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David Hammons, *Untitled*, 2010, Mixed media, 64 x 46 in. (162.6 x 116.8 cm), Photo: Tom Powell Imaging, Courtesy L&M Arts.



Richard Tuttle, *Painted Boxes 28*, 1999, Acrylic on museum board, 10 x 5 x 2 in. (25.4 x 12.7 x 5.1 cm), © Richard Tuttle, Courtesy The Pace Gallery, Photo by Kerry Ryan McFate/Courtesy The Pace Gallery.



Rosemarie Trockel, *Ohne Titel/Untitled*, 1990, Wool, 79 x 59 in. (200 x 150 cm), © VG Bild-Kunst, Bonn 2011/Rosemarie Trockel, Courtesy Sprüth Magers Berlin London.

## DAVID HAMMONS

United States, 1943–

Hammons is an installation artist, performance artist and sculptor. He was born in Springfield, Illinois, studied at Los Angeles' CalArts (then called Chouinard Art Institute) and Otis Art Institute. He moved to New York City in 1974, and shortly after gained recognition for his socially charged work that contains a strong sense of Dada and Arte Povera. His art defies various derogatory terms used against African-Americans. For his titles, he will appropriate images, objects or words based in urban African-American stereotypes to infuse his art with commentary and meaning. His unique works have featured basketball hoops installed on telephone poles, a chaise lounge with a pile of hair clippings from a Harlem barbershop, titled *Hair Relaxer*, or a recreation of the American flag in the black, red and green associated with African cultural identity. For his latest solo gallery show at L&M Arts New York, the artist created large painterly, abstract oil canvases, and then affixed plastic trash bags, blankets or towels, covering up much of the surface. Hammons' work has earned him a MacArthur Foundation Fellowship and the Prix de Rome. The Art Institute of Chicago, Whitney, MoMA, LACMA, Hirshhorn, François Pinault Foundation, Rubell Family Collection, Glenstone and S.M.A.K. are a few of the international collections housing his work. He has had solo exhibitions at the Fabric Workshop, White Cube, Museo Reina Sofia, Kunsthalle Bern and American Academy of Rome. Always independent and known to flout art world museum, gallery and art fair circuits, Hammons did not join a commercial gallery until 2007, and then with L&M Arts. His recent auction record was achieved in 2010, when an appropriated sculpture with found objects realized \$902,500. –MJP

## RICHARD TUTTLE

United States, 1972–

Tuttle was born in New Jersey and attended Trinity College in Hartford, Connecticut. He moved to New York in 1963, where he received his first solo show at the Betty Parsons Gallery. During this time period, he met painter, Agnes Martin, who was an important mentor and friend until her death in 2004. Tuttle is commonly considered within the context of Post-Minimalism. He is known for his subtle manipulation of color, combined with a simple, handmade aesthetic. The artist commonly uses a variety of materials, including wood, cloth and shaped canvas. His works take form as wall hangings and wall-mounted installations, but he also has been known to work in small-scale sculpture. A painter at heart, Tuttle's work exists in the expanse between installation and the picture plane. His pieces play with notions of scale and space, and frequently require the artist's assistance to install. An "artist's artist," Tuttle has influenced a range of younger contemporaries, including Kiki Smith, David Hammons and Tom Friedman. Long a favorite in Europe, the artist recently has received widespread acclaim in the United States. In 2005, he was the subject of a retrospective, *The Art of Richard Tuttle* at the San Francisco Museum of Modern Art, which traveled to venues across the country, including the Whitney Museum of American Art, where he had a controversial one-man survey in 1975. In 2010, a Tuttle work sold at auction at Sotheby's, New York for \$1,762,500, far surpassing its \$600,000 high estimate. His work is held by a number of public collections, including the Albright-Knox Art Gallery, Art Institute of Chicago, Brooklyn Museum, Centre Pompidou, Paris, the Smithsonian Institution and MoMA. The artist is represented by Sperone Westwater in New York. –HH

## ROSEMARIE TROCKEL

Germany, 1952–

Conceptual artist, Rosemarie Trockel, was born in Schwerte and studied painting at the Werkkunstschule in Cologne, where she continues to live and work, teaching at Staatliche Kunstakademie Düsseldorf since 1998. She is arguably one of the most important contemporary artists in Germany, and is recognized world over for her knit paintings and multi-faceted installations. Generally her work has a feminist bent, whether in subject matter or medium, such as her knitting pictures that she began in 1985. The knit pictures feature either geometric patterns or consumer or political logos. She also creates photographs, prints, drawings and installations, usually with a video component. Just as she "paints" with yarn, her sculptural installations are made out of glass, hair, plastic, ceramics and found objects. By using media usually associated with women's work and not great art, Trockel's pieces make a political statement. The Rubell Family Collection, MoMA, Walker Art Center, Goetz Collection (which owns over 80 works spanning the range of her career), Tate Gallery and Kunstmuseum Basel all hold examples of her conceptual work. Trockel was the German representative to the 1999 Venice Biennale, and also participated in 1996. Kunstmuseum, Bonn, Moderna Museet, Stockholm, Rome MAXXI, Museum Ludwig, DIA Center for the Arts, Centre Georges Pompidou, ICA, Boston and MCA, Chicago are but a few of the numerous international institutions that have offered solo exhibitions of her work. In 2004, she received the Wolfgang Hahn Prize, one of Germany's top art awards. She is represented by Sprüth Magers, which will present a solo show of her work in late summer 2011. In 2010, Cologne's Lempertz auctioned a 1988 knit-picture for \$312,750, almost twice the high estimate. –MJP