

Maria Lassnig

Austrian, 1919–2014

Encounter 1970

16mm film transferred to video (color, sound)

1 min.

Gift of the Maria Lassnig Foundation, 2018

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b542d7

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b57610

Last Updated

9/11/2024

9:26:34 PM

Updated By

Virginia Gresham

“Metamorphoses are unavoidable,” Lassnig wrote in 1973, reflecting on both the nature of drawing animated films and the scope of human experience. In just under a minute, this deceptively simple drama offers a concentrated meditation on individuality, conflict, desire, and difference—central aspects of the life experienced by the film’s pair of abstract forms. A loose and lumpy fuchsia-toned shape encounters an angular blue interlocutor. A standoff ensues until the loosely structured form glides over its rigidly pronged opponent and causes its spikes to wither, suggesting either union or defeat.

Misdirected Kiss originated as a performative lecture where Syms told a story about movement, gesture, and language through observations about Black female performers in the media and her own life. While lecturing, the artist projected her computer's desktop as she opened and layered windows of images and video clips from her visual archive; this accumulation is the basis for the work on view here. Syms's title refers to a set of early American silent films where white men accidentally kiss Black women in a moment of obscured vision. "Blackness is a discourse, and rather than say what it is or ain't, I think about how blackness and other identities are constructed," Syms has said. "They're abstractions that are made concrete by social, economic, and legislative phenomena."

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b57777

Last Updated

9/13/2024

4:54:47 PM

Updated By

Virginia Gresham

Martine Syms

American, born 1988

Misdirected Kiss 2016

Digital print on adhesive vinyl wallpaper

John B. Turner Fund, 2024

How do we learn to move through the world? Listen to excerpts of Martine Syms's 2016 lecture where the inspiration for this work first took shape. Scan the QR code below or enter the number on moma.org/audio.



348

English Only

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b542f9

Last Updated

9/13/2024

4:53:20 PM

Updated By

Virginia Gresham

Contains Objects

123.2024

Maria Lassnig

Austrian, 1919–2014

Transparentes Selbstporträt (Transparent Self-Portrait) 1987

Oil on canvas

Promised gift of Marie-Josée and Henry R. Kravis, 2014

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b544d8

Last Updated

9/11/2024

8:43:35 PM

Updated By

Virginia Gresham

Lynda Benglis

American, born 1941

Collage 1973

Video (color, sound)

9:30 min.

Acquired through the generosity of Barbara Forshay-Miller, 1999

Exhibition Title

2024 Vital

Signs: Artists and the Body

Label Format

Regular

Label ID

f6b544f7

Last Updated

9/11/2024

8:43:43 PM

Updated By

Virginia Gresham

Charles Gaines

American, born 1944

Faces: Men and Women, Set #11, "Mary Ann Aloojian" 1978

Gelatin silver print and ink on three sheets of paper

Gift of Dian Woodner in honor of Dr. Stuart W. Lewis and The Friends of Education of The Museum of Modern Art, 2011

Exhibition Title

2024 Vital

Signs: Artists and the Body

Label Format

Regular

Label ID

f6b544dc

Last Updated

9/11/2024

8:25:10 PM

Updated By

Virginia Gresham

Contains Objects

835.2011.a-c

Adrian Piper

American, born 1948

Food for the Spirit 1971

Gelatin silver prints, reprinted 1997

The Family of Man Fund, 1998

Exhibition Title

2024 Vital

Signs: Artists and the Body

Label Format

Regular

Label ID

f6b5482d

Last Updated

9/11/2024

8:25:21 PM

Alina Szapocznikow

Polish, 1926–1973

Ventres-coussins (Belly-Cushions) 1968

Polyurethane, five parts

Promised gift of Marie-Josée and Henry R. Kravis, 2008

Exhibition Title

2024 Vital

Signs: Artists and the Body

Label Format

Regular

Label ID

f6b544c0

Last Updated

9/11/2024

8:43:31 PM

Margo Humphrey

American, 1942–2021

The History of Her Life Written Across Her Face 1991

Lithograph with copper leaf and collage additions

Publisher and printer: Rutgers Center for
Innovative Printmaking, New Brunswick,
New Jersey

Edition: 30

Purchase, 1991

Gaines described his Faces series as the “first time I had created a political context for the application of a system.” Each work in the series is a triptych. On the left is a photograph of a person; in the center, outlines of facial features from the photograph are transposed into blank areas within a numbered grid. In the right section, the numbered contours of the sitter’s face form a composite with those of all the previous people captured within the series. With Faces, Gaines sought to “digitize the face,” so that “critical issues in terms of representation were raised.”

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b575a8

Last Updated

9/11/2024

9:23:50 PM

Updated By

Virginia Gresham

By casting the gentle folds of her friend’s stomach in an industrial material, Szapocznikow transformed a highly familiar area of the body into an uncanny and unfamiliar object. The sculpture’s variously colored forms simultaneously evoke the intimate comfort of a cushion or body and the possibly unsettling mystery of a fragmented and repeated form. The artist originally intended to mass produce and sell *Ventres-coussins*, which she saw as an attempt to “exalt the ephemeral in the folds of our body, in the traces of our passage.”

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b575d8

Last Updated

9/11/2024

9:25:03 PM

Updated By

Virginia Gresham

Louise Bourgeois

American, born France. 1911–2010

Torso, Self-Portrait 1963–64

Plaster

Mr. and Mrs. Joseph Slifka Fund, 1983

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b544f3

Last Updated

9/11/2024

8:43:39 PM

Updated By

Virginia Gresham

Contains Objects

249.1983

Piper made this series over a summer as she undertook an intensive study of the philosopher Immanuel Kant's *Critique of Pure Reason* (1771) while fasting, practicing yoga, and isolating. "The *Critique* is the most profound book I have ever read, and my involvement in it was so great that I thought I was losing my mind, in fact, losing my sense of self completely," she said. "To anchor myself in the physical world, I ritualized my frequent contacts with the physical appearance of myself in the mirror, through *Food for the Spirit*."

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b575e4

Last Updated

9/11/2024

9:25:24 PM

Updated By

Virginia Gresham

What does it mean to have a body? The exhibition's curators explore the questions and themes that inspired *Vital Signs*. Scan the QR code below or enter the number on moma.org/audio.



330

English Only

Label ID
f6b57749

Last Updated
9/13/2024
4:54:42 PM

Updated By
Virginia Gresham

Label Format
Regular

Label ID
f6b58282

Last Updated
10/4/2024
8:24:40 PM

Updated By
Virginia Gresham

Jackie Winsor

American, born Canada. 1941–2024

Burnt Piece 1977–78

Cement, burnt wood, and wire mesh

Gift of Agnes Gund, 1991

Exhibition Title

2024 Vital

Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b54491

Last Updated

9/11/2024

8:42:48 PM

Updated By

Virginia Gresham

Lorna Simpson

American, born 1960

Untitled 1992

Color instant prints (Polaroids) and engraved
plastic plaques

Gift of UBS, 2002

Hear from Lorna Simpson on how this work
challenges the limitations of binary identity.
Scan the QR code below or enter the number
on moma.org/audio.



336

English Only

Exhibition Title

2024 Vital

Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b54495

Last Updated

9/13/2024

4:54:24 PM

Updated By

Virginia Gresham

Contains Objects

110.2002.a-r

José Leonilson

Brazilian, 1957–1993

34 com scars (34 with Scars) 1991

Acrylic, embroidery thread, and plastic tacks on voile

Gift of Carmen Bezerra Dias in memory of Theodorino Torquato Dias, 2001

Exhibition Title
2024 Vital
Signs: Artists
and the Body

Label Format
Regular

Label ID
f6b54499

Last Updated
10/9/2024
7:08:55 PM

Updated By
Virginia Gresham

Contains Objects
1144.2001

Frida Kahlo

Mexican, 1907–1954

Mis abuelos, mis padres, y yo (My Grandparents, My Parents, and I) 1936

Oil and tempera on zinc

Gift of Allan Roos, M.D., and B. Mathieu Roos, 1976

Frida Kahlo made this painting in response to the laws and beliefs of her time. To hear more from scholar Adriana Zavala, scan the QR code below or enter the number on moma.org/audio.



335

English Only

Exhibition Title
2024 Vital
Signs: Artists
and the Body

Label Format
Regular

Label ID
f6b544a1

Last Updated
9/13/2024
4:54:29 PM

Updated By
Virginia Gresham

Contains Objects
102.1976

Jo Baer

American, born 1929

Juvenile Sex Symbol 1–5 1963

Five gouache drawings on paper

Purchase, 2003

BOTTOM CENTER:

Sex Symbol 1961

Gouache and pencil on paper

The Judith Rothschild Foundation
Contemporary Drawings Collection Gift
(purchase, and gift, in part, of The Eileen
and Michael Cohen Collection), 2005

Exhibition Title
2024 Vital
Signs: Artists
and the Body

Label Format
Regular

Label ID
f6b544ab

Last Updated
9/11/2024
8:24:49 PM

Updated By
Virginia Gresham

Contains Objects
378.2003.1
1208.2005

Liza Béar

British, born 1942

Excerpt from **Jackie Winsor: Work in Progress: Parts I, II and III** 1975–78

Video (color, sound)

8:54 min.

Purchase, 2015

Exhibition Title
2024 Vital
Signs: Artists
and the Body

Label Format
Regular

Label ID
f6b544a5

Last Updated
9/11/2024
8:43:17 PM

Updated By
Virginia Gresham

Contains Objects
F2015.9

Mary Kelly

American, born 1941

Post-Partum Document: Documentation IV, Transitional Objects, Diary and Diagram (prototype) 1976/2015

Plexiglass, card, plaster, cotton string, ink,
and wood, 11 units

Gift of Sam A. Lewisohn (by exchange), 2019

Exhibition Title
2024 Vital
Signs: Artists
and the Body

Label Format
Regular

Label ID
f6b5449d

Last Updated
9/11/2024
8:43:07 PM

Updated By
Virginia Gresham

Contains Objects
702.2019.a-k

Kahlo reimagined what a family tree might look like in this painting, illustrating her biological lineage and showing herself as a zygote, fetus, and child. Her maternal grandparents, of mixed Indigenous and Spanish descent, are superimposed above the Mexican mountain ranges, while her German paternal grandparents float over the Atlantic Ocean. Kahlo painted this work a year after Nazi Germany enforced the Nuremberg Race Laws, effectively stripping Jewish peoples of their civil rights and prohibiting interracial marriage—falsely substantiated by a genealogical chart that determined who was Jewish according to bloodlines. Kahlo’s interpretation of a family tree is a counter to such violent, supremacist ideas.

Exhibition Title
2024 Vital
Signs: Artists
and the Body

Label Format
Regular

Label ID
f6b57596

Last Updated
9/11/2024
9:23:26 PM

Updated By
Virginia Gresham

Created in the wake of Leonilson’s HIV diagnosis, *34 com scars* evokes the artist’s ailing body, serving as a symbolic substitute for it and illuminating both external and internal, unseen qualities. Two long-stitched sutures, an unevenly sewn border, and the number 34, the artist’s age when he made the work, minimally adorn the work. The delicate textile—the product of a craft traditionally practiced by women—poetically reflects the artist’s anguish over the fragility of his body while it expresses aspects of his gender identity. Leonilson explained, “I work with delicacy, sewing, embroidering. With embroidery I reveal my ambiguity in my relationship to my manhood.”

Exhibition Title
2024 Vital
Signs: Artists
and the Body

Label Format
Regular

Label ID
f6b5759c

Last Updated
9/11/2024
9:23:35 PM

Updated By
Virginia Gresham

Developed over six years as part of a larger series begun after the birth of her son, this work charts Kelly's shifting relationship with him as he acquired language, gained self-awareness, and moved towards independence. Kelly resists the maternal archetypes dictated by society that define what a mother and son's relationship should be. Here, each panel pairs psychoanalytic diagrams with plaster casts of her son's hand and stories about his maturation, typewritten on scrap pieces of his baby blanket. Speaking as both a mother and artist, Kelly recalled that she ended the project "because there was a moment when there were two very autonomous subjects and it terrified me."

Exhibition Title
2024 Vital
Signs: Artists
and the Body

Label Format
Regular

Label ID
f6b57604

Last Updated
9/11/2024
9:26:16 PM

Updated By
Virginia Gresham

To make this work, Winsor set a cube of cement, wood, and wire mesh on fire, testing the limits of the seemingly unchangeable and minimal geometric form. "I wanted something to pass through it, an idea related to manifestation, to destruction, and back to being alive in another way. One going through the full cycle of life, birth, death, then birth again, and carrying the marks and scars from this transformation," Winsor said of the origins of the work. A video by filmmaker Liza Béar on view nearby in this gallery documents the the burning process.

Exhibition Title
2024 Vital
Signs: Artists
and the Body

Label Format
Regular

Label ID
f6b57753

Last Updated
9/13/2024
2:47:07 PM

Updated By
Virginia Gresham

Rosemarie Trockel

German, born 1952

What It Is Like to Be What You Are Not 1993

Eight photogravures from a portfolio of eight photogravures and one offset lithograph and screenprint

Publisher: Helga Maria Klosterfelde Edition, Hamburg

Printers: photogravure by Niels Borch Jensen, Copenhagen; lithography by Ulla Pensolin, Hamburg; screenprint by Thomas Sanmann, Hamburg

Edition: 9

Carol O. Selle Fund (by exchange), 1995

Exhibition Title

2024 Vital Signs: Artists and the Body

Label Format

Regular

Label ID

f6b54452

Last Updated

9/11/2024

8:41:23 PM

Updated By

Virginia Gresham

Contains Objects

748.1995.1

Mrinalini Mukherjee

Indian, 1949–2015

Yakshi 1984

Dyed hemp

Committee on Painting and Sculpture Funds, and acquired through the generosity of Marlene Hess and James D. Zirin and the Modern Women's Fund, 2017

Artist Mrinalini Mukherjee explains how making this work was like “wrestling with another person.” Scan the QR code below or enter the number on moma.org/audio.



340

English Only

Exhibition Title

2024 Vital Signs: Artists and the Body

Label Format

Regular

Label ID

f6b54458

Last Updated

9/13/2024

4:54:09 PM

Updated By

Virginia Gresham

Contains Objects

269.2017

Louise Bourgeois

American, born France. 1911–2010

Femme Maison 1947

Ink, gouache, and pencil on paper

Promised gift of Kathy and Richard S. Fuld, Jr., 2007

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format
Regular

Label ID
f6b5447e

Last Updated
9/13/2024
4:54:17 PM

Kamala Ibrahim Ishag

Sudanese, born 1939

Nine drawings from the series **Figures and Spirits** 1970

Ink and gouache on paper

Acquired through the generosity of Marlene Hess and James D. Zirin, and Jack Shear, 2021

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format
Regular

Label ID
f6b54468

Last Updated
9/11/2024
8:22:54 PM

Updated By
Virginia Gresham

Contains Objects
58.2021

Lee Bontecou

American, 1931–2022

Fourth Stone 1963

Lithograph

Publisher and printer: Universal Limited Art Editions, West Islip, New York
Edition: 19

Gift of the Celeste and Armand Bartos Foundation, 1963

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format
Regular

Label ID
f6b54485

Last Updated
9/11/2024
8:42:28 PM

Updated By
Virginia Gresham

Contains Objects
492.1963

Ann Leda Shapiro

American, born 1946

Out of the Web 1976

Watercolor on paper

Gift of Jack Shear, 2024

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format
Regular

Label ID
f6b5483a

Last Updated
9/11/2024
8:44:04 PM

Eva Hesse

American, born Germany. 1936–1970

Ringaround Arosie 1965

Pencil, acetone, varnish, enamel paint, ink,
and cloth covered electrical wire on papier-
mâché and masonite

Gift of Kathy and Richard S. Fuld, Jr., 2005

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b5446e

Last Updated

9/11/2024

8:42:04 PM

Updated By

Virginia Gresham

Forrest Bess

American, 1911–1977

LEFT TO RIGHT:

Untitled 1957

Oil on canvas with wood frame

Gift of Adam Kimmel, 2012

Number 40 1949

Oil on canvas with wood frame

Gift of Betty Parsons, 1982

Historian Cyle Metzger reveals the different meanings scattered in these paintings. Scan the QR code below or enter the number on moma.org/audio.



338

English Only

Exhibition Title

2024 Vital

Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b54489

Last Updated

9/24/2024

1:20:21 PM

Updated By

Arlette Hernandez

Contains Objects

773.2012

97.1982

Lynda Benglis

American, born 1941

Embryo II 1967–76

Purified and pigmented beeswax, damar resin,
and gesso on masonite

Gift of Agnes Gund, 2006

Exhibition Title

2024 Vital

Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b5448d

Last Updated

9/11/2024

8:42:43 PM

Updated By

Virginia Gresham

Contains Objects

691.2006

Yayoi Kusama

Japanese, born 1929

LEFT:

No. 19 H.S.W. 1956

Pastel and gouache on paper

Gift of Sarah-Ann and Werner H. Kramarsky,
1999

TOP TO BOTTOM:

Flower 1953/1963

Ink, gouache, and pastel on paper

Purchased with funds given by Sheldon H.
Solow, 1996

Untitled 1952

Pastel and ballpoint pen on paper

Gift of Patricia and Morris Orden in memory of
Michèle Fox, 1996

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b5738d

Last Updated

9/11/2024

8:22:29 PM

Updated By

Virginia Gresham

Contains Objects

209.1996

210.1996

388.1999

An artist trained in Khartoum and London in the 1960s, Ishag was struck by the conceptual connection between the British artist William Blake’s eighteenth-century depictions of visionary states in mystic painting and poetry and the ritual healing tradition of zār. Practiced predominantly by women in central Sudan, where Ishag was born, zār is centered on expelling spirits from possessed individuals. In these drawings, the artist depicts the twisted faces and contorted bodies of figures possessed by spirits during ritual ceremonies, suggesting physical release and psychic transformation.

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b575f0

Last Updated

9/11/2024

9:25:38 PM

Updated By

Virginia Gresham

“You are a composite of everyone who has come before you,” Maynard once said. “That’s your voice, your soul, your person, your eyes, and everything you do.” As an artist, Maynard was committed to exploring the complexities of life experienced by Black people around the world. She frequently incorporated everyday objects with profound symbolic meanings, turning to the familiar as a means to reflect historical trauma and a desire for freedom. In this layered work, Maynard uses metal keys as stencils to suggest the circulation of blood—as well as feelings and memories—within a spectral figure.

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b575f6

Last Updated

9/11/2024

9:25:47 PM

Updated By

Virginia Gresham

Trained as a painter in Baroda, India, Mukherjee began using natural fibers in the early 1970s, exploring “an integrated approach” fusing local craft with contemporary sculpture. The work’s title references the fertility deity Yakshi from Hindu, Buddhist, and Jain faiths. Mukherjee filtered traditional images of Yakshi into a unique visual mythology that does not refer to existing iconography. While the suggestion of the body’s curves evokes a humanlike deity *Yakshi* remains abstract. As Mukherjee has said, the figure makes “metaphorical intrusions into other forms.”

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b57759

Last Updated

9/13/2024

2:47:17 PM

Updated By

Virginia Gresham

In this performance made for television, Cummings dances an interpretation of everyday actions and experiences in a domestic kitchen. The work is an extension of Cumming’s practice of highlighting the ways familiar moments can be occasions for remembrance. Inspired by memories of her grandmother in the kitchen, the artist uses household objects, such as a frying pan and scrubbing brush, as props. The tiled floor becomes a stage for her movements, including an intricate choreography of facial expressions. “To me, choreography is always the act of sharing,” Cummings once declared. Here, she explores how one body can become multiple, by using her own to connect to previous generations.

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b57765

Last Updated

9/13/2024

2:47:33 PM

Updated By

Virginia Gresham

Valerie Maynard

American, 1937–2022

Get Me Another Heart This One's Been Broken Many Times 1995

Sprayed acrylic paint on cardstock

The Baltimore Museum of Art. Purchase with exchange funds from the Pearlstone Family Fund and partial gift of The Andy Warhol Foundation for the Visual Arts, Inc. BMA 2020.58

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format
Regular

Label ID
f6b5445c

Last Updated
9/11/2024
8:54:09 PM

Updated By
Virginia Gresham

Contains Objects
CH2024.2778

Atsuko Tanaka

Japanese, 1932–2005

Untitled 1956

Crayon, watercolor, and felt-tip pen on paper

Purchased with funds provided by the Edward John Noble Foundation, Frances Keech Fund, and Committee on Drawings Funds, 2010

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format
Regular

Label ID
f6b54363

Last Updated
9/11/2024
8:34:54 PM

Updated By
Virginia Gresham

Contains Objects
21.201

While there is no figure visible in this drawing, its interconnected network of circular forms evokes the electrical currents that pulse through human cells and machines alike. Tanaka made this work on paper the same year she created her iconic *Electric Dress*, a garment of two hundred colored light bulbs that the artist wore during a performance, despite the risk of electrocution. In her works from this period, Tanaka responded to the bright lights of advertising signs and the technological transformations of postwar Japan, ambivalently probing the intertwining of technology and the human body.



Tanaka Atsuko wearing her *Electric Suit* suspended from a temporary beam at the 2nd Gutai Art Exhibition, Ohara Kaikan, Tokyo, October 1956. Photo: Courtesy of Nakanoshima Museum of Art, Osaka / DNPartcom. © 2024 Kanayama Akira and Tanaka Atsuko Association

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b57622

Last Updated

9/18/2024

8:18:41 PM

Updated By

Virginia Gresham

Blondell Cummings

American, 1944–2015

Excerpt from **Commitment: Two Portraits**
1988

Video (color and black and white, sound)
6:39 min.

Jerome Robbins Dance Division, New York
Public Library for the Performing Arts.
Courtesy the Estate of Blondell Cummings

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b54476

Last Updated

9/11/2024

8:42:19 PM

Updated By

Virginia Gresham

Rosemary Mayer

American, 1943–2014

Galla Placidia 1973

Satin, rayon, nylon, cheesecloth, nylon
netting, ribbon, dyes, wood, and acrylic paint

Gift of Alice and Tom Tisch and Committee
on Painting and Sculpture Funds, 2023

Artist Harmony Hammond shares her memories
of watching Rosemary Mayer create this work
in their shared loft. Scan the QR code below or
enter the number on moma.org/audio.



339

English Only

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b54460

Last Updated

9/13/2024

4:54:12 PM

Updated By

Virginia Gresham

Contains Objects

177.2023

Maren Hassinger

American, born 1947

Leaning 1980

Wire rope and wire, 32 bundles

Acquired through the generosity of The Modern Women's Fund and Ronnie Heyman, 2018

Artist Maren Hassinger describes her process for making this work and its relationship to a body in movement. Scan the QR code below or enter the number on moma.org/audio.



337

English Only

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b54472

Last Updated

9/13/2024

4:54:14 PM

Updated By

Virginia Gresham

Contains Objects

206.2018

Hesse once described this work as reminding her of a “breast and penis.” Its title—a pun on a common nursery rhyme—highlights the relief’s wound circular forms and is also a nod to the artist’s friend, Rosalyn Goldman, who had recently become pregnant. The work is full of contrasts: Fleshly pink circles are surrounded by an unnaturally bright shade of orange, while the small scale and shallow depth of the upper form heighten the exaggerated nipple-like protrusion extending from the bottom circle. Working with “contradictions and contradictory forms” in art, Hesse said, was “my idea also in life.”

Exhibition Title

2024 Vital

Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b57785

Last Updated

9/13/2024

2:50:21 PM

Updated By

Virginia Gresham

Trockel printed these photogravures from preexisting photographs of scientific experiments conducted in the 1940s. In particular, the artist used images from a study that exposed spiders to substances including caffeine and hallucinogenic drugs and then observed their impact on the webs produced. Disrupting the natural forms woven by spiders, these substances gave rise to unusually shaped webs. Trockel’s reframing of these investigations highlights the way that the human-led experiments altered the test spider’s bodies and realities, leading to unintended consequences: The spiders became, in effect, artists.

Exhibition Title

2024 Vital

Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b57616

Last Updated

9/11/2024

9:26:41 PM

Updated By

Virginia Gresham

Galla Placidia takes its title from a fifth-century Roman empress, resurrecting her assertive authority. The sculpture is part of Mayer's series commemorating marginalized women throughout global history. The artist described the work as "a deliberate feminist gesture," and hoped that the title would encourage viewers to "go and find out what this name was all about." She constructed the large-scale sculpture by suspending translucent layers of handsewn fabric from a rigid wooden hoop. The colorful swells of fabric suggest a range of associations, from the prow of a ship to the layers of a sumptuous gown or a body's folds and curves.

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format
Regular

Label ID
f6b575d2

Last Updated
9/11/2024
9:24:52 PM

Updated By
Virginia Gresham

Hannah Wilke

American, 1940–1993

LEFT TO RIGHT:

Untitled 1967

Colored pencil and pencil on paper

Untitled c. 1969

Colored pencil, pencil, and graphite on paper

The Judith Rothschild Foundation

Contemporary Drawings Collection Gift, 2005

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format
Regular

Label ID
a

Last Updated
9/11/2024
8:40:16 PM

Updated By
Virginia Gresham

Maria Lassnig

Austrian, 1919–2014

Encounter 1970

16mm film transferred to video (color, sound)
1 min.

Gift of the Maria Lassnig Foundation, 2018

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b542d7

“Metamorphoses are unavoidable,” Lassnig wrote in 1973, reflecting on both the nature of drawing animated films and the scope of human experience. In just under a minute, this deceptively simple drama offers a concentrated meditation on individuality, conflict, desire, and difference—central aspects of the life experienced by the film’s pair of abstract forms. A loose and lumpy fuchsia-toned shape encounters an angular blue interlocutor. A standoff ensues until the loosely structured form glides over its rigidly pronged opponent and causes its spikes to wither, suggesting either union or defeat.

Exhibition Title

2024 Vital

Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b57610

Last Updated

9/11/2024

9:26:34 PM

Updated By

Virginia Gresham

Pimentel’s paintings explore the human body’s entrapment in everyday spaces and its relationship to consumer products and “dehumanizing artificiality.” Speaking to her work’s fusion of people and things, the artist explained, “By transfusing soul into objects, I try to reconcile the two.” This work was made in Brazil during a period of military dictatorship, when political and personal constraints were particularly heightened. Here, a fragmented body with cropped legs is confined within a tightly geometric, saturated, and disorienting interior. The human form is intertwined with domestic objects—a sewing machine and tools, printed fabric, and interior furnishings—that seem equally alive.

Exhibition Title

2024 Vital

Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b5776b

Last Updated

9/13/2024

2:47:42 PM

Updated By

Virginia Gresham

LEFT TO RIGHT:

Greer Lankton

American, 1958–1996

Journal #2 Sketchbook (September 1977)

1977

Pen, marker, and pastel on paper in spiral-bound sketchbook

Journal #12 Sketchbook (September 1977)

1977

Pen, marker, and pastel on paper in spiral-bound sketchbook

Journal #9 Green Notebook (September 1980–May 1981)

1980–81

Pen and pencil on lined paper in spiral-bound notebook

Journal #11 Red Datebook (December 1986–December 1987)

1986–87

Pen and pencil on paper in datebook with cut-and-glued chromogenic photograph and marker

Journal #16 Red Sketchbook

c. 1986–87

Pen and pencil on paper in hardcover sketchbook

Gift of Joyce Randall Senechal, 2023

FAR RIGHT:

Artforum, vol. 23, no. 1 (September 1984)

The Museum of Modern Art Library, New York

Join artist P. Staff as they explore Lankton's intimate journals. Scan the QR code below or enter the number on moma.org/audio.



341

English Only

Exhibition Title

2024 Vital

Signs: Artists
and the Body

Label Format

Case

Label ID

f6b54428

Last Updated

9/13/2024

4:53:59 PM

Updated By

Virginia Gresham

Contains Objects

F2023.13

F2023.23

F2023.20

F2023.22

F2023.27

300344545.14

María Magdalena Campos-Pons

Cuban, born 1959

Untitled (The Right Protection) 1999
Photolithograph with colored paper pulp additions

Publisher and printer: Rutgers Center for Innovative Printmaking, New Brunswick, New Jersey

Edition: 14

Howard Johnson Fund, 2002

Exhibition Title
2024 Vital Signs: Artists and the Body

Label Format
Regular

Label ID
f6b5434b

Last Updated
9/11/2024
8:34:28 PM

Updated By
Virginia Gresham

Contains Objects
219.2002

Wanda Pimentel

Brazilian, 1943–2019

Sem título (Untitled) from the series
Envolvimento (Involvement) 1968

Vinyl on canvas

Committee on Painting and Sculpture Funds,
2024

Exhibition Title
2024 Vital Signs: Artists and the Body

Label Format
Regular

Label ID
f6b54367

Last Updated
9/11/2024
8:35:01 PM

Updated By
Virginia Gresham

Contains Objects
210.2024

Greer Lankton

American, 1958–1996

LEFT TO RIGHT:

“Remembrances of the Hospital” 1977

“He tries to be good in the ward . . .” 1977

“One Night After Group Therapy . . .” 1977

“Fainting was the obvious physical . . .” 1977

Watercolor and ink on paper

Gift of Joyce Randall Senechal, 2023

Exhibition Title

2024 Vital

Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b54444

Last Updated

9/11/2024

8:38:39 PM

Updated By

Virginia Gresham

Contains Objects

F2023.35

Birgit Jürgenssen

Austrian, 1949–2003

LEFT TO RIGHT:

Stiefelknecht (Bootjack) 1976

Colored pencil, pencil, and gouache on paper

Gift of the artist's estate, 2013

Stütze (Support) 1976

Colored pencil, pencil, and gouache on paper

Committee on Drawings Funds, 2013

Exhibition Title

2024 Vital

Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b54448

Last Updated

9/11/2024

8:39:10 PM

Updated By

Virginia Gresham

Contains Objects

650.2013

649.2013

Jürgenssen hoped that the sharp social commentary in her work would unravel “the myth of power and male wishful thinking.” In these drawings, the artist depicts a woman (who closely resembles her) in physically bound positions, staging complex dramas of control, desire, and power. Though the drawings’ painstaking detail and fantastical scenarios offer no context and ambiguous meaning, Jürgenssen once reflected on her choice of subject: “Woman is so often the object of art. She is seldom and only reluctantly permitted to speak or portray herself.”

Exhibition Title
2024 Vital
Signs: Artists
and the Body

Label Format
Regular

Label ID
f6b5732a

Last Updated
9/11/2024
8:37:29 PM

Updated By
Virginia Gresham

Contains Objects

Lee Lozano

American, 1930–1999

Untitled (Tool) c. 1963

Pencil and crayon on paper

The Judith Rothschild Foundation Contemporary
Drawings Collection Gift, 2005

Exhibition Title
2024 Vital
Signs: Artists
and the Body

Label Format
Regular

Label ID
f6b5731e

Last Updated
9/11/2024
8:35:41 PM

Updated By
Virginia Gresham

Contains Objects
2261.2005

Before moving to New York and becoming a legendary figure in the city's downtown scene of the 1980s, Lankton had a dream in which she gave birth to herself. This vision resonated in her later performances and intricately constructed handmade dolls. Bullied by peers in childhood, in part for her ambiguous gender, Lankton had at nineteen what she described as a "nervous breakdown" and was hospitalized—an experience reflected in her nearby drawings. Afterward, Lankton and Senechal, a close friend, made *The Contortionist* just before Lankton underwent gender-confirming surgery. In the stop-motion film, Lankton moves around her parents' living room, animating its surfaces with movements that suggest the body's elastic capacity for transformation even in constrained settings.

Exhibition Title

2024 Vital

Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b57771

Last Updated

9/13/2024

4:55:00 PM

Updated By

Virginia Gresham

Greer Lankton

American, 1958–1996

Joyce Randall Senechal

American, born 1958

The Contortionist 1978

Super 8mm film transferred to video (black and white, silent)

1 min.

Gift of Joyce Randall Senechal, 2023

An artist and scholar reflect on the “hints of rebellion” in Lankton's work. Scan the QR code below or enter the number on moma.org/audio.



348

English Only

Exhibition Title
2024 Vital
Signs: Artists
and the Body

Label Format
Regular

Label ID
f6b5436f

Last Updated
10/9/2024
10:04:35 PM

Updated By
Virginia Gresham

Suzanne Jackson

American, born 1944

Wind and Water 1975

Acrylic and pencil on canvas, two panels

Acquired through the generosity of The Modern Women's Fund, Alice and Tom Tisch, Anne and Joel Ehrenkranz, Marie-Josée and Henry R. Kravis, Michael S. Ovitz, Ronnie F. Heyman, and Pamela J. Joyner and Alfred J. Giuffrida, 2021

Hear from Suzanne Jackson on why her work pictures “figures and animals all together as one.” Scan the QR code below or enter the number on moma.org/audio.



343

English Only

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b5432f

Last Updated

9/13/2024

4:53:46 PM

Updated By

Virginia Gresham

Contains Objects

255.2021.a-b

Bhupen Khakhar

Indian, 1934–2003

Kali 1965

Enamel and metallic papers on plywood

Grace M. Mayer Fund, 1967

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b54325

Last Updated

9/11/2024

8:33:02 PM

Updated By

Virginia Gresham

Mako Idemitsu

Japanese, born 1940

Inner Man 1972

16mm film transferred to standard-definition video (color, sound)

3:40 min

Gift of the artist, 2014

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b54333

Last Updated

9/11/2024

8:33:30 PM

Geta Brătescu

Romanian, 1926–2018

LEFT TO RIGHT:

Ipostazele Medeei II (Medea's Hypostases II) 1980

Ipostazele Medeei III (Medea's Hypostases III) 1980

Ipostazele Medeei IV (Medea's Hypostases IV) 1980

Drawing with sewing machine on textile

The Modern Women's Fund, 2013

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b5434f

Last Updated

9/11/2024

8:34:38 PM

Updated By

Virginia Gresham

Nancy Grossman

American, born 1940

Untitled (Double Head) 1971

Cut-and-pasted painted paper, tape, and pencil on paper

Purchased with funds provided by Agnes Gund and Daniel Shapiro, 2006

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b54343

Last Updated

9/11/2024

8:33:56 PM

Updated By

Virginia Gresham

Contains Objects

587.2006

R.S.V.P. I belongs to a series of performance-based sculptures comprising pantyhose that have been filled with sand and stretched across space. Created as Nengudi observed her body's changes following childbirth, the work possesses seemingly contradictory qualities; it sags and swells, is fragile and firm. When she first made the R.S.V.P. series, the artist and her collaborators performed with the work, stretching and contorting the nylon forms, becoming entangled in and expanding its parts. Nengudi uses the language of abstraction to articulate various complex experiences of being human: as a Black woman, a pregnant body, and an artist commanding space.

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b575c6

Last Updated

9/11/2024
9:24:35 PM

Updated By

Virginia Gresham

In this print, Hammond celebrates desire's electrifying potential. A brightly hued, fanlike shape unfurls and energetically connects to an organic pink form via a curving, tendril-like line. Reflecting on the work's title, Hammond said, "Obviously there's sexual desire, but there's also intellectual desire, physical desire spiritual desire, the desire to pass things on from one person to another, all kinds of desire." *Forms of Desire* exemplifies Hammond's effort across her decades-long practice "to reclaim abstract art for women and transform it on our own terms."

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b575cc

Last Updated

9/11/2024

9:24:44 PM

Updated By

Virginia Gresham

"I am interested in organic form and synthetic material and in synthetic form and organic material," said Benglis. For this work, the artist spilled pigmented liquid latex across the floor of her studio, her material's flows ultimately congealing into the work's final form. In brightly electric hues, Benglis's composition reveals an abundance of intertwined and contrasting swirls of movement. The work's title, *Blatt*, evokes the German word for "leaf," a choice that suggests a dynamic relationship between the imposing scale of the chemically hued sculpture and the fragility and intimacy of life.

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b575de

Last Updated

9/11/2024

9:25:11 PM

Updated By

Virginia Gresham

“Maybe those heads are about power. Maybe they’re about male power’s envy of women. They do look ferocious,” Grossman said of her work of the late 1960s and early 1970s. She once described her ambiguously gendered, assertively bound, and masked heads as a form of self-portraiture, and depicted them in a range of media from works on paper to sculpture. Here, Grossman constructs a connected pair of heads through a combination of collaged and drawn elements. By presenting the figure as doubled, the artist resists imposing the assumptions of a singular identity, instead prioritizing the many ways gender and power shape collective and bodily experience.

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b575fc

Last Updated

9/11/2024

9:26:07 PM

Updated By

Virginia Gresham

Described by the artist as “living artworks,” Jackson’s dreamlike paintings are as steeped in the natural world of her Alaskan childhood as they are in her encounters with 1960s counterculture in San Francisco and the ancestral connections fostered by her study of African art and symbolism. Here, faces look in different directions but share a heart, a flower blooms from the beak of a bird, an arm turns into a rose, and a loose pool of color sweeps up into an orange fish. Mediating between dream and reality, Jackson conjures a mystical environment where human and nonhuman entities meet.

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b5760a

Last Updated

9/11/2024

9:26:26 PM

Updated By

Virginia Gresham

Described by Horn as possessing “consciousness electrically impassioned,” a performer meanders through a landscape, moving in and out of focus. “Nothing could stop her trance-like journey, in competition with every tree and cloud,” Horn recounted from her performance. Before making this work, the artist was bedbound in a hospital for almost a year while she recovered from lung poisoning and mourned the death of her parents. During this period of extreme isolation, she began to design a series of wearable sculptures: unwieldy, fantastical prosthetic extensions to her body, including *Einhorn*. Simultaneously referencing the possibilities and limitations of the human body, the work articulates Horn’s yearning for new ways of moving through the world.

Exhibition Title
2024 Vital
Signs: Artists
and the Body

Label Format
Regular

Label ID
f6b5761c

Last Updated
9/11/2024
9:26:50 PM

Updated By
Virginia Gresham

This work conjures the ferocious force of its titular subject, Kali, the Hindu goddess of destruction and female sexuality. Kali is typically depicted with multiple arms and across ever-changing forms; here, her divine multiplicity is implied by the blood-red handprints across the surface of the painting. Khakhar favored mixing the sacred and profane, often taking inspiration from everyday life in India as well as temple interiors. Here, he collaged metallic wrapping paper, used to wrap blessed souvenirs from temples and ordinary gifts alike. He also wrote in blue strokes the Hindi word for “Ram,” referencing the Hindu god and simulating the graffiti found in local bazaars.

Exhibition Title
2024 Vital
Signs: Artists
and the Body

Label Format
Regular

Label ID
f6b57628

Last Updated
9/11/2024
9:27:09 PM

Updated By
Virginia Gresham

In this work, Ayón reflects on the legend of the princess Sikán—the only woman featured in the lore of Abakuá, an Afro-Cuban, all-male secret society that originated in Nigeria in the early 1800s. Sikán was sacrificed for discovering a sacred fish, depicted here on the lower-center panel of this altarpiece-like print. Ayón conjures multiple incarnations of Sikán, including a figure in white—signifying death within the Abakuá society—as well as densely textured apparitions. Ayón once explained Sikán’s oppression at the hands of patriarchal aggression, noting that, like the artist herself, Sikán lived “in restlessness, looking insistently for a way out.”

Exhibition Title

2024 Vital

Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b57791

Last Updated

9/13/2024

2:50:36 PM

Updated By

Virginia Gresham

Harmony Hammond

American, born 1944

Forms of Desire 1982

Etching with hand additions, two plates

Publisher: Lerner-Heller Gallery, New York

Printer: Robert Blackburn Printmaking

Workshop, New York

Edition: 65

Archives of EFA Robert Blackburn
Printmaking Workshop

Hear from artist Harmony Hammond on what (or who) these abstract figures represent. Scan the QR code below or enter the number on moma.org/audio.



347

English Only

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b5433f

Last Updated

9/18/2024
1:33:41 PM

Updated By

Virginia Gresham

Rebecca Horn

German, 1944–2024

Excerpt from **Performances II** 1973

16mm film shown as video (color, silent)

3:35 min.

Courtesy the artist and Sean Kelly, New
York/Los Angeles

Einhorn (Unicorn) 1968–69

Pencil on paper

Gift of Jack Shear, 2023

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b5433b

Last Updated

10/4/2024
8:31:40 PM

Updated By

Virginia Gresham

Contains Objects

CH2024.2952
26.2023

Birgit Jürgenssen

Austrian, 1949–2003

Nest 1979

Chromogenic print, printed 2011

Gift of Hubert Winter, 2013

Exhibition Title

2024 Vital

Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b542ef

Last Updated

9/11/2024

8:25:59 PM

Kiki Smith

American, born Germany 1954

Worm 1992

Photogravure, etching, and aquatint with
cut-outs, collage, and twisted-paper additions

Publisher and printer: Universal Limited Art
Editions, West Islip, New York

Edition: 50

Gift of Emily Fisher Landau, 1992

Exhibition Title

2024 Vital

Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b5430d

Last Updated

9/11/2024

8:32:35 PM

Updated By

Virginia Gresham

Contains Objects

480.1992

Carol Rama

Italian, 1918–2015

Guerra alla guerra (War on War) 1972

Rubber inner tubes on canvas

Promised gift of Alice and Tom Tisch, 2022

Exhibition Title

2024 Vital

Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b54311

Last Updated

9/11/2024

8:32:37 PM

Ana Mendieta

American, born Cuba. 1948–1985

Untitled, Amategram Series c. 1982

Acrylic on amate bark paper

Committee on Drawings Funds, 2006

Exhibition Title

2024 Vital

Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b5431d

Last Updated

9/11/2024

8:19:22 PM

Updated By

Virginia Gresham

Cecilia Vicuña

Chilean, born 1948

Pantera negra y yo (ii) (Black Panther and Me [ii]) 1978

Oil on canvas

Latin American and Caribbean Fund, 2018

Artist Cecilia Vicuña explains how this painting was “an act of love” for her inner child.

Scan the QR code below or enter the number on moma.org/audio.



346

English Only

Exhibition Title

2024 Vital

Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b54301

Last Updated

9/13/2024

4:53:31 PM

Updated By

Virginia Gresham

Contains Objects

737.2018

Sandra Payne

American, 1951–2021

Twelve untitled drawings from the series

Most Definitely Not Profile Ladies 1986

Ink on colored paper, twelve of forty-seven drawings

Acquired through the generosity of Marie-Josée and Henry R. Kravis in honor of Linda Goode Bryant, 2023

Exhibition Title

2024 Vital

Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b54315

Last Updated

9/11/2024

8:19:08 PM

Updated By

Virginia Gresham

Contains Objects

40.2023.1

Pantera Negra y yo, 1978

Yo siempre pintaba retratos de Claudio hasta que un día me rebelé, y decidí hacer mi propio autorretrato, pero el pelo me quedó muy grande a un lado. Para equilibrarlo tuve que ponerle otras dos personas chiquititas que mi hermano Ricardo interpreto como “mis otros yo,” unas personitas que se dedican a satisfacer todos mis deseos.

En la mano tengo una píldora anticonceptiva, un objeto muy odiado por mí, que tomo, con una mezcla de furia y resignación porque sé que hace mal y que perfectamente podrían haber inventado algo mejor, si les interesara.

El parque en que me encuentro es uno muy deseado por mí. La escalera conduce a otras dimensiones, el árbol de la izquierda pertenece a “la casa del poeta,” un antiguo dibujo mío, las tres plantitas forman parte de mi plantación de Cannabis Sativa, los árboles del fondo son cipreses italianos, árboles de mis ancestros. El árbol de pelotitas crece en Bangkok, donde tuve una encarnación de acuerdo a un poema viejo.

La pantera negra representa al amado partido de Nueva York y se dispone a asaltarme. Yo espero gustosa cualquiera de sus ataques, porque se trata de un amigo mío.

Cecilia Vicuña, Santiago, diciembre, 1970–78

Black Panther and me, 1978

I always painted portraits of Claudio until one day I rebelled and decided to do my own self-portrait. But the hair was very big on one side. To balance this, I had to put two other little people—that my brother Ricardo interpreted as “my other me’s”—some little people who are dedicated to satisfy all my desires.

The pill in my hand is *The Pill*, an object I despise. I take it with a mixture of fury and resignation. I know it’s unhealthy and that if circumstances were perfect, they could’ve created something better, if they cared to.

The park where I find myself is a beloved place. The staircase leads to other dimensions. The tree on the left belongs to “the poet’s house,” an old drawing of mine. The three plants are part of my Cannabis Sativa garden. The trees at the bottom are Italian Cypress, the trees of my ancestors. The small round tree grows in Bangkok, where I incarnated in an old poem.

The Black Panther represents my beloved New York activist party, ready to assail me. I look forward to any of his attacks, because this is my friend.

Cecilia Vicuña, Santiago, December 1970–78

Senga Nengudi

American, born 1943

R.S.V.P. I 1977/2003

Pantyhose and sand, 10 pieces

Committee on Painting and Sculpture Funds,
and The Friends of Education of The Museum
of Modern Art, 2011

Hear from a Nengudi on how this work
reflects the resilience of women. Scan
the QR code below or enter the number on
moma.org/audio.



345

English Only

Exhibition Title

2024 Vital

Signs: Artists

and the Body

Label Format

Regular

Label ID

f6b54319

Last Updated

9/13/2024

4:53:37 PM

Updated By

Virginia Gresham

Contains Objects

857.2011

Lynda Benglis

American, born 1941

Blatt 1969

Dayglo pigment and poured latex

Gift of the Fuhrman Family Foundation
through The Modern Women's Fund, 2013

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format
Regular

Label ID
f6b54353

Last Updated
9/11/2024
8:34:44 PM

Belkis Ayón

Cuban, 1967–1999

Resurrección (Resurrection) 1998

Collagraph on nine sheets of paper

Unpublished.

Printer: the artist, Instituto Superior de Arte
(ISA), Havana

Edition: 4

Riva Castleman Endowment Fund, 2023

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format
Regular

Label ID
f6b54359

Last Updated
9/13/2024
4:53:56 PM

Updated By
Virginia Gresham

Contains Objects
213.2023.a-i

Artist Tiona Nekkia McClodden describes how Belkis Ayón imagined a visual language for an all-male secret society. Scan the QR code below or enter the number on moma.org/audio.



342

English Only

Nancy Graves

American, 1940–1995

Extend-Expand 1983

Bronze with polychromed patina

Gift of Anne and Sid Bass, 1983

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b54347

Last Updated

9/11/2024

8:34:00 PM

Carol Rama

Italian, 1918–2015

Schizzano via (Spurting Out) 1967

Ink, gouache, shellac, and plastic doll eyes
on paper

Gift of Dean Valentine and Amy Adelson, 2013

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b54833

Last Updated

9/11/2024

8:44:00 PM

Updated By

Virginia Gresham

Judy Chicago

American, born 1937

LEFT TO RIGHT:

Study for Birth Hood 1965/2011

Study for Flight Hood 1965/2011

Study for Bigamy Hood 1965/2011

Acrylic on paper

**Committee on Drawings and Prints
Fund, 2024**

Exhibition Title

2024 Vital

Signs: Artists
and the Body

Label Format

Regular

Label ID

f6b5447a

Last Updated

9/11/2024

8:50:09 PM

Updated By

Virginia Gresham

Contrasting her now-emblematic, organic feminist imagery with the hard surfaces and macho energy of car culture in 1960s Los Angeles, Chicago began a series of paintings on car hoods that featured biomorphic and abstract designs, a project left unfinished at the time. In 2011 she decided to complete the series and returned to her designs, resulting in these studies. The imagery in them, Chicago explained, “referred to phalluses, vaginas, testicles, wombs, hearts, ovaries, and other body parts,” and reflects aspects of her life and personal loss. The works also touch more broadly on desires and sexuality, filtered through the artist’s kaleidoscopic reconfigurations of the body.

Label Format

Regular

Label ID
f6b5775f

Last Updated
9/13/2024
2:47:25 PM

Updated By
Virginia Gresham

“If convoluted, if unpleasant to the eye, if shocking in some occasions, it is because what I want to say is not pretty,” Tofano declared of her work. A feminist and communist thinker working in Venezuela, Tofano turned to clay as a means to address oppressive patriarchal stigmas and consumer society. Here, one sculpture resembles a disembodied tongue, as if silenced and placed on display; in another work, a flower breaks free from the structured confines of a regimented container.

Exhibition Title
2024 Vital
Signs: Artists
and the Body

Label Format
Regular

Label ID
f6b5774d

Last Updated
9/13/2024
2:47:00 PM

Updated By
Virginia Gresham

Tecla Tofano

Venezuelan, born Italy. 1927–1995

LEFT TO RIGHT:

La mujer en la Historia (Women in History)
from the series **De género femenino (Of the Female Gender)** 1975

Glazed ceramic

Latin American and Caribbean Fund and
Estrellita Brodsky, 2024

Lengua Totem (Totem Tongue) 1966

Glazed ceramic

Latin American and Caribbean Fund, 2024

Sin título (Untitled) from the series **Los enlatados (The Canned)** 1970

Glazed ceramic

Latin American and Caribbean Fund, 2024

Bastión (Bastion) from the series **Hábitat y habitantes (Habitat and Inhabitants)** 1967

Glazed ceramic

Latin American and Caribbean Fund, 2024

Label Format

Regular

Label ID

f6b57312

Last Updated

9/12/2024

1:37:49 PM

Updated By

Virginia Gresham

Contains Objects

215.2024

214.2024

Kathy Acker

American, 1947–1997

A Second of Time 1978

Marker, crayon, pencil, colored pencil, paint, correction fluid, cut-and-pasted paper, and tape in spiral-bound notebook containing loose photocopy, typewriting on paper, and ink on card

Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley, 2011

Exhibition Title

2024 Vital
Signs: Artists
and the Body

Label Format

Case

Label ID

f6b5435d

Last Updated

9/11/2024

8:34:51 PM

Updated By

Virginia Gresham

Contains Objects

534.2011

“Shall we find our way out of all expectations?” Acker asks. Known for her daring approach to literature, she describes a fragmentary and dreamlike journey in this experimental artist’s book. Connecting the ancient tombs of Alexandria with 1970s New York City, *A Second of Time* is a tale of metamorphosis and otherworldly transformation in which the differences between human and nonhuman as well as living and dead evaporate. Collaged in both its format and narrative, the book knits together disparate themes as Acker invites the reader to make imaginative associative leaps.

Label Format

Case

Label ID

f6b575ae

Last Updated

10/9/2024

7:33:15 PM

Updated By

Virginia Gresham

Ted Joans

American, 1928–2003

Long Distance 1976–2005

Ink, colored ink, crayon, and cut-and-pasted gelatin silver print on folded and perforated computer paper; exhibited with paper and plastic bags and envelopes with printed papers, ink, string, stickers, tape, and beard trimmings

Werner H. Kramarsky Endowment for Drawings, 2023

Historian Robin D. G. Kelley remembers his friend Ted Joans and the way he made art with “his dream people.” Scan the QR code below or enter the number on moma.org/audio.



344

English Only

Exhibition Title
2024 Vital
Signs: Artists
and the Body

Label Format
Case

Label ID
f6b54329

Last Updated
9/13/2024
4:53:39 PM

Updated By
Virginia Gresham

Contains Objects
216.2023

A poet, jazz musician, and artist, Joans used perforated, accordion-folded printer paper as a readymade support for a vast iteration of the exquisite corpse game first made famous by European Surrealists in the 1920s. Carrying the folded work by hand during decades of travel across continents, Joans invited 132 “dream people”—visionary artists and writers with whom he felt a special affinity—to participate. Each participant added a single drawing, starting from the edge of the work by the person before them and without seeing the prior sequence until their new contribution was complete. Generating surprising connections between disparate artists, *Long Distance* crosses geographic and artistic boundaries.

Exhibition Title
2024 Vital
Signs: Artists
and the Body

Label Format
Case

Label ID
f6b5778b

Last Updated
10/4/2024
8:35:26 PM

Updated By
Virginia Gresham

Barbara Hammer

American, 1939–2019

Sync Touch 1981

16mm film transferred to video (color, sound)

10:07 min

Purchase, 2024

Exhibition Title

2024 Vital

Signs: Artists

and the Body

Label Format

Regular

Label ID

f6b542fd

Last Updated

9/13/2024

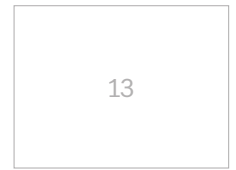
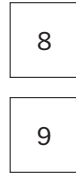
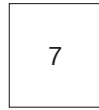
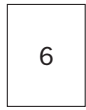
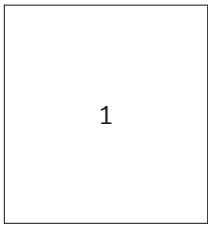
4:53:26 PM

Updated By

Virginia Gresham

Contains Objects

CH2024.2775



Marisa Merz

Italian, 1926–2019

- 1. *Untitled* 1993–96
Graphite on paper

Acquired through the generosity of Kathy Fuld, Marlene Hess and Jim Zirin, Marie-Josée and Henry Kravis, Donald B. Marron, Katherine Farley and Jerry Speyer, Ralph Goldenberg, Jan Christiaan Braun and Patricia Phelps de Cisneros in honor of Connie Butler, 2013

Betye Saar

American, born 1926

- 2. *The Divine Face and Hand* 1971
Acrylic, gouache, and ink on paper

Promised gift of Candace King Weir, 2021

Thelma Johnson Streat

American, 1911–1959

- 3. *Rabbit Man* 1941
Gouache and pencil on board

Purchase, 1942

During her two-decade-long career, Streat used art as a tool to erase “all racial, religious, and social lines between peoples that too often make men hate each other.” She explored her African American and Cherokee heritage in works like this one. The first piece by an African American woman to enter MoMA’s permanent collection, *Rabbit Man* merges symbols from various Indigenous and African American cultural and spiritual traditions together with Yaqui folk music, to create a figure that appears human-, animal-, and masklike. Streat also performed interpretive dances in front of her work, sometimes echoing the gesture enacted in *Rabbit Man*, furthering the lively dynamism of her imagined creation.

Birgit Jürgenssen

Austrian, 1949–2003

- 4. *Ohne Titel (Selbst mit Fellchen) (Untitled [Self with Little Fur])* 1974

Chromogenic print

Gift of Galerie Hubert Winter, 2012

Claude Cahun

French, 1894–1954

- 5. *M.R.M (Sex)* c. 1929–30
Gelatin silver print

Gift of Helen Kornblum in honor of Roxana Marcoci, 2020

Hear from writer Juliet Jacques on the way Claude Cahun broke free of gender expectations. Scan the QR code below or enter the number on moma.org/audio.



330

600

Jasper Johns

American, born 1930

- 6. *Painting Bitten by a Man* 1961
Encaustic on canvas mounted on type plate

Gift of Jasper Johns in memory of Kirk Varnedoe, Chief Curator of the Department of Painting and Sculpture, 1989–2001, 2007

Hannah Höch

German, 1889–1978

- 7. *Skizze zu Mensch und Maschine (Study for Man and Machine)* 1921

Watercolor, gouache, and pencil on paper

The Joan and Lester Avnet Collection, 1978

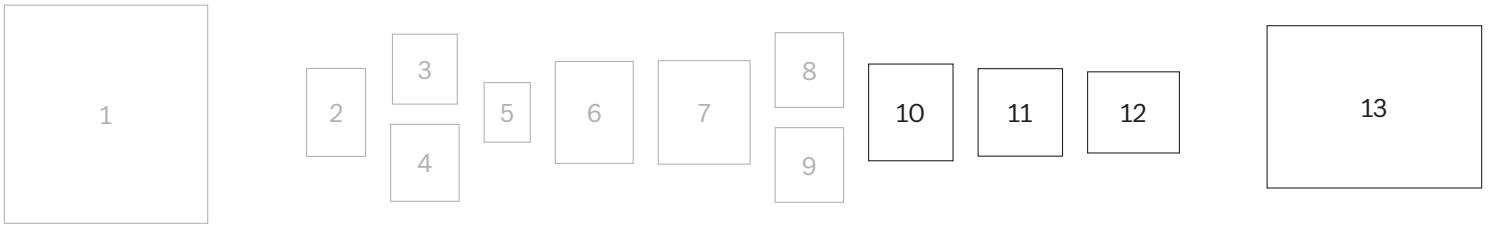
Birgit Jürgenssen

Austrian, 1949–2003

- 8. *Ohne Titel (Untitled)* 1988–89
Cyanotype

- 9. *Ohne Titel (Untitled)* 1988–89
Cyanotype

Gift of Galerie Hubert Winter, 2012



Marisol

Venezuelan and American, born France.
1930–2016

10. *Drawing with Sculptured Hand* 1960
Colored pencil, pencil, and acrylic on cut cardboard with plaster cast

Acquired through the generosity of Marie-Josée and Henry R. Kravis in honor of Edgar Wachenheim III, 2023

Minnie Evans

American, 1892–1987

11. *Untitled* c. 1944
Crayon and pencil on paper
Gift of Mrs. Nina Howell Starr, 1996

One day, during one of Evans's reoccurring visions, a voice came to the artist. In her recounting, it offered her two options: "Draw or die." She chose the former, producing intricately detailed works like this drawing, which she completed while employed on the grounds of a garden estate in her native North Carolina. Inspired by intense dreams and visions, Evans's work often presents expressive faces adorned with floral designs or dots in patterned arrangements. This drawing provides a glimpse into the surreal space between the observable world and the more spiritual, dreamlike one with which Evans connected.

Christina Ramberg

American, 1946–1995

12. *Untitled* c. 1968
Felt-tip pen and colored pencil on paper
Frances Keech Fund, 2015

Lynn Hershman Leeson

American, born 1941

13. *Roberta's Construction Chart #2* 1976
Chromogenic print, printed 2003
The Modern Women's Fund, 2011

Hershman Leeson created and assumed the identity of a "simulated person" named Roberta Breitmore for several years in 1970s San Francisco. The artist later described Roberta as "an abstract vehicle that could interact with the world" but never fully exist. Embodying this character in reality required more than cosmetic changes, like wearing a wig or makeup; Roberta had her own handwriting and therapist, and possessed real credit cards and a driver's license. In *Roberta's Construction Chart #2*, Hershman Leeson critically plays with stereotypical beauty ideals, transforming a photograph of herself as Roberta through annotations and drawn lines of "suggested alterations."

Who is Roberta Breitmore? Hear from the artist about how (and why) this fictional character was born fifty years ago. Scan the QR code below or enter the number on moma.org/audio.

