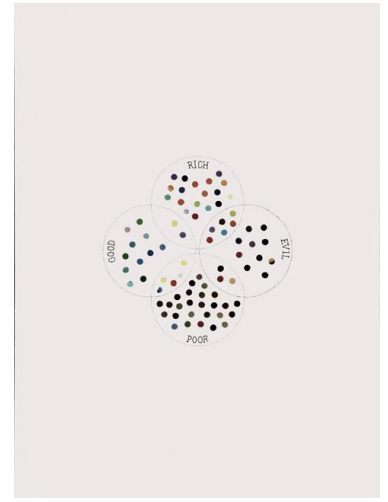


- 
1. Kim Abeles (American, born 1952)  
**Color Guide to Disney Books**  
Iris print on wove paper, 5/100, 1999  
Sheet: 30 x 22 in.  
Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.  
**UM 2013.11**

This print is part of a series entitled *Disney Color Code* which explores and reveals the system of coloration used in Disney classics to represent their characters' traits in binaries such as good and evil, rich and poor. *Color Guide to Disney Books* breaks down Disney's saturated use of color, absorbing the sensory data and re-illustrating it in a logical and informative manner. The scientific use of a Venn diagram transforms the visual aesthetic into a cognitive new form. This rational understanding of color playfully recognizes the logic and thoughtfulness present within the cartoons.

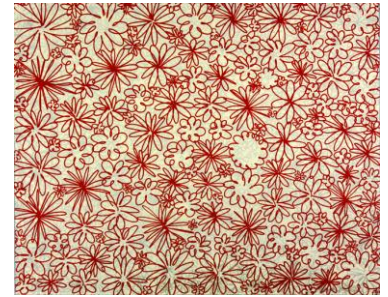
F.B.



- 
2. Polly Apfelbaum (American, born 1955)  
**Tough Love**  
Two-color lithograph, 59/95, 2007  
Sheet: 18 x 22 1/2 in. Image: 18 x 22 1/2 in.  
Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.  
**UM 2013.26**

A series of curvaceous oscillating bright red lines dominate the composition of this print, forming a jubilant and energetic bed of red flowers. The curving lines create myriad organic forms, from puffy cloud-like blossoms to long, narrow vacillating petals. The pattern established by these differing shapes brings vivacity and movement to the print. *Tough Love* bounces the eye from flower to flower as it follows the dancing forms across the print's surface. By engaging the viewer in this dance, Apfelbaum encourages us to viscerally experience the simple pleasure of aesthetics.

F.B.



- 
3. Richard Artschwager (American, 1923 - 2013)  
**Untitled**  
Iris print on wove paper, 5/100, 1999  
Sheet: 30 x 22 in.  
Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.  
**UM 2013.12**

The silhouette of a running man, constructed from a Brillo-like material, quickly runs across Artschwager's composition. The coarse patterning contrasts with the soft smooth contours of his shadow, creating an interplay of texture while simultaneously highlighting the artist's use of synthetic materials. The shadow of this textured monochrome man also lends to the illusion of the silhouette as a three dimensional object. In conjunction with the man-made materials used to create the running man, this spacial illusion emphasizes the sculptural elements of the print and the work doubles as a sculpture.

F.B.



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4. José Bedia (Cuban, born 1959)

***Extraña Satisfacción***

Three-color lithograph, 59/95, 2002

Overall: 14 1/2 x 43 1/2 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.27**



Influenced by indigenous cultures, Bedia illustrates ideas of spirituality inspired by the religious traditions of peoples such as the Native Americans and Africans through a highly personal lens. In this print the artist depicts a hunting scene that combines a modern hunting tool, a rifle, with the primitive spiritual nature of the hunt. The narrow, elongated skeleton-like form of the dominant central figure who oversees the hunt evokes an otherworldly or divine presence. *Extraña Satisfacción* explores the connection between the physical and spiritual worlds as well as the confrontation between nature and machine.

F.B.

- 
5. Mark Bennett (American, born 1956)

***The Effects of Fords on Barbara #52***

Cibachrome print, 8/ 20, 2000

Sheet: 40 x 30 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.28**



Bennett's whimsical work explores the aesthetics of pop culture, while alluding to a society obsessed with frivolous material gains. In this print, part of a series that examines a woman's love and obsession with Ford automobiles, Bennett playfully critiques the modern day consumer. The words "I don't care what he says, I am not walking to temple," humorously frame the protagonist's relationship with Ford as a religious one, powerful enough to forego the Jewish tradition of going to Temple in observation of Sabbath. The man and dog in the background, whom Barbara faces away from, serve as symbols of domesticity and family values which are suggested to have been replaced by shiny fast cars.

F.B.

- 
6. Nina Bovasso (American, born 1965)

***Black Flowers with Rainbow Colors***

Cotton base sheet with cotton pulp painting and silk-screen, 27/100, 2006

Sheet: 18 x 24 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.30**



Inspired by nature and favoring saturated color, Bovasso renders a bright, multi-layered symphony of lines, dots, and botanical forms in this print. A combination of iridescent color and myriad curving lines in *Black Flowers with Rainbow Colors* creates an explosion of energy and joy as undulating forms brush against luminous and cheery hues of pink, purple, green and blue. Contrasting this sense of elation are the dark and deeply defined underlying black lines and bulbous black flowers that burst out across the surface of the print. These black features balance the saturated colors and establish a manic-depressive undercurrent, inviting the viewer to reconsider the initial emphatic delight generated by the print's brightness and energetic quality.

F.B.

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7. Matthew Brannon (American, born 1971)

***Performance Anxiety***

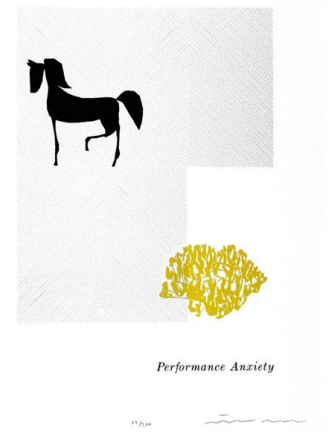
Screenprint, 37/200, 2006

Sheet: 27 1/2 x 18 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.31**

Brannon is interested in the connection between social ideals and personal critique. His work investigates topical social and psychological issues, content that is masked with a clean aesthetic inspired by classic graphic design. In *Performance Anxiety* Brannon explores feelings of inadequacy. In the upper left corner, the pristine silhouette of horse, posed as if in show and seemingly placed on a pedestal, acts as a measure of societal expectations. The text, in the bottom right corner, counteracts this image, alluding to feelings of self-doubt and the inability to meet such expectations. An abstracted lipstick outline above the text hints at a sexual deficiency, underscoring the personal nature of the content and highlighting psychology as a product of environment.



F.B.

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8. Vija Celmins (American, born 1938)

**Untitled**

Iris print on wove paper, 5/100, 1999

Sheet: 30 x 22 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.13**

Celmins interest in photorealism is often inspired from photographs and achieves a high level of detail, showcasing meticulous surface development and luminosity. A notable characteristic of her work, as seen in this print, is the lack of a point of reference, horizon, or distinguishable depth of field. In this untitled print stacked images of constellations, seascapes, and newspaper clippings create a series of jagged diagonals that drag the viewer's eyes along a disjointed path leaving the viewer unsure of where one universe ends and another begins. The act of stacking drawings and other multimedia in this print also playfully references the care taken by Celmins to build up the surfaces of her works with layered marks.



F.B.

- 
9. Marc Chagall (Belorussian, active in France, 1887-1985)

***The Lion and the Urchin***

Etching with Aquatint, Hors d'Commerce, 1927/1952

Image: 10 x 19 1/2 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.32**

Influenced by the devout Jewish environment within which the artist was raised, Chagall's artwork often references, and exists as a reaction to, the biblical narratives that he grew up with. Chagall creates a mysterious, moody atmosphere in this composition dominated by dark, etched black marks. The swirling lines disorient the viewer, while the imaginative, ghostly figures daunt us. *The Lion and the Urchin* evokes an emotional and visceral response from the viewer, highlighting the artist's interest in portraying a sentimental essence rather than an anecdotal tale.



F.B.

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10. Chuck Close (American, born 1940)

**Untitled**

Iris print on wove paper, 5/100, 1999

Sheet: 30 x 22 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.14**

Close embarks on an exploration of the self in this print. Each frame within the overall work varies slightly from the next, as the artist plays with expression, camera angle, and the presence and absence of a cigarette, consciously manipulating the image of himself and forging a carefully constructed persona. The grid-like pattern of the eleven frames is echoed by the pattern of the brick wall which constitutes the upper left frame. This brick wall reinforces the idea of layers of the self, established by the subtle variations seen between frames. It also pointedly refers to the deliberate construction of self-identity.

F.B.



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11. Anne Collier (American, born 1970)

Matthew Higgs (British, born 1964)

***I Married an Artist***

Photographic Print, 2008

Sheet: 20 x 16 1/2 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.34**

Collier and Higgs appropriate a graphic book cover in this print, creating a humorous commentary on their personal lives as married artists. The married couple utilizes this image to express a personal view of their relationship as experienced through their dual identities as artists and as the spouse of an artist. This print illustrates the notion of art as idea and ingenuity, emphasizing the significance of appropriation by demonstrating the difference between an original work and an individual's idea or copy of an original.

F.B.



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12. Amy Cutler (American, born 1974)

***Kayayo***

One run, one color lithograph, 59/95, 2011

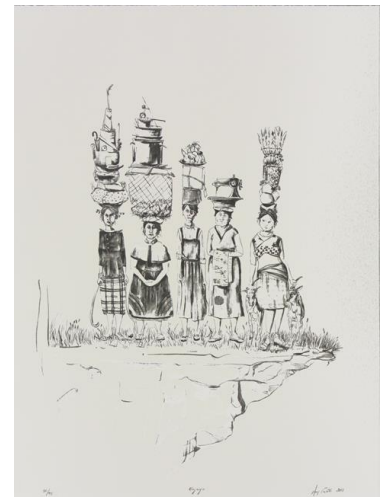
Image: 21 x 16 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.35**

Inspired by female perspective and an interest in the creation of fantastical narratives, Cutler constructs enigmatic illustrations of women performing ambiguous, yet familiar, tasks. *Kayayo* captures a group of five women in the midst of such a cryptic chore as they stand at the edge of a cliff with various household objects stacked upon their heads. The weight held on their heads alludes to the burdens of womanhood, commenting on the pressure placed upon women by their societal roles as mothers and housekeepers, while the dead end that they stand at implies the futility in trying to escape such roles. The stark white background allows the viewer to concentrate on the exquisite detail and message of the narrative.

F.B.





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13. Ronnie Cutrone, American (1948-2013)

***White Knight***

Screenprint, 231/250, 1992

Image: 22 5/8 x 16 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.36**

Cutrone presents an angled and warped checkerboard, overlaid with blocks of color in this print, creating a dizzying and psychedelic environment. The familiar cartoon character Felix the Cat, seen riding a white horse chess piece, occupies this space, and forges a relationship with the viewer. The cartoon looks directly out at the viewer and waves with a smile, inviting us in to this seemingly uncharted territory. The artist is able to establish a sense of comfort and belonging, even in this unfamiliar, mysterious world, by introducing the charming cartoon. Felix represents human nature, as we relate to his desire for human interaction and companionship, creating an understanding which aids Cutrone's endeavor to create a universal visual language.



F.B.

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14. Honoré Daumier (French, 1808-1879)

***Nouveaux Equipements Pour La Chasse au Lion***

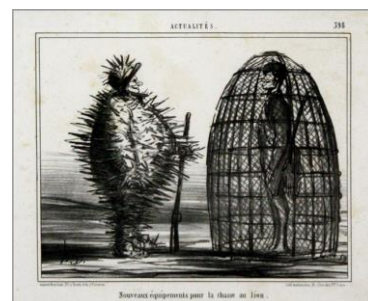
Lithograph, "sur blanc", 1857

Image: 8 x 12 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.10**

This nineteenth century political cartoon marks an early acquisition for Richard Gerrig, as well as a unique collaboration with his sister Risa, in the act of collecting. Gerrig and his sister first encountered the work of Daumier in an exhibition including some of the artist's prints during a visit on Risa's birthday to the Museum of Fine Arts, Boston. The collector was immediately drawn to the artist's political sense of humor, and purchased this impression a month later. Gerrig's emotional connection to the work is grounded in this special moment with his sister, to whom this collection is dedicated.



F.B.

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15. Laurent de Brunhoff (French, born 1925)

***Jumping for Joy***

Four-color lithograph, 59/95, 2008

Image: 11 x 14 3/8 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.37**

In this work Brunhoff illustrates the endearing character Babar from the *Babar the Elephant* series of children's books, which his father began and he continued. The jubilant elephant parades across the surface of this print in a series of lively poses, appealing to the inner child of the viewer. A bright yellow background echoes the sense of joy established by Babar, who leaps throughout the composition in delight. *Jumping for Joy* captures the viewer's imagination as the fluid motion of the elephant invites the eye to dance across the print, guiding it through the work, and drawing the viewer in to a fantastic world of whimsy and cheer.



F.B.

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16. Jimmy De Sana (American, 1950-1990)

***Kneeling Magical Figure***

Iris print on wove paper, 5/100, 1999

Sheet: 30 x 22 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.15**

The amalgamation of the body of a crouching man and the image of an open-mouthed mask in this photo-collage creates a jarring and enigmatic print. This jolting figure, cloaked in a ghostly, glowing yellow-green hue and set floating against a desolate background, leaves the viewer rattled and confused by its grotesque imagery. *Kneeling Magical Figure* focuses on the ambiguity and artifice of flesh, recognizing the human body as an obscure object of desire and commenting on the photographed body, a real thing subject to darkroom manipulations and therefore existing somewhere between reality and fantasy. De Sana's work combines the human body with a thing, balancing reality and illusion while simultaneously creating mystery. This print epitomizes the artist's overall message, humorously and profoundly realizing the space between the real world and the fantastic.



F.B.

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17. Lesley Dill, American (b. 1950)

***Jubilation***

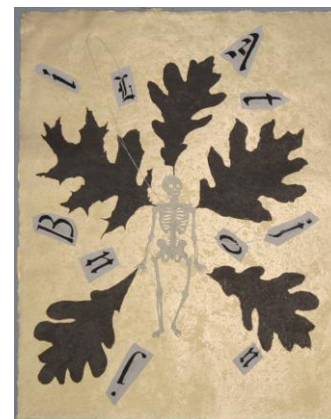
Three run, two-color lithograph, 59/95, 2010

Image: 15 x 11 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.38**

Dill explores the role of language in masking and revealing the soul, addressing the materiality of language and its intrinsic connection to human form. The artist melds words and phrases with symbolic imagery to highlight this relationship. In this print two common motifs within her work, leaves and a skeleton, emerge. The skeleton represents the human soul while the leaves serve as metaphors for skin. Letters scattered across the page communicate a sense of joy and celebration, offering a window into the soul. A single thread drapes down across the image, alluding to the complicated tapestry formed by language through its role in expressing the human mind, body, and spirit.



F.B.

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18. Red Grooms, American (b. 1937)

***Pollock's Model A***

Lithograph, 28/75, 1997

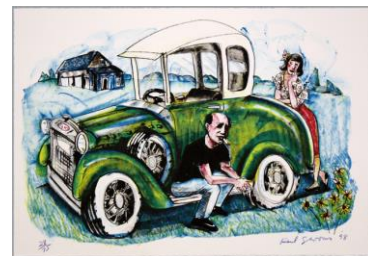
Sheet: 13 1/2 x 19 3/4 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.41**

Inspired by meticulous observation of the everyday, Grooms glorifies the mundane, recognizing and celebrating the complexities of his subjects' daily activities.

*Pollock's Model A* highlights this aspect of the artist's work, illustrating the famed artist Jackson Pollock in a modest, rural setting with his beloved "Model A" Ford and wife, Lee Krasner. By depicting Pollock in this personal and humble environment, Grooms focuses the viewer's attention on the human nature of Pollock rather than on Pollock's celebrity, illuminating and exalting his day-to-day life. This portrayal, paired with the artist's copious use of vibrant colors, creates a print that teems with vitality and offers a charming perspective on the ordinary.



F.B.

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19. Kirsten Hassenfeld ( American, born 1971)

***Blue Ware Ornamental***

Hand stenciled and screenprinted linen pulp with watermarked linen and abaca collage on cotton base sheet. 27/100, 2008

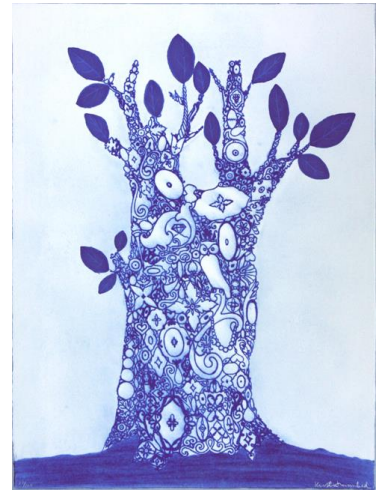
Sheet: 24 in x 18 in. Image: 24 in x 18 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.42**

Hassenfeld's work references pottery ornamentation on works ranging from the far east to Northern Europe. *Blue Ware Ornamental* illustrates this influence from traditional decorative arts as well as natural iconography. Hassenfeld melds organic and geometric forms throughout the work, while her use of the colors cobalt blue and white recalls traditional forms of decor. The print maintains playfulness and wit through a series of whimsical recognizable imagery, such as an owl, a diamond, and a heart, that are interwoven throughout the overall pattern, appealing to the imagination of the viewer by imbuing the familiar ceramic decoration with fantasy.

F.B



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20. J. Fiber (collaborative identity of artists James Esber (American, born 1961) and Jane Fine (American, born 1958),

***Forced Entry***

Stenciled linen pulp paint on cotton base sheet with screenprint, 27/100, 2009

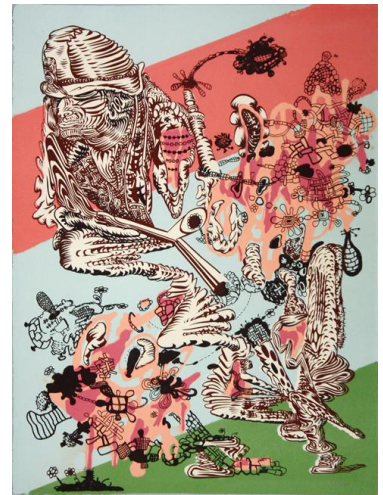
Sheet: 24 x 18 in. Image: 24 x 18 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.39**

J. Fiber's work is a collaborative effort between artists and spouses, James Esber and Jane Fine. The married couple works section by section, passing their drawings back and forth and challenging each other with each exchange. As a result, their work overflows with tension and conflict, overcome by intense, masculine images of sex and violence that are subverted by feminine decoration. J. Fiber's print *Forced Entry* encapsulates these aspects of the couple's work. The print is full of movement and chaos and highlights the play between masculine and feminine forms, creating a small paradoxical world where soft, curved shapes in pink exist in a dynamic jagged composition.

F.B.



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21. Yvonne Jacquette ( American, born 1934)

***Fugue State***

Linocut, 14/40, 2002

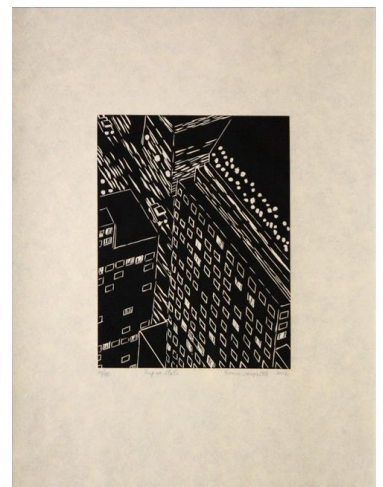
Sheet: 16 1/2 x 12 1/2 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.43**

Jacquette is both a painter and printmaker, working in various printing techniques such as silkscreen, lithograph, and woodcut. She is renowned for her cityscapes and landscapes from aerial viewpoints. *Fugue State* presents a dizzying bird's-eye view of a cityscape at night, with suggestions of car headlights blurring as they rush by on the streets below. The quick, expressive marks suggest movement while the lines on the buildings are clearly defined, creating both tension and balance.

S.M.





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22. Steven Keister (American, born 1949)

***Styroglyph***

Iris print on wove paper, 5/100, 1999

Sheet: 22 x 30 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.18**

Keister works with unusual materials such as Styrofoam to create abstract and stylized “glyphs,” imagery inspired by Meso-American art. A sculptor by trade, he begins his process by making casts of voids in packing materials to create the rounded geometric pieces that he later arranges to make imagery that resembles Pre-Columbian artwork. These forms are cast in ceramic and painted with bright, colorful glazes to create stunning sculptures. This print is an example of the geometric shapes taken directly from a piece of Styrofoam packing material, which Keister would use as a cast to create the parts for his glyphs. In this piece, he uses the Styrofoam to transfer its geometric shapes to a two-dimensional design.

S.M.



- 
23. Mike Kelley (American, 1954-2012)

***Untitled***

Iris print on wove paper, 5/100, 1999

Sheet: 30 x 22 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.19**

Kelley's aesthetic incorporates aspects of nostalgia, humor, and vernacular art, and often evokes a sense of memory. This work exemplifies aspects of the grotesque and the uncanny through the depiction of brain and organ-like figures, but is softened by the wash of playful colors. The imagery is both familiar and foreign, resulting in an overall unsettling effect. Kelley's abstract, surreal composition plays with the viewer's expectations, simultaneously attracting the viewer through the bright colors and bubbly forms, while repulsing us by using grotesque imagery.

S.M.



- 
24. Jonathan Lasker (American, born 1948)

***Ball Figures I***

Three-color lithograph, 59/85, 2003

Sheet: 22 1/2 x 30 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.45**

Lasker's work is often saturated with bold color fields and schematically rendered abstract figures, and he frequently applies a system of enlarging small studies. This print, which is the first in a series of three lithographs titled “Ball Figures,” emphasizes the round shapes of scribbled black lines as the dominant figures, while the alternating circles of color ringed-in by black lines create a background. The abstract figures encourage viewers to make associations with human and plant forms.

S.M.





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25. Man Ray (American, 1890-1976)

**Untitled** (from the portfolio *L'Origine de l'Espace*)

Color lithograph, 1971

Sheet: 16 1/4 x 12 5/8 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.46**

Man Ray creates a painterly abstract composition of free-form lines using a limited color scheme. The delicate balance between line, color, and space emphasizes the materiality of the work, while the expressive marks and color washes contrast organically with the jagged abstract forms. The overall graphic quality recalls Man Ray's innovative photographic compositions, which explore surrealist abstractions of familiar images.

S.M



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26. Jack Pierson (American, born 1960)

**Untitled**

Iris print on wove paper, 5/100, 1999

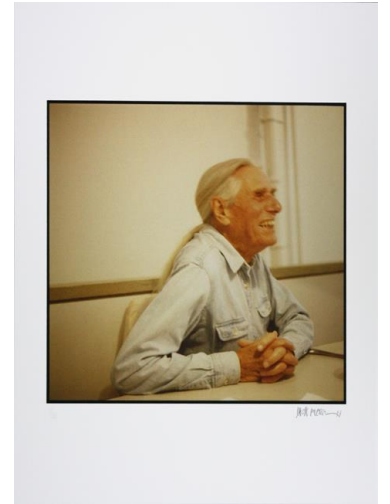
Sheet: 30 x 22 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.20**

Pierson approaches photography in a pictorial or painterly fashion, evoking emotional resonance through his imagery and light filtering effects. This photograph of an older man captures a fleeting moment of the sitter smiling, hands folded, suggesting he is engaged in conversation with someone just out of view of the picture frame. The soft, warm yellow lighting emits a welcoming feeling that draws the viewer in to the scene. However, Pierson positions the sitter facing away from the viewer and toward his conversation partner, causing us to become voyeurs to the intimate moment.

S.M.



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27. Paul Henry Ramirez, (American, born 1963)

**Licks**

Watermarked handmade paper, screenprint, and laser-cut handmade paper, 27/100, 2007

Sheet: 29 1/2 x 19 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.47**

Ramirez fluidly manipulates paper in this playful piece celebrating the materiality of the print medium. The bubbly figures swirl together, melt, and drip down the page, pushing the constraints of the space by extending past the edge of the paper. The bright colors used in the background and the solid forms also enhance the playful nature of the piece. The rounded shapes and curling lines resemble abstractions of manifestations in nature like curling vines, raindrops, and bubbling water.

S.M.



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28. David Reed (American, born 1946)

**Untitled**

Iris print on wove paper, 5/100, 1999

Sheet: 30 x 22 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.21**

Reed takes an unconventional approach to art, combining Baroque theatricality with aspects of new media technology. His work, like Baroque painting, has an overall saturation in light. However, where the lighting in Baroque painting seems to come from above, the lighting in this piece appears to be coming from behind like it were a digital image projected on a screen. This piece highlights the more traditional aspects of art, like color and painterly brushstrokes, while tying in to the aesthetic of digital media through the backlighting effect and the heavy color contrasts evoking internet advertisements.

S.M.



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29. Dorothea Rockburne (Canadian, born 1932)

***Distorted Ellipse***

Iris print on wove paper, 29/100, 1999

Sheet: 30 x 22 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.22**

Geometric shapes, particularly the ellipse, figure prominently in Rockburne's oeuvre. She draws inspiration from harmonious proportions found in nature and fuses mathematical formulas with beautiful design. This image is taken from the artist's notebook in which she maps out her wall painting to embrace the curves of the architectural space. The viewer is privileged to the artist's notes in her working notebook, gleaning an intimate view into the artistic process. Rockburne removes the painting from its original architectural context and introduces the imagery into a flat, two-dimensional printed medium. However, the rounded shapes of the notebook binding and the edges of other pages peeking out from underneath echo the forms and depth of her original work.

S.M



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30. Tim Rollins; K.O.S. (American, born 1955)

***The Frogs (After Aristophanes)***

Color lithograph, A.P. 17/25, 1997

Sheet: 21 x 30 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.48**

Rollins and K.O.S (Kids of Survival) are a collaborative group based in the South Bronx that incorporate literary works into their artistic oeuvre. Their artwork draws from both the content and the actual physical pages of books. This piece, inspired by the ancient Greek playwright Aristophanes' comedy *The Frogs*, incorporates amphibian-like forms that squiggle and bounce across pages of the text. The rounded figures in bold hues of blue, green, and yellow lead the viewer's eye to dance in the space between the text and images.

S.M.



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31. James Rosenquist (American, born 1933)

***Paper Clip***

Color lithograph, color trial proof V, 1974

Sheet: 34 x 76 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.49**

Rosenquist appropriates glossy color imagery from lifestyle magazines and advertisements in this dynamic composition. Rosenquist brings together these seemingly unrelated images of a large paper clip, a female model's hands, a wallet, receipt paper, and the winged horse from a Mobil gas station sign to create a narrative that explores the ad industry in the 1970s. The clipping at the top of the composition reads "This is love in 1971," which can refer to the consumerist obsession of postwar America, especially through the ad industry. Rosenquist's flat, easily readable forms could also be drawn from personal experience; the artist was a sign and billboard painter prior to his career as a fine artist.

S.M.



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32. Edward Ruscha (American, born 1937)

***Vine/Melrose***

Two-color lithograph on Rives, 57/60, 1999

Sheet: 22 1/4 x 30 1/8 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.50**

Ruscha presents an abstract urban landscape with a stippled surface, depicting two faint perpendicular lines labeled Vine and Melrose. He charts the intersection of these two major routes in the city of Los Angeles, evoking a street map. The emphasis on materiality through the speckled ink surface recalls the materials used in the urban environment: concrete, asphalt, brick. By depicting simply the names of the streets rather than imagery related to the location, the artist encourages the viewer to find their own personal meaning and associations to the words Vine and Melrose.

S.M.



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33. Gary Simmons (American, born 1964)

***Tri-Wing Span***

Four-color lithograph, 59/95 2005

Sheet: 18 x 17 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.52**

Simmons is interested in the aesthetic properties of the chalkboard, and the aesthetic of erasure plays an important role in his works. His print *Tri-Wing Span* represents the repeated image of a black wing arranged in a ring, blocking faint words in the background. The wing forms are smudged, partially erasing some of the feather details. The wing imagery itself carries multiple suggestions of meanings: as symbol of freedom, passage, or religion. The act of erasure highlights the idea of impermanence and combined with blocking the words in the background plays a central role as a gesture of critique.

S.M.





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34. Laurie Simmons (American, born 1949)

**Untitled**

Iris print on wove paper, 5/100, 1999

Sheet: 30 x 22 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.23**

Simmons's work touches on femininity and comments on the domestic space in this series of walking and lying objects. She attaches doll legs to everyday objects, giving them a sense of movement and bringing them to life. The book in this print looks as if it has been just put down with its cover left precariously open, conveying a sense of movement. The doll legs, also open, ties the piece to a feminist statement about the woman's role in domesticity and the fetishized female body.

S.M.



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35. Kiki Smith (American, born 1954)

**The Sybil**

Offset-printed, 45/250, 2004

Sheet: 12 x 18 1/2 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.53**

Smith's artwork typically focuses on the female body, often highlighting both external body parts and internal organs. Here, she presents a close up, intimate view of an eye which stretches off the edges of the page. The eye, often thought of as a window to the soul, assumes additional meaning with the title, *The Sybil*. In ancient Greece, a Sybil is a prophetess who possessed the power of divination. The way Smith frames the eye captures the viewer's gaze, perhaps just long enough for her Sybil to make a prediction.

S.M.



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36. **Accession #:** UM 2013.55

**Title:** Mungo Thomson (American, born 1969)

**Dark Matter 0**

Screenprint, 109/150, 2009

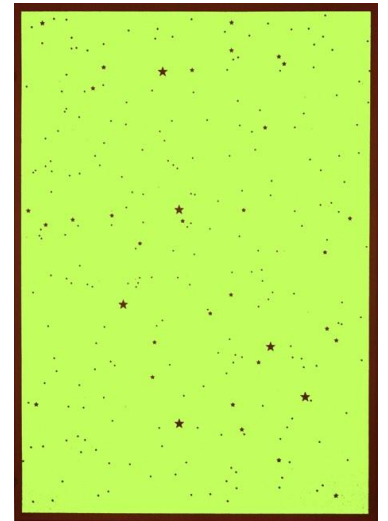
Sheet: 35 x 25 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.55**

Thomson uses photo-luminescent ink to create a glowing green background, speckled with blacked out stars. The resulting effect resembles a photonegative view of a night sky, or a glow-in-the-dark sticker sheet after all the stars have been removed. This untraditional approach to the printed medium transforms the traditional setting of the gallery, taking the viewer from a well-lit museum space and placing them in the dark. The warm glow of light cast onto the viewer's face when the work is viewed in a darkened room creates an intimate experience that emphasizes the physicality of the work.

S.M.



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37. John Wesley (American, born 1928)

**Under the Sea of Japan**

Screenprint in colors, 56/60, 1991

Sheet: 28 x 21 3/8 in.

Given in memory of Risa Gerrig '81 by the Gerrig-Peterson family.

**UM 2013.33**

Wesley creates a dizzying pattern of blue fish, evocative of decorative wallpaper or a playful optical illusion. This work achieves this decorative narrative through the use of a limited range of colors and its overall flatness, echoing a Pop Art aesthetic. Arranging the fish in a grid format allows the blue negative space to come forward and compete for space in the foreground.

S.M.

