

## Off the Shelf: Mass-Market Multiples Objects from the Collection of Lawrence Banka & Judith Gordon

(Please note that objects on display are not for sale.)

- 1 Auerbach, Tauba** (1981–). *Effi Briest: Rhizomes*, album cover/lithograph, 2010, 12.375" x 12.375".  
Created cover and spot art for this debut full-length album from the all-female, Brooklyn-based, post-punk sextet, Effi Briest.
- 2 Albers, Josef** (1888–1976). *Enoch Light: Provocative Percussion*, album cover/lithograph, 1959, 12.375" x 12.375".  
The first of seven covers that Albers created in the late 1950s/early 1960s for Enoch Light, a classical violinist, bandleader, and recording engineer, as well as a pioneer of stereo and quadraphonic recording. Enoch Light's daughter, Julie Light, first made the connection to Albers; she studied with him at Black Mountain College.
- 3 Bertoia, Harry** (1915–1978). *Bellissima Bellissima Bellissima/Nova*, album cover, lithograph, 1979, 12.375" x 12.375".  
One of a series of 11 vinyl albums Bertoia recorded, designed, produced, and released under the Sonambient label. "Sonambient" was Bertoia's term to describe the spatial and tonal environment created by his sound sculptures and was also applied as the name of this series. He began to focus on sculpture out of arrays of beryllium copper rods in the later period of his career. When touched, the rods shimmered with ambient sound and interacted with viewers, wind, and weather to explore the ways in which the metal and other materials could be manipulated to produce sound.
- 4 Francis, Sam** (1923–1994), *Dave Brubeck Quartet: Time Changes*, album cover/lithograph, 1964, 12.375" x 12.375".  
Following on the success of his album *Time Out* (1959), Dave Brubeck released several albums noted for using contemporary paintings as cover art—including Joan Miró (*Time Further Out: Miró Reflections*, 1961) and Franz Kline (*Countdown: Time in Outer Space*, 1962, dedicated to John Glenn).
- 5 Crumb, Robert (R.)** (1943–). *Big Brother & the Holding Company: Cheap Thrills*, album cover/lithograph, 1968, 12.375" x 12.375".  
The first of R. Crumb's album covers. Janis Joplin, lead singer of Big Brother, was a pal of Crumb, then a young, budding cartoonist who hung around the Haight-Ashbury district in San Francisco. Janis asked Crumb to provide the cover to the band's new, breakthrough album, and resulted in this iconic image.

- 6 **Hodgkin, Howard** (1932–). *Tim Story: Wheat and Rust*, album cover/lithograph, 1987, 12.375" x 12.375".

Tim Story approached Howard Hodgkin, requesting use of his art for his album cover. The artist offered Story *In the Honeymoon Suite*, from a private collection, courtesy of the Knoedler Gallery, New York. Story, an award-winning composer, synthesis, and pianist, is known for compositions that blend acoustic orchestral instruments, electronica, and sound design. This particular album rates a rave review, as quoted on his website: "'A really happening record!'– Tim's mom, USA."

- 7 **Rivers, Larry** (1923–2002). *Lucas Foss: Echoi/Time Cycle*, album cover/lithograph, 1964, 7.25" x 7.25".

Appears to feature a portrait of Lucas Foss by Larry Rivers. Foss and Larry Rivers both had summer homes in South Fork, Southampton. As another example of their close artistic and personal connection, Rivers designed the sets and costumes for Stravinsky's *Oedipus Rex* in 1966; a performance with the New York Philharmonic under Foss. Rivers set the opera in a boxing ring, and dressed the chorus in sleeveless undershirts and sunglasses. The production outraged critics and audiences alike.

- 8 **Ruscha, Ed** (1937–). *Mason Williams: Music*, album cover/lithograph, 1969, 12.375" x 12.375".

Designed the cover art for Mason Williams, a close childhood friend from Oklahoma City. This generic-looking cover was typical of the sense of humor Ruscha and Williams shared. Both went to Chouinard Art Institute, which later became California Institute of the Arts (CalArts). On this album, Ruscha's design credit reads, "Sorry, cover by Ed Ruscha," but it seems no one at Warner Bros. was amused, and few copies reached stores without the addition of a clear sticker reading "by Mason Williams" that was hurriedly put together after the fact; all later pressings also had this text.

- 9 **Serra, Richard** (1938–). *Sunn O)))*: *Monoliths & Dimensions*, album cover/lithograph, 2009, 12.375" x 12.375".

The sixth studio album by the avant-garde drone doom band Sunn O))). Considered by some critics as one of the most effective pairing of album and cover art, the black sun of Richard Serra's *Out-of-Round X* is meant to represent the drones-gone-supernova within.

- 10 **Warhol, Andy** (1928–1987). *Rolling Stones: Sticky Fingers*, album cover/lithograph, 1971, 12.375" x 12.375".

Cover shot for *Sticky Fingers*, the first release on the new Rolling Stones label, conceived by Warhol and photographed by Warhol and/or Billy Name, a Warhol collaborator. While many assumed the model was Mick Jagger, many have rumored that it was really Joe Dallesandro, a hanger-on at the Factory, Warhol's studio—though Jed Johnson, Warhol's then-lover, Jed's twin brother Jay, and Factory artist and designer Corey Tippin are also possible candidates. In 2003, the TV network VH1 named *Sticky Fingers* the "No.1 Greatest Album Cover" of all time.

- 11 **Warhol, Andy** (1928–1987). *John Wallowitch: This is John Wallowitch!*, album cover/lithograph, 1964, 12.375" x 12.375".

Featuring a photo-booth collage cover shot by the artist and art-directed by noted New York designer Irwin Rosenhouse, this is the very first recording issued by the noted pianist, composer, and lyricist John Wallowitch. Best known as one half of the New York cabaret performing duo (Wallowitch and his partner, Bertram Ross), his songs have been recorded by Tony Bennett and many others.

- 12 **Buffet, Bernard** (1928–1999). *Ella Fitzgerald: George and Ira Gershwin Songbook*, album cover/lithograph, 1959, 12.375" x 12.375".
- Originally released as part of a boxed five-album set, in which singer Ella Fitzgerald and arranger Nelson Riddle tackle nearly the entire catalogue of America's famed songwriting team, George and Ira Gershwin, won a Grammy Award. Each album has a Bernard Buffet painting reproduced on the front; in this example, it is *Hôtel*.
- 13 **Fischer, Urs** (1973–). *Yeah Yeah Yeahs: It's Blitz*, album cover/lithograph, 2009, 12.375" x 12.375".
- Cover photo is by Urs Fischer, with packaging designed by Village Green. Primarily known for his sculptures and installations, Swiss-born Fischer trained as a photographer. As the blog *Noteworthy Art* states, "The album cover features a striking action photograph of lead singer Karen O crushing a raw egg in her hand... Fischer is known for creating art installations that incorporate unconventional objects found in everyday surroundings."
- 14 **Held, Al** (1928–2005). *Stan Getz: The Greatest of Stan Getz*, album cover/lithograph, 1963, 12.375" x 12.375".
- Cover art features a painting by Al Held, courtesy of the (Elinor) Poindexter Gallery. This gallery was noted for exhibiting New York and California artists like Nell Blaine, Richard Diebenkorn, Robert Natkin, James Weeks, and Paul Wonner.
- 15 **Mapplethorpe, Robert** (1946–1989). *Patti Smith: Horses*, album cover/lithograph, 1975, 12.375" x 12.375".
- Perhaps the most iconic of record album covers for Patti Smith, who met Mapplethorpe in New York while working at a bookstore with a friend, poet Janet Hamill. For this debut album, according to an article in *The Guardian* (September 30, 2000) by Jonathan Jones, "Mapplethorpe took this picture with nothing more than a Polaroid camera. The dead-on look she [Smith] gives the camera also mimics the most brutal kind of photographic portrait, the passport or police mugshot."
- 16 **Bearden, Romare** (1911–1988). *Billie Holiday: The Original Recordings*, album cover/lithograph, 1973, 12.375" x 12.375".
- Created by Bearden, this cover design showcases his artistic and musical interests. While he is best known for his visual art, Bearden was also a songwriter whose lyrics were performed by Billie Holiday and recorded by Billy Eckstein, who had a major hit with Bearden's song "Seabreeze."
- 17 **Rauschenberg, Robert** (1925–2008). *Talking Heads: Speaking in Tongues*, album cover/silkscreen on vinyl, 1983, 13" x 13".
- Produced in an edition size of 50,000 and created by Rauschenberg at the request of lead singer David Byrne of the Talking Heads. In a *New York Times* op-ed piece on May 16, 2008 after Rauschenberg's death, Byrne wrote that the artist "eschewed simply reproducing a work on the album jacket in favor of re-envisioning what the whole LP package could be." The result is a conceptual collage piece in which the color separation layers are deconstructed and can only be seen by rotating the album and the separate plastic disc. This album won a Grammy award in 1984 for best recording package.

- 18 **Holzer, Jenny** (1950–). *Boredom Makes You Do Crazy Things/Protect Me From What I Want*, golf balls/ink on golf ball, 1992, 1.75" in diameter each.

One of a series of limited-edition golf balls for an exhibition titled *Putt Modernism*. In summer 1992, Artists Space, a nonprofit alternative gallery in TriBeCa, New York, mounted the exhibition, an installation of 18 playable holes of miniature golf created by prominent contemporary artists and architects such as Cindy Sherman, Elizabeth Murray, Michael Graves, and Frank Gehry. Artists Space earned \$85,000 in two months by charging a \$5 putting fee. Based on its great success, the show toured several museums around the country.

- 19 **Hirst, Damien** (1965–). *untitled*, beer glass/decal on glass, 1995, 6.75" x 3.125".

The beer company Beck's released limited-edition bottles featuring labels designed by artists such as Hirst, the Chapman Brothers (Jake and Dinos), Tracey Emin, and Gilbert & George. According to a press release, by doing this, the company aimed to identify its brand image with the perceived attributes of contemporary art: cool, original, young, irreverent, controversial, and talked about.

- 20 **Koons, Jeff** (1954–). *Puppy*, plush toy (medium)/dyed plush fabric & stuffing, 1997, 9" x 10" x 6.5".

Created to commemorate the installation of Koons' sculpture *Puppy* at the opening of the Guggenheim Museum Bilbao and produced in three sizes.

- 21 **Dzama, Marcel** (1974–). *Sea Salt & Jester Shakers*, salt and pepper shakers/polychrome on porcelain, 2004, 3.125" x 2.125" each.

Produced by Cerealart Projects in a limited edition of 2,500, these porcelain salt and pepper shakers typify the cartoonish creatures that populate the artist's work.

- 22 **Kapoor, Anish** (1954–). *Past, Present, Future*, glass/etching on glass, 2008, 4.375" x 3.25" x 3.25".

Commemorated the artist's exhibition *Past, Present, Future* at the Institute of Contemporary Art (ICA) in Boston, organized by Nicholas Baume, the institute's chief curator. The exhibition assembled 14 works made since 1980, displaying them May 30–September 7, 2008. It was the first U.S. museum survey of Kapoor's art in more than 15 years, and the first ever on the East Coast.

- 23 **Doner, Michelle Oka** (1945–). *Rados Candle*, candle (small)/paraffin wax, 1997, 13" x 4.25" x 2.25".

Manufactured by Cerabella in Spain in two sizes (13" and 15"), created by Doner, and sold at the Cooper Hewitt National Design Museum in New York. Formed from beeswax, these candles are based on wave patterns in the ocean. The flame burns very slowly down the center so they glow from the inside.

- 24 **Stingel, Rudolf** (1956–). *untitled*, porcelain plate (black)/ink on porcelain, 10" in diameter, 2010.

Produced in conjunction with the artist, Bernadaud, and Works on Whatever (WOW). WOW is part of the Arts Production Fund (APF), cofounded by Yvonne Force Villareal and Doreen Remen, whose mission is to produce ambitious public art projects. These plates were also produced in an all-white version. For each plate sold, APF makes a donation to Citymeals-on-Wheels.

- 25 **Lichtenstein, Roy** (1923–1997). *untitled*, champagne bottle/screenprint on blue polyester form encasing the glass bottle, 1990, 13.5" x 3.75".

Originally containing a 1985 vintage (released 1990), Lichtenstein's is the fifth design in the Taittinger Collection series, which included Victor Vasarely, Arman, André Masson, and Marie-Elena Vieira da Silva. Lichtenstein was approached about doing the design in 1986, and the bottle was introduced on October 16, 1990, in Paris. Printed in France by Quadra Creations, this bottle was produced in an edition of 100,000.

- 26 **Eliásson, Ólafur** (1967–). *Little Sun*, solar-powered flashlight/plastic, 2012, 4.75" in diameter x 1.25".

Developed by Ólafur Eliásson with the help of engineer Frederick Ottesen. The goal of their project was to focus attention on solar light and its power to dramatically improve lives in developing countries by reducing their dependence on expensive and dangerous kerosene lamps. *Little Sun* only uses sunlight to generate its power. The flashlight was featured by the Tate Modern July 28–September 23, 2012, to raise awareness about the need to improve access to energy.

- 27 **Picasso, Pablo** (1881–1973). *Dove of Peace*, jigsaw puzzle/lithograph, 1966, 14.5" x 14.6".

Published by Springbok, which was noted for using artists to create many of its puzzles.

- 28 **Stella, Frank** (1936–). *BMW Art Car*, model car/metal, rubber, plastic & paint, 2003, 11" x 4.5" x 3".

Created for the BMW Art Car Project, introduced in 1975 by French racecar driver and auctioneer Hervé Poulain. He commissioned American artist and friend Alexander Calder to paint the first BMW. The second BMW Art Car, a 3.0 CSL coupe created in 1976 especially for Le Mans, was created by Frank Stella, a passionate motor-racing fan. BMW's website observes, "The American artist switched gears from his usual random style of painting and sought inspiration for the vehicle's technical aura. The result: a black and white square grid with an evenness and precision reminiscent of oversized graph paper." Between 2003 and 2005, BMW released the first 15 Art Cars (at the time, this encompassed the entire series) as 1:18 scale miniature die-cast vehicles, manufactured by Minichamps. The Art Cars were sold through BMW automobile dealerships, select museum shops, and directly from BMW. The initial production was set at 3,000 copies.

- 29 **Rosenquist, James** (1933–). *Billy London: Woman*, record sleeve/lithograph, 1981, 7.25" x 7.25".

Recorded at Surrey Sound Studios in Leatherhead, England, released by RSO/Polydor Records in 1981, produced by Nigel Gray, and performed by Billy London (*aka* Billy Barth), an alternative and British pop singer/songwriter, and Andy Clark on synthesizer.

- 30 **Appel, Karel** (1921–2006). *untitled*, wine label/ink on paper, 1994, 4.25" x 3.125".

One of an annual series of artist-created labels for Château Mouton Rothschild. Initiated by Baron Philippe de Rothschild in 1946. Since Baron Philippe's death in 1988, Philippine, the Baron's daughter, chooses the artists to illustrate the annual labels.

- 31 **Muniz, Vic** (1961–). *The Closer You Look...*, retail loyalty card holder/ink on paper, 2006, 4" x 9".

Created in conjunction with Starbucks Coffee to celebrate Muniz's exhibition, *Reflex*, at the Miami Art Museum (February 10–May 28, 2006). The show traveled to Seattle, San Diego, and Montreal, Québec. The sleeve design has a square window to display Muniz's *Toy Soldier*.

- 32 **Colen, Dan** (1979–). *Artist Who Make Mistakes*, pencils/plastic, lead, wood, 2011, 3.125" x 7" x .25".  
Set of 12 colored pencils in a limited edition of 500, produced for Colen's *Peanuts* exhibition at the Astrup Fearnley Museum of Modern Art in Oslo, Norway. One hundred of these were donated in 2011 by RxArt to St. Jude Children's Research Hospital in Memphis, Tennessee.
- 33 **Kusama, Yayoi** (1929–). *Floating Pen*, pen/candy, ink & porcelain, 2012, 4" x 4" x 1.75".  
Created in conjunction with the artist's exhibition at the Whitney Museum (July 12–September 30, 2012) and the Tate Modern (February 9–June 5, 2012), this floaty pen features her image. As the angle of the pen changes, the Yayoi Kusama image floats up and down.
- 34 **Oldenburg, Claes** (1929–), with **Coosje van Bruggen** (1942–2009). *Knife Ship II*, ballpoint pen/plastic, 1987, 6" x .5".  
Commemorating *Knife Ship II*, a 41-foot-long sculpture of a Swiss Army knife with two motorized blades, corkscrew, and eight oars by Oldenburg and van Bruggen, his wife/frequent collaborator, this water-filled novelty pen was available in the gift shop of the Museum of Contemporary Art (MOCA), Los Angeles. *Knife Ship II* was a gift to MOCA by GFT (USA) Corp., a division of Gruppo GFT, an Italian fashion conglomerate. The sculpture was first shown in the rotunda of Guggenheim Museum, New York, December 16, 1986– February 16, 1987.
- 35 **Weiner, Lawrence** (1940–). *Afloat*, ballpoint pen/plastic & cardboard, 1992, 6.5" x .5" x .5".  
Designed by the artist and issued by Massimo De Carlo's gallery in Milan, this purple and clear plastic ballpoint pen was limited to 500 examples. It uses Weiner's variable text, "Afloat at the Mercy of the Waves, Somewhere," which floats inside its barrel. The pen rests in a printed grey cardboard (with white lettering) enclosure that the artist numbered and initialed.
- 36 **Beuys, Joseph** (1921–1986). *Filzpostkarte*, postcard/felt & silkscreen, 1985, 4.125" x 5.875".  
Original postcard constructed of thick felt and screen-printed on one side. According to Specific Object's website, "Filzpostkarte reflects the artist's esteem for the postcard in general because of its double function as a vehicle for communication and a simple artistic medium. [Beuys], therefore, transferred a multitude of materials, important to his work—like wood, copper, and even sulphur—into the form of a postcard."
- 37 **Fritsch, Katharina** (1956–). *Unken (Toads)/Krankenwagen (Ambulance)/Mühle (Mill)*, record sleeve/paper on plastic, 1990. 7" x 7" each.  
A set of three records, this project was conceived as music for the eyes. Each record is pressed with a single ambient sound from the artist's aural memory—toads croaking, a watermill churning, a local ambulance siren wailing—and covered with a corresponding emblematic color. The set was done for issue #25 of Parkett in an edition of 2000 unsigned.
- 38 **Baldessari, John** (1931–). *Boring Art*, ruler, ink on plastic, 12.5" x 1.5", 2009.  
Designed for the Tate Modern's 2009–2010 Baldessari retrospective, the pencil features his famous quote, "I will not make any more boring art."
- 39 **Fischl, Eric** (1948–). *untitled*, bookplate/offset lithograph, 1992, 3" x 5".  
Printed by Derrière L'Étoile Studios, New York, and distributed by Printed Matter, New York, this bookplate was part of a "limited" edition of 25,000.

- 40 **Leibovitz, Annie** (1949–). *Jennifer Miller*, performance artist, key chain/ink on paper, 2000, 1.25" x 3".  
Created to commemorate Leibovitz's show *Women* at the International Center of Photography in New York, November 3– December 31, 2000. The show opened at the Corcoran in Washington, D.C. (October 27, 1999–April 3, 2000), and featured more than 70 portraits of notable American women at the end of the millennium.
- 41 **Ai Weiwei** (1957–). *Quotation pencils*, pencil/ink on wood/graphite, 2014, 7.5" x .25" each.  
Issued in conjunction with the exhibition, *Ai Weiwei: According to What?*, at the Brooklyn Museum, April 18–August 10, 2014, which was organized by the Mori Art Museum, Tokyo, and spotlights issues of freedom of expression, as well as individual and human rights, in China and globally.
- 42 **Ai Weiwei** (1957–). *Once again...*, eraser/ink on eraser, 2014, 1.5" x 2.5".  
Made for sale in conjunction with *@Large: Ai Weiwei on Alcatraz*, an exhibition of new work by the artist on Alcatraz Island, September 27, 2014–April 26, 2015. Presented by the FOR-SITE Foundation in partnership with the National Park Service and the Golden Gate National Parks Conservancy.
- 43 **Kusama, Yayoi** (1929–). *untitled*, necktie/dye on silk/cotton blend, 1997, 55" x 4".  
One of a series of neckties for London gallery owner Kapil Jariwala's project, *Cultural Ties*. Seventy-seven artists created necktie mock-ups that were translated into textile format by Italy's Ratti silk factory. The ties were sold in editions of 300, and an accompanying exhibition was held.
- 44 **Koons, Jeff** (1954–). *Crème de Corps*, whipped body butter/plastic, ink & paper, 2010, 2.75" x 3.5" in diameter.  
With the shared vision of creating safer, more sustainable environments for children, the Kiehl's and Koons Family Institute partnership was meant "to raise awareness and funds through the sale of the Limited Edition Crème de Corps Holiday Collection," a four-product collection featuring Kiehl's newest formulation, Crème de Corps Whipped Body Butter.
- 45 **Baldessari, John** (1931–). *Pure Beauty*, soap/ginger- and lavender-scented soap, 2009, 5.75" x 3" x 1".  
Created exclusively for sale at the Tate in conjunction with the artist's *Pure Beauty* exhibition at the Tate Modern, October 13, 2009–January 10, 2010.
- 46 **Cattelan, Maurizio** (1960–). *Bitten Soap*, soap/soap, 2013, 3.25" x 2.25" x 1".  
According to Artware's website, "This bar of usable soap is designed by Maurizio Cattelan and Pierpaolo Ferrari for *Toiletpaper*, the duo's provocative, image-only magazine turned product purveyor. The soap is made of organic vegetable-based soap redolent with the sweet fragrance of Sicilian citrus."
- 47 **General Idea** (active 1969–1994). *Putti*, soap, soap/pulpboard & ink, 1993, 3.375" x 3.375" x 1.5".  
Based on the 1990 installation, *Fin de siècle*, by General Idea, a collective of three Canadian conceptual artists, Felix Partz, Jorge Zontal, and AA Bronson. In 1993, they self-published this edition by placing a commercially available, seal-shaped, floral-scented, hand soap on a blue-and-white printed pulpboard beer coaster. It was produced in an edition of 10,000 (as marked), some signed and unnumbered.

- 48 **Smith, Kiki** (1954–). *13 Moons*, perfume, bottle & box/perfume, glass, ink & paper, 2010, 3.375" x 3.25" x 1.25".

Designed by the artist in collaboration with French fragrance designer, Christophe Laudamiel, in a limited edition of 4,000 bottles. As told in *Vogue* magazine (November 2010), when Smith first sat down with Laudamiel, she told him she wanted a fragrance that smelled like “plant sex.” Knowing that the artist has been a loyal wearer of the intensely woody *Mitsouko* by Guerlain, Laudamiel mixed boxwood with musk and patchouli, and then stirred in sweet notes of fig, blue chamomile, and black currant.

- 49 **Noland, Kenneth** (1924–2010). *Luna in Blue*, computer mousepad/ink, plastic on foam, 2009, 8" in diameter.

Produced by the Museum of Fine Arts, Houston (MFAH), Texas, for the exhibition *The Moon: Houston, Tranquility Base Here. The Eagle Has Landed*, September 27, 2009–January 10, 2010.

Organized by Wallraf-Richartz-Museum and Fondation Corboud, Cologne, it explored how scientific advancements since the Renaissance have changed how artists see and depict the moon. The mousepad reproduces Noland’s painting *Luna in Blue* (2005), in MFAH’s permanent collection.

- 50 **Kent, Rockwell** (1882–1971). *Asgard Dairy*, cottage cheese cover/ink on paper, c. 1935, 4.375" in diameter.

Around 1927, Rockwell Kent purchased a working farm in the Adirondacks, quickly built a new house and barn, and named the farm “Asgard,” meaning “farm of the gods” in Nordic myth. During World War II, Kent aided the war effort by doubling milk production, increasing his herd of Jersey cows, enlarging the barn, and installing a bottling plant so he could sell directly to local customers. In 1948, Kent’s business ran into trouble when he organized a chapter of the leftist American Labor Party. Kent ran for Congress on the American Party ticket but lost the election.

- 51 **Turrell, James** (1941–). *Chaussons Phosphorescents*, glow-in-the-dark slippers/fabric, paper, 2000, 14.75" x 10.25".

Created as a limited-edition item in conjunction with the exhibit *La Beauté in Fabula*, held May 27–October 1, 2000, at the Palace of the Popes in Avignon, France. The subject of the exhibit was beauty approached through several themes such as dreams, anxiety, ennui, violence, fear, seduction, physical desire, spiritual ecstasy, and so on, explored with music, fashion, and the visual arts.

- 52 **Baldessari, John** (1931–). *Vote*, pin-back button, ink on metal, 3" in diameter, 2008.

One of a series of limited-edition buttons distributed by the Gap as part of its “Vote for” campaign. The buttons were available for purchase in select Gap stores for \$5 each, with \$1 from every purchase donated to Declare Yourself, a national nonpartisan, nonprofit campaign to empower and encourage every eligible 18-year-old in America to register and vote.

- 53 **Paik, Nam June** (1932–2006). *Bill Clinton Stole My Idea*, pin-back button/ink on metal, 1995, 2.25" in diameter.
- Issued to commemorate a traveling exhibition titled *Electronic Super Highway: Nam June Paik in the 90s*, at the Indianapolis Museum (February 18–April 16, 1995) and Pennsylvania Academy of Fine Arts (October 28, 1995–January 14, 1996). The title of the button refers to a remark Paik made around the time of the opening of the show. As chronicled in his *New York Times* obituary: "In a 1974 report commissioned by the Rockefeller Foundation, Paik wrote of a telecommunications network of the future he called the 'Electronic Super Highway,' predicting it 'will become our springboard for new and surprising human endeavors.' Two decades later, when 'information superhighway' had become the phrase of the moment, he commented, 'Bill Clinton stole my idea.' He also was often credited with coining the phrase, "The future is now."
- 54 **Walker, Kara** (1969– ). *Vote*, pin-back button/ink on metal, 2008, 3" in diameter.
- One of a series of limited-edition buttons distributed by the Gap as part of its "Vote for" campaign. The buttons were available for purchase in select Gap stores for \$5 each, with \$1 from every purchase donated to Declare Yourself, a national nonpartisan, nonprofit campaign to empower and encourage every eligible 18-year-old in America to register and vote.
- 55 **Barney, Matthew** (1967– ). *Drawing Restraint 9*, set of 6 pin-back buttons/decal on metal, 2005, 1.5" in diameter each.
- Created to commemorate the artist's one-person exhibition, *Drawing Restraint 9*, June 23, 2005–September 17, 2006, at the San Francisco Museum of Modern Art.
- 56 **Haring, Keith** (1958–1990). *Resist!*, pin-back button/plastic, metal & ink, 1988, 1.5" x 1.5".
- Logo for the group Refuse & Resist! (R&R!) incorporated into a pin-back button commemorating a fundraising concert at the Palladium Theatre in Manhattan on Sunday, December 4, 1988. *Resist in Concert* was headlined by Sinead O'Connor. R&R! was a human rights activist group founded in New York City in 1987 by Emile de Antonio, Dore Ashton, Abbie Hoffman, William Kunstler, C. Clark Kissinger, and other activists who were concerned that the Reagan administration represented a threat against the rights of its people.
- 57 **Ai Weiwei** (1957– ). *untitled*, pin-back button/metal, laminate, paper & ink, c. 2007, 1" in diameter.
- References the opening page of the artist's website before it was shut down by the Chinese government in 2012. Published by Passenger Books, based in Zurich and Berlin, which focuses on small artists' books.
- 58 **Immendorf, Jörg** (1945–2007). *Lidl*, pin-back button/metal, plastic, ink on paper, 2006, 1" in diameter.
- In the early 1970s, Immendorff was a utopian thinker who created a fictional art academy, "Lidl," which became the basis for many art actions he took around Dusseldorf. The Lidl school flag is reproduced on this small button pin badge. Published by Passenger Books, based in Zurich and Berlin, which focuses on small artists' books.

- 59 **Calder, Alexander** (1898–1976). *New Mobilization*, pin-back button/polychrome on metal, 1969, 1.75" in diameter.

Designed a button for the New Mobilization Committee to End the War in Vietnam, a national mass protest held in Washington D.C. on November 15, 1969. Crowds estimated up to half a million people participated in this demonstration, and a similar one was held in San Francisco. These protests were organized by the New Mobilization Committee to End the War in Vietnam (New Mobe) and the Student Mobilization Committee to End the War in Vietnam (SMC).

- 60 **Lichtenstein, Roy** (1923–1997). *untitled*, paper plate/screenprint, 1969, 10.25" in diameter.

Created by Roy Lichtenstein for On First, a shop located on First Avenue in New York and owned by Bert Stern, noted fashion and advertising photographer. Stern's intent was to sell objects for the home designed by artists, fashion designers, etc. However, the store closed very shortly after Stern commissioned this plate, and most were never distributed.

- 61 **Hockney, David** (1937–). *El Jardin*, matchbox/ink, paper, wood, phosphorus, 1984, 2.5" x 5.75".

Produced in conjunction with the exhibition *El Gran Teatro de David Hockney* at Museo Rufino Tamayo, Oaxaca, Mexico, February–April 1984. The image on the cover is titled *The Garden*, produced for Maurice Ravel's opera *L'Enfant et les Sortilèges*.

- 62 **Hirst, Damien** (1965–). *untitled*, cigarettes/ink, paper & tobacco, 1999, 3.375" x 2.125" x .875".

R. J. Reynolds created these cigarette packs in December 1999 with the marketing company Y-Core. The program consisted of a series of limited-edition packs for the Camel brand designed by Damien Hirst, Nan Goldin, and Christopher Chiappa, available only at selected Chicago and New York bars. Hirst repurposed his *Butterfly* series from the early and mid-1990s. An insert in the shrinkwrap reads: "I want to spend the rest of my life everywhere, with everyone, one to one, always, forever, now."

- 63 **Goldin, Nan** (1953–). *untitled*, cigarettes/ink, paper & tobacco, 1999, 3.375" x 2.125" x .875".

R. J. Reynolds created these cigarette packs in December 1999 with the marketing company Y-Core. The program consisted of a series of limited-edition packs for the Camel brand designed by Damien Hirst, Nan Goldin, and Christopher Chiappa, available only at selected Chicago and New York bars. Goldin's photo shows a man using a pay phone while toting a pack of Camel Lights. An insert in the shrinkwrap reads: "My photographs are the diary I let people read."

- 64 **Calder, Alexander** (1898–1976). *Beastie/Friendship*, cup & saucer/polychrome on porcelain, 1973, 2.5" x 4" x 4".

According to the Braniff Pages website, produced in a limited quantity for aircraft # N1805, a DC-8 decorated by Calder. The cup depicts two designs Calder painted directly on the DC-8 at Braniff's maintenance base in Dallas: *Beastie* on one side and *Friendship* on the opposite side (a dove, in keeping with Alexander Girard's dove logo, with two rings).

- 65 **Kusama, Yayoi** (1929–). *Love Forever*, heart candy box (yellow/brown)/candy, ink & porcelain, 2000, 4" x 4" x 1.75".

Filled with M&M's-type chocolate candies, these candy boxes are decorated with the dot motif and 1960s imagery associated with many of Yayoi Kusama's artworks, from sculptures and paintings to backdrops in her videos.

- 66 **Haring, Keith** (1958–1990). *untitled*, AM-FM radio/ink on plastic, 1985, 4" x 4" x 1.4".  
In 1986, Keith Haring opened Pop Shop in lower Manhattan's SoHo district. With floor-to-ceiling murals as backdrops, the space was filled with shirts, hats, inflatable babies, endless buttons, skateboards, magnets and radios (like the one in this exhibition). The goal was to create a public performance to echo his philosophy that art should be accessible to everyone. In September 2009, Haring's shop was reconstructed as part of the Tate Modern's exhibition *Pop Life: Art in a Material World*. The Pop Shop ceiling is now on display at the New-York Historical Society.
- 67 **Haring, Keith** (1958–1990). *Safe Sex!*, condom case/badge, ink on plastic, 1987, 2.375" x 2.375".  
Original plastic case with belt clip on the reverse, complete as issued with original condom. This version of the condom case/badge was illustrated in the second Pop Shop mail order catalog.
- 68 **Thiebaud, Wayne** (1920–). *Break Time*, wristwatch/metal, leather, ink, 1994, 9.5" x 1.625" x .25".  
Limited-edition art watch created by Special Editions Limited (SEL) a division of Playboy Enterprises, part of a larger program of watches produced in the early nineties.
- 69 **Gilbert & George** (working together since 1967). *Death Hope Life Fear*, Rubik's Cube/ink, vinyl, stickers, plastic, 2004, 2.25" x 2.25".  
Produced by the Tate Modern, this Rubik's Cube is based on one of the artists' largest and most ambitious pictures, the quadripartite *Death Hope Life Fear* (1984), which the Tate states, "tackles the central themes of human existence."
- 70 **Pierre et Gilles** (1950– /1953– ; collaboration c.1977). *La Sirène et le Marin*, wristwatch/plastic with printed face, 1998, 2.5 x 9.5" (case).  
Designed by Pierre Commoy and Gilles Blanchard (*aka* Pierre et Gilles), a duo of French artists who are also romantic partners, this watch reproduces *La Sirène et le Marin*, which was commissioned to celebrate the post-renovation re-opening of the Centre Georges Pompidou in 2000.
- 71 **Minjun, Yue** (1962–). *Wild Laugh*, wristwatch/plastic, metal & dye, 1996, 9.125" x 1.375" x .375".  
Created by Swatch, the design of this water-resistant watch is consistent with this popular Beijing artist's style.
- 72 **Ono, Yoko** (1933–). *Imagine Peace*, water bottle/stainless steel, ink & plastic, 2012, 9.75" x 2.5" in diameter.  
Created in conjunction with the artist's worldwide initiative of anti-violence, which uses the internet, posters, thoughts, badges, and a multitude of other media to communicate its message of peace to the global community. To support and spread awareness of this project, the Art Production Fund (APF) released a special-edition *Imagine Peace* towel and water bottle as part of the Works on Whatever (WOW) line of artist-designed everyday items, first available on June 21, 2012, at Selfridges during the London 2012 Festival.
- 73 **Francis, Sam** (1923–1994), *untitled*, holiday ornament/decal on glass, metal, 1989, 4.5" x 3.25".  
Produced as part of the Signature collection from American Glass Art (AGA), which annually commissioned ornaments by artists. The series was launched to honor "native-born individuals whose achievements are uniquely expressive of their American heritage."

- 74 **Immendorf, Jörg** (1945–2007). *La Paloma '92*, wristwatch/plastic with printed face, 1991, 3" x 5.75".  
Distributed by Chaos Watch in Düsseldorf, Germany, and manufactured by T.S.T. Corgémont AG/Switzerland, the watch image is a red-and-black line drawing of a devil with a dove. Numbered on the back from a large edition of 4,999, the watch has the artist's signature on the strap, and his name is also prominently displayed on the front of the box.
- 75 **Sherman, Cindy** (1954– ). *untitled*, pocket watch/glass, brass, watch parts, leather cord, 1993, 2.25" x 1.625".  
Designed in 1993 as part of Art Object project, a collection of limited edition artist-designed objects to benefit amfAR (The Foundation for AIDS Research), originally sold and marketed exclusively by Barneys New York (as indicated on the reverse, along with the unique edition number). The watch face is a portrait of a bejeweled Sherman impersonating a fortune teller consulting a crystal ball, which also doubles as the timepiece itself, an image from a 1993 chromogenic print, *Fortune Teller*.
- 76 **Ramos, Mel** (1935– ). *Miss Chaos*, wristwatch/plastic & metal, 1991, 1.5" x 2" x 3".  
First in a series of watches distributed by Chaos Watch in Düsseldorf, Germany, and manufactured by T.S.T. Corgémont AG/Switzerland. Other artists included Jeff Koons, Jörg Immendorf, Otto Piene, Allen Jones, and Horst Gläsker, in a large, numbered edition of 9,999. The watch face displays a pinup-type image of a woman perched on a Coca-Cola bottle cap, typical of Ramos' art.
- 77 **Katz, Alex** (1927– ). *untitled*, beach towel/dye on cotton, 2007, 70" x 60".  
One of an annual series of artists' towels introduced during Art Basel, Miami Beach by the Art Production Fund's (APF) Works on Whatever (WOW) project—a unique collection of everyday items designed by artists.
- 78 **Freud, Lucian** (1922–2011). *Wanted*, poster/ink on paper, 2001, 33" x 27.25".  
The artist designed this poster and 2,500 copies were distributed across Berlin in June 2001. To quote Freud, "I did a rough sketch. The idea is to have a monochrome reproduction of the painting, with the word 'Wanted' in red, and the reward in red. Then simply the telephone number, to make it absolutely plain, like those posters in Westerns which I've always liked very much." The aim was to recover a stolen portrait by Freud of his fellow artist Francis Bacon by offering a reward of £100,000. The portrait was painted in 1952 and purchased by the Tate the same year, and was the only portrait Freud painted of Bacon, his longtime friend. The painting was stolen from a British Council exhibition in Berlin in 1988. The hope was it would be recovered in time for a retrospective of Freud's work at the Tate Gallery in London in 2002.
- 79 **Wiley, William** (1937– ). *Support the Truth*, t-shirt/ink on cotton, 2008, 26" x 22.5".  
Says Richard Lang, president of Electric Works, a gallery and print publisher in San Francisco, "I was at Wiley's studio, and he was fooling around with 'Support the Truth' ribbons, putting them in paintings, etc. I asked him if he'd like to do a t-shirt. As usual, he was game."
- 80 **Smith, Kiki** (1954– ). *The Whole World Is Watching*, t-shirt/dye on cotton, 2008, 26.5" x 23.5".  
From a limited-edition collection of t-shirts designed by 13 artists, all previous Whitney Biennial participants. The Gap worked in partnership with the Whitney Museum of Art and Art Production Fund to create this collection.

- 81 **Arneson, Robert** (1930–1992). *George says...*, t-shirt/ink on cotton, c. 1982, 24.5" x 25.75".  
Created to support the former 80 Langton Street (*aka* New Langton Arts) a nonprofit, multidisciplinary alternative arts organization in San Francisco run by artists. Langton's intent was to draw attention to the controversy surrounding the city's rejection of Arneson's sculpture that commemorated the assassination of former Mayor George Moscone.
- 82 **Tiravanija, Rirkrit** (1961–). *I AM BUSY*, beach towel/dye on cotton, 2011, 70" x 60".  
One of an annual series of artists' towels introduced during Art Basel, Miami Beach by the Art Production Fund's (APF) Works on Whatever (WOW) project—a unique collection of everyday items designed by artists.
- 83 **Torimitsu, Momoyo** (1967–). *Bunny Rabbit*, cookie jar (yellow-orange)/ceramic, 2004, 18" x 10" x 6".  
Designed by the artist in collaboration with Cerealart Projects, this ceramic container utilizes her signature bunny images.
- 84 **Hirst, Damien** (1965–). *untitled*, deck chair (black with butterflies)/merpauh woo frame with digitally printed sailcloth fabric, stainless steel plaque with etched artist's signature, 2008, 48" x 23" x 30.5".  
Sailcloth that displays one of Damien Hirst's familiar motifs: a monochromatic background (choice of red, pink, orange, yellow, blue, black) interrupted by a scattering of butterflies, a theme that the artist first introduced into his work reportedly after seeing flies get stuck on primed canvases in his studio. Insects would become one of Hirst's most revisited and recognizable subjects.
- 85 **Holzer, Jenny** (1950–). *Protect Me From What I Want*, shoes/ink on canvas, 2010, 3.25" x 10.75" x 3.5".  
Limited-edition sneakers from the Keds Whitney Collection by Jenny Holzer, emblazoned with her trademark sans-serif font from one of her signature text series, *Survival: Protect Me From What I Want*. One hundred percent of Keds proceeds benefited the Whitney Museum of American Art 2010 summer exhibition program, including the Christian Marclay Festival and Whitney Live, which presented progressive and experimental music.
- 86 **Kosuth, Joseph** (1945–). *Redundant*, water bottle/ink on metal, 2012, 9.75" x 2.5" in diameter.  
Art Production Fund (APF) partnered with Tommy Hilfiger Group to unveil three artist-designed water bottles during Miami's weeklong Art/Basel Miami in December 2012. Each bottle features a design characteristic of the artist with a water-related twist. According to APF and cofounders Yvonne Force Villareal and Doreen Remen, Kosuth's design is a "wry etymological examination of the word 'redundant.' (Is he tired of all these artist-designed products or merely referencing the repetitive act of drinking from a bottle?)"
- 87 **Emin, Tracey** (1963–). *Mice*, hat/canvas & metal, 2009, 11" in diameter x variable.  
Created for the exhibition *Pop Life: Art in a Material World*, at the Tate Modern, October 1, 2009–January 17, 2010, the hat is appliquéd and includes a metal badge of a black-and-white cat image.

- 88 **Weiner, Lawrence** (1940–). *Afloat at the Mercy of the Waves*, tote bag/ink on cloth, 2012, 3.5" x 2.5.75".

In the wake of Hurricane Sandy, created by Printed Matter and produced by Baggu, this canvas tote bag was sold as a post- hurricane fundraiser. It reads "Afloat At The Mercy Of The Waves," text is originally from the 1992 ball-point pen multiple that Weiner produced with Massimo De Carlo. Remarked Printed Matter, "The text, with a sense of irony, refers to Printed Matter's effort to rebuild after the effects of Hurricane Sandy, where over 9,000 books and hundreds of editions were destroyed during the flooding of PM's storage."

- 89 **Baldessari, John** (1931–). *untitled*, beach towel/dye on cotton, 2012, 70" x 60".

One of an annual series of artists' towels introduced during Art Basel, Miami Beach by the Art Production Fund's (APF) Works on Whatever (WOW) project—a unique collection of everyday items designed by artists.

- 90 **Ofilio, Chris** (1968–). *Afromuses (Couple)*, tea towels (woman & man)/offset lithograph on linen, 2014, 19.5" x 27" each.

Created in collaboration with the New Museum, New York, and Third Drawer Down in conjunction with a retrospective of Ofilio's work at the New Museum titled *Night and Day*, October 29, 2014–January 25, 2015. *Afromuses* in its entirety presents over 181 watercolors created by Ofilio between 1995–2005 that present men, women, and couples. The works are figurative expressions and not intended as actual representations of real people.