

TRANSITIONS and TRANSFORMATIONS

On view through January 2021

This exhibition transforms the previous installation of the NSU Art Museum collection in *Remember to React* (September 9, 2018 - October 30, 2019), by adding new acquisitions, other works from the permanent collection, and works on loan to the museum. The exhibition will continue to change over the course of the year as works are added or removed. Many of the works incorporate the element of time or suggest the passing of time. Also on view are works that represent physical transformations, while others are representative of turning points in the history of contemporary art.

Exhibition sponsored by the David and Francie Horvitz Family Foundation.



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GALLERY 1

Onajide Shabaka (b. 1948, Cincinnati, OH; lives and works in Miami, FL)

1984 - I have prosperity, 2013

Lacquer on paper

9 3/8 x 12 1/2 inches

NSU Art Museum Fort Lauderdale; purchased with funds provided by Michael and Dianne Bienes, by exchange, T.2019.11.1

Onajide Shabaka's works suggest the personal mythology he associates with the African American community he encountered in Saint Lucie County, Florida, where he and his family lived. His drawing, *1984 - I have prosperity*, furthers his interest in connecting with his family's history and African American heritage. Shabaka helped his family assemble a rich archive of his elders' letters and documents and was particularly intrigued by their spiritual devotionals and beautiful strokes of cursive writing. This archive inspired a recent series of works, including *1984 - I Have Prosperity*, which consists of a devotional text he found in the archives, which he copied using his great aunt's handwriting. This work honors his family and his connection with it.

MEXICAN MURALISTS

The Mexican muralist movement, which dates from the 1920s through the 1970s, was initiated as a way of unifying the country after the Mexican Revolution of 1910 and reinvigorating the country's long history of mural painting. Artists such as Diego Rivera, José Clemente Orozco and David Alfaro Siqueiros were employed by the state to paint the walls of numerous public buildings with frescos that reflect their own ideas as well as important national, political, social events, and Marxist ideals. With these enormous works of art, the Mexican Muralists sought to educate the population with the history of the Revolution and to glorify its fundamental goals and ideals. Examples of these artists' works are among those in the extensive collection of Latin American modern art owned by Stanley and Pearl Goodman, who made a Promised Gift of more than 80 works to the Museum in 2012.

Diego Rivera (b. 1886, Guanajuato, Mexico; d. 1957, Mexico City, Mexico)

La vendedora de elotes (The Corn Seller), 1926

Oil on canvas

26 1/2 x 19 5/8 inches

NSU Art Museum Fort Lauderdale; promised gift of Stanley and Pearl Goodman

One of Mexico's most celebrated artists, Diego Rivera was trained at the Academy of San Carlos, Mexico City, and continued his studies in Paris in 1907, where he was greatly influenced by the Post-Impressionists and Cubists. Returning to Mexico in 1921, he soon became the leading painter of the Mexican Muralist Movement (1920s) after the government commissioned artists to create murals for public buildings as a means of unifying the country after the Mexican Revolution. Rivera was later commissioned for mural work in California, Michigan, and New York. He is best known for his politically charged murals and his paintings of humble, indigenous Mexicans, such as *Mujer indígena con elotes (Indigenous Woman with Corn)*.

Diego Rivera (b. 1886, Guanajuato, Mexico; d. 1957, Mexico City, Mexico)

Picapedrero (Stone Worker), 1945

Oil on canvas

11 ¾ x 9 inches

NSU Art Museum Fort Lauderdale; promised gift of Stanley and Pearl Goodman

Diego Rivera (b. 1886, Guanajuato, Mexico; d. 1957, Mexico City, Mexico)

Sketches for La ciencia química presente en las principales actividades productoras útiles a la sociedad humana (Chemistry present in the main productive activities useful for human society), Facultad de Ciencias Químicas of UNAM, Ciudad Universitaria, Mexico City, 1955

Graphite on tracing paper

24 ½ x 18 ½ inches each

NSU Art Museum Fort Lauderdale; promised gift of Stanley and Pearl Goodman

Alfredo Ramos Martínez (b. 1871, Monterrey, Mexico; d. 1946, Los Angeles, CA)

Zapatista, 1931

Tempera and Conté crayon on newsprint (*Los Angeles Times*, September 6, 1931)

22 x 16 7/8 inches

NSU Art Museum Fort Lauderdale; promised gift of Stanley and Pearl Goodman

Painter and muralist Martínez lived and worked in Mexico, France, and the United States and has been called the founder of Mexican modernism. His paintings of the Mexican people are known for their expressive melancholy. His compelling *Zapatista* was completed after moving to the United States. It depicts a revolutionary who seems resigned to the revolution's end and perhaps its failure, an ironic image in that the figure appears on a "help wanted" page of the *Los Angeles Times*, in 1931, during the Great Depression.

José Clemente Orozco (b. 1883, Ciudad Guzmán, Mexico; d. 1949, Mexico City, Mexico)

Gente afortunada (Successful People), 1931

Oil on canvas

18 x 15 inches

NSU Art Museum Fort Lauderdale; promised gift of Stanley and Pearl Goodman

Born in Ciudad Guzmán, Mexico, Orozco moved to Mexico City in 1890 where he pursued art at the San Carlos Academy. He is best known for his contribution to the Mexican Muralist Movement (1920s), along with Diego Rivera, David Alfaro Siqueiros, and Rufino Tamayo. His murals depict universal themes rather than the contemporary political struggles that populated the narrative paintings of his colleagues. Orozco moved to the United States (late 1920s) and completed mural commissions in California and New Hampshire. *Successful People*, painted in the United States, demonstrates his skill as a satirist.

Rufino Tamayo (b. 1899, Oaxaca de Juarez, Mexico; d. 1991, Mexico City, Mexico)

El médico (The Doctor), 1939

Oil on canvas
22 ¾ x 17 inches
NSU Art Museum Fort Lauderdale; promised gift of Stanley and Pearl Goodman

Rufino Tamayo attended the National School of Art, San Carlos (1917), where he became acquainted with European modern art and was influenced by Fauvist and Cubist painting. Although aligned with the Mexican Muralists (1920s), he did not identify with their political agenda but rather was interested in science and the history of human progress. Feeling that he could not express himself freely in Mexico, he moved to New York (1926). Although he returned to Mexico (1929), he lived in New York and Paris during subsequent decades. In this painting, a doctor stares directly at the viewer. His mask-like face calls to mind the heads of the figures in Picasso's *Desmoiselles d'Avignon* (1907).

Elaine de Kooning (b. 1918, Brooklyn, NY; d. 1989, Southampton, NY)

Double Portrait of Selima Stavola, late 1940s - early 1950s

Oil on canvas
47 ¾ x 59 ¾ inches
NSU Art Museum Fort Lauderdale; courtesy of Anthony R. Stavola and Claire Hunter in loving memory of their mother Selima, 2016.42

Juarez, 1959

Oil on Masonite
48 x 60 inches
NSU Art Museum Fort Lauderdale; gift of Dr. Frank A. Stuart, 76.31

Elaine de Kooning was an active participant in the first generation of the New York School, which included several women artists including Lee Krasner and Helen Frankenthaler on view in this gallery. These artists, also known as the Abstract Expressionists, included her husband Willem de Kooning, Jackson Pollock, and Mark Rothko, among others. She also was an influential art critic and editorial associate for *Art News* magazine. As an art student, she attended the socially progressive American Artist School in New York, which promoted freedom of expression as its paramount aim. There she was influenced by Mexican muralists José Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros, among other artists.

Unlike Willem de Kooning and other New York School artists who restricted their painting to abstraction, Elaine de Kooning alternated between abstract and figurative painting throughout her career, treating each equally. She became well known as a portrait painter during her lifetime and was commissioned in 1961 to paint portraits of then President John F. Kennedy.

The subject of this portrait is Elaine de Kooning's friend Selima Stavola, a fashion designer who was famous for her one-of-a-kind clothing. Stavola was born in Iraq and moved with her American husband to New York City (1945), where she started her fashion house. She also lived in Hollywood, Florida. The expressiveness of the brushstroke in this and other portrait paintings by de Kooning match the movement in her abstractions (see *Juarez* on this wall), and she rendered the lively pattern of the dress worn by the figure on the right much like her gestural abstractions.

Sue Williams (b. 1954, Redruth, England; lives and works in New York, NY)

Pink and Blue, 2003

Oil and acrylic on canvas

40 1/8 x 48 inches

NSU Art Museum Fort Lauderdale; promised gift of David Horvitz and Francie Bishop Good

Painting, a medium with its own gender biases, is used by Sue Williams who makes abstract expressionist paintings with a feminist twist. Recognizing that painting has been a male-dominated mode of art production, Williams cheekily suffuses her all-over compositions with pink and blue cartoonish, sexually suggestive figures. For Williams, painting is an act of defiance that challenges the conventional belief that Abstract Expressionism is a male activity.

Lee Krasner (b. 1908, Brooklyn, NY; d. 1984, New York, NY)

LEFT TO RIGHT:

Untitled, n.d.

Gold Stone, from the Primary Series, 1969

Rose Stone, from the Primary Series, 1969

Blue Stone, from the Primary Series, 1969

Lithographs

Free Space (Portfolio #3), 1976

Screenprint

20 7/8 x 25 7/8 inches, 22 1/2 x 30 inches, 21 x 29 1/4 inches, 22 1/4 x 30 inches, 19 1/2 x 26 inches

NSU Art Museum Fort Lauderdale; gift of Dr. and Mrs. Rudolph Drosd, 77.55

NSU Art Museum Fort Lauderdale; gift of Mr. Richard Schaap, 79.70.B, 79.70.C, 79.70.A

NSU Art Museum Fort Lauderdale; gift of Mr. and Mrs. Stuart Katz, 78.73

Helen Frankenthaler (b. 1928, New York, NY; d. 2011, Darien, CT)

Dream Walk, 1977

Lithograph

33 x 42 1/2 inches

NSU Art Museum Fort Lauderdale; Museum Purchase Plan, 77.43

Helen Frankenthaler, who was married to Robert Motherwell and a student of Rufino Tamayo, achieved significant recognition during her life for inventing a new way of painting by staining unprimed canvas with paint, which directed attention to the essential qualities of color itself. She was a major influence on color field artists Sam Gilliam, Morris Louis, Kenneth Noland, and Jules Olitski. In *Dream Walk* Frankenthaler brought the qualities of lush color to her prints.

Guerrilla Girls (anonymous group of women formed in 1985)

LEFT TO RIGHT:

Now You See Us

Only 4 Commercial Galleries Show Black Women

Women in America Earn Only 2/3 of What Men Do...

Dearest Art Collector

The Advantages of Being a Woman Artist

It's Even Worse in Europe

c. 1986-1988

Posters

11 x 8 1/2 inches, 11 x 8 1/2 inches, 11 x 8 1/2 inches, 11 x 8 1/2 inches, 17 x 22 inches, 8 1/2 x 11 inches

NSU Art Museum Fort Lauderdale; gift of Bernice Steinbaum, 2008.2.1, 2008.2.2, 2008.2.3 2008.2.5, 2008.2.12, 2008.2.9

The Guerrilla Girls is an anonymous group of female artists that formed in New York City (1985) to bring attention to the gender and racial inequality in American museum collections, exhibitions, galleries, and the art community in general. The group's feminist agenda includes making confrontational books, billboards, and posters, such as those in this exhibition. Its efforts have led to new awareness of these inequalities and have furthered the feminist agenda of equality between the sexes first advanced by the American National Woman's Party (1910s).

Catherine Opie (b. 1961, Sandusky, OH; lives and works in Los Angeles, CA)

Andy Warhol to Elizabeth (Self-Portrait Artist)

Paintings

Balloon Shades

Oscars

Fang and Chanel

Jewelry Boxes #2

From 700 Nimes Road, 2010-2011

Canson Plantine Paper, 310 gm

16 ½ x 20 inches each

NSU Art Museum Fort Lauderdale; purchased with funds provided by Michael and Dianne Bienes by exchange, 2016.4.2, 2016.4.7, 2016.4.14, 2016.4.47, 2016.4.11, 2016.4.6

Photographer Catherine Opie explores issues of identity and the external forces that shape them. On view is a selection of images from her portfolio of 50 photographs, *700 Nimes Road*, in the Museum's collection. Inspired by William Eggleston's photographs of Elvis Presley's Memphis estate, Graceland, Opie's *700 Nimes Road* was made at the home of the legendary Elizabeth Taylor (1932-2011). As indirect and provocative portraits of Taylor's personal space and mementos, they capture the personality of the film star and the essence of a life defined by wealth and fame. In the artist's words, the project is not about the relationship to celebrity, but about "the relationship to what is human."

Cecily Brown (b. 1969, London, England; lives and works in New York, NY)

Puce Moment, 1997

Oil on canvas

56 x76 inches

NSU Art Museum Fort Lauderdale; gift of David Horvitz and Francie Bishop Good, 2018.13

GALLERY 2

CONSTRUCTED RELIEFS

This gallery focuses on artists who created and explored the potential of early modern abstract art movements including Cubism, Constructivism, and De Stijl by producing abstract constructed reliefs. Conventional studies of modern abstract art tend to focus on it as the creation of art for art's sake in that abstract art seems divorced from outside considerations such as world events or the artist's life experiences. However, even at its inception around 1913 in the work of

Russian artist Kazimir Malevich, modern geometric abstract painting was produced in reaction to a variety of sociopolitical, psychological, and autobiographical occurrences and circumstances.

Malevich emphasized pure sensation in his geometric abstract paintings. This was in contrast to Constructivism, founded by Vladimir Tatlin and Alexander Rodchenko in post-Revolutionary Russia in 1915. Inspired by Pablo Picasso's Cubist constructions assembled from everyday found materials, the Constructivist artists emphasized the object by creating assemblages out of new industrial materials. The Constructivist art movement continued to grow throughout Europe, North America and Latin America during the 1930s, gaining momentum after World War II. It influenced contemporary artists such as Frank Stella and James Lambie. While some Constructivists focused on the formal qualities of this art movement, others were drawn to it philosophically, especially the American Charles Biederman, who in 1952 coined the movement Structuralism. Biederman had written a treatise on art history in terms of the evolution of "visual thinking" in 1948. Titled *Art as the Evolution of Visual Knowledge*, this treatise made significant inroads in America, Canada, and Europe and influenced many artists whose works are on view in this gallery. Biederman contended that art history is essentially "a process of scientific development...in which ever greater insight has been gained into the natural laws of the world and how best to utilize them for making a useful art."

Biederman wrote his treatise as a reaction to the role propaganda had played during the Nazi regime, observing that "the propagandist has no qualms about using language to make things appear other than they actually are." Biederman contended that "art is one of the most profound means at man's disposal for comprehending reality." He advocated for the creation of art works that would heighten the viewer's awareness of how perception shapes our awareness of reality. Noting that we exist in the four dimensions measured by height, width, depth, and time, he created constructions that emphasize this reality with three-dimensional forms rather than the illusory pictorial space of painting on a flat surface. Further, we experience these constructions in real time, in that we must move in order to view them from various directions. Their three-dimensional shapes cast shadows that change depending on lighting conditions, again making reference to time. Maurice Lipschultz, a Chicago businessman, and his wife Sarah collected Constructed Reliefs in the 1960s and early 1970s as the works were being created. In 1986, after relocating to Florida, the couple donated their collection of 55 works to NSU Art Museum Fort Lauderdale.

Vladimir Tatlin (Ukrainian, 1885-1956)

Corner Counter-Relief, 1914

Sheet metal, copper, wood, and metal attachment elements

28 x 46 1/2 inches

The State Russian Museum, Saint Petersburg, Courtesy of Fondation Beyeler

<https://www.bing.com/images/search?view=detailV2&id=7695C55C9C1CCF6183E0A3B44786A9DOB701B8C1&thid=OIP.ccRxPXGcx1FP7q6bjZa8nQHaF&mediaurl=https%3A%2F%2Fmeaningandvalue.files.wordpress.com%2F2015%2F01%2Fcon2.jpg&exph=570&expw=732&q=Vladimir+Tatlin+Corner+Counter-Relief&selectedIndex=5&ajaxhist=0&vt=0&eim=0>

All works: NSU Art Museum Fort Lauderdale; gift of Mr. M.A. Lipschultz

- 1 **Vjenceslav Richter** (Croatian, 1917-2002)
Construction: "Centra 3," 1963
Wood
86.93
- 2 **Vjenceslav Richter** (Croatian, 1917-2002)
Construction: "Quadristes I," 1969
Aluminum and plexi bottom
86.94
- 3 **Charles Biederman** (American, 1906-2004)
Structure Relief (Red Wing No. 35), 1959/1964
Painted aluminum
86.59
- 4 **Gillian Wise** (British, b. 1936)
White Relief, 1967
Plexiglass and mirror
86.100
- 5 **Juraj Dobrovic** (Croatian, b. 1928)
Relief Structure, 1964
Wood
86.65
- 6 **Mary Martin** (British, 1907-1969)
Relief "Dual Rhythms," 1965
Stainless steel, painted wood
86.87
- 7 **Henryk Stazewski** (Polish, 1894-1988)
Construction, Grey Relief XVI, 1963
Oil on wood
86.98
- 8 **Joost Baljeu** (Dutch, 1925-1991)
Construction, 1959
Oil on wood
86.50
- 9 **Ronald Kostyniuk** (Canadian, b. 1941)
Relief Structure (model), 1969-70
Enamel on Plexiglas
86.82
- 10 **Lillian Florsheim** (American, 1896-1988)
Relief, 1965
Plexiglas on wood
86.73
- 11 **Joost Baljeu** (Dutch, 1925-1991)
Synthesist Construction, 1957/1967
Plexiglas
86.44

- 12 **Joost Baljeu** (Dutch, 1925-1991)
Synthesist Construction, 1966
Colored Plexiglas
86.53
- 13 **David Barr** (American, 1939-2015)
Structure Relief No. 28, 1965
Acrylic on hardboard
86.56
- 14 **Henryk Stazewski** (Polish, 1894-1988)
Construction No. 7, 1962
Paper on wood
86.95
- 15 **Jean Gorin** (French, 1899-1981)
Relief Composition No. 48, 1959
Oil on wood
86.74
- 16 **Joost Baljeu** (Dutch, 1925-1991)
Construction, 1958
Oil on wood
86.48
- 17 **Juraj Dobrovic** (Croatian, b. 1928)
Relief Structure, 1964
Relief painted wood
86.64
- 18 **David Barr** (American, 1939-2015)
Relief Construction No. 16, 1963
Relief, oil on wood and hardboard
86.55
- 19 **Gino Lorcini** (Canadian, b. 1923)
Relief No. 3, 1967
Plexiglas, stainless steel
86.83
- 20 **Ronald Kostyniuk** (Canadian, b. 1941)
Relief Sculpture, 1968
Enamel on Plexiglas
86.78
- 21 **Truus Wilmink** (Dutch, b. 1943)
Construction W1, 1957/1966
Plexiglas
86.99
- 22 **Juraj Dobrovic** (Croatian, b. 1928)
Relief Construction, 1968
Wood

86.71

23 **Joost Baljeu** (Dutch, 1925-1991)

Construction (model), 1958

Oil on wood

86.52

24 **Ronald Kostyniuk** (Canadian, b. 1941)

Relief Sculpture, 1970

Enamel on Plexiglas benelex

86.77

25 **Joost Baljeu** (Dutch, 1925-1991)

Construction, 1957/1962

Oil on wood

86.47

26 **Eli Bornstein** (American, b. 1922)

Structure Relief No. 31 (study), 1961

Oil on wood

86.60

27 **Joost Baljeu** (Dutch, 1925-1991)

Synthesist Construction, 1963-66

Plexiglas

86.54

28 **Joost Baljeu** (Dutch, 1925-1991)

Synthesist Construction, 1964/1966

Oil on plywood

86.45

29 **Anthony Hill** (British, b. 1930)

The Nine (Homage a Klebnikov), 1976

Plastic laminate

86.76

30 **Ivan Picelj** (Croatian, b. 1924)

Construction: "Bit for Manipulation," 1963

Painted wood

86.90

31 **Juraj Dobrovic** (Croatian, b. 1928)

Relief Structure, 1964

Painted wood

86.66

32 **Ivan Picelj** (Croatian, b. 1924)

Construction: Surface I, 1961

Wood

86.88

33 **Eli Bornstein** (American, b. 1922)

Structure Relief No. 25, 1961

Oil on wood
86.62

34 **Ronald Kostyniuk** (Canadian, b. 1941)
Construction, 1965
Enamel on wood, Plexiglas
86.80

35 **Juraj Dobrovic** (Croatian, b. 1928)
Relief Construction, 1965
Laminated wood
86.68

36 **Henryk Stazewski** (Polish, 1894-1988)
White Relief VLII, 1963
Oil on wood
86.97

37 **Juraj Dobrovic** (Croatian, b. 1928)
Relief Construction, 1968
Oil on wood
86.70

38 **Anthony Hill** (British, b. 1930)
Constructional Relief, 1960
Plastic laminate
86.75

39 **David Barr** (American, 1939-2015)
Relief Structure No. 38, 1965
Oil on wood, hardboard
86.58

40 **Ronald Kostyniuk** (Canadian, b. 1941)
Relief Sculpture, 1971
Enamel on Plexiglas
86.79

41 **Mary Martin** (British, 1907-1969)
Permutation, 1965
Stainless steel, painted wood
86.85

42 **Kenneth Martin** (British, 1905-1984)
Tunnels on Black, 1965
Brass, Formica on wood
86.84

43 **Henryk Stazewski** (Polish, 1894-1988)
Construction "White-Grey-Blue III," 1963
Oil on wood
86.96

44 **Joost Baljeu** (Dutch, 1925-1991)

Construction, 1959

Oil on wood

86.49

45 **Eli Bornstein** (American, b. 1922)

Structure Relief No. 30, 1961

Oil on wood

86.61

46 **David Barr** (American, 1939-2015)

Relief Structure No. 32, 1965

Relief, oil on wood, hardboard

86.57

47 **Joost Baljeu** (Dutch, 1925-1991)

Synthesist Construction, F2, 1966

Plexiglas

86.46

48 **Eli Bornstein** (American, b. 1922)

Structure Relief No. 3, 1957

Oil on wood

86.63

Ilya Bolotowsky (b. 1907, St. Petersburg, Russia; d. 1981, New York, NY)

LEFT TO RIGHT:

Untitled, 1979

Screenprint

Untitled, 1979

Screenprint

22 x 29 inches, 22 x 29 inches

NSU Art Museum Fort Lauderdale; gift of Mr. Thomas Mathues, 84.37.a, 84.37.c

Jean Arp (b. 1886, Strasbourg, Germany; d. 1966, Basel, Switzerland)

Abstract, n.d.

Bronze

15 x 4 inches

NSU Art Museum Fort Lauderdale; gift of the Estate of Frank P. Buck, Jr., 82.29

Louise Nevelson (b. 1899, Pereyaslav-Khmel'nyts'kyi, Ukraine; d. 1988, New York, NY)

Sky Case V, 1974

Wood, paint

29 1/8 x 19 1/2 x 8 1/2 inches

NSU Art Museum Fort Lauderdale; gift of Duncan B. Pitcairn, 2018.12

Louise Nevelson came to America from Russia as a child. Inspired by African art and Constructivism, Nevelson was innovative in her use of found wooden objects gathered from

debris throughout the city that she reassembled into sculptures and monumental sculptural installations.

Ilya Bolotowsky (b. 1907, St. Petersburg, Russia; d. 1981, New York, NY)

Red Rectangle, 1972

Acrylic on canvas

48 x 54 inches

NSU Art Museum Fort Lauderdale; gift of the Childe Hassam Fund facilitated by the American Academy of Arts and Letters, 75.4

Russian-born Ilya Bolotowsky immigrated to America (1923) and studied at the National Academy of Design in New York between 1924 and 1930, where he met fellow students Mark Rothko (then Rothkowitz) and Adolph Gottlieb. The three became part of a loosely associated group of progressive artists known as The Ten that began exhibiting together in 1935. Bolotowsky became interested in Cubism and geometric abstract painting, and under the influence of the Dutch painter Piet Mondrian, adapted the tenets of the De Stijl art movement, also known as Neoplasticism. Mondrian, Theo van Doesburg, and other artists founded the movement (1917) in the Netherlands. De Stijl sought to achieve pure form as expressed in straight lines and primary colors (red, yellow, and blue) combined with black, white, and gray. Oppositions of color and form gave their asymmetrical compositions balance. Bolotowsky diverged from De Stijl principals by using colors that would be soothing to viewers and provide a euphoric sense of equilibrium.

<https://www.moma.org/collection/works/78682>

Piet Mondrian (Dutch, 1872-1944)

Broadway Boogie Woogie, 1942-43

Oil on canvas

50 x 50 inches

Museum of Modern Art, New York, 73.1943

Ilya Bolotowsky (b. 1907, St. Petersburg, Russia; d. 1981, New York, NY)

Untitled, 1979

Screenprint

29 x 22 inches

NSU Art Museum Fort Lauderdale; gift of Mr. Thomas Mathues, 84.37.b

Ilya Bolotowsky (b. 1907, St. Petersburg, Russia; d. 1981, New York, NY)

Untitled, 1979

Screenprint

22 x 29 inches

NSU Art Museum Fort Lauderdale; gift of Mr. Thomas Mathues, 84.37.d

Frank Stella (b. 1936, Malden, MA; lives and works in NY)

Fortín de las Flores, 1966

Synthetic polymer paint on canvas
77 x 154 inches
NSU Art Museum Fort Lauderdale; gift of Mr. and Mrs. Thomas Scofield, 78.21

Frank Stella created geometric abstract works in the 1960s that came to be called Minimalism. Stella gained immediate recognition in 1959, at the age of 23, for his paintings of regimented and repetitive black stripes. In the early 1960s Stella began his Mitered Maze series consisting of simple geometric stripes that form concentric bands. The angled ends of each band meet at the corners of the square to form a mitered edge. His use of Day-Glo paint in his Mitered Mazes introduced a strong optical sensation. Day-Glo paint was used commercially to make objects more visible, and Stella's use of it clearly catches the viewer's attention. He devised the sequence of colors for each work in this series in advance by alternating the color spectrum of the primaries—red, yellow, blue—and the secondaries—orange, green and purple. In works such as *Fortín de las Flores*, Stella formed Double Mitered Mazes, by dividing the painting into two symmetrical halves, each containing the same configuration of concentric bands.

Stella's Mitered Maze paintings create the optical sensation of movement and speed. As the width of the stripes remains uniform throughout rather than narrowing toward the center, viewers end up battling their own perception. No sooner does the space recede than it begins popping out like an aerial view of a pyramid. To complicate things further, the regular schematic pattern coupled with Stella's precise modulation of color has the effect of collapsing space altogether into a single flat plane. If the viewer focuses on the painting's diagonal lines formed by the stripes when they turn a corner, the squares seem to break up into triangles and diamond patterns. Viewers can override the spatial illusion in this painting by following Stella's instructions to limit their glance of it to an instant.

ON THE FLOOR:

Jim Lambie (b. 1964, Glasgow, Scotland; lives and works in Glasgow, Scotland)

Nervous Acid

Side Effect

Subliminal Aura

From the series *Paradise Garage*, 2003

Wood, paint, mirror

NSU Art Museum Fort Lauderdale; gift of Rosa and Carlos de la Cruz, Key Biscayne, FL, 2019.26.3, 2019.26.4, 2019.26.5

GALLERY 3

Jules Olitski (b. 1922, Snovsk, Russia (now Ukraine); d. 2007, New York, NY)

Main Squeeze, 1969

Acrylic on canvas

118 ¼ x 69 ½ inches

NSU Art Museum Fort Lauderdale; gift of Richard Rubin, 94.44

Mimmo Rotella (b. 1918, Catanzaro, Italy; d. 2006, Milan, Italy)

White Blank, 1980

Mixed media

59 1/8 x 118 1/2 inches

NSU Art Museum Fort Lauderdale; gift of Mr. and Mrs. Matthew Carone, 85.89

One of Italy's most important post-World War II artists, Mimmo Rotella was associated with the Nouveau Réalisme art movement founded in 1960 by French artist Yves Klein and art critic Pierre Restinay, who wrote the original manifesto for the group: "Constitutive Declaration of New Realism." The manifesto advocated for new ways of perceiving the real and was signed by nine artists and writers who were subsequently joined by additional members, including Rotella and Christo. These artists sought to find ways to bring art and life closer together through their direct appropriation of reality, especially, as Restinay notes, a "recycling of urban, industrial and advertising reality." They rejected figurative art for its association with traditional "bourgeois" taste and the social realism of the Soviet Union as well as Abstract Expressionism for its romanticism. One of the techniques these artists used was *décollage*, a term coined by Rotella for the process of tearing away pieces of an original image printed on paper (the opposite of collage). Rotella began using *décollage* as early as 1953. Seeking to introduce reality into his work, he used advertising posters plastered on walls throughout Rome as his medium, pasting them in layers on his work and then tearing and otherwise distressing them. While some of Rotella's *décollages* are of the printed side of the posters, others, such as *White Blank*, are produced with the *retro d'affiche* technique in which he layers blank paper over posters. These works are characterized by their textured monochromatic surfaces that, according to Rotella, retain the appearance of an "urban relic." The large scale of this work suggests that it is a real urban wall covered with the remnants of tattered posters.

This work and the painting by Agostino Bonalumi on view in this gallery were shown in the exhibition, *Italian Art: Four Contemporary Directions*, organized by this Museum in 1981.

Zilia Sánchez (b. 1926 in Havana, Cuba; lives and works in Puerto Rico)

Eros y la comunicación sublimada no. 1

(*Infinite series of Eros; the time, silence and space*), 1967/1985

Oil on canvas

118 1/2 x 59 inches

NSU Art Museum Fort Lauderdale; gift of Rosa Maria Garcia Sarduy, 96.30a-f

Zilia Sanchez builds her abstract constructions as interlocking shapes. Although minimal in appearance, her constructed surfaces bulge with biomorphic forms suggestive of woman's anatomy. Sanchez develops these "structures," as she calls them, by stretching canvas over an armature.

Agostino Bonalumi (b. 1935, Vimercate, Italy; d. 2013, Desio, Italy)

Untitled, 1979

Acrylic on canvas

78 3/4 x 177 x 2 1/2 inches

NSU Art Museum Fort Lauderdale; gift of Mr. and Mrs. Matthew Carone, 87.19

Inspired by his mentor Lucio Fontana to make paintings that extended beyond the confines of the canvas, Agostino Bonalumi developed his multi-media "painting-object" in which his paintings are

physically pushed forward to become three-dimensional. He belonged to the post-World War II avant-garde art movement, Zero, and was a founding member of *Nouvelle École Européenne* in Lausanne, Switzerland. His monochrome works, such as the untitled triptych on view here, are indented with the ridges and troughs he created with wires attached to the back of the canvas. The shadowy forms on this painting magically hover between the illusion of *trompe l'oeil* and the real indentations and projections of the shaped canvas.

Jules Olitski (b. 1922, Snovsk, Russia (now Ukraine); d. 2007, New York, NY)

Love of Kristina, 1989

Acrylic on canvas

80 x 132 13/16 inches

NSU Art Museum Fort Lauderdale; gift of Richard Rubin, 97.55

GALLERY 4

Christian Holstad (b. 1972, Anaheim, CA; lives and works in Brooklyn, NY)

Sleeping Bag from Dignity, 2004

Mixed media installation

Variable dimensions

NSU Art Museum Fort Lauderdale; gift of Rosa and Carlos de la Cruz, Key Biscayne, FL, T.2019.10.10

Philip Guston (b. 1913, Montreal, Canada; d. 1980, Woodstock, NY)

Afloat, 1975

Oil on canvas

68 x 80 inches

NSU Art Museum Fort Lauderdale; gift of Musa Guston, 92.21

Although he initially achieved acclaim as an abstract expressionist painter in the 1950s and 1960s, Philip Guston stunned the New York art establishment when he switched to painting cartoon-like pictures that he deemed better suited to expressing his distress over the social and political upheaval of the late 1960s. He retreated to Rome for six months (1970) after his first exhibition of this new work in New York was met with confusion and scorn. As an artist-in-residence at the American Academy in Rome, he soaked in the modern and Renaissance art he experienced first-hand and the vibrancy of the city itself. Here he developed many of the images and symbols as well as the deep pink and salmon palette that would define his satiric paintings of the 1970s, which are now among his most acclaimed works. The two heads are self-portraits from different stages in his life.

Andy Warhol (b. 1928, Pittsburgh, PA; d. 1987, New York, NY)

Mao Tse-tung, No. 1-10, 1972

Screenprint

35 7/8 x 35 7/8 inches each

NSU Art Museum Fort Lauderdale; gift of Mr. Peter M. Brant, HPC1.2013.1-10

Andy Warhol was one of the most influential artists of his time. As his work used imagery from popular culture and mass media, such as Campbell's soup cans and Brillo boxes, Warhol was considered part of the Pop Art movement that included Roy Lichtenstein, Claes Oldenbourg, James Rosenquist, and Tom Wesselmann, among others. Warhol was fascinated by how photographs were instrumental in forging the reputations of Hollywood movie stars. He transformed publicity photographs or his own Polaroids of stars such as Marilyn Monroe, Elvis Presley, and Elizabeth Taylor into modern-day icons, by silkscreening their images onto his canvas. The repetition of the image in Warhol's work underscores the impact mass media plays in creating the cult of personality. Warhol's use of the commercial reproduction technology, silkscreening, distanced his hand from their production, at the same time their distinctive look stems from his deliberate misalignment of the registration of the color separations, which, by the standards of commercial printing, would be considered a mistake—a human error.

Warhol began a series of portraits of Chairman Mao Zedong, after President Richard M. Nixon's landmark visit to China in 1972, which led to the opening up of full diplomatic relations between the U.S. and Communist China. At the time, Mao, the Chairman of the Communist Party of China, was considered the most famous individual in the world. Mao played an important role in shaping this cult of personality, using mass media, propaganda spectacles, and political demonstrations to promote himself and his agenda. Photography was essential to Mao's consolidation of power, where his portrait was broadly displayed and ever-present. For his Mao paintings and prints, Warhol used the photograph reproduced in the Chairman's so-called *Little Red Book* (published from 1964 to about 1976). This widely distributed book was a compilation of Mao's statements and writings, which aimed to impose Communist ideology by purging capitalism and elements of traditional Chinese society.

Tom Wesselmann (b. 1931, Cincinnati, OH; d. 2004, New York, NY)

Bedroom Painting #28, 1970-1972

Oil on canvas

93 ¾ x 100 1/5 inches

NSU Art Museum Fort Lauderdale; gift of Mrs. Sef Funks, 84.26

Olafur Eliasson (b. 1967, Copenhagen, Denmark; lives and works in Berlin, Germany)

Your Fading Faith (light blue, pink), 2014

Watercolor on paper

26 ½ x 19 5/8 inches

NSU Art Museum Fort Lauderdale; purchased with funds provided by Michael and Dianne Bienes by exchange, 2017.1

The work of sculptor and installation artist Olafur Eliasson is distinctive in its exploration of elemental materials: light, water, and air.

Your Fading Faith (light blue, pink), is part of Eliasson's investigation of color phenomena. He begins each watercolor by applying a thin layer of paint of one of the three primary colors (red, yellow, blue) or one of the three secondary colors (orange, green, purple). He then adds two or three layers of the color's complementary color. The different amounts of pigment, intensities of hues, and irregularities in the application of the paint lead to the appearance of a range of shades of color in various degrees of luminosity.

This technique establishes a subtle illusion of light and movement that reveals how the viewer's perception of light and color as forms in constant flux shift from appearing to disappearing.

Sara VanDerBeek (b. 1976, Baltimore, MD; lives and works in New York, NY)

Labyrinth, 2016

Diptych; 2 c-prints

108 7/8 x 100 3/4 inches

NSU Art Museum Fort Lauderdale; purchased with funds provided by Michael and Dianne Bienes by exchange, 2017.3.a-b

Sara VanDerBeek photographs three-dimensional objects she creates specifically as subjects. These images often hover between figuration and abstraction. As VanDerBeek remarks, "The question of abstraction is challenging. I enjoy it because it pushes me to consider further what is involved in the act of creating a photograph. I consider abstraction's different definitions in relationship to my work, and probably lean most towards the idea of an image as an abstract of a larger whole. I am less interested in defining a stance on abstraction than in considering how an image can reach a balance of the actual and the imagined."

Labyrinth is a photographic diptych c-print of a three-dimensional, still-life assemblage made up of minimal bar-like sculptures that she created. The photograph transforms the sculptures into flat bands of color related to Frank Stella's stripe paintings. In this work, VanDerBeek also explores various modes of fabric art, such as textiles by early modernist Anni Albers and the quilts of Gee's Bends (created by a group of women and their ancestors who live or have lived in the isolated African-American hamlet of Gee's Bend, AL). Gee's Bend quilts were exhibited at NSU Art Museum from September 2007 through January 2008.

Teresita Fernández (b. 1968, Miami, FL; lives and works in Brooklyn, NY)

Dew, 2003

Acrylic cubes

44 x 93 1/4 x 3/4 inches

NSU Art Museum Fort Lauderdale; gift of David Horvitz and Francie Bishop Good, 2018.15

Twentieth-century science and psychology proved that perception is relative and that sight is unreliable. For modern painters (including the Constructivists and Frank Stella), these discoveries provided a scientific basis for their rejection of perspective and the illusionistic rendering of three-dimensional objects, known as *trompe l'oeil* (literally, *to deceive the eye*). Touch, whether actual or imagined, was recognized as a more reliable sense than sight, as it was conceivable to feel and measure real objects. Touch is the way infants discover the world. Art that stimulates the sensation of touch excites the viewer psychologically. While some artists effectively reveal the inherent biases associated with images and various art media, others explore how we as individuals respond to the world, how our bodies function in space, and how habits shape our environment or vice versa.

In Teresita Fernández's wall assemblage, *Dew*, multiple small acrylic cubes in varying shades from clear to opaque blue coalesce to create the appearance of evaporating dew. The viewer experiences the sensation of movement in this work even though the cubes remain fixed in place.

Crystal Pearl Molinary (b. 1983, Miami, FL; lives and works in Miami, FL)

LEFT TO RIGHT:

Habana Riviera (from the series *Then Again*), 2011

Piscina Riviera (from the series *Then Again*), 2012

C-print diptych

12 7/8 x 22 3/8 inches, 13 x 26 3/8 inches

NSU Art Museum Fort Lauderdale; purchased with funds provided by the Docent Committee in memory of Davey Soll, 2016.3, 2016.47

Crystal Pearl Molinary is part of the first generation of post-revolution Cuban artists born and raised in Miami, and her photography addresses experiences unique to this generation. *Habana Riviera* and *Piscina Riviera* are part of her *Then Again* series, which consists of double portraits, one of her mother who is a singer, dancer, and model in Cuba, and the other of the artist, herself, emulating her mother's pose from a photograph made years earlier. For this series, Molinary traveled to the various places in which her mother was photographed, thus creating images in a place separated by time, distance, and ideology. Recreating iconic images of her mother and herself gave Molinary the opportunity of connecting to a distant part of her mother's history while questioning the broader relationships between past and present, parent and child, beauty and identity, culture, separation, and age.

Christian Holstad (b. 1972, Anaheim, CA; lives and works in Brooklyn, NY)

It Comes in Waves, 2003

Mixed media installation

87 13/16 x 208 inches

NSU Art Museum Fort Lauderdale; gift of Rosa and Carlos de la Cruz, Key Biscayne, FL, T.2019.10.9

Mickalene Thomas (b.1971, Camden, NJ; lives and works in New York, NY)

Portrait of Mama Bush I, 2010

Rhinestones, acrylic and enamel on wood

84 x 108 inches

NSU Art Museum Fort Lauderdale; promised gift of David Horvitz and Francie Bishop Good

Mickalene Thomas depicts her mother as muse in her *Mama Bush* series. Thomas's paintings fuse the traditions of Western painting with pop culture to establish her mother's beauty and power. In this painting, Thomas represents her mother lounging in a pose reminiscent of the reclining nudes of Titian, Francisco de Goya, and Édouard Manet, but uses a style that combines the flat forms and patterns of African American mid-twentieth-century artist Romare Bearden.

Julian Schnabel (b. 1951, Brooklyn, NY; lives and works in New York, NY)

Portrait of Olatz Schnabel, 1997

Oil and resin on canvas

126 x 120 x 12 inches

NSU Art Museum Fort Lauderdale; gift of Private Collection of Olatz Schnabel, 2015.7

Frank Stella (b. 1936, Malden, MA; lives and works in NY)

Hacilar Level III, 2000

Epoxy, spray paint on cast aluminum

96 x 136 x 16 inches

NSU Art Museum Fort Lauderdale; gift of Dick and Jane Stoker, 2001.1

For Frank Stella, frozen gesture is the truly magical effect of painting. In the abstract paintings of Willem de Kooning, Jackson Pollock, and Robert Motherwell, the painted gestures are evidence of the artists's movement and action. In the 1980s, Stella produced gesture in his works by stamping it out in a single stroke without the obviously autographical marks of abstract expressionists paintings. He found a way of doing this by using techniques he learned during years of printmaking when he made prints from plates formed of poured molten metal. The print of this "frozen gesture" is at once painterly and literal: an image of a fluid poured form that is fixed in a state of suspended animation. Using poured metal as a printing device was liberating for Stella, who realized that it confounded real and depicted motion. For Stella, "the poured metal is a very satisfying, successful way of creating a stamped-out version of the painted splash, a way of getting back to and then going forward with the gestures of abstraction that de Kooning and Motherwell used so convincingly." Works such as *Hacilar Level III*, 2000, were made by pouring molten metal onto sand to create a single gesture, a process similar to that of making poured metal plates. Alternatively, he used cast aluminum or a 3D printer as ways of stamping out the wave, smoke ring, bent bamboo, and spiral motifs that simulated the dynamic action of the abstract expressionists's brushstrokes.

GALLERY 5

Tom Scicluna (b. 1974, London, England; lives and works in Miami, FL)

Ordinance No. C-14-23, 2014

Neon sign and fixtures

20 x 37 x 3 inches; height including transformer box 21 $\frac{3}{4}$ inches

NSU Art Museum Fort Lauderdale; purchased with funds provided by Michael and Dianne Bienes by exchange, 2015.2

This work by Miami artist Tom Scicluna uses neon signage, like that of Conceptual art forerunners Bruce Nauman and Joseph Kosuth. The work addresses the use of the word "aesthetics" by the City of Fort Lauderdale for its ordinance on homelessness to justify the city's banning of human waste and the storage of personal possessions on public property. Created for an exhibition at NSU Art Museum in 2014 concerning homelessness, this work relocates the "interest in aesthetics" to the domain of an art museum.

Glenn Ligon (b. 1960, Bronx, NY; lives and works in New York, NY)

Untitled (I live on my shadow), 2009

Neon, glass, paint

5 $\frac{3}{8}$ x 56 $\frac{1}{4}$ 1 $\frac{3}{4}$ inches

NSU Art Museum Fort Lauderdale; purchased with funds provided by Michael and Dianne Bienes by exchange, 2018.4

Glenn Ligon explores African American history, literature and socio-economic circumstances, as well as the legacies of modern painting and conceptual art. He gained recognition in 1989 for his expressionistically executed paintings comprised of text culled from literature and other sources.

“I live on my shadow” is one of the recurring phrases in Ligon’s work: it refers to abolitionist Sojourner Truth’s *carte de visite*, 1864 (see image below). A former slave, Truth would sell photographs of herself to finance her livelihood as a traveling preacher and abolitionist, stating “I Sell the Shadow to Support the Substance.” (Her use of the word “shadow” alludes to the early descriptions of photography as “fixing a shadow.”) Truth’s freedom to sell her photographs as well as to determine how she would be portrayed was highly nuanced. As slaves had no rights to their bodies, her ability to sell her own image in photographs was an act of empowerment.

Ligon’s neon work is highly nuanced as well. He began working in neon in 2005, recycling the text of his earlier paintings. Neon is industrial signage used to sell products or services, its intense color increases the visibility of signage, especially at night. In the late 1960s, conceptual artists Bruce Nauman and Joseph Kosuth used neon to synthesize this medium associated with signage with the meaning of their work. Ligon’s neons likewise imbued the medium with meaning. The words in this and other neon works by Ligon are eclipsed by the application of black paint on the front of the tubes of light. The process reverses the relationship between light and shadow as the neon illuminates the wall where a shadow would have been cast.

<https://www.icp.org/browse/archive/objects/i-sell-the-shadow-to-support-the-substance-sojourner-truth-0>

Unknown photographer

I Sell the Shadow to Support the Substance. Sojourner Truth, 1864

Albumen print

3 3/8 x 2 3/16 inches

International Center of Photography, Museum purchase, 2007.113.1

Lorna Simpson (b. 1960, Brooklyn, NY; lives and works in New York, NY)

Counting, 1991

Photogravure, screenprint

73 1/4 x 38 inches

NSU Art Museum Fort Lauderdale; promised gift of David Horvitz and Francie Bishop Good

African American artist Lorna Simpson uses photography to decode images. Simpson’s work raises issues concerning the so-called objectivity of documentary photography and its representation of African American subjects through stereotypes of poverty and sexuality. Rather than shoot candid photographs from real life, which would have perpetuated the assumption that photography was an objective witness, Simpson typically stages her scenes. In *Counting*, Simpson avoids the historical perception of the eroticized black female body by sheathing her model in a simple white shift that obscures her body. She also tightly crops the model’s face, thereby thwarting the viewer’s ability to identify the subject. This cropped figure tops a tripartite totem that consists of another photograph—of a smokehouse of the type used as a slave’s quarter in the South—that is in turn stacked over a third photograph depicting black braids twisted in a bun signifying African American culture as well as beauty and desire. The title *Counting* refers to the phrases and numbers that measure time by hours and years, and the twist, coils, and locks of braided hair. Although the phrase “310 years ago” adjacent to the

smokehouse corresponds to the number of years between the introduction of slavery in America by the Dutch in the 17th century to the date of this work, Simpson leaves this montage deliberately vague and open to interpretation.

Michael Vasquez (b. 1983, St. Petersburg, FL; lives and works in Miami, FL)

Done with Hell Week (Mario), 2006

Mixed media on canvas

36 x 24 inches

NSU Art Museum Fort Lauderdale; gift of Joan and Michael Salke, 2019.5

Born in St. Petersburg, Florida, Michael Vasquez moved to Miami in the early 2000s, where he made its street life the subject of his vibrant portraits of young men who seem to be gangsters but in reality, are just trying to figure out how to be men. He observed these people trying to craft home out of what is broken, what is overlooked, what is looked away from, and through the perspective of a boy growing up without a father figure. In Vasquez's work, the gang becomes an extended family, accompanied by its own set of values that communicate and instill a level of masculinity and toughness in young men beyond a mother's capability. Exploring the duality within these values and accompanying feelings, Vasquez explores pride and shame, affiliation and separation, respect and disrespect. His paintings often start as photographs, that he then transforms through layers of collage and paint as investigations of the postures, gestures, and settings that comprise what Vasquez describes as his subject's energy.

David Shrobe (b. 1974, New York, NY; lives and works in New York, NY)

Light Energy, 2018

Oil, acrylic, ink, and pencil on paper

11 x 8 ½ inches

NSU Art Museum Fort Lauderdale; purchased with funds provided by Michael and Dianne Bienes by exchange, 2018.32

David Shrobe explores issue of race and identity in creating works that refer to the tradition of portraiture that dates from the Renaissance. The subject's features dissolve and disappear in the puddling of pigment that extends to the left and right of the face. Moreover, any suggestion of form is offset by the chair-caning pattern in the work that refers to the flatness of the compositional surface. He often represents his portraits in oval formats suggesting a portal. Shrobe establishes and then erases the identity of the figure.

Laurie Simmons (b. 1949, Great Neck, NY; lives and works in New York, NY)

Untitled Dummy/Beach 1, 1990

C-print

24 x 30 inches

NSU Art Museum Fort Lauderdale; promised gift of David Horvitz and Francie Bishop Good

For Laurie Simmons, photographing staged scenes that draw on her 1950s childhood was a way to demonstrate how identities are constructed. The dolls and ventriloquist dummies she photographed, such as famed television puppet Jerry Mahoney in this work, are empty shells. Lacking inherent personalities, they became the surrogates through which Simmons explored various emotional states and identities.

Louise Lawler (b. 1947, Bronxville, NY; lives and works in New York, NY)

Big, 2002/2003

C-print mounted on museum box

52 ¾ x 46 ½ inches

NSU Art Museum Fort Lauderdale; promised gift of David Horvitz and Francie Bishop Good

Photography became Louise Lawler's means to document the post-studio existence of art works in collectors' homes, galleries, and museums and to address how influence, context and use effect an art work's reception as a cultural artifact and commodity. In this photograph, Lawler takes the viewer behind the scenes of the art world in which works exist in a state of transition between installation and exhibition. She captures a serendipitous mash-up of a contemporary photograph by Thomas Struth of a museum gallery of classical sculpture with conceptual artist Maurizio Cattelan's dissembled plastic-wrapped Picasso head sculpture and its inert body. The juxtaposition humorously connects the headless classical sculptures in Struth's photograph with the headless Picasso sculpture on the floor in front of the photograph. Like Lawler, Struth used his camera to digest the way exhibition spaces and art exhibitions contextualize art works, while Cattelan caricatured the art-as-entertainment of the contemporary art world with his 1998 Disneyesque Picasso mascot performance. In it, an actor wearing the costume greeted visitors at the Museum of Modern Art, New York.

Xaviera Simmons (b. 1974, New York, NY; lives and works in Brooklyn, NY)

Untitled (Horse), 2010

Photograph

40 x 50 inches

NSU Art Museum Fort Lauderdale; promised gift of David Horvitz and Francie Bishop Good

Xaviera Simmons revives the sublime conceit of the lone individual communing in nature in her photograph of a woman standing on a sand dune holding a vertical photograph of a woman on horseback (Stephanie Mills from one of her album covers) with the ocean behind her. The double views from the ocean to the dune, and from the shore to the dune, give the viewer the uncanny sensation of being sandwiched somewhere between the two locations, and of observing and being observed.

Genevieve Gaignard (b. 1981, Orange, MA; lives and works in Los Angeles, CA)

Nothing Can Dim The Light That Shines From Within, 2018

Chromogenic print

26 13/16 x 40 ¼ inches

NSU Art Museum Fort Lauderdale; purchased with funds provided by Michael and Dianne Bienes by exchange, 2018.31

Gaignard explores issues of race, femininity, class, and their various intersections in photographic self-portraiture, sculpture, and installations. The daughter of a mixed-racial couple (black father/white mother), she experienced a sense of unease with her identity as a child. Was she black or white? She addresses the question of "passing" by photographing herself in various guises and in environments she has staged so that others can empathize with the anxieties of intersectional identity.

Nan Goldin (b. 1953, Washington, D.C.; lives and works in New York, NY, and Paris, France)

Jimmy Paulette and Tabboo! Undressing, NYC, 1991

C-print

24 x 16 inches

NSU Art Museum Fort Lauderdale; promised gift of David Horvitz and Francie Bishop Good

Nan Goldin arrived in New York from Boston at the end of the 1970s. Goldin made her own life her work, subjectively capturing the passion, pain, and brutality of her existence in New York's underground world. In *Jimmy Paulette and Tabboo! Undressing, NYC*, Goldin tenderly captures two drag queens in different stages of undress as they shift from one gender to another—still occupying both their female and male identities.

Catherine Opie (b. 1961, Sandusky, OH; lives and works in Los Angeles, CA)

Justin Bond, 1993

Chromogenic print

20 7/8 x 16 7/8 inches

NSU Art Museum Fort Lauderdale; purchased with funds provided by Michael and Dianne Bienes by exchange, 2018.33

This is an iconic early photograph by Catherine Opie of the famous trans-genre artist Justin Bond, which was among the works that launched her photographic career in the 1990s. Opie explores issues of gender and identity in works that document social phenomenon. At the same time they raise numerous questions about people's attitudes toward themselves and others, their communities, political events, subcultures, and urban transformation. Her work resonates with formal issues that reveal her knowledge of the history of art and painting.

Zanele Muholi (b. 1972, Durban, South Africa; lives and works in South Africa)

LEFT TO RIGHT:

Xiniwe II at Cassilhaus, North Carolina, 2016

Bester VII, Newington Green, London, 2017

Gelatin silver print

31 ½ x 21 7/8 inches, 31 ½ x 22 ¼ inches

NSU Art Museum Fort Lauderdale; purchased with funds provided by Michael and Dianne Bienes by exchange, 2018.7, 2018.6

South African photographer Zanele Muholi's striking black-and-white photographs address several traditions and contemporary art practices. Muholi, who self-identifies as a visual activist and advocate on behalf of the lesbian, gay, bisexual, transgender, and intersex (LGBTI) community in South Africa and beyond, uses photography to create images of empowerment. These two photographs are from the series, *Somnyama Ngonyama (Zulu for Hail the Dark Lioness)*, consisting of self-portraits in which Muholi assumes various guises and identities. Each photograph subversively mimics different modes of portraiture as a critique of the genre for its connections with colonialism or high style fashion photography, which exoticizes the black female body. Constrained by various implements and props in these self-portraits, Muholi defiantly stares at the viewer, demanding a reckoning for the history of violence against black people that persists to the present.

Cindy Sherman (b. 1954, Glen Ridge, NJ; lives and works in New York, NY)

Untitled Film Still #19, 1978

Gelatin silver print

8 x 10 inches

NSU Art Museum Fort Lauderdale; promised gift of David Horvitz and Francie Bishop Good

In her early *Film Stills* series, Cindy Sherman produced photographs in which she posed as various female prototypes to explore the underlying sexism of Hollywood and how its films influence and shape identity. Using costumes, make up, locations, props, and cinematic lighting and camera angles to stage her scenes, Sherman produced photographs that look convincingly like frozen moments in Hollywood films. The familiar cinematic elements in these scenes feed the viewer with just enough details to concoct a narrative for the featured female protagonist.

Eve Sussman (b. 1961, London, England; lives and works in Brooklyn, NY)

The Whisperer

Serving the Milk

From *89 Seconds at Alcazar*, 2004

DVD, Flat-screen monitor

NSU Art Museum Fort Lauderdale; gift of Barbara Fosco, 2019.54

Eve Sussman's video installation *89 Seconds at Alcázar* premiered at the 2004 Whitney Biennial. This ambitious project is an evocative re-creation of the masterpiece *Las Meninas* (*The Maids of Honor*) painted by Diego Velázquez in 1656. Sussman staged actors to play King Philip IV and his wife Mariana of Austria, their daughter the Princess Margarita, along with the servants, Valasquez himself, and a Spanish mastiff, within the setting of the royal chamber in the Alcazar that she also recreated. Each 89 second segment of the video captures the moments leading up to and after isolated details in *Las Meninas*. Sussman observed how "Any gesture, at any point, is interesting," in Valasquez's painting. "You can take any minute and a half from the whole [*89 Seconds at Alcázar*] piece, and it does the same thing. It's some moment coming together and falling apart."

Julian Schnabel (b. 1951, Brooklyn, NY; lives and works in New York, NY)

Cookie's Doll, 1984

Oil, plates, and bondo on wood

126 x 120 x 12 inches

Vito Schnabel Projects

Julian Schnabel's expressionistic paintings on broken crockery caused a sensation when they were first shown in New York (1979), as they signaled the rebirth and vitality of painting. *Cookie's Doll* is a larger-than-human-size rendering of a voodoo doll with human hair and blue glass eyes that belonged to Schnabel's friend, actor and writer Cookie Mueller. The enlarged scale of the voodoo doll transforms it into a lifeless shrouded figure, while the shaped lintel-like top suggests that the work has been exuded from a wall tomb. Shrouded figures and portraits honoring loved ones, such as the portrait of his former wife Olatz on view in this exhibition, are among Schnabel's consistent subjects.

Theaster Gates (b. 1973, Chicago, IL; lives and works in Chicago, IL)

Reflection Piece, 2016

Clay

49 x 24 inches

NSU Art Museum Fort Lauderdale; purchased with funds provided by Michael and Dianne Bienes by exchange, 2018.3

Chicago-based artist Theaster Gates studied ceramics at Iowa State University (1966) and subsequently in Japan and South Africa. An important influence on him was David Drake, also known as Dave the Potter, a former slave in antebellum South Carolina, who produced stoneware pottery, which he adorned with poetic couplets.

Gates consistently revisits the primordial mud used in his ceramics as the terra firma of his socially engaged and interactive art practice. This work, which combines a mask-like visage with a hollow vessel forms a reliquary as a receptacle of the human spirit. It succinctly conveys the complexity of Gate's underlying concerns with how craft is valued in Western and non-Western traditions.

Jenny Holzer (b. 1950, Gallipolis, WV; lives and works in Hoosick Falls, NY)

Survival: Remember to react, 1984

Cast aluminum

3 1/16 x 10 1/16 inches

NSU Art Museum Fort Lauderdale; purchased with funds provided by Michael and Dianne Bienes by exchange, 2018.5

Jenny Holzer's career was launched (1977) with her *Truisms* consisting of text such as "Abuse of power comes as no surprise," printed in black italic script on white paper she plastered onto buildings, walls, and fences around Manhattan. *Remember to react* is from her early *Survival* series (1983-85), which consists of simple plaques embossed with text that comments on the absurdities of contemporary life and messages that confound logic. As Holzer's medium is the message, the innocuous plaque does not announce itself as high art. Instead, it appears as the type of authoritative notice, such as a "No Smoking" sign that one would expect to find in a public space. Although simple, this work, which provides the title of this exhibition, provokes thought: as reactions are automatic, do we need to be reminded to react? What are we meant to react to? How should we react to this work? Do we all react in the same way?