

+

+

Mitch Epstein

American, born 1952

Warehouse (lamps in storeroom), 2000

Chromogenic print

Courtesy of the collection of Arthur and Susan Fleischer

+

+

+

+

Jacqueline Hassink

Dutch, born 1966

Lexus Girl, Shanghai, 2006

Chromogenic print

Courtesy of Amador Gallery, New York

+

+

+

+

Jacqueline Hassink

Dutch, born 1966

Ford Girl, Shanghai, 2006

Chromogenic print

Courtesy of Amador Gallery, New York

+

+

+

+

Jacqueline Hassink

Dutch, born 1966

Chanel, Paris, September 25, 2003, 2003

From the series "Haute Couture Fitting Rooms"

Chromogenic print

Courtesy of Amador Gallery, New York

+

+

+

+

Christian Jankowski

German, born 1968

Auctioneer's Sock from "Strip the Auctioneer," 2009

Fabric

Courtesy of Klosterfelde Gallery, Berlin; Lisson Gallery, London; Friederich Petzel Gallery, New York

Watch the video in the next room and learn more about the value of this sock.

The vitrine was constructed by Shawn Holster and painted by Mike Judy, preparators in the MIA's registration department. The sock is not for sale.

+

+

+

+

Sze Tsung Leong

American and British, born Mexico City, 1970

Suzhou Creek, Putuo District, Shanghai, 2004

From "History Images"

Chromogenic print

© Sze Tsung Leong, courtesy of Yossi Milo Gallery,
New York

+

+

+

+

Bertien van Manen

Dutch, born 1942

Moscow, (New Year's Ball for the Nobility),

1994

Chromogenic print

Courtesy of Yancey Richardson Gallery

+

+

+

+

Martin Parr

British, born 1952

Cambridge, England (Cocktails on Carpet),

2005

Pigment print (printed 2008)

The Linda and Lawrence Perlman Photography Endowment
2009.42.2**France, Paris. Prix de l'Arc de Triomphe, 2008**

Inkjet print

Courtesy of the artist and Janet Borden, Inc.

Cartier International Polo Challenge, Dubai,

2008

Inkjet print

Courtesy of the artist and Janet Borden, Inc.

+

+

+

+

Robert Polidori

Canadian, born 1951

Kuwait Exchange #1, Kuwait City, Kuwait,

2007

Fujicolor Crystal Archive print

Image courtesy of the artist and Weinstein Gallery

+

+

+

+

Cindy Sherman

American, born 1954

Untitled, 2008

Chromogenic print

Courtesy of the artist and Metro Pictures

+

+

+

+

Eve Sussman

American, born 1961

The Aquarium, 2006

Single-channel, high-definition video

Courtesy of the artist and Yancey Richardson Gallery

+

+

+

+

Tina Barney

American, born 1945

The Daughters, 2002

Chromogenic print

Collection of the Haggerty Museum of Art, Marquette University, Milwaukee, Wisconsin Museum Purchase 2010.17

The Orchids, 2003

Chromogenic print

Courtesy of the artist and Janet Borden, Inc.

Born into a prosperous New York family, Tina Barney has studied the lifestyles of the rich with the benefit of an insider's knowledge and full access. In the 1980s, she began to take pictures of her family's and friends' daily lives, using an 8-by-10-inch large-format camera. Barney takes full advantage of the camera's large negatives to produce images with vivid details. In carefully staged portraits, she implies hidden narratives about the sitters' lives through gestures and settings.

The Daughters and *The Orchids* are from a series shot from 1996 to 2005, picturing European families in Austria, Italy, England, France, and Spain. Both are intimate portraits situated within luxurious homes in Paris filled with the signs of wealth—historic furniture, exquisite design, and stylish clothing. The family members' interactions suggest subtle, psychological readings. In *The Daughters*, three young girls are arranged diagonally across the composition according to height and age. The oldest is with the father in the background; the youngest with the mother in the foreground; the middle child stands between the two parents. This separation, pairings, and family resemblances reveal a deeper family drama. *The Orchids* also suggests a hidden narrative between the two male sitters, whose relationship is ambiguous to viewers. Are they father and son? A man and his assistant? Or are they lovers?

+

+

+

+

Edward Burtynsky

Canadian, born 1955

Oil Fields #22, Cold Lake Alberta, Canada,

2001

Chromogenic print

Courtesy of Hasted Hunt Kraeutler LLC

Edward Burtynsky has spent the last twenty years investigating oil, one of the most lucrative and debated currencies in our culture. In this photograph, Burtynsky documents the transportation of oil through pipelines that zigzag through the forest in Alberta, Canada. The image of the pipes' silver sculptural forms set within the magnificent green forest presents a strange sense of beauty and contradiction.

+

+



Andreas Gursky

German, born 1955

Cocoon II, 2008

Chromogenic print

Courtesy the artist and Matthew Marks Gallery, New York

This is one of several pictures Andreas Gursky made in the Cocoon Club in Frankfurt, Germany, which was designed by his friend Sven V  th as a gigantic hive ready to be filled each night with music, people, and pleasure. The club is a youthful and exuberant space featuring larger-than-life spectacles. The people depicted are part of a crowd, watching and being watched. Each is portrayed with the 3-D precision of Photoshop technology, which heightens their individual identities.





Abelardo Morell

Cuban, born 1948

**39 Gold Bar: \$15, 372.742 (11 AM/GMT—
3/13/08): \$988.25/oz Zurich, Switzerland, 2008**

Pigment ink print

© Abelardo Morell, courtesy Bonni Benrubi Gallery,
New York

Artist Abelardo Morrell has said of this work: "Money is on the minds of the rich, poor, and everybody in the middle and so I find it an interesting subject. Its allure usually has dark undertones but that's not what interests me. In my pictures I like concentrating on the elemental fact that money is paper and metal. While it's hard to separate money's physical properties from what it symbolically represents, I have tried to make its 'thingness' be important. Money as a plaything is also an aspect that figures in this work." While Morrell's photographs show the "thingness" of currencies, his titles also suggest their temporality and flux.



+

+

Alex Prager

American, born 1979

Nancy (from The Big Valley), 2008

Chromogenic print

Courtesy of Yancey Richardson Gallery

Susie and Friends (from The Big Valley), 2008

Chromogenic print

Courtesy of Yancey Richardson Gallery and Jessica Fisher,
New York

Alex Prager's photographs create an imaginary, artificial world. She uses actor friends and props set within a nowhere place that resembles Los Angeles. In the manner of Cindy Sherman, she shows that this world is only as deep as a pick-up line in a film noir. In *Nancy* and *Susie and Friends*, these smart, sassy, and alluring women are familiar, appearing to come directly out of movies by Alfred Hitchcock, David Lynch, or others of that genre. The characters act out gestures and scenes of rich and famous party girls living for a quick return. Yet the mood is dark, cheap, and empty. Susie and Nancy seem filled with uneasy melancholy, knowing the film, the party, the easy money will soon end.

+

+



Alec Soth

American, born 1969

Fondation Pierre Bergé, and Yves Saint Laurent, Moujik IV, Paris, 2007

Pigment ink print

Image courtesy of the artist and Weinstein Gallery

The scene: a private room in Paris during the fashion season. The star: a French bulldog who sits proudly on an ornate green chair guarded by a slim man in a smart black suit. This regal dog is Moujik IV, the last in a succession of French bulldogs belonging to the famous designer Yves Saint-Laurent. Moujik means “a Russian peasant,” but this dog’s life is that of a king. Saint-Laurent once noted, “[Moujik] likes certain materials—don’t laugh, but the sound of taffeta being unrolled sends him into a frenzy.” Two years after this picture was made, Christie’s auctioned off the deceased designer’s eclectic personal belongings, including 14 ceramic bulldogs. Moujik IV was on hand at the preview as a featured guest . . . no doubt with his entourage.



+

+

Luc Delahaye

French, born 1962

A Lunch at the Belvedere, 2004

Chromogenic print

Courtesy of Luc Delahaye/Galerie Nathalie Obadia

You are privy to a private lunch at the Hotel Belvedere in Davos, Switzerland, during the World Economic Forum, an annual meeting where business and government leaders discuss the global economy. Set in a bland conference room with sheer curtains drawn and light emitting from electric chandeliers, the photograph's mood is dull and understated. Eleven businessmen and one woman are seen behind a long table in a composition that recalls DaVinci's *Last Supper*. Perves Musharraf, former president of Pakistan, hosts the lunch with the famous international financier and philanthropist, George Soros, as the guest of honor. Their central placement indicates their importance. But Soros reveals himself as the most powerful in the group. The other men wear dark, formal suits with identification badges, but, as critic and art historian Michael Fried notes, Soros "wears a lighter-colored brown jacket and a shirt open at the throat—in this context a sign of almost unimaginable power."

Luc Delahaye has won the most prestigious awards given to photojournalists for his coverage of wars in Lebanon, Afghanistan, Yugoslavia, Rwanda, and Chechnya in the 1980s and 1990s. His photojournalistic work was about being in the field and capturing the dramatic, spectacular, and often tragic event. But in the early 1990s, Delahaye began to investigate a new kind of understated photography. These pictures do not depict just one moment in time, but several moments pieced together via Photoshop to tell a story. This is seen in the minutia of *A Lunch at the Belvedere*: three knives under Musharaff's sleeve; each grouping of people is at a different stage of the meal; and the round table appears straight. Delahaye constructs a story that suggests banal meetings and private discussions often shape the course of economies.

+

+

+

+

Christian Jankowski

German, born 1968

Strip the Auctioneer, 2009

Single-channel video

Courtesy of Klosterfelde Gallery, Berlin; Lisson Gallery, London; Friederich Petzel Gallery, New York

In *Strip the Auctioneer*, Christian Jankowski stages a mock auction at Christie's in Amsterdam, featuring a real auctioneer, Arno Verkade, head of postwar and contemporary art at Christie's. Mixing the theatrics of striptease with the euphoria of selling art, Verkade takes bids on every piece of his clothing down to his hammer. These are ready-to-wear and ready-made sculptural objects. Using bawdy humor, Jankowski points to the role of the contemporary art market in assigning value to art. In addition to the video, the auctioneer's sock is on view in the front gallery.

+

+

+

+

Abelardo Morell

Cuban, born 1948

94 Million Swiss Franks (3/13/08), Zurich, Switzerland, 2008

Pigment ink print

© Abelardo Morell, courtesy Bonni Benrubi Gallery, New York

+

+

+

+

Annie Leibovitz

American, born 1949

Mikhail Gorbachev, Berlin, 2007

(printed for exhibition, 2010)

Archival pigment print

Courtesy Annie Leibovitz studio

This commercial advertisement for Louis Vuitton luxury handbags features Mikhail Gorbachev, the seventh and last general secretary of the Communist Party of the Soviet Union. Gorbachev, winner of the Nobel Prize in 1990 for his role in ending the Cold War, sits in a limousine with a Louis Vuitton bag and a digitized image of the Berlin Wall looming in the background (the wall had come down eighteen years earlier, in 1989). The image, which inspired the exhibition, "Embarrassment of Riches: Picturing Global Wealth, 2000–2010," marks a cataclysmic shift in culture and politics. Nearly twenty-five years after former U.S. President Ronald Reagan declared the Soviet Union "the evil empire," few could have anticipated that its Cold War leader would one day agree to be a front-man hawking luxury bags. During the Cold War, the advertisement would have been viewed as outrageous capitalist propaganda. What image would we have if the Soviet Union had won the Cold War—a picture of Ronald Reagan in peasant garb surrounded by factory workers with a hammer and sickle in the background?

+

+