Paris, 1968)  
Box covered in green leather and lined in green linen  
containing miniature replicas and color reproductions  
of works by Duchamp (80 items)

Collection Ronny Van de Velde, Antwerp, Belgium

Between 1970 and 1977, Herbert Distel amassed a collection of miniature art works by 500 invited artists, including Joseph Albers, Joseph Beuys, Marcel Broodthaers, Christo, Richard Long, Pablo Picasso, Robert Smithson, and Andy Warhol. Assuming the role of museum curator, Distel installed each contribution within the drawers of a tailor's spool storage cabinet. Unlike George Maciunas's *Flux Cabinet*, Distel conceived his *Museum of Drawers* not as an anthology of a single creative movement, but as a comprehensive survey of recent artistic currents, designating it "the smallest museum of modern art in the 20th century."



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Robert Filliou  
French, 1926–1987

*Poussière de Poussière de l'effet  
Cimabue "La Vierge aux Anges" 1977*  
Cardboard box with cloth duster and Polaroid

Collection Andersen, Neum, Germany

Robert Filliou  
French, 1926–1987

*Poussière de Poussière de l'effet  
Frans Hals "La Bohémienne" 1977*  
Cardboard box with cloth duster and Polaroid

Collection Andersen, Neum, Germany

Robert Filliou  
French, 1926–1987

*Poussière de Poussière de l'effet de  
Da Vinci "La Sainte Anne" 1977*  
Cardboard box with cloth duster and Polaroid

Collection Feilack, Remscheid, Germany

Robert Filliou  
French, 1926–1987

*Poussière de Poussière de l'effet  
Fra Angelico "La Couronnement  
de la vierge" 1977*  
Cardboard box with cloth duster and Polaroid

Collection Feilack, Remscheid, Germany

Susan Hiller  
American, born 1943

*From The Freud Museum 1991–96*  
Vitrine installation: 50 customized cardboard boxes  
fitted with artifacts, texts, images, etc.; each box  
individually titled, dated, and captioned; one box con-  
tains miniature LCD monitor showing artist's silent  
video program *Bright Shadow* on a continuous loop

Tate Gallery, London, Purchased 1998

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tains miniature LCD monitor showing artist's silent  
video program *Bright Shadow* on a continuous loop.

Tate Gallery, London, Purchased 1998

Fluxus  
(International collective, founded 1962)

*Flux Cabinet 1975–77*  
(Fluxus Edition, designed and assembled by  
George Maciunas 1977)  
Wood cabinet with 20 drawers containing objects  
by different artists

The Gilbert and Lila Silverman Fluxus Collection Foundation,  
Detroit

Robert Filliou  
French, 1926–1987

*Poussière de Poussière de l'effet  
Otto Dix "Portrait de journaliste  
Sylvia Von Haden" 1977*  
Cardboard box with cloth duster and Polaroid

Collection Feilack, Remscheid, Germany

Susan Hiller's *From the Freud Museum* focuses on  
"unspoken, unrecorded, unexplained, and over-  
looked" material—personal mementos, private  
relics, and talismans—which are presented as  
precious objects in museum-style conservation  
boxes. She writes of the work: "On one level,  
my vitrine installation is a collection of things  
evoking cultural and historical points of  
slippage—psychic, ethnic, sexual, and political  
disturbances." The title is derived from an earlier  
version of the work created for the Freud  
Museum in London.

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version of the work created for the Freud  
Museum in London.

Designed and assembled by Fluxus founder  
George Maciunas, the *Flux Cabinet* represents the  
culmination of a sixteen-year effort to collect,  
anthologize, and promulgate the creative output  
of this eclectic international art collective during  
the 1960s and 1970s. The art of Fluxus reveled in  
encyclopedic accumulation and favored collec-  
tions of works that provide their own venues of  
display. The *Flux Cabinet* manifests this tendency,  
serving as a miniature Fluxus museum for works  
by fourteen different Fluxus artists, including  
George Brecht, Robert Watts, Ben Vautier, and  
Claes Oldenburg. In arranging the diminutive  
displays, some whimsical, others threatening or  
enigmatic, Maciunas took on a curatorial role,  
organizing and "pigeonholing" his roster of  
artists, assembling a mini-"Fluxshow," drawer by  
drawer.

The seven objects shown here are the residual  
evidence of a series of playful acts committed by  
Robert Filliou in 1977. At the Louvre and the  
Musée d'Art Moderne de la Ville de Paris, Filliou  
surreptitiously approached paintings and sculp-  
tures, old and modern masterpieces alike, and  
cleaned them. These actions were photographed,  
and the snapshots, dust-rags, and precious parti-  
cles of dust from each cleaning were placed with  
mock solemnity in their own archival boxes.  
Filliou's performative gestures embody an ironic  
artistic exchange: removing from the aging  
objects a coating of dust, while creating a new  
piece with the resulting accumulation. The title  
of the series, *Poussière de poussière (Dust to Dust)*,  
with its familiar funeral tones, underscores the  
ultimate immateriality of the work of art.

Page 2

EX0308 - The Museum  
as Muse: Artist Reflect

Wall color: WHITE

Ink color:

Gallery: VITRINE

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Robert Filliou  
French, 1926-1987

*Poussière de Poussière de l'effet  
Lipchitz "Figure" 1977*  
Cardboard box with cloth duster and Polaroid  
  
Collection Fredrich, Rasmuchel, Germany

Joseph Cornell  
American, 1903-1972

*A Swan Lake for Tamara Toumanova  
(Homage to the Romantic Ballet) 1946*  
Box construction: painted wood, glass pane,  
photostats on wood, blue glass, mirrors, painted  
paperboard, feathers, velvet, and rhinestones  
  
The Merrill Collection, Houston. Gift of Alexander Jolas

Joseph Cornell  
American, 1903-1972

*L'Égypte de Mlle. Cléo de Mérode  
Cours Élémentaire d'Histoire  
Naturelle 1940*  
(The Egypt of Miss Cléo de Mérode  
Elementary Course in Natural History)  
Box construction  
  
Collection Robert Lehman, Washington, D.C.

Joseph Cornell  
American, 1903-1972

*The Crystal Cage (Portrait of  
Berenice) 1943*  
Hinged box containing photographs, collages, and  
assorted ephemera  
  
Collection Richard L. Feigen, New York

Joseph Cornell  
American, 1903-1972

*Taglioni's Jewel Casket 1940*  
Wood box containing glass ice cubes, jewelry, etc.  
  
The Museum of Modern Art, New York. Gift of Janet Thrall Soby

Joseph Cornell  
American, 1903-1972

*Romantic Museum 1949-50*  
Wooden box containing 12 glasses in  
velvet-lined interior  
  
Collection Mr. and Mrs. Gene Locke

Susan Hiller's *From the Freud Museum* focuses on  
"unspeakable, unrecorded, unexplained, and over-  
looked" material—personal mementos, private  
relics, and talismans—which are presented as  
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slippage—psychic, ethnic, sexual, and political  
disturbances." The title is derived from an earlier  
version of the work created for the Freud  
Museum in London.

Joseph Cornell  
American, 1903-1972

*Untitled (Bébé Marie) early 1940s*  
Papered and painted wood box, with painted  
corrugated cardboard floor, containing doll in cloth  
dress and straw hat with cloth flowers, dried flowers,  
and twigs, flecked with paint  
  
The Museum of Modern Art, New York.  
Acquired through the Lillie P. Bliss Bequest

Joseph Cornell  
American, 1903-1972

*Tilly Losch c. 1935*  
Box construction  
  
Collection Robert Lehman, Washington, D.C.

Susan Hiller  
American, born 1942

*From The Freud Museum 1991-96*  
Vitrine installation: 30 customized cardboard boxes  
fitted with artifacts, texts, images, etc.; each box  
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tains miniature LCD monitor showing artist's silent  
video program *Bright Shadow* on a continuous loop

Tate Gallery, London. Purchased 1998

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*Tilly Losch c. 1935*  
Box construction  
  
Collection Robert Lehman, Washington, D.C.

*L'Égypte de Mlle. Cléo de Mérode  
Cours Élémentaire d'Histoire  
Naturelle 1940*  
(The Egypt of Miss Cléo de Mérode  
Elementary Course in Natural History)  
Box construction  
  
Collection Robert Lehman, Washington, D.C.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Thomas Struth  
German, born 1954

*Musée du Louvre IV, Paris* 1989  
Cibachrome print

Marichane Hessel Collection, on permanent loan  
to the Center for Curatorial Studies, Bard College,  
Annandale-on-Hudson, New York

Thomas Struth  
German, born 1954

*Galleria dell'Accademia I, Venice* 1992  
C-print laminated to plexiglass

Museum of Fine Arts, Boston, Robert L. Beal, Enid L. and  
Bruce A. Beal Acquisition Fund and the Contemporary Art  
Support Group Fund

Hiroshi Sugimoto  
Japanese, born 1948

*Hyena, Jackal, Vulture* 1976  
Gelatin silver print

Courtesy Sonnabend Gallery, New York

Thomas Struth  
German, born 1954

*Museum of Modern Art I,  
New York* 1994  
Cibachrome print

Private collection

Hiroshi Sugimoto  
Japanese, born 1948

*Still Life* 1976  
Gelatin silver print

The Museum of Modern Art, New York. Purchase

Hiroshi Sugimoto  
Japanese, born 1948

*White Mantled Colobus* 1980  
Gelatin silver print

Courtesy Sonnabend Gallery, New York

Hiroshi Sugimoto  
Japanese, born 1948

*Permian Land* 1992  
Gelatin silver print

Courtesy Sonnabend Gallery, New York

Hiroshi Sugimoto  
Japanese, born 1948

*Silurian Period* 1992  
Gelatin silver print

Courtesy Sonnabend Gallery, New York

Hiroshi Sugimoto  
Japanese, born 1948

*Ostrich—Wart Hog* 1980  
Gelatin silver print

Courtesy Sonnabend Gallery, New York

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1828.499

Hiroshi Sugimoto  
Japanese, born 1948

**Devonian Period** 1992  
Gelatin silver print

Courtesy Sonnabend Gallery, New York

Hiroshi Sugimoto  
Japanese, born 1948

**Manatee** 1994  
Gelatin silver print

Courtesy Sonnabend Gallery, New York

Christopher Williams  
American, born 1956

**Bolivia** 1989  
Blaschka Model 268, 1892  
Genus no. 5397  
Family, Begoniaceae  
*Begonia boliviensis* A.D.C.  
Gelatin silver print

The Museum of Contemporary Art, Los Angeles.  
The El Paso Natural Gas Company Fund for California Art

Jeff Wall  
Canadian, born 1946

**Restoration** 1993  
Cibachrome transparency in display case  
illuminated with multiple fluorescent light fixtures

Kunstmuseum Luzern. Purchased with contributions by  
the canton and town of Luzern, in commemoration of  
the 175th anniversary of the Art Society Luzern, 1994

Jeff Wall  
Canadian, born 1946

**Restoration** 1993  
Cibachrome transparency in display case  
illuminated with multiple fluorescent light fixtures

Kunstmuseum Luzern. Purchased with contributions by  
the canton and town of Luzern, in commemoration of  
the 175th anniversary of the Art Society Luzern, 1994

Christopher Williams  
American, born 1956

**Chile** 1989  
Blaschka Model 180, 1890  
Genus no. 7474  
Family, Scrophulariaceae  
*Calceolaria scabiosaefolia* Roemer and Schult.  
Gelatin silver print

The Museum of Contemporary Art, Los Angeles.  
The El Paso Natural Gas Company Fund for California Art

Christopher Williams  
American, born 1956

**Angola** 1989  
Blaschka Model 439, 1894  
Genus no. 5991  
Family, Sterculiaceae  
*Cola acuminata* (Beauv.)  
Schott and Endl.  
Cola Nut, Goora Nut  
Gelatin silver print

The Museum of Contemporary Art, Los Angeles.  
The El Paso Natural Gas Company Fund for California Art

Christopher Williams  
American, born 1956

**Central African Republic** 1989  
Blaschka Model 783, 1923  
Genus no. 5112  
Family, Ochnaceae  
*Ochna multiflora* DC.  
Gelatin silver print

The Museum of Contemporary Art, Los Angeles.  
The El Paso Natural Gas Company Fund for California Art

Christopher Williams  
American, born 1956

**Argentina** 1989  
Blaschka Model 289, 1892  
Genus no. 7438  
Family, Solanaceae  
*Nierembergia gracilis* Hook.  
*Nierembergia calycina* Hook.  
Gelatin silver print

The Museum of Contemporary Art, Los Angeles.  
The El Paso Natural Gas Company Fund for California Art



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Christopher Williams  
American, born 1956

**Dominican Republic** 1989

Blaschka Model 601, 1896  
Genus no. 4493  
Family, Euphorbiaceae  
*Hura crepitans* Linn.  
Sandbox tree  
Gelatin silver print

The Museum of Contemporary Art, Los Angeles.  
The El Paso Natural Gas Company Fund for California Art

Christopher Williams  
American, born 1956

**Guatemala** 1989

Blaschka Model 227, 1891  
Genus no. 1660  
Family, Orchidaceae  
*Lycaite Simmeri* (Batem.) Lindl.  
Gelatin silver print

The Museum of Contemporary Art, Los Angeles.  
The El Paso Natural Gas Company Fund for California Art

Christopher Williams  
American, born 1956

**El Salvador** 1989

Blaschka Model 639, 1898  
Genus no. 7158  
Family, Verberaceae  
*Petrea volubilis* Jacq.  
Purple Wreath  
Gelatin silver print

The Museum of Contemporary Art, Los Angeles.  
The El Paso Natural Gas Company Fund for California Art

Christopher Williams  
American, born 1956

**Haiti** 1989

Blaschka Model 601, 1896  
Genus no. 4493  
Family, Euphorbiaceae  
*Hura crepitans* Linn.  
Sandbox tree  
Gelatin silver print

The Museum of Contemporary Art, Los Angeles.  
The El Paso Natural Gas Company Fund for California Art

Christopher Williams  
American, born 1956

**Honduras** 1989

Blaschka Model 469, 1894  
Genus no. 4155  
Family, Meliaceae  
*Cedrela odorata* Linn.  
West Indian Cedar, Jamaica Cedar, Spanish Cedar  
Gelatin silver print

The Museum of Contemporary Art, Los Angeles.  
The El Paso Natural Gas Company Fund for California Art

Christopher Williams  
American, born 1956

**Uruguay** 1989

Blaschka Model 175, 1890  
Genus no. 7447  
Family, Solanaceae  
*Brouillia viscosa* HBK.  
Gelatin silver print

The Museum of Contemporary Art, Los Angeles.  
The El Paso Natural Gas Company Fund for California Art

Christopher Williams  
American, born 1956

**Colombia** 1989

Blaschka Model 158, 1890  
Genus no. 8642  
Family, Cucurbitaceae  
*Cyclanthera pedata* Schrad.  
Pepino de Comer  
Gelatin silver print

The Museum of Contemporary Art, Los Angeles.  
The El Paso Natural Gas Company Fund for California Art

Christopher Williams  
American, born 1956

**Brazil** 1989

Blaschka Model 104, 1889  
Genus no. 3870  
Family, Leguminosae  
*Erythrina Crista-galli* Linn.  
Coral-tree, Coral-plank, Cockscomb  
Gelatin silver print

The Museum of Contemporary Art, Los Angeles.  
The El Paso Natural Gas Company Fund for California Art

Christopher Williams  
American, born 1956

**Ethiopia** 1989

Blaschka Model 478, 1894  
Genus no. 8381  
Family, Rubiaceae  
*Coffea arabica* Linn.  
Coffee, "Coffa"  
Gelatin silver print

The Museum of Contemporary Art, Los Angeles.  
The El Paso Natural Gas Company Fund for California Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Christopher Williams  
American, born 1956

**Nicaragua** 1989  
Blaschka Model 424, 1894  
Genus no. 4546  
Family, Anacardiaceae  
*Anacardium occidentale* Linn.  
Cashew Acajou  
Gelatin silver print

The Museum of Contemporary Art, Los Angeles  
The El Paso Natural Gas Company Fund for California Art

Christopher Williams  
American, born 1956

**Namibia** 1989  
Blaschka Model 95, 1889  
Genus no. 3164  
Family, Crasulaceae  
*Cotyledon orbiculata* Linn.  
Gelatin silver print

The Museum of Contemporary Art, Los Angeles  
The El Paso Natural Gas Company Fund for California Art

Christopher Williams  
American, born 1956

**Lebanon** 1989  
Blaschka Model 770, 1906  
Genus no. 1961  
Family, Moraceae  
*Ficus Carica* Linn.  
The Fig  
Gelatin silver print

The Museum of Contemporary Art, Los Angeles  
The El Paso Natural Gas Company Fund for California Art

Christopher Williams  
American, born 1956

**South Africa** 1989  
Blaschka Model 95, 1889  
Genus no. 3164  
Family, Crasulaceae  
*Cotyledon orbiculata* Linn.  
Gelatin silver print

The Museum of Contemporary Art, Los Angeles  
The El Paso Natural Gas Company Fund for California Art

Christopher Williams  
American, born 1956

**Vietnam** 1989  
Blaschka Model 272, 1892  
Genus no. 8594  
Family, Cucurbitaceae  
*Luffa cylindrica* (Linn.) Roem.  
Gelatin silver print

The Museum of Contemporary Art, Los Angeles  
The El Paso Natural Gas Company Fund for California Art

Christopher Williams  
American, born 1956

**Sri Lanka** 1989  
Blaschka Model 694, 1903  
Genus no. 1318  
Family, Musaceae  
*Musa rosacea* Jacq.  
Gelatin silver print

The Museum of Contemporary Art, Los Angeles  
The El Paso Natural Gas Company Fund for California Art

Christopher Williams  
American, born 1956

**Indonesia** 1989  
Blaschka Model 693, 1903  
Genus no. 1318  
Family, Musaceae  
*Musa paradisica* Linn.  
subsp. sapientum (Linn.) Ktze.  
Banana  
Gelatin silver print

The Museum of Contemporary Art, Los Angeles  
The El Paso Natural Gas Company Fund for California Art

Christopher Williams  
American, born 1956

**Mexico** 1989  
Blaschka Model 160, 1890  
Genus no. 9228  
Family, Compositae  
*Dahlia pinnata* Cav.  
*Dahlia variabilis* (Willd.) Desf.  
Dahlia  
Gelatin silver print

The Museum of Contemporary Art, Los Angeles  
The El Paso Natural Gas Company Fund for California Art

Christopher Williams  
American, born 1956

**Paraguay** 1989  
Blaschka Model 494, 1894  
Genus no. 663d  
Family, Palmæ  
*Arecastrum Romanzoffianum* (Cham.) Becc.  
var. *australe* (Mart.) Becc.  
*ccos australis* Mart.  
Pindo Palm  
Gelatin silver print

The Museum of Contemporary Art, Los Angeles  
The El Paso Natural Gas Company Fund for California Art



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.499

Sherrie Levine  
American, born 1947

*After van Gogh: 4* 1994  
Black-and-white photograph

Courtesy Margo Leavin Gallery, Los Angeles

Sherrie Levine  
American, born 1947

*After van Gogh: 7* 1994  
Black-and-white photograph

Courtesy Margo Leavin Gallery, Los Angeles

Fred Wilson  
American, born 1954

*Art in Our Time* 1998  
Wall installation of black-and-white photographs

Collection the artist and Metro Pictures, New York

Christopher Williams  
American, born 1956

*Peru* 1989  
Blaschka Model 180, 1890  
Genus no. 7474  
Family, Scrophulariaceae  
*Calceolaria subcordata* Roem and Schult.  
Gelatin silver print

The Museum of Contemporary Art, Los Angeles  
The El Paso Natural Gas Company Fund for California Art

Christian Boltanski  
French, born 1944

*Vitrine of Reference (II)* 1970  
Wood vitrine containing various objects

Courtesy Marian Goodman Gallery, New York

Daniel Buren  
French, born 1938

*To Displace, To Place, To Replace  
(work in situ)* 1975-99  
Sheet rock, wood, screws, nails, tape, wall paint, four  
paintings by Giorgio de Chirico, plastic lettering, and  
labels

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.499

Jac Leirner  
Brazilian, born 1961

*Names (Museums)* 1989-92  
Plastic bags, polyester foam, and buckram

Collection The Bohen Foundation

Sherrie Levine  
American, born 1947

*After van Gogh: 1* 1994  
Black-and-white photograph

Courtesy Margo Leavin Gallery, Los Angeles

Sherrie Levine  
American, born 1947

*After van Gogh: 5* 1994  
Black-and-white photograph

Courtesy Margo Leavin Gallery, Los Angeles

Sherrie Levine  
American, born 1947

*After van Gogh: 2* 1994  
Black-and-white photograph

Courtesy Margo Leavin Gallery, Los Angeles

Sherrie Levine  
American, born 1947

*After van Gogh: 3* 1994  
Black-and-white photograph

Courtesy Margo Leavin Gallery, Los Angeles

Sherrie Levine  
American, born 1947

*After van Gogh: 6* 1994  
Black-and-white photograph

Courtesy Margo Leavin Gallery, Los Angeles

Christopher Williams  
American, born 1956

*Philippines* 1989  
Blaschka Model 387, 1893  
Genus no. 5020  
Family, Malvaceae  
*Gossypium herbaceum* Linn.  
*Gossypium Nanking* Meyen  
Nanking Cotton  
Gelatin silver print

The Museum of Contemporary Art, Los Angeles.  
The El Paso Natural Gas Company Fund for California Art

Christopher Williams  
American, born 1956

*Togo* 1989  
Blaschka Model 439, 1894.  
Genus no. 5091  
Family, Sterculiaceae  
*Cola acuminata* (Beauv.) Schott and Endl.  
Cola Nut, Goora Nut  
Gelatin silver print

The Museum of Contemporary Art, Los Angeles.  
The El Paso Natural Gas Company Fund for California Art

Christopher Williams  
American, born 1956

*Uganda* 1989  
Blaschka Model 482, 1894  
Genus no. 3892  
Family, Leguminosae  
*Cajanus Cajan* (Linn.) Druce  
*Cajanus indicus* Spreng.  
Pigeon Pea  
Gelatin silver print

The Museum of Contemporary Art, Los Angeles.  
The El Paso Natural Gas Company Fund for California Art

Page 7

EX0308 - The Museum  
as Muse: Artist Reflect

Wall color: WHITE  
Ink color: Black  
Gallery: \_\_\_\_\_



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.499

Robert Filliou  
French, 1926–1987

*Poussière de Poussière de l'effet  
Cimabue "La Vierge aux Anges" 1977*  
Cardboard box with cloth duster and Polaroid

Collection Andersch, Neus, Germany

Art & Language  
(Michael Baldwin, British, born 1945;  
Mel Ramsden, British, born 1944)

*Index: Incident in a Museum XXI 1987*  
Oil and photograph on canvas mounted on plywood

Courtesy Lisson Gallery, London

Barbara Bloom  
American, born 1951

*The Reign of Narcissism 1988–89*  
Mixed-medium installation

The Museum of Contemporary Art, Los Angeles.  
Purchased with funds provided by The Frederick R. Weisman  
Art Foundation, Los Angeles

Robert Filliou  
French, 1926–1987

*Poussière de Poussière de l'effet  
Lipchitz "Figure" 1977*  
Cardboard box with cloth duster and Polaroid

Collection Feilisch, Remscheid, Germany

Robert Filliou  
French, 1926–1987

*Poussière de Poussière de l'effet  
Fra Angelico "La Couronnement  
de la vierge" 1977*  
Cardboard box with cloth duster and Polaroid

Collection Feilisch, Remscheid, Germany

Barbara Bloom  
American, born 1951

*The Reign of Narcissism 1988–89*  
Mixed-medium installation

The Museum of Contemporary Art, Los Angeles.  
Purchased with funds provided by The Frederick R. Weisman  
Art Foundation, Los Angeles

Art & Language  
(Michael Baldwin, British, born 1945;  
Mel Ramsden, British, born 1944)

*Index: Incident in a Museum XV 1986*  
Oil and alogram on canvas

Fonds National d'Art Contemporain, Ministère de la culture et  
de la communication, Paris

Lothar Baumgarten  
German, born 1944

*Unsettled Objects 1968–69*  
Series of slide projections

Courtesy Marian Goodman Gallery, New York

Christian Boltanski  
French, born 1944

*Archives 1987*  
402 black-and-white photographs under glass, 6 metal  
screens, assembled in groups of 2, and electric lamps

Collection Ydesa Hendeles, courtesy Ydesa Hendeles Art  
Foundation, Toronto

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1828.499

Sophie Calle  
French, born 1953

*Last Seen... (Vermeer, The Concert)* 1991  
Ektachrome print and text

Collection The Bohen Foundation, New York

Sophie Calle  
French, born 1953

*Last Seen... (Rembrandt, A Lady  
and a Gentleman in Black)* 1991  
Ektachrome print and text

Courtesy the artist and Lühring Augustine, New York

Kate Ericson and Mel Ziegler  
American, 1955-1995; American, born 1956

*Leaf Peeping* 1988  
Thirty-one sandblasted jars filled with  
latex paint, metal shelves

Museum of Contemporary Art, San Diego. Museum Purchase,  
Contemporary Collectors Fund

Sophie Calle  
French, born 1953

*Last Seen... (Manet, Chez Tortoni)* 1991  
Ektachrome print and text

Collection the artist

Kate Ericson and Mel Ziegler  
American, 1955-1995; American, born 1956

*Leaf Peeping* 1988  
Thirty-one sandblasted jars filled with  
latex paint, metal shelves

Museum of Contemporary Art, San Diego. Museum Purchase,  
Contemporary Collectors Fund

Robert Filliou  
French, 1926-1987

*Poussière de Poussière de l'effet Klee  
"Hafen mit Segelschiffen"* 1977  
Cardboard box with cloth duster and Polaroid

Collection Andersch, Neuss, Germany

Sophie Calle  
French, born 1953

*Last Seen... (Rembrandt, The Storm in  
the Sea of Galilee)* 1991  
Ektachrome print and text

Courtesy the artist and Lühring Augustine, New York

Kate Ericson and Mel Ziegler  
American, 1955-1995; American, born 1956

*MoMA Whites* 1990  
Various white pigments in glass jars, steel shelf

Private collection, Basel

Christo  
American, born Bulgaria 1935

*The Museum of Modern Art Wrapped:  
Project for New York* 1968  
Scale model: painted wood, cloth, twine, and  
polyethylene

The Museum of Modern Art, New York. Gift of D. and J. de Menil



	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	MoMA Exhs.	1828.499

Jan Dibbets  
Dutch, born 1941

*The Shortest Day at the van  
Abbemuseum Eindhoven* 1970  
Color photographs mounted on aluminum

Stedelijk van Abbemuseum Eindhoven

Jan Dibbets  
Dutch, born 1941

*Guggenheim I* 1986  
Color photographs, watercolor, and grease pencil  
on paper, mounted on laminated particle-board

Private collection, Amsterdam

Daniel Buren  
French, born 1938

*To Displace, To Place, To Replace  
(work in situ)* 1975-99  
Sheet rock, wood, screws, nails, tape, wall paint, four  
paintings by Giorgio de Chirico, plastic lettering, and  
labels

Christo  
American, born Bulgaria, 1935

*441 Barrels Structure—The Wall  
(Project for 53rd Street between Fifth  
and Sixth Avenues)* 1968  
Photomontage and enamel paint on cardboard

The Museum of Modern Art, New York. Gift of Louise Ferrari

Jan Dibbets  
Dutch, born 1941

*Kröller-Müller—Saenredam II* 1987  
Two color photographs and pencil on paper,  
mounted on chipboard

Collection the artist

Marcel Broodthaers  
Belgian, 1924-1976

*Musée d'Art Moderne, Département  
des Aigles, Section Financière* 1970-1971  
(Museum of Modern Art, Department of  
Eagles, Financial Section)  
Book cover for Cologne Art Fair catalogue, 1971

Courtesy Michael Werner Gallery, New York and Cologne

Christo  
American, born Bulgaria, 1935

*The Museum of Modern Art Wrapped  
(Front): Project for New York* 1971  
From the portfolio (Some) Not Realized Projects,  
April 9 and September 27, 1971.  
Lithograph printed in color

The Museum of Modern Art, New York.  
Larry Aldrich and Walter Bareiss Funds

Christo  
American, born Bulgaria, 1935

*The Museum of Modern Art Wrapped  
(Rear): Project for New York* 1971  
From the portfolio (Some) Not Realized Projects,  
April 9 and July 19, 1971.  
Lithograph printed in color with photograph collage

The Museum of Modern Art, New York.  
Larry Aldrich and Walter Bareiss Funds

Marcel Broodthaers  
Belgian, 1924-1976

*Musée d'Art Moderne, Département  
des Aigles, Section Financière* 1970-1971  
(Museum of Modern Art, Department of  
Eagles, Financial Section)  
Gold bar stamped with an eagle

Courtesy Galerie Beaumont, Luxembourg

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1828.499

Robert Filliou  
French, 1926–1987

*Poussière de Poussière de l'effet  
Frans Hals "La Bohémienne"* 1977  
Cardboard box with cloth duster and Polaroid

Collection Andersch, Neuss, Germany

Robert Filliou  
French, 1926–1987

*Poussière de Poussière de l'effet de  
Da Vinci "La Sainte Anne"* 1977  
Cardboard box with cloth duster and Polaroid

Collection Feelsch, Remscheid, Germany

Richard Hamilton  
British, born 1922

*The Solomon R. Guggenheim  
(Gold)* 1965–66  
Fiberglass, cellulose, and gold leaf

Louisa Museum of Modern Art, Humlebaek, Denmark

Robert Filliou  
French, 1926–1987

*Poussière de Poussière de l'effet  
Otto Dix "Portrait de journaliste  
Sylvia Von Haden"* 1977  
Cardboard box with cloth duster and Polaroid

Collection Feelsch, Remscheid, Germany

Richard Hamilton  
British, born 1922

*The Solomon R. Guggenheim  
(Black and White)* 1965–66  
Fiberglass and cellulose

Solomon R. Guggenheim Museum, New York

Richard Hamilton  
British, born 1922

*Solomon R. Guggenheim  
(Black)* 1965–66  
Fiberglass and cellulose

Solomon R. Guggenheim Museum, New York

Richard Hamilton  
British, born 1922

*The Solomon R. Guggenheim  
(Spectrum)* 1965–66  
Fiberglass and cellulose

Solomon R. Guggenheim Museum, New York

Komar and Melamid  
(Vitaly Komar, American, born Russia 1943  
Alexander Melamid, American, born Russia 1945)

*Scenes from the Future:  
The Guggenheim Museum* 1975  
Oil on Masonite

Collection Bente Hirsch

Komar and Melamid  
(Vitaly Komar, American, born Russia 1943  
Alexander Melamid, American, born Russia 1945)

*Scenes from the Future:  
The Museum of Modern Art* 1983–84  
Oil on canvas

Collection Cindy and Alan Lewin, courtesy Ronald Feldman  
Fine Arts, New York



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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Louise Lawler  
American, born 1947

**Untitled (*Happy New Year*)** 1991/1993  
Crystal, Cibachrome, and felt

Collection the artist

Louise Lawler  
American, born 1947

**Untitled (*Wheel*)** 1999  
Crystal, Cibachrome, and felt

Collection the artist

Louise Lawler  
American, born 1947

**Untitled (*Oslo*)** 1993/1995  
Crystal, Cibachrome, and felt

Collection the artist

Louise Lawler  
American, born 1947

**Untitled (*Parrot*)** 1982/1993  
Crystal, Cibachrome, and felt

Collection the artist

Louise Lawler  
American, born 1947

**Untitled (*Garden*)** 1999  
Crystal, Cibachrome, and felt

Collection the artist

Louise Lawler  
American, born 1947

**Untitled (*Dreams*)** 1993  
Crystal, Cibachrome, and felt

Collection the artist

Louise Lawler  
American, born 1947

**Untitled (*Eye Contact*)** 1998/1999  
Crystal, Cibachrome, and felt

Collection the artist

Louise Lawler  
American, born 1947

**Untitled (*Rose Stem*)** 1993  
Crystal, Cibachrome, and felt

Collection the artist

Louise Lawler  
American, born 1947

**Untitled (*Reception Area*)** 1982/1983  
Crystal, Cibachrome, and felt

Collection the artist

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1828.499

Louise Lawler  
American, born 1947

**Untitled (Brancusi)** 1999

Crystal, Cibachrome, and felt

Collection the artist

Louise Lawler  
American, born 1947

**Painting and Sculpture** 1994/1999

C-print

Collection the artist

Louise Lawler  
American, born 1947

**Conservation** 1991

Cibachrome

Collection the artist

Louise Lawler  
American, born 1947

**Paint, or Painted in 19[?] and 19[?]**

1998/1999

Two C-prints

Collection the artist

Louise Lawler  
American, born 1947

**Produced in 1988, Purchased in 1989:  
Produced in 1989, Purchased in 1993**

1993

Cibachrome

Collection the artist

Louise Lawler  
American, born 1947

**March 25, 1991** 1991

Cibachrome

Collection the artist

Louise Lawler  
American, born 1947

**Photos by Hans Namuth Installed at  
The Museum of Modern Art, NYC** 1999

Cibachrome

Collection the artist

Louise Lawler  
American, born 1947

**Federal Offense** 1997/1999

C-print

Collection the artist

Louise Lawler  
American, born 1947

**Untitled (Attachments)** 1993

Crystal, Cibachrome, and felt

Collection the artist



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.499

Louise Lawler  
American, born 1947

**Untitled (Brancusi)** 1999  
Crystal, Cibachrome, and felt

Collection the artist

Louise Lawler  
American, born 1947

**Painting and Sculpture** 1994/1999  
C-print

Collection the artist

Louise Lawler  
American, born 1947

**Conservation** 1991  
Cibachrome

Collection the artist

Louise Lawler  
American, born 1947

**Untitled (Oslo)** 1993/1995  
Crystal, Cibachrome, and felt

Collection the artist

Louise Lawler  
American, born 1947

**Paint, or Painted in 19[?] and 19[?]**  
1998/1999  
Two C-prints

Collection the artist

Louise Lawler  
American, born 1947

**Produced in 1988, Purchased in 1989;  
Produced in 1989, Purchased in 1993**  
1995  
Cibachrome

Collection the artist

Louise Lawler  
American, born 1947

**March 25, 1991** 1991  
Cibachrome

Collection the artist

Louise Lawler  
American, born 1947

**Untitled (Dreams)** 1993  
Crystal, Cibachrome, and felt

Collection the artist

Louise Lawler  
American, born 1947

**Photos by Hans Namuth Installed at  
The Museum of Modern Art, NYC** 1999  
Cibachrome

Collection the artist

Louise Lawler  
American, born 1947

**Federal Offense** 1997/1999  
C-print

Collection the artist

Louise Lawler  
American, born 1947

**Untitled (Attachments)** 1993  
Crystal, Cibachrome, and felt

Collection the artist

Louise Lawler  
American, born 1947

**Untitled (Reception Area)** 1982/1983  
Crystal, Cibachrome, and felt

Collection the artist

Louise Lawler  
American, born 1947

**Untitled (Wheel)** 1999  
Crystal, Cibachrome, and felt

Collection the artist

Louise Lawler  
American, born 1947

**Untitled (Garden)** 1999  
Crystal, Cibachrome, and felt

Collection the artist

Louise Lawler  
American, born 1947

**Untitled (Happy New Year)** 1991/1993  
Crystal, Cibachrome, and felt

Collection the artist

Louise Lawler  
American, born 1947

**Untitled (Parrot)** 1982/1993  
Crystal, Cibachrome, and felt

Collection the artist

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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El Lissitzky  
Russian, 1890–1941

*Kabinett der Abstrakten (Interior View)*

1927–28  
Photograph

Sprengel Museum, Hannover

Louise Lawler  
American, born 1947

*Untitled (Rose Stem)* 1993

Crystal, Cibachrome, and felt

Collection the artist

Louise Lawler  
American, born 1947

*Untitled (Eye Contact)* 1998/1999

Crystal, Cibachrome, and felt

Collection the artist

El Lissitzky  
Russian, 1890–1941

*Sketch for the Kabinett der Abstrakten*

1927–28  
Watercolor on paper (photographic reproduction)

Sprengel Museum, Hannover

Vito Acconci

*Proximity Piece* 1970

Performance

Created for the exhibition *Software* at The Jewish Museum, New York, September 16–November 8, 1970

*Standing near a person and intruding on his/her personal space.*

*During the exhibition, sometime each day, I wander through the museum and pick out, at random, a visitor to one of the exhibits: I'm standing beside that person, or behind, closer than the accustomed distance. I crowd the person until he/she moves away, or until he/she moves me out of the way.*

*(Attached to the wall, in the midst of the other exhibits, a 3 x 5" index card notes the activity and describes it as above; the card might or might not be noticed by a viewer passing by.)*

—Vito Acconci

Vito Acconci

*Service Area* 1970

Performance and installation: table, clear plexiglass container, and wall text

Created for the exhibition *Information* at The Museum of Modern Art, New York, July 2–September 20, 1970

*During the Information exhibition, my mail is forwarded by the post office to the Museum. My space in the show functions as my mailbox: an open plastic box is fixed to the top of a table. When my mail is delivered to the Museum, the Museum staff deposits it in my mailbox.*

*Whenever I want my mail, whenever I need my mail, I go to the Museum to get it. (On a calendar attached to the wall, above the table, I mark off the dates and times of pick-up.)*

—Vito Acconci

El Lissitzky  
Russian, 1890–1941

*Kabinett der Abstrakten (Interior View)*

1927–28  
Photograph

Sprengel Museum, Hannover



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.499

Herbert Distel  
Swiss, born 1942

**Museum of Drawers** 1970-77  
Chest of drawers containing miniature works by various artists

Kunsthau Zürich. Donation of Herbert Distel and The Foundation Julius Bär

Marcel Duchamp  
American, born France, 1887-1968

**L.H.O.O.Q./RASÉE** 1965  
(**L.H.O.O.Q./SHAVED**)  
Playing card pasted on folded paper

The Museum of Modern Art, New York. Gift of Philip Johnson

Marcel Duchamp  
American, born France, 1887-1968

**L.H.O.O.Q.** 1919  
Photographic reproduction and pencil

Private collection

Marcel Duchamp  
American, born France, 1887-1968

**De ou par Marcel Duchamp ou Rose Sélavy**

(Boite series G, Paris, 1968)  
Box covered in green leather and lined in green linen containing miniature replicas and color reproductions of works by Duchamp (80 items)

Collection Ronny Van de Velde, Antwerp, Belgium

Marcel Duchamp  
American, born France, 1887-1968

**De ou par Marcel Duchamp ou Rose Sélavy**

(Boite series C, Paris, 1958)  
Box covered in natural linen and lined with gray-blue Ingres paper containing miniature replicas and color reproductions of works by Duchamp (68 items)

Collection Ronny Van de Velde, Antwerp, Belgium

Marcel Duchamp  
American, born France, 1887-1968

**De ou par Marcel Duchamp ou Rose Sélavy**

(Boite series B, begun Paris, 1941, and continued New York, 1942-54)  
Box containing miniature replicas and color reproductions of works by Duchamp (68 items)

Collection Ronny Van de Velde, Antwerp, Belgium

Marcel Duchamp  
American, born France, 1887-1968

**De ou par Marcel Duchamp ou Rose Sélavy**

(Boite series C, Paris, 1958)  
Box covered in natural linen and lined with gray-blue Ingres paper containing miniature replicas and color reproductions of works by Duchamp (68 items)

The Museum of Modern Art, New York. Gift of Philip Johnson

Marcel Duchamp  
American, born France, 1887-1968

**Boîte-en-valise (de ou par Marcel Duchamp ou Rose Sélavy)** 1935-41

Leather valise containing miniature replicas, photographs, and color reproductions of works by Duchamp, and one "original": *Large Glass*, collotype on celluloid (69 items); IX/XX from Deluxe Edition

The Museum of Modern Art, New York. James Thrall Soby Fund

Marcel Duchamp  
American, born France, 1887-1968

**De ou par Marcel Duchamp ou Rose Sélavy**

(Boite series D, Paris, 1961)  
Box covered in light green linen and lined in light green Ingres paper containing miniature replicas and color reproductions of works by Duchamp (68 items)

Collection Ronny Van de Velde, Antwerp, Belgium

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1828.499

Joseph Cornell  
American, 1903–1972

*Tilly Losch* c. 1935  
Box construction

Collection Robert Lehman, Washington, D.C.

Eve Arnold  
American, born 1913

Untitled (On Guard at the Matisse  
Section of the Hermitage, Leningrad)

1966  
Cibachrome

Courtesy Eve Arnold/Magnum

Mark Dion  
American, born 1961

*The Great Chain of Being* 1998

Wood cabinets, artifacts, botanical and zoological  
specimens, objets d'art, glassware, books, rocks,  
minerals, fungi, and various bones

Collection the artist and American Fine Arts, Co., New York

Joseph Cornell  
American, 1903–1972

*Taglioni's Jewel Casket* 1940  
Wood box containing glass ice cubes, jewelry, etc.

The Museum of Modern Art, New York. Gift of James Thrall Soby

Joseph Cornell  
American, 1903–1972

*The Crystal Cage (Portrait of  
Berenice)* 1943

Hinged box containing photographs, collages, and  
assorted ephemera

Collection Richard L. Feigen, New York

Joseph Cornell  
American, 1903–1972

*A Swan Lake for Tamara Toumanova  
(Homage to the Romantic Ballet)* 1946

Box construction: painted wood, glass pane,  
photostats on wood, blue glass, mirrors, painted  
paperboard, feathers, velvet, and rhinestones

The Menil Collection, Houston. Gift of Alexander Iola

Joseph Cornell  
American, 1903–1972

*L'Égypte de Mlle. Cléo de Mérode  
Cours Élémentaire d'Histoire  
Naturelle* 1940

(*The Egypt of Miss Cléo de Mérode  
Elementary Course in Natural History*)

Box construction

Collection Robert Lehman, Washington, D.C.

Joseph Cornell  
American, 1903–1972

Untitled (*Bébé Marie*) early 1940s  
Papered and painted wood box, with painted  
corrugated cardboard floor, containing doll in cloth  
dress and straw hat with cloth flowers, dried flowers,  
and twigs, flecked with paint

The Museum of Modern Art, New York.  
Acquired through the Lillie P. Bliss Bequest

Joseph Cornell  
American, 1903–1972

*Romantic Museum* 1949–50  
Wooden box containing 12 glasses in  
velvet-lined interior

Collection Mr. and Mrs. Gene Locks