

# **Large-Print Labels—English**

**He Said / She Said:  
Contemporary Women  
Artists Interject**

**PLEASE RETURN AFTER USE**



## **He Said / She Said: Contemporary Women Artists Interject**

The women artists featured in this show reference art history to argue for their inclusion in the canon of art, which has long ignored or minimized their contributions. Ranging from the feminist movement of the 1970s to young artists who are inspired by Surrealism, they create work that critiques gender norms, sexism, and racism. Many artists in the show, especially from the Postmodern period of the 1970s to 1990s, appropriate elements from male predecessors and contemporaries, several of whose works are also included here. They call into question the myth of the sole male genius and create space for new, more inclusive narratives. This exhibition features artworks from the DMA and from local collections, and a majority are making their debut.



Catégorie 18. Hieronymus Bosch and Jan van Eyck, *The Crucifixion, The Last Judgment, and the Last Adornment*. About 1480-90. Oil on wood, each panel 107 x 117 cm. The Metropolitan Museum of Art, New York (The Cloisters Collection, Purchase)



Catégorie 19. Hieronymus Bosch, *The Last Judgment*, detail. About 1480-90. Oil on wood, 117 x 107 cm. The Metropolitan Museum of Art, New York (The Cloisters Collection, Purchase)

# Improved Janson: A Woman on Every Page 2018

**Kaleta A. Doolin**

Born in Dallas, Texas, 1950

Altered text with red bookmark

*History of Art* by H. W. Janson is a foundational art history textbook first published in 1962 and still used in many undergraduate classes. Like virtually all educational materials in the field until recent years, this book excludes women artists. Doolin modified the textbook by making a marquise-shaped cut resembling the form of a vulva through its pages so that the image of the Neoclassical statue is consistently visible as the user flips through the pages. The ever-present image of the nude statue draws attention to the fact that the only women traditionally included in art history have been nude subjects.

Lay Family Acquisition Fund, 2021.22



# Up to and Including Her Limits

1975–2008

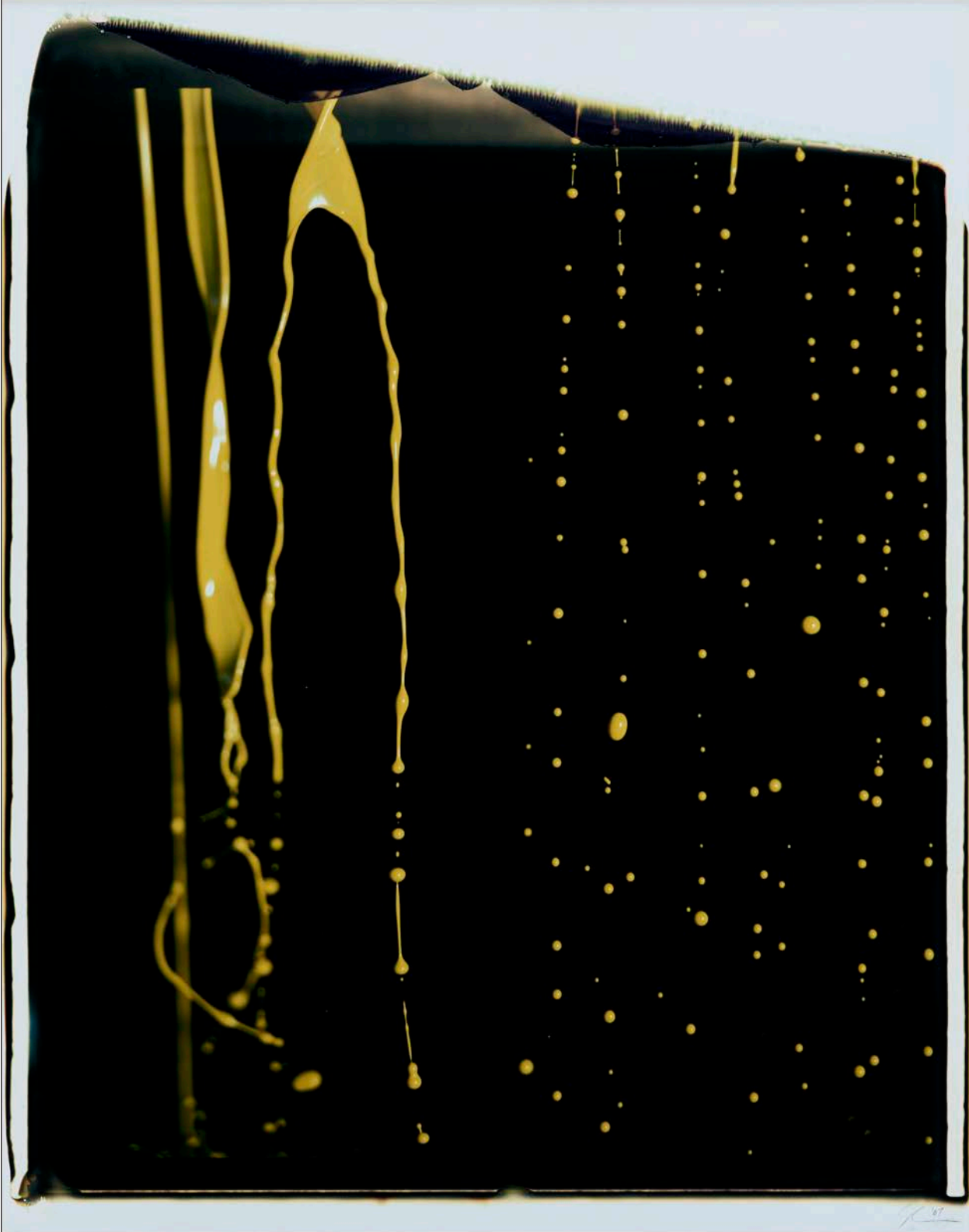
## Carolee Schneeman

Born in Fox Chase, Pennsylvania, 1939–  
died in New Paltz, New York, 2019

Crayon on paper, rope, harness, and video  
(color, sound; 29 min.)

Schneeman created *Up to and Including Her Limits* in response to Jackson Pollock's physical process of painting. She was part of the "Happenings" movement, in which the art was the performance or action of the artist rather than the resulting object. In this work, Schneeman was suspended nude from a harness and made marks in crayon on large pieces of paper in her loft. The lines of the crayon document the artist's action as she moved across the walls and floor. The installation on view includes some of these papers, the harness and rope, and video footage of her performance recorded over 10 sessions.

TWO x TWO for AIDS and Art Fund, T44339.A–E





# Yellow Action Painting Photo #3

2006

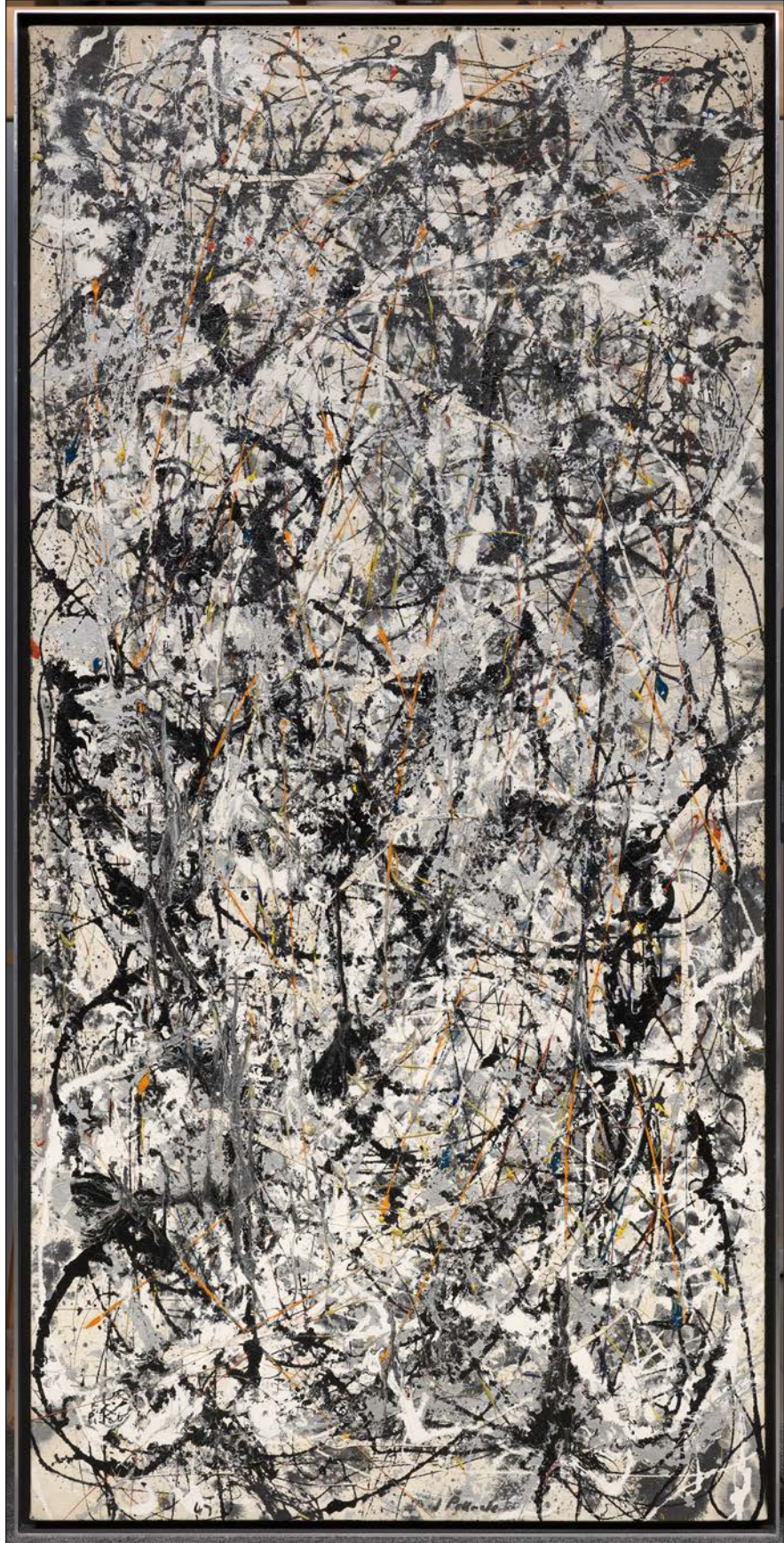
## Sarah Charlesworth

Born in East Orange, New Jersey, 1947–  
died in Falls Village, Connecticut, 2013

Polaroid

Charlesworth engages with the legacy of Abstract Expressionism in this work. She dismisses the uniqueness of the drip gesture, seen in Jackson Pollock's *Cathedral* nearby, by re-creating and photographing it using a medium that, unlike painting, is defined by its ability to be reproduced. Pollock's work and its reception are often seen as emblematic of the myth of the lone male genius.

Gift of Miyoung Lee, 2021.55



# **Cathedral**

1947

## **Jackson Pollock**

Born in Cody, Wyoming, 1912–died in Hampton, New York, 1956

Enamel and aluminum paint on canvas

Pollock was known for his “drip” style of Abstract Expressionism, wherein the artist flung paint directly onto an unstretched canvas on the floor of his studio. Many art critics declared that Pollock’s drip paintings were the greatest artistic contribution of an American to date. The women artists in this gallery took issue with claims of Pollock’s exceptionalism.

Gift of Mr. and Mrs. Bernard J. Reis, 1950.87



## **Device**

1961–1962

### **Jasper Johns**

Born in Augusta, Georgia, 1930; active in Sharon, Connecticut

Oil on canvas with wood and metal attachments

Gift of The Art Museum League in honor of Mrs. Eugene McDermott, 1976.1



# Making Men #3

1992

## Deborah Kass

Born in San Antonio, Texas, 1952; active in Brooklyn, New York

Oil, acrylic, and wooden ruler on canvas

*Making Men #3* refers to three celebrated male artists from the preceding decades. This strategy of art historical reference is representative of Kass's overall practice. In this canvas, she includes a wooden ruler that has scraped paint in a circular motion, citing the wooden arms in Johns's *Device* (shown on the left). Johns includes three-dimensional objects found in his studio to undercut the idea of a painting as an illusion. Kass also includes the forms found in Robert Motherwell's *Elegy to the Spanish Republic, 108* (on view in the next gallery). Motherwell's work responds to the Spanish Civil War, with imagery that conjures bullfighting and its associations with masculinity. The third reference is to David Salle. On the lower half of the canvas, Kass paints two wrestlers in Salle's style. Her work both pays tribute to the techniques she admires in male painters and critiques the stifling privileging of male-driven narratives in American art.

Lay Family Acquisition Fund, T44444





## Women and Appropriation

The artists in this section started creating art during the rise of Postmodernist theory in the late 1970s to 1990s. Postmodernism describes the cultural period that followed Modernism, a time that often privileged the creative gestures of single makers, usually men. Postmodernism rejected the idea of artistic genius and instead argued that there is no such thing as a unique gesture or thought—all creation is instead built on references to the past. This art movement opened the art world to women, who seized upon its strategies of appropriation and often made direct references by using photography and other mass media devices. The work of these artists questions the validity of male genius and critiques the images of women as objects of sexual desire, which circulated throughout popular culture and advertising.



# **Pledge, Will, Vow**

1988/2020

## **Barbara Kruger**

Born in Newark, New Jersey, 1945;  
active in New York, New York, and  
Los Angeles, California

Three-channel video installation of three LED  
flatscreen monitors, sound

Run time: 5:35

*Pledge, Will, Vow* consists of three monitors that play text from the U.S. Pledge of Allegiance, marriage vows, and legal estate documentation, in which the artist intervenes by switching the traditional wording with expressions that point to the realities of our current political and economic systems.

Kruger became known in the 1980s for works that pair depictions of women torn from art history and popular culture with slogans written in ad stylings such as “your gaze hits the side of my face” and “your body is a battleground,” which have found evergreen resonance in conversations about bodily autonomy.

TWO x TWO for AIDS and Art Fund, 2023.18.A–C



# Untitled Film Still #28

1979

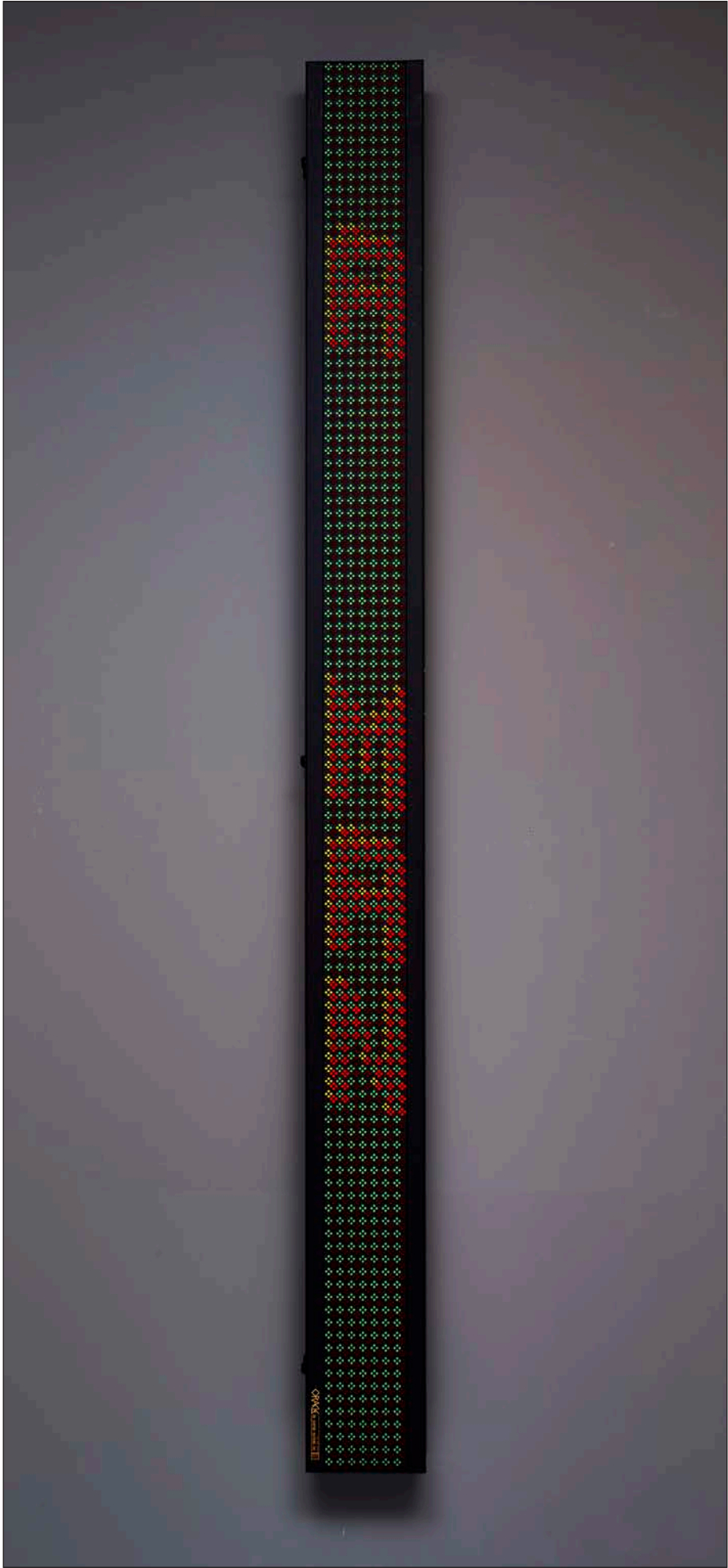
## Cindy Sherman

Born in Glen Ridge, New Jersey, 1954;  
active in New York, New York

Gelatin silver print

This photograph of a young woman with bare feet and a disheveled appearance, cowering in an apartment building, is completely staged. As the model for this and many of her photographs, Sherman transforms herself for each photo shoot. The artist includes subject matter that mimics the conventions of Hollywood, but which, in its strangeness and imperfection, suggests a world far more complex and disturbing.

Gift of Fredericka Hunter and Ian Glennie, Houston, 1984.177



# **I Am a Man**

1987

## **Jenny Holzer**

Born in Gallipolis, Ohio, 1950; active in  
Hoosick, New York

Electronic LED sign with red and green diodes

*I Am a Man* is an LED signboard that contains Holzer's signature deadpan observations and meditations on the human condition. Delivered by a medium traditionally used for advertising or in sports arenas, the messages are presented in an authoritative anonymous voice, bringing our most private thoughts on sex, life, death, identity, and disaster into the public realm. Holzer's work is both seductive and threatening, demonstrating the power of technology to manipulate consciousness.

General Acquisitions Fund and matching grant from the National Endowment for the Arts, 1988.57





**Felix**

2007

**Joyce Pensato**

Born in Brooklyn, New York, 1941—died in  
New York, New York, 2019

Enamel and metallic paint on canvas

Lay Family Acquisition Fund, 2008.35



# **Parboiled**

1994

## **Rachel Hecker**

Born in Providence, Rhode Island, 1950;  
active in Houston, Texas

Acrylic on canvas

Like many of the artists in this gallery, Hecker incorporates images taken from mass media in her art. The background of the painting is a nude female torso, which is the type of sexualized image common in advertising and echoes the pun created by the inclusion of a screw. The foreground contains the cartoon character Casper the Friendly Ghost and a digital clock. Together, they suggest the intrusion of reality into the nonsensical world of a dream.

Gift of the Professional Members League, 1995.42



# Blues and Pinks

1992–1993

## Carrie Mae Weems

Born in Portland, Oregon, 1953; active in  
Syracuse, New York

Six hand-tinted gelatin prints

The subject of Weems's work is photographs of the Birmingham "Race Riots," a pivotal moment of the American civil rights movement when a walkout started by schoolchildren was met with brutal force by the local police, who used dogs and fire hoses to suppress the demonstrators. Originally taken for *Life* magazine, the photographs were adopted by Andy Warhol for a 1964 silkscreen series. Weems created her work following the civil unrest sparked by the acquittal of the police officers who were filmed beating Rodney King, a Black taxi driver. The endless reproducibility of photography underscores the cyclical nature of abuse within America.

TWO x TWO for AIDS and Art Fund, 2021.1.A–F



# Dracula and the Artist

1991/2019

## Lorraine O'Grady

Born in Boston, Massachusetts, 1934; active in New York, New York

Archival pigment print on Hahnemuhle Baryta pure cotton photo rag paper in two parts

O'Grady is an artist, critic, and cultural organizer who has advocated for Black women artists since the 1970s. As explored in her 1992 essay "Olympia's Maid: Reclaiming Black Female Subjectivity," her work imagines the world from the point of view of a Black woman protagonist. In this diptych, O'Grady depicts a young woman confronted by menacing combs in one photograph, a possible allusion to the attempts to smooth out Black women's natural hairstyles and thus conform to dominant cultural norms. In the other photograph, the same woman is seated at a writing table, with the combs vanquished in the corner. The work is thus a parable of the artistic process, whereby, as suggested by the title, the writer is able to conquer the vampiric forces of conformity.

TWO x TWO for AIDS and Art Fund, 2023.24.A–B





## **After Man Ray (La Fortune): 6**

1990

### **Sherrie Levine**

Born in Hazelton, Pennsylvania, 1947; active in New York, New York, and Santa Fe, New Mexico

Mahogany, felt, and resin

Levine re-creates famous works of Modernism, and in doing so, destroys the myth of originality that defined that earlier era. Here, Levine's pool table is a sculptural representation of the painting *La Fortune* by American Surrealist Man Ray. Eerie and dreamlike, red and white billiards balls rest serenely on a field of green, exactly as they are seen in Ray's painting, while the stylized legs of the table have been reproduced down to their last quirky detail.

Anonymous gift, 1999.108.A–H



## **“Black Female Subjectivity”**

The artists in this section appropriate imagery made famous by white male artists. In doing so, they broaden and deepen the subject of art and make room for Black female subjectivity, whereby Black women reclaim their agency as the subject of a narrative and not simply the object. Here, all three women artists argue for a visual language that will accommodate the lived experience of Black women, instead of the myths of male heroism central to their source material.



# **From Whom the Bell Tolls**

2021

## **Janiva Ellis**

Born in Oakland, California, 1987; active in New York, New York, and Los Angeles, California

Oil on linen

TWO x TWO for AIDS and Art Fund, 2022.18



# Elegy to the Spanish Republic 108 (The Barcelona Elegy)

1966

## Robert Motherwell

Born in Aberdeen, Washington, 1915–  
died in Princetown, Massachusetts, 1991

Oil and acrylic on canvas

Here Ellis takes aim at the existential angst rampant in American art and literature of the past century. The work's title is derived from the Ernest Hemingway novel about an American volunteer fighting fascism in the Spanish Civil War in the 1930s. Hemingway himself relocated to Spain during the war, as did other Americans who were disenchanted with the safety of home. Motherwell took up the subject of the Spanish Civil War for his *Elegy* series, in which he meditates on life and death. In response to Motherwell, Ellis shows a figure trying to break free from an enclosure, a critique of the self-made prisons of those who come from lives of privilege and seek out dire threats to create work with the emotional charge derived from such encounters.

The Art Museum League Fund, 1967.7





# Blue Turned Temporal

2019

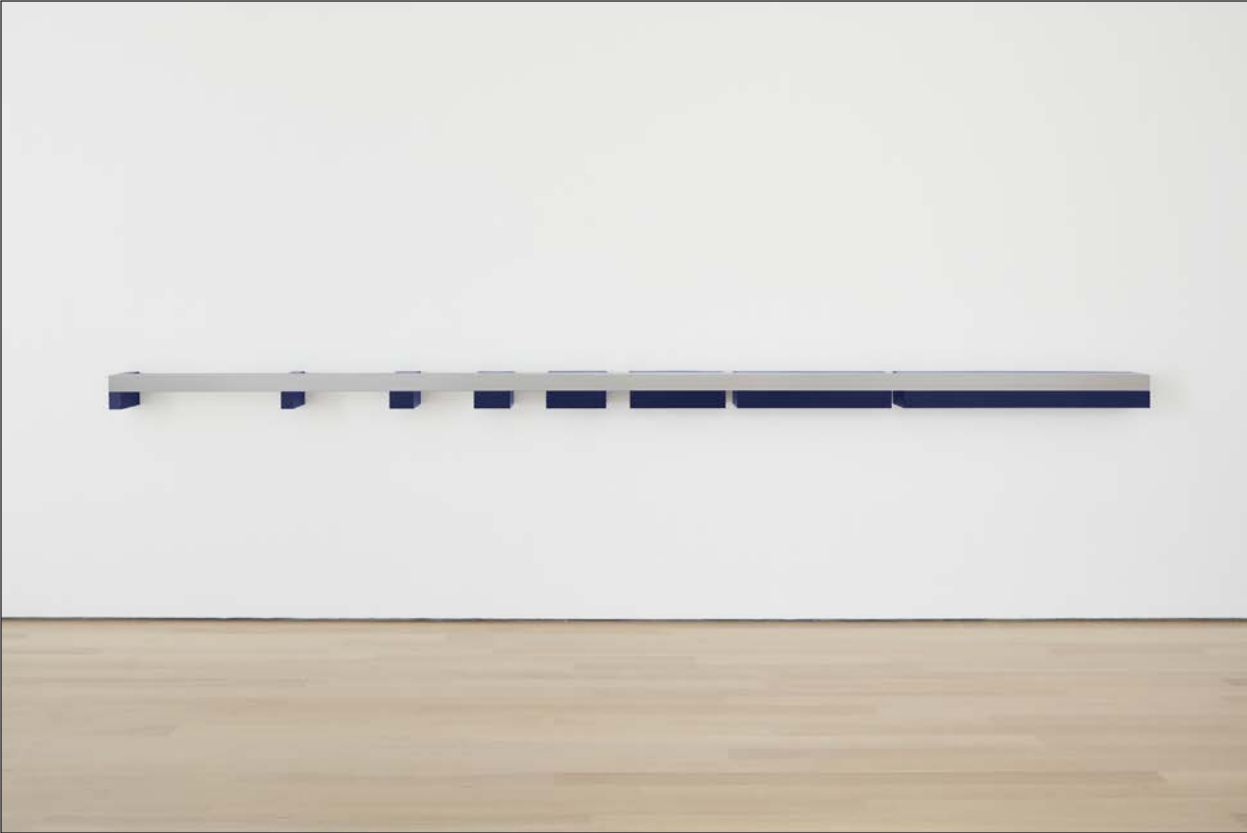
## Lorna Simpson

Born in New York, New York, 1960; active in  
Brooklyn, New York

Ink, watercolor, and screen print on gessoed  
fiberglass

Simpson often incorporates images of women taken from *Jet* and *Ebony* magazines into her work. Here, the artist screen-prints thin strips from a magazine page into a scene of polar exploration. As seen in Frederic Edwin Church's *The Icebergs*, polar exploration was a subject of national fascination throughout the 1800s, one that hinges on imperial expansion and promoted stories of individual heroism. By including Black figures in their work, Simpson and others in this exhibition point to the exclusion of Black people as heroic subjects within art history.

TWO x TWO for AIDS and Art Fund, 2020.16



# **Untitled**

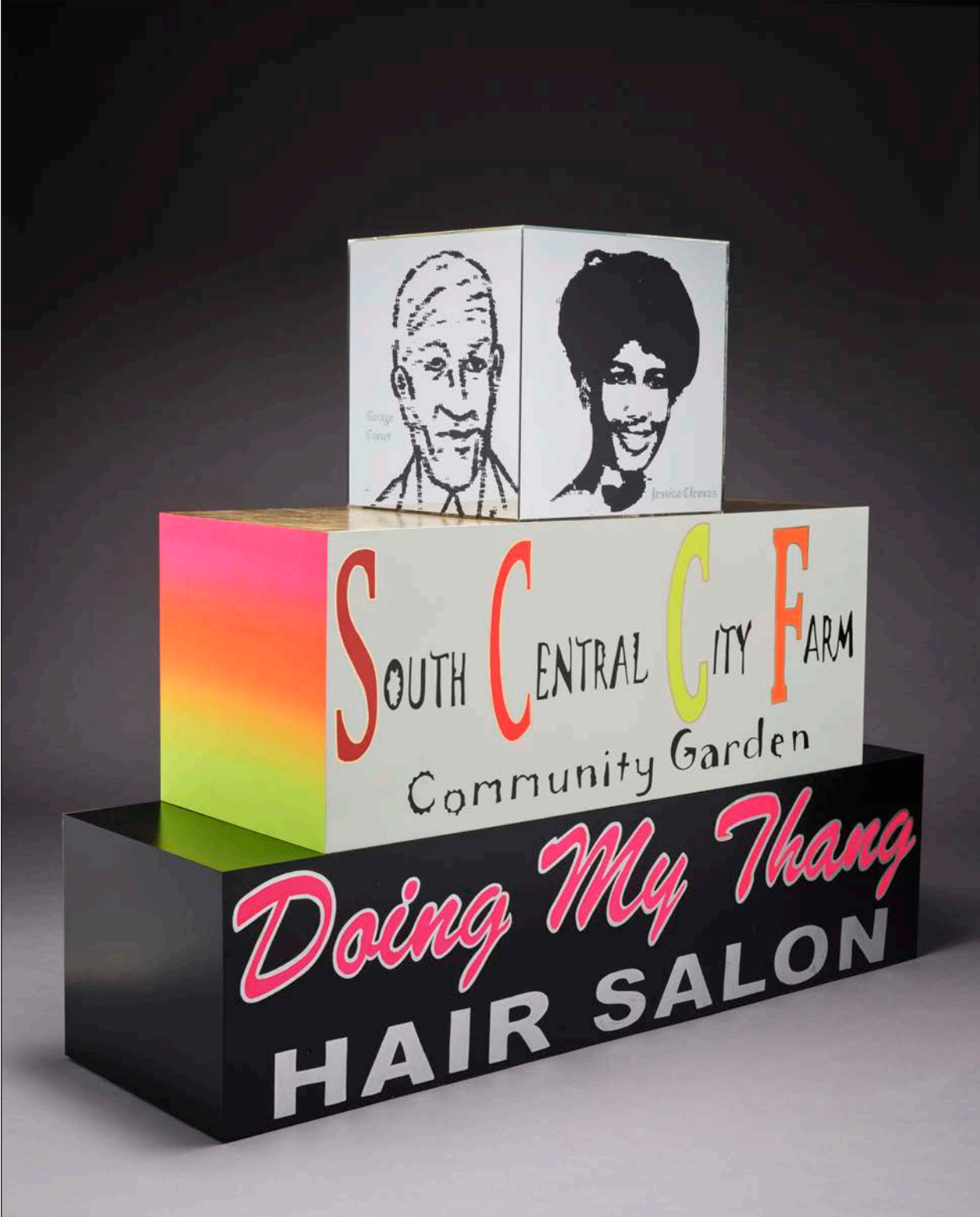
1970

## **Donald Judd**

Born in Excelsior Springs, Missouri, 1928–  
died in New York, New York, 1994

Clear and purple anodized aluminum

Gift of The Rachofsky Collection, 2001.346



# South Central City Farm / Doing My Thang

2022

## Lauren Halsey

Born in Los Angeles, California, 1987;  
active in Los Angeles, California

Acrylic, enamel, silver leaf, vinyl, and  
mirror on wood

*South Central City Farm / Doing My Thang*, by Los Angeles–based sculptor and social practice artist Lauren Halsey, is a tribute to the artist’s hometown and a riff on American Minimalism. The work is composed of three boxlike forms that refer to the simple repeated cubes and rectangular prisms made by Donald Judd and other Minimalist sculptors. Judd was famous for his untitled geometric forms with mirrored and machine-finished surfaces. The hand of the artist is removed from his sculptures, seeming to reject any personal expression by Judd.

In contrast, self- and community expression are apparent in Halsey’s work. The text on this sculpture refers to signs seen throughout South Central LA. In the topmost box, Halsey reimagines a commemorative mural from her neighborhood, to which she added her own personal heroes to create a celebration of Black icons.

TWO x TWO for AIDS and Art Fund, 2023.2.A–C



## Women and Surrealism

The artists in this section explore Surrealism and its legacy, particularly the fertile ground the historic movement has provided to younger women artists who are interested in exploring gender in their work. Many of the artists in this gallery use hybrid or anthropomorphic figures—those that can be read as part human, part animal or object. Others use shocking juxtapositions, which were favored by the Surrealists to create unexpected associations in the subconscious. Many contributors to Surrealism were women who lived unconventional lifestyles for the gender norms of the era. There were perhaps more women in Surrealism than in any other preceding artistic movement. As the work in this gallery demonstrates, Surrealist practices allowed for overt critique of gender roles.





# **Tiburón**

1937–1947

## **Leonora Carrington**

Born in Clayton Green, England, 1917–  
died in Mexico City, Mexico, 2011

Gouache, pencil, and ink on paper

Leonora Carrington and fellow women Surrealists exemplified the use of human-animal hybrids, often giving women attributes taken from the animal kingdom. Carrington's preferred avatar was the horse. Carrington, who wanted to live an untethered life, was drawn to the undomesticated quality of wild horses. Despite her independence, the artist is often associated with the work of her former romantic partner Max Ernst (an example of whose work hangs nearby). The two were lovers before being separated by World War II, after which Carrington moved to Mexico, still at the beginning of her very long career. When prompted to discuss their relationship, Carrington once responded, "Those were three years of my life! Why won't anyone ask me about anything else?"

HSSS-1



# **The Bird People**

1942

## **Max Ernst**

Born in Brühl, Germany, 1891—died in Paris, France, 1976

Black crayon frottage reworked with colored crayon

Gift of Bernard J. Reis, 1951.112.6



# **Apparitions**

1927

## **Yves Tanguy**

Born in Paris, France, 1900—died in  
Woodbury, Connecticut, 1955

Oil on canvas

The Eugene and Margaret McDermott Art Fund, Inc., in honor of  
Nancy O'Boyle, 2005.37.McD



# Evening Switch

2021

## Lucy Bull

Born in New York, New York, 1990; active in  
Los Angeles, California

Oil on linen

Earlier generations of Surrealists explored techniques like grattage (scraping), collage, and automatic writing in an attempt to reach the subconscious mind. Their works were often more abstract, without clear reference to the human figure, a lineage seen in Bull's *Evening Switch*. Her dreamlike world reveals inner layers of background paint in a technique that is reminiscent of artists such as Yves Tanguy, whose work is shown here alongside it.

Gift of the Green Family Art Foundation, courtesy of Adam Green Art Advisory, 2021.21





# Pergusa

2019

## Olivia Erlanger

Born in New York, New York, 1990; active in  
Los Angeles, California

Silicone, polystyrene foam, MDF, plywood, and  
Maytag washing machine

Conforming to the Surrealistic juxtaposition of two unlike objects, a mermaid's tail protrudes from the drum of a commercial washing machine. In Greek mythology, the mermaid lured unsuspecting sailors to their death on the rocky shores, promoting stereotypes of women as cruel seductresses.

Erlanger was inspired to make *Pergusa* after considering the gender-, class-, and race-based implications of the laundromat. Laundry, like most domestic labor, is traditionally considered women's work. Many women do not have access to expensive home appliances and must transport their intimates in public for washing.

TWO x TWO for AIDS and Art Fund, 2019.63.A–B



# The Slippers

2019

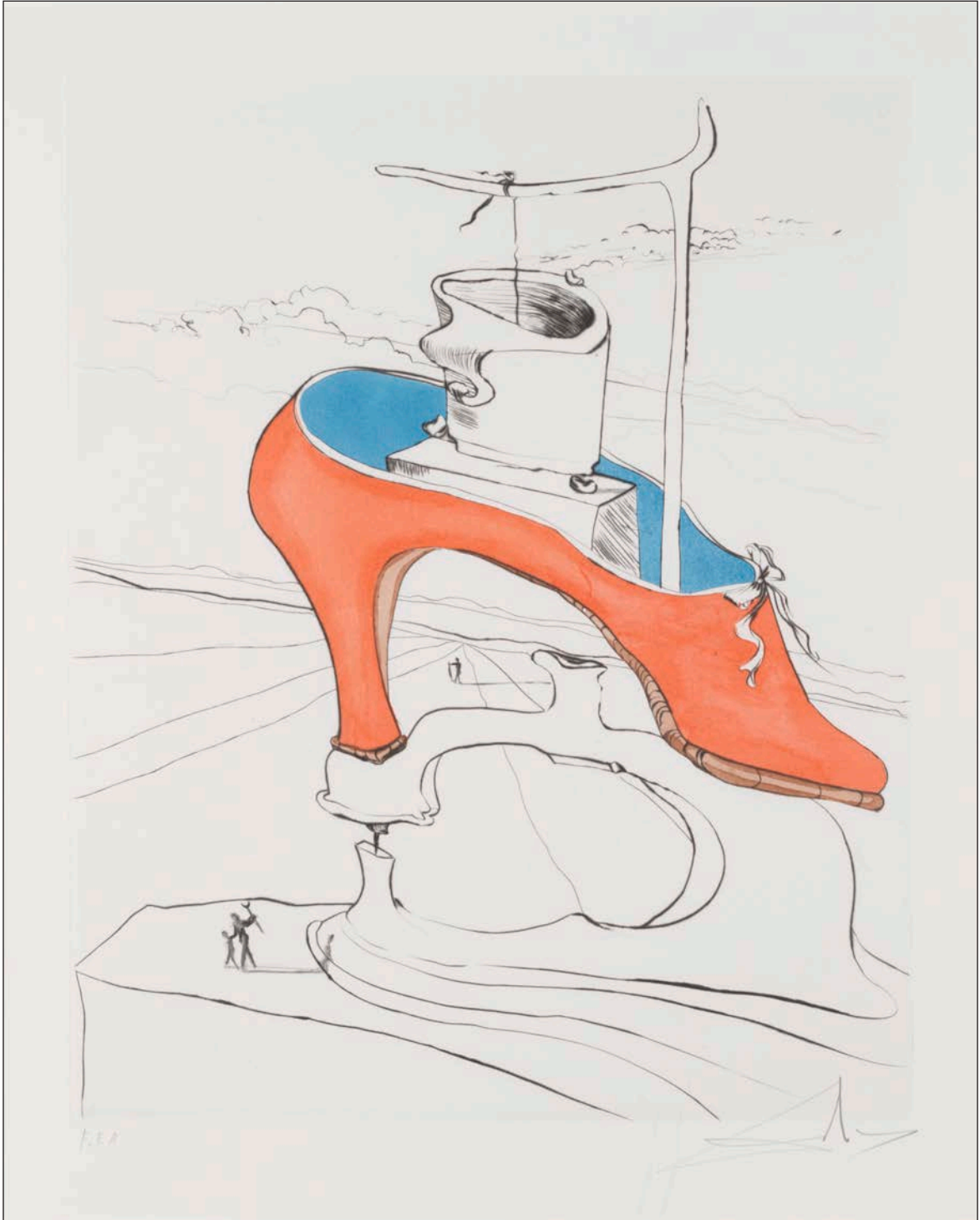
## Emily Mae Smith

Born in Austin, Texas, 1979; active in  
Brooklyn, New York

Oil on linen

*The Slippers* features artist Emily Mae Smith's distinctive broomstick motif—an appropriation from the Disney movie *Fantasia* (1940). In the classic film, Mickey Mouse attempts to automate the broomstick to work for him, but instead, it revolts. In Smith's work, the figure of the broomstick doubles as a paintbrush. Its feminized appearance comments on the gendered nature of domestic labor, which has also long been a subject of art. In *The Slippers*, the broomstick figure peeks into a scene from a 17th-century painting by Samuel Dirksz van Hoogstraten, in which an idle housewife has left her shoes in the middle of the hall. By appropriating both the Disney figure and the 17th-century interior scene, Smith provokes critical scrutiny of the gender associations these images carry.

Gift of the John Marquez Family Collection, 2020.37



# **La Malédiction Vaincue**

1974

## **Salvador Dalí**

Born in Figueres, Spain, 1904—died in  
Figueres, Spain, 1989

Drypoint

Gift of Michael L. Rosenberg, 1994.240.5



# **Recordando a Dalí**

2008

## **Myrna Báez González**

Born in Santurce, Puerto Rico, 1931—died in San Juan, Puerto Rico, 2018

Acrylic on canvas

In *Recordando a Dalí*, Báez creates a metaphysical self-portrait surrounded by a Surrealist-style landscape. The work demonstrates Báez's interest in dualities. She creates the illusion of artwork within an artwork, as if her self-portrait is gazing at one of her signature landscapes, with two suns bordering the composition. Through her hazy, dreamlike composition, she makes an explicit reference to the Surrealist movement by including Salvador Dalí in the title. Báez, a master printmaker, has said that printmaking directly influenced her approach to painting, resulting in smooth surfaces with no visible brushstrokes.

Gift of the estate of Myrna Báez, 2020.50.11





# **Mouth #11**

1967

## **Tom Wesselmann**

Born in Cincinnati, Ohio, 1931—died in  
New York, New York, 2004

Oil on canvas

Foundation for the Arts Collection, Mr. and Mrs. Edward S.  
Marcus Fund, 1968.7.FA



# Bun Piece Dabs Forehead, Hand Lifts Rip, Thigh Left

2020

## Ivy Haldeman

Born in Aurora, Colorado, 1985; active in  
New York, New York

Acrylic on canvas

*Bun Piece Dabs Forehead, Hand Lifts Rip, Thigh Left* is one of a series of paintings in which Haldeman has used a hot dog and bun avatar. It has a distinctly phallic shape, but here she has feminized it. With one hand she suggestively gropes herself, while the other hand dabs her forehead with a piece of torn bun. Despite the hot dog's peaceful expression, her combined actions create a feeling of violence and desire. Haldeman's work shares an interest in anthropomorphism with Surrealism, but in a manner that is distinctly sexualized. In that way, her work references Pop artists like Tom Wesselman, who depicts an isolated pair of women's lips cradling a lit cigarette. Haldeman, like Wesselman, refers to the sexualized depictions of women in advertising, a common strategy to increase sales.

Gift of Andre Sakhai, 2021.16



# Mother's Maiden Name

2022

## Issy Wood

Born in Durham, North Carolina, 1993;  
active in London, England

Oil on linen

In this large-scale painting, Wood presents a tightly cropped image of medieval armor. The scale and subject lure viewers into closer engagement with the work. Wood challenges gender stereotypes by pairing a provocative title, *Mother's Maiden Name*, with a subject historically associated with men in combat. The juxtaposition of subject and title prompts us to think about the power dynamics of motherhood, marriage, and the tradition of names.

Gift of Robert Lowinger, 2023.36



# Nocturne

2022

## Ulala Imai

Born in Kanagawa, Japan, 1982; active in Kanagawa, Japan

Oil on canvas

Imai's *Nocturne* depicts one of her favorite recurring characters, "Vincent Van Dog," a well-loved stuffed dog on wheels she purchased at a market in Paris. Partially deaf, Imai sees herself reflected in the one-eared toy dog. *Nocturne* can be likened to a self-portrait, with Vincent Van Dog standing in for the artist, one of the many examples of avatar-like figures present in this gallery.

TWO x TWO for AIDS and Art Fund, 2023.26.A–B





**Limule**

2021

**Julie Curtiss**

Born in Paris, France, 1982; active in  
Brooklyn, New York

Acrylic and oil on canvas

The Rachofsky Collection



# Compressions

2021

## Danica Lundy

Born in Salt Spring, Canada, 1991; active in Brooklyn, New York

Oil on canvas

In this painting, two hands clasp in the upper right, seeming to perform CPR compressions on a female torso. Lundy's depiction of the body is fantastical and grotesque, and following her interest in the subject, her work contains several subtle references to the wicked, the feminine, and the taboo. A facsimile of Hans Baldung's 1510 print of a trio of witches is etched into the central figure's necklace, while the pool of water in the crease of the elbow reflects another triad—the artist in three forms.

Gift of The Green Family Art Foundation, courtesy of Adam Green Art Advisory, 2022.64



## Friendship and Collaboration

Just as women artists have fought for their inclusion in art history alongside their male contemporaries, they have also had close and productive relationships with male artists who are friends, family, and inspirations for their work. This gallery highlights these relationships through a series of works in which fellow male artists serve as female artists' subjects, along with works that demonstrate the collaboration between men and women designers.

Like other art forms, design can be a collaborative venture. Within a studio setting, numerous members contribute to the ultimate product. Many contributors, especially women, have historically gone uncredited. The design objects featured here are the products of family dynasties, where the makers come from generations of designers or are part of spousal teams. Sometimes the creative connections can be seen across works or with singular objects.



# **In His Image**

2021

## **Calida Rawles**

Born in Wilmington, Delaware, 1976;  
active in Los Angeles, California

Acrylic on canvas

Gift of Marcia and Jonathan Sobel, 2022.1





# the warmth of other suns

2022

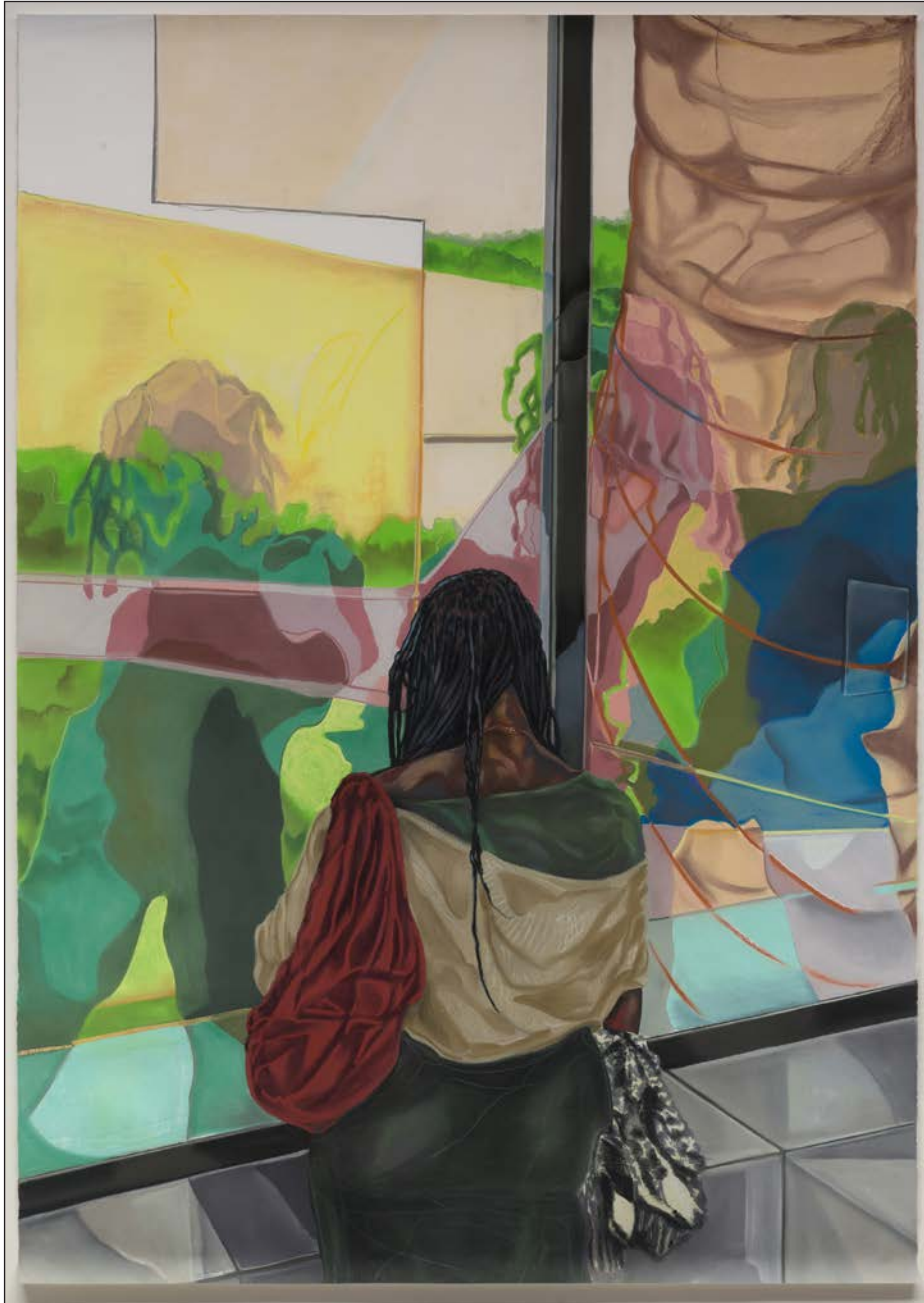
## Diedrick Brackens

Born in Mexia, Texas, 1993; active in  
Los Angeles, California

Cotton and acrylic yarn

Rawles's painting *In His Image* is rendered in a hyper-real style yet retains a dreamlike quality. This work examines both what we share in our public-facing persona and the privacy we maintain for our inner lives and closest relationships. This painting depicts artist and North Texas native Diedrick Brackens floating in sunlight-drenched water. His eyes barely open, he seems poised between euphoria and guardedness. Brackens, a graduate of the University of North Texas, is best known for his woven tapestries that utilize techniques from West Africa and the American South. His work *the warmth of other suns* draws its title from Isabel Wilkerson's 2010 historical study. This book presents a series of reminiscences of the Great Migration, a movement of Black Americans from the American South to the Midwest, Northeast, and West over 50 years, whose traditions the artist draws from in his work.

Lay Family Acquisition Fund, T44388



# **Cracked Screen (Lynette in front of Sigmar Polke, Sardinia 2021)**

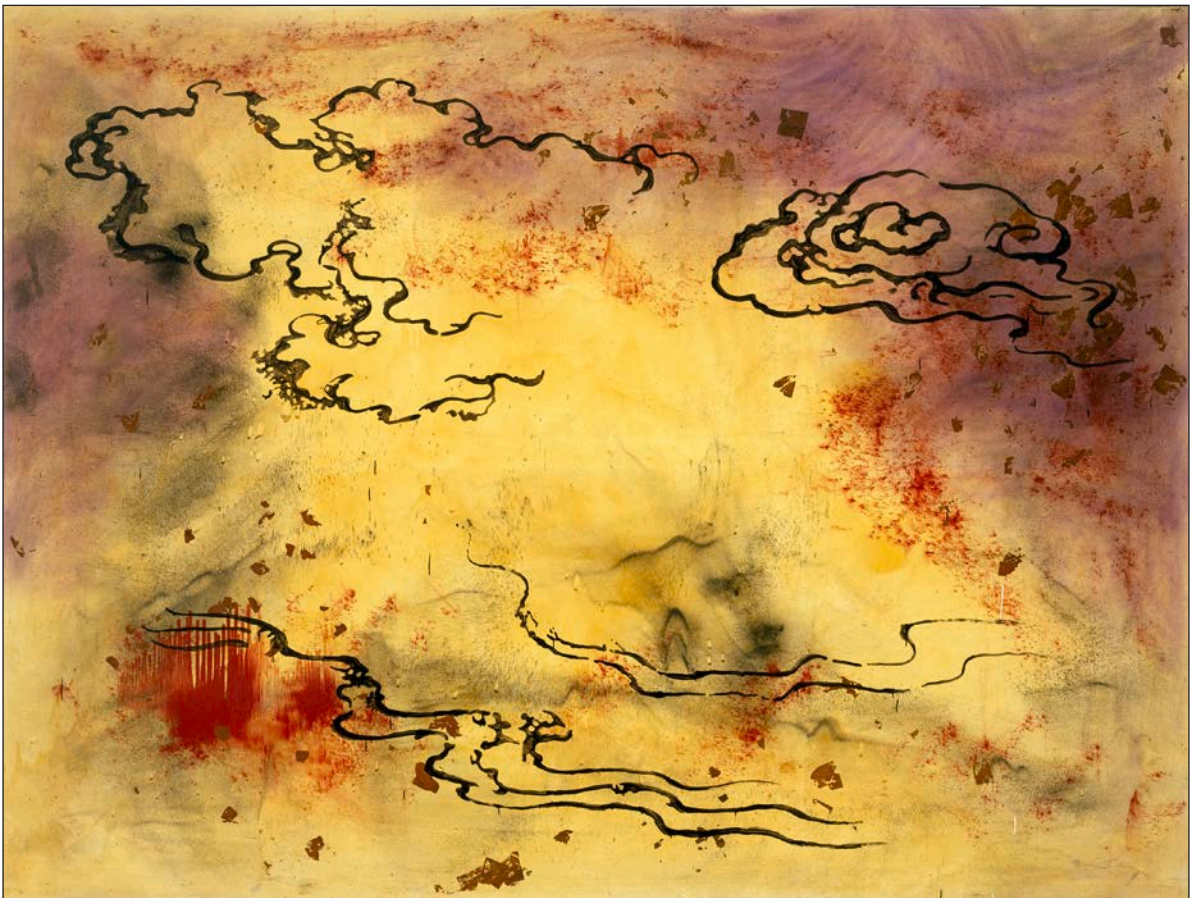
2022

## **Toyin Ojih Odutola**

Born in Ife, Nigeria, 1985; active in  
New York, New York

Pastel and charcoal on paper

TWO x TWO for AIDS and Art Fund, 2023.8



# **Clouds (Wolken)**

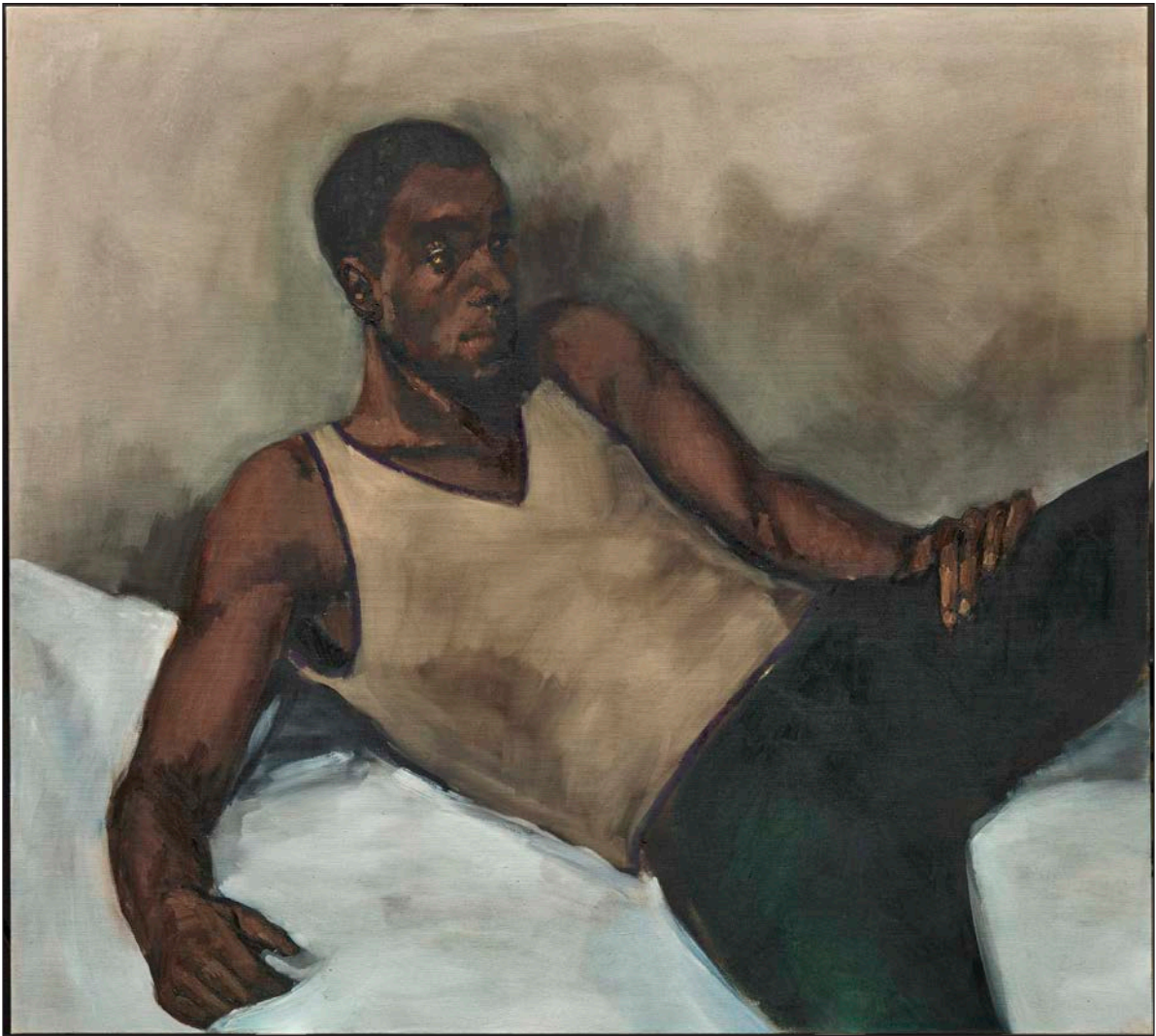
1989

## **Sigmar Polke**

Born in Oels, Germany, 1941—died in  
Cologne, Germany, 2010

Mixed media on canvas

TWO x TWO for AIDS and Art Fund and the Contemporary Art Fund: Gift of Mr. and Mrs. Vernon E. Faulconer, Mr. and Mrs. Bryant M. Hanley, Jr., Marguerite and Robert K. Hoffman, Cindy and Howard Rachofsky, Deedie and Rusty Rose, Gayle and Paul Stoffel, and two anonymous donors, 2000.388



## Repose 3

2018

### Lynette Yiadom-Boakye

Born in London, England, 1977; active in  
London, England

Oil on linen

Odutola often depicts her friends and family in loving portrayals of the Afro-Diasporic intelligentsia. Here, her subject is Yiadom-Boakye, the Nigerian-British artist whose depiction of a Black adolescent at rest is shown alongside it. In *Cracked Screen*, she is shown in front of a work by Polke, whose *Clouds* was acquired by the DMA in the early 2000s, when postwar German art was a focus of the contemporary collection. In recent years, we have made great strides in collecting more work made by women and artists of color. This poignant portrait represents works from distinct movements and eras of our collecting history and reminds us that artists can take inspiration from a great variety of sources.

TWO x TWO for AIDS and Art Fund, 2019.29





# ***American Modern Pitcher***

Designed 1973

## **Russel Wright**

Born in Lebanon, Ohio, 1904—died in  
New York, New York, 1976

## **Steubenville Pottery**

Steubenville, Ohio

Earthenware

General Acquisitions Fund, 1988.50



## **Creamer**

About 1952

## **Mary Wright**

Born in New York, New York, 1904—died in  
New York, New York, 1952

## **Russel Wright**

Born in Lebanon, Ohio, 1904—died in  
New York, New York, 1976

## **Sovereign Potteries**

Hamilton, Ontario, Canada

Earthenware, molded

20th-Century Design Fund, 1995.164.2



## **Sugar Bowl**

About 1952

## **Mary Wright**

Born in New York, New York, 1904–died in  
New York, New York, 1952

## **Russel Wright**

Born in Lebanon, Ohio, 1904–died in  
New York, New York, 1976

## **Sovereign Potteries**

Hamilton, Ontario, Canada

Earthenware, molded

20th-Century Design Fund, 1995.164.3.A–B



# **Chair**

About 1960

## **Florence Knoll**

Born in Saginaw, Michigan, 1917–  
died in Coral Gables, Florida, 2019

## **Knoll International**

New York, New York

Steel, leather, and foam rubber

Gift of Glenn Lane in honor of Pat Lane, 1994.17





## ***Womb* Chair and Ottoman**

Designed 1948; manufactured about 1960

### **Eero Saarinen**

Born in Kirkkonummi, Finland, 1910—  
died in Ann Arbor, Michigan, 1961

### **Suzanne Huguenin**

Born in Lucerne, Switzerland, 1916—  
died in Menzingen, Switzerland, 2008

### **Knoll International**

New York, New York

Glass-reinforced plastic, chromium-plated steel,  
and fabric-covered latex foam upholstery

20th-Century Design Fund, 2001.281.1, .2



## ***Striated Carafe***

Designed 1971; this example made 1974

## **Lella Vignelli**

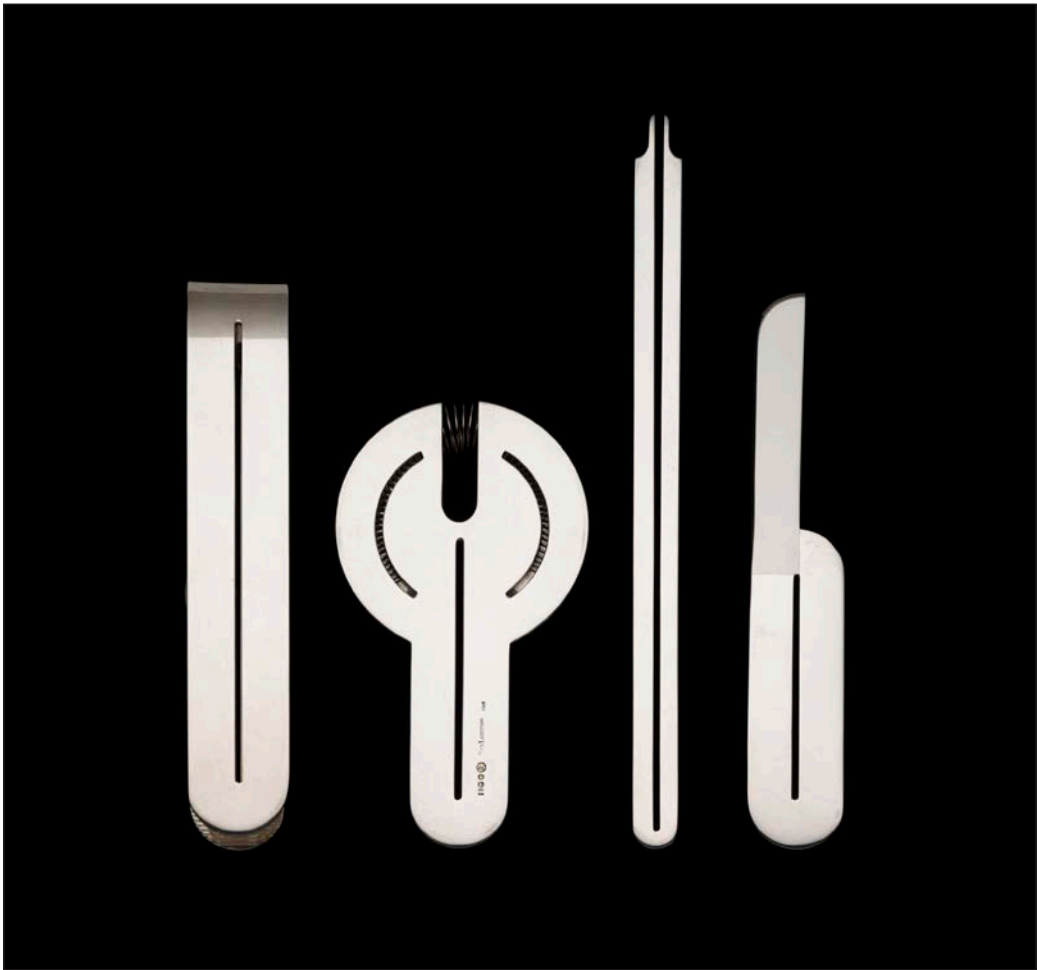
Born in Udine, Italy, 1934–died in New York,  
New York, 2016

## **San Lorenzo**

Milan, Italy

Sterling silver

The Jewel Stern American Silver Collection, promised gift of  
Jewel Stern to the Dallas Museum of Art, PG.2020.1



## **Bar Service**

1972

## **Lella Vignelli**

Born in Udine, Italy, 1934–died in New York, New York, 2016

## **Massimo Vignelli**

Born in Milan, Italy, 1931–died in New York, New York, 2014

## **San Lorenzo**

Milan, Italy

Silver

The Jewel Stern American Silver Collection, Decorative Arts Fund, 2002.29.78.1–4



## **Flower Floater**

1948–1950

## **Eva Lisa (Pipsan) Saarinen Swanson**

Born in Kirkkonummi, Finland, 1905–died in  
Bloomfield Township, Michigan, 1979

## **Tiffin Glass Works**

Tiffin, Ohio

Glass

Gift of Ashley and Mark Callahan in honor of March Coir,  
2008.18





# **Vase**

After 1956

## **Gertrud Natzler**

Born in Vienna, Austria, 1908—died in  
Los Angeles, California, 1971

## **Otto Natzler**

Born in Vienna, Austria, 1908—died in  
Los Angeles, California, 2007

Glazed earthenware

From the estate of Mrs. Eugene McDermott, gift of Mary  
McDermott Cook to The Eugene and Margaret McDermott Art  
Fund, Inc., 2019.68.10.McD

**PLEASE RETURN AFTER USE**

**DMA**  
DALLAS MUSEUM OF ART  
2023