

+

+

Doug Aitken

American, born 1968

migration (empire)—linear version, 2008

Single channel video installation

The William Hood Dunwoody Fund 2009.7

In *migration*, Doug Aitken explores the complex relationship between America's wilderness and its sprawling built environment. Images of vast landscapes, roadside motels, and industrial cityscapes from every region of the country move across the screen, calling to mind the migration of settlers across the great expanse of land. Unexpectedly, the protagonists of Aitken's meditative exploration are neither frontiersmen nor actors, but native North American animals. Confined in the sterile environment of motel rooms, the animals cautiously explore the unfamiliar habitat; their investigations yield scenes that are both humorous and heart-rending. The work captures the country's strengths and contradictions—the sublime beauty of a landscape that is often marred by man-made interventions, and the national ambition to expand, which brings both opportunity and loss. Ultimately, *migration* provides a picture of America as it grows, changes, and finds its place in the twenty-first century.

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

+

+

+

+

Ahmed Alsoudani

Iraqi, 1975

Untitled, 2010

Charcoal, acrylic, and oil on canvas

Collection of Gordon Locksley and George T. Shea

Iraqi-born artist Ahmed Alsoudani addresses the subject of war in large-scale, tumultuous compositions that merge drawing with painting. Alsoudani, who left Iraq for Germany after the first Gulf War, clearly references that conflict in his works. War's human cost is suggested by motifs such as disembodied eyeballs, body parts, and grimacing faces, while twisted metal rails and shattered tree trunks refer to the destruction of the built and natural environment. Alsoudani said engaging with art from earlier eras is important to his process. This piece echoes such iconic works as Francisco Goya's *Disasters of War* (1810–20), Otto Dix's *War* (1924), and Pablo Picasso's *Guernica* (1937).

Web site: <http://ow.ly/1nuE4>

+

+

+

+

Sebastião Salgado

Brazilian, born 1944

Church Gate Station, Bombay, India, 1995/2004

Gelatin silver print

Private collection, Minneapolis

The mass of people in this image bustles around Churchgate Station, the last stop on one of India's most dangerous and overcrowded railway systems. Millions of people ride this railroad network each day, and the sheer number of riders makes travel notoriously difficult. The conditions on these trains are becoming increasingly hazardous, as India's population swells past one billion. Salgado's blurred image not only draws attention to India's unwieldy population, but also captures the constant motion of the dense crowd in this city station.

Web site: <http://ow.ly/1gf58>

+

+

+

+

Petah Coyne

American, born 1953

Untitled 752, 1992–93

Wire, wax, found objects, metal chain, silk sleeves

Courtesy Carl Solway Gallery, Cincinnati

Untitled 752 is one of Petah Coyne's beloved "girls," as she calls her hanging sculptures. Like its "sisters," *Untitled 752* is an eerie combination of beauty and decay. Under a thick layer of white wax lie remnants of found objects, their once delicate forms disfigured by the wax coating. The accrual of objects and surfaces in Coyne's work symbolizes life's experiences. Most people retain memories of relationships and incidents from their past, and while older memories may fade, they persist. Coyne emphasizes the potency of memory through her use of found objects, which she believes carry reminders of their former use.

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

+

+

+

+

Lorser Feitelson

American, 1898–1978

Untitled (February), 1970

Acrylic on canvas

Feitelson Arts Foundation, courtesy Louis Stern Fine Arts,
West Hollywood

An early practitioner of hard-edge painting, Los Angeles-based artist Lorser Feitelson spent the latter part of his career exploring the rhythms of line in space. Here, the fluid curves of a yellow-orange ribbon optically stand out against the flat, light blue color of the canvas. As the line changes thickness and intensity, however, the figure-ground relationship becomes unclear. Is this a ribbon on top of a blue field, or is it the space between hard-edged forms? Rather than focusing on a line as it defines a form, Feitelson was interested in the quality of the line itself and its ability to activate the surrounding space.

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

+

+

+

+

Subodh Gupta

Indian, born 1964

Dubai to Calcutta #19, 2006

Bronze with gold patina and aluminum, in three parts

Collection of Gordon Locksley and George T. Shea

Subodh Gupta has gained international recognition for art based on found objects from his home country of India. Gupta's success lies in his ability to take everyday Indian objects—from milk buckets to cow dung—and turn them into cultural symbols. In *Dubai to Calcutta #19*, Gupta has replicated the type of luggage millions of Indian migrant workers carry home after working abroad. The economy-driven exodus experienced by innumerable workers is filled with both hope and tragedy, for greater opportunity comes at the sacrifice of family and home. The artist used expensive materials to construct the humble object, which may represent the value migrant workers place on their journeys.

Web site: <http://ow.ly/1nv0W>

+

+

+

+

Takashi Murakami

Japanese, born 1962

Eye Love SUPERFLAT, 2003

Acrylic on canvas over panel

Collection of Gordon Locksley and George T. Shea

Since 2002, Takashi Murakami has been collaborating with handbag designer Louis Vuitton on the production of goods that blur the line between art and commerce. *Eye Love SUPERFLAT* incorporates instantly recognizable images from both designers—Murakami's brightly colored jellyfish eyes and Vuitton's classic "LV" logo, challenging the distinction between fine art and commercial product.

"Superflat" is Murakami's term for a two-dimensional visual aesthetic that he views as culturally specific to Japan. The concept is characterized by stylized representation, line, and emphasis on surface rather than depth. These traits also characterize traditional Japanese ukiyo-e prints, anime, manga, and commercial advertisements.

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

+

+

+

+

Gerhard Richter

German, born 1932

Abstraktes Bild (801-3), 1994

Oil on canvas

Private collection, Minneapolis

Eschewing figural elements, Gerhard Richter has adopted a process that allows his ongoing series of *Abstraktes Bild* paintings to evolve unrestrained. He constructs each painting in layers, using squeegees, brushes, and scrapers to build up or destroy parts of each layer. Because he wants the work to be random, Richter allows time to refresh his perspective before applying each new layer, and reworks any part of the image that seems figural. Each painting goes through several states that reveal radical changes. Even in its completed form, *Abstraktes Bild (801-3)* appears fluid, and the dazzling array of colors leaves us searching for recognizable imagery and hidden meanings in the drips and blurs of paint.

Web site: <http://www.gerhard-richter.com>

+

+

+

+

Gerhard Richter

German, born 1932

Betty, 1991

Offset lithograph

Collection of Peggy and Ralph Burnet

Painter, printmaker, and photographer Gerhard Richter has always been an agile and versatile artist, often shifting techniques from neo-expressionist to photorealistic. *Betty*, an image of the artist's daughter that looks like an out-of-focus photograph, is actually an offset lithograph based on a painting based on a photograph. The artist challenges the assumption that photographs are accurate truth-telling documents capturing a precise moment of time. A student of traditional European painting, Richter takes cues from the Dutch masters, especially Vermeer, as he employs color, texture, and dramatic light effects.

Web site: <http://www.gerhard-richter.com>

+

+

+

+

Yinka Shonibare, MBE

English, born 1962

The Sleep of Reason Produces Monsters (Australia), 2008

C-print mounted on aluminum

The C. Curtis Dunnavan Fund for Contemporary Art 2008.79

Yinka Shonibare has referred to himself a “postcolonial hybrid.” He was born in London to Nigerian parents, raised in Lagos, and returned to England to attend an exclusive boarding school. His dual identity as African and English and his personal experience with issues of race, class, and colonialism have profoundly informed his work.

Colorful printed fabrics such as those used for the garments in *The Sleep of Reason Produces Monsters (Australia)* have become Shonibare’s trademark. The textiles are based on late nineteenth-century Dutch and British factory-produced fabrics that call to mind Indonesian batiks. These fabrics became popular in the markets of West Africa and have become inextricably linked with African identity. “But actually,” says Shonibare, “the fabrics are not really authentically African the way people think. They prove to have a crossbred cultural background quite of their own.” This photograph is based on Francisco Goya’s print, *The Sleep of Reason Produces Monsters*, from his series “Los Caprichos,” a veiled critique of Spain’s political and social vices. Shonibare has adopted Goya’s powerful commentary and applied it to contemporary issues of cultural identity, race, and the lasting impact of eighteenth-century colonization.

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

+

+

+

+

Tom Wesselmann

American, 1931–2004

Expo Mouth #10, 1967

Oil on canvas

Gift of the artist 69.135

American Pop artist Tom Wesselmann is best known for his vividly colored paintings of female nudes posing languorously in interiors filled with products and symbols of American popular culture. The nudes often are rendered as featureless, pink-skinned bodies with only their nipples and lips defined by darker red paint. Wesselmann developed this idea in many later paintings that isolate these two erotic features. Like commercial advertisements and girlie magazines, Wesselmann's images reduce the female body to a series of seductive fragments. The glossy red lips and plump pink tongue of *Expo Mouth #10* are an invitation, on a gigantic scale.

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

+

+