

Alexander Calder
(American, 1898–1976)

The Ghost (maquette), 1964

Painted sheet metal, metal rods, and steel wire
Leonard and Ruth Horwich Family Loan,
EL1995.13

Alexander Calder redefined sculpture in the 1940s by incorporating the element of movement. He created motorized works and later hanging sculptures, or “mobiles,” that rotate freely in response to airflow. Using wire, found objects, and industrial materials, Calder constructed three-dimensional line drawings of people, animals, and objects that he activated with kinetic verve.

Alexander Calder
(American, 1898–1976)

Performing Seal, 1950

Painted sheet metal and steel wire

Leonard and Ruth Horwich Family Loan,
EL1995.7

Alexander Calder
(American, 1898–1976)

Orange Paddle Under the Table, c. 1949

Painted sheet metal, metal rods, and steel wire

Leonard and Ruth Horwich Family Loan,

EL1995.11

Alexander Calder
(American, 1898–1976)

Chat-mobile (Cat Mobile), 1966

Painted sheet metal and steel wire

Leonard and Ruth Horwich Family Loan,

EL1995.10

Alexander Calder
(American, 1898–1976)

Snowflakes and Red Stop, 1964

Painted sheet metal, metal rods, and steel wire

Leonard and Ruth Horwich Family Loan,

EL1995.14

Alexander Calder
(American, 1898–1976)

Little Face, 1943

Copper wire, thread, glass, and wood
Leonard and Ruth Horwich Family Loan,
EL1995.6

Alexander Calder
(American, 1898–1976)

Bird, 1952

Coffee cans, tin, and copper wire

Leonard and Ruth Horvich Family Loan,

EL1995.8

Takis
(Greek, b. 1925)

Magnetic Mobile, c. 1964

Glass, plastic, wood, and electric cord

Collection Museum of Contemporary Art

Chicago, gift of Mrs. Robert B. Mayer, 1982.32

Since the 1950s, Greek artist and inventor Panayiotis "Takis" Vassilakis has investigated the relationship between art and science. He is best known for pioneering gravity-defying sculptures in the 1960s that incorporate invisible energies as a fourth, active element to generate forms and movements. In this work, a magnetic field animates a black cylindrical object and a white globe.

Bruce Nauman
(American, b. 1941)

Above Yourself (Study for Elliott's Stones), 1989

After Yourself (Study for Elliott's Stones), 1989

Before Yourself (Study for Elliott's Stones), 1989

Behind Yourself (Study for Elliott's Stones), 1989

Beneath Yourself (Study for Elliott's Stones), 1989

Beside Yourself (Study for Elliott's Stones), 1989

All works are graphite on paper and
Collection Museum of Contemporary Art
Chicago, Gerald S. Elliott Collection, 1995.3-8

Bruce Nauman made these six to-scale preparatory drawings for a series of carved, green granite sculptures, titled *Elliott's Stones*. The piece was commissioned in 1989 by eminent Chicago collector Gerald S. Elliott. Regardless of where you stand or how the sheets are arranged, you become the center of the piece. You are encouraged to contemplate your physical boundary and sense of self in time and space.

Alfredo Jaar
(Chilean, b. 1956)

Cries and Whispers, 1988
Duratans and light boxes
Collection Museum of Contemporary Art
Chicago, gift of Howard and Donna Stone,
1996.7.a-b

Alfredo Jaar displays his work in hard-to-reach or hard-to-see spaces. In *Cries and Whispers*, he positioned a small cutout of an undocumented Mexican immigrant in the United States at the very edge of the visual field. Jaar's decisions about placement, both in- and outside of the frame, shape the meaning of the work. His work confronts viewers with a figure on the margins, suggesting that space, as much as the sitter, is the subject.

Edward Krasiński
(Polish, 1925–2004)

Interwencja (Intervention), 1983

Acrylic on wood with blue adhesive tape

Collection of Museum of Contemporary Art

Chicago, purchased jointly with funds provided

by Mary and Earle Ludgin by exchange; the

Metropolitan Museum of Art New York;

Roy R. and Marie S. Neuberger Foundation Inc.;

The Cynthia Hazen Polsky Fund, 2014.³⁷

Edward Krasiński used masking tape to extend the gestures of abstract painting beyond the canvas, thereby challenging the boundary between painting and its supporting walls.

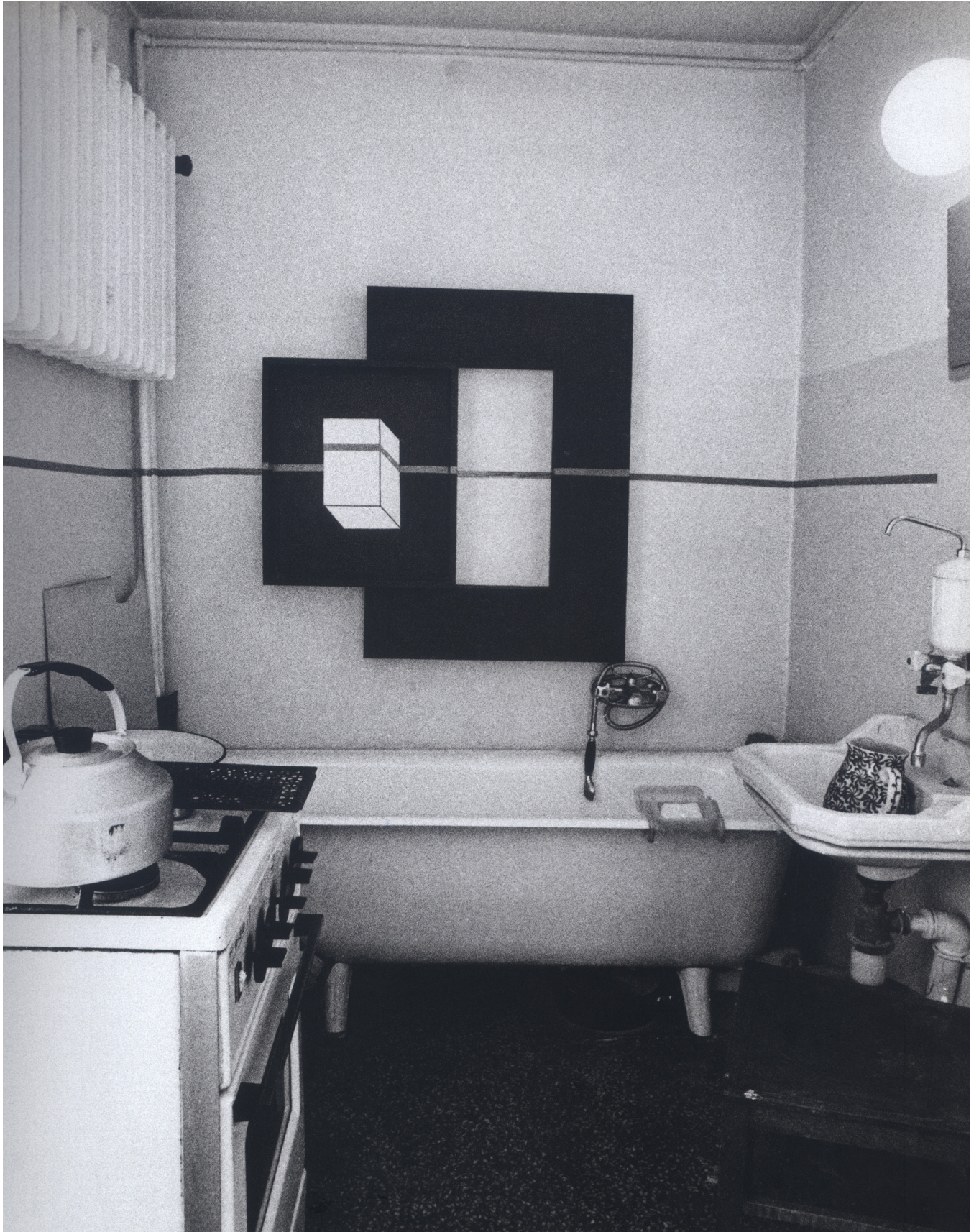
Krasiński sourced the royal blue adhesive from the commercial world, inserting a household material into the traditional sphere of high art. His playful imposition literally connects art to the world around it.

Edward Krasinski

Interwencja (Intervention), 1983

In the artist's studio, 1989

Courtesy Paulina Krasinska and Foksal
Gallery Foundation, Warsaw



John Baldessari
(American, b. 1931)

Three Eyes (with Gold Bug), 1987

Acrylic and photo emulsion on canvas

Collection Museum of Contemporary Art

Chicago, gift of anonymous donor,

1993.28.a-d

John McCracken
(American, 1934–2011)

Untitled, 1967

Fiberglass, polyester resin, and wood
Collection Museum of Contemporary Art
Chicago, gift of Illeana Sonnabend, 1984.53

West Coast artist John McCracken melds painting with the three-dimensional space of sculpture to create his signature-style “planks.” For this work, the artist laboriously painted, sanded, and polished the polyester resin to create a flawless patina that looks machine made. Leaning against the wall, *Untitled* captures the reflection of its viewers and surroundings and bridges multiple worlds: painting and sculpture, body and mind, light and form.

Michelangelo Pistoletto
(Italian, b. 1933)

Il bagno turco (The Turkish Bath), 1971

Silk screen on polished stainless steel

Collection Museum of Contemporary Art

Chicago, gift of Joseph and Jory Shapiro, 1992.43