

Art of the United States:

Wednesday, November 13

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Wednesday, November 20

Doss/Chapter 11: *Syncretic Aesthetic: American Art in the 1990s*

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Doss/Chapter 12: *Millennial Aspirations: American Art, 2000 – Today*



Guerrilla Girls, *Do Women Have to be Naked to Get Into the Met. Museum?*, 1989. Offset lithographic poster.



Left: Coco Fusco and Guillermo Gomez_Pena, *Performance in the Garden: Two Undisclosed Amerindians Visit the West*, 1992. Performance. Right: Laurie Anderson, *Songs and Stories from Moby Dick*, 1999. Multimedia performance.



Thornton Dial, *Heading for the Higher-Paying Jobs*, 1992. Enamel, oil, wood, tin, steel, wire screen, cloth, and industrial sealing compound on canvas mounted on wood.



Left: Rick Lowe, *Project Row Houses, Houston*, 1993-present. Architectural intervention. Right: Fred Wilson, detail, *Mining the Museum: Metalwork, 1793-1880*, 1992. Silver vessels and iron slave shackles.



Mel Chin, *Spirit*, 1994.
White oak, mixed tall
grass prairie plants,
steel, industrial patina,
sheet rock, and paint.



Left: Robert Gober, *Untitled*, 1995-97. Mixed media installation. Above: David Hammons, *Untitled*, 2000. Basketball hoop, crystals, brass chandelier, frosted glass, hardware and steel.

Glenn Ligon, *Rückenfigur*,
2009. Neon and paint.





Arthur Jafa, video still, *Dreams are Colder than Death*, 2013. Video (color, sound), 52:57 minutes.



Kara Walker, *A Subtlety, or the Marvelous Sugar Baby, an Homage to the unpaid and overworked Artisans who have refined our Sweet tastes from the cane fields to the Kitchens of the New World on the Occasion of the demolition of the Domino Sugar Refining Plant*, 2014. Polystyrene foam, sugar. Installation view, Domino Sugar Refinery, Williamsburg, Brooklyn, New York.



Above: Nick Cave, *Speak Louder*, 2011. Mixed media including black mother of pearl buttons, embroidery floss, upholstery, metal armature, and mannequins. Right: Jeffrey Gibson (Choctaw and Cherokee), *I Put A Spell On You*, 2015. Repurposed punching bag, glass beads, artificial sinew, and steel.





Left: Hank Willis Thomas, Eric Gottesman, Emily Shur, *Freedom from Want*, 2018. Digital print. Above: Kehinde Wiley, *Rumors of War, Officer of the Hussars*, 2007. Oil and Enamel on canvas.



Julie Mehretu, *Mural*, 2009. Ink and acrylic on canvas.

Mark Bradford, *Pickett's Charge*, 2017. Mixed media installation, Hirshhorn Museum and sculpture Garden, Smithsonian Institution, Washington, DC.





Left: Nicole Eisenman, *Close to Edge*, 2015. Oil on canvas. Above: Christine Quarles, *Sumday (We Gunna Rest on) Sunday*, 2019. Acrylic on canvas.

Salman Toor, *Four Friends*, 2019. Oil on plywood.





Kent Monkman (Cree), *Resurgence of the People*, 2019. Acrylic on canvas.