

DISGUISE THE LIMIT

John Yau and Collaborators

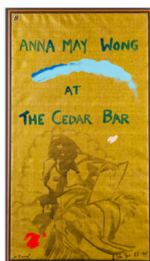


ARCHIE RAND and JOHN YAU

A from *The Alphabet Paintings*, 1987-94

Acrylic on gold-lamé fabric

Courtesy of the artists

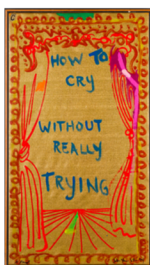


ARCHIE RAND and JOHN YAU

B from *The Alphabet Paintings*, 1987-94

Acrylic on gold-lamé fabric

Courtesy of the artists



ARCHIE RAND and JOHN YAU

C from *The Alphabet Paintings*, 1987-94

Acrylic on gold-lamé fabric

Courtesy of the artists



ARCHIE RAND and JOHN YAU

D from *The Alphabet Paintings*, 1987-94

Acrylic on gold-lamé fabric

Courtesy of the artists



ARCHIE RAND and JOHN YAU

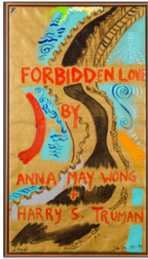
E from *The Alphabet Paintings*, 1987-94

Acrylic on gold-lamé fabric

Courtesy of the artists

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ARCHIE RAND and JOHN YAU

F from *The Alphabet Paintings*, 1987-94

Acrylic on gold-lamé fabric

Courtesy of the artists



ARCHIE RAND and JOHN YAU

G from *The Alphabet Paintings*, 1987-94

Acrylic on gold-lamé fabric

Courtesy of the artists



ARCHIE RAND and JOHN YAU

H from *The Alphabet Paintings*, 1987-94

Acrylic on gold-lamé fabric

Courtesy of the artists

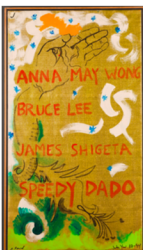


ARCHIE RAND and JOHN YAU

I from *The Alphabet Paintings*, 1987-94

Acrylic on gold-lamé fabric

Courtesy of the artists



ARCHIE RAND and JOHN YAU

J from *The Alphabet Paintings*, 1987-94

Acrylic on gold-lamé fabric

Courtesy of the artists

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ARCHIE RAND and JOHN YAU

K from *The Alphabet Paintings*, 1987-94
Acrylic on gold-lamé fabric
Courtesy of the artists



ARCHIE RAND and JOHN YAU

L from *The Alphabet Paintings*, 1987-94
Acrylic on gold-lamé fabric
Courtesy of the artists



ARCHIE RAND and JOHN YAU

M from *The Alphabet Paintings*, 1987-94
Acrylic on gold-lamé fabric
Courtesy of the artists



ENRIQUE FIGUEREDO and JOHN YAU

Genghis Chan: Private Eye, 2018, ed. 10
Silkscreen on German etching paper
Courtesy of John Yau



TOM BURCKHARDT and JOHN YAU

What I Got Don't Talk, 2016
Collage on paper
Courtesy of Tom Burckhardt

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RICHARD HULL and JOHN YAU

Wanted: The Lost Movies of Anna May Wong, 2023, ed. 1/6

Monotype in oil and water-based media on paper
Courtesy of John Yau



RICHARD HULL and JOHN YAU

Philip de Chirico/Giorgio Guston II, 2023

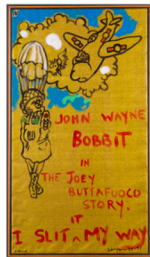
Monotype in oil and water-based media on
Arches Cover paper
Courtesy of Manneken Press



RICHARD HULL and JOHN YAU

Wanted: Another 50 Years I, 2023, ed. 1/6

Monotype in oil and water-based media on
Arches Cover paper
Courtesy of Manneken Press



ARCHIE RAND and JOHN YAU

N from The Alphabet Paintings, 1987-94

Acrylic on gold-lamé fabric
Courtesy of the artists



ARCHIE RAND and JOHN YAU

O from The Alphabet Paintings, 1987-94

Acrylic on gold-lamé fabric
Courtesy of the artists

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ARCHIE RAND and JOHN YAU

P from *The Alphabet Paintings*, 1987-94

Acrylic on gold-lamé fabric

Courtesy of the artists



ARCHIE RAND and JOHN YAU

Q from *The Alphabet Paintings*, 1987-94

Acrylic on gold-lamé fabric

Courtesy of the artists



ARCHIE RAND and JOHN YAU

R from *The Alphabet Paintings*, 1987-94

Acrylic on gold-lamé fabric

Courtesy of the artists



ARCHIE RAND and JOHN YAU

S from *The Alphabet Paintings*, 1987-94

Acrylic on gold-lamé fabric

Courtesy of the artists



ARCHIE RAND and JOHN YAU

T from *The Alphabet Paintings*, 1987-94

Acrylic on gold-lamé fabric

Courtesy of the artists

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ARCHIE RAND and JOHN YAU

U from *The Alphabet Paintings*, 1987-94

Acrylic on gold-lamé fabric

Courtesy of the artists

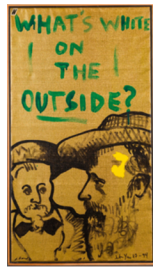


ARCHIE RAND and JOHN YAU

V from *The Alphabet Paintings*, 1987-94

Acrylic on gold-lamé fabric

Courtesy of the artists



ARCHIE RAND and JOHN YAU

W from *The Alphabet Paintings*, 1987-94

Acrylic on gold-lamé fabric

Courtesy of the artists



ARCHIE RAND and JOHN YAU

X from *The Alphabet Paintings*, 1987-94

Acrylic on gold-lamé fabric

Courtesy of the artists



ARCHIE RAND and JOHN YAU

Y from *The Alphabet Paintings*, 1987-94

Acrylic on gold-lamé fabric

Courtesy of the artists

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ARCHIE RAND and JOHN YAU

Z from *The Alphabet Paintings*, 1987-94

Acrylic on gold-lamé fabric

Courtesy of the artists

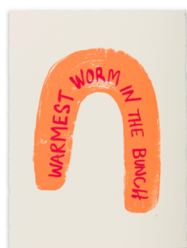


TOM BURCKHARDT and JOHN YAU

The War Hole Bar, 2017

Ink on paper

Courtesy of Tom Burckhardt



TRACY FEATHERSTONE and JOHN YAU

Warmest Worm in the Bunch, 2023, ed. 1/4

Screenprint on paper

Courtesy of Tracy Featherstone



TRACY FEATHERSTONE and JOHN YAU

Advice: Put an Egg in Your Shoe & Beat It, 2023, ed. 1/6

Monotype, letterpress, and relief print on paper

Courtesy of Tracy Featherstone



TOM BURCKHARDT and JOHN YAU

George Seurat Bar and Grill, 2018

Colored pencil on paper

Courtesy of Tom Burckhardt

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TOM BURCKHARDT and JOHN YAU

The Yves Klein Dive, 2017

Ink and oil on paper

Courtesy of John Yau



TOM BURCKHARDT and JOHN YAU

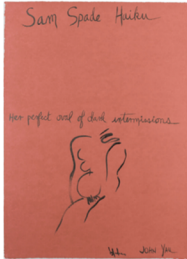
Owe Pen, 2017

Colored pencil on paper

Courtesy of Tom Burckhardt

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NORMAN BLUHM and JOHN YAU

***Sam Spade Haiku*, 1987**

Acrylic on paper

Courtesy of John Yau

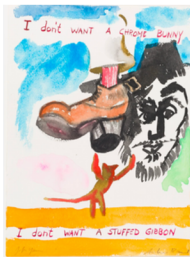


ARCHIE RAND and JOHN YAU

***The Case of the Orgiastic Snails*, 1987**

Watercolor on paper

Courtesy of John Yau



ARCHIE RAND and JOHN YAU

***I Don't Want a Chrome Bunny*, 1987**

Watercolor on paper

Courtesy of John Yau



ARCHIE RAND and JOHN YAU

***I Upgrade the Sublime*, 1987**

Watercolor on paper

Courtesy of John Yau



ARCHIE RAND and JOHN YAU

***The Destiny of Children*, 1987**

Watercolor on paper

Courtesy of John Yau

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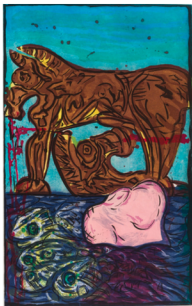
John Yau and Collaborators



MALCOLM MORLEY

Cradles of Civilizations from The Fallacies of Enoch
1986

Etching and aquatint on paper
Courtesy of Gordon Novak



MALCOLM MORLEY

Return of Ulysses from The Fallacies of Enoch
1986

Etching and aquatint on paper
Courtesy of Gordon Novak



CHUCK WEBSTER and JOHN YAU

Blotto, Indiana, 2016

Shellac ink and India ink on vintage handmade paper
Courtesy of John Yau



CHUCK WEBSTER and JOHN YAU

Fly on Lyre, 2014

Watercolor and ink on vintage handmade paper
Courtesy of John Yau



CHUCK WEBSTER and JOHN YAU

Braque's Last Breath, 2014

Watercolor and ink on vintage handmade paper
Courtesy of John Yau

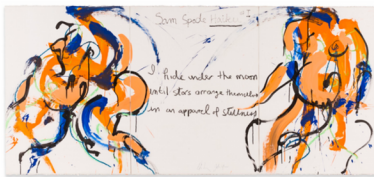
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John Yau and Collaborators



CHUCK WEBSTER and JOHN YAU

***Mike Mallet Meets Mike Hammer*, 2016**
Shellac ink and colored pencil on vintage
handmade paper
Courtesy of John Yau



NORMAN BLUHM and JOHN YAU

***Sam Spade Haiku #1*, 1988**
Acrylic, ink, and pastel on paper
Courtesy of the estate of Norman Bluhm



CHUCK WEBSTER and JOHN YAU

***Santa Claus vs Godzilla*, 2016**
Shellac ink on vintage handmade paper
Courtesy of John Yau



CHUCK WEBSTER and JOHN YAU

***Last Words of Jake Berthot*, 2016**
Shellac ink and India ink on vintage handmade paper
Courtesy of John Yau



ARCHIE RAND and JOHN YAU

***He Liked to Be Left Alone*, 1987**
Watercolor on paper
Courtesy of the Archie Rand

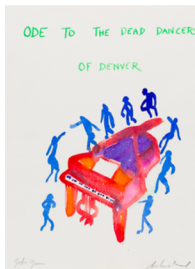
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CHUCK WEBSTER and JOHN YAU

The Weather Was Like a Bakelite Radio, 2016
Watercolor, crayon, and shellac ink on vintage handmade paper
Courtesy of John Yau



ARCHIE RAND and JOHN YAU

Ode to the Dead Dancers of Denver, 1987
Watercolor on paper
Courtesy of John Yau



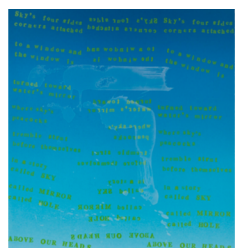
PAT STEIR and JOHN YAU

Sky's First Poem, 2000
Color lithograph on paper
Courtesy of University of South Florida Collection



PAT STEIR and JOHN YAU

Rain Pillow, 2000
Color lithograph on paper
Courtesy of University of South Florida Collection

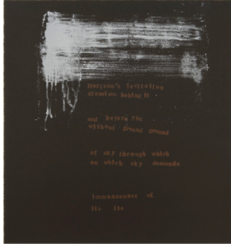


PAT STEIR and JOHN YAU

Horizon's Levitation, 2000
Color lithograph on paper
Courtesy of University of South Florida Collection

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John Yau and Collaborators



PAT STEIR and JOHN YAU

***Sky's Four Sides*, 2000**

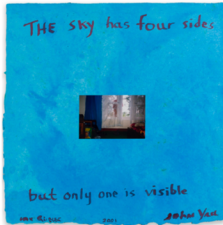
Color lithograph and encaustic on paper
Courtesy of University of South Florida Collection



MALCOLM MORLEY

***French Legionnaires Being Eaten by a Lion
from The Fallacies of Enoch*, 1986**

Etching and aquatint on paper
Courtesy of Gordon Novak



MAX GIMBLETT and JOHN YAU

***The Sky Has Four Sides but Only One is Visible*
2001**

Ink and collage on paper pulp
Courtesy of Max Gimblett



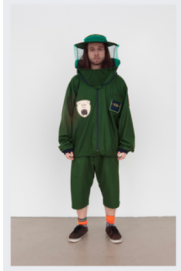
MAX GIMBLETT and JOHN YAU

***Where Do You Go*, 2001**

Ink, acrylic polymer, and collage on paper pulp
Courtesy of Max Gimblett

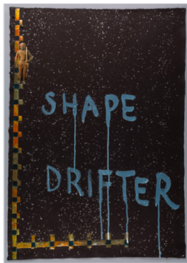
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EMERGENCY EYEWASH with SIV STØLDAL
and JOHN YAU

Bee Wear, 2017/2023
Wool, mesh, and cotton thread
Courtesy of the Siv Støldal



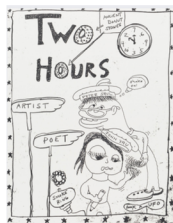
MAX GIMBLETT and JOHN YAU

Shape Drifter from the *Willam Gibson Suite*
1993/97
Acrylic, collage, and Swiss gold on Kinkami paper
Courtesy of Max Gimblett



MAX GIMBLETT and JOHN YAU

I Wore Your Underwear Today, 1993/95, ed. 87/91
Acrylic, polymer, and copper on hand-marbled paper
Courtesy of Max Gimblett



PETER SAUL and JOHN YAU

Two Hours (Series 1-9), 1994
Lithographs on paper in portfolio
Courtesy of John Yau



TOM BURCKHARDT and JOHN YAU

Puking Angels, 2017
Ink and watercolor on paper
Courtesy of John Yau

DISGUISE THE LIMIT

John Yau and Collaborators



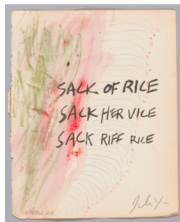
TOM BURCKHARDT and JOHN YAU

Done Gin Dun Jinn, 2017
Ink and watercolor on paper
Courtesy of John Yau



JENNY SCOBEL and JOHN YAU

Neigh/Cud, 1992
Mixed media on board
Courtesy of the University of Kentucky Art Museum



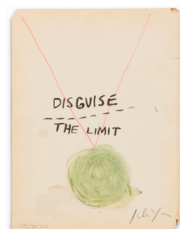
CHUCK WEBSTER and JOHN YAU

Sack of Rice/Sack Her Vice/Sack Riff Ice, 2016
Watercolor, crayon, and shellac ink on antique paper
Courtesy of John Yau



CHUCK WEBSTER and JOHN YAU

Sack of Rice/Sack Her Vice/Sack Riff Ice, 2016
Watercolor, crayon, and shellac ink on antique paper
Courtesy of John Yau



CHUCK WEBSTER and JOHN YAU

Disguise the Limit, 2016
Colored pencil, ink, and watercolor on antique paper
Courtesy of John Yau

DISGUISE THE LIMIT

John Yau and Collaborators



CHUCK WEBSTER and JOHN YAU

***Disguise the Limit*, 2016**

Colored pencil, ink, and watercolor on antique paper
Courtesy of John Yau



CHUCK WEBSTER and JOHN YAU

***Bee Wear Flee Advice Forest Ranger*, 2016**

Shellac ink and colored pencil on antique paper
Courtesy of John Yau



ALISON ELIZABETH TAYLOR and JOHN YAU

***She Liked To Keep Them in Jars Under a Bed
That No One Had Ever Slept In*, 2004**

Graphite on paper
Courtesy of Alison Elizabeth Taylor



ALISON ELIZABETH TAYLOR and JOHN YAU

***He Got Tired of Being Force Fed Unidentifiable
Lumps*, 2004**

Graphite and contact cover on paper
Courtesy of Hillary Frileck



TOM BURCKHARDT and JOHN YAU

***Music to My Ears*, 2022**

Oil on panel
Courtesy of Tom Burckhardt

DISGUISE THE LIMIT

John Yau and Collaborators



TOM BURCKHARDT and JOHN YAU

X Spelled, 2022

Oil on panel

Courtesy of Tom Burckhardt



TOM BURCKHARDT and JOHN YAU

Sir Cum Scribe, 2022

Oil on panel

Courtesy of Tom Burckhardt



TOM BURCKHARDT and JOHN YAU

There Are 2 Kinds of People, 2022

Oil on panel

Courtesy of Tom Burckhardt



TOM BURCKHARDT and JOHN YAU

A Void Going Back, 2022

Oil on panel

Courtesy of Tom Burckhardt



ILSE SØRENSEN MURDOCK and JOHN YAU

Permanent Shadow Removal, 2004

Acrylic paint and cardboard packaging on canvas

Courtesy of Ilse Sørensen Murdock

DISGUISE THE LIMIT

John Yau and Collaborators



ILSE SØRENSEN MURDOCK and JOHN YAU

***A Dirty Little Ditty Full of Greasy Chickens*, 2004**

Acrylic paint and cardboard packaging on canvas
Courtesy of Ilse Sørensen Murdock



ILSE SØRENSEN MURDOCK and JOHN YAU

***Sweet Messy and Vile*, 2004**

Acrylic paint and cardboard packaging on canvas
Courtesy of Ilse Sørensen Murdock



ILSE SØRENSEN MURDOCK and JOHN YAU

***Dross Resurrection Unit*, 2004**

Acrylic paint and cardboard packaging on canvas
Courtesy of Ilse Sørensen Murdock



PHIL ALLEN and JOHN YAU

***Carnage Hall*, 2023**

Collage on paper
Courtesy of John Yau



PHIL ALLEN and JOHN YAU

***We are a Nation of Sheep Ruled by Wolves
Owned by Pigs*, 2023**

Collage on paper
Courtesy of John Yau
