

THE
Emily Fisher Landau
COLLECTION

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Ford Beckman
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Carroll Dunham
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Eric Fischl
Robert Gober
Nan Goldin
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Gloria Graham
Rodney Graham
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Jenny Holzer
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Michael Hurson
Alfredo Jaar
Neil Jenney
Jasper Johns
Cletus Johnson
Mike Kelley
Jon Kessler
Win Knowlton
Joseph Kosuth
Barbara Kruger

LISA YUSKAVAGE

Since the early 1990s Yuskavage has gained both recognition and notoriety for her boldly confrontational depictions of young women in sexually charged poses. Her provocatively titled paintings with candy-colored monochromatic backgrounds take on a subject familiar to art history yet rarely seen in art today: the young female nude. Having absorbed influences from a wide range of earlier artists, including Pontormo, Jan Vermeer, Edgar Degas, Giorgio de Chirico, and Philip Guston, Yuskavage has created what Robert Storr calls “Lisa’s version of the studio-model composition, or painterly realism. . . . It’s at once a demonstration of the mannerly figuration that Yale taught so many artists, a biting send-up of that very aesthetic, and a redeployment of what was learned in the interest of a serious, funny, and very disconcerting view of women.” At the same time, Yuskavage’s lusciously painted depictions of the female form also embody what she acknowledges as intensely personal content: “I am interested in making work about how things are rather than how they should be. I exploit what’s dangerous and what scares me about *myself*: misogyny, self-deprecation, social climbing, the constant longing for perfection. My work has always been about things in myself that I feel incredibly uncomfortable with and embarrassed by.”

Having been an avid student of life drawing at Tyler School of Art and Yale, Yuskavage often devotes large amounts of time to the sketches that are the basis for her finished paintings. She has also explored printmaking, favoring the intaglio etching technique that she learned while working alongside the printmakers at Universal Limited Art Editions, in Bay Shore, New York. Her print *Piggyback* (2006) uses this classical technique in ways reminiscent of old masters such as Rembrandt and Goya. A young girl defined by wispy etched lines clings to the back of another young nymph, whose aroused nipples are clearly delineated though much of her lower body is deep in shadow. The two girls are perched precariously in a rather surreal landscape of scratchy cross-hatchings: small blocks of stones intercut with mysterious swirls; a small branch growing seemingly out of nowhere; and an oddly stacked rock formation, barely sketched, receding into the background at upper right. Similar compositions of coupled female figures recur in Yuskavage’s oeuvre, most notably her painting *Piggyback Ride* of 2009.

— TK

Lisa Yuskavage (b. 1962)

Raised in a working-class family in Philadelphia, Yuskavage attended the Tyler School of Art at Temple University, where she received her BFA in 1984. To support her studies, Yuskavage worked as a lifeguard, painted houses, and taught watercolor painting to retirees in Central Park. She earned an MFA in 1986 from Yale University, where she committed herself to painting the figure in the tradition of Europe’s old masters. After moving to New York City, she received her first one-person exhibition at Pamela Auchincloss Gallery, New York, in 1990. The show was harshly criticized by some for what was perceived as its misogynistic portrayal of eroticized young women. Dissatisfied with her work in the exhibition, Yuskavage stopped painting for a year, but as the decade continued, she emerged alongside other artists — John Currin, Luc Tuymans, Elizabeth Peyton — who were introducing figuration into their paintings in a reaction against the prevalence of abstract or conceptual modes of art making. In 2000 Yuskavage was given a solo exhibition at the Institute of Contemporary Art, Philadelphia; more recently, she has had solo exhibitions at the Centre d’Art Contemporain, Geneva (2001), and the Museo Tamayo Arte Contemporaneo, Mexico City (2006). She has exhibited in numerous major group shows, including the Sixth International Istanbul Biennial (1999); the 2000 Whitney Biennial; *Disparities and Deformations: Our Grotesque*, SITE Santa Fe (2004); and *America Today: 300 Years of Art from the USA*, National Art Museum of China, Beijing, and the Shanghai Museum of Contemporary Art (2007). Yuskavage lives and works in New York City.

Lisa Yuskavage

Piggyback, 2006

Etching

Sheet: 12¹/₂ x 10 in. (31.8 x 25.4 cm)

Image: 9³/₄ x 7³/₄ in. (24.8 x 19.7 cm)

Edition no. 41/60



4/60

ly '60



Jamie Wyeth

Portrait Study of Andy Warhol, c. 1976

Watercolor on paper

10¹/₁₆ x 12⁵/₁₆ in. (25.6 x 31.3 cm) (sight)

Promised gift of Emily Fisher Landau

P.2010.289

(plate illus. p. 293)



Chris Wyllie

Girl on Doors 2, 2009

Oil on found objects

77⁷/₈ x 59⁹/₁₆ x 1¹/₄ in. (197.8 x 151.3 x 3.2 cm) overall

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P.2010.290a-b

(plate illus. p. 295)



Lisa Yuskavage

Piggyback, 2006

Etching

Sheet: 12¹/₂ x 10 in. (31.8 x 25.4 cm)

Image: 9³/₄ x 7³/₄ in. (24.8 x 19.7 cm)

Edition no. 41/60

Printed and published by Universal Limited

Art Editions, Bay Shore, New York

Promised gift of Emily Fisher Landau

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(plate illus. p. 297)



Multiple artists

Tina Barney, Sarah Charlesworth,

Jenny Holzer, Alfredo Jaar,

David McDermott and Peter McGough,

Frank Majore, Thomas Ruff, Andres Serrano,

Lorna Simpson, Jeff Wall, James Welling,

Joel-Peter Witkin

In a Dream You Saw a Way to Survive

and You Were Full of Joy, 1991

Portfolio of twelve prints

25³/₄ x 21¹/₂ x 1¹⁵/₁₆ in. (65.1 x 54.6 x 4.9 cm) overall

Edition no. 6/25

Published by Photographers + Friends

United Against AIDS

Promised gift of the Fisher Landau Center for Art

P.2010.354.1-12

Illustrated: Lorna Simpson, *Partitions & Time, 1991*

Gelatin silver print

20 x 24¹/₁₆ in. (50.8 x 61.1 cm)

This catalogue was produced on the occasion of

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