

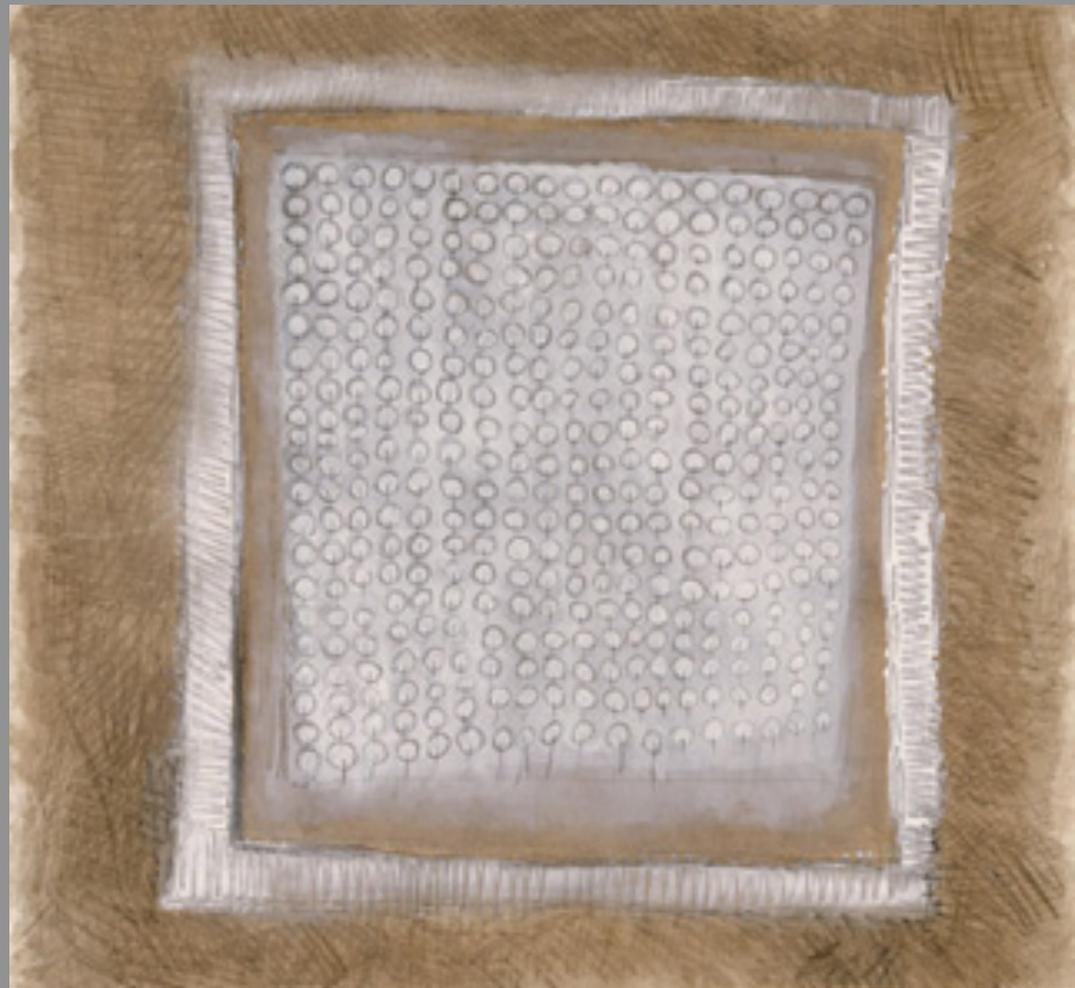
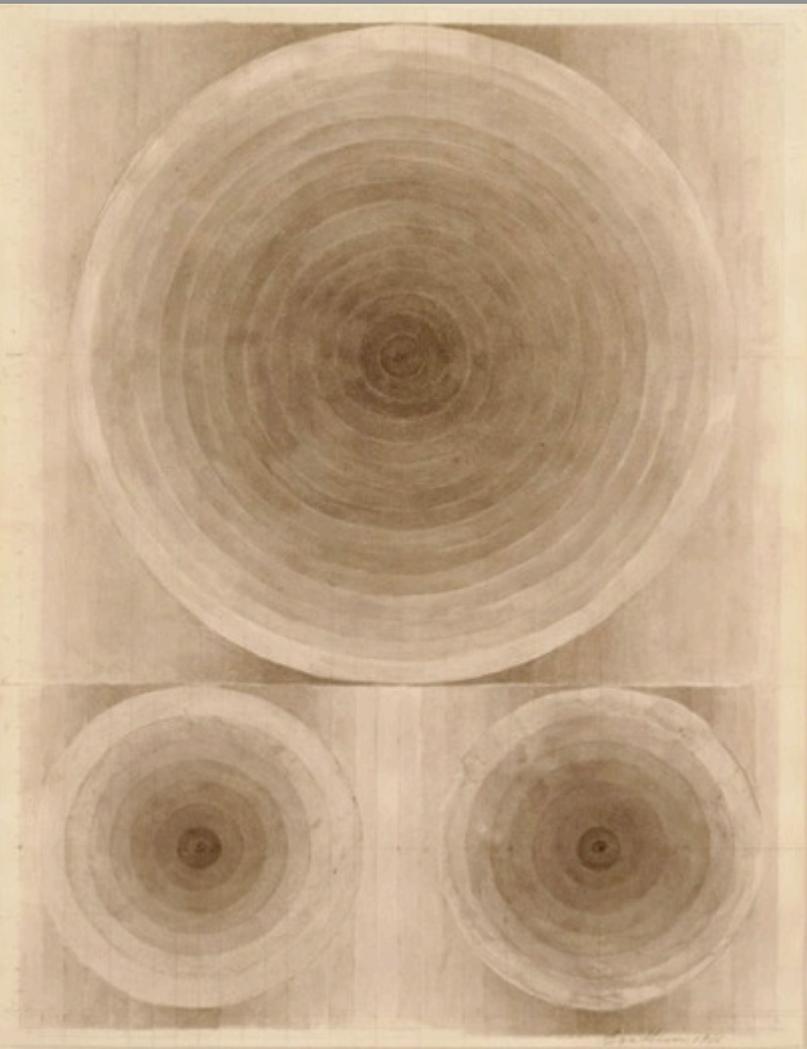


Philip Guston

Philip Guston—Began working with Abstract Expressionism but develop a more individual style using a cartoon aesthetic. Themes based on his self-examinations.



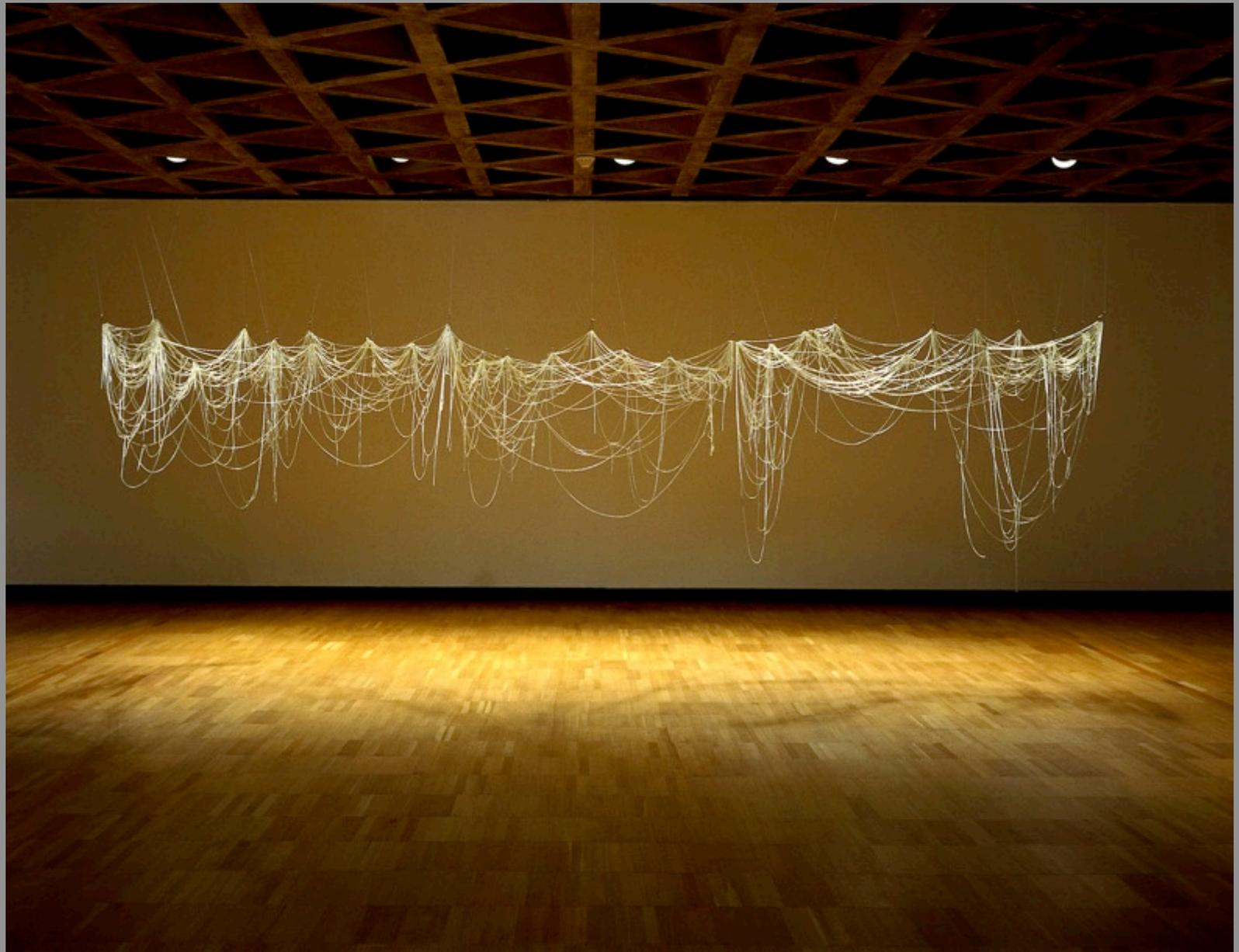
Chuck Close at the Met



Eva Hesse drawings









Romare Bearden--African-American contemporary of AEs, . Began as a Social realist in WPA then turned to Collages of African-American life.. “response and need to redefine the image of man in the terms of the Negro experience I know best”

Anticipated collage aesthetic of postmodernism by recontextualizing images into a personal perception of reality. Brought his Afro-Caribbean cultural heritage into a relation with Eurocentric traditions.

FAITH RINGGOLD,
Who's Afraid of Aunt
Jemima?, 1983. Acrylic on
canvas with fabric borders,
quilted, 7' 6" x 6' 8".

Private collection.

FAITH RINGOLD--
African American artist--
empower art with a folk
tradition. Works about the
African American female
experience.



- **Rebecca Horn**---investigates the possibilities of peculiar body extensions. Her early performances involved her strapping surreal prostheses to her body or wearing elaborate costumes. The allusions to fairy tales and myth are unmistakable but unspecific.





“White Body Fan” (1972)

She stands facing us, arms reaching above her head, a translucent sky behind her. Three horizontal straps cross her torso. Giant white wings of fabric tremble with her effort to hold them up as she slowly moves them. It is like being above a massive, white, resting butterfly; she closes the wings towards us, hiding herself, and reopens. As she tips the fan from side to side, we see her figure/the white sky/the wing-like body fan.



Keith Haring found a thriving alternative art community in New York that was developing outside the gallery and museum system, in the downtown streets, the subways and spaces in clubs and former dance halls.

His first works were chalk drawings in the NY subway.



Continuing his activities as a graffiti artist, Basquiat often incorporated words into his paintings.

Themes of social justice involving issues of racism, materialism, and exploitation, recur in the paintings.

In this painting Basquiat honors one of his heroes, Dizzy Gillespie, the jazz trumpet player.







- Tim Rollins discovered that his students responded to art - art taught his way, not the way it is usually taught in public schools. Some of Rollins' students became a group of regulars who participated in an after-school and weekend program called the Art of Knowledge Workshop.

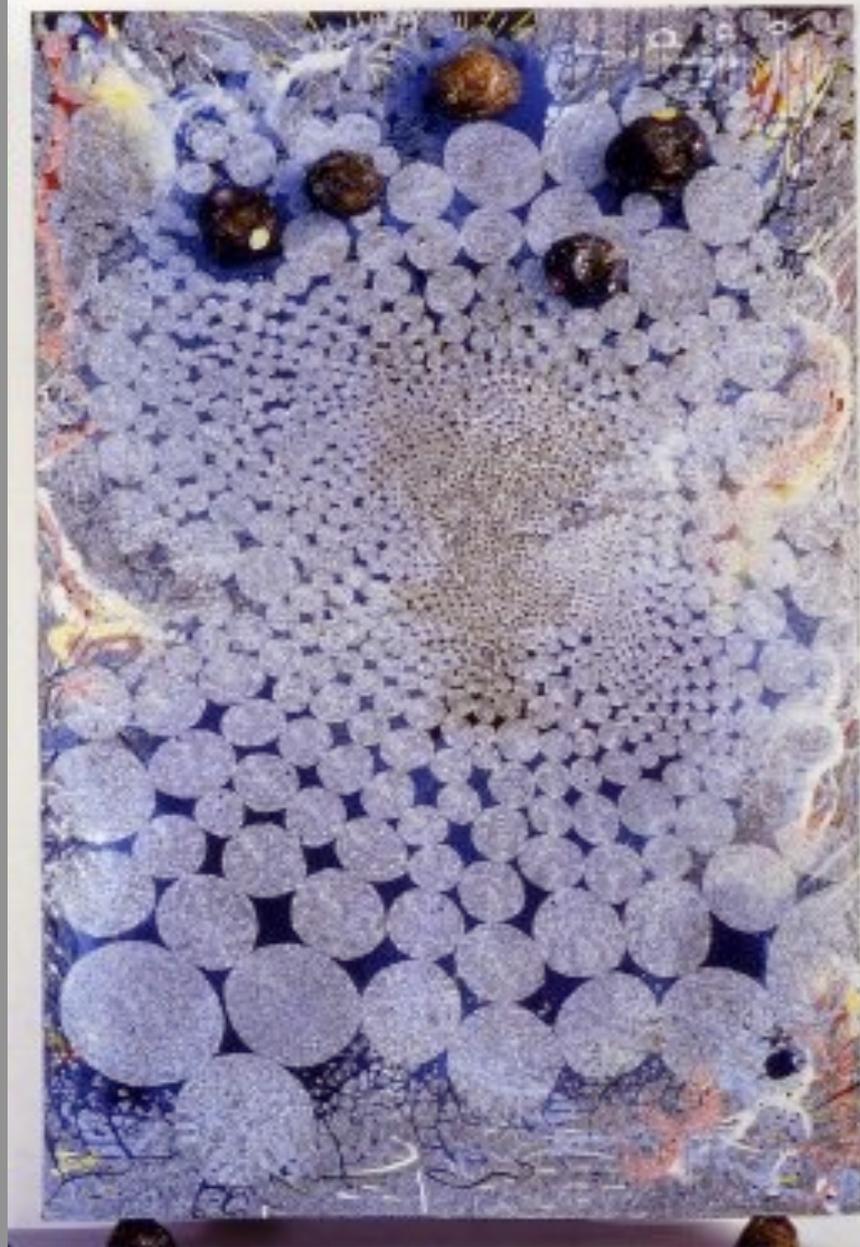


Diversity



Sensations







Jake and Dinos Chapman--An early piece consisted of eighty-three scenes of torture and disfigurement similar to those recorded by Francisco Goya in his series of etchings, *The Disasters of War* (a work they later returned to) rendered into small three-dimensional plastic models. One of these was later turned into a life-size work, *Great Deeds Against the Dead*, shown along with *Zygotic Acceleration*, *Biogenetic*, *De-Sublimated Libidinal Model (Enlarged x 1000)* at the Sensation exhibition in 1997.



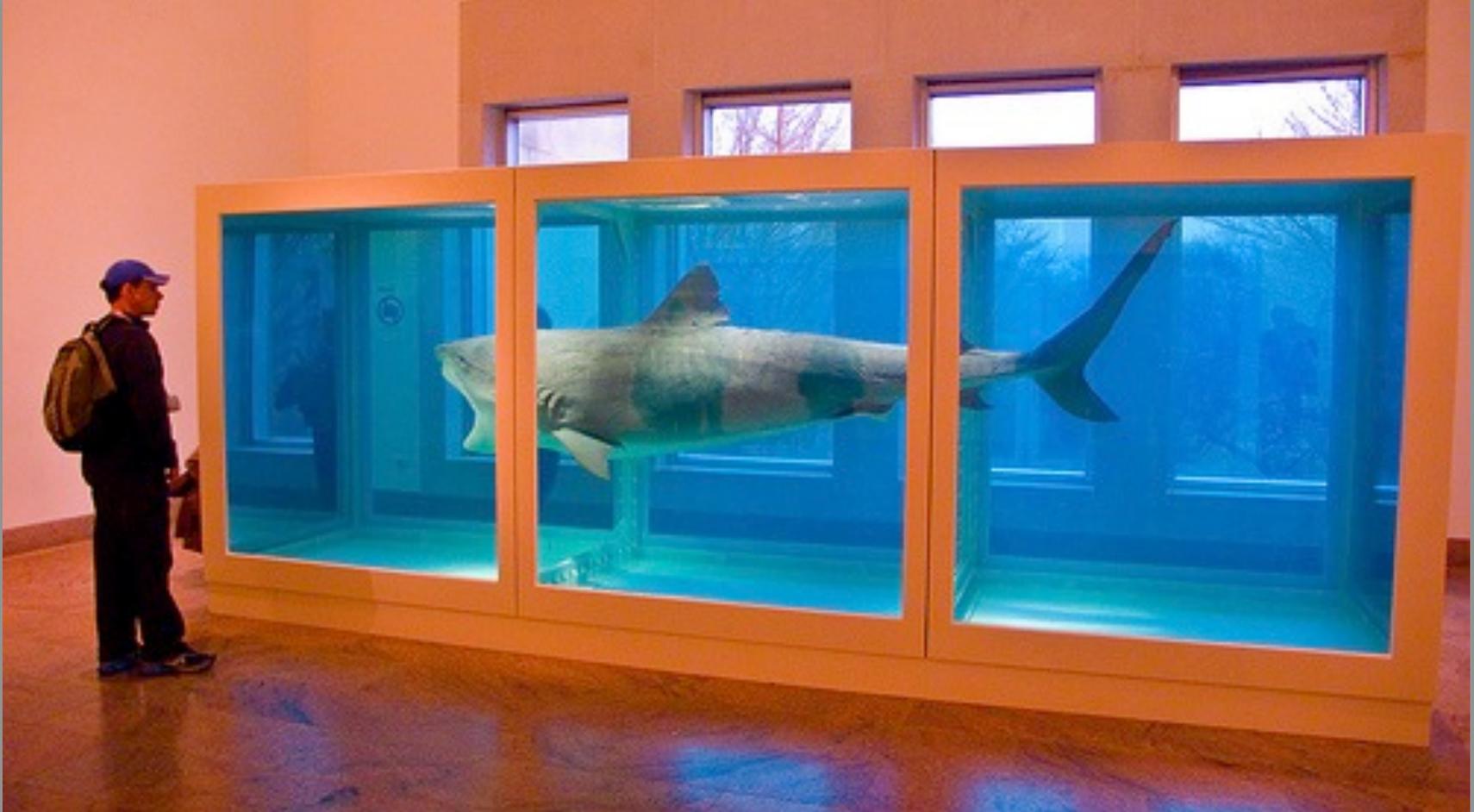
Jake and Dinos Chapman--The brothers have often made pieces with plastic models or fibreglass mannequins of people sometimes fused together, with genitalia in place of facial features.



Tracey Emin– “Everyone I Have Ever Slept With 1963-1995.”



Tracey Emin– “My Bed”.



Damien Hirst– *The Physical Impossibility of Death in the Mind of Someone Living*, Death is a central theme in Hirst's works. He became known for a series of artworks in which dead animals (including a shark, sheep, cow) were suspended in formaldehyde.



Da





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she came to public attention in 1993 with her sculpture, "House," a life-sized cast of the interior of a condemned terraced house in London's East End which provoked intense public debate until it was eventually demolished in 1994.

1. elicited contemplation of the former life of the house.

2. set in a public situation



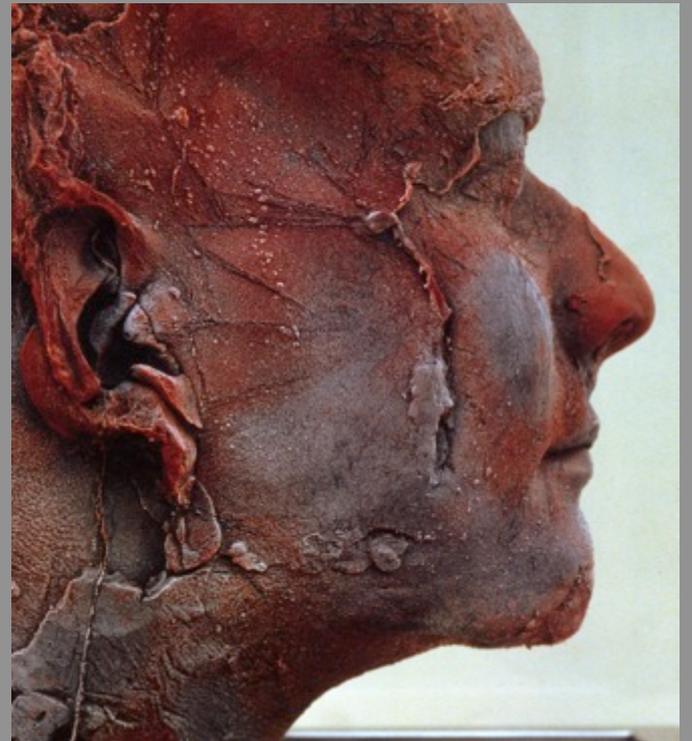
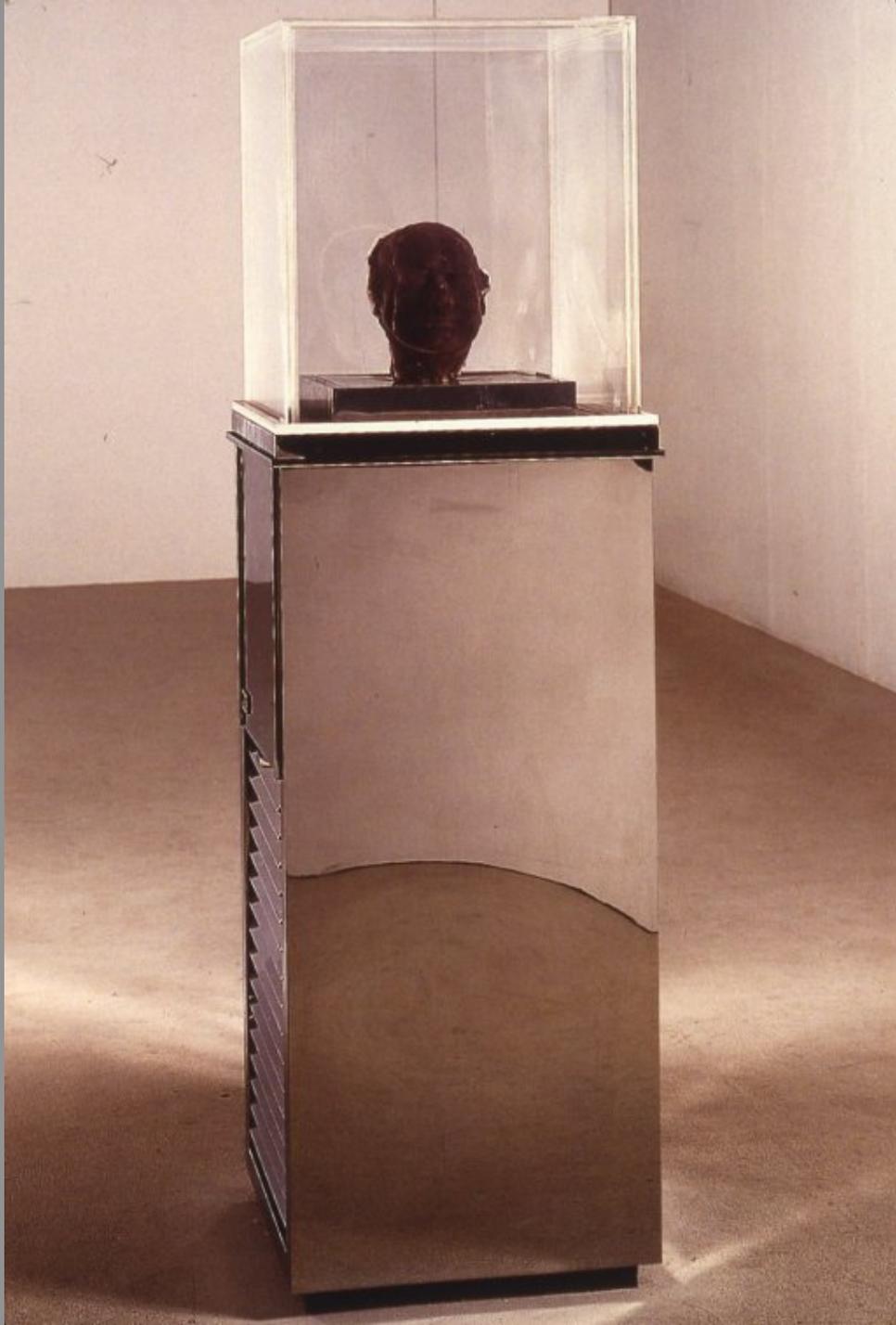




Jenny Saville











Pipilotti Rist's Massachusetts Chandelier, made from underpants.

Her works generally treat issues related to gender, sexuality, and the human body.

Unapologetically about women's issues, women's bodies shrouded in Freudian symbols, dreams, desire, all centered on her experiences with the feminine.



During her studies Pipilotti Rist began making super 8 films. Her works generally last only a few minutes, and contained alterations in their colors, speed, and sound.

Laura Owens —
Owens makes very large paintings of subjects that, generally speaking, are enjoyable and engaging for her audience. Owens has said that she approaches her paintings in “a matter-of-fact way in order to take some of the preciousness or exclusiveness out of the history of the practice.”





Tadashi Kawamata –
treehouses...these small
structures meant to shake up
our notion of public space and
how it interacts with ideas of
urbanity, rural romanticism and
play.



Rirkrit Tiravanija—

Rirkrit's work doesn't fall into any easy category or conventional process.

The New York—and—Chiang Mai—based Thai artist became famous in 1992 when he made *Untitled 1992 (Free)*, a sculpture—performance—guerrilla action wherein he emptied out the office of the 303 Gallery in Soho and installed a makeshift kitchen, complete with fridge, hot plates, rice steamers, tables, and stools. He then cooked Thai curry; anyone could drop in, serve him- or herself, and eat. For free.

His installations often take the form of stages or rooms for sharing meals, cooking, reading or playing music; architecture or structures for living and socializing are a core element in his work.





He integrates the flux of his itinerant life into sedate museum and gallery spaces, effectively destroying the division between art and life. Installations have included re-organizing a gallery as a temporary kitchen in which he cooked and chatted with visitors.

Kimsooja's videos and installations blur the boundaries between aesthetics and transcendent experience through their use of repetitive actions, meditative practices, and serial forms. In many pieces, everyday actions—such as sewing or doing laundry—become two- and three-dimensional or performative activities.

She has parked a truck from 1938 with the back piled with 'bottari' - cloth bundles used for storing personal belongings.





Kimsooja combines elements from Korean culture with contemporary artistic expressions, to create colorful installations and poetic performance-based video works



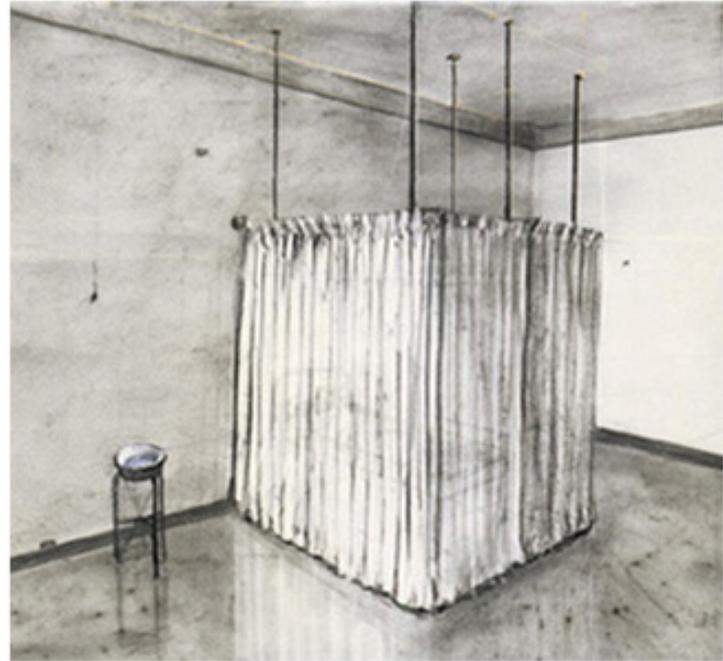


William Kentridge— South African Artist. Works with stop motion Animation and drawing to address issues related to racial intolerance. In particular, his own implication as a white male in the violence that has been inacted.



His animated films are constructed by filming a drawing, making erasures and changes, and filming it again.

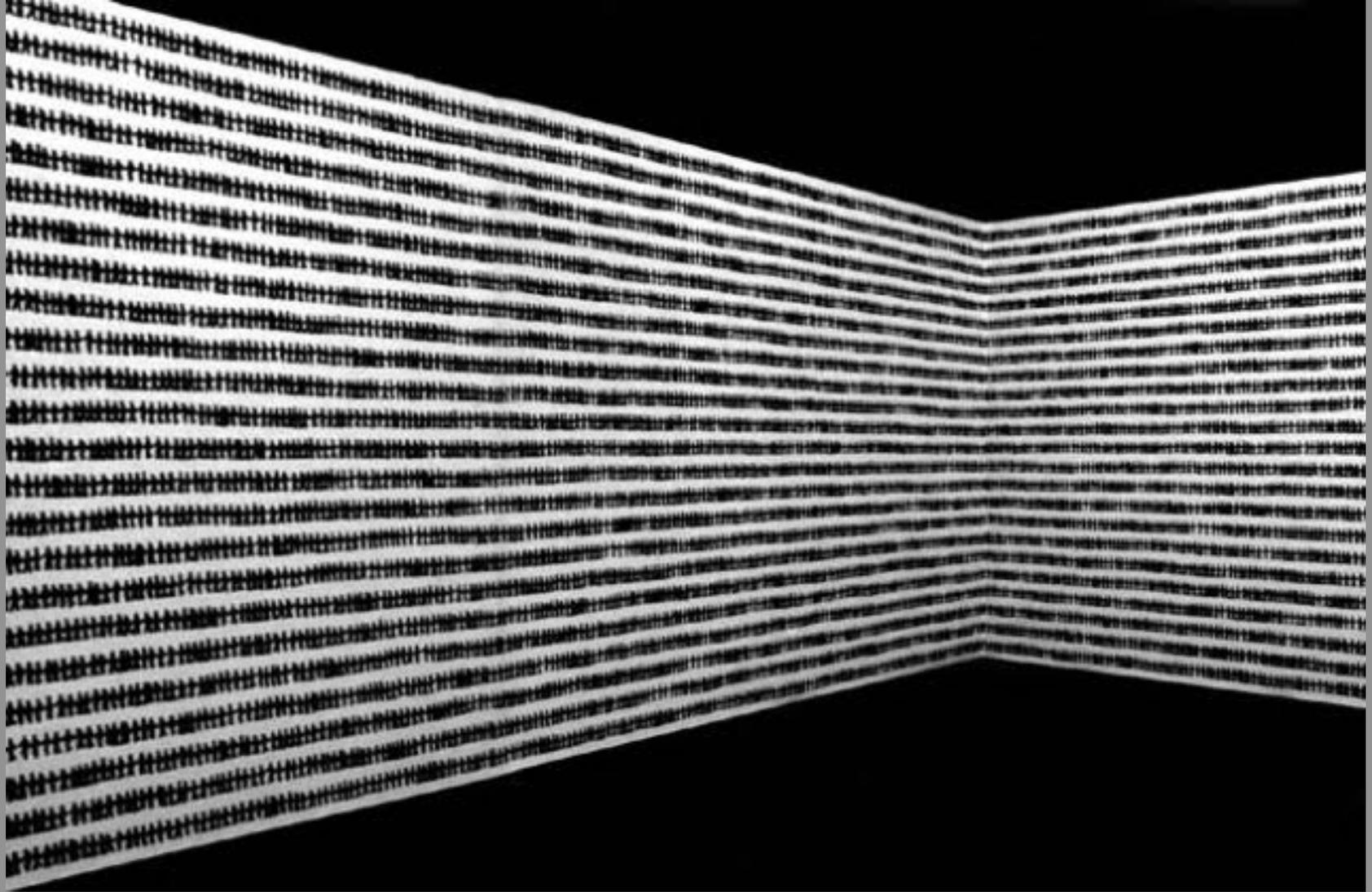
He continues this process meticulously, giving each change to the drawing a quarter of a second to two seconds' screen time. A single drawing will be altered and filmed this way until the end of a scene.



Paul McCarthy's video-taped performances and provocative multimedia installations lampoon polite society, ridicule authority, and bombard the viewer with a sensory overload, of often sexually-tinged, violent imagery.

With irreverent wit, McCarthy often takes aim at cherished American myths and icons — Walt Disney, the Western, and even the Modern Artist — adding a touch of malice to subjects that have been traditionally revered for their innocence or purity.





Michal Rovner—Israeli artist-- If the changing nature of art has resulted in a general blurring of boundaries--between painting and photography, reality and memory, presence and absence--Rovner mines this haziness, refuses to respect borders, and exists completely in *The Space Between*.

Michal Rovner—By repeatedly re-photographing her images, transferring them from video to film and back again, and manipulating them digitally, Michal Rovner creates photographic and video imagery that abstract familiar subjects like houses, animals, and people into ambiguous and iconic forms. Working with representation but against the traditions of narrative and documentary purpose, her artworks imply a tentative universe, one that is paradoxically peaceful and unsettled, vivid and shrouded, and completely counter-factual.





Shirin Neshat — Iranian artist whose work addresses issues related to her culture, in particular women's issues.





Christian Boltanski-- began creating mixed media/materials installations with light as essential concept. Tin boxes, altar-like construction of framed photographs), photographs of Jewish schoolchildren, used as a forceful reminder of mass murder of Jews by the Nazis, all those elements and materials used in his work are used in order **to represent deep contemplation regarding reconstruction of past.**



We're living in the post-modern age, the death of the avant-garde. So all I can really do now is work with this dominant culture and flay it, rip it apart, reconfigure it, expose it.

—Mike Kelley



Cheri-Samba, as Post-Colonialism entered theoretical discourse. Samba's highly political paintings exposed and remarked on Zaire's continued economic dependency on France.



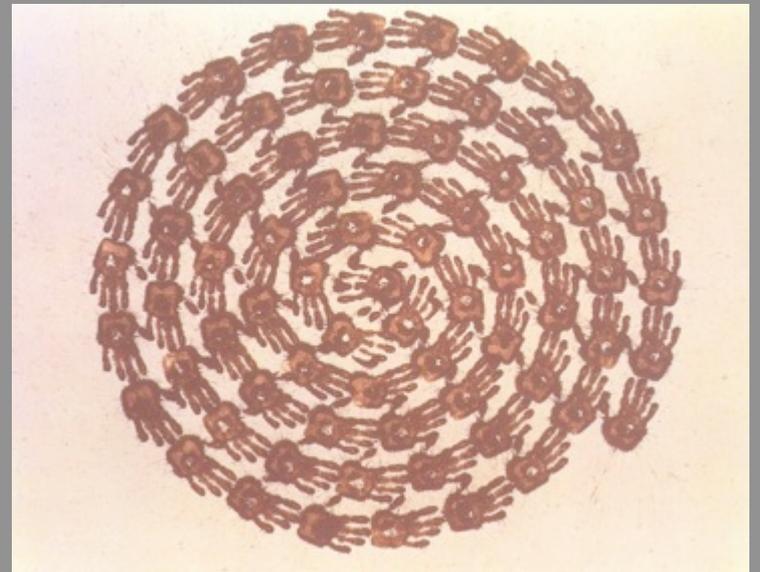


Richard Long– took long walks as his principle medium. Then began arranging elements in the landscape, then brought elements back into the gallery or museum.

One of a number of British ‘land’ artists where the relationship with the land contains a more spiritual bent.

Taking long walks in nature, as a reverent encounter





Richard Long--- his intervention...mud, handprints, footprints...from materials found in the location of the walks.