

TIME AS LANDSCAPE

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Paglen, Trevor. *The Last Pictures*. (c) 2012 by Trevor Paglen. Published by the University of California Press.

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Physical archives function as places of respite for many scholars.

They offer scholars opportunities to focus on research, consult primary documents, and interrogate historic spaces. Archives also energize new ideas and can boost the theories of those who use them. The artists addressed in this essay use time and archives either literally or metaphorically and both concepts are essential to the exhibition, *Time as Landscape: Inquiries of Art and Science*.

As Abigail Ross Goodman states in her essay that begins this catalog, “The artists included in the exhibition desire to understand, question, and describe the subject of time: as scientific fact, as relative experience, as aesthetic archive.”¹ By examining works by Xaviera Simmons, Yinka Shonibare, Dawn Roe, Howardena Pindell, and Lucas Arruda included in *Time as Landscape* common threads are formed, including the vital notion that each of these artists creates aesthetic archives and uses time as a tool for creative production.

Often interpreted through a framework of postcolonialism, Yinka Shonibare makes work that questions European narratives historically dominated by Anglo people. The past and present and the powerful and the oppressed often collide in Shonibare’s photographs, films, sculptures, and installations. His distinctive works, deeply informed by race, class, and demonstrative of cultural hybridity, are often recognized by his use of textiles associated with West African cultures. These fabrics have a rich and varied

history. Inspired by Indonesian designs, they were produced by the Dutch and English, who later introduced the cotton fabrics to their African colonies; over time they became associated with African heritage and tradition. The multiple cultural influences involved in the creation and ultimately the meaning of these fabrics demonstrate Shonibare’s keen attention to hybridity in his artistic practice and the complicated roles of the signifier and the signified.

Shonibare’s new work, *The American Library (Historians)*, presented in this exhibition for the first time, consists of 225 books wrapped with fabric and displayed on a bookcase, and similar to earlier works critically examines meaning, how and whom shapes facts, ideas, and beliefs. An earlier, related work, *The American Library Collection (Writers)* (figs.12-13), consists of books written by American writers, both well-known and lesser-known authors, many whom are immigrants. Other included texts are by authors who have stated anti-immigrant beliefs. Both of Shonibare’s American collections



FIG 12
Yinka Shonibare, MBE
The American Library Collection (Writers), 2017
300 Hardback books, Dutch wax printed cotton textile, gold foiled names, bookcase
98 x 40 x 13 1/4 in.
JCG9170
© Yinka Shonibare MBE. Courtesy James Cohan, New York. Photo: Phoebe d’Heurle.

¹See Abigail Ross Goodman’s “Incommensurable Temporalities” in this volume.



FIG 12
 Yinka Shonibare, MBE
The American Library Collection (Writers), 2017
 300 Hardback books, Dutch wax printed cotton textile, gold foiled names, bookcase
 98 x 40 x 13 1/4 in.
 JCG9170
 © Yinka Shonibare MBE. Courtesy James Cohan, New York. Photo: Phoebe d'Heurle.

were preceded by *The British Library*, 2014, which included 6,000 books and also focused on the contributions of immigrants. All three works testify to the power of the written word, to the historic practice of collecting books, and to the multifaceted space in which collections and libraries function.

Textual analysis—whether literary, historic, or scientific—allows for a series of hypotheses to be developed, and ultimately tested. An important practice when digging into an archive is dividing the newly obtained evidence into categories. By dissecting information, the investigator can find what information works and what information does not. Howardena Pindell's video drawings interrogate motion on the television screen. Many of Pindell's video drawings present sporting events (figs.14-15) while others depict innocuous imagery like fish (pl.14). The works are the result of a multi-step process that includes taking a still image of moving image on the television screen and then placing a transparency that maps the movement over the still image. The still image and transparency are then photographed resulting in a final representation.

Although athletic competition can encompass style, artistry, and sheer grit, it also involves scientific processes, and in Pindell's drawings, a concrete understanding of physics becomes a clear advantage in athletic achievement. While Pindell has received greater recognition for her films addressing race and her abstract compositions,² her drawings function as maps of movement on the television screen through her own system of lines, dots, numbers and arrows. These diagrams of activity, invented and enacted by the artist, may evoke questions regarding how a baseball spins or the location of where a tennis ball lands on the court. Pindell's video drawings, however, relate a scientific approach that dissects a dominate mechanism and its output, the television and its programming, and resulting effects on American lives. Who are the actors, choreographers, owner, and participants? Pindell's diagrams evoke scientific processes, but they are not scientific documents. Instead they force the viewer to slow down, ponder the imagery, and to deconstruct the composition.

While time is scientific, it is also inherently human, and tethered to emotional experience. Lucas Arruda's landscapes inspire different emotive responses. The cycle of time leads to shifts in color and the temperament of the water. In a dedicated, even obsessive manner, he paints the ocean, the horizon line, and the sky. Choosing a small-scale for subject matter that is often rendered large, the artist creates a distinctive contribution to the time-tested muse. Smaller ocean views are often studies, while fully realized pictures tend to be grand in an attempt to portray the expansiveness of nature.

Time is inherent in Arruda's work as it relies heavily on the idea of natural light. As evidenced by *Untitled*, 2012 (pl.2), Arruda's painterly evocation of light at the horizon line reinforces the practice of timekeeping. Steady observation of the horizon line yields a cyclical process from which one can identify a range of time. Curator and critic Chris Sharp writes, "Indeed, what Arruda does speaks to a journey that is both outward and inward, gesturing toward a threshold, which, like the unattainable horizon itself, irradiates

² A long overdue retrospective of the artist's oeuvre opens at the Museum of Contemporary Art, Chicago in 2018. Her large-scale abstractions are represented in major museum U.S. collections such as the Metropolitan Museum of Art and the Museum of Fine Arts, Boston. Her seminal video *Free, White and 21*, 1980 is in the permanent collection of the Museum of Modern Art, New York and was included in the exhibition, *We Wanted a Revolution: Black Radical Women, 1965-85* at the Brooklyn Museum.



FIG 14
 Howardena Pindell
Video Drawings: Baseball, 1975
 Chromogenic print
 8 x 10 inches
 Courtesy of the artist and Garth Greenan Gallery

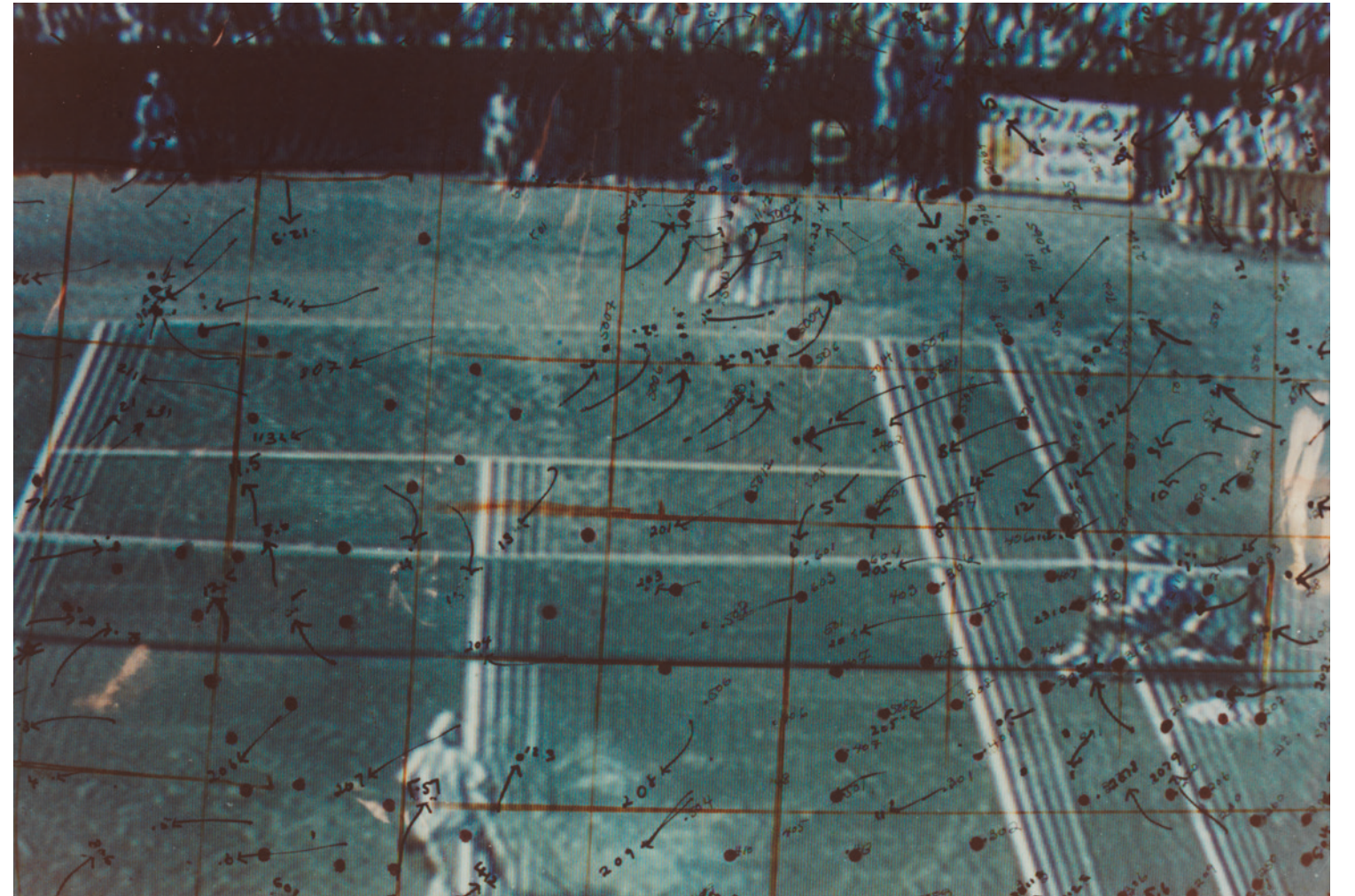


FIG 15
 Howardena Pindell
Video Drawings: Tennis, 1975
 Chromogenic print
 8 x 10 inches
 Courtesy of the artist and Garth Greenan Gallery

the existential angst of the seeker while touching upon the romantic sublime. Such a series of preoccupations places Arruda at the center of international debates about painting which are at once totally current and perfectly timeless.”³ Arruda’s work derives from memory and imagination; his work is not about naturalistic study, but instead about constructed notions and memories of light. Process is also key, he experiments and approaches each work differently; in certain instances, he scratches with the handle of the brush, or he applies the paint thickly or thinly. Moreover, Arruda’s work is informed by the historical past. “At the same time he asserts the matter-of-fact physicality of the medium, he creates luminous space. Many pictures suggest views of beaches at low tide on foggy mornings; others evoke twilight. You see through the eyes of the lonesome Romantic wanderer who haunts the paintings of artists like Caspar David Friedrich and Edward Hopper.”⁴ While one might think of Friedrich or Hopper, few view his work without recalling the seascapes of the British painter, J.W. Turner, and yet other touchstones, specifically Latin American

connections, including the Venezuelan painter Armando Reverón.

In Dawn Roe’s work, a sense of cyclical, rather than linear time, becomes reinforced. The artist, like Arruda, returns to specific subject matter as a part of an intense observation process. Through presenting her work in varied, deconstructed formats, Roe allows the viewer to suspend emphasis on linear interpretations. This interest in time passage, the experience of cyclical time, and exacting study occurs in multiple bodies of work by the artist such as *Mountainfield Studies* (2014-present) and *Goldfields* (2011-13).

During a summer 2017 residency in Spain, near the border of France, Roe worked outside each day, exploring the natural terrain, its rocks, shadows, and natural vegetation. Like the groundbreaking artist Nancy Holt, who produced her own distinctive response to light and topography, Roe cultivates a personal relationship with nature—a bond that is dedicated, ongoing, and often tied to mourning, most literally in the series *No One Was With Her When She Died*, 2013-15, but in other bodies of work as well.

In Catalonia, Roe further linked to the historical past and to memorials, the physical area covered by the artist encompasses the forests near the footpath where philosopher Walter Benjamin traveled before his suicide in Portbou.⁵ Roe resuscitates the past and sheds light on lesser known histories, specifically here, the role of a women in the creation of cyanotypes, a critical process to the development of photography’s history and recognition as an art form. Anna Atkins published *British Algae: Cyanotype Impressions* in 1843. A groundbreaking accomplishment by the British botanist, *British Algae* included more than 400 cyanotypes and became the first publication to solely illustrated by photography. To make her work, she put her specimens on paper followed by iron salts and then exposed the paper to the sun. The result, a white form of algae on a blue background that she called “shadowglyphs.”⁶ While in Spain, Roe took treated cloth into the hot sun and rigorous terrain and produced cyanotypes that mapped shadows, needles, and other natural elements. Many of the cyanotypes resulted in abstract compositions as

exemplified by *Bark Lines on Cypress Tree at Cementerio de Portbou* (fig.16). Although the history of photography creates a complex apparatus that informs Roe’s work, the artist also challenges traditional norms. Later, after scanning the original images, Roe produced composite compositions and produced video that serves as part documentary and part conceptual practice pushing against canonical Land Art processes.⁷ Moreover, Roe’s work included in *Time as Landscape, Cloth Left 2 Days at Cementerio de Portbou* (pl.16), melds photography and sculpture. The composition was made by twisting the treated cloth around a fence and leaving it exposed for two days. Once the scanned image is printed and mounted on aluminum, it rests on a plinth in the gallery. The three-dimensional aspect of the finished work parallels the early stages of Roe’s process, working outdoors, moving around the treated cloth and observing how the sun creates a “blueprint” of natural forms.

Xaviera Simmons produces work in diverse formats from photography and installation to performance. Her

photographs like *Red (Number Two)*, 2016 (pl.18), are carefully constructed tableaux in which she appears as the protagonist. The artist depicts herself, but the work is not meant as a self-portrait. Before the picture is taken, the artist writes a synopsis of the character she will portray and carefully thinks through the appropriate props. “I consider them characters—each image, each figure in the photograph is a different character. I try to respond to the landscape so that the character embodies the essence of that landscape in that moment, and I try to be as truthful as I can be to the essence underneath that landscape.”⁸ *Red (Number Two)* exemplifies her process of indexing as she presents an assortment of images that repeat on boards, and in the case of the African vessels, both the actual objects and the types of objects repeat. On the boards here, there are images of the moon and the landscape, on the board that tips over, and on the board that stands up images of African art. Objects such as Kota reliquary guardian figure, which is a metal-wrapped wood sculpture, Luba caryatid stools, Hemba figure with offering bowl, Fang reliquary

guardian figure head, Songye power figure, and Punu mask appear on the board dedicated to African art.⁹ These objects likely date to the nineteenth and early twentieth centuries; they are well-known images and could be found in survey texts. By compiling these images on boards, the artist develops an archive.

Simmons contributes to a visual archive with the compilation of images, while working against historic tropes of the figure, specifically the female figure in the landscape. “I always had some semblance of landscape, in the idyllic or restorative sense. It’s just that my intention as I’ve become an adult has focused on this romantic notion of the landscape. Also, from walking so long in a meditative way I have a close connection to nature and because I’m an artist that’s the way I translate it. If I were an architect, I would probably start thinking in more natural forms.”¹⁰ Well aware that land possesses narratives of people, she intervenes in traditional Western narratives. Simmons spent two years walking and retracing the transatlantic slave trade. She observed landscapes in Natchez,

³ Chris Sharp, “Lucas Arruda,” *New Shamans/Novos Xamãs: Brazilian Artists from the Rubell Family Collection*, exh. cat. (Miami, FL: Rubell Family Collection, 2016), 11.

⁴ Ken Johnson, “Lucas Arruda: ‘Deserto-Modelo,’” *New York Times*, June 24, 2011.

⁵ Walter Benjamin traveled through the region to secure safe passage to the United States as he fled the threat of violent persecution at the hands of Nazis. Shortly before he took his own life, after arriving safely in Catalonia, he was informed that he would be taken back to Nazi-controlled France.

⁶ Zeva Oelbaum, *Blue Prints: The Natural Cyanotype Photographs* (New York: Rizzoli, 2002), 10.

⁷ With the notable exception of Nancy Holt, mentioned earlier, histories of Land Art often focus on large-scale works produced by men.

⁸ Conversation between Pablo Helguera, Ohad Meromi, Xaviera Simmons, and Paul David Young. *PAJ: A Journal of Performance and Art*, Volume 34, Number 1, January 2012 (PAJ 100), 172.

⁹ Dr. MacKenzie Moon Ryan, Assistant Professor of Art History at Rollins College, helped with these identifications.

¹⁰ Emily McDermott, “Xaviera Simmons, All Over the Place,” *Interview Magazine* (December 4, 2013).



FIG 16
Dawn Roe
Bark Lines on Cypress Tree at Cementerio de Portbou, 2017
Pigment print of scanned cyanotype on aluminum
Dimensions variable
Courtesy of the artist

Mississippi, Cuba, and Western Africa. As a black woman, representing her presence in the landscape subverts both the political and art historical past.

Depicting a female figure in the landscape occurs in historic art of the Americas. Simmons directly engages with this history, giving the past a revised present. During the sixteenth and seventeenth centuries, the female figure occasionally appeared as allegory to the colonial expansion: the seizing of land from the indigenous populations. In the nineteenth and twentieth centuries, certain Western male artists rendered the female figure as a metaphor for the beauty of the natural terrain. During this same period—the traveler, reporter artist, surveyed the expansive topography. While the easels in Simmons’s photograph could suggest a plein-air

painter, the female figure amidst the mountainous rocky, inhabitable terrain, conjures thoughts of an adventurer, or surveyor. Her figure does not recline, appear inactive, or function as the subject of an alluring gaze, but instead her figure seems in motion, active in her agency. Colonialism and land are intertwined. Simmons disturbs this relationship. In writing about an earlier, related body of work, scholars write, “Something happens in the outside and within and against the folds of *Untitled*, photos that resist the enclosure of title and possession.” This work, included in *Time as Landscape*, also resists the “enclosure of title and possession.” *Red (Number Two)* is performative, choreographed, and ultimately, a political rumination tied to time. Science functions as a broad and fluid field in *Time as Landscape* and the artists addressed here

demonstrate that approach. Rather than lab experiments, these artists are observers, seekers, investigators, that record, index, map and ultimate archive time. Although the subjects might be different from American history and television programming to light, nature, and the experience of the physical environment, the notion of time shapes these individual works. In our contemporary moment, the freedom to pursue scientific inquiry seems precarious, so much so that some people across the U.S. recently chose to march in the streets to publically declare pro-science messages. The works in this essay serve as reminders that science does not belong only to scientists, but to artists, to all investigators, and to all humans.

PLATES

PLATE 1

Darren Almond
To Leave a Light Impression, 2013
Cast bronze and paint
7 5/16 H x 90 15/16 W x 1/2 D in.
The Alfond Collection of Contemporary Art, Cornell Fine Arts Museum,
Rollins College, Gift of Barbara '68 and Theodore '68 Alfond
2014.1.38
Image courtesy of the artist and Matthew Marks Gallery



PLATE 2

Lucas Arruda

Untitled

Oil on canvas

9 29/64 x 11 13/16 in.

Collection of Benjamin Sontheimer

Image courtesy of the artist and Mendes Wood DM



PLATE 3

Rosa Barba
The Color Out of Space, 2015
5 colored glass filters, steel base, HD video, color, sound
36 minutes
Dimensions variable
Courtesy of the artist and Meyer Riegger

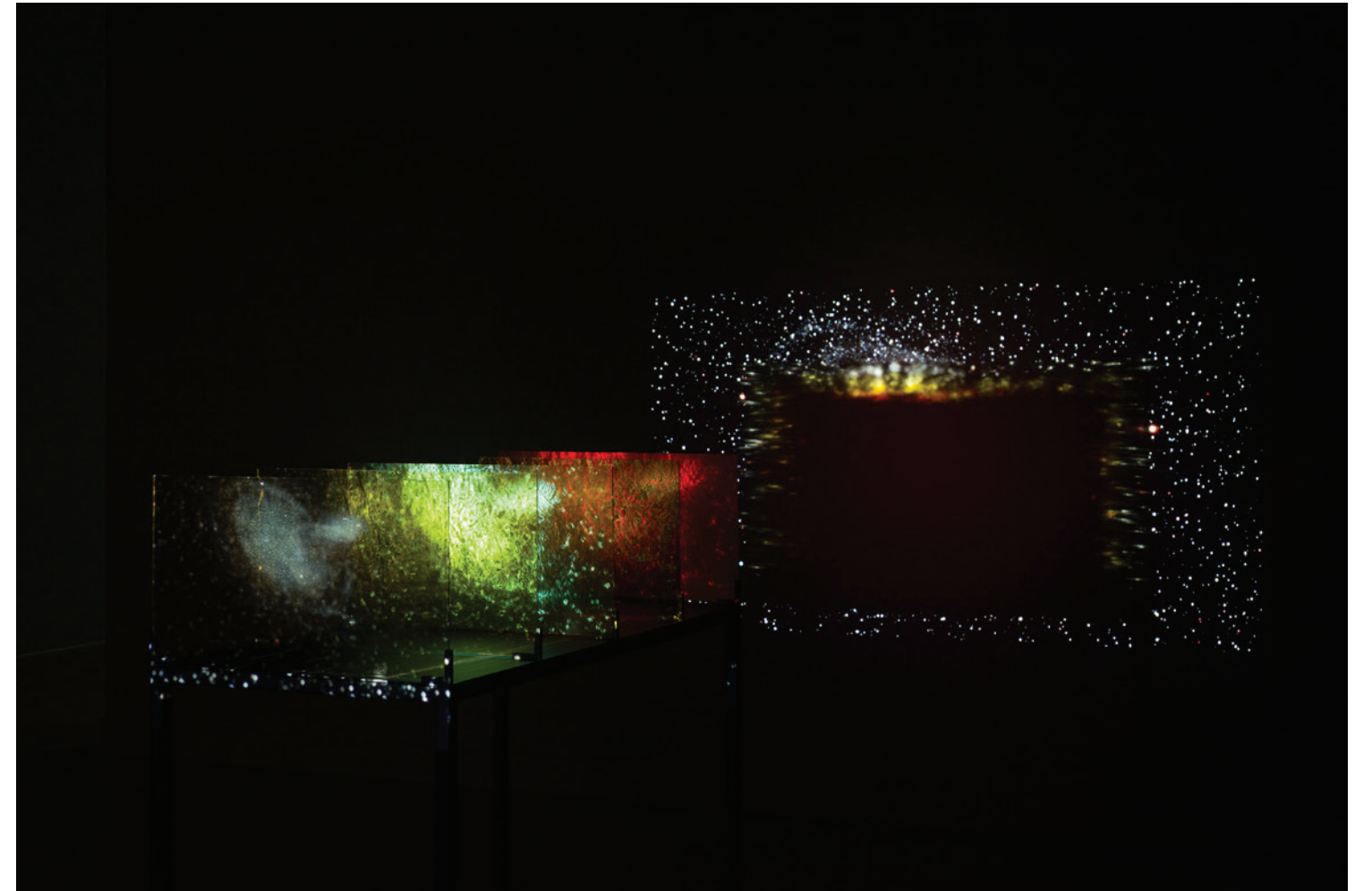


PLATE 4

Luis Camnitzer
Timelanguage, 2016
Xerox toner on laid paper in 14 parts
18 3/4 x 12 1/4 in. each
Display dimensions: 48 H x 114 W in.
Edition of 12 with 1 AP (Ed. 8/12)
Museum Purchase with Funds from the G.H. Smith Watch Key Acquisitions Fund
Cornell Fine Arts Museum, Rollins College
2017,8
Image courtesy of the artist and Alexander Gray and Associates



PLATE 5
Tacita Dean
JG (offset), 2013
1 of 14, handmade archival offset print
Courtesy of the artist, Marian Goodman Gallery and Niels Borch Jensen Gallery



PLATE 6

Noah Doely
Untitled #9, from the series Above & Below, 2013
Silver gelatin print mounted on aluminum
40 X 60 in.
Courtesy of the artist

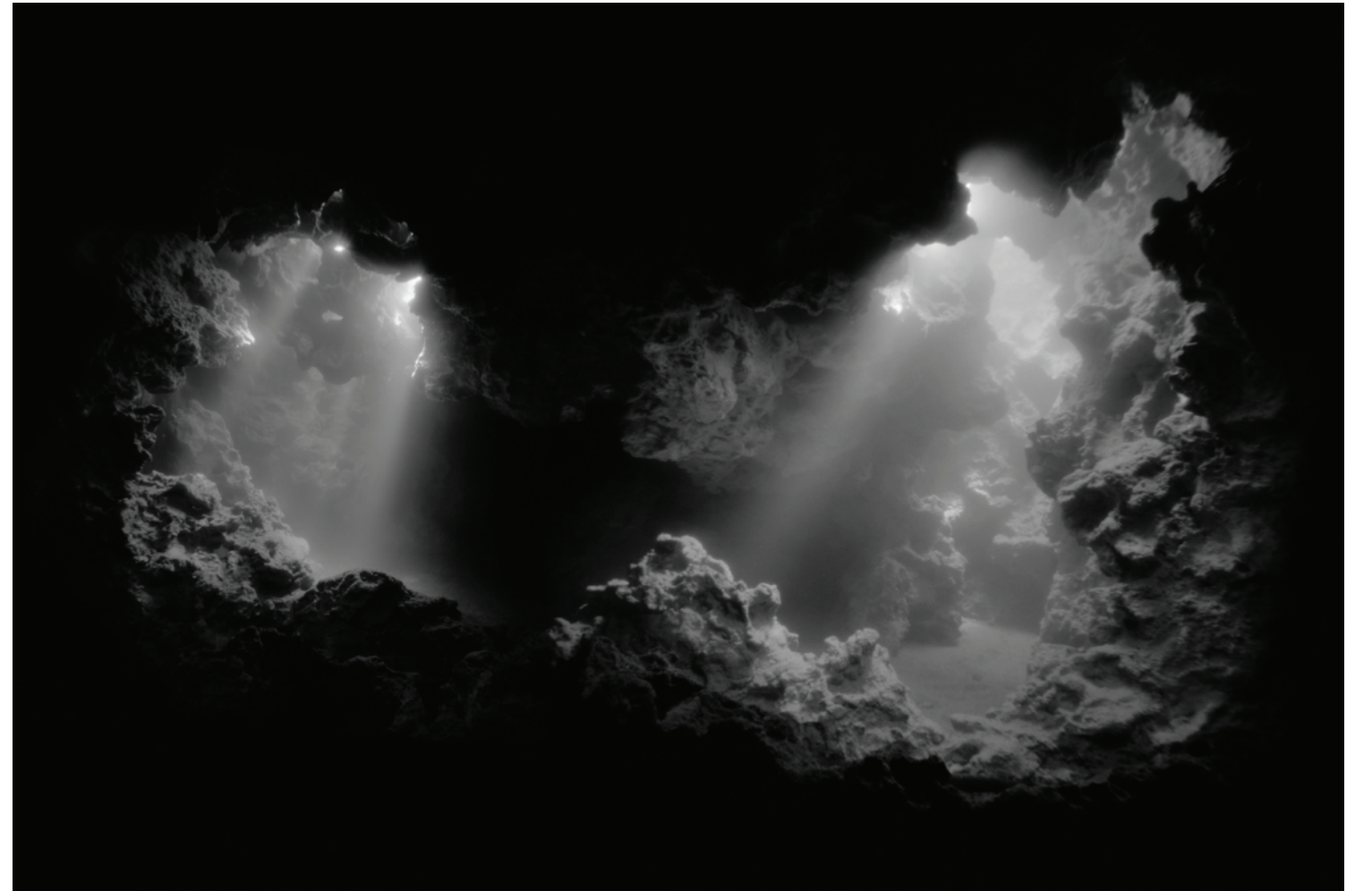


PLATE 7

Spencer Finch
Eos (Dawn, Troy, 10/27/02), 2007
Sixty-nine fluorescent fixtures, lamps with filters
3 ft. x 17 ft. x 1 1/2 in.
Courtesy of the artist and James Cohan, New York

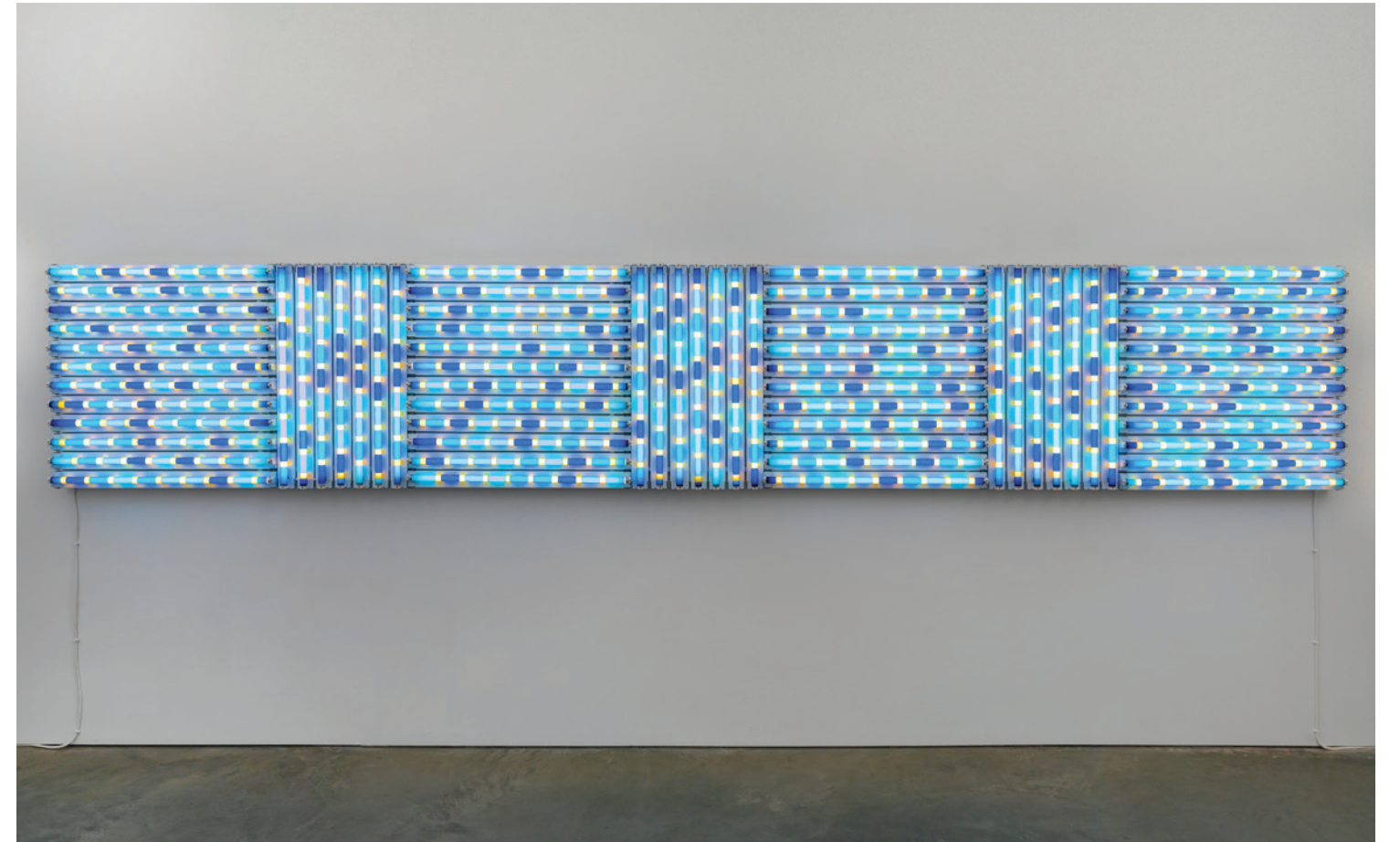


PLATE 8

Charles Gaines
Numbers and Trees, Central Park, Series I: Tree #1, Ben, 2015
Acrylic, inkjet print, plexiglass
2 panels each: 95 x 42 x 5 3/4 in.
Center panel 95 x 42 1/2 x 5 3/4 in.
Courtesy of the artist and Paula Cooper Gallery



PLATE 9

Camille Henrot
Grosse Fatigue, 2013
Video (color, sound)
13 minutes
Dimensions variable
Courtesy of the artist and Metro Pictures

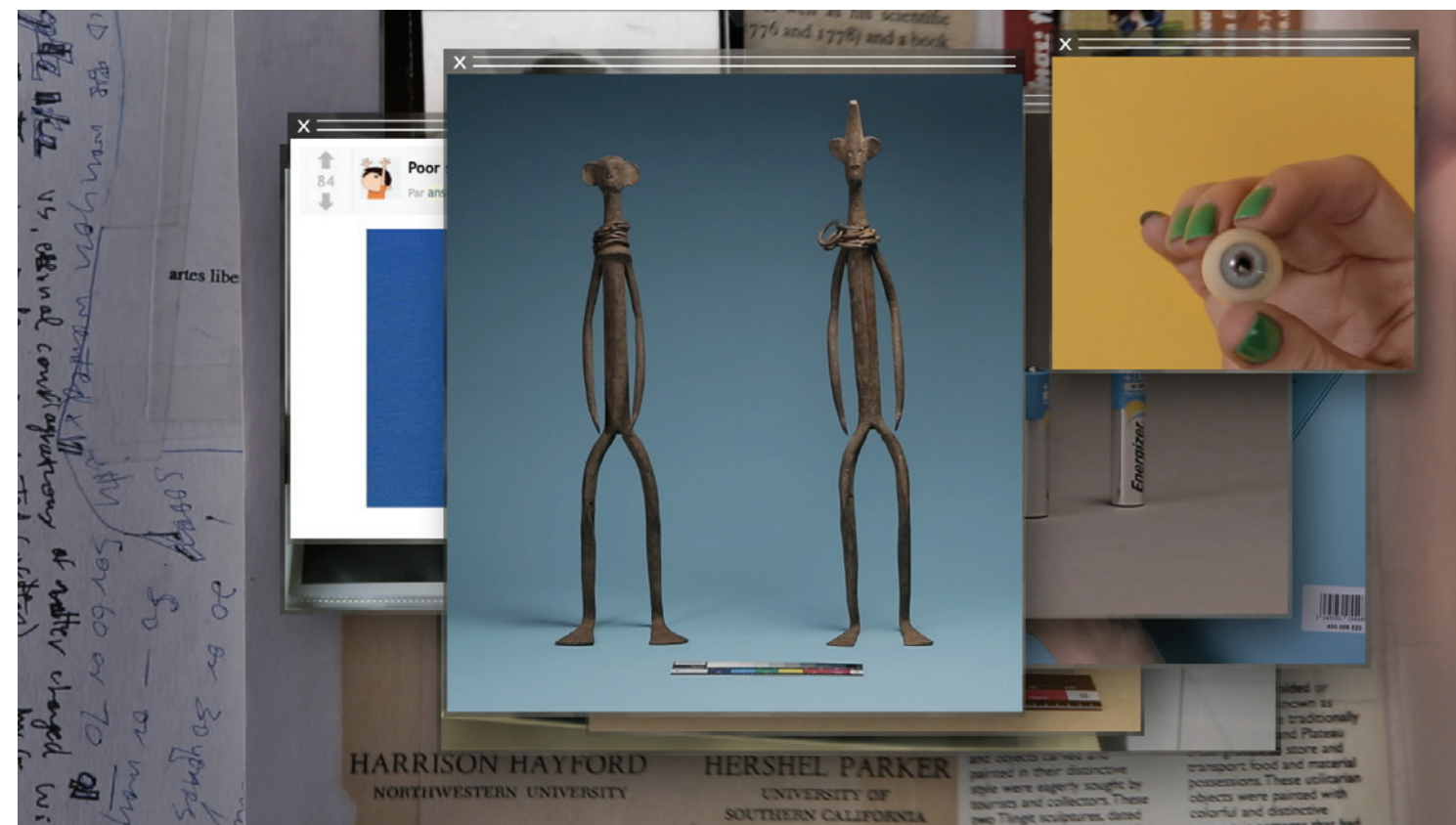


PLATE 10

On Kawara

Dec. 2 1989, 1989

Liquitex on canvas and handmade box with newspaper clipping from the New York Times

10 x 13 in.

Collection of Barbara and Ted Alfond

Image courtesy of the artist and David Zwirner Gallery



PLATE 11

Julie Mehretu
Epigraph, Damascus, 2016
Photogravure, sugar lift aquatint, spit bite aquatint, open bite Hahnem
97 1/2 H x 40 3/4 W in. each
The Alfond Collection of Contemporary Art, Cornell Fine Arts Museum,
Rollins College, Gift of Barbara '68 and Theodore '68 Alfond
2016.3.17
Image courtesy of the artist and Marian Goodman



PLATE 12

Richard Mosse

Idomeni Camp, Greece, 2016

Digital c-print on metallic paper

40 x 120 in.

The Alford Collection of Contemporary Art, Cornell Fine Arts Museum,

Rollins College, Gift of Barbara '68 and Theodore '68 Alford

2017.6.4

Image courtesy of the artist and Jack Shainman Gallery



PLATE 13
Trevor Paglen
Trinity Cube, 2015
Irradiated Glass from Fukushima Exclusion Zone, Tritinite
7 7/8 x 7 7/8 x 7 7/8 in.
Courtesy of the artist and Metro Pictures

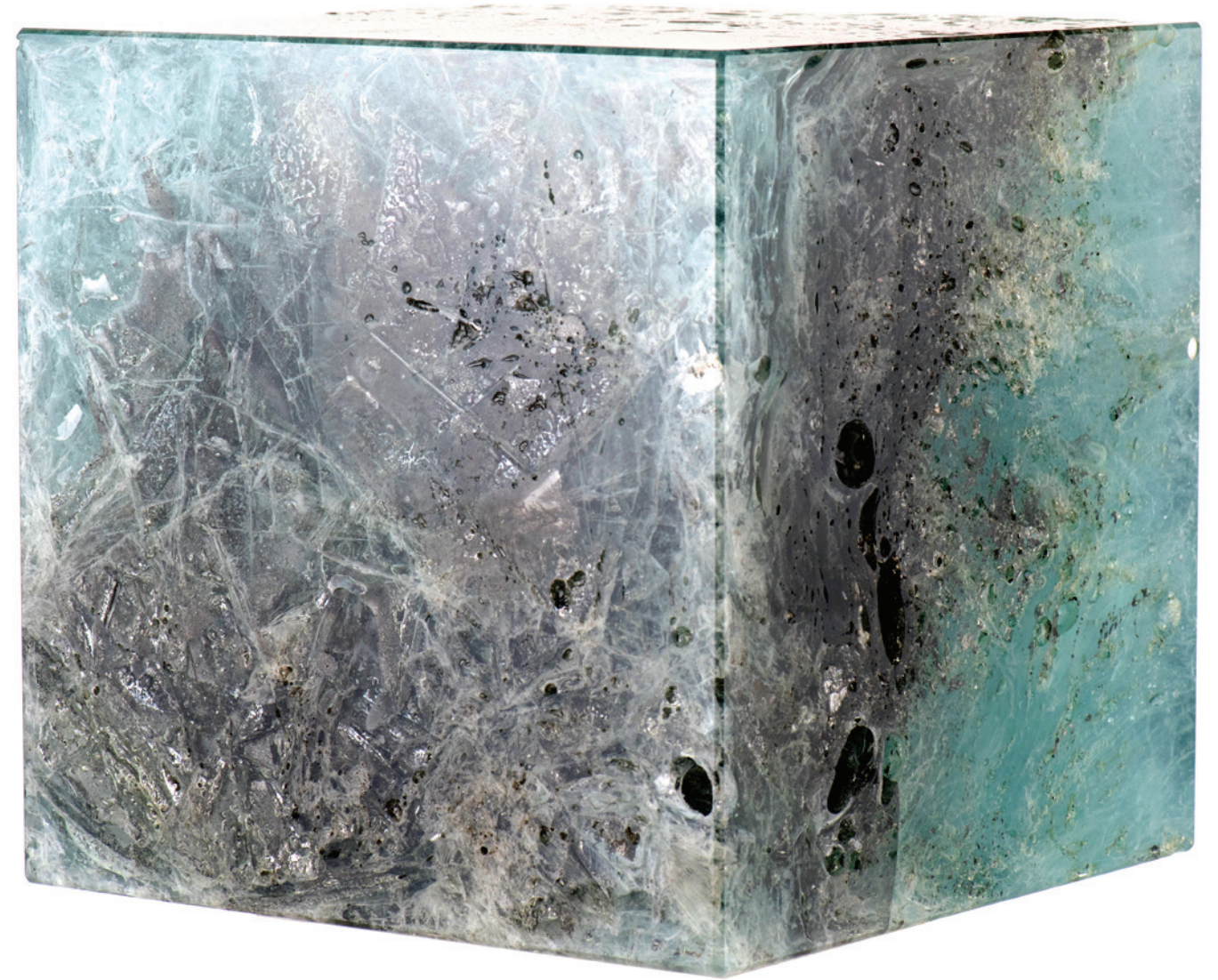


PLATE 14

Howardena Pindell
Video Drawings: Abstract (Schooling Fish), 1976
Chromogenic print
8 x 10 inches
Courtesy of the artist and Garth Greenan Gallery

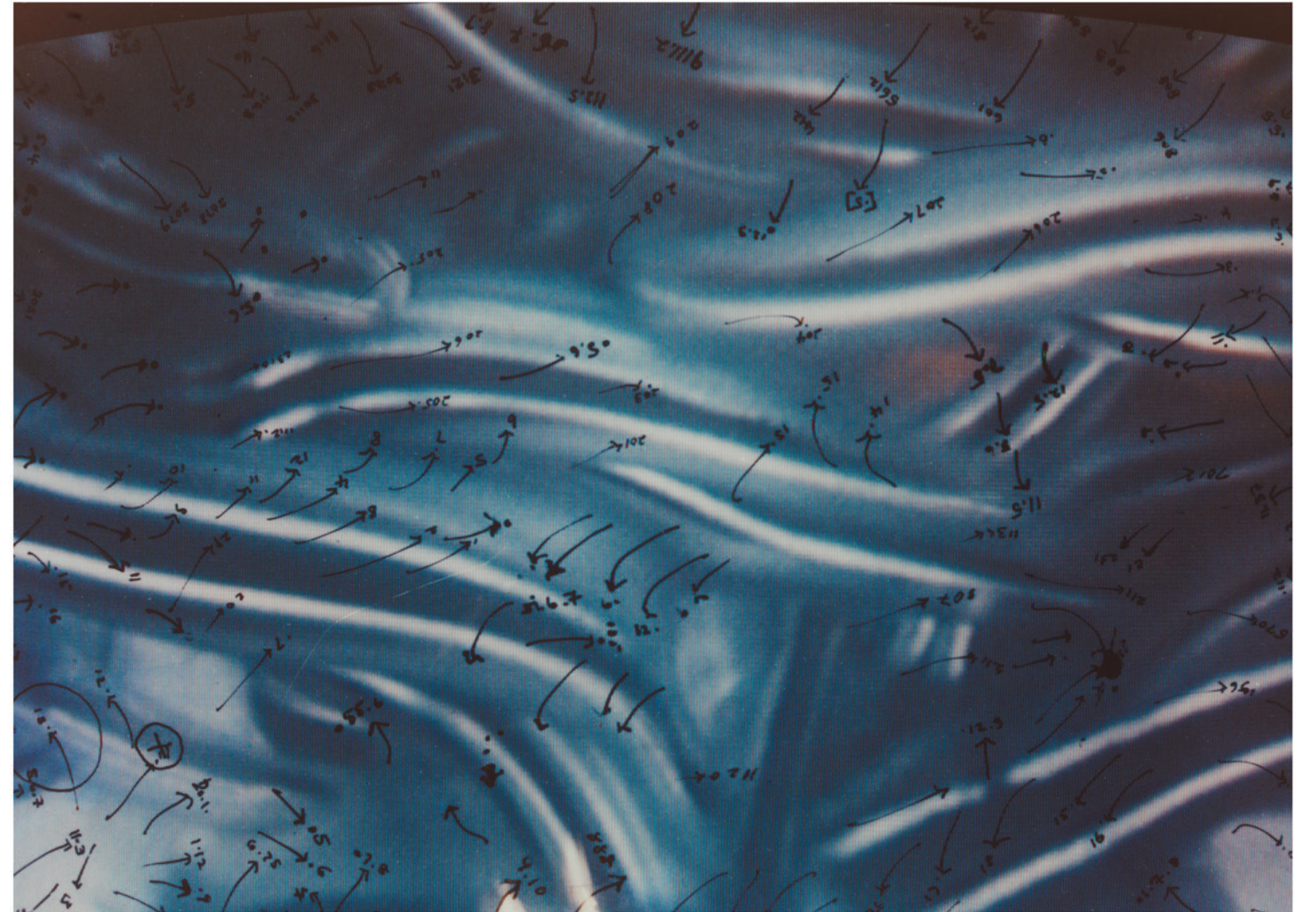


PLATE 15

Thiago Rocha Pitta
seascape with cyanobacteria, 2017
Fresco
28 x 35 7/8 inches
Courtesy of the artist and Marianne Boesky Gallery



PLATE 16

Dawn Roe
Cloth Left 2 Days at Cementerio de Portbou
Pigment print of scanned cyanotype on aluminum
Dimensions variable
Courtesy of the artist

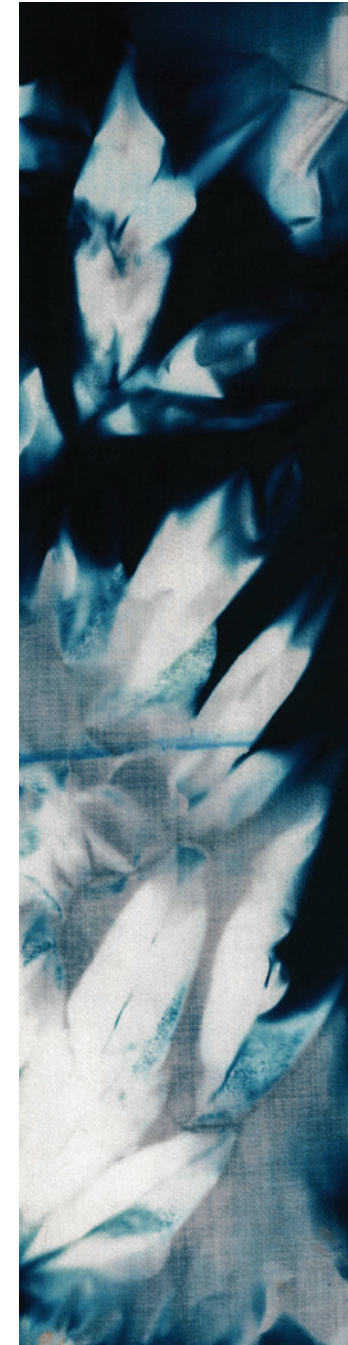


PLATE 17

Tomás Saraceno

*Hybrid Dark semi-social semi-social semi-social semi-social Cluster Alderamin built by: a solo *Cyrtophora citricola* - four weeks, a solo *Cyrtophora citricola* juvenile - two weeks, a duet of *Cyrtophora citricola* juveniles - two weeks, a quartet *Cyrtophora citricola* juveniles - one week, a solo *Cyrtophora citricola* - one week, rotated 90°, 2017*

Spidersilk, carbon fiber, ink, glass, metal

9 7/8 x 9 7/8 x 6 in.

Courtesy of the artist and Tanya Bonakdar Gallery

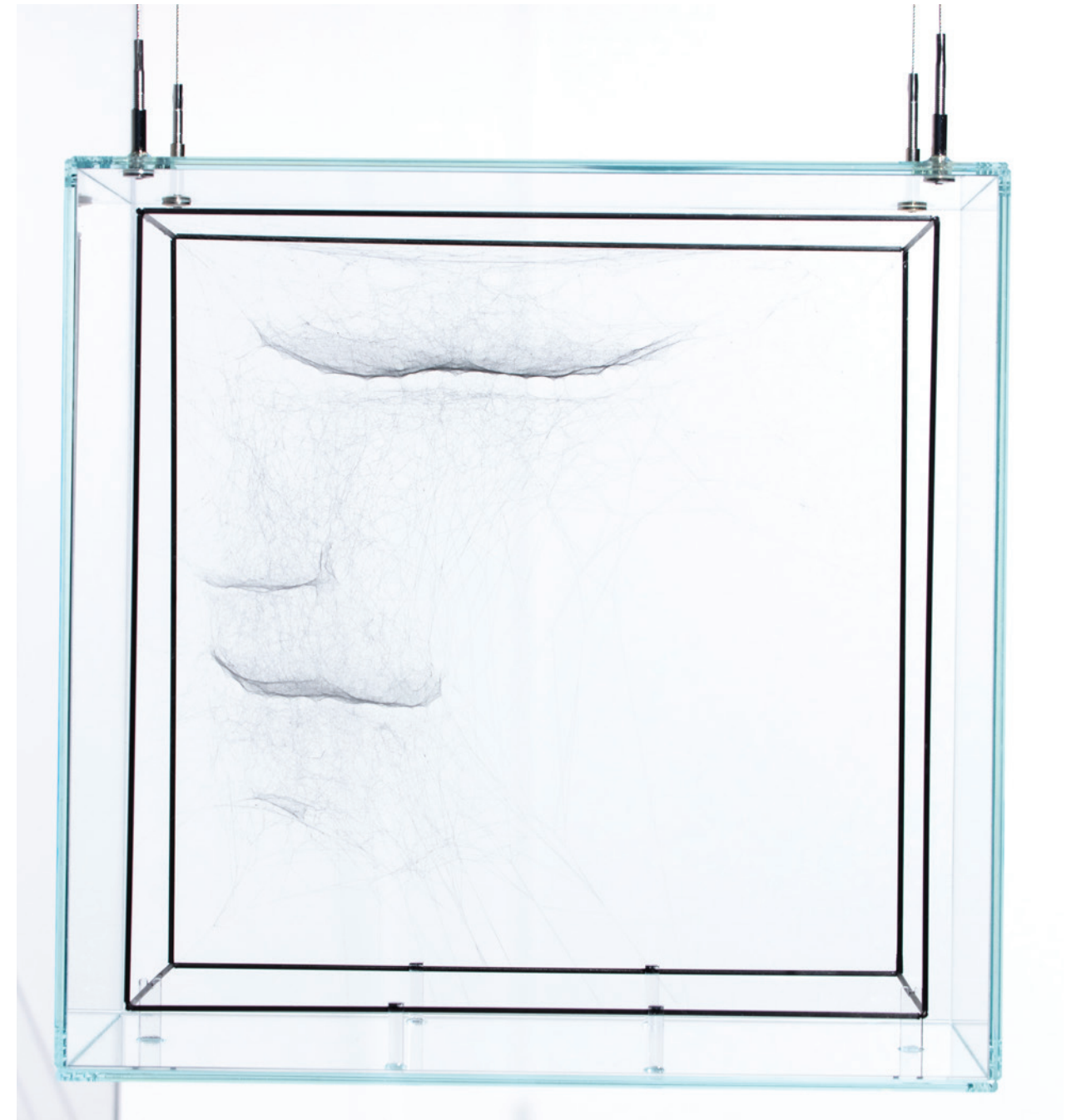


PLATE 18

Xaviera Simmons
Red (Number Two), 2016
Chromogenic color print
48 x 60 inches
Edition of 3
Courtesy of the artist and David Castillo Gallery

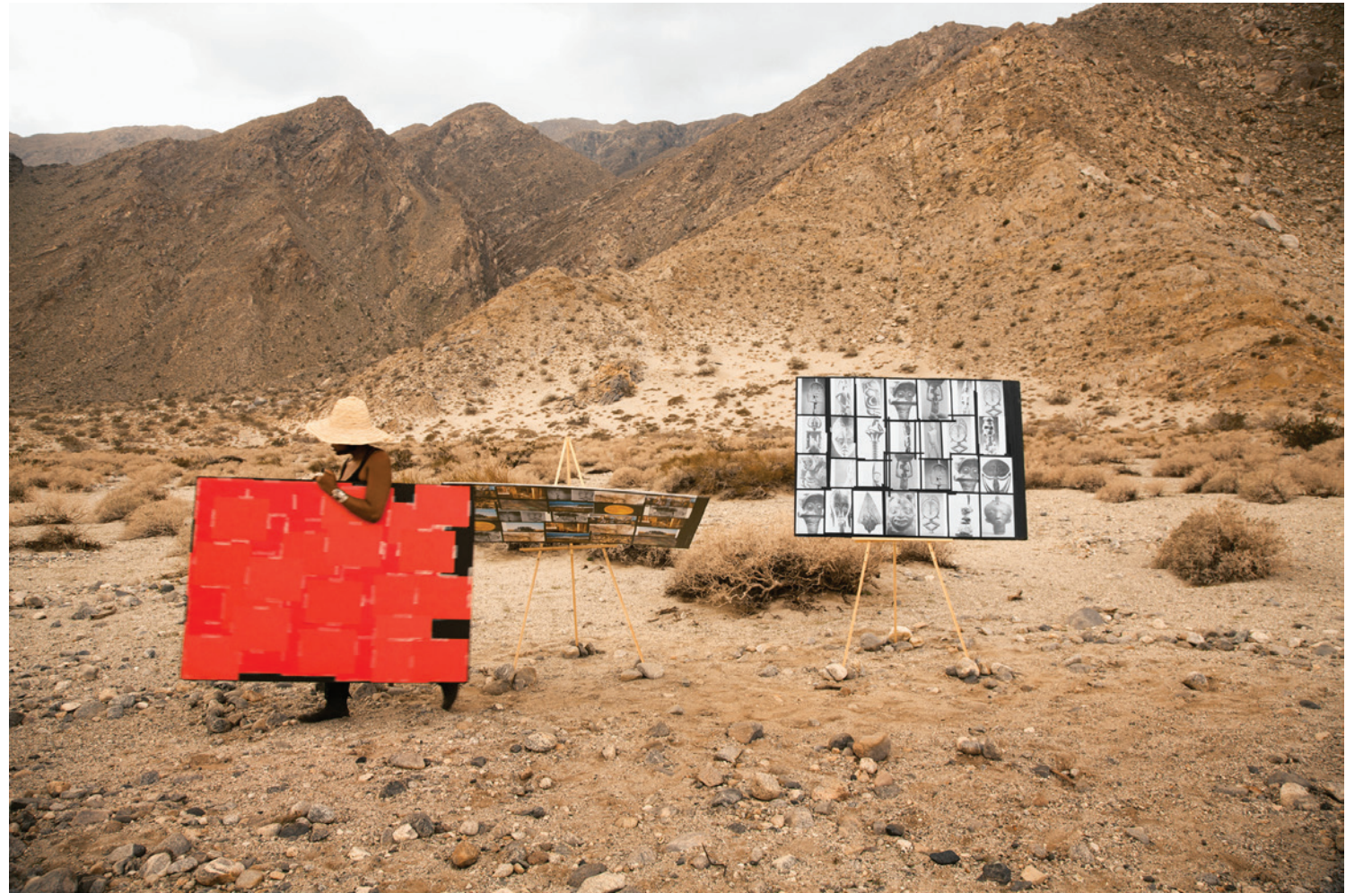


PLATE 19

Sarah Sze
Seconds Clipped, 2015
Wood, video projectors, lamps, stone, glazed ceramic, plants, archival prints, glass
180 x 93 x 90 in.
Image courtesy of the artist and Tanya Bonakdur Gallery



Darren Almond
b. 1971, Wigan, England, UK,
lives and works in London
To Leave a Light Impression, 2013
Cast bronze and paint
7 5/16 H x 90 15/16 W x 1/2 D in.
The Alfond Collection of Contemporary Art,
Cornell Fine Arts Museum, Rollins College,
Gift of Barbara '68 and Theodore '68 Alfond
2014.1.38

Lucas Arruda
b. 1983, São Paulo, Brazil,
lives and works in São Paulo
Untitled
Oil on canvas
9 29/64 x 11 13/16 in.
Collection of Benjamin Sontheimer

Rosa Barba
b. 1972, Agrigento, Sicily, Italy,
lives and works in Berlin
The Color Out of Space, 2015
5 colored glass filters, steel base,
HD video, color, sound
running time, 36 minutes
Dimensions variable
Courtesy of the artist and Meyer Riegger

Luis Camnitzer
b. 1937, Lübeck, Germany, active in Uruguay,
lives and works in New York
Timelanguage, 2016
Xerox toner on laid paper in 14 parts
18 3/4 x 12 1/4 in. each
Display dimensions: 48 H x 114 W in.
Edition of 12 with 1 AP (Ed. 8/12)
Museum Purchase with Funds from the G.H.
Smith Watch Key Acquisitions Fund
Cornell Fine Arts Museum, Rollins College
2017.8

Julia Dault
b. 1977, Toronto, Canada,
lives and works in Toronto
Untitled 32, 9:45 AM-2:30 PM,
October 22, 2013, 2013
Formica, Plexiglas, Everlast boxing wraps, and string
Dimensions variable
As installed: 88 x 66 x 38 1/2 in.
(223.5 x 167.6 x 97.8 cm)
Images courtesy of the artist and
Marianne Boesky Gallery

Tacita Dean
b. 1965, Kent, England, UK,
lives and works in Berlin
Trying to Find the Spiral Jetty, 1997
Audio
running time, 27 minutes
Courtesy of the artist and
Marian Goodman Gallery

Tacita Dean
b. 1965, Kent, England, UK,
lives and works in Berlin
JG (offset), 2013
14 archival offset prints
each 13 x 31 1/2 in. (framed)
Courtesy of the artist and
Marian Goodman Gallery

Noah Doely
b. 1982, Golden Valley, Minnesota,
lives and works in Cedar Falls, Iowa
Untitled #9, from the series Above & Below, 2013
Silver gelatin print mounted on aluminum
40 X 60 in.
Courtesy of the artist

Spencer Finch
b. 1962, New Haven, Connecticut,
lives and works in New York
Eos (Dawn, Troy, 10/27/02), 2007
Sixty-nine fluorescent fixtures, lamps with filters
3 ft. x 17 ft. x 11/2 in.
Courtesy of the artist and
James Cohan, New York

Charles Gaines
b. 1944, Charleston, South Carolina,
lives and works in Los Angeles
Numbers and Trees, Central Park,
Series I: Tree #1, Ben
Acrylic, inkjet print, plexiglass, 2015
2 panels each: 95 x 42 x 5 3/4 in.
Center panel 95 x 42 1/2 x 5 3/4 in.
Courtesy of the artist and Paula Cooper Gallery

Camille Henrot
b. 1978, Paris, France,
lives and works in New York
Grosse Fatigue, 2013
Video (color, sound)
running time, 13 minutes
Dimensions variable
Courtesy of the artist and Metro Pictures

On Kawara
b.1932, Kariya, Aichi Prefecture, Japan—d. 2014,
New York, New York
Dec. 2 1989, 1989
Liquitex on canvas and handmade box with
newspaper clipping from the New York Times
10 x 13 in.
Collection of Barbara and Ted Alfond

Tom LaDuke
b. 1963, Holyoke, Massachusetts
Mirror Drive, 2013
Oil and acrylic on canvas over panel
20 x 20 in.
The Alfond Collection of Contemporary Art,
Cornell Fine Arts Museum, Rollins College,
Gift of Barbara '68 and Theodore '68 Alfond
2013.34.21

Julie Mehretu
b. 1970, Addis Ababa, Ethiopia,
lives and works in New York
Epigraph, Damascus, 2016
Photogravure, sugar lift aquatint, spit bite
aquatint, open bite Hahnem
97 1/2 H x 40 3/4 W in. each
The Alfond Collection of Contemporary Art,
Cornell Fine Arts Museum, Rollins College,
Gift of Barbara '68 and Theodore '68 Alfond
2016.3.17

Richard Mosse
b. 1980, Kilkenny, Ireland
Idomeni Camp, Greece, 2016
Digital c-print on metallic paper
40 x 120 in.
The Alfond Collection of Contemporary Art,
Cornell Fine Arts Museum, Rollins College,
Gift of Barbara '68 and Theodore '68 Alfond
2017.6.4

Trevor Paglen
b. 1974, Camp Springs, Maryland,
lives and works in Berlin
*The Last Pictures/EchoStar XVI Launch and
Preliminary Orbit*, 2012
C-prints
38 7/8 x 43 in. each
The Alfond Collection of Contemporary Art,
Cornell Fine Arts Museum, Rollins College,
Gift of Barbara '68 and Theodore '68 Alfond
2013.34.81

Trevor Paglen
b. 1974, Camp Springs, Maryland,
lives and works in Berlin
Trinity Cube, 2015
Irradiated Glass from Fukushima Exclusion Zone,
Trinitite
7 7/8 x 7 7/8 x 7 7/8 in.
Courtesy of the artist and Metro Pictures

Howardena Pindell
b. 1943, Philadelphia, Pennsylvania,
lives and works in New York
Video Drawings: Abstract (Schooling Fish),
1976
Chromogenic print
8 x 10 in.
Courtesy of the artist and Garth Greenan Gallery

Howardena Pindell
b. 1943, Philadelphia, Pennsylvania,
lives and works in New York
Video Drawings: Baseball, 1975
Chromogenic print
8 x 10 in.
Courtesy of the artist and Garth Greenan Gallery

Howardena Pindell
b. 1943, Philadelphia, Pennsylvania,
lives and works in New York
Video Drawings: Tennis, 1975
Chromogenic print
8 x 10 in.
Courtesy of the artist and Garth Greenan Gallery

Thiago Rocha Pitta,
b. 1980, Tiradentes, Minas Gerais, Brazil,
lives and works in São Paulo
seascape with cyanobacteria, 2017
Fresco
each, 28 x 35 7/8 in.
Courtesy of the artist and
Marianne Boesky Gallery

Thiago Rocha Pitta
b. 1980, Tiradentes, Minas Gerais, Brazil,
lives and works in São Paulo
Seascape with cyanobacteria, 2017
Fresco
28 x 35 7/8 in.
Courtesy of the artist and
Marianne Boesky Gallery

Dawn Roe
b. 1971, Sault Ste. Marie, Michiga,
lives and works in Asheville, NC and Winter Park, FL
Cloth Left 2 Days at Cementerio de Portbou, 2017
Pigment print of scanned cyanotype on aluminum
Dimensions variable
Courtesy of the artist

Tomás Saraceno
b. 1973, San Miguel de Tucumán, Argentina,
lives and works in Berlin
*Hybrid Dark semi-social semi-social
semi-social semi-social Cluster Alderamin built
by: a solo Cyrtophora citricola - four weeks, a solo
Cyrtophora citricola juvenile - two weeks, a duet
of Cyrtophora citricola juveniles - two weeks, a
quartet Cyrtophora citricola juveniles - one week, a
solo Cyrtophora citricola - one week, rotated 90°*
Spidersilk, carbon fiber, ink, glass, metal , 2017
9 7/8 x 9 7/8 x 6 in.
Courtesy of the artist and
Tanya Bonakdar Gallery

Yinka Shonibare, MBE
b. 1962, London, England,
lives and works in London
The American Library Collection (Historians), 2017
225 Hardback books, Dutch wax printed cotton
textile, gold foiled names, bookcase
98 x 40 x 13 1/4 in.
Courtesy of the artist and James Cohan, New York

Xaviera Simmons
b. 1971, New York, New York,
lives and works in New York
Red (Number Two), 2016
Chromogenic color print
48 x 60 in.
Edition of 3
Courtesy of the artist and David Castillo Gallery

Sarah Sze, b. 1969, Boston, Massachusetts, lives
and works in New York
Seconds Clipped, 2015
Wood, video projectors, lamps, stone, glazed
ceramic, plants, archival prints, glass
180 x 93 x 90 in.
Courtesy of the artist and
Tanya Bonakdur Gallery

Sara VanDerBeek
b. 1976, Baltimore, Maryland,
lives and works in New York
Metal Mirror II (Magia Naturalis), 2013
Digital c-print and Mirona glass
97 1/2 x 49 1/2 in.
The Alfond Collection of Contemporary Art,
Cornell Fine Arts Museum, Rollins College,
Gift of Barbara '68 and Theodore '68 Alfond
2013.34.76

Sara VanDerBeek
b. 1976, Baltimore, Maryland,
lives and works in New York
Metal Mirror IV (Magia Naturalis), 2013
Digital c-print and Mirona glass
97 1/2 x 49 1/2 in.
The Alfond Collection of Contemporary Art,
Cornell Fine Arts Museum, Rollins College,
Gift of Barbara '68 and Theodore '68 Alfond
2013.34.77

Sara VanDerBeek
b. 1976, Baltimore, Maryland,
lives and works in New York
Metal Mirror V (Magia Naturalis), 2013
Digital c-print and Mirona glass
97 1/2 x 49 1/2 in.
The Alfond Collection of Contemporary Art,
Cornell Fine Arts Museum, Rollins College,
Gift of Barbara '68 and Theodore '68 Alfond
2013.34.78

Lawrence Weiner
b. 1942, Bronx, New York,
lives and works in New York
*IMPACTED TO THE POINT OF FUSING SAND INTO
GLASS*, 2010, 2017
Vinyl
Dimensions variable
Courtesy of the artist and Marian Goodman

