

Andy Warhol to Kara Walker: Picturing the Iconic

From the Collections of Jordan D. Schnitzer and the Jordan Schnitzer Family Foundation

Every era suffers a lexicon of invasive usages. Words are as subject to fashion as morals and lapels, politics and popular music. Today's merely tiresome coinage is tomorrow's infuriatingly ubiquitous cliché.

The scope [of the word "iconic" today] suggests that there is nothing that cannot be deemed iconic. Iconic, that is, in the sense acquired through recent abuse.

-Jonathan Meades, INTELLIGENT LIFE Magazine, Spring 2009

It is within this pop culture framework that the exhibition and its contents were created. Started as a selection of Pop Art with works by Andy Warhol, Roy Lichtenstein, and Robert Indiana, the scope expanded to encompass a wide range of imagery dating from the late 1960s through the present. Broadly there are themes: Consumer goods, Pop Culture, Architecture, Religion, The Body, Ideas, and Violence. The idea was not simply to show the "Iconic" but also to play off the idea of what it means (in pop culture or even in semiotics) to be Iconic or, by contrast, anti-iconic. It was also to show various ways that artists use humor to get at darker issues about politics, religion, and Western culture. So, why pop art? According to Mr. Schnitzer, this is the art of our times.

Selected from the vast graphic art collection of Jordan D. Schnitzer and the Jordan Schnitzer Family Foundation, the exhibition brings together eighty-eight works by thirty-six artists. Jordan D. Schnitzer purchased his first work of art when he was fourteen years old from the Fountain Gallery, which was the first contemporary art gallery in Portland, Oregon, owned and operated by his mother Arlene Schnitzer. His initial acquisition turned into a lifelong pursuit to collect, share, and promote the visual arts. While he furthers the family legacy of supporting regional artists in all mediums, Mr. Schnitzer began buying contemporary prints and multiples in earnest in 1988. Prints and multiples seized his interest for their technical versatility and collaborative process, as well as being more affordable to build up a large collection. Mr. Schnitzer's foundation supports small museums like ours by lending them the artwork to exhibit, and he is very supportive of the educational function of these museums to bring art and culture to their young population.

This exhibition was supported through generous donations by Gertrud Parker, Jean Schulz, Jack and Diane Stuppin, Eric and Debbie Green. Jordan D. Schnitzer made the exhibition possible as part of his foundation's commitment to lending works to museums.

Conceptual Art and Pop Artists:

Conceptual art: the idea behind the artwork is more important than the technical and aesthetic value of the art.

Many pop artists were conceptual artists. Once you think you understand the concept behind the art piece, it is sometimes difficult to discern the sentiment behind the concept, i.e., whether the artist is being critical or supportive, or sarcastic, or just stating the obvious.

Pop artists came to age after WWII, and during the 1950s. They were heavily influenced by media and commercial art. Their era was one of many revolutions: TV, film, mass-production, airline travel, consumerism, advertising, to name a few. Many of the artists came from a graphic arts background. As a movement, pop art emerged in the mid-1950s in Great Britain, and in the late 1950s in the U.S.

John Baldessari (b.1931)

Stonehenge (with Two Persons) Blue

2005

Edition 12/60

Mixografia on handmade paper

Collection of Jordan D. Schnitzer

Conceptual artist John Baldessari began to incorporate texts and photography into his canvases in the mid-1960s. In 1970 he began working in printmaking, film, video, installation, sculpture and photography.

His art has been featured in more than 200 solo exhibitions in the U.S. and Europe. Baldessari's works are in many private and public collections, including the Museum of Modern Art, the Guggenheim, and the Los Angeles County Museum of Art. Baldessari lives and works in Santa Monica and Venice, California.

Stonehenge in the background lends a mysterious pretext for the figures that have no faces. As all humans like to interact face-to-face to discern friend or foe, Baldessari is challenging the viewer to try to come to any kind of conclusion about the faceless figures.

Mark Bennett (b.1956)

Home of Fred and Wilma Flintstone, Bedrock, USA

1997

Edition 14/20

Lithograph

Collection of Jordan D. Schnitzer

Mark Bennett's whimsical works engage with pop culture and celebrity to an extreme degree. His blueprint lithographs of Baby Boom-era sitcoms and popular television series depict the ultimate pairing of flight of fancy and stoical logic. The two floor plans are imaginary and are grounded by the dry format of an architect's design. His works are both nostalgic and disconcerting in their premonition of a society obsessed by television and celebrity culture.

Bennett has reconstructed spaces that were intended only to flicker on the screen. In labeling his seemingly straightforward blueprints with colorful details about the interiors, architecture, and inhabitants, he reflects on the idealized and stereotyped notions of American life as perpetuated by mass culture. He also makes us realize how often that these ideas are, in turn, mirrored in our own domestic architecture.

For over a decade and a half, Bennett has been one of the most critically-acclaimed artists of the Mark Moore Gallery. He has been included in over three dozen museum and group exhibitions, including the Corcoran Gallery of Art, Aldrich Museum of Contemporary Art, Walker Art Center and Los Angeles County Museum of Art.

Mel Bochner (b.1940)

Talk is Cheap

2012

Edition 13/20

Etching and aquatint

Publisher: Two Palms, New York, NY

Collection of Jordan D. Schnitzer

Born in Pittsburg, Bochner won early recognition for his artistic talent and studied with Joseph Fitzpatrick, an art teacher who also taught artists Andy Warhol and Philip Pearlstein. He studied art at Carnegie Mellon University and then studied philosophy at Northwestern University. In 1964, Bochner moved to New York City and in 1966, he was recruited by the influential art critic Dore Ashton to teach art history at the School of Visual Arts in New York.

Bochner began making paintings in the late 1970s. His paintings range from extremely colorful works containing words, to works more clearly connected to the conceptual art he pioneered. For a 1998 work titled *Event Horizon*, for example, he arranged pre-stretched canvases of various sizes along a wall, each marked with a horizontal line and a number denoting its width in inches.

Together, the lines appear to form a horizon, creating what Jeffrey Weiss, in his catalog essay for Bochner's 2007 exhibit *Event Horizon*, a representation of "the world as a fantasy of quantifiable truth." Bochner made his first prints at Crown Point Press in the early 1970s.

Louise Bourgeois (France 1911-2010)

Crochet V

1998

Edition 29/50

Mixografia print on handmade paper

Publisher: Mixografia, Los Angeles

Collection of Jordan D. Schnitzer

The French-born artist Louise Bourgeois gained fame late in a long career for her psychologically charged abstract sculptures, drawings, and prints. The artist first took up lithography at the Art Students League in New York in 1938. In the mid-1940s she practiced intaglio techniques, where the image is incised into the printing plate, at master printmaker Stanley William Hayter's Atelier 17. She also prepared etching plates at home where she had a small intaglio press.

In 1954, Bourgeois joined the American Abstract Artists Group with several contemporaries, among them Barnett Newman and Ad Reinhardt. At this time she also befriended the artists Willem de Kooning, Mark Rothko, and Jackson Pollock. As part of the Group, Bourgeois made the transition from wood and upright structures to marble, plaster and bronze as she investigated concerns like fear, vulnerability and loss of control.

In the 1990s, Bourgeois returned to printmaking, collaborating with a number of publishers and printers and often revisiting the notes and drawings she had produced decades earlier. She started using clothes and linens she had kept in her closets for decades. Bourgeois's family ran a tapestry restoration business and needlework held a particular significance for her, stemming from childhood memories of her mother sewing and weaving.

Alexander Calder (American 1898-1976)

La Memoire Elementaire

1976

Edition XXXVIII/L

Publisher: Editions de la Difference, Paris

Collection of Jordan D. Schnitzer

Alexander Calder was an American sculptor known as the originator of the mobile, a type of kinetic sculpture made with delicately balanced or suspended components which move in response to motor power or air currents.

In addition to sculptures, Calder painted throughout his career, beginning in the early 1920s. He picked up his study of printmaking after moving to Paris in 1926, and continued to produce illustrations for books and journals. The thin lines used to define figures in the earlier prints and drawings began delineating groups of geometric shapes, often in motion.

Enrique Chagoya (b.1953)

Elvis Meets the Virgin of Guadalupe

1994

Edition 10/20

Lithograph

Publisher: Segura Publishing Company, Tempe, Arizona

Collection of the Jordan Schnitzer Family Foundation

Born in Mexico City, Chagoya was raised by an Indian nurse who helped him to respect the indigenous people of his country and their history. He studied economics at the National Autonomous University of Mexico in Mexico City in 1975. As a student, he was sent to work on rural development projects, an experience that strengthened his interest in political and social activism.

In 1977, Chagoya immigrated to the United States, where he worked as a freelance illustrator and graphic designer, and for a time in 1977, with farm laborers in Texas. In 1984, he earned a BFA at the San Francisco Art Institute and in 1987 an MFA at the University of California at Berkeley. He is a professor of Art at Stanford University, where he received the Dean's Award in the Humanities in 1998.

His works are held in the collections of the Santa Barbara Museum of Art, the Honolulu Museum of Art, the Los Angeles County Museum of Art, the Metropolitan Museum of Art (New York City), the Museum of Modern Art (New York City), the National Museum of American Art (Washington, D. C.), the New York Public Library, the San Jose Museum of Art (San Jose, California), the Art Institute of Chicago, Arkansas Arts Center (Little Rock, Arkansas) and the Whitney Museum of American Art.

The work of Enrique Chagoya is profoundly political. Populated by American cartoon figures, Catholic iconography, and references to the pre-Columbian past, it is at once spoof and angry diatribe, a daring excursion across cultural, political, and artistic boundaries.

The juxtaposition in **Elvis Meets the Virgin of Guadalupe** of two cultural icons, one Mexican, the other North American, exhibits Chagoya's penchant for pitting north against south, secular against sacred. In doing so he prompts a reconsideration of the validity of the

Virgin of Guadalupe as a purely sacred image, one that, like Elvis, graces such objects as belt buckles and gearshift knobs.

Christo (American, born Bulgaria 1935)

Wrapped Monument to Vittorio Emanuele, Project for Piazza del Duomo, Milan

1975

Edition 24/75

Lithograph with collage of brown wrapping paper

Publisher: Ediciones Poligrafa, S.A. Barcelona

Collection of Jordan Schnitzer Family Foundation

Christo (born Christo Vladimirov Javacheff) is best known for producing enormous wrapping projects: he wraps parks, buildings, and entire outdoor landscapes. Christo collaborated with his wife Jeanne-Claude for over forty years.

Christo typically creates temporary wrappings on a vast scale that last several weeks. Borrowing land, structures, and spaces used and built by the public, he momentarily intervenes in the local population's daily rhythm in order to create "gentle disturbances" intended to refocus citizens' impressions.

Christo and Jeanne-Claude's art is the creation of temporary, beautiful objects on a vast scale for specific outdoor sites. It is in the populist nature of their thinking that they believe people should have intense and memorable experiences of art outside museums. Otherwise there is no rational purpose for their projects. They do not satisfy our practical needs. No causes are pleaded. The projects are their own reason for being, but in the late twentieth century they are also tributes to artistic freedom. Christo and Jeanne-Claude confront what does exist with what they alone have determined can exist as a dramatic and beautiful form. Their art therefore is the result of intelligence and aesthetic intuition added to the natural and built environment. We often understand all this only when we have experienced the projects directly and realized that in a poetic way our lives have been changed, as has our comprehension of what art can be and do.

Christo and Jeanne-Claude's art is a unique mixture of self-assertion and self-effacement. They do not sign their finished projects, but the works are unmistakably theirs. Unlike a warrior-ruler such as Napoleon, who is forever associated with sites by force of arms, Christo and Jeanne-Claude's permanent identification with places and historic structures is by the force of art. They borrow land, public structures and spaces; sites used and built by others and already freighted with associations that may or may not have anything to do with art. They momentarily intervene, creating as Christo puts it, "gentle disturbances" between earth and sky in order to refocus our impressions of an old historic structure or of the earth itself. The artists believe the temporary nature of

their projects gives them more energy and intensifies our response. But once they have wrapped a structure or intervened in a place, they are forever associated with that site.

Christo and Jeanne Claude's work has been included in museum exhibitions in the United States, Australia, Europe and Israel, and are in the permanent collections of the Museum of Modern Art, the Smithsonian American Art Museum, the Whitney Museum of American Art in New York, the Tate Gallery in London, the Stedelijk Museum in Amsterdam, and the Albright-Knox Art Gallery in Buffalo.

Robert Cottingham (b. 1935)

American Signs: STAR

2009

Edition 67/100

Publisher: American Images Atelier, New York

Collection of Jordan D. Schnitzer

Among the most important photorealist painters, Cottingham has established a reputation for his focus on Americana. He studied art at Brooklyn's Pratt Institute. His first solo show was in 1971 at the O.K. Harris Gallery in New York. In 1990, he was elected into the National Academy of Design as an Associate Academician, and became a full Academician in 1994. A retrospective of Cottingham's work took place at the Smithsonian American Art Museum in 1998.

Cottingham regards his work as rooted in American traditions and contemporary movements. During the 1960s, Cottingham built on the work of pop artists such as Andy Warhol, with whom he shared a background in advertising. Warhol's use of commercial processes in his paintings and prints offered a useful paradigm for Cottingham by promoting an aesthetic of slick, flawless surfaces and untempered subject matter. His work was also inspired by Jasper Johns and Robert Indiana who demonstrated how letters and words could be effective carriers of style and meaning.

Jim Dine (b. 1935)

Yellow Enamel

2006

Edition of 12

Woodcut and hand painting

Publisher: Pace Editions, Inc., New York

Collection of Jordan D. Schnitzer

For more than four decades, Jim Dine has created a broad range of iconic images. A native of Cincinnati, in 1958 he moved from Ohio to New York, where he was befriended by young, up-and-coming artists such as Red Grooms, Claes Oldenburg, and Tom Wesselmann. There he became an integral part of the burgeoning avant-garde scene that offered an alternative to the prevailing style of Abstract Expressionism.

By the mid-1960s, Dine's work had become synonymous with Pop Art, a movement with which he has never felt a strong affinity. He has long disassociated himself by arguing that his sources are personal, not popular, and that his works pertain more to his lifelong search for the self and for insights into what it means to be human. In 1977, he insisted, "I'm not a Pop artist. I'm not part of the movement because I'm too subjective. Pop is concerned with exteriors. I'm concerned with interiors."

Yellow Enamel relates to the nine-meter-high bronze statue depicting a walking Pinocchio, named *Walking to Borås*, that Dine presented to the city of Borås, Sweden in May 2008. Dine had previously worked on a commercial book, paintings, and sculptures that focused on Pinocchio.

Kota Ezawa (b. 1969)

Polaroid Land Camera

2006

Edition 4/35

Aquatint etching

Publisher: Paulson Press, Berkeley, CA

Collection of Jordan D. Schnitzer

Kota Ezawa's practice uses animated video slide projections, light boxes, collages, and prints to reconsider images from art history and popular culture. His work has been shown in solo exhibitions at Hayward Gallery Project Space (London), Artpace San Antonio, and Wadsworth Atheneum Museum of Art. He participated in group exhibitions at Museum of Modern Art in New York, Whitney Museum of American Art, Warhol Museum, and Musée d'Art Moderne de la Ville de Paris. Ezawa is Assistant Professor of Media Arts at the California College of the Arts.

Through a labor-intensive process that involves the production of hundreds of drawings, Ezawa translates charged events, such as the assassinations of Presidents Lincoln and Kennedy, into simplified animations.

Shepard Fairey (b. 1970)

Obama Hope Gold

2009

Edition of 300

Serigraph

Publisher: Obey Giant Art

Collection of Jordan D. Schnitzer

Fairey is a contemporary street artist, graphic designer, activist and illustrator who emerged from the skateboarding scene. He first became known for his "Andre the Giant Has a Posse" (...OBEY...) sticker campaign, in which he appropriated images from the comedic supermarket tabloid *Weekly World News*.

Fairey created a series of posters supporting Barack Obama's 2008 presidential candidacy, including the iconic "HOPE" portrait. *The New Yorker* art critic Peter Schjeldahl called the poster "the most efficacious American political illustration since 'Uncle Sam Wants You'".

Because the *Hope* poster had been "perpetuated illegally" and independently by the street artist, the Obama campaign declined to have any direct affiliation with it. Although the campaign officially disavowed any involvement in the creation or popularization of the poster, Fairey has commented in interviews that he was in communication with campaign officials during the period immediately following the poster's release. Fairey has stated that the original version featured the word "PROGRESS" instead of the word "HOPE", and that within weeks of its release, the campaign requested that he issue (and legally disseminate) a new version, keeping the powerful image of Obama's face but captioning it with the word "HOPE".

M.K. Guth (b. 1963)

There's No Place Like...#2

2004

Edition 1/3

Lenticular image

Publisher: the artist

Collection of Jordan D. Schnitzer

An installation artist from Portland, Oregon, Guth was educated at the University of Wisconsin, Madison. She obtained an MFA at New York University. Guth first came to international attention for her work at the Whitney Biennial in 2008, which the *New York Times* described as "sweet, New Agey expansiveness that is atypical for this year's hermetic, uningratiating show".

Red Shoe Delivery Service (RSDS) began with one such transformative hypothesis, inspired by *The Wizard of Oz*: "What if Dorothy's ruby slippers did not just take you to Kansas?" To find out, Guth, Molly Dilworth, and Cris Moss formed an art collective dedicated to realizing the inherent promise of Dorothy's magical shoes. Creating, as they put it, "art that moves you," their van picks up willing passengers randomly chosen on the street and ferries them wherever they wish to be taken. The travelers don red glitter encrusted footwear—chosen from a so-dubbed "cornucopia of tastes" including athletic shoes, slides, and pumps—and pronounce their destinations on camera in documentations that become part of an expanding archive and fodder for future projects. Adapting its configuration to each city and venue, the site-specific *RSDS* remains part transit service, part mobile gallery, and, literally and otherwise, part vehicle of wish fulfillment.

Keith Haring (1958-1990)

Totem

1989

Edition 31/60

Woodcut

Publisher: Edition Schellman, New York/ Munich

Collection of Jordan D. Schnitzer (HIPM)

Haring was an artist and social activist whose work responded to the New York City street culture of the 1980s by focusing on issues such as birth, death, AIDS, sexuality, and war. Haring's work was often heavily political.

The artist first received public attention with his public art in subways. Starting in 1980, he organized exhibitions in Club 57. The exhibitions were filmed by the photographer Tseng Kwong Chi. Around this time, "The Radiant Baby" became his symbol. His bold lines, vivid colors, and active figures carry strong messages of life and unity. He participated in the Times Square Exhibition and drew animals and human faces for the first time. That same year, he photocopied and pasted around the city provocative collages made from cut-up and recombined *New York Post* headlines. In 1981, he sketched his first chalk drawings on black paper and painted plastic, metal and found objects.

By 1982, Haring established friendships with fellow emerging artists Futura 2000, Kenny Scharf, Madonna, and Jean-Michel Basquiat. Haring created more

than 50 public works between 1982 and 1989 in dozens of cities around the world. His "Crack is Wack" mural, created in 1986, is visible from New York's FDR Drive. He got to know Andy Warhol, who was the theme of several of Haring's pieces, including "Andy Mouse." His friendship with Warhol would prove to be a decisive element in his eventual success, particularly after their deaths.

Arturo Herrera (Venezuela, b. 1959)

Schloss

2009

Edition of 15 (7 shown here)

Publisher: Edition Jacob Samuel, Santa Monica, CA

Collection of Jordan D. Schnitzer

Using imagery borrowed from popular culture, Arturo Herrera creates collages, felt sculptures, and wall paintings that lie on the shifting border between legibility and abstraction. Born in Caracas, Venezuela in 1959, Herrera received his bachelor's degree from the University of Tulsa and an MFA from the University of Illinois at Chicago. He has exhibited widely in galleries and museums throughout the United States and Europe. He currently lives and works in Berlin.

Herrera's work includes collage, works on paper, sculpture, relief, wall painting, photography, and felt wall hangings. He often appropriates images from cartoons, coloring books, and fairy tales, and re-contextualizes them to evoke memory and recollection and tap into the subconscious.

Robert Indiana (b. 1928)

Four Panel Love

1972

Edition 105/150

Screenprint

Publisher: Galerie Denise René, Paris

Collection of Jordan D. Schnitzer

Indiana's best known image is the word LOVE in upper-case letters, arranged in a square with a tilted letter O. The iconography first appeared in a series of poems originally written in 1958, in which Indiana stacked LO and VE on top of one another. It next appeared in a painting with the words "Love is God." The red/green/blue image was then created for a Christmas card for the Museum of Modern Art in 1964. It was put on an eight-cent U.S. Postal Service postage stamp in 1973, the first of their regular series of "love stamps."

The first serigraph/silk screen of LOVE was printed as part of an exhibition poster for Stable Gallery in 1966. In 1977, he created a Hebrew version with the four letter word Ahava (אהבה "love" in Hebrew) using Cor-ten steel, for the Israel Museum Art Garden in Jerusalem, Israel.

Today, his works are in the permanent collections of numerous museums, including Museum of Modern Art, New York; Whitney Museum of American Art, New York; Metropolitan Museum of Art, New York; San Francisco Museum of Modern Art, California; the Hirshhorn Museum in Washington, D.C.

Jasper Johns (b. 1930)

Target with Four Faces

1968

Edition 89/100

Publisher: the artist

Collection of Jordan D. Schnitzer

Jasper Johns studied at the University of South Carolina and the Parsons School of Design. Together with Rauschenberg and several Abstract Expressionist painters of the previous generation, Jackson Pollock, Willem de Kooning, and Barnett Newman, Johns is one of most significant and influential American painters of the twentieth century.

Johns' early style is exemplified by the large monochrome *White Flag* of 1955. This painting was preceded by a red, white, and blue version, *Flag* (1954–55), and followed by numerous drawings and prints of flags in various mediums, including the elegant oil on paper *Flag*. The American flag subject is typical of Johns' use of quotidian imagery in the mid to late 1950s. As he explained, the imagery derives from "things the mind already knows," utterly familiar icons such as flags, targets, stenciled numbers, ale cans, and, slightly later, maps of the U.S.

Johns' work during the mid to late 1950s, invented a new style that helped to engender a number of subsequent art movements, among them Pop, Minimal, and Conceptual art. The new style has usually been understood to be coolly antithetical to the expressionistic gestural abstraction of the previous generation.

Jeff Koons (b. 1955)

Inflatable Balloon Flower (Yellow) (for Parkett no. 50/51)

1998

Edition 76/100

PVC (polyvinyl chloride)

Publisher: Parkett Editions, Zurich and New York
Collection of Jordan Schnitzer Family Foundation

Jeff Koons explores ideas of taste, pleasure, celebrity, and commerce. "I believe in advertisement and media completely," he says. "My art and my personal life are based in it."

Working with seductive commercial materials (such as the high chromium stainless steel of his "Balloon Dog" sculptures or his vinyl "Inflatables"), shifts of scale, and an elaborate studio system involving many technicians, Koons turns banal objects into high art icons. His paintings and sculptures borrow widely from art-historical techniques and styles. The artist's works are often seen as ironic or tongue-in-cheek, but Koons insists his practice is earnest and optimistic.

"I've always loved Surrealism and Dada and Pop, so I just follow my interests and focus on them," he says. "When you do that, things become very metaphysical." The "Banality" series that brought him fame in the 1980s included pseudo-Baroque sculptures of subjects like Michael Jackson with his pet ape, while his monumental topiaries, like the floral *Puppy* (1992), reference 17th-century French garden design.

Barbara Kruger (b. 1945)

Untitled Fate

2002

Edition 4/10

Digital Print

Collection of Jordan D. Schnitzer

Kruger is a conceptual artist and much of her work consists of black-and-white photographs overlaid with declarative captions—in white-on-red Futura Bold Oblique or Helvetica Ultra Condensed. The phrases in her works often include pronouns such as "you", "your", "I", "we", and "they", addressing cultural constructions of power, identity, and sexuality.

Kruger has said that "I work with pictures and words because they have the ability to determine who we are and who we aren't." A larger category that threads through her work is the appropriation and alteration of existing images. In this image, for example, Kruger creates a mash up of images and meanings to produce something new. Another example of this stylistic treatment was a poster Kruger created for the 1989 Women's March on Washington in support of legal abortion that included a woman's face bisected into positive and negative photographic reproductions, accompanied by the text "Your body is a battleground."

David Levinthal (b. 1949)

Barbie Series 31: Barbie Millicent Roberts 1998-1999

1997-8

Edition 2/5

Polaroid

Collection of Jordan D. Schnitzer

Levinthal has produced a diverse body of work using primarily large-format Polaroid photography, touching upon many aspects of American culture, from Barbie to baseball to X-rated dolls. Much of his work stems from his experiences as a child with popular culture. Levinthal animates his small toys, sometimes to the point of artificially created movement.

Levinthal received a Scientiæ Magister in Management Science from the MIT Sloan School of Management (1981), an MFA in Photography from Yale University (1973), and a BA in Studio Art from Stanford University (1970). He was also the recipient of a John Simon Guggenheim Foundation Fellowship in 1995 and a National Endowment for the Arts Fellowship in 1990-1991.

His work is included in many public collections, including the Art Institute of Chicago, the Centre Pompidou in Paris, the Corcoran Gallery of Art in Washington, D.C., the Los Angeles County Museum of Art, the Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of American Art in New York.

Roy Lichtenstein (1923-1997)

I Love Liberty

1982

Edition 197/250

Silkscreen

Publisher: the artist and People for the American Way, Washington, D.C.

Collection of Jordan D. Schnitzer

During the 1960s, along with Andy Warhol, Jasper Johns, and James Rosenquist, Roy Lichtenstein became a leading figure in the new Pop Art movement. Inspired by advertisements and comic strips, Lichtenstein's bright, graphic works parodied American popular culture and the art world itself.

His early work ranged widely in style and subject matter, and displayed considerable understanding of modernist painting. Lichtenstein would often maintain that he was as interested in the abstract qualities of his images as he was in their subject matter.

Lichtenstein's emphasis on methods of mechanical reproduction particularly through his signature use of Ben-Day dots highlighted one of the central lessons of Pop art, that all forms of communication, all messages, are filtered through codes or languages. This appreciation may also have later encouraged him to make work inspired by masterpieces of modern art. In these works he argued that high art and popular art were no different because both rely on code.

Glenn Ligon (b. 1960)

Self Portrait at Eleven Years Old

2004

Edition of 20

Cotton base sheet with stenciled pulp painting

Publisher: Dieu Donne, New York

Collection of the Jordan Schnitzer Family Foundation

Glenn Ligon is an American conceptual artist whose work explores race, language, desire, sexuality, and identity. His work often makes references to art, literature, and history, as well as his own life.

In 1989, Ligon mounted his first solo show, "How It Feels to Be Colored Me," in Brooklyn. This show established Ligon's reputation for creating large, text-based paintings in which a phrase chosen from literature or other sources is repeated over and over, eventually dissipating into murk. *Untitled (I Am a Man)* (1988), a reinterpretation of the signs carried during the Memphis Sanitation Strike in 1968 (made famous by Ernest Withers's photographs of the march), is the first example of his use of text.

Ligon has had numerous solo exhibitions including work at the Studio Museum in Harlem, New York; the Kunstverein München, Germany, the Walker Art Center, Minneapolis; the St. Louis Art Museum, and the San Francisco Museum of Modern Art.

Nicola Lopez (b. 1975)

Big Eye

2013

Edition 13/14

Woodcut on mylar

Publisher: Tandem Press, Madison, Wisconsin

Collection of Jordan D. Schnitzer

Through her work in installation, drawing, and printmaking, López describes and reconfigures our contemporary and primarily urban landscape. Her focus on describing 'place' stems from an interest in urban planning, architecture and anthropology and it has been fueled by time spent working and traveling in different landscapes.

Born in Santa Fe, NM, Nicola López lives and works in Brooklyn and teaches at Columbia University in New York City. Her work has been exhibited throughout the United States and internationally including the Metropolitan Museum of Art, the Los Angeles County Museum of Art, and the Museo Rufino Tamayo in Mexico City.

Takashi Murakami (Japanese, b. 1962)

White DOB

2004

Edition 19/300

Lithograph

Publisher: Kaikai Kiki Co., Tokyo

Collection of Jordan D. Schnitzer

Murakami's work straddles different cultural and artistic traditions between high/low, ancient/modern, and oriental/occidental. He has stated that an artist is someone who understands the borders between worlds and who makes an effort to know them. Murakami's distinctive "Superflat" style and ethos employs highly refined classical Japanese painting techniques to depict a super-charged mix of Pop, animé, and otaku content within a flattened representational picture-plane. He moves freely within an ever-expanding field of aesthetic issues and cultural inspirations.

Murakami was born in Tokyo, and received his BFA, MFA and PhD from the Tokyo University of the Arts (formerly the Tokyo National University of Fine Arts and Music). He founded the Hiropon factory in Tokyo in 1996, which later evolved into Kaikai Kiki, an art production and art management corporation. In addition to the production and marketing of Murakami's art and related work, Kaikai Kiki functions as a supportive environment for the fostering of emerging artists.

Murakami is also a curator, a cultural entrepreneur, and a critical observer of contemporary Japanese society.

Bruce Nauman (b. 1941)

Double Face

1981

Edition 21/50

Lithograph

Publisher: Gemini G.E.L., Los Angeles, CA

Collection of Jordan Schnitzer Family Foundation

Nauman works in a variety of mediums and engages his audience through visual and linguistic games. Working in the vein of artists John Cage, Meredith Monk, and Samuel Beckett, he creates work that seems art-less. *Double Poke in the Eye II*, like many of his 1980s works, is a beautiful object of formal beauty.

He studied mathematics and physics at the University of Wisconsin, Madison, and art with William T. Wiley and Robert Arneson at the University of California, Davis. In 1964, he gave up painting to dedicate himself to sculpture, performance and cinema collaborations with William Allan and Robert Nelson. He worked as an assistant to Wayne Thiebaud. Upon graduation, he taught at the San Francisco Art Institute from 1966 to 1968, and at the University of California at Irvine in 1970. In 1989, he established a home and studio in Galisteo, New Mexico, where he continues to work and live along with his wife, the painter Susan Rothenberg.

Nauman's work has been included in Documenta, the Whitney Biennale, and the Venice Biennale. His work has been the subject of solo exhibitions at Dia Art Foundation, Deutsche Guggenheim, Walker Art Center, Centre Georges Pompidou, Tate Modern, and Berkeley Art Museum and Pacific Film Archive.

Claes Oldenburg (b. Sweden 1929)

Profile Airflow (Axom & Platzker 59)

1968-70

Experimental Proof 1/3

Cast polyurethane relief over lithograph

Publisher: Gemini G.E.L., Los Angeles, CA

Collection of Jordan D. Schnitzer

In the 1960s, Oldenburg became associated with the Pop Art movement and created "happenings," or performance pieces. The name he gave to his productions was "Ray Gun Theater" and performers included artists such as Lucas Samaras, Tom Wesselman, Carolee Schneemann, and Richard Artschwager.

He is best known for his playful sculptures that he creates in collaboration with his wife, artist Coosje van Bruggen. These are based on ordinary objects depicted in monumental scale.

Deborah Oropallo (b. 1954)

Bluegirl

2007

Edition 8/10

Pigment print

Publisher: Gallery 16, San Francisco

Collection of Jordan D. Schnitzer

Born in Hackensack, New Jersey, Oropallo received a B.F.A from Alfred University and an M.A. and M.F.A from the University of California, Berkeley.

Oropallo's work is rooted in painting, but also incorporates camera, computer, printer, and paint. The resulting images create a type of remix or fusion of time, place, form, and content. This process produces pictures with random distortion that evolves or remains from this type of digital manipulation.

Oropallo's solo shows include the De Young Museum, San Francisco, CA; Palm Springs Art Museum, Palm Desert, CA; The Boise Art Museum, Boise, ID; and the San Jose Museum of Art, San Jose, CA. She has been a recipient of the National Endowment for the Arts Award, The Fleischhacker Award, The Engelhard Award, and The Pollock Krasner Award.

Anton Perich (Croatia, b. 1945)

Andy Warhol with Polaroid

1972

Gelatin silver print

Collection of Jordan D. Schnitzer

Perich is an American filmmaker, photographer and video artist. From 1965 to 1970, he lived in Paris and became close to the group of poets and artists working in the Lettrism group: (Isidore Isou, Maurice Lemaitre), but also with the

French film underground milieu (Piero Heliczer, Michel Auder, Raphaël Bassan, Slobodan Pajic, Pierre Clémenti). He was among the first activists to present, every week, programs of avant-garde and underground films at the American Center in Paris.

He moved to New York in 1970, became friends with Andy Warhol and contributed as a photographer to Warhol's Interview. Perich also worked as a busboy at the legendary Max's Kansas City, where he photographed the scene as an ongoing art performance every night, along with exhibiting the photos on the walls.

Mel Ramos (b. 1935)

Lola Cola

2004

Lithograph

Collection of Jordan D. Schnitzer

Ramos is a figurative painter best known for female nudes and superheroes. Born in Sacramento, California, to a first generation Portuguese-Azorean immigrant family, he gained his popularity as part of the Pop Art movement of the 1960s.

Ramos received his first important recognition in the early 1960s. Along with Roy Lichtenstein and Andy Warhol, he was one of the first artists to do paintings of images from comic books, and works of the three were exhibited together at the Los Angeles County Museum of Art in 1963. His paintings have been shown in major exhibitions of Pop art in the U.S. and in Europe.

Robert Rauschenberg (1925-2008)

Illegal Tender L.A. series: Hollywood Sphinx

1991

Edition 29/58

Lithograph

Publisher: Gemini G.E.L., Los Angeles, CA

Collection of Jordan D. Schnitzer

Rauschenberg was an American painter and graphic artist whose early works anticipated the pop art movement. He is best known for his "Combines" of the 1950s, in which non-traditional materials and objects were employed in innovative combinations.

Rauschenberg's approach was sometimes called "Neo Dadaist," a label he shared with the painter Jasper Johns. Rauschenberg was quoted as saying that he wanted to work "in the gap between art and life" suggesting he questioned the distinction between art objects and everyday objects, reminiscent of the issues raised by the "Fountain" by Dada pioneer, Marcel Duchamp. At the same time, Johns' paintings of numerals, flags, and the like, were reprising Duchamp's message of the role of the observer in creating art's meaning.

By 1962, Rauschenberg's paintings were beginning to incorporate not only found objects but found images as well, typically photographs transferred to the canvas by means of the silkscreen process. Previously used only in commercial applications, silkscreen allowed Rauschenberg to address the reproducibility of images and the consequent flattening of experience that implies. In this respect, his work is contemporaneous with that of Andy Warhol, and both Rauschenberg and Johns are frequently cited as important forerunners of American Pop Art.

Jim Riswold (b. 1957)

Mussolini at his Mirror

2004

Edition 3/15

Color digital print

Collection of Jordan D. Schnitzer

Riswold was the former creative director for Portland, Oregon based advertising agency Wieden+Kennedy and an instructor for the agency's experimental advertising school, WK12. While there, he created Michael Jordan commercials for Nike as well as the famous Bugs Bunny–Jordan pairing. He also created the "Bo Knows" campaign for Nike featuring Bo Jackson, and the Tiger Woods commercial, entitled "I Am Tiger Woods."

After being diagnosed with leukemia in 2000 and surviving for five years, Riswold quit advertising to become a full-time artist. His photographs have been shown in galleries throughout the Northwest and hang in the permanent collections of several museums. Most of his works poke fun at historically taboo figures Mao Zedong, Adolf Hitler and Benito Mussolini by constructing monumental settings in which the figurines were photographed. Riswold explained in his 2005 *Esquire* article, *Hitler Saved My Life* that "Instead of providing [...] grand expositions mythologizing the dictator, toys, by definition, make their subjects seem small, childish, and trifling."

James Rosenquist (b. 1933)

Marilyn

Edition 62/75

Lithograph

Publisher: Petersburg Press, New York

Collection of Jordan D. Schnitzer

From 1957 to 1960, Rosenquist worked as a billboard painter and he deftly applied sign-painting techniques to the large-scale paintings he began creating in 1960. Like other pop artists, Rosenquist adapted the visual language of advertising and pop culture (often funny, vulgar, and outrageous) to the context of fine art. Rosenquist achieved international acclaim in 1965 with the room-scale painting *F-111*.

Rosenquist has said the following about his involvement in the Pop Art movement: "They [art critics] called me a Pop artist because I used recognizable imagery. The critics like to group people together. I didn't meet Andy Warhol until 1964. I did not really know Andy or Roy Lichtenstein that well. We all emerged separately." His specialty is taking fragmented, oddly composed images and combining, overlapping, and putting them on canvases to create visual stories. This can leave some viewers breathless, yet others confused, making them consider even the most familiar objects (a U-Haul trailer, or a box of Oxydol detergent, etc.) in more abstract and provocative ways.

Edward Ruscha (b. 1937)

Mocha Standard

1969

Edition 64/100

Screenprint

Publisher: the artist

Collection of Jordan D. Schnitzer

Ed Ruscha's photography, drawing, painting, and artist books record the shifting emblems of American life in the last half century. His deadpan representations of Hollywood logos, stylized gas stations, and archetypal landscapes distil the imagery of popular culture into a language of cinematic and typographical codes that are both accessible and profound.

His work is collected by museums worldwide. Major museum exhibitions include the drawing retrospective "Cotton Puffs, Q-Tips®, Smoke and Mirrors," which toured U.S. museums in 2004–05; "Ed Ruscha: Photographer," Whitney Museum of American Art and the Musée National Jeu de Paume, Paris (2006); "Ed Ruscha: Fifty Years of Painting," Hayward Gallery, London (2009, traveled to Haus der Kunst, Munich and Moderna Museet, Stockholm in 2010); "Ed Ruscha: Road Tested," Modern Art Museum of Fort Worth, Texas (2011); "On the Road," Hammer Museum, Los Angeles (2011); "Reading Ed Ruscha," Kunsthau Bregenz, Austria (2012); "Ed Ruscha: Standard," Los Angeles County Museum of Art, Los Angeles, CA (2012, traveled to The Rose Art Museum, Waltham, MA); "Ed Ruscha: Books and Paintings," Brandhorst Museum, Munich, Germany (2013); "Ed Ruscha: Los Angeles Apartments," Kunstmuseum Basel, Switzerland (2013); and "In Focus: Ed Ruscha," The Getty Center, Los Angeles (2013).

Alison Saar (b. 1956)

Mirror, Mirror; Mulatta Seeking Inner Negress

2014

Edition 8/10

Publisher: Tandem Press, Madison, WI

Collection of Jordan D. Schnitzer

Saar works in sculpture and other media. A focus of her work is about cultural identity and, in particular, what it means to be a mixed-race female. Thematically, Saar calls on a wide variety of sources including mythologies, Greek, African, and Native American, in particular, that are re-imagined and twined together, to create new legends. She typically uses humor and wordplay in the titles of her work to imbue levity into otherwise serious subject matter.

Saar's work is included in numerous public collections, including the High Museum, Atlanta, Georgia; Walker Institute, Minneapolis, Minnesota; Museum of Fine Arts, Houston; Santa Barbara Museum of Art, Santa Barbara, California; Virginia Museum of Fine Art, Richmond, Virginia; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; and in New York at the Metropolitan Museum of Art, Museum of Modern Art and the Whitney Museum of American Art where she was included in the 1993 Whitney Biennial.

Roger Shimomura (b. 1939)

American Soldier

2008

Acrylic on canvas

Collection of Jordan D. Schnitzer

As a child during World War II, Shimomura's family was relocated and interned at the Minidoka Relocation Center in Idaho. This experience, and the content of his earliest memories, informs his art, as does his later experiences with stereotyping and xenophobia. For example, the series of paintings *Return of the Yellow Peril* drew inspiration from the fear that the public would return to their fear of the "Yellow Peril".

Stylistically many of Shimomura's paintings draw inspiration from comic books and American iconography, such as Mickey Mouse and other Pop Art.

He has had over 130 solo exhibitions of paintings and prints, as well as presented his experimental theater pieces at such venues as the Franklin Furnace, New York City, Walker Art Center, Minneapolis, and The Smithsonian Institution, Washington, DC.

Lorna Simpson (b. 1960)

15 Mouths (I-XV)

2001-02

Iris Prints

Publisher: Pace Editions, Inc., New York

Collection of the Jordan Schnitzer Family Foundation

Lorna Simpson is an African-American artist and photographer who made her name in the 1980s and 1990s with artworks such as *Guarded Conditions* and *Square Deal*.

Simpson has explored various media and techniques, including two-dimensional photographs, silk screening her photographs on large felt panels, creating installations, or producing video works such as *Call Waiting* (1997). She was the first Black woman to participate at the Venice Biennale. Her work often portrays black women combined with text to express contemporary society's relationship with race, ethnicity, and sex.

In 2007, Simpson had a 20-year retrospective of her work at the Whitney Museum of American Art in her hometown of New York City.

Kiki Smith (b. 1954)

Untitled with Wolf

2001

Edition of 18

Iris Print

Publisher: Pace Editions, Inc.
Collection of Jordan D. Schnitzer

Smith's work addresses themes of birth and regeneration, and sometimes has Catholic allusions. Her figurative work of the late '80s and early '90s clashed with cultural taboos surrounding the human body and bodily functions. Smith's early pieces also confronted subjects such as AIDS, gender, and race, while recent works have depicted the human condition in relationship to nature.

The artist was an active member of the group Colab in the late '70s and early '80s. She works in a variety of media including sculpture, printmaking, drawing and jewelry. The Museum of Modern Art (MOMA) and the Whitney Museum both have extensive collections of Smith's prints. Speaking about printmaking's inherent quality of reproduction, Smith has stated that "Prints mimic what we are as humans: we are all the same and yet everyone is different. I think there's a spiritual power in repetition, a devotional quality like saying rosaries."

Kara Walker (b. 1969)

The Means to an End...A Shadow Drama in Five Acts
1995

Etching and aquatint

Publisher: Landfall Press, Chicago
Collection of Jordan D. Schnitzer

Walker is a contemporary African-American artist who explores race, gender, sexuality, violence and identity in her work. She is best known for her room-size tableaux of black cut-paper silhouettes. Walker is on the faculty of the MFA program at Columbia University.

Walker first came to attention in 1994 with her mural *Gone, An Historical Romance of a Civil War as It Occurred Between the Dusky Thighs of One Young Negress and Her Heart*. This unusual cut-paper silhouette mural, presenting an old-timey south filled with sex and slavery was an instant hit. At age twenty-seven she became the second youngest recipient of the coveted John D. and Catherine T. MacArthur Foundation's "genius" grant, second only to renowned Mayanist David Stuart. Influences include Andy Warhol and Robert Colescott.

Walker's silhouette images work to bridge unfinished folklore in the Antebellum South, raising identity and gender issues for African American women in particular. Her nightmarish yet fantastical images incorporate a cinematic feel.

Andy Warhol (1928-1987)

Campbell's Soup I (10 works)

1968

AP Edition E/Z

Screenprint

Publisher: Factory Additions in New York

Collection of the Jordan Schnitzer Family Foundation

After graduating Carnegie Institute of Technology with a Bachelor of Fine Arts degree in Pictorial Design, Warhol moved to New York City to pursue a career as a commercial artist. His work debuted in *Glamour* magazine in September 1949. Warhol became one of the most successful illustrators of the 1950s, winning numerous awards.

In the late 1950s, Warhol began to devote more energy to painting. He made his first Pop paintings, which he based on comics and ads, in 1961. The following year marked the beginning of Warhol's celebrity. He debuted his famous Campbell's Soup Can series, which caused a sensation in the art world. Shortly thereafter he began a large sequence of movie star portraits, including Marilyn Monroe, Elvis Presley, and Elizabeth Taylor. Throughout the 1970s, Warhol frequently socialized with celebrities such as Jackie Kennedy Onassis and Truman Capote, both of whom had been important early subjects in his art. He started to receive dozens—and soon hundreds—of commissions for painted portraits from wealthy socialites, musicians, and film stars.

Andy Warhol (1928-1987)

Gun (not in F. & S.)

c.1981

Screenprint

Publisher: unpublished

Collection of the Jordan Schnitzer Family Foundation

Kara Walker (b. 1969)

Boo-hoo (for Parkett no. 59)

2000

Edition PP 5/6

Linocut

Publisher: Parkett Editions, Zurich and New York

Collection of Jordan D. Schnitzer

Lorna Simpson (b. 1960)

15 Mouths audio CD "Easy to Remember"

Edition 4/40

2001-02

Audio CD

Publisher: Pace Editions, Inc., New York

Collection of the Jordan Schnitzer Family Foundation

Jim Riswold (b. 1957)

Church Signs: This is a Sign from God

2005

Edition 1/5

Quadtone digital pigment prints

Collection of Jordan D. Schnitzer

John Baldessari (b.1931)

Stonehenge (with Two Persons) Green

2005

Edition 12/60

Mixografia on handmade paper

Collection of Jordan D. Schnitzer

John Baldessari (b.1931)

Hegel's Cellar: Large Door

1986

Edition 9/35

Photogravure, color aquatint, spit-bite aquatint, soft-ground etching, drypoint, and sanding sheet

Collection of the Jordan Schnitzer Family Foundation

John Baldessari (b.1931)

Heart (with Pearls), from the Independent Curators Incorporated (ICI) 15th Anniversary Print Portfolio
1991

Edition 38/75

Photogravure and color aquatint

Co-published by Brooke Alexander Editions, Castelli Graphics, and Independent Curators Incorporated, New York

Collection of the Jordan Schnitzer Family Foundation

Mark Bennett (b.1956)

Home of Jeannie, c/o Major Anthony Nelson
2000

Edition AP 5/10

Color Lithograph

Collection of Jordan D. Schnitzer

Louise Bourgeois (France 1911-2010)

Ears

2004

Edition 10/12

Drypoint

Collection of Jordan D. Schnitzer

M.K. Guth (b. 1963)

There's No Place Like...

2004

Edition 2/3

Lenticular image

Publisher: the artist

Collection of Jordan D. Schnitzer

David Levinthal (b. 1949)

05/JC/20

2005

Edition 2/5
Polaroid
Collection of Jordan D. Schnitzer

Bruce Nauman (b. 1941)

Double Poke in the Eye II

1985

Edition of 40

Neon tubing with clear glass tubing suspension
supports, mounted on aluminum panel

Publisher: Brooke Alexander, Inc., New York to benefit
The New Museum of Contemporary Art, New York
Collection of the Jordan Schnitzer Family Foundation

Bruce Nauman (b. 1940)

Infrared Outtakes: Cockeye Lips

2006

Edition 25/ 60

Epson UltraChrome K3 inkjet print

Publisher: Gemini G.E.L., Los Angeles, CA

Collection of Jordan D. Schnitzer

Bruce Nauman (b. 1940)

Infrared Outtakes: Hands Only

2006

Edition 25/ 60

Epson UltraChrome K3 inkjet print

Publisher: Gemini G.E.L., Los Angeles, CA

Collection of Jordan D. Schnitzer

Bruce Nauman (b. 1940)

Infrared Outtakes: Neck Pull

2006

Edition 25/ 60

Epson UltraChrome K3 inkjet print
Publisher: Gemini G.E.L., Los Angeles, CA
Collection of Jordan D. Schnitzer

Bruce Nauman (b. 1940)

Infrared Outtakes: Opened Eye
2006

Edition 25/ 60

Epson UltraChrome K3 inkjet print
Publisher: Gemini G.E.L., Los Angeles, CA
Collection of Jordan D. Schnitzer

Deborah Oropallo (b. 1954)

Napoleon
2007

Edition 1/10

Pigment print
Publisher: Gallery 16, San Francisco
Collection of Jordan D. Schnitzer

Jim Riswold (b. 1957)

The Last Supper #24
2006

Screenprint
Collection of Jordan D. Schnitzer

Jeff Koons (b. 1955)

Untitled Portfolio, Michael Jackson and Bubbles
1995

Edition 35/50

Offset lithograph

Publisher: Edition Schellmann, Munich

Collection of Jordan Schnitzer Family Foundation

Jeff Koons explores ideas of taste, pleasure, celebrity, and commerce. "I believe in advertisement and media completely," he says. "My art and my personal life are based in it."

Working with seductive commercial materials (such as the high chromium stainless steel of his “Balloon Dog” sculptures or his vinyl “Inflatables”), shifts of scale, and an elaborate studio system involving many technicians, Koons turns banal objects into high art icons. His paintings and sculptures borrow widely from art-historical techniques and styles. The artist’s works are often seen as ironic or tongue-in-cheek, but Koons insists his practice is earnest and optimistic.

“I’ve always loved Surrealism and Dada and Pop, so I just follow my interests and focus on them,” he says. “When you do that, things become very metaphysical.” The “Banality” series that brought him fame in the 1980s included pseudo-Baroque sculptures of subjects like Michael Jackson with his pet ape, while his monumental topiaries, like the floral *Puppy* (1992), reference 17th-century French garden design.

Jane Hammond (b. 1950)

Clown Suit and Hat

1995

Edition 16/45

Lithograph, screenprint and photo offset on Japanese ricepaper

Collection of Jordan D. Schnitzer

Jane Hammond explores the nature of information in the contemporary world and the endless possibilities of recombining available elements and imagery. “The huge explosion of information on the Internet has made it easy to combine and recombine....The bodilessness of information is the recombiner’s pleasure,” she says.

Making use of photographs, prints, and painting Hammond seeks to layer both imagery and methodology to suggest complexity. “The constant switching and layering of voice is both playful and a profound statement on the complexity of all our inner lives,” she says.