

The museum as muse : artists reflect

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McShine, Kynaston

Date

1999

Publisher

The Museum of Modern Art

ISBN

0870700928, 087070091, 0810961970

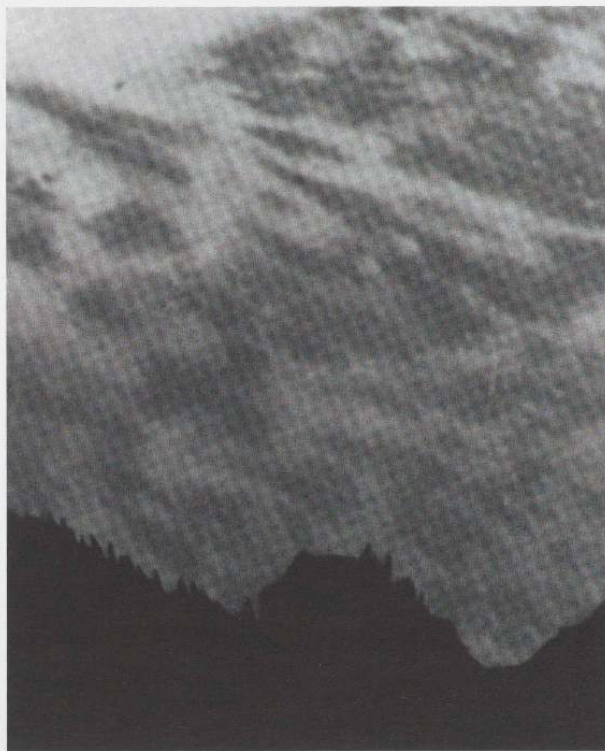
Exhibition URL

www.moma.org/calendar/exhibitions/185

The Museum of Modern Art's exhibition history—from our founding in 1929 to the present—is available online. It includes exhibition catalogues, primary documents, installation views, and an index of participating artists.

Vik Muniz

(Brazilian, born 1961)



left:
Vik Muniz
Equivalents (Museum of Modern Art). 1995
Gelatin silver print mounted on museum board, 14 x 11" (35.5 x 27.9 cm)
Collection the artist

right:
Vik Muniz
Equivalents (Museum of Modern Art). 1995
Gelatin silver print mounted on museum board, 14 x 11" (35.5 x 27.9 cm)
Collection the artist

I went to The Museum of Modern Art to see *Alfred Stieglitz at Lake George*, and I looked at his *Equivalents*. Clouds have always fascinated me, because you can picture clouds, and you can do anything with them. You can make an image of a cloud and an image of a seal at the same time. After Stieglitz did it, a lot of people took pictures of clouds, but most of the subsequent photographers who tried to adopt a concept of equivalence to natural forms worked with stones. During the Museum's show, I thought a lot about equivalents—how Aaron Siskind and Edward Weston photographed rocks—and when I came out of the exhibition, the first thing I saw was the marble floor of the Museum. It just came. Boom! Like this. That's equivalency. I was looking at the floor of the Museum, thinking about the sky. At the same time, I'd be photographing the Museum. Photographing things in museums has always fascinated me.

I went outside to buy film, and I went into the Museum shop and bought this bad photography book because it had a lot of black pages in it and I cut all the black pages to make props. I had a flashlight. I had a dime, and I asked the woman from the membership desk if I could borrow some Wite-Out. She had Wite-Out, and I painted the dime white. I made the props (for the landscapes and the trees that appear in them) while drinking coffee in the garden.

So I went back inside the Museum. All these photos were taken inside the Museum, not in the garden. The floor of the garden is too dirty. I just had this idea, and in forty-five minutes I had done the whole thing. These prints are exactly the same size and on the same paper as Stieglitz's. They're going to be framed and mounted in exactly the same way as the *Equivalents*. They are called *Equivalents* (Museum of Modern Art).

Vik Muniz ¹



left:
Vik Muniz
Equivalents (Museum of Modern
Art), 1995
Gelatin silver print mounted on
museum board, 14 x 11" (35.5 x
27.9 cm)
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- II. INDIVIDUAL ARTISTS: SELECTED ARTICLES, MONOGRAPHS, AND EXHIBITION CATALOGUES
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Foundation, 56, 57, 59, 60, 61.

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Courtesy Mel Ziegler: 129 top.

Index

The following listing provides the locations of texts on or by the artists represented in the exhibition and others as well as all the illustrations in this volume. Illustrations are arranged by title under the name of the artist; page numbers follow the title and date of the work.

Acconci, Vito, 170, 171–172; *Proximity Piece* (1970), 171; *Service Area* (1970), 173.

Arnold, Eve, *Untitled* (On Guard at the Matisse Section of the Hermitage, Leningrad) (1966), 39; *Untitled* (Silvana Mangano at The Museum of Modern Art) (1956), 38.

Art & Language, 146–147; *Index: Incident in a Museum XV* (1986), 146; *Index: Incident in a Museum XXI* (1987), 147.

Art Workers' Coalition, 217–219.

Asher, Michael, 156, 157.

Baldwin, Michael, see Art & Language.

Baumgarten, Lothar, 94; *Unsettled Objects* (1968–59), 95–97.

Beuys, Joseph, 226–230.

Bloom, Barbara, 81; *The Reign of Narcissism* (1988–89), 80–81.

Boltanski, Christian, 91; *Archives* (1987), 90; *Vitrine of Reference (II)* (1970), 91.

Bronson, AA, see General Idea.

Broodthaers, Marcel, 62–64, 65–69, 225; *Musée d'Art Moderne, Département des Aigles* (1968–72), 63, 65–69.

Buren, Daniel, 148, 149, 220–224; *Photo-Souvenir: "Dominoes"* (1977), 151; *Photo-Souvenir: "A partir de là"* (1975), 151; *Photo-Souvenir: "Peinture-Sculpture"* (1971), 150.

Calle, Sophie, 136, 138; *Last Seen . . .* (Manet, *Chez Torton*) (1991), 137, (Rembrandt, *A Lady and a Gentleman in Black*) (1991), 137, (Rembrandt, *The Storm in the Sea of Galilee*) (1991), 139, (Vermeer, *The Concert*) (1991), 139.

Cardiff, Janet, 166; *Chiaroscuro* (1997), 167.

Cartier-Bresson, Henri, *An Eye at the Museum of Modern Art, New York* (1947), 42; *Musée du Louvre* (1954), 41.

Christo, 124; *441 Barrels Structure—The Wall* (53rd Street between Fifth and Sixth Avenues) (1968),

127; *The Museum of Modern Art Wrapped: Project for New York* (1968), 126; *The Museum of Modern Art Wrapped (Front): Project for New York* (1971), 125.

Cornell, Joseph, 58–59; *The Crystal Cage* (Portrait of Berenice) (1943), 60; *L'Égypte de Mlle. Cléo de Mérode Cours Élémentaire d'Histoire Naturelle* (1940), 56; *Romantic Museum* (1949–50), 56; *Romantic Museum: Portraits of Women* (brochure, 1946), 59; *A Swan Lake for Tamara Toumanova* (Homage to the Romantic Ballet) (1946), 57; *Taglioni's Jewel Casket* (1940), 56; *Tilly Losch* (c. 1935), 57; *Untitled* (*Bébé Marie*) (early 1940s), 61.

Dibbets, Jan, *Guggenheim I* (1986), 114; *Kröller-Müller—Saenredam II* (1987), 114; *The Shortest Day at the van Abbemuseum Eindhoven* (1970), 115.

Dille, Lutz, *Three in a Window* (1959), 43.

Dion, Mark, 98; *The Great Chain of Being* (1998), 99; *Scala Naturae* (1994), 101; *Wexner Center Cabinet of Curiosities* (1996), 100.

Distel, Herbert, 76; *Museum of Drawers* (1970–77), 77–79.

Duchamp, Marcel, 50, 52, 54, 212–213; *Boîte-en-valise* (de ou par Marcel Duchamp ou Rose Sélavy) (1935–41), 51, 52; *De ou par Marcel Duchamp ou Rose Sélavy* (Boîte series C, 1958), 53, (Boîte series B, D, E, F, G, 1941–68), 55; *L.H.O.O.Q.* (1919), frontispiece.

Ericson, Kate, and Mel Ziegler, 128; *Leaf Peeping* (1988), 129; *MoMA Whites* (1990), 129.

Erwitt, Elliott, *Abguss Sammlung Antiker Plastik Museum, Berlin* (1996), 33; *Greece* (1963), 33; *Untitled* (1976), 32; *Venice* (1965), 35; *Victoria and Albert Museum, London* (1996), 34.

Fenton, Roger, *British Museum, Gallery of Antiquities* (c. 1857), 29; *Discobolus* (c. 1857), 28.

Ferber, Herbert, 210.

Filliou, Robert, 132; *Poussière de Poussière de l'effet Cimabue* "La Vierge aux Anges" (1977), 133; *Poussière de Poussière de l'effet de Da Vinci* "La Sainte Anne" (1977), 133; *Poussière de Poussière de l'effet Fra Angelico* "La Couronnement de la vierge" (1977), 133; *Poussière de Poussière de l'effet Frans Hals* "La Bohémienne" (1977), 133.

Fink, Larry, *Benefit, The Corcoran Gallery of Art, Washington, D.C.* (1975), 180; *Benefit, The Museum of Modern Art, New York* (1977), 178; *The Corcoran Gallery of Art, Washington, D.C.* (1975), 181; *The*

Metropolitan Museum of Art, New York, Costume Ball (1995), 176, 177, 179.

Flannagan, Barry, *Bench* (1979), 240.

Fluxus, 83; *Flux Cabinet* (1975–77), 82–83.

Förg, Günther, *Pinakothek München* (1983–86), 112, 113.

Fraser, Andrea, 162, 164, 238–239; *Museum Highlights: A Gallery Talk* (1989), 163; *Welcome to the Wadsworth: A Museum Tour* (1991), 165.

General Idea, 174; *The Boutique from the 1984 Miss General Idea Pavilion* (1980), 175.

Guerilla Girls, *Posters*: 219, 225, 226, 230, 232, 239.

Haacke, Hans, 154, 233–238; *Cowboy with Cigarette* (1990), 155; *Seurat's "Les Poseuses" (Small Version), 1888–1975* (1975), 152, 153.

Hamilton, Richard, 110–111; *The Solomon R. Guggenheim (Black)* (1965–66), 110, (*Black and White*) (1965–66), 110, (*Gold*) (1965–66), 111, (*Spectrum*) (1965–66), 111.

Hiller, Susan, 93; *From The Freud Museum* (1991–96), 92–93.

Höfer, Candida, 120; *Galleria Nazionale d'Arte Moderna, Roma* (1990), 122; *Kunsthaus Zürich I* (1994), 120; *Kunstsammlung Nordrhein-Westfalen, Düsseldorf* (1995), 121; *Museum Folkwang Essen* (1982), 123; *Museum Van Hedendaagse Kunst Gent III* (1995), 123.

Judd Donald, 225–226, 230–232; *Bench #76/77* (1977), 288.

Kandinsky, Vasily, 202–205.

Kaprow, Allan 213–214, 214–216.

Komar and Melamid, *Scenes from the Future: The Guggenheim Museum* (1975), 188; *Scenes from the Future: The Museum of Modern Art* (1983–84), 189.

Komar, Vitaly, see Komar and Melamid.

Lawler, Louise, *Paperwiegths* (1982–95), 143; *The Public Life of Art: The Museum* (1988), 142.

Le Corbusier, 205–208.

Le Gray, Jean-Baptiste Gustave, "Les Demoiselles du Village" at the Salon of 1852 (1852), 30.

Leirner, Jac, 160; *Names (Museums)* (1989–92), 161.

- Leonard, Zoe, *Mirror #1*—Metropolitan Museum (1990), 36; *Mirror #2*—Metropolitan Museum (1990), 37.
- Levine, Sherrie, 140; *After van Gogh*: 4, 5, 6 (1994), 140; *After van Gogh*: 1, 2, 3, 7 (1994), 141.
- LeWitt, Sol, 219.
- Lissitzky, El, 46; *Design for Exhibition Room in the Hannover Museum* (1926), 48; *Kabinett der Abstrakten (Interior View)* (1927–28), 49; *Sketch for the Kabinett der Abstrakten* (1927–28), 47.
- Filippo Tommaso Marinetti, 200–201.
- McCollum, Allan, 144–145; *Plaster Surrogates* (1982–89), 144; *Plaster Surrogates* (1982–84), 145.
- Melamid, Alexander, see Komar and Melamid.
- Milovanoff, Christian, *Le Louvre Revisited (Andrea Mantegna, Saint Sébastien)* (1986), 130, (*Ingres, La Grande Odalisque*) (1986), 130, (*Ingres, Oedipe Expliquant l'Énigme*) (1986), 131, (*Jacques-Louis David, Le Serment des Horaces*) (1986), 131, (*Léonard de Vinci, La Vierge, l'enfant Jésus, et Sainte Anne*) (1986), 130, (*Philippe de Champagne, Le Christ Mort*) (1986), 131.
- Mondrian, Piet, 208.
- Motherwell, Robert, 210–212.
- Muniz, Vik, 134; *Equivalents (Museum of Modern Art)* (1995), 134–135.
- Oldenburg, Claes, 73–75; *Model for Mouse Museum, Documenta 5* (1972), 74; *Mouse Museum* (1965–77), 70–72; *Poster for Maus Museum* (by Bernhard Leitner and Heidi Bechinie, 1972), 74; *System of Iconography* (1969), 75.
- Oppenheim, Dennis, 84; *Gallery Transplant* (1969), 85.
- Partz, Felix, see General Idea.
- Peale, Charles Willson, 44; *The Artist in His Museum* (1822), 45.
- Picasso, Pablo, 208.
- Ramsden, Mel, see Art & Language.
- Reinhardt, Ad, 212; *How Modern Is The Museum of Modern Art?* (1940), 209.
- Robert, Hubert, 194; *Projet d'Aménagement de la Grande Galerie du Louvre* (1796), 192; *Vue Imaginaire de la Grand Galerie en ruines* (1796), 193.
- Rodchenko, Aleksandr, 201–202.
- Ruscha, Edward, 190; *The Los Angeles County Museum on Fire* (1965–68), 191.
- Seymour, David, Bernard Berenson (1955), 40.
- Shaw, Jim, *You Break It, You Bought It* (1986), 296.
- Smithson, Robert, 86, 88, 214–216, 225; *Mono Lake Non-Site (Cinders Near Black Point)* (1968), 87; *The Museum of the Void* (1969), 88; *Museum Plan—Utah* (1971), 89; *Plan for Museum Concerning Spinal Jetty* (1971), 89; *Underground Projection Room* (1971), 89.
- Struth, Thomas, 116; *Galleria dell'Accademia I, Venice* (1992), 117; *Musée du Louvre IV, Paris* (1989), 119; *Museum of Modern Art I, New York* (1994), 118.
- Sugimoto, Hiroshi, 102; *Devonian Period* (1992), 105; *Ostrich—Wart Hog* (1980), 103; *Permian Land* (1992), 104; *Silurian Period* (1992), 105; *Still Life* (1976), 103; *White Mantled Colobus* (1980), 104.
- Thompson, Charles Thurston, *Venetian Mirror, c. 1700, from the Collection of John Webb* (1853), 26; *Rock Crystal Cup, 16th Century, the Louvre, Paris* (c. 1855), 27.
- Thompson, Stephen, *Satyr, British Museum* (c. 1869–72), 31.
- Wall, Jeff, 195; *Restoration* (1993), 196–197.
- Wearing, Gillian, 168; *Western Security* (1995), 169.
- Williams, Christopher, 106; *Angola* (1989), 109; *Brazil* (1989), 108; *Indonesia* (1989), 107; *Nicaragua* (1989), 107; *Philippines* (1989), 109; *Vietnam* (1989), 108.
- Wilson, Fred, 158; *Art in Our Time* (1998), 159.
- Winogrand, Garry, *Opening, Alexander Calder Exhibition, The Museum of Modern Art, New York* (1969), 182; *Opening, Frank Stella Exhibition, The Museum of Modern Art, New York* (1970), 183, 185; *Tenth Anniversary Party, Guggenheim Museum, New York* (1970), 184, 186; *Untitled, from the series Women Are Beautiful* (before 1975), 187.
- Ziegler, Mel, see Ericson.
- Zontal, Jorge, see General Idea.