

Robert Morris

(American, b. 1931)
Passageway, 1961

Painted plywood, electrical equipment, and sound
Courtesy of the artist and Castelli Gallery, New York

With *Passageway*, Robert Morris wanted to elicit feelings of claustrophobia and even aggression. He believed that the relationship between the viewer's physical body and the art object had been taken for granted, and wanted to make that the subject of his work.

Please enter the work one person at a time. Viewers concerned about tight spaces may want to take caution.

Portal, 1964

Latex on aluminum
Museum of Contemporary Art Chicago, gift of
Mrs. Robert B. Mayer, 1984.3

Many of Robert Morris's works from the 1960s suggest a direct relationship to the body. Morris used his own body, as well as those of strangers and collaborators, as reference points for simple sculptures. These works emphasize how the viewer's physical presence is part of experiencing art. With *Portal*, Morris takes one of the most basic architectural forms, the doorway, and invites viewers to walk through it.

Franz West
(Austrian, 1947–2012)
Blue, 2006

Papier-mâché, foam, wire, resin, electrical system, paint, and metal

Museum of Contemporary Art Chicago, gift of the William J. Hokin Family, 2014.12

Franz West explored how the body relates to sculptural forms. Early on, he made portable objects that viewers could manipulate and even wear. Later, he played with furniture forms that likewise require a physical interaction to give them meaning. Here, furniture, architecture, and sculpture are all intertwined to make a hybrid object. *Blue* can be seen as a sculpture but it also functions as a private, sheltering room.

Kris Martin
(Belgian, b. 1972)
T.Y.F.F.S.H., 2011

Hot air balloon, basket, metal ring, and fans
Museum of Contemporary Art Chicago, gift of Mary and
Earle Ludgin by exchange, 2011.43

Kris Martin uses common objects, large and small, to produce new meaning or possibilities. Here, he offers the fantasy of a marooned hot air balloon that has mysteriously landed in the museum, at the same time creating a psychedelic fun house that can adapt to any sized space.

Playing on the language of airline promotions, the title of this piece stands for “Thank you for flying Sies + Höke.” It comes from the name of the German gallery, Sies + Höke, where it was first shown.

Please remove or cover your shoes before entering.