

Bruce Nauman
(American, b. 1941)

Self-Portrait as a Fountain (from the portfolio
Eleven Color Photographs), 1966–67/70/2007
Ink-jet print exhibition copy
(originally chromogenic development print)
Collection Museum of Contemporary
Art Chicago, Gerald S. Elliott Collection 1994.11.k

Early in his career, Nauman experimented with color photography, a medium that had previously been primarily associated with amateur photographers and rarely used by artists. When this photograph was originally exhibited at Castelli Gallery in 1968, it was accompanied by another artwork emboldened with the statement: "The True Artist is an Amazing Luminous Fountain." With this testimonial in mind, Nauman's self-portrait becomes an irreverent challenge to the myths surrounding creativity, and the artist's youthful body recalls classical sculpture. The work can also be understood as a play on the legend of the fountain of youth and the impossible desire for eternal youth.

Larry Clark
(American, b. 1943)

Selections from Tulsa, 1963–71/83
Gelatin silver prints
Collection Museum of Contemporary
Art Chicago, gift of Herbert and
Lenore Schorr, 1983.110.2; 1983.110.4;
1983.110.7

While many of Larry Clark's *Tulsa* photographs document drug use, sex, and violence in the lives of young people in Oklahoma, the selection of photographs on view here reveals the photographer's fascination with the youthful body and, ultimately, its decay through drugs and hard living.

Clark considers himself a documentarian of the secret lives of teenagers, and the *Tulsa* photographs capture Clark's own coming-of-age experience in that town. Through *Tulsa*, as well as his subsequent photo book, *Teenage Lust* (1981), and the film *Kids* (1995), Clark has established himself as a leading figure in representing the unseen and, at times, deliberately overlooked aspects of youth culture.

Francesca Woodman
(American, 1958–1981)

*Self-portrait talking to Vince, Providence,
Rhode Island, 1975–1978, 1975/78*

Gelatin silver print

Collection Museum of Contemporary
Art Chicago, gift from The Howard
and Donna Stone Collection, 2002.76

*On Being An Angel, Providence,
Rhode Island, Spring 1977, 1977*

Gelatin silver print

Collection Museum of Contemporary
Art Chicago, gift from The Howard
and Donna Stone Collection, 2002.73

*It must be time for lunch now,
New York, 1979, 1979*

Gelatin silver print

Collection Museum of Contemporary
Art Chicago, gift from The Howard
and Donna Stone Collection, 2002.73

Francesca Woodman boldly explored the limits of representing her physical body, rendering it elusive, ghostly, and otherworldly. The photographs on view here speak to a freedom and experimental approach that was tragically cut short by Woodman's suicide at the age of twenty-three. The photographs offer a meditation on the fleeting nature of time and our bodies and their resilience within this world.

Eric Fischl
(American, b. 1948)

The New House, 1982
Oil on linen
Collection Museum of Contemporary
Art Chicago, gift of Stefan T. Edlis
and Gael Neeson in honor of the
MCA's 40th anniversary, 2007.14

This painting depicts a young woman adjusting to life after moving homes. Her nudity adds a sense of vulnerability to her posture, as she simultaneously talks on the phone and watches television. Of his painting practice, Eric Fischl has said that he often paints devices such as televisions and phones because they function as "sense extenders" and expand the limitations of our physical bodies. In *The New House* these devices serve to set the scene of a young woman searching for her place within a new context.

Jeff Koons
(American, b. 1955)

Pink Panther, 1988

Porcelain

Collection Museum of Contemporary
Art Chicago, Gerald S. Elliott Collection,
1995.57

This sculpture features Jayne Mansfield, a sex symbol of the 1950s, who was notorious for publicly staged wardrobe malfunctions, in an embrace with the Pink Panther cartoon character.

The insinuated relationship between Mansfield and the animated character, who debuted in a film for adults but spun off into children's entertainment soon after, illustrates an unsettling association between marketing, youth, and sexuality. *Pink Panther* is part of Jeff Koons's *Banality* series—a group of twenty sculptures that represent pop culture icons and tropes as oversized, mass-market knickknacks.

Mona Hatoum
(British, b. Lebanon, 1952)

Measures of Distance, 1988

Color video

15 minutes, 26 seconds

Collection Museum of Contemporary
Art Chicago, purchased with MCA funds
and the Bernice and Kenneth Newberger
Fund, 1996.25

Born in Lebanon and exiled in London, Mona Hatoum traces the tense conditions of youthful separation between mother and daughter in *Measures of a Distance*. In the video work, letters written by the artist's mother in Beirut to her daughter in London appear as Arabic text moving over the screen; they are translated and read aloud in English by Hatoum. The background images are slides of the artist's mother in the shower, taken by Hatoum during a visit to Lebanon. Taped conversations between mother and daughter reveal an emotional candor—the anxiety of being separated from a loved one, of what it means to be a youth in exile.

Felix Gonzalez-Torres
(American, b. Cuba, 1957–1996)

Untitled (The End), 1990
Print on paper, endless copies
Collection Museum of Contemporary
Art Chicago, restricted gift of Carlos
and Rosa de la Cruz; Bernice and
Kenneth Newberger Fund, 1995.111

For Cuban-born Felix Gonzalez-Torres, art, life, and politics continually intersected. The stack of paper invites viewers to take its contents, making each of us complicit in diminishing the pile. The work speaks to themes of loss and impermanence. In this regard, it can also be said to speak to the fleeting nature of youth, as well as the epidemic loss of life hastened by the HIV/AIDS crisis. At the same time, there is a hopeful element to the work—the stack is regularly replenished, balancing loss with renewal.

Gonzalez-Torres, who lost his partner to AIDS-related complications five years before his own death, has said his participatory works are “about fear, about learning to let go . . . and it’s kind of painful, but at the same time it was a rehearsal for me.”

Nan Goldin
(American, b. 1953)

Tabboo! in Joey's Road Kill Coat, NYC, 1991
Chromogenic development print
Collection Museum of Contemporary
Art Chicago, gift of Anne D. Koch, 2014.44

Joey at the Love Ball, NYC, 1991
Chromogenic development print
Collection Museum of Contemporary
Art Chicago, gift of Anne D. Koch, 2014.45

Beginning in her teens, Nan Goldin took intimate and provocative photographs of her relatives, friends, and romantic partners, using color snapshot photography. At twenty-seven, she presented a slideshow of the photographs at a nightclub in New York and since then has continued to document the most intimate moments in her life, and in the lives of those around her. These photographs capture the exuberance of New York City's drag scene in the 1990s, documenting a youth-conscious subculture that serves as an alternative to those represented through Larry Clark's film *Kids* and Herb Ritts's Calvin Klein advertisements (both on view in the exhibition).

Group Material

Untitled, 1991

Screen print on high-impact polystyrene
Collection Museum of Contemporary
Art Chicago, gift of Mr. and Mrs. Thomas
H. Dittmer, 1991.13

Group Material is a collective of artists whose work has largely manifested in exhibitions presenting collections of objects, such as magazine ads and other found objects with connections to popular culture. In the late 1980s, the collective critiqued political systems in the age of the AIDS crisis in a series of projects. During this period, they helped develop a physical timeline for AIDS through art and ephemera that now documents for the youth of the future the struggles of a previous generation.

Members of Group Material have included Doug Ashford, Julie Ault, Felix Gonzalez-Torres, Mundy McLaughlin, and Tim Rollins.

Herb Ritts
(American, 1952–1992)

Calvin Klein advertisements featuring
Mark Wahlberg, 1992

Torn magazine pages and assorted ephemera
featuring Mark Wahlberg, c. 1990

In 1992, the Dorchester, Massachusetts–born rapper then known as Marky Mark was catapulted to global stardom with an advertising campaign for Calvin Klein photographed by Herb Ritts. Ritts was a legendary pop photographer who died of pneumonia due to HIV-related complications. Donning Klein's now signature white boxer briefs, Wahlberg became a youthful spectacle of desire to adoring fans across the globe, transforming Calvin Klein underwear into a must-have commodity. Contrary to the image of the frail male that had been strewn across popular media during the AIDS crisis, Wahlberg was masculine and physically poised while also exuding a subtle, youthful innocence in his various poses. The ads marked a cultural shift in the mid-1990s to a more desirous depiction of the youthful body, demonstrating that sex could sell any form of capitalism and that youth was the most sought-after commodity.

Larry Clark
(American, b. 1943)

Untitled (Kids), 1995

Portfolio of 15 chromogenic development prints
Collection Museum of Contemporary
Art Chicago, gift from The Howard and
Donna Stone Collection, 2002.16.1-15

These film stills are from the motion picture *Kids*, which tells the story of a group of sexually active teenagers in New York City over the course of a single day. Its subjects—frivolous and carefree—negotiate the turmoil of coming of age and sexual awakening. Produced in the mid-1990s, the film marks a cultural shift in the representation of youth after the AIDS crisis that preceded it. Now a cult classic, the film launched the careers of Rosario Dawson and Chloë Sevigny.

Mariko Mori
(Japanese, b. 1967)

Birth of a Star, 1995

3D Duratrans, acrylic, light box, and audio CD
Collection Museum of Contemporary
Art Chicago, gift of The Peter Norton
Family Foundation, 1996.6.a-c

Mariko Mori is an artist whose work combines Eastern and Western motifs from fine art, pop culture, fashion, and technology. While the title of this work is derived from a Japanese television talent show of the 1970s, it also speaks to the 1990s cultural obsession with youth, celebrity, and new media. In *Birth of a Star*, Mori, who often appears in her own work, is reborn as a digitally altered pop persona. Uncannily, this artwork predates Kyoto Date, a computer-generated teen singer created by the HoriPro Company in 1996. The luminescent light box is accompanied by a pop song written and sung by Mori herself, further establishing the persona.

Dawoud Bey
(American, b. 1953)

Kazie, 1997

Polacolor dye dispersion prints
Collection Museum of Contemporary
Art Chicago, gift of Don Kaul and
Barbara Bluhm-Kaul, 2013.30.a-b

Carrie I, 1997

Internal dye diffusion transfer print
Collection Museum of Contemporary
Art Chicago, restricted gift of Jane and
Gary Wilner, Anita Blanchard and
Martin Nesbitt, Lynn and Allen Turner,
James Reynolds, Sandra P. and
Jack Guthman, and members of the
New Group 2002.80.a-f

In these works, the highly regarded portrait photographer Dawoud Bey has fragmented the bodies of his young subjects across multiple photographic prints and frames in a way that speaks to the struggle for self-definition and identity at the heart of adolescence.

Of his photographs of youth, Bey has said, "My interest in young people has to do with the fact that they are arbiters of style in the community; their appearance speaks strongly to how a community of people defines themselves at a particular historical moment. I want that sense of specific time to be present in the photographs."

Jennifer Bornstein
(American, b. 1970)

*Family Pictures/Intervention #1 (Griffith Park,
Los Angeles), 1999*

Chromogenic development print
Collection Museum of Contemporary
Art Chicago, gift of The Disaronno
Originale Photography Collection, 2001.9

*Family Pictures/Intervention #5 (Los Angeles
County Arboretum), 1999*

Chromogenic development print
Collection Museum of Contemporary
Art Chicago, gift of The Disaronno
Originale Photography Collection, 2001.10

Jennifer Bornstein's photographs reveal the tension between intimacy and distance found in many family photos, with a twist. Bornstein staged the encounters with strangers, asking them to pretend to be her family members. Through the creation of artificial relationships, in which the artist appears with someone who seems to be a parental figure, she suggests that adolescence is not just an age. Instead, the constructed relationships with strangers indicate that youth can be evoked by performing the part.

Kai Althoff
(German, b. 1966)

Bekehrung, 2002

Paint, paper, watercolor, and varnish on canvas
Collection Museum of Contemporary
Art Chicago, gift of Dean Valentine and
Amy Adelson, Los Angeles, 2006.29

In this painting, Kai Althoff playfully represents youth and age through a scene composed of people from every age group. He also includes Christian iconography suggestive of an angel, a demon, and a saint in the work. Through this cast of characters, the artist evinces tension between innocence and experience and probes the coming-of-age process.

Althoff is perhaps best known for his eclectic approach to art making, which includes music, sculptures, installations, and paintings (such as this one) that, upon inspection, reveal themselves to be drawings mounted on canvas. While Althoff has lived and worked in New York since 2009, he was previously involved in the anti-authoritarian music and art scene of his native city, Cologne, Germany.

Wolfgang Tillmans
(German, b. 1968)

The Cock (Kiss), 2002
Chromogenic development print
Collection Museum of Contemporary
Art Chicago, Joseph and Jory Shapiro
Fund by exchange, 2006.14

Wolfgang Tillmans is one of the most important photographers of the last twenty-five years. He came to fame in the 1990s with his documentary representations of LGBTI youth in and around Europe, particularly London and Berlin. His sensuous and sultry images quickly garnered attention from the mainstream media, who questioned their explicit sexuality and function in the art world. Tillmans's photographs are presented as visceral celebrations of an underground culture. *The Cock (Kiss)*, one of his most iconic images, celebrates two men kissing in a nightclub with unbridled affection. It foregrounds a time when underground cultures can stand in plain sight and civil liberties will be protected for all of tomorrow's youth.

Rashid Johnson
(American, b. 1977)

*Self-Portrait with my hair parted like
Frederick Douglass, 2003*

Lambda print mounted on Sintra
Collection Museum of Contemporary
Art Chicago, gift of the Susan and
Lewis Manilow, collection of Chicago
Artists, 2006.26

Rashid Johnson explores the ways objects and narratives associated with African American culture relate to the construction of identity. This photograph is part of a larger body of work, in which Johnson poses as various African American cultural icons. The artist references an iconic daguerreotype (an early form of photography) taken of abolitionist and social reformist Frederick Douglass in 1856 through the part in his hair, his suit, and the angle of his torso.

Johnson's process has been compared to a child playing dress up, an aspirational act of homage on the part of the young artist. At the same time, Johnson's full-color photograph is clearly contemporary, speaking to the artist's exploration of his own identity.

Ryan Trecartin and Lizzie Fitch
(both American, b. 1981)

The Re'Search (Re'Search Wait'S), 2009–10
Video (color, sound, and projection in
black-box room)
40 minutes, 6 seconds
Courtesy of the artist and
Andrea Rosen Gallery

The Re'Search is a movie composed using market research collected by a fictional firm called Wait for Y-Ready. It is part of a larger body of work by the artists called *Any Ever*. In the film, young female characters are framed as research subjects who perform Disney-perfect archetypes of youthful appearance. Child actors, dancers, and singers adopting princess personas play the girls. As the film evolves, we notice different cliques merging. Meanwhile, another character, the twisted Sammy B, proposes suicide every day, broadcasting her intent from her bedroom. To quote writer Kevin McGarry, "Although [Sammy B's] fans watch her to hate her, what they love is to see her feel, and no one will join the audience that would allow her to permanently drop out." The film links the youthful desire of the 1990s to the media saturation we have seen since the beginning of the second millennium.

John Neff
(American, b. 1974)

2/27/11, 2011
Digital print
Courtesy of the artist

5/31/11, 2011
Digital print
Courtesy of the artist

4/24/11, 2011
Digital print
Courtesy of the artist

9/6/11, 2011
Digital print
Courtesy of the artist

3/24/11, 2011
Digital print
Courtesy of the artist

Chicago-based artist John Neff created these photographs by affixing desktop scanners to the bellows and lenses of an antique camera. The technique produces images that recall analogue photography, a nearly obsolete technology. At the same time, Neff has photographed his subjects—friends and lovers—in ways that emphasize their boyish masculinity.

Neff's photographic process relates to larger themes explored in this exhibition. By merging old and new technology, he creates a tension between the present, the past, and possible futures of photography. This dynamic is constantly at play in representations of the energetic, ever-changing force of youth.

Judith Hopf
(German, b. 1969)

Lily's Laptop, 2013

Digital video (color and sound)

Collection Museum of Contemporary

Art Chicago, restricted gift of

Emerge, 2015.18

Berlin-based Judith Hopf is known for her playful approach to video and sculpture, exploring aspects of daily life through surreal objects and scenarios. *Lily's Laptop* narrates the rebellion of a young au pair who floods the apartment of her employers because she is denied access to the family computer. Though comic, the havoc Lily unleashes speaks to frustrated desire and ever-present power dynamics between generations.

Eddie Peake
(British, b. 1981)

Destroyed By Desire, 2014

Lacquered spray paint on polished
stainless steel

Collection Museum of Contemporary
Art Chicago, gift of Victor and
Daniela Gareh, 2016.10

Multidisciplinary artist Eddie Peake has become known for caustic-colored spray paintings bearing slogans such as “Bad 2 Da,” “Badda Bada Bone,” and “Eddie Freak,” which are often created using masking tape that is removed after painting to reveal a polished steel veneer. The surfaces function as reflective devices in the scenes Peake constructs for his audiences, and as a place where his sculptures, videos, dancers, and actors can be seen and reflected. Serving as an entry point into the exhibition, Peake’s work nods to the challenging social context surrounding young people in the 1990s: Will they fulfill their promise of progress, or will they be destroyed by desire?

Amalia Ulman
(Argentinian, b. 1989)

*Excellences & Perfections (Instagram
Update 22nd June 2014)*, 2014

Chromogenic development print
dry-mounted on aluminum, mounted
on black-edge frame

Courtesy of the Rod Lubeznik Collection

On April 19, 2014, Amalia Ulman uploaded an image to her Instagram account with the words “Part I” on a white background. Over the next four months, Ulman conducted a scripted online performance via her Instagram and Facebook profiles. As part of this project, titled *Excellences and Perfections*, Ulman underwent an extreme, semi-fictionalized makeover. She pretended to have breast augmentation, posting images of herself in a hospital gown with a bandaged chest, wearing a padded bra and using Photoshop to manipulate her image. Other elements of the makeover, such as the extreme dieting she underwent, were not artificial. The comments within these feeds revealed a complex politic—a violence and lustfulness, often enacted by male internet trolls, that affirmed the World Wide Web’s subjugation of the youthful female body by the male gaze.

Sophia Al-Maria
(American, b. 1983)

Little Sister, 2015

Video (color, sound) and iPod Touch

1 minute, 4 seconds, looped

Courtesy of the artist and

Third Line Gallery

Little Sister presents a young girl singing to herself in her bedroom. As her voice ascends she becomes a signal of hope for a new generation of young women who may have once been rendered voiceless. *Little Sister* was produced and first presented at the New Museum Triennial in 2013 alongside a large installation by the artist entitled *Sisters* (2013), which showed viewers found and abstracted footage from YouTube and WhatsApp; the work was a cavalcade of singing voices and a celebration of the female form in the Middle East.

Andrew Holmquist
(American, b. 1986)

Swim Meet, 2015

Oil, acrylic, and spray paint on canvas

Courtesy of Oren Lund and

Dorothy Shapiro

The Boys Are in the Bathroom, 2014

Oil and flashe on canvas

Courtesy of the artist and

Carrie Secrist Gallery

Andrew Holmquist is a multimedia artist whose irreverent and exuberant works depict bodies through ribbons of color and—as their titles indicate—social scenes imbued with homoeroticism. The three-paneled painting *The Boys Are in the Bathroom* obliquely represents an imaginary glory hole, speaking to an earlier age of gay culture, when covert encounters were a necessity in light of public repression.

Joshua Nathanson
(American, b. 1973)

Is it late yet?, 2015

Acrylic and oil stick on canvas

Collection Museum of Contemporary

Art Chicago, gift of Mary and

Earle Ludgin by exchange, 2016.9

Los Angeles-based artist Joshua Nathanson's practice brings together a nineteenth-century process, digital technology, and a nostalgic nod to crayon (an art medium typically associated with children). In doing so, the artist approaches painting in a way that speaks to the relationship between youth culture and the digital age. Inspired by the tradition of Impressionist plein air painting, the practice of painting outdoors, Nathanson uses his iPad to the same effect. He then translates his digital drawings onto canvas using hand-mixed pigment sticks he creates to mimic the texture of crayons.

Nathanson's energetic boardwalk scene is irreverent, unconventional, and unapologetically engaged with digital culture.

Allen Jones
(British, b. 1937)

Miss America, 1965

Lithograph on paper

Collection Museum of Contemporary

Art Chicago, gift of Edward Weiss,

1981.49.10

Chuck Close
(American, b. 1940)

Study for Frank, 1969

Crayon on gelatin silver print

Collection Museum of Contemporary

Art Chicago, gift of Bykert Gallery,

1973.13

Paul Rosin
(American, b. 1958)

Billy's Head (from the *Voyeur* series), 1983

Gelatin silver print

Collection Museum of Contemporary

Art Chicago, restricted gift of Dr. and

Mrs. Peter W. Broido and the

Illinois Arts Council Purchase Grant, 1984.14

Jack Pierson
(American, b. 1960)

Ocean Drive, 1985

Chromogenic development print

Collection Museum of Contemporary

Art Chicago, restricted gift of

The Dave Hokin Foundation, 1995.119.6

Algimantas Kezys
(American, b. Lithuania, 1928)

Youth, 1984
Gelatin silver print
Collection Museum of Contemporary
Art Chicago, gift of Dr. Pranas and
Ada Sutkus, 1985.20.2

Bruce Nauman
(American, b. 1941)

Live or Die (State II), 1985
Lithograph on Reeves BFK paper
Collection Museum of Contemporary
Art Chicago, gift of the Ruttenberg Family
in honor of the ninetieth birthday of
David C. Ruttenberg, 1999.35

Robert Mapplethorpe
(American, 1946–1989)

Tyrone, date unknown

Gelatin silver print

Collection Museum of Contemporary

Art Chicago, gift from The Howard and

Donna Stone Collection, 2002.44

Thomas Ruff
(German, b. 1958)

Portrait (C. Kewer), 1988
Chromogenic development print
Collection Museum of Contemporary
Art Chicago, gift from the Gerald
S. Elliott Collection, 1995.9

Ann Hamilton
(American, b. 1956)

*(dissections . . . they said it was an
experiment.video)*, 1988/93

LCD monitor with color-toned image,
thirty-minute video laser disc, and
laser disk player

Collection Museum of Contemporary
Art Chicago, from the Bernice and
Kenneth Newberger Fund, restricted gift
of Susan and Lewis Manilow and
Howard and Donna Stone, 1995.13

Jack Pierson
(American, b. 1960)

Angel Youth, 1990

Chromogenic development print
Collection Museum of Contemporary
Art Chicago, restricted gift of The
Dave Hokin Foundation, 1995.199.2

Jack Pierson
(American, b. 1960)

In every dreamhome a heartache, 1990
Chromogenic development print
Collection Museum of Contemporary
Art Chicago, gift of The Dave Hokin
Foundation, 1995.199.4

Joe Ziolkowski
(American, b. 1960)

No title, 1990

Gelatin silver print

Collection Museum of Contemporary
Art Chicago, gift of the artist, 1991.59

Joe Ziolkowski
(American, b. 1960)

The Struggle, 1990/91
Gelatin silver print
Collection Museum of Contemporary
Art Chicago, gift of the artist, 1991.58

Erika Rothenberg
(American, b. 1950)

America's Joyous Future, 1990-91

Plastic letters in aluminum and
Plexiglas notice case

Collection Museum of Contemporary
Art Chicago, gift of Mr. and Mrs. E. A.
Bergman by exchange, 1991.75

Early Pruitt/Rob Pruitt
(American, b. 1964)

Iced (Sculpture for Teenage Boys), early 1990s
Galvanized steel, cast resin, aluminum cans,
and decals

Collection Museum of Contemporary
Art Chicago, gift of Hudson, 1997.9

Early Pruitt/Rob Pruitt
(American, b. 1964)

Sculpture for Teenage Boys, early 1990s
Beer cans in cardboard case with tape
Anonymous gift, 1997.116

Wolfgang Tillmans
(German, b. 1968)

Princess Julia, 1995

Chromogenic development print
Collection Museum of Contemporary
Art Chicago, gift of Martin
Fluhrer, 2011.50

Sam Taylor-Wood
(British, b. 1967)

Soliloquy V, 1998

Chromogenic development print
Collection Museum of Contemporary
Art Chicago, gift from The Howard
and Donna Stone Collection, 2002.65

Daniela Rossell
(Mexican, b. 1972)

Untitled (Ricas y famosas) (rooftop), 1999

Chromogenic development print

Collection Museum of Contemporary

Art Chicago, gift of The Disaronno

Originale Photography Collection, 2001.12

Wolfgang Tillmans
(German, b. 1968)

Anders pulling splinter from his foot, 2004
Chromogenic development print
Collection Museum of Contemporary
Art Chicago, Joseph and Jory Shapiro
Fund by exchange, 2006.14

Alec Soth
(American, b. 1969)

Daniel, Niagara Falls, Ontario, 2004
Chromogenic development print
Collection Museum of Contemporary
Art Chicago, gift of Marilyn and
Larry Fields, 2006.24

Melanie Schiff
(American, b. 1977)

Spit Rainbow, 2006

Chromogenic development print

Collection Museum of Contemporary

Art Chicago, restricted gift of Kay and

Malcolm Kamin and Kay Torshen in honor

of the MCA's fortieth anniversary, 2007.34

Torbjorn Rodland
(Norwegian, b. 1970)

MTV-VJ, 2007-10

Gelatin silver print

Collection Museum of Contemporary
Art Chicago, restricted gift of
The Buddy Taub Foundation, 2011.19

Xaviera Simmons
(American, b. 1974)

Landscape (2 women), 2007

Color photograph

Collection Museum of Contemporary
Art Chicago, promised gift of Sandra P.
and Jack Guthman

Elad Lassry
(Israeli, b. 1977)

Trae Austin Pflueger, 2011
Chromogenic development print
and artist's frame
Collection Museum of Contemporary
Art Chicago, gift of Mary and
Earle Ludgin by exchange, 2011.15

Paul Heyer
(American, b. 1982)

Skeletons Kissing, 2017
Oil and acrylic on polyester
Courtesy of the artist

Skeleton in the Woods (Huffing), 2017
Oil and acrylic on polyester
Courtesy of the artist

Paul Heyer
(American, b. 1982)

Time isn't Real, 2017
Acrylic on canvas
Courtesy of the artist

Tim Gardner
(American, b. 1973)

Untitled (Bhoadie with St. Alphonsus statue), 1999

Watercolor on paper

Collection Museum of Contemporary Art, gift of
Carla Emil and Rich Silverstein, 2014.43