



High Museum of Art

Picasso to Warhol:

Fourteen Modern Masters

Student and Family Audio Tour

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Stop 200. Pablo Picasso *Painter and Model*, 1928

NARRATOR: Welcome to the High Museum, and the Modern Masters! A “master” is somebody who does something really, really well, and Pablo Picasso is first on the list.

This is Picasso, himself, painting a model. Can you find him? Look on the right for two eyes, one on top of the other. Picasso’s model is on the left side. She’s got a long thin neck. In the middle is the painting he’s working on. Can you see where he’s painted the black line of her profile? It doesn’t *quite* look like the model. *She’s* got three eyes. And Picasso, I think *he’s* got two noses. And his mouth? *It* runs down the middle of his head instead of side to side. I thought he was good at this? Why didn’t he paint people to look like *people*? Isn’t that what artists are supposed to do?

SFX: The Rules Chime sounds

RULES VOICE: An artist’s job is to make a perfect copy of the real world.

NARRATOR: For hundreds of years, artists had to obey a *lot* of strict rules like this one, and Picasso already knew how to paint by the rules. But he decided to *break* the rules. For him, it was more fun to, maybe, see *both* sides of a person’s face at the same time. Or to break a picture up into pieces and put them back together backwards or inside out. Why? His answer was, “Why not!?”

Today, you’re going to be hearing a lot more of those old rules –

SFX: The Rules Chime sounds

NARRATOR: -- and meeting a lot more artists who broke them in new and interesting and very surprising ways. Your next stop is in the next gallery, through the door to your right. You can't miss it. It's almost eleven feet high!

Stop 201. Henri Matisse, *Maquette for Nuit de Noël*, 1952

NARRATOR: If you think this huge artwork looks like a window, you're right. Our second Modern Master, Henri Matisse, made it as a life-sized model for a stained glass window. The title *Nuit de Noël* means "Christmas Night." In the Christmas story, a bright star showed travelers the way to find the baby Jesus, and there's the big bright yellow star at the top, and a sky filled with lots of smaller stars.

The rest is all squiggly and wiggly and full of fun colors and just makes you feel happy to look at. How could *that* ever be against the rules?

SFX: The Rules Chime sounds

RULES VOICE: An artist must use the correct tools: Pencils, Paint, and Brushes.

NARRATOR: For this work of art, Matisse threw away the old artist's toolbox and decided to make art with three different things that every kindergartener knows well:

Colored Paper –

SFX: shuffling a sheaf of paper...

NARRATOR: –Scissors! –

SFX: a few emphatic snips of a scissors!

NARRATOR: –and Glue

SFX: a big splurt of glue!

NARRATOR: Matisse took brightly colored sheets of paper and started cutting out shapes with his scissors. He moved them around on the big white background until he liked what he saw, and then glued them down. He didn't need a pencil or a brush. He just *drew* – with *color*.

So, would you like to guess how old Matisse was when he dared to act like a kid? Try 83 – an old, *old* man. He couldn't walk anymore, and his hands were crippled, but nothing stopped him from making art his way.

Stop 202. Constantin Brancusi, *Young Bird*, 1928

NARRATOR: These are all sculptures by the artist Constantin Brancusi. We're going to look at the one that has three parts: A top, a bottom and a middle. For the bottom, Brancusi carved a big piece of oak into circles and half circles. For the middle, he chipped away a piece of hard limestone into a square. And the cute shiny metal piece on top, made of bronze, looks a bit like a fat teardrop.

Hold your hands up so that you see each of the three pieces, one at a time. Which do you like better, one at a time, or all three together? Brancusi liked to show opposites together – rough and shiny, or circles and squares, something hard next something soft. He thought each one made the other one look more interesting.

Did you see the name of the sculpture? If not, find the label and take a look. Then press PLAY.

Stop 2022. Feeling of a Bird

NARRATOR: I bet you wouldn't have guessed *Young Bird*. How is that shiny teardrop a bird? Well, Brancusi made lots of bird sculptures, and the first ones *did* look a lot more like real birds opening their mouths to sing. But he kept making them simpler and simpler until what was left was the *feeling* of a bird. But this one is just a *baby* bird that hasn't even learned to fly. *Its* mouth is open, see the flat section on one side? – but instead of singing, it's probably waiting for someone to drop in a big fat worm for dinner!

Stop 203. Piet Mondrian, *Trafalgar Square*, 1939-1943

NARRATOR: Paintings like this one, by artist Piet Mondrian, have been puzzling people for a long time.

SFX: The Rules Chime sounds

NARRATOR: [*wryly*] Why am I not surprised? Here we go again.

RULES VOICE: [sounding transported!] A painting should be like a magical window that opens onto another world of beauty!

NARRATOR: Well, if this painting is supposed to be a *window* —

SFX: creaking hinges, and then a wooden shutter slams shut!

NARRATOR: — then Mondrian has closed the shutters tight!

He wanted you to look at his painting and not have to make believe you're looking at a faraway mountain, or a bowl of fruit. His lines and colors aren't pretending to be anything else. They're just lines and colors. At first, it seems too simple to be interesting. But take some time to just look. First, pick one of the bright colors. There are just a few: Red, blue, or yellow. Now, let your eyes jump from one section of your color to the next. Where do you jump?

Now, pick a line — any one will do. Follow that line with your eyes, until it hits another line. Where does it take you next? Notice all the different sizes of rectangles the lines make. The big fat ones in the middle, and the tall, skinny ones along the edges.

Mondrian never used a ruler – he painted all those perfectly straight lines with his own hand. Get up a little closer, and you can see where his brush carefully moved across the canvas. You can also see his signature along the bottom edge. *It's simple, too: Just the capital letters "P" and "M."*

Mondrian liked to listen to music while he painted – the hippest music of his day! He liked it so much, it made him dance around his studio all by himself. If you want to hear what it was, just press the green PLAY button.

Stop 2033. Mondrian's Boogie

[MUSIC: Infectious and danceable boogie-woogie music starts playing for a bit, then dips ever so slightly.]

NARRATOR: *[has to talk a bit louder over the music]* Is this what you expected? By the time Mondrian finished this painting, he was almost 70 years old! But he could still boogie!

What kind of painting would *you* make listening to this music?

[MUSIC: boogie-woogie continues for another minute and concludes.]

Stop 204. Fernand Léger, *Big Julie*, 1945

NARRATOR: Meet *Big Julie*. She was painted by our next Modern Master, Fernand Leger. Big Julie has her arm looped into some sort of contraption on the right side. Can you figure out what it is?

[as if trying to puzzle it out himself] It could be a garden hose--

SFX: the sputtering sound of a sprinkler starting up

NARRATOR: – with a sprinkler attached! Or maybe she’s in a marching band?

SFX: loopy trombone wah-wah-wah

NARRATOR: Oh! I’ve got it!

SFX: Cheery bicycle bell!

NARRATOR: It’s a bicycle!

Like lots of ladies in paintings, Big Julie is dressed up in something nice – see the pearls around her neck? – and has a flower in her hand. But what a hand! And look at those arms!

SFX: someone tapping on hollow metal, like an air duct, or a barrel (since her arms look like metal tubes!)

NARRATOR: A hug from Big Julie –

SFX: sound of a big car cruncher crunching metal

NARRATOR: [*constricted, as if suddenly in the grip of the cruncher*]—would be like being hugged by a machine! Thanks! Pleased to meet you, too!

SFX: we start hearing a slowly building commotion of traffic and train whistles and an airplane when mentioned

NARRATOR: That wasn't a problem for Fernand Leger. He really liked machines! They were the most exciting things around. He had grown up riding in a horse and buggy, and not long after, people were zooming across the sky in flying machines!

If you were an artist, and had to pick the most exciting thing from *your* world to paint, what would it be?

Stop 205. Marcel Duchamp, *In Advance of the Broken Arm*, 1964

NARRATOR: This piece of art started out life as a snow shovel. And it still *is* a snow shovel. It's just hanging from the ceiling of a museum instead of being propped up in somebody's garage. The artist, Marcel Duchamp, didn't make it. He took it home, signed his name on the handle of the shovel and declared: This is art!

SFX: instead of our regular perfect, classical piano chord, we hear the same chord, but slightly wrong, or badly played, then silence

NARRATOR: [*concerned*] Hello? Um...Ms. Rules?? Is something wrong? Isn't there a rule you'd like to tell us?

SFX: a piano falls over and breaks in a heap of twanging wires

NARRATOR: Uh-oh. I think our friend has blown a gasket! That's probably because Marcel Duchamp broke *every* rule in the book. He just took ordinary things, like a bicycle wheel, or a bottle rack [*whispering a bit as if embarrassed*] ...even a *urinal* from a bathroom! – and just *said* they were art. Why? Because he *said* so!

No one had ever done anything so strange before. And the idea caught on. Other artists started looking at all the ordinary things around *them*. Could *anything* be art? You'll see some of the things *they* made later on the tour.

And, uh, [*back to being concerned*] Rules?--Are you still there?

SFX: one more pathetic, wobbly sproing!

NARRATOR: I'm sure she'll be better by the next stop on the tour.

Stop 206. Giorgio de Chirico, *Enigma of a Day*, 1914

NARRATOR: Artist Giorgio de Chirico named this painting: *Enigma of a Day*. “Enigma” is another word for a puzzle, or a mystery, or a riddle that needs figuring out. This is a painting that asks a lot of questions, but doesn’t really give us any answers.

Where are we?

Is this a real place?

Where’s that light coming from?

Who’s that guy on the pedestal? – and why does he want to shake someone’s hand?

What’s in that box?

What’s behind all those empty doorways?

Who are those two tiny people in the distance, and where’s everyone else?

De Chirico painted this in 1914, almost a hundred years ago. Back then, he was doing something absolutely new. Instead of trying to paint the real world, he painted the world we go to in dreams, where anything is possible. Time can stand still. Things tilt at odd angles. It’s kind of *creepy* – and also kind of *cool*! He inspired a whole new generation of artists. There’s a story about one guy who saw a de Chirico painting in a window when he was riding by in a bus. It amazed him so much, he jumped off the moving bus to get a closer look. Right then, he decided to become an artist, too, even though he’d never drawn a single thing in his life. He went on to become a famous painter, himself!

So, watch out. The longer you look at this painting, the more you might like it. It might even turn *you* into – a rule-breaking artist!

Stop 207. Louise Bourgeois, *Figure*, 1954

NARRATOR: This tall, skinny sculpture is by the artist Louise Bourgeois. She called it *Figure*, or, in other words, it's a sculpture of a person.

THE RULES VOICE: *[clears voice in an important way to gain his attention]*

SFX: *The Rules Chime sounds*

NARRATOR: Ah! Our friend, The Rules, has something to say about *that!*

THE RULES VOICE: *A sculpture of the human figure should be noble, ideally beautiful, and – naked.*

NARRATOR: *[aside, to the listener]* Hmmm. Is this sculpture – *naked?*

THE RULES VOICE: *The height should be measured by the size of the head. It should be seven heads tall ...*

NARRATOR: *[fumbling a bit]* ...wait a minute, I'm writing this down ...

THE RULES VOICE: *... and as wide from hand to hand as from head to toe.*

NARRATOR: *[as if taking notes, trying to get it right]* ...OK, hand to head ... no, hand to toe, ... no, head. Wait a minute, *what* head?

THE RULES VOICE: *[like an annoyed teacher]* Are you listening?

NARRATOR: [*a bit apologetic and cowed*] Uh, yes, of course, but, there *is* no head. Or hand. Or ... toe.

THE RULES VOICE: Do I need to tell you that, first, it should actually look like a human being?

NARRATOR: Well, if *that* is the first rule, then Louise Bourgeois definitely broke it. But *she* saw this as a figure, and that was the first rule for *her*. She made a lot of figures like this one – and there’s an interesting story behind *why*. What’s your guess? When you’re ready to hear Louise’s “why,” just press the green PLAY button.

Stop 2072. Homesick Cure

NARRATOR: Louise Bourgeois lived in the United States, but she grew up far away, in France. When she moved here, she left all her old friends and family behind. After a while, she got *homesick*. She starting making these tall, skinny sculptures to remind herself of the people she missed back home.

Each one looks different, the way people do. She moved them around the room to try out different stories. She imagined them looking at each other, or talking to each other, or maybe leaning shoulder to shoulder like old friends. It helped her feel closer to the people she loved far away.

Stop 208. Joan Miró, *Dutch Interior (I)*, 1928

NARRATOR: Sometimes painters decide that another artist's painting is so wonderful, they just have to make a copy for themselves. [*suddenly alarmed and backedpedaling a bit*] Oh – but not like cheating! Or like copying someone's test paper. That's bad! I mean copying in a *good* way: Taking someone's picture and seeing what *your* version of that picture would look like.

That's what artist Joan Miró did here. Look at the wall label for a photo of another painting. The painting Miró liked so much is hundreds of years old. There's a man playing a lute – a kind of guitar – with a lady listening to him. In the bottom left corner, a dog is listening, too.

Now, look back at Miro's version. Does his painting look *anything* like the old one?

SFX: dog barks, then the strum of a lute

NARRATOR: It shows a room with a big open window on the left. You can probably find the dog, on the bottom left... and of course, the guitar. But after that... wow! As you've probably guessed, Miró was really good at ignoring The Rules. Even the rules of copying!

Take the man's mustache. Actually, Miró *did* take it! He pulled off the mustache –

SFX: sound of Velcro ripping, man says "Hey!" in pain

NARRATOR: – and stuck it on his painting all by itself, without a mouth. See it floating in the white section above the guitar? And the lady?

SFX: big bouncy trampoline sound and alarmed lady saying “Ooo!” into the distance as she’s catapulted out!

NARRATOR: He booted her out completely!

Then, Miró added things that weren’t even *in* the original painting. Look on the right side, near the bottom.

SFX: big stamp – like a big foot! Then animal sounds added in one at a time.

NARRATOR: Looks like Bigfoot made a visit. And floating just above the foot, there’s a bat with blue wings ...and look up along the top edge. There’s a red bird! Keep looking. There’s also a cat ...some bugs ...and even a frog in there. Can you find them?

SFX: All previous sound effects start to play at once!

NARRATOR: [*whispering as if telling a secret*] You know, I think I’m starting to like Miro’s version *better!*

Stop 209. Alexander Calder, *Spider*, 1939

NARRATOR: Alexander Calder called this sculpture *Spider*. A real spider has eight legs, and if you're counting legs *here*, you might find a few extra. But that's OK. Real spiders aren't seven feet tall, either. If you met a spider this big in real life, you'd think you were in a monster movie! But Calder's *Spider* is fun, and sort of silly. It makes you smile.

SFX: The Rules chime appears!

THE RULES VOICE: *No smiling! A work of art is serious.*

NARRATOR: [*ignoring The Rules*] Even better, it moves around!

SFX: The Rules chime appears!

THE RULES VOICE: *A work of art should stand still.*

NARRATOR: [*still ignoring The Rules*] It never looks the same from one second to the next.

SFX: The Rules chime appears!

THE RULES VOICE: [*starting to get more annoyed*] *A work of art should never change with time.*

NARRATOR: [*still ignoring The Rules*] There's a lot of science behind Calder's silliness. In school, he studied mechanical engineering, so he knew all about how machines work.

This Spider carefully balances on the top of its stand, like a magical, crazy seesaw. Look at the big fat piece that hangs on one side. That one piece weighs the same as everything on the other side, so the slightest breeze can set it bobbing up and down —

SFX: The Rules chime interrupts the Narrator as he's talking

THE RULES VOICE [losing its cool] I demand that you stop moving! Stop having fun!

NARRATOR: Sorry. There's nothing you can do about it. Alexander Calder set sculptures free, and now, they're just going to do whatever they like.

Stop 210. Jackson Pollock, Number 1A, 1948

SFX: The Rules chime appears!

NARRATOR: Artist Jackson Pollock broke the rules even before there was a speck of paint on this canvas.

THE RULES VOICE: Before beginning to paint, stretch the blank canvas onto a wooden frame, and then place it on an easel.

NARRATOR: An easel is a stand that holds the canvas up in front of the artist. But that's not how Jackson Pollock worked. Hold on, I'll show you.

SFX: Very loud hydraulic-lift-like machine clanks into gear and starts moving..

NARRATOR: We're going to turn this room on its side. Don't fall over! Imagine that the wall in front of you is now the floor, instead.

SFX: hydraulics stop and lock into place

NARRATOR: There we are. Now, imagine you're stepping onto the wall, and standing over the painting.

This is how Jackson Pollock painted: He laid the canvas flat on the floor like a rug. That way he could walk around all four sides to paint. He took a stick and dipped it into a bucket of paint. Then, he *leaned* out over the canvas – and flicked and dripped and threw the paint across it.

Go ahead, try out how he did it. Pick a line in the painting. Now, see if you can trace that line in the air with your finger – as it twists and squiggles and splatters. When Pollock was painting it looked a little like a dance, or maybe a boxing match, where he was the only fighter.

Now step back and look at the finished painting. It isn't a picture of anything that Jackson Pollock *saw*. It's a picture of what he *did*. And, there's a little extra bit of him here. Can you find his handprints in the paint?

You can watch the real Jackson Pollock painting. Just look for the video nearby.

Stop 211. Romare Bearden, *The Dove*, 1964

MUSIC: Jazzy Jazz (see 2nd level notes below for possibilities)

NARRATOR: Artist Romare Bearden was a Modern Master of collage. You've probably made a collage, yourself. You tear different pictures out of magazines, cut them up, and glue them together in fun, new ways. That's what Bearden did to make this scene of a busy city street in Pittsburgh, Pennsylvania. Collage wasn't something new, but Bearden used it to tell a new story: The everyday life of African Americans, something that there wasn't a lot of in museums 50 years ago.

Bearden loved music, especially jazz, and he made collages the way a composer makes songs. He laid down a steady drum beat, except with pictures. Like those pieces of red brick wall that pop out and repeat across the collage. In a song, you might hear the same tune played by different instruments. Bearden does that here with the pavement at the bottom. Each little piece is a street, but from a different place. Jazz musicians improvise, or make things up on the spot. When Bearden didn't find the perfect magazine photo to fit, he made one up. See the guy with a cap pulled low over his eyes? His cap is cut out of a picture of something else. Or the woman to his right. What do you think her hair is made of?

Bearden loved jazz, and there's a jazz musician that loved Bearden right back! So much that he wrote a whole CD inspired by Bearden's pictures. You're listening to it now. To hear more, just press the green PLAY button.

Stop 2112: Bearden's Jazz

MUSIC: Branford Marsalis music.

Stop 212. Jasper Johns, *Map* 1961

NARRATOR: OK. Time for a quiz: (dramatic pause) What *is* this?

SFX: waiting game show music

NARRATOR: You're thinking maybe this is a trick question? No!

SFX: ding ding ding!

NARRATOR : It's obvious that this is a map of the Unites States!

SFX applause, then game show atmosphere calms down a little

NARRATOR: Jasper Johns was one of those artists who started to look at ordinary things in new ways. This is just like maps you might see every day in school. But – is this *really* a map? – or a *painting* of a map? Think about the difference. It's the right shape. It's flat like a map. But can you even find which state you're from? The lines are all blurred. Where does the land end and the ocean begin? When does a map *stop* being a map and *start* being a painting?

SFX: The Rules Chime sounds

RULES VOICE: A work of art must be absolutely original. It cannot be a picture of a picture..

NARRATOR: I kinda see her point. I mean, how could something so ordinary be important enough to hang in a museum? The painter didn't even think up something new, and every U.S. map looks like every other U.S. map, right?

And that was the point. Jasper Johns wanted everyone who looked at this painting to just understand it right away – There’s a map! – without having to think hard, or know a lot about hundreds of years of art history. To Johns, *any* image we see around us can be art, plain and simple.

Johns painted other everyday symbols like flags and bulls-eye targets. Look around this room, and see if you can find more. All I’m going to say is that there are a – *number* – of them here!

SFX: ding ding ding!! applause up and fades

Stop 213. Andy Warhol, *Campbell's Soup Cans* 1962

SFX: Song begins to skip and play the same 15-second bit, over and over....

NARRATOR: [*apologetic*] Uh... Sorry, I think we're having a little technical difficulty with the music.

SFX: Same repeating musical bit continues to play under all the following...

NARRATOR: Well, in the meantime, we can still look at these paintings by Andy Warhol. They're called – if you haven't already recognized them – *Campbell's Soup Cans*. In 1962, there were 32 flavors available, and here they all are. Do you see your favorite?

Andy Warhol loved the idea of repeating things. There's a story that, in his studio in New York, while he was working, he liked to listen to the same song over and over, at full volume – all – day – long.

And, since there are so many cans, he makes us start noticing things we wouldn't pay much attention to in everyday life. Did you ever notice the different kinds of lettering on the label? Look at how the "C" in "Campbell's" loops around in a fancy little curve, and how the word "SOUP" in capital letters seems to shout at us a little: SOUP! Would you have noticed these things if there were just *one* can?

SFX: repeating music finally continues with the rest of the song

NARRATOR: [*relieved*] Ah! Finally. And just in time for us to say goodbye. Ms. Rules, thank you for all your assistance, today.

THE RULES VOICE: It was my pleasure.

NARRATOR: You know, rules aren't all bad. But if you don't break a few rules, everything would stay the same. Breaking the rules is about taking chances, being brave, and seeing things with new eyes. That's what all artists do, *right?*

RULES VOICE: [hesitant] Well, I suppose so.

NARRATOR: So, go ahead, what's the last rule of the day?

RULES VOICE: [whispering with a bit of a giggle and an embarrassed smile, as if telling a naughty secret] Umm... Rules...are made to be broken.

NARRATOR: C'mon. You can do better than that!

SFX: The Rules Chime sounds

RULES VOICE: [now with the gusto and conviction as all before] Rules are made to be broken!