



**CC  
VA**

**The Way  
We Live Now**

**Modernist  
Ideologies at  
Work**



## **The Way We Live Now, Modernist Ideologies at Work**

Modern architecture had high aspirations—no less than a radical change in the structure of society, or so was the hope of modernist architects. Figures such as Mies van der Rohe, Le Corbusier, and Adolf Loos pursued ideals of progress, rationality, and purity in their architecture, design, and urban planning. They experimented with technological advancements in glass, concrete, and steel in the domestic spaces they created. Modernist dwellings thus became catalysts for visionary ideas that eventually filtered into the public space, infusing large-scale architectural commissions. The dominating role of men in these fields, combined with the social and cultural conditions of the early twentieth century, precipitated a domestic design that was gendered masculine—and heterosexual. The effeminate, highly ornamental interiors of the belle époque, which had come to symbolize decadent and degenerate lifestyles, gave way to the purist, austere aesthetic of the modernist, single-family dwelling.

*The Way We Live Now* presents the work of 13 artists examining the interplay between modernist architecture and contemporary art through site-specific installations and existing works. These interfere with or rub against this building, Le Corbusier's majestic 1963 Carpenter Center, and in some cases stand in direct dialogue with the legacy of high modernists Mies van der Rohe, Le Corbusier, Eileen Gray, Bruno Taut, Anne Tyng, Adolf Loos, and Lilly Reich.

Works in the exhibition look at the aspirations of such figures and the modernist ethos in general, alongside the challenging visions and experiments in architecture, art, and design that radically transformed the way we experience the built environment. The exhibition directs our attention to these modernists while critically engaging with the perceptual, social, and political implications of their ideologies on the future—in fact, on us—and the way we live now.

*The Way We Live Now, Modernist Ideologies at Work* is organized by James Voorhies, the John R. and Barbara Robinson Family Director of the Carpenter Center for the Visual Arts.

Cover  
Ulla von Brandenburg, *Singspiel*, 2009.  
Black-and-white 16 mm film, sound.  
14:34 minutes. Courtesy the artist and  
Art: Concept, Paris

## Cerith Wyn Evans

b. 1958, lives in London



*Untitled (Column)*, 16, 2009 (Installation view deSingel, Antwerp; photo by Jan Kempenaers, courtesy White Cube and deSingel, Antwerp)

Cerith Wyn Evans's *Untitled (Column)*, 16, comprised of 48 fluorescent bulbs, is conceived to correspond with the diameter of Le Corbusier's concrete *pilotis*, or pylons, in this gallery. The near 200 *pilotis* at the Carpenter Center vary in diameter dependent on the weight each bears; they are integral to Le Corbusier's philosophy towards an ideal modernist architecture. The reinforced concrete column, first conceived by him in 1914, later became a critical component in his "Five Points of Architecture," demonstrated beautifully in his Villa Savoye in Poissy, France. The column allows weight to be evenly distributed within the interior of a building, forgoing the necessity for weight-bearing walls on the perimeter. *Pilotis* thus provide an opportunity for enormous plate-glass windows, signature components of

Le Corbusier's buildings and other modernists such as Mies van der Rohe. Theoretically integral to their architectural visions, the plate-glass window brings both light and the outside world into spaces, transposing what is understood as the interior and exterior, the private and public realms, as in the case of the Carpenter Center.

Cerith Wyn Evans often works with light, sound, text, and photography. His large-scale installations and exhibitions are conceived in response to specific spatial situations. Here, *Untitled (Column)*, 16 draws attention to Le Corbusier's architecture while also articulating a broader theme in architectural modernism: a singular illuminated column embodying both architecture as light and light as architecture.

## Fernanda Fragateiro

b. 1962, lives in Lisbon



*Double Recliner (after MvdR)*, 2014

*Double Recliner (after MvdR)*, by Fernanda Fragateiro, is a 14-foot, stainless steel sculpture based on the iconic designs credited to Mies van der Rohe. Fragateiro reconceives the "MR Chaise" as a double form, referring to the collaboration between Mies and the German textile designer and architect Lilly Reich, who taught at the Bauhaus. Colleagues and lovers, Mies and Reich worked together on numerous occasions, but her contribution to his legacy is vaguely acknowledged in established narratives. *Double Recliner* undermines the appearance of the familiar tubular design to draw attention and suggest alterations to these overlooked histories. The polished double form also underscores modernism's devotion to coupling and hetero-normative lifestyles in its design and domestic architecture.

Fernanda Fragateiro's sculptures and installations depart from existing designs and artifacts, such as publications by the noted German art and literary publisher Suhrkamp, to rethink existing modernist narratives and practices. Sited in the Level 3 gallery, *(Not) reading the last line*, for example, utilizes books from the series Edition Suhrkamp, with their vivid, colorful covers by Willy Fleckhaus, which were introduced in 1963 to make Germany's intellectual and aesthetic history cheaply available and widely distributable. This eight-foot tower is made with fragments of books cut at the level of the last lines of text, creating a visual drawing from the exposed ink on the edges while symbolically defacing or interrupting the accepted storyline.

## Ulla von Brandenburg

b. 1974, lives in Paris



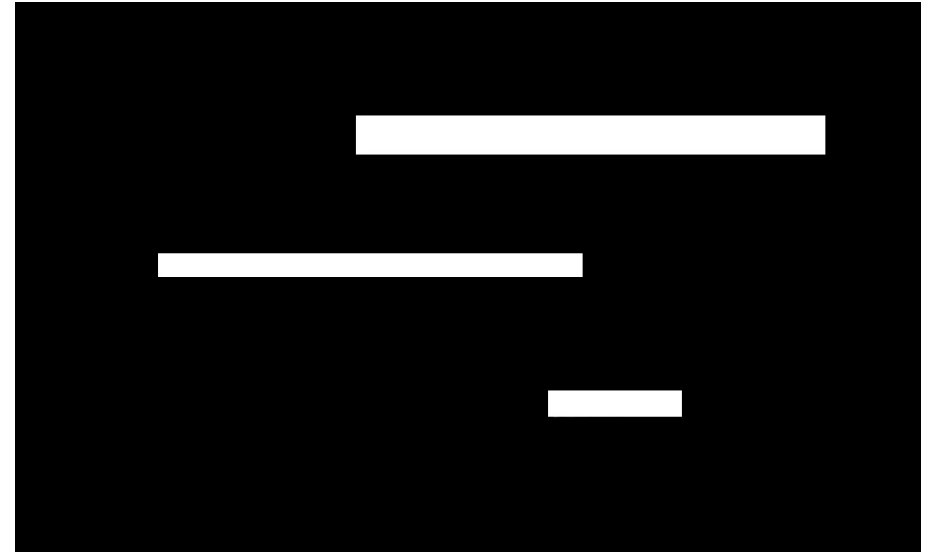
*Singspiel*, 2009

*Singspiel* (or “Song Play”), by Ulla von Brandenburg, was filmed with a single shot inside Le Corbusier’s Villa Savoye, located in Poissy outside Paris. The actors perform the role of a family inhabiting the villa and communicating with each other in song. The camera carries viewers throughout the building’s rooms, witnessing the intimate lives of the inhabitants. Exploring the role of staging and theater in connection to the domestic architecture of Le Corbusier, *Singspiel* is a psychological portrayal of a family grappling with tensions between the idealistic visions of modernist architecture and the practicalities of actually inhabiting it. The final moments take place in the garden where the family stages a makeshift theatrical performance. In a conflation of real and filmic space, spectators bear witness to a play inside a play.

*Singspiel* is projected onto the red wall of the gallery, embedding the black-and-white film into the very essence of Le Corbusier’s architecture. The red wall is an unmistakable part of the experience of this space. In fact, many of the reinforced concrete walls are painted red, green, blue, yellow, or black. The colors, assigned specifically by the architect and absolutely unchangeable, signify the extraordinary value he put on architecture as a singular composition of pure forms. Comparable to Villa Savoye, his idealistic impact lingers inside another kind of theatrical setting here at the Carpenter Center where the building, too, is a character negotiating daily with its inhabitants.

## Amy Yoes

b. 1959, lives in Brooklyn



*Re-Make/Re-Model*, 2015

Located in the sunken plaza on Level 1, Amy Yoes’s large-scale installation *Re-Make/Re-Model* utilizes Le Corbusier’s concrete seating as a foundation, both conceptually and literally. The installation is composed of modular wood forms that are painted gray and appear to materialize organically out of the rational concrete modernist architecture. Reaching 12 feet to the ceiling, the forms emerge similar to the way a crystal grows on top of an existing substrate. The forms serve as the ground for an animated digital projection composed of white lines, circles, and rectangles. The projections continually articulate the seating structure in a persistent mode of drawing and redrawing over the seemingly improvised geometric wood surfaces. This rearticulation corresponds with Le Corbusier’s own emphasis on the L-shaped seating (and, generally,

to the modernists’ fascination with the machine aesthetic). He designed a mirror complement located inside the building.

Since the plaza is sunken, access is available only through a large pivot door (operational but typically locked). Therefore, while *Re-Make/Re-Model* is installed outside, it is only properly viewable from inside, framed by the floor-to-ceiling windows. Yoes positions spectators before the window, directing their attention to the spontaneous forms and animated projections. Here, they become figures standing before *Re-Make/Re-Model*, immersed within the complementary seating forms. And since the work is viewable but physically inaccessible, the certainty of architectural interior and exterior is aggravated or lost—just as Le Corbusier intended.

## Gerard Byrne

b. 1969, lives in Dublin



*Subject*, 2009

*Subject*, by Gerard Byrne, is a historical dramatization of the modernist expansion at the University of Leeds, built between 1963 and 1975 by the architects Chamberlin, Powell and Bon (architects of the Barbican Centre in London). In this video, the characters are student actors played by a seven-member cast of actual student actors performing a script by Byrne with texts culled from printed material—clippings about drug use, poetry, class divisions, love, advertising, etc.—archived by the university library in the 1960s when the expansion was under way. The ambiguities of language and loss of cultural meaning over time become apparent as the actors awkwardly recite the archival texts word for word.

Gerard Byrne's videos, writings, and installations often address 1950s and

'60s modernity, with particular interest in its relevance to contemporary social, political, and architectural contexts. The architectural expansion at Leeds was conceived to be responsive to the changing needs of the university, with classrooms convertible to student flats and internal streets designed for connecting buildings as the complex grew. Ultimately incomplete, the original intention was to open up and bridge the campus with the city of Leeds, creating a "university-as-ideal-city," as the architects viewed it. In *Subject*, Byrne reanimates the ethos of an era that realized the Brutalist architecture at the University of Leeds with an open-ended narrative mirroring the incomplete architectural vision of Chamberlin, Powell and Bon.

## Josiah McElheny

b. 1966, lives in New York



*Bruno Taut's Monument to Socialist Spirituality (After Mies van der Rohe)*, 2009

*Bruno Taut's Monument to Socialist Spirituality (After Mies van der Rohe)*, by Josiah McElheny, is an architectural model standing eight feet tall made of birch plywood and hand-molded blocks of colored glass. It combines the scheme for Bruno Taut's Glass Pavilion, built in 1914 for the Deutscher Werkbund exhibition in Cologne, with Mies van der Rohe's maquette for his 1922 Glass Skyscraper Project. The image of Mies's model was first circulated in photomontages he produced of his 30-story skyscraper amid models of smaller historical buildings, reinforcing the grandeur and modernity of his vision. While Mies's high-in-the-sky architecture symbolized a new way of living, the integration of a modern skyscraper with architecture of the past suggests coexistence among the new and the old, as opposed to an

eradication of the past advocated by figures such as Le Corbusier (in particular, his 1925 "Plan Voisin" for razing Paris north of the Seine).

Josiah McElheny's sculptures, films, writing, drawings, and photographs examine alternative modernities, unearthing the nuances among such figures as Taut and Mies. In an era of architecture predominately devoid of color, Taut was criticized for his attraction to the spiritually transcendent effect of glass on interior space, while Mies prized architectural glass for its functionality. McElheny's *Monument*, with its colorful blocks and wooden buildings, reenvision Mies's maquette into a kind of Bruno Taut corrective, blending these two politically and aesthetically opposing ideologies.

## Thomas Ruff

b. 1958, lives in Düsseldorf



w.h.s. 04, 2001

Photographs from the series *l.m.v.d.r.* (1999–2001), by Thomas Ruff, are informed by the architecture of Ludwig Mies van der Rohe. Ruff's photographs are straightforward architectural shots of exteriors and interiors, stereoscopic photographs, and images manipulated by digital technology. Ruff's use of the multifaceted power of contemporary photography, including altering color, resolution, and composition, reflects the use and value Mies found in photography. Mies, as well as Le Corbusier, Adolf Loos, and other modernist architects, understood the reach of architectural photography for the publicity of their work, disseminating it to a public that could not experience it in person.

Ruff's w.s.h. 04 is a photograph of the Weissenhof Apartment Building in

Stuttgart. Designed in 1926 as part of the Deutscher Werkbund exhibition of 1927, the three-story Weissenhof is the first structure where Mies employed a steel frame, which allowed for large exterior windows, open interior plan, and glass doors. The simplistic design and innovative use of materials signifies the International Style and is the actualization of concepts explored earlier in his 1922 model for a 30-story glass skyscraper. In fact, the steel frame was crucial for him and Le Corbusier because it relieved the need for solid exterior walls. Ruff's retouching of the photographic image makes it look like a photomontage, a tactic commonly used by Mies.

*h.t.b. 05* is a photograph of Villa Tugendhat, constructed in Brno in the now Czech Republic in 1928–30.

## SUPERSTUDIO

Founded 1966 in Florence



Life, *Supersurface* (from *The Fundamental Acts*), 1972

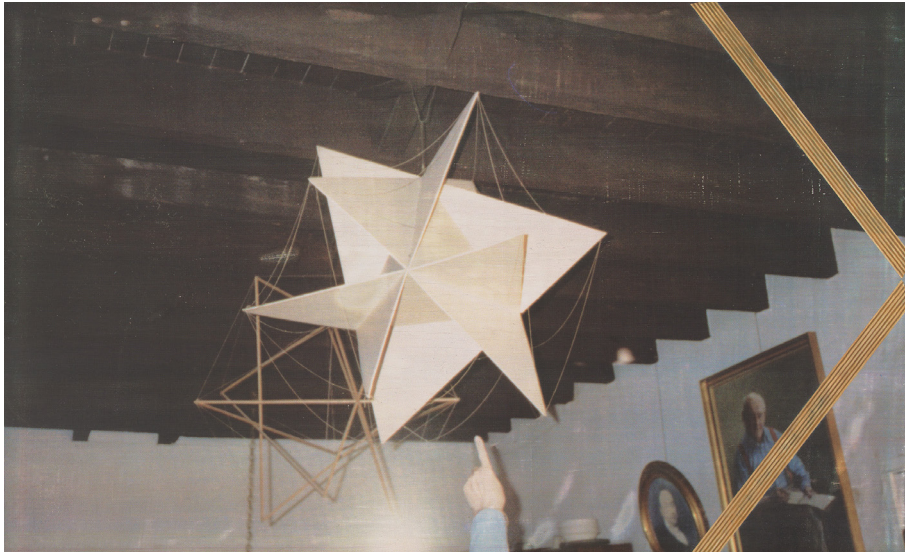
Organized by Adolfo Natalini and Cristiano Toraldo di Francia, SUPERSTUDIO was a group of radical young architects unified by their disillusionment with modernist ideals promising a better world through better design, technology, and architecture. SUPERSTUDIO, which disbanded in the late 1970s, used writing, design, exhibitions, films, and collages to propose something completely new: a life without objects, and the elimination of cities. In doing so, they believed the existing powers affecting society would dissolve, opening up possibilities for a more egalitarian way of life.

*The Continuous Monument*, by SUPERSTUDIO, is a series of photo-collages that begins with a reasonable critique of the importance of cultural monuments, subsequently evolving into an ironic

visualization of the monument as an endless polygonal megalith. The work is surfaced with what became SUPERSTUDIO's signature black-and-white grid, wrapping around the globe. Their continuous monument symbolized total disruption of daily life, urbanization, and prevailing consumer habits. By neutralizing these undergirding forces, society could, theoretically, begin again. The films *Life*, *Supersurface* and *Ceremony* (both from *The Fundamental Acts* series) were produced in the early 1970s and continued the group's charge to abandon human reliance on architecture. Through simple language, animation, and montage, the films make a propagandalike call for reformulating the relationship between architecture and life: walls are absent and everything becomes exterior; life becomes living architecture.

## R. H. Quaytman

b. 1961, lives in New York



Anne Tyng Pointing, 2001–11

These paintings by R. H. Quaytman are the result of a visit to the home of the late architect and theorist Anne Tyng, a pioneer in exploring the relationship between classical geometry and architecture. Tyng graduated from Radcliffe College in 1942 and enrolled in the first class to admit women at the Harvard Graduate School of Design, studying under Walter Gropius. Her innovative ideas were rooted in the Platonic Solids (tetrahedron, cube, octahedron, dodecahedron, and icosahedron), which, according to Plato, are the bases for all matter. A contestation to the modernist rectilinear blocks of Le Corbusier and the International Style, Tyng applied Plato's theory to man-made structures, demonstrating that architecture, too, could follow natural systems of order. Tyng's interlocking geometric forms

create cohesive and inhabitable spatial environments, such as her 1952 space-frame structure based on equilateral triangles. Working closely with Louis I. Kahn (and also his lover), Tyng's interest in geometry was deeply influential on his architecture.

R. H. Quaytman's paintings derive from photographic silkscreens combined with geometric abstractions and Op Art patterns applied to wood panels. Her works are usually categorized in a systematic order she calls "chapters," which are unified by responses to particular histories, situations, or optics. While not part of a chapter, these paintings are from a series contingent upon one another, each informed by an experience with the visionary figure and architect, Anne Tyng.

## Elizabeth Price

b. 1966, lives in London



AT THE HOUSE OF MR. X, 2007

*AT THE HOUSE OF MR. X*, a video by Elizabeth Price, was shot inside the modernist home of the New York–born cosmetics giant Stanley Picker, located southwest of London. Viewers are taken on a tour of the sumptuous interior and astounding collection of art and objects, including sculptures by Barbara Hepworth, a lamp by Achille Castiglioni, recliner by Le Corbusier-Perriand, and furniture pieces by Mies van der Rohe. An onscreen "tour guide" (composed of line-by-line motion-graphics text) takes great care to direct our attention to the plush qualities of the Picker residence, commenting on the "restrained luxury of the surfaces." The domestic interior's overabundance of piled-up material could be viewed as a betrayal of the modernist dictum to, as Walter Benjamin put it, "live without traces." Benjamin

saw the clear glass and steel of modernist architecture as pioneering for its erasure of historical continuation (evidenced in the accumulation of material culture).

The narrative text in Price's video is an amalgamation of archival documents related to Stanley Picker's house, ranging from curatorial notes about his collection, architectural specs, and fashion advertising in which the language corresponds with the glossy, refined domestic environment. Price conflates these references into a single linear narrative set against a stunning visual background, with a soundtrack choir singing an excerpt from "Mr. Blue" (1959) by The Fleetwoods.

## Martha Rosler

Lives in New York



*Vacuuming Pop Art, from the series Body Beautiful, or Beauty Knows No Pain, c. 1966–72*

*House Beautiful: Bringing the War Home* is a photomontage series by Martha Rosler that juxtaposes images of modern home interiors from magazines of the 1960s and '70s with journalistic photographs of the Vietnam War. This unsettling conflation of familiar images in a single picture plane critiqued the false split between war zones and an idealized suburban home life. These collages were first distributed as photocopies at antiwar rallies and through underground publications. While the *House Beautiful* series looked at war in the context of American consumer habits, the *Body Beautiful, or Beauty Knows No Pain* series critiques the pop-culture circulation of images of the female figure and their impact on the construction of female identities—the female figure here is portrayed as yet another consumable good and positioned

as a performer within a consumerist, hetero-normative way of life scripted by the media and advertising.

Rosler's video *How Do We Know What Home Looks Like?* was shot in Le Corbusier's French housing complex in Firminy-Vert. Showing an eerie walkthrough of a building wing closed since the 1970s, followed by interviews with residents, the video suggests the contradictions between the architect's modernist ideals and the reality of the building's inhabitants. Facing the challenges of Le Corbusier's vision, they burrow instinctively into their domestic spaces filled with personal effects and decoration, yet also form tenants alliances to save the building.

## Allison Smith

b. 1972, lives in Oakland



*Frame, 2015*

*Frame*, by Allison Smith, is a five-foot tall oval frame, hand-carved from walnut, with an archival pigment print on linen inserted into it. The dot-pattern image in the print is lifted—or sampled—from a photograph of reproduction fabrics found in a catalogue of Colonial Williamsburg furniture and housewares from the U.S. bicentennial year of 1976. Smith created the image by focusing on a minute, central area of the catalogue image and scaling it up. The resulting abstract print set within a decorative frame often reserved for formal family portraits initially suggests a mirror or even the empty space inside the frame itself, as if the artwork has been removed. Up close, however, the dot pattern becomes visible and a tension rises between the purist, reduced geometric patterns and the decorative

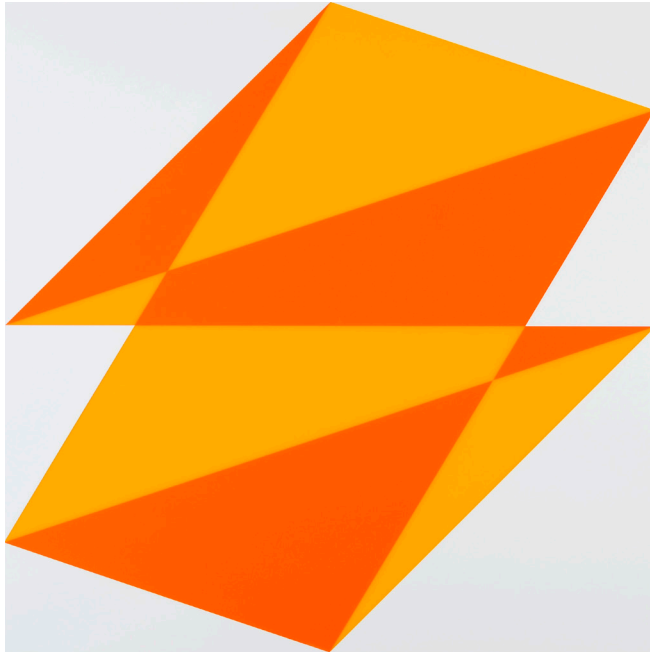
wood frame, a definitive pre-modernist form in its oval shape, material, and ornamentation. A companion work, *Bellflower, Coverlet Cotton, Checks, Liverpool Birds, Jones Toile, Nosegay*, sited elsewhere in the gallery, is a curtain with a print of the very catalogue image Smith sourced for the abstract, dot-pattern image in *Frame*.

These works are part of the artist's ongoing exploration of modernism as a nationalist project influenced, in part, by the Rockefeller family's simultaneous founding of the Museum of Modern Art and Colonial Williamsburg in the 1930s, hence defining standards of American aesthetics (and identity) looking contradictorily backwards and forwards.



## Brian Zink

b. 1966, lives in Boston



*Composition in 2016 Yellow, 2119 Orange and 3015 White, 2014*

The five paintings in this series by Brian Zink are made with pieces of colored Plexiglas assembled in a square picture plane. Zink's formalist system for titles includes combinations of numbers and colors. The square form is also significant—no longer a rectangular panel hung horizontally in service to landscape painting or vertically for portraiture, the square is a testament to modern art's claim to autonomy. Early modernists, such as Kazimir Malevich, Piet Mondrian, and later Joseph Albers, were attracted to the square precisely because of its resistance to narrative. The square relieved painting from the responsibility to tell a story, thus allowing shape, support, and color to be, quite simply, painting.

Albers theorized about color in his seminal book *Interaction of Color* (1963).

He explored the way “colors have many faces” and relate to one another in art, textiles, interior designs, graphics, and architecture. Zink's paintings depart from this history of abstraction and color theory with their shape, titles, and strategic placement of yellows, oranges, and reds in a particular order. In doing so, Zink actually reinserts narrative into abstract painting by selecting the very same colored Plexiglas for inclusion in two paintings installed adjacently, thus illustrating Albers's theories of color relativity. While the square paintings reject a particular narrative individually, their grouping invites us to look closely at a kind of abstract narrative when the works are perceived in relation to one another.

# CC VA

## The Way We Live Now, Modernist Ideologies at Work

Feb 5–Apr 5, 2015

Levels 1 + 3

## Carpenter Center for the Visual Arts

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## Mission

Carpenter Center for the Visual Arts at Harvard University is dedicated to the synthesis of art, design, and education through the exhibition of existing works and production of new commissions. In addition to a site for exhibition and public events, CCVA is home to the Department of Visual and Environmental Studies and Harvard Film Archive. At CCVA, visual literacy, knowledge production, contemporary art, and critical inquiry seamlessly meet, ultimately enriching the creative and intellectual lives of our audiences. The Carpenter Center is the only building in North America designed by Swiss-born architect Le Corbusier.

## Program

The Carpenter Center fosters meaningful engagement among artists, art, and our audiences. Choreographing exhibitions, lectures, residencies, publications, performances, screenings, and informal gatherings, CCVA brings people, ideas, and objects together in generative ways that provide unparalleled experiences with contemporary art.

Design: Practise

Copy Editor: John Ewing

Print: Puritan Capital

## Exhibition Checklist

1

### Cerith Wyn Evans

*Untitled (Column)*, 16, 2009. Wood, fluorescent tubes, and lamp fixtures. 138 × ø 22 inches. Courtesy White Cube and Carpenter Center for the Visual Arts

2

### Ulla Von Brandenburg

*Singspiel*, 2009. Black-and-white 16 mm film, sound. 14:34 minutes. Courtesy the artist and Art: Concept, Paris

3

### Fernanda Fragateiro

*Double Recliner (after MvdR)*, 2014. Polished stainless steel. 172 ½ × 23 ¾ × 25 ½ inches. Courtesy the artist. Photo by António Jorge Silva

*(Not) Reading the Last Line*, 2011. Book fragments and acrylic. 94 ½ × 4 ¾ × 3 ¼ inches. Private collection, New York

4

### Amy Yoes

*Re-Make/Re-Model*, 2015. Wood and projections. 144 × 192 × 192 inches. Courtesy the artist and Carpenter Center for the Visual Arts

5

### Gerard Byrne

*Subject*, 2009. Three-channel video shown on monitors and vinyl wall text. 27 × 32 feet. Commissioned by the Henry Moore Institute, Leeds, England. Courtesy the artist and Green on Red Gallery, Dublin

6

### Josiah McElheny

*Bruno Taut's Monument to Socialist Spirituality (After Mies van der Rohe)*, 2009. Handblown and molded glass modules, wood, and hardware. 105 ¾ × 75 × 55 inches. Courtesy the artist and Andrea Rosen Gallery, New York

7

### R. H. Quaytman

*Anne Tyng's Bedroom*, 2001. Oil, silkscreen ink, gesso on wood. 24 ¾ × 40 inches. Courtesy the artist and Miguel Abreu Gallery, New York. Photo by Jeffrey Sturges

*Anne Tyng Pointing*, 2001–11. Oil, silkscreen ink, gesso on wood. 20 × 32 ¾ inches. Courtesy the artist and Miguel Abreu Gallery, New York. Photo by Jeffrey Sturges

8

### Elizabeth Price

*AT THE HOUSE OF MR X*, 2007. Video. 20 minutes. Courtesy the artist and MOT International, London and Brussels

9

### Thomas Ruff

*w.h.s. 04*, 2001. Chromogenic print with Diasec. 70 ¾ × 94 inches, Edition 1 of 5. Courtesy of David Zwirner, New York and London

*h.t.b. 05*, 2000. Chromogenic print. 37 ¾ × 43 ¾ inches, Edition 5 of 5. Courtesy of David Zwirner, New York and London

10

### SUPERSTUDIO

*Life, Supersurface (from The Fundamental Acts)*, 1972. Color film transferred on digital support, produced by Marchi. 10 minutes. Courtesy SUPERSTUDIO and pinksummer, Genoa

*Ceremony (from The Fundamental Acts)*, 1973. Color film transferred on digital support, produced by Marchi. 14 minutes. Courtesy SUPERSTUDIO and pinksummer, Genoa

11

### Martha Rosler

*Vacuuming Pop Art*, from the series *Body Beautiful, or Beauty Knows No Pain*, c. 1966–72. Photomontage. Courtesy the artist and Mitchell-Innes & Nash, New York

*Escape Fantasy*, from the series *Body Beautiful, or Beauty Knows No Pain*, c. 1966–72. Photomontage. Courtesy the artist and Mitchell-Innes & Nash, New York

*Family Portrait with Car*, from the series *Body Beautiful, or Beauty Knows No Pain*, c. 1966–72. Photomontage. Courtesy the artist and Mitchell-Innes & Nash, New York

*Vacation Getaway*, from the series *House Beautiful: Bringing the War Home*, c. 1967–72. Photomontage. Courtesy the artist and Mitchell-Innes & Nash, New York

*Balloons*, from the series *House Beautiful: Bringing the War Home*, c. 1967–72. Photomontage. Courtesy the artist and Mitchell-Innes & Nash, New York

*How Do We Know What Home Looks Like?*, 1993. Color video with sound. 31 minutes. Courtesy Electronic Arts Intermix (EAI), New York

12

### Allison Smith

*Frame*, 2015. Walnut, archival pigment print on linen. 72 × 48 inches. Courtesy the artist and Haines Gallery, San Francisco. Special thanks to David Graf at the Old Schwamb Mill

*Bellflower, Coverlet Cotton, Checks, Liverpool Birds, Jones Toile, Nosegay*, 2015. Archival pigment print on linen. 56 × 65 ¾ inches. Courtesy the artist and Haines Gallery, San Francisco

13

### Brian Zink

*Composition in 2465 Yellow*, 2016 *Yellow and 3015 White*, 2014.

*Composition in 2016 Yellow, 2119 Orange and 3015 White*, 2014.

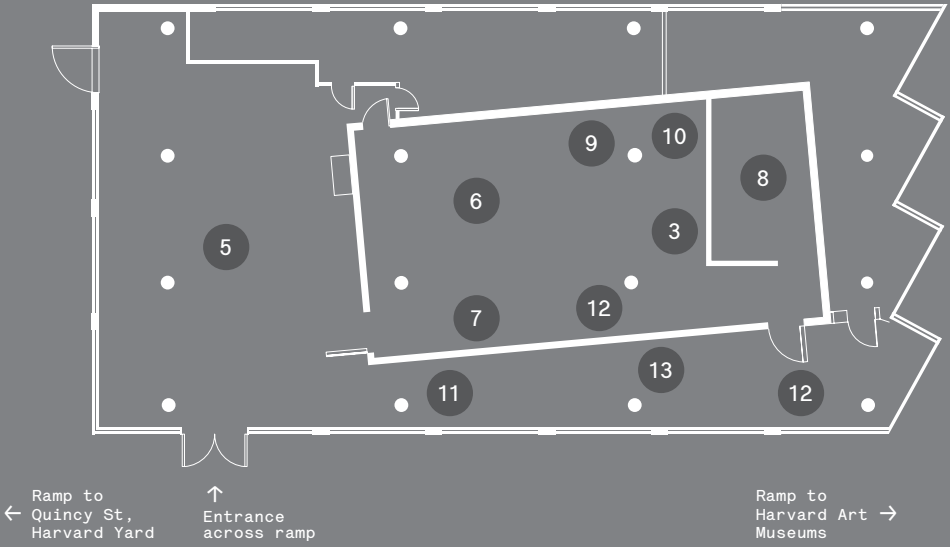
*Composition in 2119 Orange, 2662 Red and 3015 White*, 2014.

*Composition in 2662 Red, 2793 Red and 3015 White*, 2014.

*Composition in 2793 Red, 2240 Maroon and 3015 White*, 2013.

Each colored Plexiglas mounted on board. Each 30 × 30 inches. Courtesy Fidelity Investments Corporate Art Collection

**CCVA Level 3**  
**Sert Gallery**



**CCVA Level 1**

