Lux and Lumen: Spencer Finch
September 16, 2022–March 4, 2023
This checklist is organized clockwise by gallery

Third Floor

1. **Spencer Finch**
   *Manhattan Light Study (morning becomes afternoon, afternoon becomes morning)*, 2022
   Two boxes; Powder coated aluminum, plexiglass, filters
   Each: 18 x 18 x 12 inches (45.7 x 45.7 x 30.5 cm)

   Two white boxes are attached to the window, each with a different colored filter in the window side. The left one (blue) shifts the morning light to the afternoon light. And the right one (yellow/orange) shifts the afternoon light to the light of morning.

2. **Valentin Bousch**
   *The Creation and the Expulsion from Paradise*, 1533
   Stained glass and vitreous enamel
   114 x 90 inches (289.6 x 228.6 cm)

3. **Spencer Finch**
   *Painting Air*, 2022
   Glass, hardware, wall painting
   Dimensions variable

   “I want to paint air,” Monet once said, “and that is nothing short of impossible.” Inspired by his visit to Monet’s pond and garden in Giverny, Finch has re-created the shifting colors, light, and atmosphere he observed there. Finch has called the garden a “laboratory for certain optical effects.”
4. **Spencer Finch**  
*Rose Window at Saint-Denis (morning effect), 2022*  
LED fixtures, LED lamps, filters  
Diameter: 76 1/2 inches (194.31 cm)

This work re-creates the light measured one morning from the North Rose Window at the Cathedral at Saint-Denis in Paris, France, the earliest surviving Gothic building.

**Fourth Floor**

5. **Spencer Finch**  
*Studio window, summer (infrared, early morning, late morning, early afternoon, mid-afternoon, late afternoon, early evening, evening, 6/24/22), 2022*  
Suite of seven; Oil pastel on paper  
Each: 30 x 29 1/2 inches (76.2 x 74.93 cm)

These drawings document the temperatures recorded with 25 thermometers on Finch’s studio window in the early morning, late morning, early afternoon, mid-afternoon, late afternoon, early evening, evening, drawn in false-color.

6. **Spencer Finch**  
*Hannibal Crossing the Alps (2 Views), 2001*  
Pastel, pencil, and color pencil on paper  
15 x 22 1/2 inches (38.1 x 57.15 cm)

7. **Spencer Finch**  
*Abstraction #3, 2001*  
Pastel, pencil, and color pencil on paper  
15 x 22 1/2 inches (38.1 x 57.15 cm)

8. **Spencer Finch**  
*Supremacist Composition (Boy with Knap Sack), 2001*  
Pastel, pencil, and color pencil on paper  
22 1/2 x 15 inches (57.15 x 38.1 cm)
9. **Spencer Finch**  
*Window (Neighbors)*, 2001  
Pastel, pencil, and color pencil on paper  
15 x 22 1/2 inches (38.1 x 57.15 cm)

*Four drawings with trompe l’oeil depictions of a pane of glass.*

10. **Spencer Finch**  
*The Outer—from the Inner (Emily Dickinson’s Bedroom, dusk)*, 2018  
Suite of seven; Archival inkjet photographs  
Each: 15 1/2 x 15 1/2 inches (39.37 x 39.37 cm)

*These photographs are taken from Emily Dickinson’s bedroom window—the view from her writing desk—over the course of an hour at dusk.*

11. **Spencer Finch**  
*Candlelight (CIE 529/418)*, 2022  
Stained glass, steel frame  
Dimensions variable

*This stained glass installation shifts the color of the exterior sunlight to the color of candlelight.*

**Permanently Installed**

<table>
<thead>
<tr>
<th>Robert Gober</th>
<th>Christopher Wool</th>
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<tbody>
<tr>
<td><em>Drains</em>, 1990</td>
<td>Untitled, 2013</td>
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<tr>
<td>Cast pewter</td>
<td>Bronze and copper plated steel</td>
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<tr>
<td>3 3/4 x 3 3/4 x 1 5/8 inches (9.5 x 9.5 x 4.1 cm)</td>
<td>161 3/8 x 113 3/4 x 49 5/8 inches (409.89 x 288.93 x 126.05 cm)</td>
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