



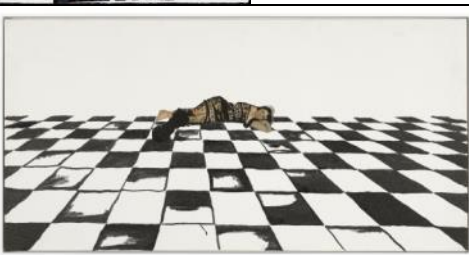



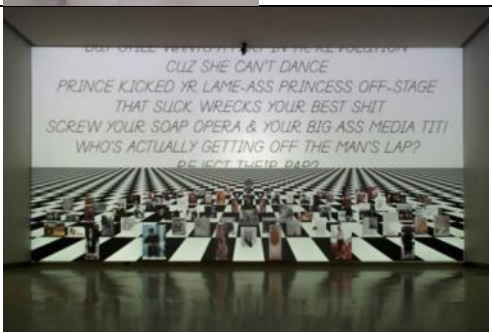









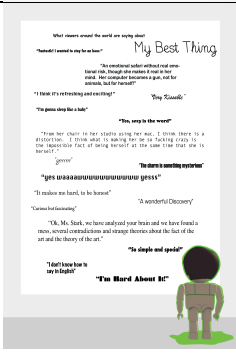








UH-OH: Frances Stark 1991-2015 Checklist for Museum of Fine Arts, Boston 9/11/2016		
1.		<i>Bobby Jesus's Alma Mater, passage from a movement therein: Mighty Swords</i> , 2014 Acrylic and digital print on canvas 66 x 42 in. (167.6 x 106.7 cm) Stacy and John Rubeli Image courtesy of Gavin Brown's enterprise, New York
2.		<i>Clever/Stupid Pirouette</i> , 2014 Sumi ink on Arches paper with inlay, vacuum sealed on aluminum and wood 58 1/16 x 38 x 1 1/8 in. (147.5 x 96.6 x 2.9 cm) Courtesy of the artist and Galerie Buchholz, Berlin/Cologne
3.		<i>Clever/Stupid Pirouette</i> , 2014 Sumi ink on Arches paper with inlay 62 3/16 x 45 1/2 in. (158 x 115.6 cm) Courtesy of the artist and Galerie Buchholz, Berlin/Cologne
4.		<i>Every other eye in this world is dying to hear</i> , 2014 Collage on paper 30 x 22 in. (76.2 x 55.9 cm) Courtesy of the artist and greengrassi, London Photo by Marcus Leith
5.		<i>Figure/Ground, Reclining Model</i> , 2014 Sumi ink, inkjet print on Kozo-shi paper on canvas 18 1/16 x 36 x 13/16 in. (45.8 x 91.5 x 2 cm) Private collection Image courtesy of Galerie Buchholz, Berlin/Cologne

6.		<p><i>Godforsaken, after Jacob Lawrence, 2014</i>  Collage and pen on paper  26 ½ x 20 ½ x 1 ½ in. (67.3 x 52.1 x 3.8 cm) (framed)  Courtesy of the artist and Marc Foxx Gallery, Los Angeles  Photo by Robert Wedemeyer</p>
7.		<p><i>What Goes on @threalstarkiller, 2014</i>  Digital slide show (color, sound); 4 minutes 56 seconds  Courtesy of the artist and Galerie Buchholz, Berlin/Cologne</p>
8.		<p><i>Bobby Jesus with a Bullet Proof Vest for Dancing the Round Dance Continuously, 2013</i>  Matte laminated inkjet print mounted on aluminum  47 ½ x 35 3/8 x 1 ¼ in. (120.7 x 89.9 x 3.2 cm) (framed)  Collection of Frank Masi and Donna Kolb  Image courtesy of the artist</p>
9.		<p><i>Bobby Jesus's Alma Mater b/w Reading the Book of David and/or Paying Attention Is Free, 2013</i>  Single-channel projection (black and white, sound), inkjet mural, and takeaway offset posters; 7 minutes 20 seconds  Purchased jointly by Museum of Contemporary Art Chicago with funds provided by Marshall Field's by exchange and Hammer Museum, Los Angeles  Installation view, Carnegie International, 2013  Image courtesy of Marc Foxx Gallery, Los Angeles, photo by Brian Conley</p>
10.		<p><i>Drawing from a Study of Bobby Jesus, 2013</i>  Matte laminated inkjet print mounted on aluminum  47 ½ x 35 3/8 x 1 ¼ in. (120.7 x 89.9 x 3.2 cm) (framed)  Collection of Frank Masi and Donna Kolb  Image courtesy of the artist and Marc Foxx Gallery, Los Angeles</p>



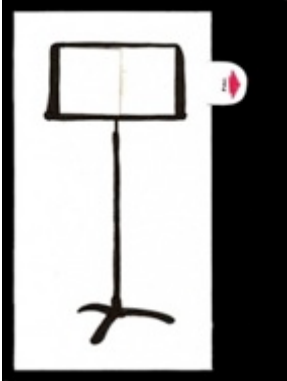


11.		<p><i>Memento Mori 1</i>, 2013</p> <p>Mixed media</p> <p>96 x 60 in. (243.8 x 152.4 cm)</p> <p>Collection of the artist</p>
12.		<p><i>Nothing but Cock</i>, 2012</p> <p>Graphite, paper, drawing paper, and paint on canvas</p> <p>64 5/8 x 34 1/4 x 1 5/8 in. (164.1 x 87 x 4.1 cm)</p> <p>Private collection, Cologne</p> <p>Image courtesy of Galerie Buchholz, Berlin/Cologne</p>
13.		<p><i>Nothing is Enough</i>, 2012</p> <p>Single-channel digital video (black-and-white, sound); 14 minutes</p> <p>Courtesy of the artist and Gavin Brown's enterprise, New York</p>
14.		<p><i>Osservate, leggete con me</i>, 2012</p> <p>Three-channel digital video for projection (black and white, sound); 29 minutes 34 seconds</p> <p>Courtesy of the artist and Gavin Brown's enterprise, New York</p>
15.		<p>Untitled, 2012</p> <p>Collage on paper</p> <p>19 3/4 x 25 1/2 in. (50.2 x 64.8 cm)</p> <p>Julia Stoschek Foundation e.v., Düsseldorf</p> <p>Photo by Yun Lee</p>

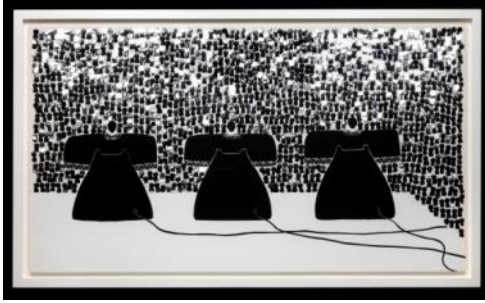




16.			<p><i>After "The Most Beautiful Woman in the World,"</i> 2011 Mixed media on canvas 73 ¼ x 38 ½ in. (186.1 x 97.8 cm) L. Steinberg and B. Nadal-Ginard Image courtesy of the artist</p>
17.			<p><i>My Best Thing</i>, 2011 Digital video (color, sound); 100 minutes Hammer Museum, Los Angeles. Purchase Image courtesy of Gavin Brown's enterprise, New York</p>
18.			<p>Poster for <i>Put a Song in Your Thing</i>, 2011 Digital print 24 x 36 in. (61 x 91.4 cm) UCLA Grunwald Center for the Graphic Arts, Hammer Museum. Gift of Stacy and John Rubeli Photo by Nadya Wasytko</p>
19.			<p>Untitled, 2011 Inkjet print Edition: 2/20 40 x 27 in. (101.6 x 68.6 cm) UCLA Grunwald Center for the Graphic Arts, Hammer Museum. Gift of Stacy and John Rubeli Photo by Elon Schoenholz</p>
20.			<p><i>Non-Electrical Telephony and/or Lovers' Telephone</i>, 2010 Vinyl on wall Dimensions variable Courtesy of the artist and Galerie Buchholz, Berlin/Cologne</p>

21.		<p><i>Promotional Material for "I've Had It! And I've Also Had It!" (Spoiler Alert!)</i>, 2010</p> <p>Paint, paillettes, and paper on paper</p> <p>Diptych, 87 ½ × 60 in. (222.3 x 152.4 cm) each</p> <p>Beth Rudin DeWoody</p> <p>Image courtesy of the artist and Marc Foxx Gallery, Los Angeles</p>
22.		<p><i>Pull After "Push"</i>, 2010</p> <p>Mixed media on canvas on panel</p> <p>69 x 89 in. (175.3 x 226.1 cm)</p> <p>Collection Nancy and Joachim Bechtle</p> <p>Image courtesy of greengrassi, London, photo by Robert Wedemeyer</p>
23.		<p><i>Push After "Pull After Push"</i>, 2010</p> <p>Paint, printed matter, linen tape, stickers on panel</p> <p>69 x 89 in. (175.3 x 226.1 cm)</p> <p>Hammer Museum, Los Angeles. Purchase</p> <p>Photo by Elon Schoenholz</p>
24.		<p><i>Toward a score for "Load every rift with ore"</i>, 2010</p> <p>Paint and printed matter on paper</p> <p>86 ¾ × 79 ¼ in. (220.3 x 201.3 cm)</p> <p>Collection of Valeria Scorci and Pierpaolo Barzan</p> <p>Image courtesy of the artist</p>





25.		<p>Untitled, 2010</p> <p>Mixed media</p> <p>66 x 17 in. (167.6 x 43.2 cm)</p> <p>Toby Devan Lewis</p> <p>Photo by Tony Prikryl</p>
26.		<p><i>A Woman and a Peacock, Yet Again</i>, 2010</p> <p>Mixed media on gessoed canvas on panels</p> <p>Three parts, 78 x 115 ½ in. (198.1 x 293.4 cm) overall</p> <p>Collection of John Morace and Tom Kennedy, Los Angeles</p> <p>Photo by Elon Schoenholz</p>
27.		<p><i>Conceited girl wants to show she has a seat (after Goya)</i>, 2009</p> <p>Digital pigment and silkscreen print on Somerset Velvet paper</p> <p>Edition: 58/100</p> <p>11 ½ x 9 ½ in. (29.2 x 24.1 cm)</p> <p>UCLA Grunwald Center for the Graphic Arts, Hammer Museum. Gift of Stacy and John Rubeli</p> <p>Image courtesy of greengrassi, London</p>
28.		<p><i>Emergency Exit</i>, 2009</p> <p>Paper, foam core maquette of Portikus with insert</p> <p>43 ¾ x 26 ¾ x 10 ¼ in. (111.1 x 67.9 x 26 cm)</p> <p>Courtesy of the artist and Galerie Buchholz, Berlin/Cologne</p>
29.		<p><i>Exhibitionist's Venue</i>, 2009</p> <p>Collage on paper</p> <p>38 9/16 x 16 3/8 in. (98 x 41.6 cm)</p> <p>Courtesy of the artist and Galerie Buchholz, Berlin/Cologne</p>





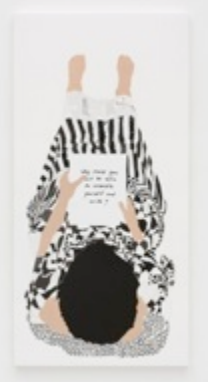


30.		<p><i>The Inchoate Incarnate: Bespoke Costume for the Artist</i>, 2009</p> <p>Wearable fabric costume (silk organza), dress form (resin, expandable foam)</p> <p>58 ¼ x 70 x 32 in. (148 x 177.8 x 81.3 cm)</p> <p>Valeria and Gregorio Napoleone Collection, London</p> <p>Image courtesy of greengrassi, London</p>
31.		<p><i>Look at the parts (Dickinson v. Whitman with Magritte)</i>, 2009</p> <p>Collage on paper</p> <p>55 ¼ x 30 ½ in. (140.3 x 77.5 cm)</p> <p>Tina Petra</p> <p>Image courtesy of greengrassi, London</p>
32.		<p><i>Pull</i>, 2009</p> <p>Collage on paper</p> <p>16 1/8 x 11 ½ in. (41 x 29.2 cm) (framed)</p> <p>Collection of Daniel Buchholz and Christopher Müller, Cologne</p> <p>Image courtesy of Galerie Buchholz, Berlin/Cologne</p>
33.		<p>Untitled, 2009</p> <p>Giclée digital and silkscreen print, six-color process on Somerset 225 gsm paper</p> <p>23 ½ x 16 ½ in. (59.7 x 41.9 cm)</p> <p>Collection of the artist</p>
34.		<p><i>Untitled (Green Chorus Line)</i>, 2009</p> <p>Screenprint</p> <p>Artist print: 1/5</p> <p>18 13/16 x 14 7/16 in. (47.8 x 36.6 cm)</p> <p>Collection of the artist</p> <p>Photo by Elon Schoenholz</p>






35.		<p><i>Back Side of the Performance</i>, 2008  Paper, paillettes, and escutcheon pins on foam core  38 x 66 x 2 ½ in. (96.5 x 167.6 x 6.4 cm)  Julia Stoschek Foundation, e.v., Düsseldorf  Photo by Yun Lee</p>
36.		<p><i>Chorus Girl (a part)</i>, 2008  Paper collage, graphite on paper  76 x 58 in. (193 x 147.3 cm) (framed)  Private collection—Turin, Italy  Image courtesy of greengrassi, London</p>
37.		<p><i>Chorus girl folding self in half</i>, 2008  Paper collage, graphite on paper  76 x 58 in. (193 x 147.3 cm) (framed)  Collection Thea Westreich Wagner and Ethan Wagner, Promised gift to the Whitney Museum of American Art, New York  Digital image © Whitney Museum of American Art</p>
38.		<p><i>Chorus Line</i>, 2008  Cut-and-pasted printed paper and cut-and-pasted colored paper on paper  71 ¼ x 60 in. (181 x 152.4 cm)  The Museum of Modern Art, New York. Purchased with funds provided by the Contemporary Arts Council of The Museum of Modern Art, and Committee on Drawings Funds  Image courtesy of greengrassi, London</p>
39.		<p><i>Get on the fucking block and fuck. Or don't</i>, 2008  Vinyl paint, collage on paper backed with Mylar  Diptych, 72 13/16 x 37 13/16 in. (185 x 96 cm) each  Collection of Eleanor Heyman Propp, New York  Image courtesy of Galerie Buchholz, Berlin/Cologne</p>









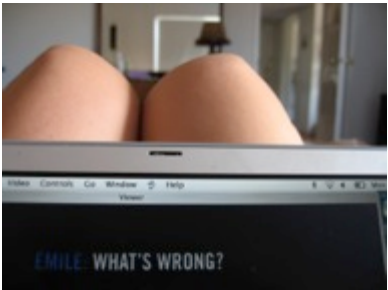


40.			<p><i>I went through my bin</i>, 2008  Collage on paper  38 x 29 in. (96.5 x 73.7 cm)  Courtesy of the artist and Galerie Buchholz,  Berlin/Cologne  Image courtesy of greengrassi, London, photo by  Katrin Schilling</p>
41.			<p><i>If conceited girls want to show they already have a seat (after Goya)</i>, 2008  Mixed media on paper  57 x 30 in. (144.8 x 76.2 cm)  Collection of Jacques and Christiane Berghmans  Image courtesy of greengrassi, London, photo by  Ellen Wilson</p>
42.			<p><i>If conceited girls want to show they have a seat . . . (seated)</i>, 2008  Vinyl paint, fabric, collage on gessoed panel  73 x 38 in. (185.4 x 96.5 cm)  Courtesy of the artist and Marc Foxx Gallery, Los  Angeles  Image courtesy of greengrassi, London, photo by  Katrin Schilling</p>
43.			<p><i>If conceited girls want to show they have a seat . . . (standing)</i>, 2008  Vinyl paint, paper and fabric on canvas  73 x 38 in (185.4 x 96.5 cm)  Collection Thea Westreich Wagner and Ethan  Wagner, Promised gift to the Whitney Museum of  American Art, New York  Digital image © Whitney Museum of American Art</p>

44.			<p><i>Member of chorus (a particle)</i>, 2008  Paper collage, graphite on paper  76 x 57 15/16 in. (193 x 147.2 cm) (framed)  Koenig Books, Cologne and London  Image courtesy of greengrassi, London</p>
45.			<p><i>Music Stand</i>, 2008  Vinyl paint and paper on gessoed canvas  73 x 38 in. (185.4 x 96.5 cm)  Ioannis Christoforakos Collection  Image © Robert Goetzfried, 2015</p>
46.			<p><i>The New Vision</i>, 2008  Paint pen and paillettes on paper  25 3/16 x 20 3/16 in. (58.9 x 51.3 cm)  Private collection, Cologne  Image courtesy of greengrassi, London, photo by Katrin Schilling</p>
47.			<p><i>Pretty Ugly</i>, 2008  Collage on linen  73 x 38 in. (185.4 x 96.5 cm)  Collection Thea Westreich Wagner and Ethan Wagner, Promised gift to the Whitney Museum of American Art, New York  Digital image © Whitney Museum of American Art</p>
48.			<p><i>Who's on the other side?</i>, 2008  Poster (Scott King, 1998), paillettes, and collage on paper  Diptych, 81 1/8 x 82 1/4 in. (206.1 x 208.9 cm) overall (framed)  La Colección Jumex, Mexico  Image courtesy of greengrassi, London, photo by Marcus Leith</p>

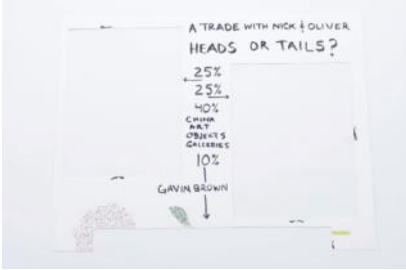




49.			<p><i>Why should you not be able to assemble yourself and write?</i>, 2008</p> <p>Paper and ink on gessoed canvas panel 55 x 34 in. (139.7 x 86.4 cm)</p> <p>Hammer Museum, Los Angeles. Purchase Photo by Elon Schoenholz</p>
50.			<p><i>Wisdom, Stupidity, Ugliness: 1 in an ongoing series</i>, 2008</p> <p>Collage and clock on canvas 36 x 18 in. (91.4 x 45.7 cm)</p> <p>Collection of John Morace and Tom Kennedy, Los Angeles</p> <p>Image courtesy of greengrassi, London, photo by Katrin Schilling</p>
51.			<p><i>Wisdom, Stupidity, Ugliness: 2 in an ongoing series</i>, 2008</p> <p>Collage and clock on canvas 36 x 18 in. (91.4 x 45.7 cm)</p> <p>Collection of John Morace and Tom Kennedy, Los Angeles</p> <p>Image courtesy of greengrassi, London, photo by Katrin Schilling</p>
52.			<p><i>Wisdom, Stupidity, Ugliness: 3 in an ongoing series</i>, 2008</p> <p>Collage and clock on canvas 36 x 18 in. (91.4 x 45.7 cm)</p> <p>Collection of John Morace and Tom Kennedy, Los Angeles</p> <p>Image courtesy of greengrassi, London, photo by Katrin Schilling</p>



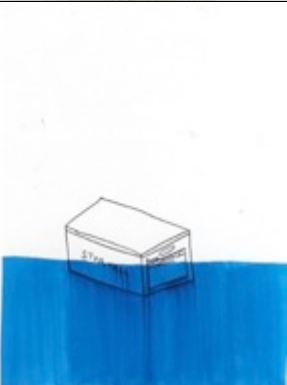

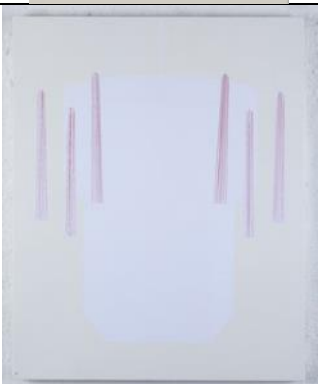
53.		<p><i>Wisdom, Stupidity, Ugliness: 4 in an ongoing series, 2008</i></p> <p>Collage and clock on canvas 36 x 18 in. (91.4 x 45.7 cm)</p> <p>Collection of John Morace and Tom Kennedy, Los Angeles</p> <p>Image courtesy of greengrassi, London, photo by Katrin Schilling</p>
54.		<p><i>Another Chorus Individual (in the cul-de-sac), 2007</i></p> <p>Poster, graphite, and paper collage on paper 75 ½ x 57 ½ in. (191.8 x 146.1 cm) (framed)</p> <p>Adam and Mariana Clayton Collection</p> <p>Image courtesy of greengrassi, London, photo by Marcus Leith</p>
55.		<p><i>Another Chorus Individual (On Aspiration), 2007</i></p> <p>Poster, graphite, and paper collage on paper 75 ½ x 57 ½ in. (191.8 x 146.1 cm) (framed)</p> <p>Private collection—Turin, Italy</p> <p>Image courtesy of greengrassi, London, photo by Marcus Leith</p>
56.		<p><i>False Advertising, 2007</i></p> <p>Screenprints</p> <p>Triptych, 36 ¾ x 26 ¼ in. (93.3 x 66.7 cm) each</p> <p>Stacy and John Rubeli</p> <p>Photo by Elon Schoenholz</p>
57.		<p><i>Modestly Becoming, 2007</i></p> <p>Inlaid printed matter with linen tape on paper 55 1/8 x 29 in. (140 x 73.6 cm)</p> <p>Private collection. Courtesy of greengrassi, London</p> <p>Photo by Marcus Leith</p>

58.		<p><i>Oh god, I'm so embarrassed, 2007</i>  Poster (Sean Landers, 1994) and collage on paper  81 1/8 x 52 3/8 in. (206.1 x 133 cm)  Courtesy of the artist and greengrassi, London  Photo by Marcus Leith</p>
59.		<p><i>This Is Not Exactly a Cat Video: w/David Bowie's "Starman," 2007</i>  Video (VHS) transferred to digital (color, sound); 10 minutes 09 seconds  Courtesy of the artist and Galerie Buchholz, Berlin/Cologne</p>
60.		<p><i>To a Selected Theme (Fit to Print), 2007</i>  Collage and linen on paper  64 x 24 3/4 in. (162.6 x 62.9 cm)  Beth Rudin DeWoody  Image courtesy of greengrassi, London, photo by Robert Wedemeyer</p>
61.		<p><i>Undeveloped Development, 2007</i>  Gouache on paper, inlaid collage on paper  Diptych, 57 x 62 3/16 in. (144.8 x 158 cm) overall (framed)  Valeria and Gregorio Napoleone Collection, London  Image courtesy of greengrassi, London, photo by Marcus Leith</p>




62.		<p><i>Push</i>, 2006  Collage, latex paint, tape, and graphite pencil on panel  80 x 89 1/16 x 1/4 in. (203.2 x 226.2 x 0.6 cm)  Whitney Museum of American Art. Purchase, with funds from the Drawing Committee and partial gift of Tina Petra  Digital image © Whitney Museum of American Art</p>
63.		<p><i>Structure That F(its my opening)</i>, 2006  Gouache on paper with silk on panel  39 x 55 x 1 in. (99.1 x 139.7 x 2.5 cm)  The Museum of Contemporary Art, Los Angeles.  Purchased with funds provided by the Acquisition and Collection Committee  Photo by Brian Forrest</p>
64.		<p><i>Structures that fit my opening (and other parts considered in relation to their whole)</i>, 2006  PowerPoint on laptop (color, sound); 25 minutes  Courtesy of the artist and greengrassi, London</p>
65.		<p><i>Welcome and Unwelcome</i>, 2006  Vinyl paint and collage on panel  36 x 62 in. (91.5 x 157.5 cm)  Courtesy of the artist and Galerie Buchholz, Berlin/Cologne  Photo by Lothar Schnepf</p>
66.		<p><i>An Uncommon Rearview</i>, 2005  Collage, gouache, and pencil on casein on panel  39 x 55 in. (99.1 x 139.7 cm)  Pizzuti Collection  Photo by Alan R. Geho, Ralphoto Studio</p>

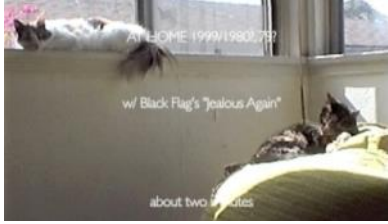


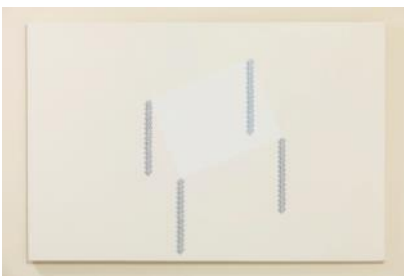



67.		<p><i>Untitled (A Trade with Nick &amp; Oliver), 2005</i></p> <p>Ink and collage on paper  17 ¼ x 22 in. (43.8 x 55.9 cm)  Collection of the artist  Photo by Elon Schoenholz</p>
68.		<p><i>The Dense Jungle of the Monotonous Seperate (sic) Parts, 2004</i></p> <p>Carbon transfer, ink, laser, and inkjet on paper  11 x 8 7/16 in. (27.9 x 21.4 cm)  Private collection. Courtesy of greengrassi, London</p>
69.		<p><i>Free Money, 2004</i></p> <p>Ink and gouache on casein on canvas board  20 x 24 in. (50.8 x 61 cm)  Collection of Thomas Timmermanns  Image courtesy of Galerie Buchholz, Berlin/Cologne</p>
70.		<p><i>Hopefully all of my cat videos . . . , 2004</i></p> <p>Pencil and collage on paper  31 ¼ x 26 ½ in. (79.4 x 67.3 cm)  Courtesy of the artist and Gavin Brown's enterprise, New York  Image courtesy of Galerie Buchholz, Berlin/Cologne</p>
71.		<p><i>In-box, 2004</i></p> <p>Printed matter, paper, linen tape  70 ½ x 31 ¼ in. (179.1 x 79.4 cm)  Private collection, London  Photo by Marcus Leith</p>

72.		<p><i>Portrait of the Artist as a Full-on Bird</i>, 2004  Collage on casein on canvas board  20 x 24 in. (50.8 x 61 cm)  RSC Contemporary, London  Photo by Marcus Leith</p>
73.		<p><i>General and Particular Impotence</i>, 2003  Carbon transfer and collage on paper  50 x 39 in. (127 x 99.1 cm) (framed)  di Rosa Collection, Napa  Photo by Israel Valencia</p>
74.		<p><i>Transatlantic #3</i>, 2003  Carbon transfer and ink on paper  14 x 10 in. (35.6 x 25.4 cm)  Courtesy of the artist and greengrassi, London</p>
75.		<p><i>A Bomb</i>, 2002  Gouache, carbon transfer, collage, and casein on Masonite  48 x 32 in. (121.9 x 81.3 cm)  The Rachofsky Collection  Photo by Kevin Todora</p>
76.		<p><i>Trödel</i>, 2002  Paper, carbon, and casein on canvas board  29 15/16 x 23 5/8 in. (76 x 60 cm)  Courtesy of the artist and Galerie Buchholz,  Berlin/Cologne</p>

77.		<p><i>Understater</i>, 2002  Casein, spray paint, collage, and linen tape on canvas board  23 5/8 x 35 7/16 in. (60 x 90 cm)  Private collection  Image courtesy of greengrassi, London</p>
78.		<p><i>Unfortunately...</i>, 2002  Casein, carbon, and collage on canvas board  30 x 24 in. (76.2 x 61 cm)  Sharon and Michael Young  Photo by Brad Flowers</p>
79.		<p><i>"The Unspeakable Compromise of the Portable Work of Art": Number 15 in a series of 16, double residence</i>, 2002  Carbon and graphite on paper  Two parts, 22 1/2 x 46 5/8 in. (57.2 x 118.4 cm) each  Hammer Museum, Los Angeles. Gift of Shaun Caley Regen  Photo by Elon Schoenholz</p>
80.		<p><i>Agonizing yet Blissful</i>, 2001  Ink and collage on paper  14 x 11 in. (35.5 x 27.9 cm)  Anonymous loan  Image courtesy of Galerie Buchholz, Berlin/Cologne</p>
81.		<p><i>Birds Harmonizing on an Upended Table</i>, 2001  Carbon, casein, and collage on canvas board with nails  24 x 36 in. (61 x 91.4 cm)  Collection of Rebecca and Alexander Stewart  Photo by Timothy Aguaro</p>

82.		<p><i>Drawing for paper lantern (after Pae), 2001</i>  Collage and drawing on paper  29 x 23 1/16 in. (73.6 x 58.5 cm)  Courtesy of the artist and Galerie Buchholz,  Berlin/Cologne</p>
83.		<p><i>Momentarily Lifted, 2001</i>  Carbon and collage with linen tape on paper  23 x 29 in. (58.4 x 73.7 cm)  Collection of Jim Hodges  Photo by Jose Andres Ramirez</p>
84.		<p><i>Within a Field, with Yellow Jackets, 2001</i>  Carbon, collage, and paint on paper  50 x 38 in. (127 x 96.5 cm)  Miller Meigs Collection  Photo by Evan La Londe</p>
85.		<p><i>No, no, no, now—Grass, 2000</i>  Carbon on paper  51 15/16 x 40 3/8 in. (132 x 102.5 cm) (framed)  Private collection, Cologne  Photo by Lothar Schnepf</p>
86.		<p><i>Not Merely for Repetition's Sake, 2000</i>  Carbon and ink on paper  26 x 40 in. (66 x 101.6 cm)  Miller Meigs Collection  Photo by Evan La Londe</p>

87.		<p><i>Cat Videos</i>, 1999–2002  Video (VHS) transferred to digital (color, sound); 47 minutes 33 seconds  Courtesy of the artist and Gavin Brown's enterprise, New York</p>
88.		<p><i>Erosion's Fertile Debris</i>, 1999  Carbon on paper  77 x 60 in. (195.6 x 152.4 cm)  La Colección Jumex, Mexico  Photo by Francisco Kochen</p>
89.		<p><i>... the gaps between the walls of life ...</i>, 1999  Graphite on paper  28 ¾ x 42 ½ in. (108 x 73 cm)  Private collection. Courtesy of greengrassi, London</p>
90.		<p><i>Untitled (now, no, paper 1)</i>, 1999  Carbon, acrylic and casein on canvas  24 x 36 in. (61 x 91.4 cm)  Collection of Barbara and Peter Benedek  Photo by Elon Shoenholz</p>
91.		<p><i>What part of now don't you understand?</i>, 1999  In collaboration with Steve Hanson  Silkscreen on paper  17 7/8 x 22 7/8 in. (45.4 x 58.1 cm)  Courtesy of the artist and greengrassi, London  Photo by Marcus Leith</p>






92.		<i>Fitter, Happier [from Radiohead: OK computer]</i> , 1998 Carbon on mulberry paper, tissue, linen tape 30 x 20 in. (76.2 x 50.8 cm) Private collection Image courtesy of greengrassi, London
93.		<i>Folder (Blue)</i> , 1998 Carbon and highlighter pen on paper 8 ½ x 10 ½ in. (21.6 x 26.7 cm) Collection of Rebecca and Alexander Stewart Photo by Timothy Aguaro
94.		<i>In other places light's pitched happy tents.</i> , 1998 Carbon substitute, oil, crayon, paper, tape 50 x 38 in. (127 x 96.5 cm) Hammer Museum, Los Angeles. Gift of Tina Petra Image courtesy of Gavin Brown's enterprise, New York
95.		<i>Not Quite Flying, Not Quite Falling (in parts)</i> , 1998 Carbon and gouache on paper, foam core, linen tape 18 ½ x 24 ½ in. (47 x 62.2 cm) Private collection Photo by Jose Andres Ramirez
96.		<i>"The Unspeakable Compromise of the Portable Work of Art,"</i> 1998-2002 Documents 11 x 8 ½ in. (27.9 x 21.6 cm) Collection of the artist

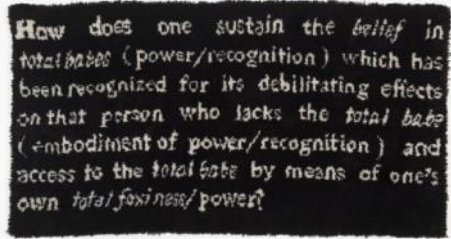



97.		<p><i>The emptiness in my head</i>, 1997  Carbon, oil crayon, paper  30 ½ x 44 5/16 in. (77.5 x 112.5 cm)  Collection Robert Harshorn Shimshak and Marion Brenner  Photo by Marion Brenner</p>
98.		<p><i>Om (On Kerouac)</i>, 1997  Carbon and watercolor on paper  Diptych, 12 x 9 in. (30.5 x 22.9 cm) each  Collection of David Kordansky and Mindy Shapero, Los Angeles  Image courtesy of the artist and Gavin Brown's enterprise, New York</p>
99.		<p><i>Bees, Birds</i>, 1996  Carbon on vellum, linen tape  Diptych, 11 x 14 in. (27.9 x 35.6 cm) each  Private collection, Dallas  Image courtesy of the artist</p>
100.		<p><i>Bisect</i>, 1996  Carbon and gesso on paper, linen tape  36 ¼ x 24 ½ in. (92.1 x 62.2 cm)  Gayle and Paul Stoffel  Photo by Brad Flowers</p>
101.		<p><i>Music is Different</i>, 1996  Carbon on paper, tape, tissue paper  24 x 29 in. (61 x 73.7 cm)  Courtesy of the artist and greengrassi, London</p>

102.		<p><i>Purple</i>, 1996  Carbon in custom frame  14 ¾ x 12 in. (37.5 x 30.5 cm) (framed)  Collection of Joel Wachs  Photo by Jose Andres Ramirez</p>
103.		<p><i>Purple is Fashionable Twice</i>, 1996  Carbon and gesso on mulberry paper, linen tape  36 ¼ x 24 ½ in. (92.1 x 62.2 cm)  Collection of Carol and Mark Lerdal  Photo by Douglas Sandberg</p>
104.		<p><i>Snow</i>, 1996  Carbon and gesso on paper, linen tape  36 ¼ x 24 ½ in. (92.1 x 62.2 cm)  The Rachofsky Collection  Photo by Kevin Todora</p>
105.		<p><i>W is for Werther</i>, 1996  Carbon on paper  22 ½ x 18 1/8 in. (57.2 x 46 cm)  The Museum of Contemporary Art, Los Angeles. Gift of Laurence Rickels  Photo by Brian Forrest</p>

106.		<p><i>Werther's Letters</i>, 1996  Carbon drawing on paper  73 x 64 in.  Collection of Dean Valentine and Amy Adelson, Los Angeles  Photo by Elon Shoenholz</p>
107.		<p><i>Hands</i>, 1995  Ink and color pencil on paper  21 ½ x 13 3/8 in. (54.6 x 34 cm)  Courtesy of the artist and greengrassi, London  Photo by Marcus Leith</p>
108.		<p><i>Having an Experience</i>, 1995  Ink on paper  Two parts, 23 7/16 x 17 1/8 in. (59.5 x 43.5 cm) each  Courtesy of the artist and greengrassi, London  Photo by Marcus Leith</p>
109.		<p><i>I Hate Language</i>, ca. 1995  Ditto master sheet  11 ¼ x 8 3/8 in. (28.6 x 21.3 cm)  Collection of the artist  Photo by Elon Shoenholz</p>

110.		<p><i>This could become a gimmick [sic] or an honest articulation of the workings of the mind</i>, 1995</p> <p>Carbon paper transfer and color pencil on paper 11 x 23 7/8 in. (27.9 x 60.6 cm)</p> <p>Courtesy of the artist and greengrassi, London</p> <p>Photo by Marcus Leith</p>
111.		<p><i>The Love Song of J. Alfred Prufrock</i>, 1993</p> <p>Carbon transfer on paper</p> <p>Five pieces, 23 x 34 3/4 in. (58.4 x 88.3 cm) each</p> <p>The Museum of Modern Art, New York. Purchased with funds provided by The Judith Rothschild Foundation</p> <p>Digital image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY</p>
112.		<p><i>Relaxed by the residue of my own sad perplexity (from me)</i>, 1993</p> <p>Carbon and watercolor on mulberry paper, tissue, linen tape</p> <p>30 x 20 in. (76.2 x 50.8 cm)</p> <p>Private collection</p> <p>Photo by Jose Andres Ramirez</p>
113.		<p><i>Untitled (Tropic of Cancer)</i>, 1993</p> <p>Paperback books with drawing paper and carbon between each page</p> <p>Two parts, 7 x 5 in. (17.8 x 12.7 cm) each</p> <p>Courtesy of the artist and Galerie Buchholz, Berlin/Cologne</p>
114.		<p><i>Untitled (Sexus)</i>, 1992</p> <p>Paperback books, paper (newsprint), and carbon on newsprint</p> <p>Two parts, 7 1/16 x 4 1/8 in. (18 x 10.5 cm) each</p> <p>Courtesy of the artist and Galerie Buchholz, Berlin/Cologne</p>

115.		<p><i>How does one sustain the <u>belief</u> in <u>total babes</u> (power/recognition) which has been recognized for its debilitating effects on that person who lacks the <u>total babe</u> (embodiment of power/recognition) and access to the <u>total babe</u> by means of one's own <u>total foxiness/power</u>?, 1991/2014</i></p> <p>Hooked rug  38 3/16 x 73 1/4 x 1 9/16 in. (97 x 186 x 4 cm)  Collection of Shelley Fox Aarons and Philip Aarons  Image courtesy of Galerie Buchholz, Berlin/Cologne</p>
116.		<p><i>You, Me, 1991</i>  Carbon on paper  19 1/2 x 24 in. (49.5 x 61 cm)  Courtesy of the artist and greengrassi, London  Photo by Marcus Leith</p>