

SAM GILLIAM

American, born in 1933, died in 2022

Column Series, 1963

Acrylic on canvas

Gift of The Barnett and Annalee Newman Foundation, 2022-71

Sam Gilliam emerged in the 1960s in association with the Washington DC Color School painters. The group, formed in the late 1950s, set itself apart from gestural abstraction. Gilliam and his peers, like Barnett Newman, prioritized color; *Column Series* contains three distinct shades of green arranged in a rigid, blocked-out manner, a “very, very hard-edged thing—working very logically with masking tape and striping,” according to the artist.

Gilliam increasingly improvised in the works he made throughout the 1960s. He poured, mopped, and scrubbed paint onto canvas, eventually doing away with traditional stretchers and supports. Inspired by the laundry he saw drying on lines outside his studio, Gilliam folded, knotted, and hung his pieces from ceilings and walls. By 1968, he had introduced “draped” canvases, creating an entirely new means of making and displaying a painting.

KERRY JAMES MARSHALL
American, born in 1955

Untitled: Rythm Mastr daily set, 2020–23
Pen and ink, collage, acrylic, and latex
on board in four parts

Gift of The Barnett and Annalee Newman Foundation, TR2019.38a-d

As a student of the eminent social realist artists Charles White and Arnold Mesches, Kerry James Marshall cultivated technical acumen and a deep fluency in art history. In the past four decades he has used both to exploit and expand the critical tradition of western art, from grand narrative paintings to surrealism to abstraction.

In the late 1990s, Marshall introduced *Rythm Mastr*, a comics project. The *Dailies* are set in “Black Metropolis,” the former nickname of Bronzeville, a historic neighborhood on Chicago’s South Side, where the artist has lived and worked for thirty years. The series, which began as three overlapping strips—*Rythm Mastr*, *P-Van*, and *On The Stroll*—has since expanded to include three additional threads—*Classic Comedy Comics*, *The Platform*, and *Evi L’Angelina*. Populated by a host of real and imaginary South Side characters, including precocious children, gangsters, and superheroes inspired by African art and cosmology, these works explore history, culture, and politics through an ever-evolving Black vernacular lens.

Projection of Barnett Newman's painting *The Wild*, 1950

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MARK BRADFORD
American, born in 1961

Black Dot, 2019

Acrylic latex caulk, paper, billboard
paper, and varnish on panel

Gift of The Barnett and Annalee Newman Foundation, 2022-70

Mark Bradford characterizes his work as “social abstraction”: though rooted in the formal languages of twentieth-century modernism, it addresses political, economic, and environmental issues, particularly those that impact marginalized people. Bradford sources objects from the city environment, mimicking signage as it is overlaid and weathered through months or years of display. Thus public spaces become sites of multiple overlapping and symbolic, but distinct, meanings. *Black Dot* specifically draws on fliers that proliferate in low-income neighborhoods when the real estate market declines. Aiming to exploit people in difficult circumstances, they promise fast cash to those willing to sell their homes to developers.

PETER HALLEY

American, born in 1953

Untitled (4.28.05.1), 2005

Untitled (4.14.05.1), 2006

Untitled (6.15.10.4), 2011

Untitled (6.15.10.6), 2013

Acrylic on digitally printed paper

Gift of The Barnett and Annalee Newman Foundation, 2021-27.1,
2021-27.2, 2021-27.7, 2021-27.9

Peter Halley examines how the spaces we inhabit control movement and produce meaning. His paintings combine three basic visual elements—what the artist calls “prisons,” “conduits,” and “cells”—in brilliant colors. He works out each composition in a digital drawing program and then produces a small-scale study, examples of which are on view here. The work is next translated to a large-scale, textural painting on canvas. Halley’s rigid, repetitive forms suggest machinery or the harsh fluorescent lights of a prison cell.

Halley, a New York native, was struck when he saw Barnett Newman’s memorial exhibition at the Museum of Modern Art in 1970. Newman’s seemingly simple paintings of Zips, dividing fields of color, conjure both vast philosophical concepts and expansive space. Halley’s own work honors Newman and deconstructs his achievements. As he once put it, “I took Newman’s Zip and turned it into plumbing.”

AMNON BEN-AMI
Israeli, born in 1955

Cushions, 2017

Oil on canvas

Gift of The Barnett and Annalee Newman Foundation, 2022-60

Amnon Ben-Ami questions the foundations of abstraction, implying that it does not preclude the depiction of recognizable objects. This painting is based on a pair of decorative pillows that the artist's wife acquired while on vacation in Thailand. Flattened into two dimensions and compressed into two windowlike squares, the cushions become functionally abstract. The title of the work registers as a deadpan joke.

RONALD DAVIS
American, born in 1937

Two-Thirds Yellow, from the Slab Series, 1966

Molded polyester resin, fiberglass, and wood

Gift of The Barnett and Annalee Newman Foundation, 2021-10

In 1965 Ronald Davis saw Frank Stella's Notched-V series at the Ferus Gallery in Los Angeles. Spurred on by Stella's shaped canvases and multipanel compositions, Davis and his cohort—including his friend David Novros, whose work is on view nearby—explored the possibilities for painting that, while still anchored to the wall, veered very close to sculpture.

In this work the artist mixes perceptual illusion and material allusion. Thanks to his precise use of perspective, the flat surface looks like a shallow slab that projects outward from the wall. Its medium is resin and fiberglass, materials more closely associated with making surfboards than paintings.



Frank Stella, *Empress of India*,
1965, from the Notched-V series.
Museum of Modern Art, New York

KEITH SONNIER

American, born in 1941, died in 2020

**Neon Wrapping Neon II, 2003, based
on a 1969 drawing**

Neon with a transformer

Gift of The Barnett and Annalee Newman Foundation, 2022-77

Beginning in the 1960s, Keith Sonnier was one of a few artists experimenting with neon tubing as a sculptural medium. His pursuit was part of a larger interest in using everyday and industrial materials, foregoing the illusory space of painting in favor of a more literal and direct artistic approach. The hard geometry and brightly illuminated lines here exhibit Sonnier's fascination with the relationship between the viewer's body and the work as a drawing in space, as well as the psychological impact of color and light.

DAVID NOVROS
American, born in 1941

Untitled, 1965

Acrylic on canvas panels

Gift of The Barnett and Annalee Newman Foundation, 2021-17a-b

David Novros made *Untitled* the first year he lived in New York City. To describe shaped, multicomponent canvases like this one—which he continued to make through the end of the 1960s—he used the term “portable mural.”

Novros centers his practice on what he terms “painting as place,” an idea that took root during a trip to Europe between 1963 and 1964. The painted architecture he saw at the Alhambra in Granada, Spain, for example, suggested a new kind of painting that expanded beyond the rectangular frame. Like many of his peers, Novros considers the wall the ground for his paintings. The artist tests painting’s ability to exist as both object and image, a physical thing and an intangible idea. He plays with these seemingly opposing concepts, making work that engages viewers’ bodies and their eyes, orienting them to the work in space as well as to the space itself.

RICHARD SMITH

British, born in 1931, died in 2016

A Whole Year a half a day IX, 1966

Acrylic on canvas

Gift of The Barnett and Annalee Newman Foundation, 2021-20

A Whole Year a half a day IX is one in a series of twelve reliefs Richard Smith presented at the Jewish Museum in 1968. The two-color, shaped canvases were exhibited in a single row across the length of a wall. As the sequence progressed, the top right corner of each painting lifted increasingly away from the wall, bending into the viewer's space, like pages being torn from a paper calendar. In this work, color and form are united, its expanding edge delineated by a band of sky blue against vivid red. Smith was a major figure in both British and American art in the 1960s and 1970s. In his own words, he hoped that paintings such as this one would be "new entries in a lexicon, not new definitions of forms already there."

MELVIN EDWARDS
American, born in 1937

**E.C.'s View (In Honor of Ed Clarke),
1979**
Welded steel

Gift of The Barnett and Annalee Newman Foundation, 2022-79

Melvin Edwards began his seminal and on-going Lynch Fragments series in 1963, the year that the civil rights movement reached a crescendo with the March on Washington for Jobs and Freedom. These small-scale works are assembled from farm tools and other found and fabricated steel objects. The artist's signature material, steel is strong and rigid, suggesting oppression and violence as readily as toughness and resistance.

Edwards moved to New York from Los Angeles in 1967, developing his sculptural vocabulary throughout the 1960s and 1970s. He created both large- and small-scale objects, visibly muscled together or manipulated into graceful lines, rusty or brightly hued.

This artwork is dedicated to the Black artist Ed Clark. In 1957 Clark exhibited the first shaped-canvas paintings, a breakthrough that was overlooked at the time and instead attributed to a handful of white artists.

BRYAN HUNT

American, born in 1947

Daphne I, 1979

Bronze on limestone base

Gift of The Barnett and Annalee Newman Foundation, 2022-65

During the late 1970s and 1980s, Bryan Hunt suffused his work with narrative and imagery that were pointedly counter to the aesthetics and critical concerns of minimal art, dominant in the era. *Daphne I* references the water nymph Daphne, the daughter of a river god in Greek mythology. Pursued by the amorous Apollo, she begged her father for help, and he transformed her into a laurel tree. Hunt's twisted bronze, placed atop a limestone plinth, suggests a straining body without departing from abstraction. It is one in a series that grew from the artist's study of lakes, quarries, and waterfalls. Hunt likens the movement of water to the transformation of bronze from liquid to solid or the metamorphosis of Daphne's human form into that of a tree.

RICHARD VAN BUREN
American, born in 1937

Bennington VI, 1970

Polyester resin, milled glass, plaster,
glitter, and dry pigment

Gift of The Barnett and Annalee Newman Foundation, 2022-69

In 1966 Richard Van Buren was included in the landmark Jewish Museum exhibition *Primary Structures*, which surveyed the emerging genre of minimal art. As soon as that category was created, however, Van Buren began to test its definitions and constraints. He quickly moved away from minimalism's clean, geometric vocabulary and began creating pieces such as *Bennington VI*. The biomorphic, semitransparent object is impregnated with a wild array of materials, including dry pigment, fiberglass, costume jewelry, and glitter.

A review of Van Buren's work from around 1969 described his sculptures as "distributed matter," with "erratic, free-shaping, loopy, and crawling" forms. These words also suggest their creaturelike presence, pointing to the artist's comingling of sculptural and biological processes, organic and inorganic materials.

LARRY POONS

American, born in Japan, 1937

Refugo, 1976

Acrylic on canvas

Gift of The Barnett and Annalee Newman Foundation, 2021-18

In 1969 Larry Poons was the youngest artist included in the influential *New York Painting and Sculpture, 1940–1970* exhibition at the Metropolitan Museum of Art. In that show, established painters, including Barnett Newman, were presented alongside younger artists, “deflectors” who the curator Henry Geldzhaler argued were “redirecting” the trajectory of art. Poons’s art at the time was based on the grid and on rule-based operations that removed the artist from the process of making the work. Soon after, he took a very different direction. In works such as *Refugo*, Poons luxuriated in the material properties of paint, throwing, pouring, dripping, and building it up all over the canvas.

MICHAEL HEIZER

American, born in 1944

**Slot Mass (*Section Drawing*), 1968,
reworked 2017**

**Slot Mass (*Section Drawing*), 1968,
reworked 2017**

Photocollages

Gift of The Barnett and Annalee Newman Foundation, 2021-28.1,
2021-28.2

Michael Heizer is a founder and leading figure of the land art movement. Since the 1960s he has made monumental works in vast, open landscapes, exploring processes such as excavation and transposition, as well as the properties of volume and mass. Carefully engineered and visually austere, Heizer's works often push against conventional understandings of what constitutes an artwork. For example, Heizer developed the idea of a "negative sculpture," defined through its material absence.

In summer 1968, Heizer installed *Slot Mass* on the California-Nevada border. Its parallel tracks descended into the ground and were spanned by a large boulder at their deepest end. These later preparatory collages for a scaled-down version of the work show the artist thinking through measurements, materials, and other logistics as he considered how to translate this piece for exhibition in a gallery.

RICHARD DEACON
Welsh, born in 1949

Shiver My Timbers (3, 6, 9), 2015 Wood

Gift of The Barnett and Annalee Newman Foundation, 2021-11a-c

When Richard Deacon began his career, he was one of many young artists using emerging media such as installation and performance to upend traditional sculptural forms. Over the course of decades, he developed the tension between stasis and dynamism in his sculptural works. The unstained wood of these three sculptures suggests a material left in its natural state, making their torquing movement a literal unexpected twist. Such uncanny disjunctions are common in Deacon's work. The artist molds materials such as leather, iron, and clay into shapes that seem at odds with their physical properties.

REBECCA HORN
German, born in 1944

Rosenheit der Propheten, 2010
Mixed media and acrylic on paper

Gift of The Barnett and Annalee Newman Foundation, 2021-12

Works such as this one in Rebecca Horn's Body Landscapes, which she made between 2003 and 2015, relate to the artist's early performance pieces. She created sculptural objects for these events that, when worn, could extend the body into what she calls a "human painting machine." Horn's unadorned body has determined the scale of this work. Through performative gestures, she explores its limitations and capacities for transformation. Whether working in performance, sculpture, or video and film, Horn consistently draws attention to the body, opening up a larger meditation on the sensuality and pain, the power and vulnerability of being human.

LARRY BELL

American, born in 1939

SMBKW DEN #1, 1993

Glass coated with nickel-chromium alloy and silicon monoxide, mounted on black denim

Gift of The Barnett and Annalee Newman Foundation, 2021-6

In 1959, while working in a frame shop, Larry Bell began to employ glass as a medium. He incorporated the material into his paintings starting in 1962. In the mid-1960s Bell encountered a vacuum-coating technique used in aeronautic manufacturing. He adapted this approach and custom-built a machine to create works such as *SMBKW DEN #1*. In a signature process, Bell deposits thin metal films onto glass surfaces, which he then sandwiches to create subtle gradations of color and texture. The artist's works veer between small-scale and environmental, a range that takes full advantage of the capacity of glass to at once reflect, absorb, and transmit light.

RICHARD HOWARD HUNT
American, born in 1935

Angel Tide, 2010
Welded stainless steel

Gift of The Barnett and Annalee Newman Foundation, 2022-73

Richard Howard Hunt was born and raised in the Woodlawn neighborhood on the South Side of Chicago. Today his studio is an enormous converted trolley station on Chicago's North Side. For more than six decades, he has executed sculptures in small, pedestal, and monumental scales, welded and cast in steel, aluminum, copper, and bronze.

Hunt is known as one of the foremost artists creating public sculpture. He has realized numerous public commissions in and around Chicago as well as at 125 sites across the nation and internationally. Hunt's sculptures mix abstract, figurative, and biomorphic forms, which, according to the artist, are what "nature would use if only heat and steel were available to her."

CAI GUO-QIANG

Chinese, born in Quanzhou, China,
1957, lives and works in New York

Wolf and Earth: Drawing Experiment for Deutsche Guggenheim, 2005

Gunpowder on paper, mounted on
wood panel

Gift of The Barnett and Annalee Newman Foundation, 2021-26

Cai Guo-Qiang made *Wolf and Earth* in response to the 1989 fall of the Berlin Wall, a watershed event that signaled the end of the Cold War between the United States and the Soviet Union. While that physical barrier between East and West was dismantled as part of a radical political shift, Cai reminds us that invisible walls are much harder to break down.

The artwork's central image of a howling wolf is an emblem of self-centeredness overwhelming reason. Cai suggests that collective ideologies must yield more than symbolic gestures, cautioning against humanity's tendency to repeat the darkest parts of its past.

LYNDA BENGLIS
American, born in 1941

Figure 6, 2012 Aluminum

Gift of The Barnett and Annalee Newman Foundation, 2021-7

When Lynda Benglis moved to New York from her native Louisiana in 1964, she was an abstract painter searching for ways to redefine the medium. Barnett Newman became a friend and mentor, his energetic Zips directly influencing her early work. Benglis's *Totem* sculptures and encaustic wax paintings from this time incorporate unusually tall and narrow vertical supports, similar to those Newman used for *The Wild*. Benglis soon brought a new materiality and temporality to sculpture, achieving international renown with her poured latex, and later poured foam, works. *Figure 6* has an imposing scale and presence; like many of Benglis's pieces, however, it is made of common hardware-store items. To create *Figure 6*, the artist sprayed foam to "draw" on a chicken-wire armature before casting the sculpture in aluminum. Its tangled texture and undulating form recall, according to the artist, the crenellations of brain coral or the towering mounds of mud pellets left by burrowing crawfish.

RAFAEL FERRER

American, born in Puerto Rico, 1933

LEAR, 1995–96

Steel, bamboo, calabashes, and acrylic

Gift of The Barnett and Annalee Newman Foundation, 2021-5a-e

Rafael Ferrer's relationship to his native Puerto Rico and the improvisational nature of some kinds of Caribbean music are recurring themes in his art, which spans sculpture, painting, works on paper, and Afro-Cuban drumming. During a trip to Paris in the early 1950s, Ferrer struck up a friendship with the Cuban artist Wifredo Lam, whose unique fusion of surrealism and Caribbean forms left a deep impression.

LEAR, one of the sculptures Ferrer calls "constructions," is made from calabash gourds arranged across steel supports. His assemblages reinterpret surrealist aims of representing the unconscious—in this case the psychic tension between Shakespeare's King Lear and his three daughters—mixing it with materials and objectives of folk, African, and Indigenous art. This hybrid object underscores the primacy in Ferrer's body of work of his continuous migrations and negotiations between the Americas.

JOAN JONAS

American, born in 1936

My New Theater III: In the Shadow a Shadow, 1999

Single-channel video, color, sound (approximately 10 minutes), custom-designed wooden theater box, screen, media player, wooden trestle, speakers, and bench

Gift of The Barnett and Annalee Newman Foundation, 2022-72

Joan Jonas was one of the earliest and most innovative artists to work with new media. She began experimenting with performance in 1968 and video in 1970. The portable “theater,” within which Jonas presents this and other works from her series *My New Theater*, allowed her to perform for the camera rather than for a live audience. The scenery and camera setups were carefully constructed to align with the screen nested inside the theater box. As in all of Jonas’s works, performance, structure, and content are inextricable. Inspirations and themes with which the artist has engaged throughout her career appear here, including Japanese Butoh dance, the notion of a double, the presence of an animal as helper or guide, and the latent poetry in simple materials and movements.

MARK GIBIAN

American, born in 1954

Corona, 1994

Copper-plated steel and slumped glass

Gift of The Barnett and Annalee Newman Foundation, 2022-63a-e

Throughout his career, Mark Gibian has explored what he terms “calligraphy in space” in a range of materials and scales. He has produced kinetic sculpture, functional objects, and monumentally proportioned, site-specific public art commissions such as the serpentine metal shelters and benches installed in New York City’s Hudson River Park.

Corona is from a series of sculptures in metal and slumped glass that the artist began in 1989. Its skeletal form, which protrudes from the wall, is abstract yet evokes the organic or biological. Gibian created *Corona* in four sections that he calls “petals,” relating the piece to a flowering plant.

GARY PETERSEN
American, born in 1956

Nowhere Near, 2019
Acrylic and oil on canvas

Gift of The Barnett and Annalee Newman Foundation, 2022-78

Deeply rooted in the history of geometric abstraction, Gary Petersen's off-kilter paintings also refer to architecture, cartoons, and graphic design, often with a whiff of 1960s mod style. To create *Nowhere Near*, Petersen washed a base of irregular geometric shapes in thinned white paint, overlaying this muted background with boldly colored lines and shapes. Foregoing preparatory drawings, the artist works intuitively and directly on the canvas. The resulting compositions—vibrant and subdued, curved and straight, harmonious and dissonant—hold opposites in tension.

ANDREW LYGHT

American, born in Guyana, 1949

Painting Structures 483E, 2017–18

Red oak and paint stick, acrylic, and color pencil on plywood

Gift of The Barnett and Annalee Newman Foundation, 2021-15

When Andrew Lyght encountered *The Wild* in an exhibition at the Museum of Modern Art, he was immediately struck by its dimensions. For Lyght, who had worked in construction, Newman's painting resembled the wooden studs employed to frame a house.

Lyght's work often draws on architecture's formal and material vocabularies. In works like this one, the plywood frame is equally structural and aesthetic. The diamond plaque in the center of the composition is snugly wedged among the bands of wood as if it were a kite about to blow away. The airy geometric abstractions that adorn this plaque echo the *timehri*, ancient rock paintings and drawings found in Guyana, where the artist was born.

ROBERT MURRAY

Canadian and American, born in 1936

Double Diamond, 2013

Painted aluminum and wood

Gift of The Barnett and Annalee Newman Foundation, 2021-4

Robert Murray met and befriended Barnett and Annalee Newman in the summer of 1959, when Barnett was teaching in Murray's native Canada. Soon after and with Newman's support, Murray moved to New York, where he quickly became embedded in the city's artistic culture. The two were lifelong friends and occasional collaborators, Murray's practical and intellectual support enabling Newman's forays into three dimensions.

Murray is best known for monumental public sculptures, which he constructed with the help of maquettes (small preliminary models). *Double Diamond's* clean geometry and industrial materials are imbued with the organic in the autumnal orange color as well as the textured scars of hand-welding on its surface. In Murray's sculptures—with their multiple planes and complex shapes—light, reflectivity, and shadow are active elements.



TERRY WINTERS

American, born in 1949

Clocks and Clouds, 2012

Oil on linen

Gift of The Barnett and Annalee Newman Foundation, 2021-24

Karl Popper, one of the twentieth century's most influential philosophers of science, suggests that the world can be divided into "clocks and clouds," as in the title of this work. Clocks are orderly systems based on clear, predictable principles; clouds, on the other hand, are emergent, dynamic, and highly irregular.

Terry Winters brings this cloudlike sensibility to his abstract work. While Newman and his generation saw a painting as a transcendent or idealized space, Winters and many of his peers invested their abstract artworks with the unruly specificity of physical stuff. Grids wobble, perspectives shift or collapse, and paint—brushed, scraped, or washed over the surface of the canvas—behaves in unexpected ways. Winters approaches the natural world through multiple and intersecting rubrics of abstraction, such as scientific diagrams, musical scores, and decorative arts traditions from around the world.

NANCY RUBINS
American, born in 1952

Diversifolia #1, 2017

Bronze

Gift of The Barnett and Annalee Newman Foundation, 2021-19

Nancy Rubins is known for large-scale public sculptures, including *Agrifolia Majoris* (2017), which she installed in Chicago, on the shores of Lake Michigan in 2022. In *Diversifolia #1*, a smaller-scaled work related to *Agrifolia Majoris*, animals of all types are flung into the air, with legs, tails, horns, and antlers splayed in every direction.

Rubins began to work with found materials in the late 1970s, focusing on objects she could acquire in bulk. In *Agrifolia Majoris*, cast metal animal figures intended to adorn playgrounds or gardens are assembled in an unsettling profusion. Wrested away from their original uses, the objects are subsumed into an expressive abstract sculpture. Rubins first modeled *Diversifolia #1* in clay and then cast it in bronze, imparting a sense of tactility and immediacy.



108 

Nancy Rubins, *Agrifolia Majoris*, 2017.
Installation view, Chicago, 2022

JACK YOUNGERMAN

American, born in 1926, died in 2020

Center Red, 2017

Oil on canvas

Gift of The Barnett and Annalee Newman Foundation, 2021-25

Following his service in the United States Navy during World War II, Jack Youngerman trained at Paris's École des Beaux-Arts (School of Fine Arts) with funds from the 1944 G.I. Bill. In 1956 the American art dealer Betty Parsons visited the artist's studio in Paris, convincing him to move his family to New York. Among his New York cadre, Youngerman was distinguished by a hard-edge style with highly saturated colors and clean lines. In *Center Red*, the artist uses rectilinear forms to create a symmetrical composition with dazzling optical effects.

ELIZABETH TURK
American, born in 1961

Script, Column #8, 2018
Marble

Gift of The Barnett and Annalee Newman Foundation, 2021-23

Script, Column #8 evokes cross-writing, the practice of overlapping horizontal and vertical lines of script, achieved by writing across a page and then turning the paper ninety degrees and writing again. In the nineteenth century when postage was determined based on the number of sheets of paper in a letter, cross-writing was common. For the modern viewer its visual effect flips a mental switch: instead of being perceived as sequential symbols to be read, the words become components of a pattern.

Turk salvaged the marble used to make this sculpture from the renovation of the Getty Villa, a museum of classical art in Malibu, California. Employing a medium long associated with permanence, she pays tribute to the elegant forms of calligraphic script that, in a world increasingly dominated by keyboards, threaten to vanish.

TIM HAWKINSON
American, born in 1960

Head Shoulders Knees and Toes, 2017 Urethane, epoxy, and steel

Gift of The Barnett and Annalee Newman Foundation, 2022-62

Tim Hawkinson's body is the foundation of his art, whether a kinetic sculpture of collaged pictures of the artist's face or intricate animal skeletons assembled out of his fingernail clippings. Fragmentation of the body is typically associated with death, though in Hawkinson's work, the effect is perhaps more absurd than morbid. This sculpture belongs to a series based on casts of the artist's body parts, which he then manipulates and assembles in surreal reconfigurations. Hawkinson's pieces resonate now, a moment in which the human body is increasingly subject to scientific interventions, whether through surveillance technology, gene editing, or surgery. By taking the transformation of his body into his own hands, Hawkinson plunges headlong into the estrangement produced by such technology.

JUDY PFAFF

American, born in 1946

Quartet 5, 2018

Digital image on medium-density fiberboard (MDF), wire, aluminum discs, acrylic, melted plastic, paper lantern, and framed works (oil stick and encaustic on paper)

Gift of The Barnett and Annalee Newman Foundation, 2022-68

Judy Pfaff, by her own admission, likes “anything that combusts.” Since the late 1970s, she has created teeming installations that threaten to explode out of the galleries that contain them. This wall-based work, pulsating with colorful concentric circles, has a similar centripetal energy. Some elements of *Quartet 5* are sculpted or painted by the artist; others, such as the folded paper hats in the lower right corner of the composition, are found objects that she manipulates and arranges. Set against a backdrop that includes floral wallpaper, *Quartet 5* channels the wild fecundity of nature itself, ebulliently incorporating organic and synthetic elements alike.

FRED TOMASELLI

American, born in 1956

Study for June 2, 2018, 2018

Acrylic, photocollaged leaves, and epoxy resin on wood panel

Gift of The Barnett and Annalee Newman Foundation, 2021-22

Fred Tomaselli's works frequently combine bold graphic forms or intricate patterns with detritus from popular culture, nature, and mass media. His materials include pills and drugs, butterfly wings, and, as in this composition, fragments of magazines and newspapers. Tessellating images like the tiles of a mosaic, Tomaselli uses resin and other binding agents to create a flat, unified panel surface. By allowing the noise of the world to erupt into the highly composed spaces of his pictures, Tomaselli cuts against abstraction's supposed universality, asserting its origin in particular—and fleeting—spaces and times.

In 1989 Tomaselli made *Remedy*, an homage to Barnett Newman's *The Wild*. Using materials from the frame shop where he then worked, he built a tall, thin picture frame that contained a year's worth of aspirin tablets stacked one on top of another.

FRANK OWEN

American, born in 1939

Cape, 2015

Acrylic on canvas

Gift of The Barnett and Annalee Newman Foundation, 2022-67

Frank Owen took up residence in SoHo in the early 1970s after completing his studies at the University of California, Davis, and began to show his work at Leo Castelli's gallery on the Upper East Side. Since that time, acrylic paint has been central to Owen's practice. To create *Cape*, the artist made numerous "skins" by applying acrylics to sheets of high-density polyethylene plastic. Once the skins had set, the artist peeled them off the plastic and applied them to the surface of the canvas. Scraping and cutting into the slow-drying mass of paint, he revealed glimpses of the forms and patterns layered to create the work. Owen's slowed-down, iterative process goes against the sense that the expressive qualities of gestural abstraction must be based on fleeting moments of inspiration.

SARAH SZE

American, born in 1969

Red Rotation, 2019–20

Oil, acrylic, acrylic polymers, ink,
aluminum, archival paper, aluminum
composite, and wood

Gift of The Barnett and Annalee Newman Foundation, 2022-76a-c

Sarah Sze is best known for dazzlingly intricate installations of found objects, light, and sound. She brings a similar magpie tendency and skittering energy to her work as a painter. In *Red Rotation*, Sze collages suggestively related images onto the surface of three wood panels. Each panel varies slightly in depth, creating a stepped progression seen when the work is viewed from the side. Cut or torn apart and then arranged in vertical stripes, the components of *Red Rotation* form a fragmented landscape turned ninety degrees. Its frenetic overlay of images with disparate qualities may evoke the heterogeneity of the Internet; the composition—binding together collage, screenprinting, and squeegee painting with snippets of painter’s tape—nonetheless seems delicate, handmade, and provisional.

SERGE ALAIN NITEGEKA

South African, born in Burundi, 1983

Colour & Form L, 2018

Painted wood

Gift of The Barnett and Annalee Newman Foundation, 2021-16

Serge Alain Nitegeka first started to make paintings to document his site-specific sculptural installations: angular and slightly menacing thickets of black plywood that ensnare crates and other sculptural elements as they ricochet off walls, ceilings, and floors. Using a stripped-down palette and recurring abstract and figurative forms, Nitegeka produces a stunning variety of visual and spatial objects. In this work, beamlike bands fragment the visual field and impede the movement of the viewer's eye. These linear elements meet semicircles and crescents, which recall the moon, hulls of boats, and doors in architectural plans. For Nitegeka, whose family migrated across Africa as refugees when he was a child, this imagery and the overall sense of constraint evoke the myriad obstacles faced by displaced people around the world.

NUNO RAMOS
Brazilian, born in 1960

Thoughts of Dust—Antigone, Second Act, 2021

Graphite, pigment, and dust on paper

Gift of The Barnett and Annalee Newman Foundation, 2022-80.7

Nuno Ramos is a polymath: he holds a degree in philosophy, in addition to writing plays, poems, short stories, and samba lyrics. As an artist, Ramos creates paintings, drawings, performances, kinetic sculptures, and installations that are sensuous, lyrical, and often laced with absurdity. Ramos is also a trenchant critic of Brazilian politics. In 2019, when Jair Bolsonaro was elected president of Brazil, he began to make work connected to Sophocles's fifth-century BCE tragedy *Antigone*. In the play, Antigone endeavors to bury her brother in accordance with divine law, an effort that the ruler of Thebes furiously opposes. Ramos's interest in *Antigone* stems from this powerful depiction of moral right in conflict with state power. *Thoughts of Dust—Antigone, Second Act* is composed of thin layers of graphite powder, pigments, and dust from the artist's studio, which he transfers to paper through a monotype process. Its material is a quiet tribute to Antigone's courage.

JULIE MEHRETU

American, born in Ethiopia, 1970

O Salmacis, 2020

Ink and acrylic on canvas

Gift of The Barnett and Annalee Newman Foundation, 2022-75

Julie Mehretu has reinvented landscape painting for the twenty-first century in her cerebral, technically ingenious, and technologically inflected compositions. Mehretu is interested in the structure of the urban environment, migration, and the various networks that form the bedrock of modern life. These networks include transportation, telecommunications, finance, as well as legal, cultural, and linguistic systems that undergird our interactions and even our personhood. Mehretu renders this tangled web in magisterial paintings that often contain intricate drawings. In abstract works such as *O Salmacis* the artist's physical gestures while creating the painting are evident, perhaps referring to written language or other systems of notation. The bottom portion of the piece looks as if it is submerged in a tank of murky liquid, perhaps a reference to the water nymph from Greek mythology who is invoked in the work's title.

RICHARD SERRA
American, born in 1938

Orient #9, 2018

Etching ink and silica on handmade
paper

Gift of The Barnett and Annalee Newman Foundation, 2021-29

Richard Serra first gained renown in the mid-1960s for his sculptures made of nontraditional and often ephemeral materials and invested with traces of his creative process. In *Orient #9* Serra has spread a mixture of ink and silica onto a flat surface, against which he presses a sheet of paper with a steel implement, using the weight of his own body to transfer the pigment. As the paper is pulled away, the surface of the print becomes puckered and mottled, preserving a sense of the viscosity of the ink even once it has dried. The work's title refers to the artist's home in Orient, New York, on the eastern tip of Long Island.

NATVAR BHAVSAR

American, born in India, 1934

MANGALAA, 2013

Water-based acrylic, water-based acrylic emulsion, acrylic copolymer resin liquid, linseed oil, and pure, dry pigments on canvas

Gift of The Barnett and Annalee Newman Foundation, 2021-8

Natvar Bhavsar arrived in New York City from his native Gujarat, India, in the mid-1960s and connected with Barnett Newman, who shared his interests in color theory. Bhavsar soon gained a national reputation and exhibited at venues including the Jewish Museum. Here he showed eight enormous paintings in the 1970 exhibition *Beautiful Painting and Sculpture*.

To create *MANGALAA*, Bhavsar applied raw pigment to the canvas, dropping it through special sieves and screens he developed himself. These powdered colors are encased by layers of acrylic polymer and held in suspension with linseed oil and resin. The resulting work is ethereal and airy despite its immense weight, accrued through careful layering of its materials.

THEO JANSEN
Dutch, born in 1948

LENA HERZOG
American, born in Russia, 1970

Strandbeest, 1990–2019

Mural with video, black and white,
no sound, 4 min., 20 sec.

Gift of The Barnett and Annalee Newman Foundation, 2021-13

Theo Jansen's *Strandbeests* are wind-propelled kinetic sculptures constructed from PVC (polyvinyl chloride) tubes and canvas sails. Bolstered by a background in physics, he first sketched out the project for the Dutch newspaper *De Volkskrant* as a way to deposit sand and raise dunes to combat rising sea levels in the Netherlands. Since they were first realized in 1990, the creations have undergone numerous design tweaks in response to environmental factors. Lumbering or skipping along the beach, the beasts borrow equally from the shapes of animal skeletons and machines such as windmills.

ANNE LILLY

American, born in 1966

Nuclear Family, 2017

Mixed media

Gift of The Barnett and Annalee Newman Foundation, 2022-66a

This kinetic sculpture fractures and reconfigures the visual field. If one person sits in a chair or stands before the sliding mirrors, that person's body is erased by degrees; if two or more people occupy chairs facing each other, their bodies combine, splicing into one another. Lilly's work exploits glitches in our senses, challenging how we experience our physical selves in relation to others and to the built environment.

PHILIP TAAFFE

American, born in 1955

Unit of Direction (with Jurassic Flint Sponges), 2008

Oil, silkscreen, and collage on canvas

Gift of The Barnett and Annalee Newman Foundation, 2021-21

This work by Philip Taaffe infuses traditional geometric abstraction with flint sponges, some one hundred million years old, that were found in clay deposits in Britain.

The piece also makes use of the “unit of direction” optical illusion, wherein spiraling lines placed within concentric circles appear to move. This type of abstraction is meant to shift viewers into an altered state of consciousness, driving them toward a transcendent awareness of the unseen, low-frequency vibrations of the universe. Taaffe further points to the vastness of time and the limitations of human faculties of perception, showing our smallness in relation to the cosmos.

TONY CRAGG
British, born in 1949

Ivy, 2016

Bronze

Gift of The Barnett and Annalee Newman Foundation, 2022-61

Tony Cragg's formal vocabulary nods to classical sculptural forms such as the monolith. He combines this form—often a single great stone such as an obelisk or column—with a range of organic shapes and industrial materials and techniques. This type of work may suggest a distortion caused by compressing and resizing a digital file or, in contrast, the jagged growth of a tree.

Cragg is frequently exhibited and discussed in concert with his friend and former Royal College of Art classmate Richard Deacon, whose work is on view on the first floor. They are among the British sculptors who infused abstraction with new energy beginning in the 1980s.

LUCA BUVOLI
Italian, born in 1963

**Adapting One's Senses to High
Altitude Flying (For Intermediates)—
An Almost Silent Version, 2004**
Video, color, sound, 7 min., 36 sec.

Gift of The Barnett and Annalee Newman Foundation, 2021-9

Luca Buvoli's parents reflect on their experiences in Italy during World War II, the footage bookending and introducing the themes of this video. Dreamlike hand-drawn animation and computer-modeled three-dimensional shapes mix and morph into one another: a human body becomes an airplane—a symbol of Fascist pride—and then a cross. The plane's vapor trail becomes a spiral and a helix, alluding to a tailspin. Words transform, too—"fascinating, fashion, Fascist, flying"—suggesting a linguistic slipperiness exploited in propaganda.

Eventually the airplane outruns gravity, symbolically detaching from its cultural and historical associations. Its background smoothes out into an easy-to-read linear language akin to that of early radar screens. The sparse soundtrack gives way to children singing a giddy military anthem: "About the Navy we do not care / Because we'll bomb them from high up in the air . . . This is the pilot's beautiful life." Buvoli warns that abstraction carries the dangerous potential to obscure reality.

EVA HILD
Swedish, born in 1966

WIND, 2018

Hand-built stoneware and pigmented
silicate paint

Gift of The Barnett and Annalee Newman Foundation, 2022-64

Eva Hild's hand-built clay sculptures recall nature as it emerges in the mind's eye and evoke psychological states. Made of white stoneware clay, *WIND* is coil-built, finely sanded, fired twice, and evenly coated in matte white paint. The artist's process is slow, taking up to a year. The title of the work evokes its volumes of empty space as well as the curving planes of its surface. Like a seemingly endless Möbius strip, the planes of the sculpture flow into one another to make a single whole without inside or outside.

MEL KENDRICK
American, born in 1949

Blue Holes II, 2018
Oil on mahogany

Gift of The Barnett and Annalee Newman Foundation, 2021-14a-b

In his career Mel Kendrick hews closely to minimalism's refusal of figuration, or depiction of recognizable objects, creating what he terms "self-referential" objects. *Blue Holes II* began humbly as a block of unfinished wood that Kendrick sourced directly from a sawmill. The artist's work is process-driven: eschewing preparatory drawings, he interacts responsively with the material, allowing the varying physical properties of the wood to guide the emergence of the sculpture's form.

In *Blue Holes II*, Kendrick incorporates pieces of wood taken from a previous sculpture, embracing chance in the constitution of the artwork and experimenting with interior and exterior, positive and negative space. The base of this sculpture is a wooden worktable, scored and scuffed as if by years of use. The piece is part of the makeshift world of the studio, a reminder that its shape is one among infinite possibilities.