

UPPER LEVEL

TAVERN

CLOCK

SALON

FIREPLACE

MAIN LEVEL

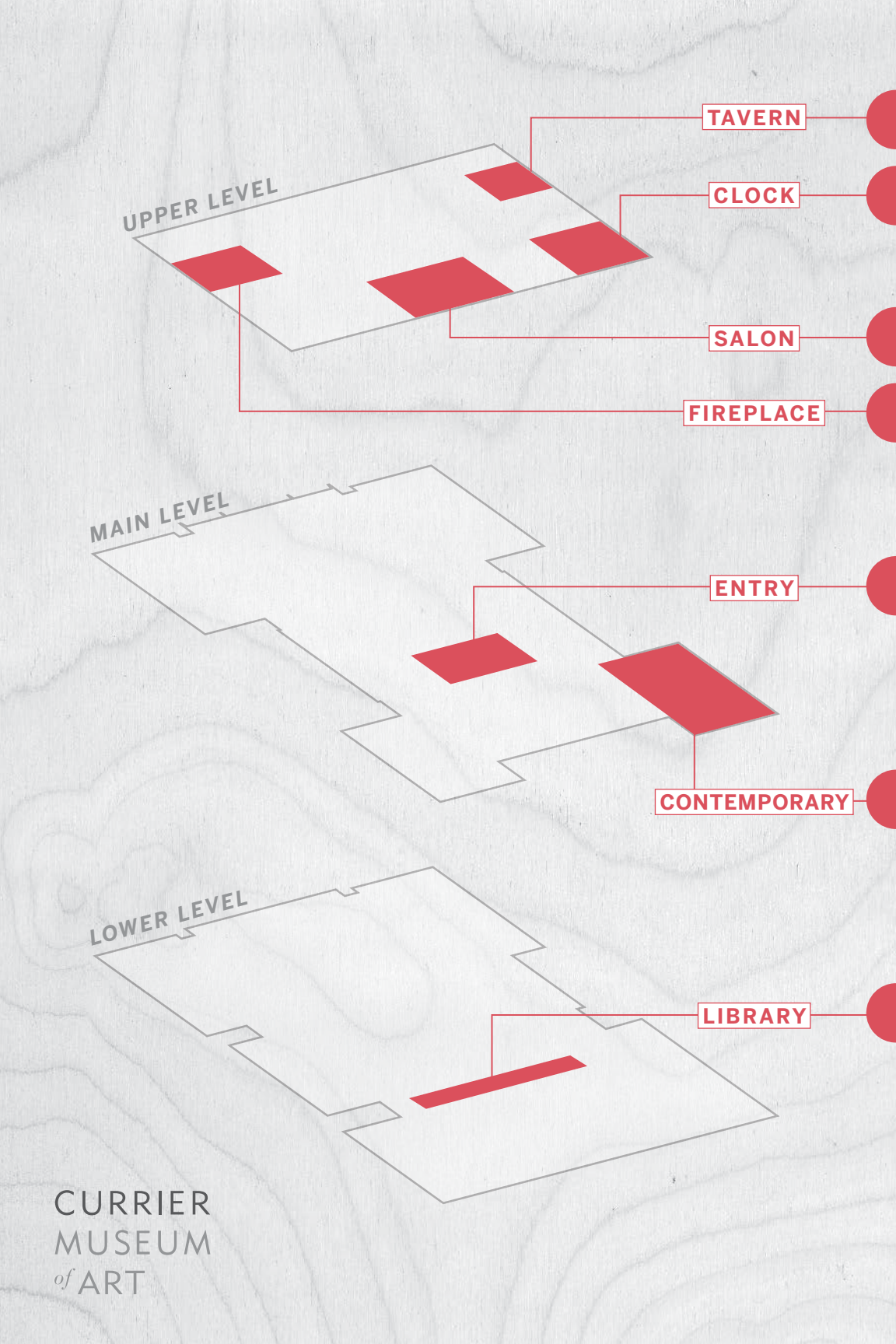
ENTRY

CONTEMPORARY

LOWER LEVEL

LIBRARY

CURRIER
MUSEUM
of ART



**EXPLORING
THE CURRIER
INSIDE OUT**

**ANDREW WITKIN
AMONG OTHERS**

"It's not an exhibition about the best or the right.
It's about opportunity, options, and appreciation."*

Some artists use brushes and pigment to create paintings; others sculpt raw materials. Andrew Witkin takes visual and material culture—objects, images, and text—and arranges it in ways to elicit new approaches of looking and broader ways of understanding the depth of human history. A guiding premise to his work is that information can reveal different meaning dependent on the context in which we encounter it and how we look at it. For his exhibition at the Currier, Witkin spent two years exploring the museum's archives, and from his findings has created a series of installations throughout the building that modify standard displays. These installations aim to stimulate new ways of experiencing and thinking about Currier collections and functions, and the museum's role in the process of making history.

The installations create a web of connections throughout the building and invite visitors on a journey of discovery

*Interview at the Currier Museum of Art, Manchester, NH, October 7, 2013. All Witkin quotations in this brochure are drawn from this same interview.

**The Past
in the Present/
The Present
in the Past**

The addition of the plywood table to this early American tavern scene provokes the question of why such a historically significant object was missing in the first place. It also draws attention to the artifice of the vignette.

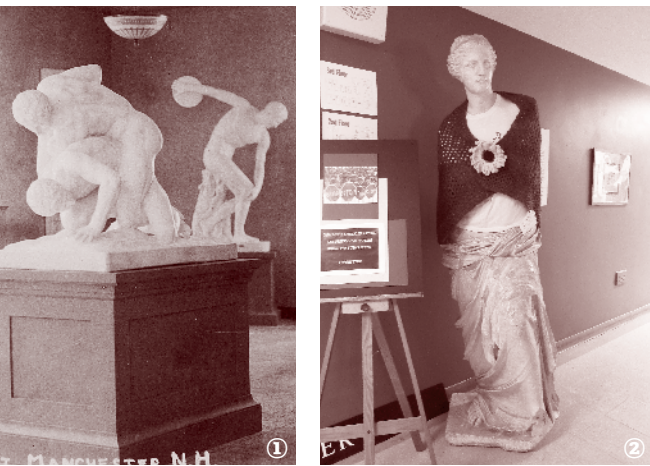
The table spans the elevated display platform and the visitor walkway, connecting objects of the past and museum visitors of the present. A once static display becomes an active site that invites us to consider historical understanding as a dynamic process, shaped by perspectives of the present interpreting echoes of the past.

Currier Gallery of Art main-level gallery installation of American collection (detail), c. 1930. Postcards, Box 1, Office of Public Relations and Marketing, Currier Museum of Art Reference Library and Archives.



similar to Witkin's own open-ended exploration of Currier resources. For Witkin, the dispersion of the installations is "about each individual deciding, choosing, and acting on what they're interested in, which is how the project began." Archival images in one gallery reference collection objects in another; contemporary plywood furniture in one location echoes the historical inspiration in a different location. In this way, visitors to the exhibition are prompted and encouraged to circle through the museum. The effect mirrors the ongoing and inherently incomplete study of material culture and history that defines museum work, and it emphasizes the Currier as a resource of limitless potential for exploration.

How people perceive and value art objects within the museum is a central issue in Witkin's investigation.



Consider this Witkin pairing on view in the Library Corridor: a postcard from the 1930s showing plaster casts of ancient Greek and Roman sculptures preciously displayed in a Currier gallery, and contemporary images of these sculptures as worn, decorative props in the Currier Art Center (images 1 and 2). As you explore the galleries, keep an eye out for expertly crafted plywood furniture, the product of a collaboration between Witkin and New Hampshire Furniture Master Tom McLaughlin. The plywood furniture complements maple and mahogany objects in the museum's collection, and challenges typical value assumptions about a utilitarian material.

Witkin's exhibition builds on a history of artists using institutions and their collections as the source material of their work. A major example is Andy Warhol's 1970 exhibition *Raid the Icebox* at the Museum of Art, Rhode Island School of Design. That show turned the museum

Layers of Information

Witkin was drawn first to the visual beauty of the tall clock by Levi Hutchins (c. 1810). During his research, he was fascinated to learn that Hutchins was the maker of the internal gears of the clock rather than the elaborate wood case. As you explore the installation in the Library Corridor and the book Witkin made for this exhibition (located in the Salon, Fireplace, and Contemporary installations), look for an archival photograph of Hutchins's mechanical handwork. The photograph reads like a geometric abstract painting; it breaks down distinctions between function and aesthetics to highlight an art form typically out of view.

The decal silhouette reconstructs the clock through layers of written documentation relating to the clock purchase, conservation reports, and other correspondence dating to 1962 when the clock entered the museum collection. The layers are built up chronologically, with more recent paperwork forming the topmost layer. Some documents are illegible or obscured, symbolic of the piecemeal way we craft stories about material culture and the past.

From a photocopy of the purchase invoice for Currier collection tall clock with internal mechanisms made by Levi Hutchins. Currier Museum of Art Registrar Files, 1962.1.

TEL. PLAZA 3-6562

Access # 1962.1

Israel Sa
American An
5 EAST 57TH ST
NEW YORK 22.

CLOCK

The Currier Gallery of Art
192 Orange St.
Manchester, N.H.

Mahogany, satinwood and rosewood tall clock by Levi Hutchins, Concord, N.H. circa 1810. The dial painted and decorated with Roman numerals and scenic decorations; hood with pine wood fretwork and brass finials, moulded turned fluted brass capped pilasters, moulded rectangular inlaid door, diamond columns extending to inlaid brass crotch columns; crotch satinwood, mahogany bordered base with scrolled apron to French feet.

We guarantee this clock to be absolutely and unmistakably genuine, as represented in the above description.

APR 25 1962

PER [Signature]
THANK YOU

2261

BILLS ARE PAYABLE IN FULL WHEN RENDERED

Noted - at Meeting - 3/15/62 - to be sent on for approval - and if OK to purchase approved - 4/21/62 - Purchase approved



③

on its head, with objects of varying quality pulled from storage and put on view in nonhierarchical and unconventional arrangements (*image 3*). Witkin's exhibition also expands upon his own collecting practices, which embrace the mundane and ubiquitous. For example, Witkin's early American farmhouse in Sanbornton, New Hampshire, features a diverse array of antique and contemporary chairs of varied quality, and a display of vintage postcards depicting the Old State House in Boston, each with its own slight variation and character.



In this exhibition, Witkin similarly explores how duplicate and reproduction copies shape perception and historical memory. For example, think of two photographs of the same gallery installation, taken in the 1970s, that vary in color and vantage point. By their differences and similarities, the photographs

influence our understanding of the featured objects in that historical installation. Or consider a U.S. postage stamp issued in the late 1800s depicting a somewhat distorted rendering of Giuseppe Ceracchi's 1794 marble portrait bust of Alexander Hamilton, on view in a gallery on the upper level (*image 4*). Such archival and visual materials are featured in a book Witkin made as a record of his research. Copies of the book can be found throughout the galleries. The book features a nonlinear

Multiple Views

These plywood chairs invite you to sit and face toward the wall of paintings but also to look away from it, to gaze upon and reconsider the surrounding architecture. The columned space was opened to the public in 1929 and is an interpretation of an Italian Renaissance palazzo. The revival of this centuries-old form of architecture in New Hampshire is indicative of the way styles diffuse and evolve, taking on new forms over time to meet changing tastes.

The close arrangement of chairs parallels the dense display of paintings, which is modeled after the installations at art salons of the 1700s and 1800s. While at first the chairs may seem identical, closer investigation reveals that each has a distinct wood grain and varies in design—the back aligned left, right, or center, or extended all the way across. The result invites us to contemplate the relationship between individual and group identity, and to reassess the way the hanging here functions to shape our experience of these paintings.

The Henry and Hylda Silver Gallery at the Currier Museum of Art, 2009.



arrangement of its contents that echoes the indeterminate ordering of the installations and the circuitous way knowledge evolves.

Through the process of exploring Witkin's exhibition, we come to view the Currier as a malleable canvas of partial histories and stories likely to inspire more questions than answers. In describing his exhibition and what he hopes visitors will take away from the experience, Witkin said, "Museums are quite amazing things, and the Currier is incredibly special both in terms of what it has, who it is, and the opportunities it would give someone like me ... I also hope people will have more questions, not necessarily answers—not looking for answers, just more thoughtful, sensitive, quiet questions." With the intention to cultivate more open eyes and open minds, Witkin's exhibition extends to the world beyond the museum walls. It invites us to take active ownership of the information around us, to bring a more critical awareness to what we see and experience, and to reconsider the things we think we know about culture and history.

Nina Gara Bozicnik
Assistant Curator

- ① Currier collection postcard of main-level gallery installation (detail), c. 1930. Gift of Mrs. Babs Thomas Putnam, 1983.92.9.
- ② Plaster cast of *Venus de Milo* in the Currier Art Center, 2013. Sculpture purchased by the Currier in 1929 for display in the museum galleries.
- ③ Andy Warhol, *Raid the Icebox* (detail), Rhode Island School of Design, 1970. Rhode Island School of Design Archives.
- ④ U.S. postage stamp with printed rendering of Giuseppe Ceracchi's sculpted portrait bust of Alexander Hamilton, first issued in 1870 and in use until the 1890s.

Change and Continuity

A new seating area around this fireplace, which is original to the 1929 building, invites visitors to sit and think about the changing function of the architecture and of collection objects. While the marble fireplace was always more decorative than practical, today it is boarded up to protect the artworks from environmental changes that can have harmful effects. The pieces of plywood furniture reclaim the original function of the easy chair and tea table from the 1700s that inspired them. The historical objects are now in the museum collection and used for display and study only.

The contemporary furniture translates the past through the hands of the present and represents modified versions of the originals. This mirrors the way conservation treatments to objects influence our perceptions of authenticity and what originality means when studying material culture. The red slipcover on the easy chair, displayed in the gallery across the balcony, is a 1994 addition that hides the historically significant understructure, which is also made up of replacement parts and modifications done by conservators in 1958 and 1985.

In-process conservation slide of American easy chair (c. 1730–60) in the Currier collection, 1993–94. Currier Museum of Art Registrar Files, 1981.54.



Andrew Witkin

Andrew Witkin's life and work are interconnected and defy sharp categorization. He is the director of a Boston art gallery, a collector, an event organizer—and all those roles inform who he is and what he does. The artist label carries a lot of weight and baggage for Witkin, who says, "For me, I don't reject it if someone else calls me an artist, but I feel like I'm Andrew Witkin and I do research, I make projects and exhibitions and installations and performances ... actions and all sorts of other things, but I don't call myself an artist."



Andrew Witkin in the Currier Museum of Art Library arranging materials from the museum's archives and collection.

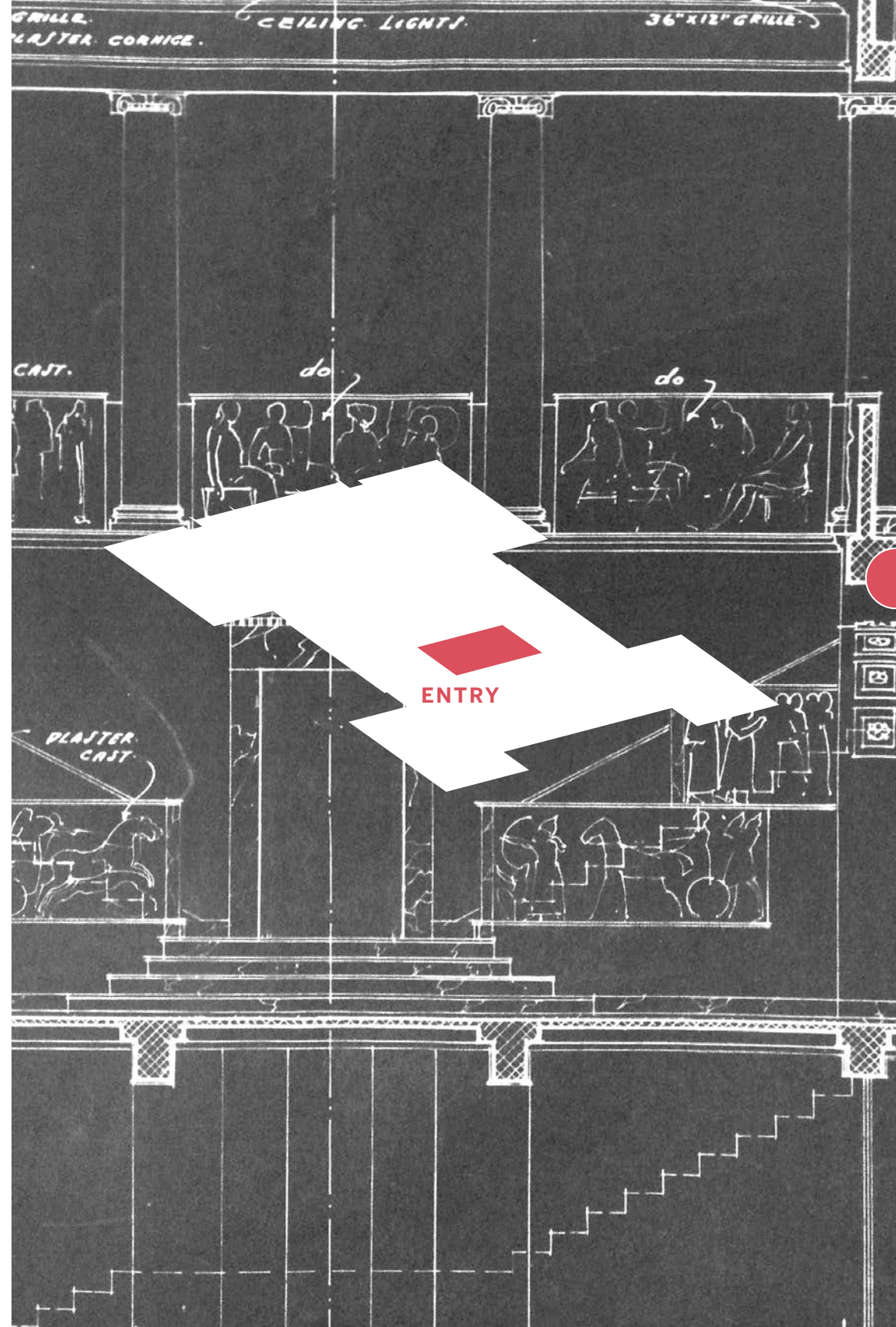
Witkin (b. 1977) received his bachelor's degree in art history, American studies, and material culture from Wesleyan University in Middletown, Connecticut, and his master's of arts in teaching from the School of the Museum of Fine Arts/Tufts University in Boston, Massachusetts. In 2008, he received the James and Audrey Foster Prize, awarded by the Institute of Contemporary Art in Boston. Recent exhibition venues include Theodore: Art, Brooklyn, New York; the deCordova Sculpture Park and Museum, Lincoln, Massachusetts; James Harris Gallery, Seattle, Washington; the National Museum in Damascus, Syria; and the Worcester Art Museum in Massachusetts. He splits his time between Jamaica Plain, Massachusetts and Sanbornton, New Hampshire.

Different Ways of Looking

In this entry space, Witkin introduces his palette of materials and his intention to inspire curiosity, questions, and different ways of looking. A contemporary Witkin-designed birch plywood ladder, a valued birch Shaker rocker (c. 1840) from the Currier's collection, and a maple highboy often kept in museum storage because it is considered of inferior quality (c. 1780) may at first appear unrelated to each other or to digital prints of collaged archival materials. On closer look, however, we can see that these objects have a similar geometric composition: The rungs of the ladder and the slatted back of the rocker mimic the stacked rectangular drawers of the highboy and the arrangement of the collages. By bringing these different objects and materials together, Witkin upends the museum's typical methods of organization based on historical and aesthetic categorization, and invites visitors to consider the artificial nature of these structures.

Look for the cuts into the plaster of the gallery wall. They reveal layers of information invisible from the surface, and serve as a proposition to dig beyond superficial appearances and excavate latent histories and stories.

Detail of section on center axis looking north (plaster detail), Currier Gallery of Art, November 1926. Edward Tilton, architect. Architectural Drawings, Dept. of Buildings and Grounds, Currier Museum of Art Reference Library and Archives.



Among Others

“So many people have made so many things, have taught so many things, have researched things, and have helped other people to do those activities as well. And none of this [the exhibition] would have been possible without all of those histories,” Witkin states.



Andrew Witkin and New Hampshire Furniture Master Tom McLaughlin in Currier collection storage measuring a tea table from the 1700s that inspired a contemporary version on view in the exhibition.

Witkin assembled the list of names on the back of this brochure to celebrate the web of human intelligence, creativity, and initiative that has directly and indirectly given shape to the exhibition. The list includes Currier staff, volunteers, and trustees. Also included are names of Witkin’s past and current colleagues, family, and influential figures from history. For example, you can find the names of the clockmaker Levi Hutchins and Currier founders Moody Currier and Hannah Slade Currier in the list, alongside New Hampshire Furniture Master Tom McLaughlin.

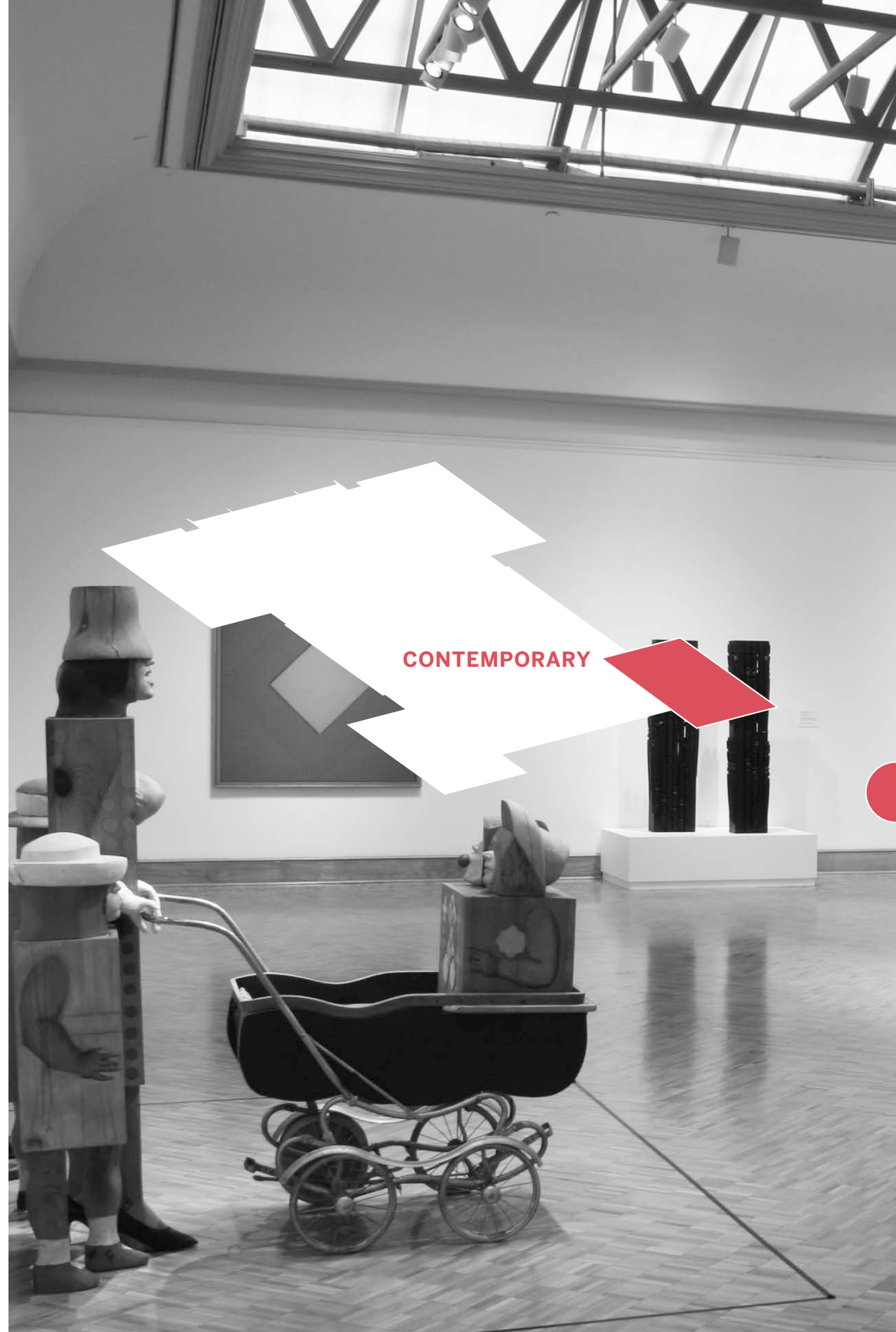
The list is presented in alphabetical order by first name and thereby flattens established hierarchies, placing Currier director Susan Strickler on the same level in the pantheon of collaborators as curatorial intern Theresa Moir and security guard Evan Benoit. Witkin will never meet many of the Currier-affiliated people named in the list, but by including them, he acknowledges the important role they play in determining how visitors experience the museum and interpret his exhibition.

Changing Context

Notice how Witkin’s installation of chairs complements the open feel of this gallery, which was added in 1982. This arrangement forms a contrast to the dense collection of similar chairs on the upper level of the domestically scaled 1929 building, highlighting a shift in museum architecture styles and display strategies.

As functional works of art, the Witkin-designed chairs are an anomaly in the Contemporary Gallery. Installed alongside such works of art as the hard-edge painting *Primary Contrast* by Richard Anuskiewicz (1965), they evoke 1960s Minimalist sculpture made of industrial materials and composed of multiple, geometric units. As both utilitarian furniture and sculpture, the chairs confuse sharp distinctions between fine art and functional design.

Currier Museum of Art Contemporary Gallery in 2011 with Currier collection painting *Primary Contrast* (1965) by Richard Anuskiewicz in the background.



Exploring the Currier Inside Out

Andrew Witkin, Among Others

January 11 – May 11, 2014

This exhibition is supported
by Nancy B. Tieken.

Sunday, January 26, 2 p.m.

Remaking the Past:

Finding Layered Histories in Archival Materials

Join Andrew Witkin and UMass Lowell professor Kevin Petersen in a conversation about the process of interpreting the past.

Thursday, March 6, 5:30 – 8 p.m.

Currier After Hours:

Boston Typewriter Orchestra

The evening will include two, half-hour performances with focus tours of the exhibition during intermission.

Saturday, March 8, 10 a.m. – 1 p.m.

Family Saturday: Spine Poetry

Families will work with Currier librarian and archivist Meghan Petersen to create poems using images of book spines.

Family Tour: 11:30 a.m.

Free Admission for NH residents: 10 a.m. – noon

Visit currier.org for a complete schedule and program details.

This exhibition is part of the **Contemporary Connections** series, which features new work by early-and mid-career artists and invites visitors to experience artistic perspectives that expand upon the Currier's collections, regional history, and/or local geography.

Currier Museum of Art
150 Ash Street
Manchester, NH 03104
603.669.6144

Gallery guide production credits:

Lys Weiss, Ph.D., Post Hoc Academic Publishing Services
John Kramer Design, with Chris Chew and Erin Gwozdz

Visual and Written Resources

Witkin collected the words and phrases included here during his research, and arranged them alphabetically to create a non-chronological narrative portrait of the Currier and its functions. (See the adjacent foldout page.) Misspellings are intentional—replicated as Witkin found them—and indicative of the way the historical record can include and perpetuate inaccuracies. The structure of the list divorces the text from its original context and invites readers to draw their own associations and interpretations. The effect echoes the role played by the Library and Archives as a generative place of discovery for Witkin's own investigations.

The composition of rectangular shapes on the adjacent wall is a visual counterpoint to the text list. The layout of the geometric shapes shifts in relationship to the architecture and forms its own system of logic. Much like the written text nearby, this pattern creates a readable language. It invites us to hone our visual literacy and take a second look at the abstract and what at first seems random.

Explore On Your Own

For Library hours, visit the museum website, currier.org. To make a research appointment, contact librarian and archivist Meghan Petersen: mpetersen@currier.org.

Box from Currier Museum of Art institutional archives.



the communities for which it was made

the futherance

the latter part

the maker is not known

the oritginal

the society in which the family worked

this grant is anonymous and should receive no public recognition

this term has been accepted although it is not the cabinetmaker's terminology (Charles Parsons)

through deilicacy

to adapt

to provide access

turned ornament

type of work

unknown

unlikely but not impossible

value of money

vendues

volume-cast art bronze

We don't know who made the case but it is one of the very finest (Harold Sack to Charles Buckley)'

we will surely meet some time

what exchange

where it rightfully belongs (Hutchins Clock)

EXPLORING THE CURRIER INSIDE OUT

AA Bronson, Abbott Thayer, Adrian Nicholas Matthews Thaws, Adrian Piper, Agnes Martin, Aime Westphal, Akira Kurosawa, Alan Slotkin, Alana Johnson, Alasdair Duncan, Alasdair Roberts, Aletheia Fischer, Alexander Hamilton, Alexis Nelson, Alfred Githens, Alfred North Whitehead, Alina Yanulis, Alicia Hall Moran, Alicia Kupchik, Alighiero Boetti, Aline Lotter, Alexis Keller, Alissa Farber, Alvin Krakow, Alvin Lucier, Amanda McGowan Lacasse, Amie Siegel, Amy Baker Sandback, Amy Bettencourt, Amy Croteau, Amy Stacey Curtis, Amy Witkin, Andre Kerstes, Andrew Irwin, Andrew Passeri, Andrew Spahr, Angela Hoke, Ann Domingue, Ann Richardson, Anna Boutin, Anna Cisler, Anne Milne, Anne Teresa De Keersmaeker, Anne von Kuhn, Annie Campbell, Arlene Amendolara, Arnold Newman, Arthur Cody, Arthur Miller, Ashlee Bailey, Athena Kirk, Audrey Foster, August Sander, Ava Jane Restuccia, Barbara Clapp, Barbara Jaus, Barbara Kaban, Barbara Krakow, Barbara Mirecki, Barbara Moskowitz, Barbara B. Putnam, Barbara Shepler, Bartolomeo Vanzetti, Becki Kuhns, Benjamin Chaffee, Benoit Kekumba, Beth Brisson, Beth Kantrowitz, Bill Arring, Bill Callahan, Bill Stelling, Bill T. Jones, Billie Holiday, Billy Bang, Billy Shore, Blanche Friedman, Bob Dylan, Bob Ostertag, Bob White, Boris Groys, Brandon Hinman, Brendan Burke, Brendan Burke, Brendan Greaves, Brenna Thompson, Brian Zink, Brock Jobe, Bronlyn Jones, Bruce McColl, Calvin Lando, Carey Cahoon, Carl Andre, Carla Herrera-Prats, Carlo Schmid, Carol Resch, Carol Robey, Carol Tingleff, Carolin Sanchez, Carolyn Hollman, Carrie Jacques, Cary Leibowitz, Celia Pym, Celia Weiss, Cesaria Evora, Charles Buckley, Charles Mingus, Charles Montgomery, Charles Parsons, Charles Sheeler, Charlie Rouse, Charlotte DeBell, Charmaine Wheatley, Che Guevara, Chelcie George, Cheri Adams, Cheryl Holbert, Chris Boulter, Chris Chew, Christina Bator, Christine Louis, Christopher Flouton-Barnes, Christos Kassaras, Clive Maloney, Constantin Brancusi, Corey Daniels, Corey Doherty, Corie Lyford, Cory Kadlik, Cydney Gottlieb, Cynthia Kelly, Cynthia Mackey, Cynthia Spinelli, Daiki Suzuki, Damon Krukowsky, Dan Restuccia, Dane Patterson, Daniel Scholnick, Daniel Webster, Daniele Caradonna, Danielle Gosselin, David A. Jensen, David Brooke, David Bryant, David Bundzinski, David Kelley, David Kelly, David Marks, David Ortiz, David Reich, David Roxburgh, David X. Levine, Davis P. Thurber, Deanna Parenteau, Deborah de Peyster, Deborah Duranceau, Denise Dyer, Dennis Kois, Deval Patrick, Diane Curran, Diane DiGirolamo, Diane Ellis, Diane McEntee, Dick Albright, Dina Deitsch, Dominique Healy, Don Byron, Don Sieker, Don Zimmer, Donald Dunlap, Donald Judd, Donald Nawi, Dorothy Adlow, Dorothy Savery, Dot Farley, Douglas Tyler, Drew Volpe, Dwight D. Churchill, Eadward Muybridge, Ed Ruscha, Edward Hopper, Edward Tilton, Ehud Olmert, Elaine Sturtevant, Elenore Freedman, Elizabeth Hitchcock, Elizabeth Jones, Elizabeth Keroack, Elizabeth Volpone, Ellen Berkman, Ellen Davison, Ellen Sturtevant, Ellie Clough, Emily Alexander, Emily Archer, Emily Isenberg, Erin Gwozdz, Erna Rosenberg, Evan Benoit, Felix Guattari, Feliz Gonzalez-Torres, Fidel Castro, Flo Fitzgerald, Florence Merrill, Fran Wiggim, Frances Gray, Frances Nutter-Upham, Francine Hall, Francis Alys, Franklin D. Roosevelt, Franz Xavier Messerschmidt, Gary Drinkwater, Gay Zimmerman, George Adams, George Herman Ruth, George Kubler, George Washington, Gerry Jones, Gil Scott-Heron, Ginny Szymanowski, Gioia Guerzoni, Giulio Paolini, Giuseppe Cerrachi, Glenn Goldberg, Gloria Bouchard, Gloria Ross, Gloria Steinem, Healy Petronelli, Gray Chynoweth, H. Frances Gordon, Hamish Fulton, Hannah Slade Currier, Hans Peter Feldmann, Harold Sack, Harry Shepler, Hayley Coultis, Heidi Norton, Helen Winebaum, Henri Cole, Henry Allison, Henry Melville Fuller, Hilda Fleisher, Holland Cotter, Honore Daumier, Horst P. Horst, Howard Gardner, Howard Halle, Howard Moody, Ilya Kabakov, Ira Wool, Isaac Sprague, Isaiah Gulino, Israel Sack, Jack Keovorkian, Jack Pierson, James Bennett, James Castle, James Egan, James Harris, James Levine, James Michael Curley, Jan Conover, Jane Beaulieu, Jane Bentas, Jane Harmon, Jane Seney, Janet Passehl, Janet Stearns, Jason Hackler, Jason Moran, Jasper Francis Cropsey, Jay Glushien, Jane Gottesman, Jean McGiffin, Jean Prouvé, Jeanne Hypolite, Jeanne Hypolite, Jeanne Smith-Cripps, Jeff Allen, Jeff Volkers, Jeffrey Kipnis, Jennifer Mimiucici, Jennifer Robinson, Jennifer Silva, Jenny Watkins, Jeremy Ziemann, Jerrilee Maille, Jerry Holbert, Jess Rosner, Jessalyn Benson, Jessie Pollock, Jill Sloburg-Ackerman, Jim Ackerman, Jim Foster, Jim Harris, Jim Townsend, Jo Russavage, Joan Camann, Joan Kaban, Joan Sheldon, Joan White, Joann Jensen, Jo Brainard, Joe Louis, Joe Scanlan, John Ashberry, John Bock, John Butler, John Cage, John Cassavetes, John Dewey, John F. Swope, John Griffin, John H. Morison, John H. Morison, III, John Herper, John Kramer, John Maguire, John O'Reilly, John O'Shaughnessy, John Paoletti, John Stuart Gordon, Jolene Stevens, Jose Luis Blondet, Joseph Montroy, Joseph Sylvester, Joslin Kimball Frank, Joy Raskin, Judith Butler, Judith Conway, Judith Ransmeier, Judy McKenna, Julia Di Stefano, Julia Ward Howe, Julian Opie, Julie Bernson, Julie Reich, June Latti, June Trisciani, Kaatje Cusse, Kaitlin Eileen Johnson, Karen Graham, Karen Papineau, Karen Pfefferle, Karen Singer, Karl Hutchins, Kate Shepherd, Katharina Grosse, Katherine Drisko, Kathi Custer, Kathleen Sharkey, Katya Torres-Terrazas, Kay Rosen, Kelly Dubois, Kelly Sherman, Kendra Stearns O'Donnell, Kenneth Goldsmith, Kerry Harman, Kevin Petersen, Kevin Youkilis, Keyandra Barchay-Robinson, Kim Lyon, Kim Tyndall, Kimberly Johnson, Kimon Kirk, Kimon S. Zachos, Korrena Cowing, Kristin Soderqvist, Kristine Nyhan, Kurt Sundstrom, La Monte Young, Laura Bourgeois, Lara Yee, Laura Zorawowicz, Laurel McCleard, Lauren Bradley, Lauren Dadmum, Leah Fox, Leah Witkin, Lee Mingwei, Lena Cisler, Lenny Kaban, Leo Frobenius, Lester Dworetzky, Levi Hutchins, Levi Jones, Lewis Lapham, Lila Kanner, Liliana Porter, Linda Moody, Linda Robinson, Linn Krikorian, Liza Solange Pavlopoulos, Liz Geller, Liz Herring, Liz Richter, Loraine Bernard, Lucas Troy, Lucyinda Childs, Lucy Fowlkes Breed, Lynn Thomson, Lysa Weiss, M. Christine Dwyer, Magalie Guerin, Man Ray, Manfred Woerner, Marcel Duchamp, Marek Bennett, Margaret Gaillard, Margaret Stearns, Margaret Talcott, Maria O'Leary, Marilyn Davison, Marilyn Hoffman, Marilyn Watson, Marjorie Hodes, Marlon Brando, Marsha Ginsberg, Martha Rosler, Martha Safford Higgins, Martin Creed, Martin Herbert, Marvin Hagler, Mary Carroll, Mary Christy, Mary Morrison, Mary O'Grady, Mary Ray Hyde, Maryam Amiryani, Masako Glushien, Masao Yamamoto, Matt Magee, Matthew Dadmum, Matthew Gatzke, Matthew McMahon, Maureen Feeney, Max Schmeling, Megan Burke Kidder, Megan Bernstein, Megan Riley, Meghan Petersen, Mel Bochner, Melanie Larson, Melvin Watts, Merce Cunningham, Michael Asher, Michael Bergstein, Michael Darling, Michael J. Duffy II, Michael Jackson, Michael Jordan, Michael Komanecky, Michael McClain, Michael Piantedosi, Michael Spitzer, Michael Somers, Milutin Gubash, Mimi Crowley, Mina Al Rais, Mitsuiji Shimoyama, Monique Staples, Monya Rowe, Moody Currier, Mort Scheller, Mstislav Rostropovich, Muhammad Ali, Muriel McMillan, Mutaz Kataa, Nancy Baker, Nancy B. Tiekens, Nancy Court, Nancy Craig, Nancy Johnson, Nancy McGaan, Nancy Stewart, Nancy Tiekens, Nancy Zadravec, Narayan Khandekar, Natalia Porter, Natasha Khandekar, Nate Douglass, Nathan St. Pierre, Neil Young, Nelson Goddard, Neva Cole, Nicholas Bugieda, Nick Kamo, Nick Terry, Nick Speltz, Nina Felshin, Nina Gara Boznicnik, Nona Hersh, Nuit Banai, Nuno de Campos, Oprah Winfrey, Orson Welles, Otomo Yoshinobu, Pam Harvey, Pam Parrot, Pamela Diamantis, Pamela DiFloures, Pat Howard, Pat Meyers, Pat Morrison, Patricia Benson, Patricia Furey, Patricia Goss, Patricia Meyers, Patricia Molan, Patricia Prinz, Patricia Reigstad, Patricia Reville, Patrick Duffy, Paul Staller, Paul Strand, Paul Wayland Bartlett, Paula Schmida, Paula Senneville, Pauline Bogaert, Pedro Martinez, Peg Case, Peg Gaillard, Peg Lipin, Penelope Snow, Penny Gilbert, Peter Downsbrough, Peter Kaye, Peter Littlefield, Peter Pakesch, Peter Sandback, Peter Sawyer, Peter Schjeldahl, Philip Zea, Philip Zimmerman, Pieranna Cavalchini, Puffin D'Oench, Quincy Gunn, Rachel Montroy, Ralph Ellison, Randi Hopkins, Ray Allen, Raymond G. Cote, Rebecca Davison, Rebecca Solnit, Rei Kawakubo, Richard Hayes, Richard Linklater, Richard Russell, Richard Thorne, Riva Weiss, Rob Alexander, Rob Weiner, Robert Bauer, Robert Bishop, Robert Cook, Robert Desrochers, Robert Dickstein, Robert Doty, Robert Duffy, Robert Huot, Robert Massey, Robert Shure, Robert Trent, Robert Wilson, Roberta Lavey, Roberta Smith, Robyn Cotton, Rocco Caradonna, Rod Tenney, Roger Conover, Roger Pascoe, Roger Witkin, Roland Barthes, Ron Sklutas, Roy McMakin, Russ Mowry, Russell Gebro, Ruth Higgins, Ryan Cross, Ryan Nelson, Sadie Barton, Sally Douglas, Sally Shea, Samantha Minshull, Samantha Topol, Sandra Chandonnet, Sandra Minnick, Sandra Superior, Sandra Townsend, Sara Baker, Sara Larson, Sara Turner, Sarah Charlesworth, Sarah Crow, Sarah Mayo, Sarah Thompson, Sean McGovern, Seiji Ozawa, Shane Waller, Sharon Stephan, Shellburne Thurber, Sherron Bassett, Sherry Collins, Simon Line, Sky Emmons-Shaw, Skyla Heitz, Sol LeWitt, Stacy Brouillick, Stan Cohen, Starr Manus, Stephanie Theodore, Stephen Duprey, Stephen Prince, Stephen Shore, Stephen Stanley, Steve Reich, Steven Konick, Steven Leiber, Steven Skov Holt, Su-Mei Tse, Sura Welitoff, Sue Callihan, Susan Goldwitz, Susan Stoops, Susan Strickler, Susanne Larkham, Sydney Specht, Sylvea Johnson, Tamiko Shimoyama, Tammy Sarette, Tatyana Gubash, Ted Parrot, Tejo Remy, Teresa Achola, Terrence Gaide, Terry Albright, Terry Heinzmann, Terry Richardson, Thelonius Monk, Theophilus Martey, Theresa Moir, Thomas Ball, Thomas Hobbs, Thomas Minota, Tim Albright, Toby Theodore, Tom McLaughlin, Topher Cox, Toshi Ichinyang, Tracey Carrier, Trayvon Martin, Trisha Brown, Tyler Beliveau, Ulrike Müller, Valera Filatov, Valerie Laker, Verne Orlosk, Vermis Jackson, Vesela Sretenovic, Victoria Duffy, Vija Celmins, Virginia Prescott, Vito Lumiere, Wadada Leo Smith, Washington Irving, Will Oldham, William Saltonstall, William W. Upton, Wisława Szymborska, Witold Rybczynski, Yammilette Pizarro-Matias, Yosef Glushien, Yoshi Shimoyama, Yves Klein, Yvonne Salas, among others, all with Andrew Witkin