

Works in the Exhibition

Dimensions are in inches, unless otherwise indicated; height precedes width precedes depth

Janine Antoni

Gnaw, 1992

Three-part installation. *Chocolate Gnaw*: chocolate and marble base, approximately 36 x 27 x 27; *Lard Gnaw*: lard and marble base, approximately 36 x 27 x 27; and *Lipslick Display: Phenylethylamine*, heart-shaped packages for chocolate made from chocolate removed from *Chocolate Gnaw*; *Lipslick*, lipstick made with pigment, beeswax, and chewed lard removed from *Lard Gnaw*; approximately 84 x 96 x 96 overall
Saatchi Collection, London

Ida Applebroog

Jack F: Forced to Eat His Own Excrement, 1992

Oil on canvas, four panels, 110 x 90 overall
Ronald Feldman Fine Arts, New York

Kathy W: Is Told That if She Tells, Mommy Will Get Sick and Die, 1992

Oil on canvas, two panels, 110 x 72 overall
Ronald Feldman Fine Arts, New York

Marginalia (Baby with Weight), 1992

Oil on canvas, 16 x 12
Ronald Feldman Fine Arts, New York

Marginalia (Baby with Weight), 1992

Oil on canvas, 24 x 16
Ronald Feldman Fine Arts, New York

Marginalia (Bandaged Rabbit), 1992

Oil on canvas, two panels, 59 x 27 overall
Ronald Feldman Fine Arts, New York

Marginalia (Bowling Ball), 1992

Oil on canvas, 16 x 12
Ronald Feldman Fine Arts, New York

Marginalia (Boy with Gun), 1992

Oil on canvas, 12 x 16
Ronald Feldman Fine Arts, New York

Marginalia (Couple), 1992

Oil on canvas, 12 x 16
Ronald Feldman Fine Arts, New York

Marginalia (Dancing Boy and Man), 1992

Oil on canvas, 16 x 12
Ronald Feldman Fine Arts, New York

Marginalia (Flower Woman), 1992

Oil on canvas, three panels, 70 x 43 overall
Ronald Feldman Fine Arts, New York

Marginalia (Helmet Woman), 1992

Oil on canvas, two panels, 43 x 35 overall
Ronald Feldman Fine Arts, New York

Marginalia (Isaac Stern), 1992

Oil on canvas, two panels, 35 x 39 overall
Ronald Feldman Fine Arts, New York

Marginalia (Nail Nose), 1992

Oil on canvas, 16 x 24
Ronald Feldman Fine Arts, New York

Marginalia (Old Woman with Man), 1992

Oil on canvas, three panels, 70 x 54 overall
Ronald Feldman Fine Arts, New York

Marginalia (Stairs), 1992

Oil on canvas, three panels, 96 x 32 overall
Ronald Feldman Fine Arts, New York

Marginalia (Strapped Man), 1992

Oil on canvas, three panels, 48 x 24 overall
Ronald Feldman Fine Arts, New York

Marginalia (Suspender Man), 1992

Oil on canvas, 16 x 12
Ronald Feldman Fine Arts, New York

Marginalia (Woman and Three Guns), 1992

Oil on canvas, four panels, 64 x 28 overall
Ronald Feldman Fine Arts, New York

Charles Atlas

Son of Sam and Delilah, 1991
Videotape, color, sound; 27 minutes
Lent by the artist; distributed by Electronic Arts Intermix, New York

Matthew Barney

Drawing Restraint 7, 1993
Video installation: three 27-inch video monitors; three laserdisc players, three laserdiscs, color, silent; steel and internally lubricated plastic; six fluorescent lighting fixtures; graphite and synthetic polymer on paper in prosthetic plastic frame; 15 feet x 22 feet x 10 feet
Barbara Gladstone Gallery, New York

Sadie Benning

It Wasn't Love, 1992
Videotape, black-and-white, sound; 20 minutes
Lent by the artist; distributed by Video Data Bank, Chicago

Camille Billops & James Hatch

Finding Christa, 1991
16mm film, color, sound; 55 minutes
Lent by the artists; distributed by Hatch-Billops Productions, Inc., and Third World Newsreel, New York

Roddy Bogawa

Some Divine Wind, 1991
16mm film, black-and-white and color, sound; 72 minutes
Lent by the artist; distributed by Drift Distribution and Third World Newsreel, New York

Chris Burden

Fist of Light, 1992-93
Fabricated aluminum, lighting fixtures, and air-conditioning system, dimensions variable
Collection of the artist; courtesy Gagosian Gallery, New York

Peter Cain

EP 110, 1992
Oil on linen, 90 x 110
Matthew Marks Gallery, New York

500 SL #1, 1992
Oil on linen, 67 x 70
Collection of Emily Fisher Landau

Pathfinder, 1992-93
Oil on linen, 92 x 93
Matthew Marks Gallery, New York

Sophie Calle & Greg Shephard

Double Blind, 1992
Videotape, color, sound; 76 minutes
Lent by the artist; courtesy of The Bohlen Foundation, New York, and Artspace, San Francisco

Peter Campus

mudrock, 1990
Computer-altered photograph, 24 x 20
The Bohlen Foundation, New York

mushroom, 1990
Computer-altered photograph, 20 x 24
Paula Cooper Gallery, New York

stump, 1990
Computer-altered photograph, 20 x 24
Paula Cooper Gallery, New York

issue, 1991
Computer-altered photograph, 20 x 24
Paula Cooper Gallery, New York

rupture, 1991
Computer-altered photograph, 20 x 24
Collection of Ariel Childs

burning, 1992
Computer-altered photograph, 40 x 50
Paula Cooper Gallery, New York

disarray, 1992
Computer-altered photograph, 40 x 50
Paula Cooper Gallery, New York

mute, 1992
Computer-altered photograph, 40 x 50
The Bohlen Foundation, New York

Christine Chang

Be Good, My Children, 1992
16mm film, color, sound; 47 minutes
Lent by the artist; distributed by Women Make Movies, New York

Shu Lea Cheang

Those Fluttering Objects of Desire, 1992
Seven 19-inch video monitors; six videotape players; five videotape loops, black-and-white and color, sound, 60 minutes each; videotape loop, black-and-white, silent, 5 hours; audio/video switcher; computer; five audiotape cassettes; 12 reconstructed red telephones, seven coin slots, seven pedestals; seven stools; dimensions variable
Collection of the artist

Maureen Connor

Ensemble for Three Female Voices, 1991
Lipstick, steel, muslin, and audio, 120 x 96 x 96 overall
Sound in collaboration with Lisa Love Germans van Eck Gallery, New York

The Sixth Sense, 1992
Wood, two-way mirror, muslin, and three video monitors, 120 x 96 x 96 overall
Video in collaboration with Terri Dewhirst and Jean deBoysson Germans van Eck Gallery, New York

DANCENOISE**Anne lobst & Lucy Sexton**

DANCENOISE, 1993
Performed by DANCENOISE, with guest artists

Julie Dash

Daughters of the Dust, 1991
35mm film, color, sound; 113 minutes
Lent by the artist; distributed by Kino International, New York

Cheryl Dunye

The Potluck and the Passion, 1993
Videotape, color, sound; 25 minutes
Lent by the artist

Jimmie Durham

I Forgot What I Was Going to Say, 1992
Mixed media, 28 x 26 x 2 1/2
Nicole Klagsbrun Gallery, New York

Untitled, 1992
Mixed media, 30 x 57 x 40
Nicole Klagsbrun Gallery, New York

I Forgot What I Was Going to Say,
1992-93 (work in progress)
Mixed-media installation, dimensions
variable
Nicole Klagsbrun Gallery, New York

Jeanne C. Finley

Involuntary Conversion, 1991
Videotape, color, sound; 9 minutes
Lent by the artist; distributed by Video
Data Bank, Chicago

Holly Fisher

Bullets for Breakfast, 1992
16mm film, color, sound; 77 minutes
Lent by the artist

Andrea Fraser

Untitled, 1992-93
Audio guide, cassette players with
headphones, dimensions variable
American Fine Arts, Co., New York

Kip Fulbeck

banana split & other mix-ups, 1992
Performed by Kip Fulbeck

Miguel Gandert

Amador Flores, Tierra Amarilla, New
Mexico, 1988, from the series *Tierra O
Muerte*
Gelatin silver print, 12 1/2 x 18 3/4
Collection of the artist

Frederico, Tierra Amarilla, New Mexico,
1988, from the series *Tierra O Muerte*
Gelatin silver print, 18 3/4 x 12 1/2
Collection of the artist

Gregorita Aguilar, Tierra Amarilla, New
Mexico, 1988, from the series *Tierra O
Muerte*
Gelatin silver print, 18 3/4 x 12 1/2
Collection of the artist

Judges, Tierra Amarilla, New Mexico,
1988, from the series *Tierra O Muerte*
Gelatin silver print, 12 1/2 x 18 3/4
Collection of the artist

Rafael Flores, Tierra Amarilla, New
Mexico, 1988, from the series *Tierra O
Muerte*
Gelatin silver print, 18 3/4 x 12 1/2
Collection of the artist

El Cerro, Tomé, New Mexico, 1989,
from the series *El Cerro, Good Friday*
Gelatin silver print, 12 1/2 x 18 3/4
Collection of the artist

Guadalupe Rael, 1989, from the series
El Cerro, Good Friday
Gelatin silver print, 12 1/2 x 18 3/4
Collection of the artist

Horns, Tomé, New Mexico, 1992, from
the series *El Cerro, Good Friday*
Gelatin silver print, 12 1/2 x 18 3/4
Collection of the artist

Lucy "Diego Delgado," Juárez, Mexico,
1991, from the series *La Frontera: A
Way to Survive*
Gelatin silver print, 18 3/4 x 12 1/2
Collection of the artist

Pilgrim with Cross, Tomé, New Mexico,
1991, from the series *El Cerro, Good
Friday*
Gelatin silver print, 18 3/4 x 12 1/2
Collection of the artist

Lita, Juárez, Mexico, 1992, from the
series *La Frontera: A Way to Survive*
Gelatin silver print, 18 3/4 x 12 1/2
Collection of the artist

Lucy and Joel, Juárez, Mexico, 1992,
from the series *La Frontera: A Way to
Survive*
Gelatin silver print, 12 1/2 x 18 3/4
Collection of the artist

Scapular, Tomé, New Mexico, 1992,
from the series *El Cerro, Good Friday*
Gelatin silver print, 12 1/2 x 18 3/4
Collection of the artist

Street Prostitute, Juárez, Mexico, 1992,
from the series *La Frontera: A Way to
Survive*
Gelatin silver print, 18 3/4 x 12 1/2
Collection of the artist

Tattoo, Juárez, Mexico, 1992, from the
series *La Frontera: A Way to Survive*
Gelatin silver print, 12 1/2 x 18 3/4
Collection of the artist

Ernie Gehr

Side/Walk/Shuttle, 1991
16mm film, color, sound; 40 minutes
Lent by the artist

March, April, May 1992, 1993
16mm film, color, sound; 30 minutes
Lent by the artist

Robert Gober

Going for the Cheese, 1992-93
Oak, fir, steel, and enamel paint,
49 x 27 x 53
Collection of the artist

Newspaper, 1992-93
Photolithograph and twine, 120 units,
approximately 6 x 16 1/4 x 13 1/4 each
Collection of the artist

Nan Goldin

Lily's Birth, NYC, 1990
Cibachrome print
Pace/MacGill Gallery, New York

Tommy at Home, Boston, 1990
Cibachrome print
Pace/MacGill Gallery, New York

Alf at My Bon Voyage Party, NYC, 1991
Cibachrome print
Pace/MacGill Gallery, New York

Chiclet at Bruce's Dinner Party, NYC, 1991
Cibachrome print
Pace/MacGill Gallery, New York

Cricket Trying Her Wig on Siobhan, Paris, 1991
Cibachrome print
Pace/MacGill Gallery, New York

David Wojnarowicz at Home, NYC, 1991
Cibachrome print
Pace/MacGill Gallery, New York

Fiona after Breast Operation, NYC, 1991
Cibachrome print
Pace/MacGill Gallery, New York

Jimmy Paulette and Tabboo! in the Bathroom, NYC, 1991
Cibachrome print
Pace/MacGill Gallery, New York

Joey at the Love Ball, New York, 1991
Cibachrome print
Pace/MacGill Gallery, New York

Mr. Paris in His Car, NYC, 1991
Cibachrome print
Pace/MacGill Gallery, New York

Sartorius at Bel Ami, Berlin, 1991
Cibachrome print
Pace/MacGill Gallery, New York

Siobhan in Jesse's Room, London, 1991
Cibachrome print
Pace/MacGill Gallery, New York

Siobhan with Flower, Paris, 1991
Cibachrome print
Pace/MacGill Gallery, New York

Alf in the Hospital, November, Berlin, 1992
Cibachrome print
Pace/MacGill Gallery, New York

Alf in the Hospital on His Birthday, July 1992, Berlin, 1992
Cibachrome print
Pace/MacGill Gallery, New York

David in Bed, Berlin, 1992
Cibachrome print
Pace/MacGill Gallery, New York

David on the Train to Leipzig, E. Germany, 1992
Cibachrome print
Pace/MacGill Gallery, New York

Gilles & Gotcho, Paris, 1992
Cibachrome print
Pace/MacGill Gallery, New York

Hafen, Berlin, 1992
Cibachrome print
Pace/MacGill Gallery, New York

Joey in His Hotel Room, Hamburg, 1992
Cibachrome print
Pace/MacGill Gallery, New York

Kathe Kruse & Edda, Berlin, 1992
Cibachrome print
Pace/MacGill Gallery, New York

Self-Portrait on the Train, Germany, 1992
Cibachrome print
Pace/MacGill Gallery, New York

Siobhan in My Mirror, Berlin, 1992
Cibachrome print
Pace/MacGill Gallery, New York

Siobhan in My Tub, Berlin, 1992
Cibachrome print
Pace/MacGill Gallery, New York

Siobhan on Toilet, New Year's Eve, Berlin, 1992
Cibachrome print
Pace/MacGill Gallery, New York

Marga Gomez

Marga Gomez Is Pretty, Witty, & Gay, 1991
Performed by Marga Gomez
Sound design by J. Raoul Brody; produced by Irene Pinn

Guillermo Gómez-Peña & Coco Fusco

The Year of the White Bear, 1992
Performed by Guillermo Gómez-Peña and Coco Fusco

Jean-Pierre Gorin

My Crasy Life, 1992
16mm film, color, sound; 96 minutes
Lent by the artist

Renée Green

Import/Export Funk Office, 1992-93
Mixed-media installation, dimensions variable
Pat Hearn Gallery, New York

Michael Joaquín Grey & Randolph Huff

Carbon Codex (3rd Generation), 1992
Computer numerically controlled milled graphite, 24 x 48 x 6
Barbara Gladstone Gallery, New York

(4-3-2-1):(1-2-3-4) Syntax, 1992
Wax transfer on mylar with plexiglass and wood, 88 x 120 x 3 1/2
Barbara Gladstone Gallery, New York

Jelly Locomotion (Flagella), 1992
Wax transfer on mylar with plexiglass and wood, 85 x 219 x 3 1/2
Barbara Gladstone Gallery, New York

Medusa Movement, States 1, 2, and 3 (3D Neural Network), 1992
Ultra-violet laser cured resin and aluminum brackets, 9 1/4 x 5 1/4 x 13 1/2 each
Lisson Gallery, London

Gulf Crisis TV Project

(in collaboration with Deep Dish TV Network and Paper Tiger Television)

Bring the Troops Home, 1991

Videotape, color, sound; 28 minutes
Lent by the artists; distributed by Deep Dish TV Network and Paper Tiger Television, New York

Bring the War Home, 1991

Videotape, color, sound; 28 minutes
Lent by the artists; distributed by Deep Dish TV Network and Paper Tiger Television, New York

Getting Out of the Sand Trap, 1991

Videotape, color, sound; 28 minutes
Lent by the artists; distributed by Deep Dish TV Network and Paper Tiger Television, New York

Global Dissent, 1991

Videotape, color, sound; 28 minutes
Lent by the artists; distributed by Deep Dish TV Network and Paper Tiger Television, New York

Just Say No, 1991

Videotape, color, sound; 28 minutes
Lent by the artists; distributed by Deep Dish TV Network and Paper Tiger Television, New York

Manufacturing the Enemy, 1991

Videotape, color, sound; 28 minutes
Lent by the artists; distributed by Deep Dish TV Network and Paper Tiger Television, New York

News World Order, 1991

Videotape, color, sound; 28 minutes
Lent by the artists; distributed by Deep Dish TV Network and Paper Tiger Television, New York

Operation Dissidence, 1991

Videotape, color, sound; 28 minutes
Lent by the artists; distributed by Deep Dish TV Network and Paper Tiger Television, New York

War, Oil and Power, 1991

Videotape, color, sound; 28 minutes
Lent by the artists; distributed by Deep Dish TV Network and Paper Tiger Television, New York

Lines in the Sand, 1991-92

Videotape, color, sound; 28 minutes
Lent by the artists; distributed by Deep Dish TV Network and Paper Tiger Television, New York

Barbara Hammer

Nitrate Kisses, 1992

16mm film, black-and-white, sound;
67 minutes
Lent by the artist

Gary Hill

Tall Ships, 1992

Thirteen laserdisc players; 13 laserdiscs, black-and-white, silent; 13 four-inch video monitors with projection lenses; trip wires and carpet; computer; approximately 12 feet x 10 feet x 65 feet
Donald Young Gallery, Seattle

George Holliday

George Holliday's Videotape of the Rodney King Beating, 1991

Videotape, color, sound; 10 minutes
Lent by George Holliday; videotape courtesy of Social Reform, Inc. Copyright © 1991, George Holliday. All rights reserved.

William Jones

Massillon, 1991

16mm film, color, sound; 70 minutes.
Lent by the artist; distributed by Drift Distribution, New York

Mike Kelley

Untitled (Chokwe Lumumba), 1990-93
Felt banner, 91 1/2 x 70
Metro Pictures, New York

Untitled (Christian Drama/Thursday Night Socials), 1990-93

Felt banner, approximately 96 x 144
Collection of the artist; courtesy Metro Pictures, New York

Untitled (Delta Gamma), 1990-93

Felt banner, 91 1/2 x 70
Metro Pictures, New York

Untitled (Electric Guitar), 1990-93

Felt banner, 96 x 72
Collection of the artist; courtesy Metro Pictures, New York

Untitled (Female Roommate), 1990-93

Felt banner, 91 1/2 x 70
Collection of Mark Dubrovsky

Untitled (Pasolini), 1990-93

Felt banner, 91 1/2 x 70
Metro Pictures, New York

Untitled (6th Annual Luau), 1990-93

Felt banner, 96 x 72
Collection of the artist; courtesy Metro Pictures, New York

John Kelly

Cocteau & Barquette, work in progress
Performed by John Kelly
Music by Bill Obrecht; set design by Huck Snyder; film by Anthony Chase; produced by Liz Dunn

Karen Kilimnik

Carolyn Warmus #2 (No Love, No Affection), 1990
Crayon on paper, 35 x 23
Collection of Estelle Schwartz

Delta Doesn't Score Well with the Kids, 1990
Crayon on paper, 35 x 23
Collection of Alan Hergott and Curt Shepard

Fur Coat & Blue Jeans, 1991
Crayon and pastel on paper, 35 x 23
Private collection

Untitled, 1992-93
Nine drawings, crayon on paper, 35 x 23 each
303 Gallery, New York

Byron Kim

Synecdoche, 1991-92
Oil and wax on panel, 204 panels, 10 x 8 each
Collection of the artist

Belly Paintings, 1992
Melted crayon on linen, 10 x 8 x 4 each
Collection of Max Protetch

Elizabeth LeCompte/The Wooster Group

White Homeland Commando, 1992
Videotape, color, sound; 63 minutes
Lent by the artists; distributed by The Wooster Group, New York

Spike Lee

Money Don't Matter, 1992
Videotape, black-and-white and color, sound; 5 minutes
Music by Prince
Lent by the artist; courtesy of Forty Acres And A Mule Filmworks, Brooklyn, New York, and Paisley Park, Minneapolis

Zoe Leonard

Untitled, 1993 (works in progress)
Gelatin silver prints, dimensions variable
Paula Cooper Gallery, New York

Leone & Macdonald

Sex Studies: I'm Sure This Is False. I Think It Might Be False. I Don't Know. I Think This Might Be True. I'm Sure This Is True., 1993
Branded muslin on homosote in bed frames, dimensions variable
Fawbush Gallery, New York

Sex Studies: More Than Once a Week. Once a Week. 2-3 Times a Month. Several Times a Year. Once a Year or Less. Never., 1993
Branded muslin on homosote in bed frames, dimensions variable
Fawbush Gallery, New York

Untitled (Maze), 1993
Steel branding irons, dimensions variable
Fawbush Gallery, New York

Simon Leung

Marine Lovers, 1992
Fifty-five pin-pricked works on paper, plexiglass shelves, and wallpaint: 15 drawings, 16 x 24; 10 drawings, 16 x 17; 30 drawings, 16 x 10
Collection of the artist

Glenn Ligon

Notes on the Margin of the Black Book, 1991-93
Installation of framed photographs and text panels, approximately 8 1/2 x 11 each
Collection of the artist; courtesy Max Protetch Gallery, New York

James Luna

James Luna-UNPLUGGED: The Shame-Man, 1993
Performed by James Luna

Robbie McCauley

Mississippi Freedom, 1992
Directed by Robbie McCauley
Created in collaboration with Ona Banks, Veronica Cooper, James Green, Willie Horton, Deborah Imboden, Dick Johnson, Kent Lambert, Sadat Muhammad, Sameerah Muhammad, Sheila Richardson, and Kay King Valentine; performed by Veronica Cooper, James Green, Deborah Imboden, Kent Lambert, Robbie McCauley, Sadat Muhammad, and Sheila Richardson; slides by Tom Rankin; video by Mississippi Department of Archives and History; produced by The Arts Company

Suzanne McClelland

Right, 1992
Mixed media on canvas, 96 x 96
Collection of Phil Schrager

Right, 1992
Mixed media on canvas, 96 x 96
Collection of Bruce A. Beal

Right, 1992
Mixed media on canvas, 96 x 96
Collection of the artist; courtesy Jason Rubell Gallery, New York

Alright, Alright, Alright, 1992
Mixed media on canvas, 96 x 96
Collection of Emily Fisher Landau

Daniel J. Martinez

Museum Tags: Second Movement (Overture) or Overture con Claque—Overture with Hired Audience Members, 1993
Metal visitor tags, 1 1/4 x 1 each
Collection of the artist; courtesy Robert Berman Gallery, Santa Monica, California

**Daniel J. Martinez, with
Vinzula Kara (b. 1956) &
Mitchell B. Frank (b. 1961)**

*(Terms of Engagement): Third Movement
(Coda or Aria di Sortita), Exit Aria,
There's More Than One Way to Skin a
Cat or The Shadows Are Not Blind,*
1993

Mixed-media, site-specific installation,
dimensions variable
Collection of the artists; courtesy
Robert Berman Gallery, Santa Monica,
California

Donald Moffett

Nom de Guerre: La Treen, 1991, from
the series *Gays in the Military*
Ink and transfer type on paper,
20 1/2 x 18 1/4
Collection of the artist

Nom de Guerre: Poo Poo Platter, 1991,
from the series *Gays in the Military*
Ink and transfer type on paper,
20 1/2 x 18 1/4
Collection of Penny and David McCall

Nom de Guerre: Trigger, 1991, from the
series *Gays in the Military*
Ink and transfer type on paper,
20 3/4 x 18 3/4
Collection of Emily Leland Todd

Nom de Guerre: Truffles, 1991, from the
series *Gays in the Military*
Ink and transfer type on paper,
20 1/4 x 18 1/4
Collection of Emily Leland Todd

Oh, Baby: Sheet with a Fuckhole, 1992
Wood, cotton, and rayon, 7 x 16 x 16
Collection of the artist

Omniscient Sheet, 1993
Wood, cotton, and rayon, 72 x 54 x 9
Collection of the artist

Target, 1993
Wood, screws, felt, and nylon,
54 x 54 x 4
Collection of the artist

Christopher Münch

The Hours and Times, 1991
35mm film, black-and-white, sound;
57 minutes
Lent by the artist; distributed by Good
Machine, Inc., New York

Not Channel Zero

(in collaboration with Deep Dish TV
Network, New York)

The Nation Erupts: Parts 1 and 2, 1992
Videotape, color, sound; 58 minutes
Lent by the artists; distributed by Deep
Dish TV Network, New York, and Third
World Newsreel, New York

Pepón Osorio

The Scene of the Crime (Whose Crime?),
1993
Walls, wallpaper, window, curtain; plat-
form, linoleum; videotape cassette boxes;
couch, two armchairs, plastic slipcovers;
coffee table and endtables; table lamps,
radios; bookshelves, trophies, artificial
plants; evidence bags, fingerprinting dust,
magnifying glasses; sandblasted mirror,
picture frame, video monitor; videotape,
color, silent; film camera, tripod; theatri-
cal lighting, light stands, sandbags;
dimensions variable
The Scene of the Crime (Whose Crime?)
was commissioned by the Whitney
Museum of American Art, New York,
and the Cleveland Institute of Art
Film equipment courtesy Ceco Inter-
national Corporation, New York
Collection of the artist

Raymond Pettibon

(Untitled), 1993
Installation of framed and unframed
works on paper, with ink, watercolor,
and synthetic polymer, dimensions
variable
Feature, New York

Jack Pierson

Diamond Life, 1990
Mixed media, 96 x 72 x 48
Collection of Barbara and Howard
Morse

Untitled, 1993

Installation of color photographs and
plastic letters, dimensions variable
Collection of the artist; Tom Cugliani
Gallery, New York; Alan Hergott and
Curt Shepard; and private collections

Lari Pittman

*Untitled #1 (A Decorated Chronology of
Insistence and Resignation)*, 1992
Synthetic polymer and enamel on
mahogany, four panels, 96 x 256 overall
Jablonka Galerie, Cologne, and Galerie
Krinzinger, Vienna

*Untitled #9 (A Decorated Chronology of
Insistence and Resignation)*, 1992-93
Synthetic polymer and enamel on
mahogany, three panels, 168 x 96 overall
Collection of the artist and Rosamund
Felsen Gallery, Los Angeles

Lourdes Portillo

Columbus on Trial, 1992
Videotape, color, sound; 18 minutes
Lent by the artist

Mark Rappaport

Rock Hudson's Home Movies, 1992
Videotape, black-and-white and color;
63 minutes
Lent by the artist

Charles Ray

Family Romance, 1992-93

Four mannequins, approximately
54 x 96 x 24 overall

Donald Young Gallery, Seattle; Feature,
New York; and Galerie Metropol, Vienna

Fire Truck, 1992-93

Painted aluminum, fiberglass, and plexi-
glass, 10 feet x 45 feet x 8 feet

Galerie Metropol, Vienna

Jonathan Robinson

Sight Unseen: A Travelog, 1990

Videotape, black-and-white and color,
sound; 31 minutes

Lent by the artist; distributed by Drift
Distribution, New York

Alison Saar

Hi Yella, 1991

Wood, tin, copper, and gold leaf,
73 x 21 x 14

Nestlé USA, INC., Glendale, California

Untitled, 1992-93

Mixed media, dimensions variable
Collection of the artist; courtesy Jan
Baum Gallery, Los Angeles

Untitled, 1992-93

Mixed media, dimensions variable
Collection of the artist; courtesy Jan
Baum Gallery, Los Angeles

Allan Sekula

Two sequences from *Fish Story*, work in
progress

Fish Story (version 4), 1992-93

Eighteen dye bleach (Cibachrome) prints:
nine prints, 32 x 22 1/2 each; nine prints,
24 x 30 1/2 each. Three text panels,
black-and-white photographic prints:
introductory panel, 40 x 28; two caption
panels, 32 x 22 1/2 each

1-2 Boy looking at his mother.
Staten Island ferry. New York
harbor. February 1990.

3,6 Welder's booth in bankrupt
shipyard. Two years after clos-
ing. Los Angeles harbor. San
Pedro, California. July 1991.

4-5 Pipefitters finishing the engine
room of a tuna-fishing boat.
Campbell Shipyard. San Diego
harbor. August 1991.

7 Remnants of a movie set. Aban-
doned shipyard. Los Angeles
harbor. Terminal Island, Califor-
nia. January 1993.

8 The rechristened Exxon Valdez
awaiting sea trials after repairs.
National Steel and Shipbuilding
Company. San Diego harbor.
August 1990.

9 "Lead Fish." Variant of a con-
ference room designed for the
Chiat/Day advertising agency.
Architect: Frank Gehry. Installa-
tion at the Museum of Contem-
porary Art, Los Angeles. May
1988.

10 Remnants of a Roman harbor
near Minturno, Italy. June 1992.

11 Hammerhead crane unloading
forty-foot containers from Asian
ports. Los Angeles harbor. San
Pedro, California. November
1992.

12-13 Shipyard workers' housing—
built during second World
War—being moved from San
Pedro to South-Central Los
Angeles. May 1990.

14 Los Angeles. April 1992.

15 Workers cleaning up chemical
spill after refinery explosion.
Los Angeles harbor. Wilming-
ton, California. October 1992.

16 Abandoned shipyard used by
Marine Corps Expeditionary
Force for "counter-terrorist"
exercises. Los Angeles harbor.
Terminal Island, California.
November 1992.

17 Former shipyard sandblaster
scavenging copper from water-
front scrap-heap. Los Angeles
harbor. Terminal Island, Califor-
nia. November 1992.

18 Testing robot truck designed to
move containers within auto-
mated cargo terminal.
Maasvlachte. Rotterdam,
Netherlands. September 1992.

Loaves and Fishes (version 2), 1992
Eight dye bleach (Cibachrome) prints:
three, 32 x 22 1/2 each; five, 24 x 30 1/2
each. Three text panels, black- and-white
photographic prints: introductory panel
and epigram, 40 x 28 each; caption
panel, 32 x 22 1/2

1 U.S. Army VIIIth Corps en route
from Stuttgart to the Persian Gulf.
Beatrixhaven. Rotterdam, Nether-
lands. December 1990.

2 Welder working on a fast combat
support ship for the U.S. Navy.
National Steel and Shipbuilding
Company. San Diego, California.
August 1990.

3 Foundry in the former Lenin Ship-
yard. Gdansk, Poland. November
1990.

4 Palace of Culture and Science. War-
saw, Poland. November 1990.

5 Welders working in a privatized sec-
tion of the former Lenin Shipyard.
Gdansk, Poland. November 1990.

6 Unemployment office. Gdansk,
Poland. November 1990.

7 Man salvaging bricks from a demol-
ished waterfront warehouse. Rijn-
haven. Rotterdam, Netherlands.
September 1992.

8 Lottery determining equitable distri-
bution of work. "La Coordinadora"
dockers' union dispatch hall.
Barcelona, Spain. November 1990.

Peter Sellars

The Cabinet of Dr. Ramirez, 1991
35mm film, color, sound; 92 minutes
Lent by the artist; courtesy of Mediascope, Munich

Cindy Sherman

Untitled, 1992
Color photograph, 50 x 75
Collection of V. Mahdavi and
B. Nadal-Ginard

Untitled, 1992
Color photograph, 75 x 50
Metro Pictures, New York

Untitled, 1992
Color photograph, 68 x 45
Whitney Museum of American Art;
Purchase, with funds from the Wilfred P.
and Rose J. Cohen Purchase Fund and
the Photography Committee 92.76

Untitled, 1992
Color photograph, 68 x 45
Metro Pictures, New York

Untitled, 1992
Color photograph, 51 x 76
Collection of Elaine and Werner
Dannheiser

Untitled, 1992
Color photograph, 41 x 61
Collection of Clyde Beswick

Untitled, 1992
Color photograph, 61 x 40
Metro Pictures, New York

Gary Simmons

Lineup, 1992-93 (work in progress)
Mixed media, dimensions variable
Collection of the artist

Wall of Eyes, 1993
Blackboard paint and chalk on wall,
dimensions variable
Collection of the artist

Lorna Simpson

Hypothetical?, 1992
Photograph, text, trumpet mouthpieces,
and audio, dimensions variable
Josh Baer Gallery, New York

Kiki Smith

Mother, 1992-93
Cast glass and steel, dimensions variable
Fawbush Gallery, New York

(Untitled), 1992-93 (work in progress)
Plaster with glass beads and varnish,
dimensions variable
Fawbush Gallery, New York

Kiki Smith & David Wojnarowicz

Untitled, 1980-92
Photographic light boxes, dimensions
variable
Fawbush Gallery, New York

Nancy Spero

(special thanks to Samm Kunce and
Shari Zolla)

Masha Bruskina, 1989-93
Paper, photographs, and silkscreen on
wall, dimensions variable
Josh Baer Gallery, New York

Homage to Ana Mendieta, 1991
Ink on wall, approximately 77 x 28
Josh Baer Gallery, New York

To the Revolution, 1993
Oil-based inks on glass, dimensions
variable
Josh Baer Gallery, New York

Janice Tanaka

*Who's Going to Pay for These Donuts,
Anyway?*, 1992
Videotape, black-and-white and color,
sound; 58 minutes
Lent by the artist; distributed by Elec-
tronic Arts Intermix, New York, and
Video Data Bank, Chicago

Julie Taymor

Fool's Fire, 1992
35mm film, color, sound; 52 minutes
Lent by the artist; courtesy of Rebo Studios and American Playhouse, New York

Francesc Torres

(*Historic*) *Competition Wheel*, 1991
Aluminum, rubber, and enamel paint,
23 x 23 x 9
Collection of the artist

Triptych #27 (Newsweek Series), 1992
Cibachrome print, 65 3/4 x 148 overall
The Bohem Foundation, New York

Triptych #29 (Newsweek Series), 1992
Cibachrome print, 65 3/4 x 143 overall
The Bohem Foundation, New York

Trojan Horse, 1992-93 (work in
progress)
Bronze
Collection of the artist

Trinh T. Minh-ha

Shoot for the Contents, 1991
16mm film, color, sound; 102 minutes
Lent by the artist; distributed by Women
Make Movies, New York

Willie Varela

A Lost Man, 1992
Videotape, black-and-white and color,
sound; 58 minutes
Lent by the artist

Bill Viola

The Passing, 1991
Videotape, black-and-white, sound;
56 minutes
Lent by the artist; distributed by Elec-
tronic Arts Intermix, New York

Mac Wellman

The Land of Fog and Whistles, 1993
Text by Mac Wellman; set installation by Kyle Chepulis; music by David Van Tieghem; directed by Marcus Stern; performed by Jan Leslie Harding

Marco Williams

In Search of Our Fathers, 1992
16mm film, black-and-white, sound;
70 minutes
Lent by the artist

Pat Ward Williams

What You Lookn At?, 1992
Dot screen mural, paint, color xerox,
color photographs, and text, 96 x 192
Collection of the artist

Sue Williams

Are You Pro-Porn or Anti-Porn?, 1992
Synthetic polymer on canvas, 72 x 62
Collection of Sherry Fabrikant

Irresistible, 1992
Rubber, 12 x 57 x 24
Collection of Susan and Michael Hort

It's a New Age, 1992
Synthetic polymer and oil on canvas,
64 x 54
Collection of Bill Block

The Sweet and Pungent Smell of Success,
1993
Mixed media, dimensions variable
303 Gallery, New York

Fred Wilson

Re: Claiming Egypt, 1993 (work in
progress)
Mixed-media, site-specific installation,
dimensions variable
Metro Pictures, New York

Kevin Wolff

Hole, 1991
Synthetic polymer on canvas, 34 x 46
Feature, New York

Pursed Fingers, 1991
Synthetic polymer on canvas, 42 x 70
Collection of Richard Titus

Curled Finger, 1992
Synthetic polymer on canvas, 24 x 44
Collection of Tanja Grunert and Michael
Janssen

Gang Signal, 1992
Synthetic polymer on canvas, 42 x 61
The R.S. Charak-Katoch Collection

**Bruce Yonemoto, Norman
Yonemoto, & Timothy Martin**

Land of Projection, 1992
Fiberglass sculpture and steel base, 168 x
60 x 24; video projector; laserdisc player;
laserdisc, color, silent; four audiotape
tracks; audiotape players; four speakers;
four lighting units; dimensions variable
Collection of the artists