

ANTENNA
INTERNATIONAL

High Museum of Art

Picasso to Warhol: 14 Modern Masters

Adult Audio Tour

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Tour Voices:

Michael Rooks, Wieland Family Curator of Modern and Contemporary Art, High
Museum

Jodi Hauptman, Curator, Department of Drawings, MOMA

Samantha Friedman, Curatorial Assistant, Department of Drawings, MOMA

Alex Katz, Artist

Dorothea Rockburne, Artist

Renee Stout, Artist

Stop 100. Introduction, Pablo Picasso, *Two Acrobats with a Dog*, 1905

MICHAEL ROOKS: Hi, I'm Michael Rooks, the Wieland Family Curator of Modern and Contemporary Art, and it is a real pleasure to welcome you here to the High Museum for our exhibition *Picasso to Warhol: Fourteen Modern Masters*.

We begin with the great Spanish artist Pablo Picasso. He painted *Two Acrobats and a Dog* in 1905, when he was 24 years old. Here, a young man stands beside a boy whose hand rests on the head of a dog. A diamond patterned costume identifies the older figure as Harlequin, a comic character in popular Italian theater of the 16th century. Around this time, Picasso adopted the image of Harlequin as his alter ego.

But this scene is far from comic. The three stand immobile in a hazy no-man's land. They're forlorn figures from a bygone era, thrust into this brand new, modern world of the 20th century. Picasso painted this as he set off on his own artistic journey as a young man, taking the first steps of a career that would span almost the entire 20th century. As you'll discover, Picasso, along with each of the Modern Masters that follow, ushered in new ways of thinking that reinvented the very idea of what art can be.

Before you continue, if you need instructions on using your player, press the green PLAY button, now.

Stop 1001. Player instructions

MICHAEL ROOKS: As you go through the exhibition, look for the icon of a head wearing headphones, accompanied by a number. Just enter that number onto your player's keypad, and wait for the message to begin. You can pause your player by pressing the red button, and resume by pressing the green button. You'll also find volume controls, and fast-forward and rewind options.

Stop 101. Pablo Picasso, *Still Life with Liqueur Bottle*, 1909

MICHAEL ROOKS: In Picasso's "Still Life with Liqueur Bottle," we are looking at what is really a traditional still life subject, a liqueur bottle on a tabletop. However, it looks very modern in this case, in that it's abstract. And it takes quite a while for us to hone in, or zero in on, the bottle, which is in the lower left half of the painting.

The year prior, he and the French painter Georges Braque had developed what we now know as Cubism. What's interesting about Cubism is that the surface of the painting is broken up into these different facets and these different shapes. And these different shapes suggest different points of view.

Cubism was shocking to a lot of people, because it did suggest this fracturing of the picture plane, and it suggests movement and a dynamism, rather than a static picture for us to reflect upon. In many ways, Picasso represents the major developments, the major innovations of the 20th century, and is an artist that young artists have to come to terms with still, and have had to over the course of the 20th century.

JODI HAUPTMAN: The idea was to look at the 20th century through the work of great artists.

MICHAEL ROOKS: That's Jodi Hauptman from the Museum of Modern Art talking about the genesis of this exhibition. To hear more about the modern masters, press the **PLAY** button, now.

Stop 1012. Artists Interacting

JODI HAUPTMAN: We picked artists who, in different ways, exemplified the reach of the 20th century, and each of them invented new strategies or tried out new things. So it's very much about these individuals, but it's also, importantly, about the relationships across these individuals.

And so we hope that the viewers will see, as they move through the galleries, the way someone invents something and then another artist picks up on that thing and then maybe changes it or challenges it, and in challenging it, makes something new.

And part of what we hope that viewers see is the way that works of art do speak to each other, are in dialog, whether they are created at the same moment or even across time.

Stop 127. Pablo Picasso, *Night Fishing at Antibes*, 1939

MICHAEL ROOKS: *In "Night Fishing at Antibes," we're looking at a night scene of two men fishing in a boat. And there's a figure crouching with a spear, wearing a blue striped shirt, an article of clothing that's often identified with Picasso himself. So, it's a code for the artist's persona.*

In addition to that, his companion, to the left, is looking, peering deep into the water over the side of the boat, and he has this hairy mane and patch of hair on top of his head that suggests the mythological character of the minotaur, with whom Picasso also relates in his career, a character that is out of Greek mythology, that recurs in his early work through the late '30s.

In the upper left corner of the painting are these purplish rocks, which also suggest architecture. And these wonderful twinkling stars in the sky that we follow around clockwise to the other side of the bay lead us to two women who are watching the men fish. One of them is the artist Dora Maar, Picasso's then-companion. And one is eating an ice cream cone, a two-scoop ice cream cone, and holding her bike, while the other seems to be waving for their attention.

"Night Fishing at Antibes" is an important painting in Picasso's career, if only for the fact that it's the first major painting that he made after his great Spanish Civil War protest, "Guernica." Here we have two men in the evening who are plumbing the depths of a different world, of a different realm, the underworld, in fact. The painting suggests that there are really important themes that he's dealing with that have to do perhaps with the Spanish Civil War about mortality, about his own mortality cycles of life and death.

Stop 102. Henri Matisse, *The Serf*, 1900-1904

JODI HAUPTMAN: I'm Jodi Hauptman, and I'm a curator in the Department of Drawings at the Museum of Modern Art. This is a sculpture called "The Serf" by Henri Matisse. And it dates from about 1900 to 1904.

It seems to me that Matisse was trying to work something out. He was trying to think about how we see other bodies in space. And that's why it's not a classical Greek sculpture. It's not a perfect body in any way. But it's more about how we encounter another body, and how, as you move around a figure, the figure changes, the shape changes. Or you see different parts kind of stick out or look awkward. And he wanted to show all of that.

And a great comparison is another painting that's located just close by, "Male Nude." And in that, you see Matisse addressing sculpture through painting. The planes of color that make up that body are almost sculpted. The painting and the sculpture were made around the same time. And I think this is very much at a moment when Matisse is struggling to figure out how to make art, what he wants his art to be.

Stop 103. Henri Matisse, *Dance I*, 1909

MICHAEL ROOKS: French artist Henri Matisse painted “Dance 1” in 1909. He had been asked by a Russian merchant to come up with a design to decorate a staircase, and so Matisse quickly painted this full-size study.

JODI HAUPTMAN: One of the interesting things about approaching this picture is the viewer is left a little bit with a question of where to begin, because it's a circle, and so there's no real beginning and no real end. And where I like to enter is in the moment of break in the circle where the figure in the bottom of the canvas is reaching toward the figure on the left hand who's reaching back. But they don't quite meet each other. And so in that moment of break, you get the sense of force and speed and pressure that's driving these dancing figures and driving the circle.

There are a few things that make this painting radical and interesting. I think the first is that he's very interested in what we would call the “arabesque,” which is a form that's kind of twisting like a snake. And he's really interested in the way your eye follows that curve around and how it can get lost in that curve.

The second thing is Matisse's use of color.

MICHAEL ROOKS: To hear why, press the PLAY button, now.

Stop 1032. Matisse and Color

JODI HAUPTMAN: You could just see in this picture the blue is just incredibly luscious, and you just want to dive into it. And the mixing with the green creates this tension between those two very dense colors. One of the things that Matisse noticed is that the experience of color is affected by how much color you see. In a big picture that has a lot of color, you can really immerse in it. And he noticed that it would have this effect that would take over your whole field of vision and you would be embraced by it.

What he really is doing is wholly transforming the visual experience by overwhelming you with color so you're almost blinded by it, and also making your eye be in a kind of constant motion through the use of the arabesque. And that kind of activity that happens to you as a viewer is something that was truly radical in its time.

Stop 104. Henri Matisse, *Interior with a Violin Case*, 1918-19

JODI HAUPTMAN: Here we're looking at Matisse's "Interior with a Violin Case." And it was made during what we refer to as Matisse's "Nice Period." And Matisse spends quite a lot of time in Nice, which is a small city in the south of France. And what he loves about being in Nice and being in the south in general is the light. It's the beautiful southern light that's both bright but soft. And we're looking, actually, here at a view of his own studio. Often when we see pictures of windows, it's an invitation to look outside. But in this case, the window brings this beautiful blue light into the interior. Light becomes a kind of character. Where you see it, in this case, coming through this balustrade and in a sense, almost painting the floor.

We see in the cozy armchair on the left side, an open violin case. And Matisse was a violinist. But of course, the violin isn't there. Nor is the artist. So you begin to wonder, hmm, well, are we seeing a scene where the artist has just left and he's gone outside? What exactly is happening here? Or is it just a view of different signs of the artist himself without him being here? And I think that's the way I like to think about it, because it seems to have all the things that Matisse is very focused on, the interest in pattern especially.

This picture is full of different kinds of patterns, the wallpaper, the floor, the rug with its kind of gridded pattern. Then there's a red and yellow tapestry on the right side. Even the molding up at the very top of the canvas. So your eye is constantly in motion. It wanders through the picture, looking at the different patterns following the line of the curtains. He doesn't really allow you to rest.

ALEX KATZ: He does about five or six things at once.

MICHAEL ROOKS: That's Alex Katz. Throughout the audio tour, Alex, along with two other contemporary artists, will share their perspectives on the work of the modern masters assembled for this exhibition. To hear more, press **PLAY**, now.

Stop 1042. Matisse Through a Painter's Eyes

ALEX KATZ: There's no one who can paint a realistic painting better. He shows you what the surfaces are. In this one, they have a violin case. It feels like a violin case. The spaces are clear. The distances between the things are clear. If you look at that landscape, you have a foreground, a middle ground, and a deep ground. And the overall light is clear. And that might sound easy, but very few painters ever got close to that.

And if you look at the brushwork, it's totally fluid. I mean, the brushstrokes live with each other right across the canvas. I mean, they have a life of their own. They're not just descriptive strokes. They tell the color. They tell the space. But they also relate to each other. All the brushstrokes relate. Nothing's cramped.

It's a real masterpiece painting.

MICHAEL ROOKS: If you'd like to see the work of Alex Katz, some of his recent paintings are on display in the High's permanent collection on the floor just above us.

Stop 105. Constantin Brancusi *The Artist's Studio, 1922*, Gelatin silver print

SAMANTHA FRIEDMAN: I'm Samantha Friedman. I'm a curatorial assistant in the Department of Drawings at the Museum of Modern Art in New York.

This photograph shows Brancusi's studio at 8 Impasse Ronsin, in Paris, on the Left Bank. And, though Brancusi was primarily known as a sculptor, he kept up a very active photographic practice, also. And it's a really important record for us, because as a sculptor, he was constantly changing things, he was constantly shifting and moving different platforms and bases and sculptures into different combinations.

Brancusi made many versions of each sculpture. So we have one version, on the left-hand side of the photograph, of the "Endless Column" that you'll see in this gallery. And in the center of the photograph, at the back, you can see a white-marble version of the "Bird in Space" that you'll see in this gallery in bronze.

Though a sculpture would eventually take a more finished form, he was really interested in the process. So these photographs sort of serve as, almost, a diary or a record of his sculptural practice. And I think that's something that's really important about modernism in general, that the record of the process is evident in the finished product.

Stop 106. Constantin Brancusi, Platform with focus on *Endless Column version 1, 1918*

SAMANTHA FRIEDMAN: This is Brancusi's "Endless Column," from 1918, and it's the first version of a number of sculptures that he would make of this form. Brancusi has adopted this sort of repeating, serrated form in his sculpture, that gives the suggestion of infinity or the suggestion that it could go on and on forever. There was a version that he made as a monument to the fallen soldiers in World War I from Romania, and that was over a hundred feet high. It was a cast-iron version. And Brancusi referred to this as "The Stairway to Heaven."

When Brancusi originally made this sculpture, he had it atop a base. And you can actually see that in one of the photographs in this gallery. But when its first collector, an American called John Quinn, purchased the sculpture and it was sent to the United States, Brancusi, at this time, felt that it would be better without. And this is one of actually the radical moves of Brancusi's modern sculptural practice, to put the sculpture directly on the floor and to do away with the base entirely.

MICHAEL ROOKS: To hear perspectives on Brancusi from two influential American artists, press PLAY now.

Stop 1062. Two Artists on Brancusi

DOROTHEA ROCKBURNE: My name is Dorothea Rockburne. Brancusi's sculpture, for me anyway, has been one of the benchmarks in all of sculpture. And I think the strides that he made in the way that one encounters sculpture both in terms of light and the pedestal are still the gold standard.

ALEX KATZ: My name is Alex Katz. If you look at previous sculptures, very few sculpture had that kind of intelligence. The idea of an endless column is amazing, and the carving is so sensual. They're wonderful. I've always loved his pieces.

DOROTHEA ROCKBURNE: Nobody has really figured out how to get sculpture off the pedestal and make it look interesting, you know. And he took the light that you see on sculpture in Greece when it's outdoors. He took that kind of luminescence, understanding of luminescence and brought it to his work in brass, in plaster, and in wood.

Stop 107. Piet Mondrian, *Composition with Color Planes 5, 1917*

JODI HAUPTMAN: We're looking now at "Composition with Color Planes Number 5," by Mondrian. And it dates from 1917. And Mondrian is really one of the founders of abstraction. And he was interested in what he called making a "universal art." And that quest for something universal meant, for him, getting rid of the recognizable.

And he's interested in getting a kind of balance between forms in the work. So the picture is very flat, and it's made up of different color squares on a white background. And the shapes just sometimes barely touch, but they don't overlap. He's trying to get at something that isn't a thing on a background. And so he's hoping that you're not going to see the yellow as a box on top of the white.

I think he thought that if he could create that balance, if people could see that balance, that that balance would permeate all aspects of life, that it would literally change our world. And this is very much a part of what many of the artists in this exhibition are doing, this idea that we need to create a new art for a new world, the 20th century and all the things that came with it, the airplane, the automobile, the cinema, advertising. All of that has made life profoundly different from what it was in the 19th century and before. And in order to understand the world and to live within it, we need to create new forms of representation for it.

Stop 108. Piet Mondrian, *Trafalgar Square*, 1939-43

JODI HAUPTMAN: This painting is called "Trafalgar Square." And it's by Mondrian. And here we see the basic tools that Mondrian was working with. And that was the idea in many ways, to reduce painting to its most basic elements.

And if we think about the vertical and horizontal lines, for example, in a way, these very much echo the shape of the canvas itself. He also reduces his palette to primary colors. And here we have a yellow, a red, and a blue, and of course, the black lines and the white ground.

In this painting and many of the others, the placement of those colors is crucial for Mondrian, because he wants a balance or a perfect tension between the colors and between the vertical and the horizontals. In making that balance, he also does not want you to see something in it. He doesn't want you to see a building. He doesn't want you to see a grid. He doesn't want you to think he's making something, a picture of something. He wants it purely to be the relationships between the lines, the squares of color.

ALEX KATZ: He's a fantastic painter, technically, one of the great painters of the 20th century.

MICHAEL ROOKS: To hear more about Mondrian from legendary American artist Alex Katz, press **PLAY** now.

Stop 1082. Up Close with Mondrian

ALEX KATZ: No one can make a line that has more insistence or substance than he. Mondrian's lines are like out of steel. They're so physical.

They're interesting, also, if you go very close to them and see the lines aren't painted with a ruling pen. They're painted by hand. And you can see all the strokes that make them. They don't reproduce, because the skill in painting is lost. They become graphic. So they're much better in person. And they're very interesting if you go to about one foot away and look at them.

I grew up in Queens in a magazine culture. And, I didn't get Picasso. Mondrian was much easier for me, so I got to him pretty quick. Picasso I didn't get at first. Not liking or disliking, just knowing you're not getting it. Then one day, I got it, you know?

We all belong to a common culture. And everyone has art inside of them. And it's a matter of connecting with the stuff outside of you, to bring the stuff inside of you out there. All people have art in them. It's just a matter of relaxing in front of it, you know?

Stop 109. Fernand Léger, *Three Women*, 1921-22

SAMANTHA FRIEDMAN: We're looking at Fernand Léger's painting "*Three Women*," painted from 1921 to '22.

Léger was really interested in the possibilities of industry and the possibilities of the machine. We have three reclining female nudes in an interior, a subject that goes back centuries in the history of art. But Léger has rendered these women very much for the modern machine age. Their bodies look like they're made from steel or folded machine parts almost as if welded together, and the entire composition of the painting sort of hums and whirs as if it were a machine in itself.

There's really a play of patterns in the composition, the blue and white stripes on one side of the floor, the green diamonds on the other side that sort of mesh into the red and yellow stripes on the pillow, on the couch, and the red and white stripes beyond that. And it really keeps your eye moving across the canvas. And Léger was very conscious of this play of patterns and really reveled in it.

If you look to the right of the painting, you'll see a black cat sort of snuggled up on the couch. And so we have this other tension in this painting between the domestic sphere and the industrial sphere. And the cat sort of signals that we're in this cozy interior or this apartment. The ladies are taking tea or coffee, and at the same time, we have this strong presence of machine parts and the industrial.

Stop 110. Fernand Léger, *Big Julie*, 1945

SAMANTHA FRIEDMAN: *We're looking at Fernand Léger's painting "Big Julie," from 1945.*

He's a French artist, but he was in the United States between 1940 and '45, during the occupation of Paris in the Second World War. And this painting is sort of the culmination of his time in the United States. He was very impressed with the vitality and the dynamism of the U.S. But he also noticed a certain vulgarity to what he saw here. And he spoke of the bad taste and strong colors that he saw in America. And to a certain extent, we see that bold palette translated into this canvas.

We see this figure on the left, a girl, in a sort of leotard. He talked, when he returned to France from being in the United States, about having seen girls in sweaters and shorts dressed like acrobats in a circus, and we see that sort of translated here into this figure of Big Julie.

But keeping with Leger's interest in the relationship between man and the machine, we sort of have this perfect union between this character, Big Julie, and her bicycle. And we see her sort of wrapped up in – literally arm in arm or entwined with – her machine, her bicycle. And we also have touches of nature in this painting that contrast with Léger's interest in the machine. She's holding a flower, we see a pair of butterflies flitting in the background. So he's really interested in exploring the way that humans, nature, and the machine can coexist in modern life.

Stop 111. Giorgio de Chirico, *The Song of Love*, 1914

SAMANTHA FRIEDMAN: This painting is called "The Song of Love." It's by Giorgio de Chirico, and it was painted in 1914. de Chirico has gathered three unrelated objects in this composition. There's a plaster sculpture of the Apollo Belvedere, a classical sculpture that he's referencing, a red surgeon's glove tacked to a wall, and a green ball. And all of these objects are sort of located together in a shadowy colonnade with a locomotive, on the lower left of the canvas, and you can see a black shadowy form that's moving past in the background and a white puff of smoke coming up from it.

de Chirico was really interested in creating a sense of mystery, creating a sense of the enigmatic in his paintings, and he did this by putting together objects that you wouldn't normally think would go together. It makes the viewer ask, "Why are these things together, how did they get here?" It's sort of an imaginary place. It's not necessarily a real space.

He was a really important forefather for the group of artists known as the Surrealists, and this sort of sense of mystery, the technique of taking unrelated objects and putting them together, was something that the surrealists, like Miró, who's also in this exhibition, looked to de Chirico for, and it was a really influential strategy that he contributed to modern art.

RENEE STOUT: You wonder what his studio is like. Does he have all these objects lying around? Because it's exactly what my studio is like.

MICHAEL ROOKS: That's artist Renee Stout, who received the High's prestigious Driskell Prize in 2010. To hear more from her, press PLAY.

Stop 1112. An Image from a Dream

RENEE STOUT: I'm attracted to artists whose work has a sense of mystery. It makes me wonder what they were thinking when they created the pieces. And one of the things about de Chirico is that his work, it's on that surreal edge. It's almost as if somebody was able to snatch a still image from someone that was dreaming or sleeping. And that's what I like about his work. It's like stills from dreams.

And, you know, I love the idea of these darkened doorways. And you wonder what's going on behind these doorways in these cities, these strange, you know, stage sets, where you think the players are going to come on to the stage at any moment, but yet, it's just frozen.

Stop 112. Marcel Duchamp, *From or by Marcel Duchamp or Rose Sélavy (The Box in a Valise)*, various dates

SAMANTHA FRIEDMAN: This is a work by Marcel Duchamp called "From or By Marcel Duchamp or Rose Sélavy, The Box in a Valise." It's sort of a miniature museum. This is a sort of collection of his own artworks in miniature that he has reproduced and collected into a small case as if it were a retrospective and as if he were sort of his own curator.

There are several works contained within "The Box in a Valise" that you'll see, also, on view in another form in the gallery here. The "Mona Lisa" was an icon that Duchamp was very interested in playing with. Duchamp criticized, in a sense, the idea of the masterwork by putting a mustache on the famous painting of the Mona Lisa. And you'll see on the wall in this gallery a drawing called "Mona Lisa Shaved," or the version that is "rasé" in French, and here you have the Mona Lisa with her mustache before she's shaved. And his influence was very strong with pop artists such as Andy Warhol, who you'll see later in the exhibition, and also with the generation just before that, artists like Jasper Johns, who you will also see in this exhibition.

MICHAEL ROOKS: Duchamp was a pioneer in the invention of the "multiple," or identical art objects that are mass produced. In fact, he had 100 of these boxes made. He also invented what is known as the "Readymade," the process of transforming an everyday object into an artwork. The object becomes a work of art because the artist says so, and this radical idea became one of the most important influences of the 20th century, and is still influential to contemporary artists today.

You might have noticed that the title of this work is a little unusual. It reads: *From or by Marcel Duchamp or Rose Sélavy (The Box in a Valise)*. Rose Sélavy was Duchamp's alter ego. This seductive, female persona was created by Duchamp and Surrealist photographer Man Ray in the 1920s. Her name has a double meaning: in French, "Rose Sélavy" sounds like the laconic phrase: "Eros, that's life." Artist Renee Stout also employs alter egos in her work. To hear more from her, press PLAY now.

Stop 1122. Alter Egos

RENEE STOUT: My use of an alter ego sprang from the fact that I, as a child, was very shy, and even as a young woman was very shy, and really wanted to express myself in a way that I found it hard to do. And at some point I realized by creating an alter ego, it allowed me to step out of myself in sort of a way of acting and to project all of the things that I really wanted to say and do onto the alter ego. That way I could blame the alter ego for anything I said or did.

And so that's why I started using an alter ego, whose name is Fatima Mayfield. And I think when artists employ alter egos, it is a way of you stepping outside of yourself and allowing yourself to be much more free than if you were, like, acting just through yourself alone.

Stop 113. Marcel Duchamp, *In Advance of the Broken Arm*

SAMANTHA FRIEDMAN: So, this sculpture by Marcel Duchamp appears to be a regular snow shovel, but its official title is "In Advance of the Broken Arm." And it's what Marcel Duchamp called a "readymade."

The first version of this readymade was made in 1915. And Duchamp was in the United States from Paris, and he went to a hardware store in New York's Upper West Side one day and saw this object and was very taken with it, because there were no snow shovels in France at the time. He had never seen this kind of object before. So he bought it and brought it home to his studio and hung it on a wire and signed it, and thereby called it "art."

Duchamp really loved wordplay and puns and language in general. So by christening this ordinary snow shovel "In Advance of a Broken Arm," he's sort of playing with a sense of time in this sculpture. He's anticipating something that could happen were one to use this shovel as a regular shovel. But, of course, the joke in that is that once it's elevated to the status of an artwork, it's no longer going to be used to shovel snow.

This version of the snow shovel was once owned by Andy Warhol before it entered the collection of the Museum of Modern Art. And Andy Warhol is another artist who you'll see a bit later in this exhibition, and he was very influenced by Duchamp's use of everyday objects as artworks.

Stop 114. Louise Bourgeois, Quarantania #1

JODI HAUPTMAN: This work is called "Quarantania #1." And it's by the artist Louise Bourgeois. At first glance they look abstract. But when you begin to look more carefully, and you know something about the artist and learn a little bit about her biography, you realize that she's able to mix personal experience with ideas about abstraction.

She talks about it as being a self-portrait, or portrait of her family, where she is the mom, the center figure that has these little packages attached to her waist, and her husband and then the children surrounding her. And then it's also a story about the experience of being a mother. And she says that she has to carry her bundles always with her. And those bundles are both the burdens of the work of being a mother but they're also the children themselves. She's trying to describe the experience of always worrying about your children and always worrying about the family, and that's just part of being a mother.

One of the things that's interesting about this sculpture is that each of the pieces existed as separate sculptures originally.

MICHAEL ROOKS: To hear the rest of the story, press PLAY, now.

Stop 1142. Human Scale

JODI HAUPTMAN: They were shown in 1949, in Louis Bourgeois' first exhibition in New York. And they were just these totems of different shapes and sizes that were scattered throughout the gallery, and they sat on the floor or some of them stood in corners. And the idea was that as you walked through the space you would have a kind of encounter with a figure that was close to human scale and had kind of the verticality of a human being.

Bourgeois was born in France, and she actually said that it was a way of dealing with her homesickness, from leaving France and leaving all her friends and family, and that these figures were kind of substitutions for the friends and family that she had left behind. And later, she put these works together and I think of them as huddling together and kind of giving each other comfort or sympathy in some way.

Stop 115. Joan Miró, *Person Throwing a Stone at a Bird*, 1926

SAMANTHA FRIEDMAN: We're looking at a painting by Joan Miró called "Person Throwing a Stone at a Bird," from 1926. We have a large, white, globular form of a person on the right-hand side of the canvas throwing a stone at a bird that we see on the left-hand side, with a blue head and a sort of red tuft of feathers. And we see a series of broken lines that indicate the trajectory of the stone being thrown. And that lends a sense of time to the canvas, a sense of duration although we see that stone sort of stopped in time and frozen in time in this canvas. It will never actually hit the bird.

Miró worked in a formal vocabulary that very much had to do with biomorphic forms, forms that were rounded, that referred to shapes in natural life. So, for example, you see this person on the right-hand side of the painting. We know it's a person because we see a few telltale signs. We see an eye. We see a foot. But at the same time, it's verging on this idea of an abstract white form.

I think by making his forms somewhere between recognizable forms from real life and abstract forms, Miró was really situating his paintings in the mind, in a sort of fantasy world, that it's something that you can recognize as if in a dream. You see something that you know, but it looks a bit different, or it's a bit distorted or a bit funny. And I think by using this combination of real symbols and imagined symbols, Miró is sort of putting us in this dream world.

MICHAEL ROOKS: To hear the impressions of artists Alex Katz and Renee Stout, press **PLAY**, now.

Stop 1152. Two Artists on Miró

ALEX KATZ: My name is Alex Katz. I'm a painter. I live in New York.

RENEE STOUT: My name is Renee Stout and I'm a visual artist and I live and work in Washington, D.C.

ALEX KATZ: The image is very inventive. And it's an image that you'll never forget.

RENEE STOUT: I was always drawn to artists who seemed to be able to create works that still had a childlike feel to it, but at the same time, a very mysterious or melancholy edge to it.

ALEX KATZ: It's like a very, almost, contemporary picture, if you take out all the people and things on it.

RENEE STOUT: Even though the colors may be bright, in some cases primary colors, with big fields of green and the yellow, it's almost like a landscape that's sort of barren.

ALEX KATZ: And he made a space that wasn't like cubist space. And it had to do with floating forms, twisting and turning and going backwards and forwards. And it became part of the vocabulary of American painters.

Miró paints like an angel. If you look at them up close, they're effortless. He just flew through them, there was no effort. There's no struggle. They just went.

Stop 116. Alexander Calder, *Jewelry Case*

MICHAEL ROOKS: American sculptor Alexander Calder first began making jewelry when he was only eight years old, and he made them for his sister's dolls. This case shows several pieces that he made in the 1940s.

Here's Samantha Friedman, from the Museum of Modern Art:

SAMANTHA FRIEDMAN: Sometimes he used precious metals such as gold and silver. And other times he used steel or more industrial metals to make his jewelry. Sometimes they are humorous and whimsical. Sometimes they're more dramatic or bold pieces.

He was trained as an engineer, so Calder had an intuitive sense of working with metal and of material. And he joined his jewelry together not by soldering it, but by twisting it. You can see, if you look closely at some of the pieces, that they're held together just by a few simple twists or by inserting a loop into a hole. So there's a really simple mechanism with which he made his jewelry, which gives it a really handmade feel and you can sense the artist's hand in making it.

We'll also see in this gallery two sculptures that are portraits in wire. You see Calder using wire as line. And whether he's creating someone's face, or creating a dragonfly or a bird that someone can wear, he's really using wire and that material as a line, as if it were a drawing.

Stop 117. Alexander Calder, *Snow Flurry, I*, 1948

SAMANTHA FRIEDMAN: *This is Alexander Calder's "Snow Flurry 1" from 1948, a mobile from painted sheet steel and steel wire.*

It was actually another one of the artists in the exhibition, Marcel Duchamp, who gave the "mobile" its name. And the word in French refers not only to "motion" but also to the word "motive." So this was something that interested Duchamp as a sort of pun, and it was the name that stuck with Calder's invention.

The idea that the mobile is a kind of sculpture connected to movement is central, and when they hang, the air currents, the sort of natural flow of people moving around a room, sets the sculpture on a sort of gentle course.

I really find that the slow movement of the mobile really slows down your pace as a viewer. And so you know, when you stand in front of it, it's nice just to let its own speed, its sort of slow motion, in this case, which refers directly to the drifting of snow, to sort of let that guide your pace in looking at it.

Stop 118. Jackson Pollock, Number 1A, 1948

JODI HAUPTMAN: This picture is "Number 1A" by Jackson Pollock from 1948. I think the best way to talk about this picture is to talk about how it was made. He took this raw piece of canvas, this canvas that wasn't treated, and he put it on the floor. He didn't put it on an easel. And he was very aware that that was a radical break.

And what that does is it allows him to walk across the picture, to move across it with his whole body. And as he moves, he's carrying a can of paint and he's using sticks, and he's dipping those sticks into the can of paint. He can fling it with the stick, he can drizzle it across to make these long lines of paint that go from one side to the other. If you just take one line, one strand of paint and follow it through, see how long they are, see how they twist and turn around and seem to move in and out, and how one covers another.

The lines that drip across the picture are a kind of record of Pollock's movement. So in a way, although there's no figure here, the painting is very much about the body and the movement of the body. What really emphasizes Pollock's own body in this particular painting are the handprints at the upper right. Just the very physical nature of painting is made abundantly clear.

MICHAEL ROOKS: Jackson Pollock first gained notoriety for his controversial drip paintings in the 1940s. To hear two painters' first reactions at the time, press PLAY now.

Stop 1182. First Reactions to Pollock

DOROTHEA ROCKBURNE: When I was, I think, about 14 years old, or something like that, Life magazine did an article on him. And they called him "Jack the Dripper." And, everybody was incensed by this kind of work and that it was a fake. And your grandchild could do it and so on. But I didn't look on it that way. I thought that there was a luminosity to the work that was almost traditional.

ALEX KATZ: Well, I didn't know what to think when I first saw them. But, at the time, I was trying to paint landscape and get out of Cubism. And so they were like, "Whoa!" that's the way to go! Pollock opened up beyond the edges of the canvas. It just goes out. And it goes out at you. And it's mostly about how much energy can you get on a piece of canvas.

MICHAEL ROOKS: To actually watch Jackson Pollock making a painting, look for the monitor nearby. Photographer Hans Namuth filmed Pollock at work in 1951, just a few years after this painting was made. The artist, himself, provides the voiceover narration.

Stop 119. Jackson Pollock, Gothic, 1944

JODI HAUPTMAN: This painting is called "Gothic." It's by Jackson Pollock, and it dates from 1944. Most people think of Pollock as someone who only did paintings by dripping paint across the canvas. But his early work often alludes to the figure. Pollock was very interested in non-western art – African sculpture and prehistoric cave painting, Native American sand painting.

So a painting like "Gothic" has all of these things kind of mixed up in almost like a big stew. And so, you see forms that look vaguely human or vaguely monstrous, things that to me look like fingers or parts of a head. Pollock made these totemic forms and then began to cover it up in this kind of thick impasto. That's a word that we would use to describe thickened paint.

Many people look at this painting and see Pollock's interest in Picasso, and particularly the way Picasso built up what's often called a "scaffolding," a kind of structure on which he could hang different elements. And if you think back to the cubist pictures that you saw in the first gallery, some of which have a similar green palette, the kind of structural elements are similar.

Stop 120. Romare Bearden, *Patchwork Quilt*, 1970

JODI HAUPTMAN: We're looking at Romare Bearden's work called "Patchwork Quilt," from 1970. It's made from cut-and-pasted cloth and paper. And usually when we think about collage, we usually think of paper. And so one of the things that's interesting is that it focuses on a woman on a bed, and he's actually giving us the bits of cloth or ticking that you would see on an actual mattress.

Bearden is one of the great practitioners of collage. And when we think about collage it's usually associated with movements like Cubism and Dada and Surrealism and the artists of the early 20th century, who first began to take bits and pieces from magazines and newspapers and cut them up and make different kinds of images with them. And Bearden, he uses this medium to tell a story of African-American life.

One of the things that's very interesting about Bearden is that he's very immersed in art history. And in this particular work, he's thinking about European depictions of reclining women, Venuses, and when we think of paintings of these reclining women from the European tradition, the female figures are generally white. And in this case, we're seeing a black figure. And so that very change makes us reconsider our ideas about beauty and ideal notions of beauty. I think he's very much playing with that.

RENEE STOUT: I kind of think that this is one of my favorite Beardens, because there's a beautiful sensuality about it.

MICHAEL ROOKS: To hear more from contemporary artist Renee Stout, press **PLAY**, now.

Stop 1202. Romare Bearden, *Patchwork Quilt*

RENEE STOUT: Bearden's art for the most part, captures working class, African-American people in cities like New York, particularly Harlem, in Pittsburgh, and in the rural South. And I could identify with that.

And the thing that I like about this particular piece is, especially at the time when this was created, you know, people worked very hard. There wasn't a whole lot of leisure time. So I think it's quite interesting that you have this woman she's at a moment of relaxation. And you get the sense that here is a working class woman, who for a small amount of time gets to be a beautiful Venus lounging on, not, you know, exquisite sheets, but a beautiful handmade quilt, that's something that was made from patches of clothing that had been worn possibly by loved ones. The piece is like a collage within a collage.

Stop 121. Jasper Johns, *Between the Clock and the Bed*, 1981

MICHAEL ROOKS: I think most people are familiar with Johns' earlier work, the iconic images of the flag, the targets, the numbers. This painting, which is one of his breakthrough pieces in the 1980s, returns to, or rather suggests, a pure abstraction which most people would not identify with Jasper Johns.

We are presented, ostensibly, with what is a purely abstract picture made up of these hatch marks that are created diagonally, and are painted in these muted colors, with the exception of the lower right portion of the canvas where we have primary colors used to make the hatch marks.

The title "Between the Clock and the Bed" refers to a painting by the Norwegian artist, Edvard Munch and is a self-portrait. The title, in Munch's case, refers to the position he has assumed in the painting in the space between the bed and where his alarm clock is resting on the nightstand.

The crosshatches that we see in Jasper Johns' painting are actually taken literally from a quilt that is pictured on the bed in Edvard Munch's painting. So that detail is borrowed by Jasper Johns and enlarged to fill the entire picture plane, and thus becomes this iconic image of abstraction with a very personal, and perhaps private, meaning that underlies it.

Stop 122. Jasper Johns, *White Numbers*, 1957

MICHAEL ROOKS: Here we're standing in front of Jasper Johns' "White Numbers" from 1957. By making a painting with thick, juicy paint all in one color of a bunch of numbers was a very provocative and radical step for Johns to make. The series of numbers from zero to nine begin in the upper left corner of the painting, with zero, and move in sequence from zero to nine to the far right corner.

This is repeated in multiple rows over the surface of the canvas, so that you can read a sequence of ones diagonally from lower left to upper right; likewise two, three, four, and five. And you can also read these numbers sequentially from top to bottom, zero through zero, one through one, two through two. So there is an interesting pattern that is suggested in the arrangement of the numbers on the surface of the canvas, as well.

Subjects in painting, historically, are mythological, they're religious, they're historical. Up until this point, they weren't about things that were banal, so starkly meaningless. Numbers have great meaning, of course, but one thing Johns was interested in, in thinking about numerals and other symbols like maps was that these symbols are so well understood that we actually know very little about them. We take them in instantaneously and recognize them and understand what they are, there's no room for ambiguity, in other words. And that's an interesting aspect of the kinds of things that he was looking at early in his career.

Stop 123. Jasper Johns, *Map*, 1961

MICHAEL ROOKS: American artist Jasper Johns painted “Map” in 1961, and it might be fun to start looking at the painting by trying to find the state of Georgia.

MICHAEL ROOKS: "Map" is a painting of the map of the continental United States, which is an odd thing to paint since a map is really a schematic plan of either a topographical region or a map of political boundaries.

The idea of an image that we recognize and understand completely and instantaneously interests Johns. The shape of the continental United States, and even the shapes of the 48 states, are iconic. We read it immediately.

Jasper Johns' "Map" is almost a map, but not quite. We're looking at an image of the map of the United States, which becomes an abstract composition made up of the primary colors red, yellow, and blue. The West Coast sort of sinks into what would be the Pacific Ocean, and the East Coast similarly, sort of blends into the Atlantic Ocean. By blurring the boundaries of the states and the coasts, Johns makes the map no longer usable for us as viewers to navigate our way from east to west coasts, but rather allows our eyes to wander across and around this quilt-work-like pattern of color and to guess where certain states might be, which are indicated more prominently, perhaps, by the words of the states, which are stenciled onto the painting.

Stop 124. Andy Warhol, Platform of Boxes

SAMANTHA FRIEDMAN: Here we're looking at some boxes by the artist Andy Warhol: a pair of Brillo boxes, Campbell's tomato soup, and Heinz tomato ketchup, regular consumer products that you would find, probably, today in Costco or a supermarket. Andy Warhol was often referred to as the father of Pop Art, and he adopted both the look and the technique of consumer culture in his art.

Andy Warhol, before becoming a fine artist, worked as an advertising artist and a commercial artist. And so he was very sensitive to the kinds of methods and marketing techniques and colors and compositions that industrial designers would use to make their products flashy. And he was very aware that fine art could appeal to the viewer in a similar way by using these kind of exclamation points, that they're new! or exciting! and he was sort of referencing that in his fine art practice.

Like many of the masters that you'll see in this exhibition, Andy Warhol's work was shocking when people first encountered it. When the Brillo boxes were first shown at the Stable Gallery in New York in 1964, they were sort of stacked high and piled as if you were entering a warehouse with real industrial boxes. And this was really shocking to people, and they were hesitant to accept it as art. And at the same time, this kind of outrage really created a lot of attention around Andy Warhol and popularized him as a controversial figure, which was, in some ways, the very thing he was after.

MICHAEL ROOKS: Artists Dorothea Rockburne and Alex Katz both met Andy Warhol in the sixties. To hear more, press PLAY.

Stop 1242. Painters on Warhol

DOROTHEA ROCKBURNE: He was always very, very quiet and removed. I had a strange sense that he was always on the outside looking in.

ALEX KATZ: And he could transform things. He never borrowed anything. He stole it. Good artists steal. Bad artists borrow. And if you're not involved with your contemporaries in being influenced, stealing and borrowing, you're painting an old-fashioned picture, because you can't do it by yourself. It has to do with your relationship with other artists around who are trying to make new paintings.

DOROTHEA ROCKBURNE: Andy Warhol went to Carnegie Tech. And he had a teacher whose name was Mr. Lepper. And one of the classic problems he gave to graduate students was to think of themselves as coming from another planet and just having landed on earth and that everything they saw, they were to look on as an artifact of the culture. Well, you know, there you have Andy Warhol in a nutshell.

Stop 125. Andy Warhol, *Self-Portrait*, 1966

SAMANTHA FRIEDMAN: We're looking at Andy Warhol's "Self-Portrait" from 1966. And maybe the only thing that Warhol has become more associated with than everyday products like the Campbell's soup can is the idea of celebrity. And he often treats icons like Marilyn Monroe or Elvis or Jackie Kennedy in his works, and here he's given himself the sort of same treatment.

He's elevated himself as an artist to the status of celebrity by giving us his own image repeated nine times in very bold, un-missable colors. Warhol's taking the pose of, maybe, a thinker or an intellectual artist. It's a very contrived pose, with his fingers resting on his mouth, with half of his face in shadow. So it's this very over-stylized, self-conscious pose.

And this kind of work shows us that Warhol knew that the artist had become as much of a commodity as the work of art, that the artist and his identity and his personality could be marketed to the public as much as the artwork itself.

MICHAEL ROOKS: To hear more about how Andy Warhol worked, press the PLAY button.

Stop 1252: The Factory

SAMANTHA FRIEDMAN: Andy Warhol worked in a studio called "The Factory," and the name was very much intentional to refer to the ability of endless reproduction. By adopting the technique of silkscreen, a printing technique, Warhol bypassed the presence of the artist's hand that's so important to masterworks in previous years. And he had many of his assistants in the factory silkscreen these images, which allowed not only for endless reproduction, but also allowed for a variation in color.

Warhol subjected other famous celebrities in addition to himself to this same iconic repeated treatment, in these sort of bold colors, that make you think of the mid '60s and the sort of psychedelic moment. And you'll see in this gallery, also a series of his screen tests, which were films that featured celebrities in a similar composition, a similar format, from the shoulders up.

And those are sort of filmed portraits that are related to this painting, especially in the sense that this portrait shows Andy Warhol repeated over time in a way that references a filmstrip, where you have a single image repeated over and over again. So you can see him already thinking about film in this portrait.

Stop 126. Conclusion, Andy Warhol, *Screen Tests*

MICHAEL ROOKS: You're looking at a series of filmed portraits by Andy Warhol. Between 1964 and 66, Warhol filmed almost 500 of these silent, black-and-white portraits, each capturing a different visitor to his studio. The wide range of subjects included models, socialites, celebrities, and artists, many of whom were regulars to his factory. Playing here are 15 of these *Screen Tests*. You might see some faces you recognize: musician Bob Dylan, actor Dennis Hopper, and the artist Salvador Dali.

The length of each *Screen Test* was predetermined by the amount of time it took to shoot a one-hundred-foot roll of film, which is just under three minutes. Warhol then projected the films at a slightly slower speed to add a dreamlike, suspended quality.

This is the last stop on our tour. Thank you for joining me today. We've seen artists whose transformative work defines how we understand modern art, and whose radical innovations have determined the many directions that contemporary art takes today.

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