



MINNEAPOLIS
INSTITUTE OF ARTS



Modern Art Cart Materials

**Minneapolis Institute of Arts
Department of Interpretation and
Participatory Experiences
2400 Third Avenue South
Minneapolis, Minnesota 55404**



Art Cart Inventory

Art Cart Interpreters:



The lead guide for each Art Cart shift should inventory the contents of the cart before **and** after the shift. If objects are missing or damaged, the lead guide is responsible for reporting to IPE staff. (The lead guide designation is indicated on the confirmation form.)

If an object is missing or damaged, make a notation on the inventory and report it to the Tour Office.

If an object is missing during your shift, notify security immediately by alerting the guard in the gallery or by calling x3225.

INVENTORY SHEET: MODERN ART CART—MODERN AND CONTEMPORARY WING

Date:

Guides/Docents:

Objects	In	Beginning of Shift	In	End of Shift
Cubist Faceted Mirror				
Replica Aphrodisiac				
Magnetic Poetry				
Tangrams (8 sets; 7 pieces				
Magnet Boards (1 big, 1				
iPad				
MIA Playing Cards (52)				
Mini portable speaker				
Emotion Cards (15)				
Exquisite Corpse Sheets				
Color Context diagram				
Laminated images (X)				
5 Long clipboards				

Check to see if you are low on any supplies (paper, pencils, etc.). Let the Tour office know if you need anything replenished.

Please share! Use the back of this sheet to record visitor questions that “stumped” you and comments or observations you would like to share with fellow guides and staff. If you know the answer to someone's question, please record the answer! Staff will also periodically review questions and try to assist with finding answers.

COMMENTS:

<p>INTRODUCTION</p>	<p>The MIA’s Art Carts are hands-on gallery stations outfitted with art objects, props and visual aids related to the museum’s permanent collection.</p> <p>Staffed by IPE Programs volunteers, Art Carts provide visitors with a unique art museum experience where “Do touch!” is the rule. Guides use the objects on the Art Carts as tools for facilitating learning experiences that encourage careful looking, thoughtful conversation, critical thinking skills, and further exploration of the Institute’s permanent collections. And, they are fun for all ages!</p>
<p>ART CART GOALS</p>	<p>The goal of each Art Cart experience is to provide a multi-sensory interaction with art objects during which guides help visitors deepen their interest in and experience with the museum’s permanent collection. Each object on the Art Carts is thoughtfully selected for its connections to the collection and its ability to engage the senses and inspire questions and observations. Although there are limitless possibilities for each Art Cart, we are constrained by several factors including cost, availability, durability/fragility, and the safety and security of art and visitors in the galleries (i.e. most paint/ink are not allowed, nor are sharp objects).</p> <p>Each cart also has a general theme or focus to tie the selected objects together (e.g. Africa – pattern and decoration of everyday objects; China – artist as master craftsperson; Americas – adornment/dress, environment; Japan – tea ceremony; South and Southeast Asia – symbolism; Pacific Islands – relationship to the natural world; Ancient Greece and Rome – daily life). The theme of the Modern Art Cart is visual elements and principles of art.</p>
<p>BEST PRACTICES</p>	<p>A successful Art Cart-visitor interaction will:</p> <ul style="list-style-type: none"> • Spark curiosity and inspire exploration in visitors of all ages • Involve the visitor in conversation about the objects on the Art Cart • Allow the visitor to direct the discussion/discovery and explore those things that interest the specific individual • Provide opportunities for visitors to handle art objects with care and to learn about the museum’s role in preserving

	<p>and protecting the world’s rich artistic heritage</p> <ul style="list-style-type: none"> • Stimulate as many of the five senses as possible/practical • Encourage visitor exploration to seek out related objects in the surrounding galleries (see the ideas provided in the “Collection Connections” section of each Art Cart object entry) <p>Each docent or guide commits to the success of Art Carts by:</p> <ul style="list-style-type: none"> • Studying the written Art Cart materials before each shift and comes prepared and excited discuss all Art Cart objects • Arriving on time (20 minutes before the shift begins) and insuring the cart is ready for visitors at the appointed time • Exhibiting an outgoing, friendly and welcoming attitude while staffing the Art Cart • Inviting visitors to explore the Art Cart • Engaging visitors in open-ended discussions about Art Cart objects rather than lecturing to them • Stressing the fragility and authenticity of objects, where appropriate • Assisting visitors in establishing connections between the objects on the Art Cart and the permanent collection
<p>POLICIES AND PROCEDURES</p>	<p>Refer to the <i>Handbook for Collection in Focus Guides</i> available at www.mgpvolunteers.org for detailed information concerning Art Cart assignments, arrival times, and responsibilities.</p>
<p>OBJECT STORAGE, HANDLING AND SECURITY</p>	<p>Each Art Cart includes items that can be divided into two main categories:</p> <ul style="list-style-type: none"> • Art objects • Props, visual aids and general supplies <p>The art objects are generally the most fragile, costly and difficult to replace items. To protect these objects, each is assigned a designated storage container or space, usually on the top shelf of the cart. It is essential each object is returned to its appropriate storage place at the end of each Art Cart shift.</p> <p>The props, visual aids and other supplies are intended to support the art objects on each Art Cart, helping volunteers and visitors to understand or explore certain aspects of the art objects. These ancillary items are usually more easily replaced or repaired than the art objects themselves.</p>

	<p>To ensure that all props and art objects are available for all our visitors to use for the life of the Art Cart, all items (art objects and supporting materials) must stay on or near the Art Cart at all times. Visitors and volunteers are not allowed to walk away from the Art Cart with objects and props. (Art Cart items are not to be used as tour props.) It is imperative that one docent or guide on duty is present at the Art Cart at all times to assist visitors in carefully handling the objects to insure object and visitor safety. Should a visitor intentionally or unintentionally leave the Art Cart with art objects, props, or visual aids and the volunteers on duty are unable to recover these items themselves, security should be notified immediately. (Locate the nearest guard or call Security via a gallery phone at x3225.)</p>
<p>BRINGING PERSONAL OBJECTS</p>	<p>Guides must refrain from bringing personal items from home to use on the Art Carts. All objects used on the carts a) must be vetted by IPE Programs staff to insure they are appropriate for the Art Cart and b) need to remain on the cart/in the museum, so that Security is not put in the position of having to judge whether or not items are guides' personal property or the museum's property. Additionally, the museum cannot assume responsibility for the loss or damage of guides' personal property.</p> <p>IPE is happy to consider your suggestions for possible additions to any of the Art Carts! Please contact Juline Chevalier with your suggestions.</p>
<p>ART CART INVENTORY</p>	<p>Each Art Cart is stocked with a binder containing inventory worksheets listing each of the objects on the cart. A thorough inventory of the Art Cart should be conducted at the beginning and end of each shift.</p> <p>At the end of each shift, any damaged or missing objects and/or depleted supplies should be recorded on the inventory and reported to a staff member in the Tour Office.</p> <p>On the back of each day's inventory sheet you are encouraged to record any questions, comments or suggestions docents, guides or museum visitors may have about the Art Cart. Please take a moment to share your experience with fellow volunteers and staff!</p>

<p>WHAT IS MODERN ART?</p>	<p>Modern art is connected to technological, scientific, social, and cultural changes that resulted from the Industrial Revolution in the 18th and 19th centuries. Modern art generally refers to art created between 1860 and 1970 that challenges long-established conventions in Western art in favor of experimentation with materials, methods of creation, function, abstraction, and non-Western influence. The Modern Art Cart posits Modernism's beginnings around 1905, with the rise of Fauvism and tracks Modern art movements through the 1960s.</p>
<p>WHAT IS THE DIFFERENT BETWEEN MODERN AND CONTEMPORARY ART?</p>	<p>While the terms "modern" and "contemporary" are synonyms, in art history they refer to different periods of art. Modern refers to art made in the late 1800s to 1970 that <i>challenged academic art traditions</i>, while Contemporary or "Postmodern" art refers to art created after 1970 and/or art by living artists.</p>
<p>WHAT IS THE FOCUS OF THE MODERN ART CART?</p>	<p>The Modern Art Cart covers the twentieth century "-isms" from 1900 to around 1970, but focuses particularly on Cubism, Surrealism, and Expressionism.</p>
<p>WHAT IS THE IMAGE ON THE FRONT OF ART CART?</p>	<p>The image on the front of the Modern Art Cart is German Expressionist Max Beckmann's <i>Blind Man's Buff</i>, created in Holland where the artist lived in exile from Nazi German after the regime deemed his art "degenerate."</p>
<p>WHERE IS THE MODERN ART CART STORED AND HOW DO I ACCESS IT?</p>	<p>The Modern Art Cart is stored on the museum's third floor, in the costume closet adjacent to the Tudor Room in the hallway G324. The key to the costume closet is in the Tour Schedulers' office in the top drawer of the metal file cabinet. It hangs on a hook on the left side of the drawer. If you cannot access the key for any reason, ask a security guard to unlock the door.</p>
<p>WHERE SHOULD THE MODERN ART CART BE SET UP IN THE GALLERY?</p>	<p>Set up the Modern Art Cart in Gallery 377 (Expressionism, De Stijl; between Decorative Arts, Surrealist, and Fauvism/Expressionist galleries). It should be positioned near the entrance to the Decorative Arts gallery on the south wall of the gallery, facing north. Where you are standing, you should be able to look through gallery openings so that the Art Cart is visible from</p>

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	<p>galleries 373, 374, 375, and 376. Positioning yourself and the cart here attracts visitors to the cart and allows easy access to all Modern and Contemporary rooms with works relevant to the Art Cart.</p>
MUSIC COMPONENT	<p>All iPads are equipped with a piano sonata by Arnold Schoenberg entitled <i>Drei Klavierstücke</i>. Three tracks performed by pianist Yoko Hirato comprise the sonata. All are found in the iTunes app of the iPads. Please play this music to create ambience in the gallery, attract visitors, and speak about Wassily (or Vassily) Kandinsky's works (more on this last point in the section entitled "MUSIC: SCHOENBERG'S PIANO CONCERTOS").</p>
SOCIAL MEDIA AND SHARING	<p>If you notice visitors taking photos of themselves or their family using the Art Cart, encourage them to include the hashtag #artsmia in their social media posts!</p>

CUBIST FACETED MIRROR



<p>WHAT IS IT?</p>	<p>This object is a standing, double-sided mirror. One side features a regular mirror while the other side is a mosaic made of small mirror tiles. To use, stand the mirror mosaic side out on top of the cart to attract visitors.</p>
<p>WHAT IS CUBISM?</p>	<p>Perhaps the most influential twentieth century European art movement, Cubism was developed by Pablo Picasso and Georges Braque in Paris in 1907. Picasso and Braque analyzed their subject matter by reducing it to geometric forms and presenting it from multiple viewpoints in a single, flattened pictorial space. Cubism broke radically from the convention of portraying a subject matter from a fixed point of view at a fixed moment in time. Since we form a conception of an object from many observations over time, Cubism presents the</p>

	<p>subject as the mind perceives it as a collection of observations, rather than as the eye sees it at a single moment.</p>
HOW DOES THE FACETED MIRROR RELATE TO CUBISM?	<p>The mosaic side of the mirror is fractured and faceted so that it breaks up a reflection into an uneven image compiled of several small reflections. The mirrored tiles sit at varying angles so that each piece reflects the object from a different angle. As such, the shapes of the panes fracture the object into geometric pieces, demonstrating a Cubist analysis of subject matter and reflecting an abstracted image that resembles a Cubist painting.</p>
QUESTIONS AND ACTIVITIES	<p>The mirror is a great way to provide a simple explanation of Cubism. Use it with the laminated double-sided sheet with images on Pieter Claesz's <i>Still Life</i> from 1643 and Joan Miro's <i>Spanish Playing Cards</i> from 1920. These still life paintings can be used to parallel the mirror's regular reflection with the Cubist mirror reflection.</p> <p>Encourage visitors to look at themselves first in the regular mirror, and then in the faceted mirror. Ask them to describe what they see. How does their reflection in the faceted mirror differ from the regular mirror? Is one of these reflections more real or truthful than the other? If so, which one and why? Does the image in the faceted mirror alter the way you perceive yourself? Look in the</p>

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	<p>faceted mirror. Does the reflection provide enough information for you to identify what or who you see?</p> <p>Look at Fernand Leger's <i>Table and Fruit</i> from 1909 and do not reveal the title. Before revealing the title, ask visitors to describe what they see. Is there enough information in the painting to identify the subject matter? Reveal the title and ask the visitors to find the objects listed in the title if they had not already. Look again in the faceted mirror. What elements make it clear you are looking at a face (eyes, nose, mouth, etc.)? What obscures the face?</p>
COLLECTION CONNECTIONS	<ul style="list-style-type: none">• Georges Braque, <i>The Viaduct at l'Estaque</i>, 1907, 82.22• Fernand Leger, <i>Table and Fruit</i>, 1909, 47.8• Ivan Vasilievich Kliun, <i>The Clockmaker (Der Uhrmacher/L'horloger)</i>, c.1914, 2007.85• Joan Miro, <i>The Spanish Playing Cards</i>, 1920. 62.73.2• Juan Gris, <i>Still Life</i>, 1917, 51.20• Jacques Lipchitz, <i>Toreador</i>, 1914-15, 52

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MIA ART PLAYING CARDS



<p>WHAT ARE THEY?</p>	<p>A set of 52 black, 5x7" cards that feature of a work in the MIA's permanent collection on the front side and the MIA logo, the work's title, artist or attribution, dates, accession number, and donor information on the back side.</p>
<p>HOW ARE THE USED?</p>	<p>Visitors can participate in a number of activities with the cards. The works on the cards represent a diverse selection from the collection, spanning time periods and cultures. Their purpose is to demonstrate both the continuity and changes in art traditions over time leading up to the modern period as well as the influence of non-Western art on European Modernism.</p>
<p>QUESTIONS AND ACTIVITIES</p>	<p>Instructions for Activity 1: Chronology(All ages) Deal one card to each participant. Instruct participants not to look at the information about the works on the back of the card. Without looking at the dates, allow the participants a minute or so to look at each other's cards and discuss the chronology of the works' creation. After they have had time to discuss, instruct them to lay the</p>

	<p>cards out, face up, in their estimated chronological order. Lead a discussion on why they decided to order the works that way. How did they decide which works were older? After discussing their guess, flip the cards over to reveal the dates. Were there discrepancies? Now you can explain how modern art is a break from long-standing academic tradition and traditional function of art in Europe.</p>
	<p>Instructions for Game 2: Compare & Contrast (All ages)</p> <p>Deal 2 cards to each player: one card should be either a non-Western work, or a work created before 1860 (a work that is not considered Modern), the other should be a Modern, Impressionist, or Post-Impressionist work. Instruct the participants to compare and contrast the two works. You do not need to know a lot of background information about each of these works to play the game. What are important are the basic formal characteristics of each work. Prompt the players with some of these questions and considerations:</p> <ul style="list-style-type: none">• What is the medium?• What culture produced this work? How can you tell?• Is the object a realistic representation of life? Is it an abstract representation of life? Is it representational at all?• How did the artist use color? How did he/she use line?• What is the subject matter?• Is there a narrative?• What do you think was the original purpose of the object?• Who do you think was the intended audience? <p>From these observations, visitors should begin to understand the ways Modern art broke from traditional Western art and began to experiment with new ways to represent and interpret the world around them. The cards allow you to introduce the audience to the following key concepts about Modern art:</p> <ul style="list-style-type: none">• The influence of artistic styles from non-Western cultures• Experimentation with materials, color, line, and forms• A change in the function of art and its audience: Art for art's sake, art as a mode of the artist's self-expression, art for the common people rather than an

element of elite, high culture.

- A significant movement away from naturalistic representation of forms and the over-arching 20th century theme of abstraction.

Here are some suggested categories and works for comparison:

Homage to or Rejection of Classicism

- Albert Joseph Moore, *Battledore*, 1868-70, 2003.145
- Italy (Rome), *The Tiber Muse*, 2nd-1st century BCE, 56.12
- Raffaello Monti, *Veiled Lady*, 1860, 70.60
- Pablo Picasso, *Woman in an Armchair*, 1927, 63.2
- Italy (Rome), after a 5th-century BCE Greek original, *The Doryphoros*, 120-50 BCE, 86.6
- Henry Moore, *Warrior with Shield*, 1953-54, 54.22
- Rene Magritte, *The Promenades of Euclid*, 1955, 68.3

GO-TO COMPARISON:

- Italy (Rome), *The Tiber Muse*, 2nd-1st century BCE, 56.12
- Albert Joseph Moore, *Battledore*, 1868-70, 2003.145
- Pablo Picasso, *Woman in an Armchair*, 1927, 63.2

OR

- Italy (Rome), after a 5th-century BCE Greek original, *The Doryphoros*, 120-50 BCE, 86.6
- Henry Moore, *Warrior with Shield*, 1953-54, 54.22

Reference to Ancient and Non-western

- Songye, Democratic Republic of Congo, *Power Figure*, c. 1900, 86.56a-d
- Paul Gauguin, *Tahitian Landscape*, 1891, 49.10
- Jean-Leon Gerome, *The Carpet Merchant*, c. 1887, 70.40
- Cycladic, *Female Figure*, c. 2600-2400 BCE, 65.52
- Amedeo Modigliani, *Head*, 1911-12, 62.73.1
- Nigeria (Ife), *Shrine Head*, 12th-14th century, 95.84
- Mexico, Nayarit, *Figure*, 200 BCE-CE 400, 47.2.34
- Mexico, Olmec, *Mask*, 900-300 BCE, 2002.127
- Pablo Picasso, *Woman in an Armchair*, 1927, 63.2
- Max Beckmann, *The Skaters*, 1932, 61.36.20

GO-TOs

- Cycladic, *Female Figure*, c. 2600-2400 BCE, 65.52
- Amedeo Modigliani, *Head*, 1911-12, 62.73.1

OR

- Songye, Democratic Republic of Congo, *Power Figure*, c. 1900, 86.56a-d
- Max Beckmann, *The Skaters*, 1932, 61.36.20

Portraiture and Figuration

- Henry Moore, *Warrior and Shield*, 1953-54, 54.22
- Roy Lichtenstein, *Vicki*, 1964, 79.12.23
- Italy (Rome), after a 5th-century BCE Greek original, *The Doryphoros*, 120-50 BCE, 86.6
- Max Beckmann, *The Skaters*, 1932, 61.36.2
- Dorothea Lange, *Migrant Mother*, Nipomo California, 1936, 92.136
- Chuck Close, *Frank*, 1969, 69.1

GO-TOS

- Dorothea Lange, *Migrant Mother*, Nipomo California, 1936, 92.136
- Chuck Close, *Frank*, 1969, 69.137

OR

- Italy (Rome), after a 5th-century BCE Greek original, *The Doryphoros*, 120-50 BCE, 86.6
- Max Beckmann, *The Skaters*, 1932, 61.36.2

OR

- Roy Lichtenstein, *Vicki*, 1964, 79.12.23
- Dorothea Lange, *Migrant Mother*, Nipomo California, 1936, 92.136

Landscape

- Pierre Bonnard, *Dining Room in the Country*, 1913, 54.15
- William Adolph-Bouguereau, *Temptation*, 1880, 74.74
- Vincent Van Gogh, *Olive Trees*, 1889, 51.7
- Claude Monet, *Grainstack, Sun in the Mist*, 1891, 93.20
- Rene Magritte, *The Promenades of Euclid*, 1955, 68.3
- Paul Cezanne, *Chestnut Trees at Jas de Bouffan*, c. 1885-86, 49.9
- Grant Wood, *The Birthplace of Herbert Hoover, West Branch, Iowa*, 1931, 81.105
- Paul Gauguin, *Tahitian Landscape*, 1891, 49.10
- China, Chienlung reign, *Jade Mountain Illustrating the Gathering of Poets at the Lan Ting Pavilion*, 92.103.13
- Andre Derain, *London: St. Paul's Cathedral seen from the Thames*, 1906, 61.36.9
- Utagawa Hiroshige, *Distant View of Atake in Evening Shower over the Ohashi Bridge*, July 1857, P.75.51.411
- Georgia O'Keeffe, *City Night*, 1926, 80.28
- Alfred Stieglitz, *From the Shelton, West*, 1935, 83.151

GO-TOS

- Pierre Bonnard, *Dining Room in the Country*, 1913, 54.15
- William Adolph-Bouguereau, *Temptation*, 1880, 74.74

OR

- Paul Gauguin, *Tahitian Landscape*, 1891, 49.10

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	<ul style="list-style-type: none">• China, Chienlung reign, <i>Jade Mountain Illustrating the Gathering of Poets at the Lan Ting Pavilion</i>, 92.103.13 <p>OR</p> <ul style="list-style-type: none">• Claude Monet, <i>Grainstack, Sun in the Mist</i>, 1891, 93.20• Rene Magritte, <i>The Promenades of Euclid</i>, 1955, 68.3 <p>OR</p> <ul style="list-style-type: none">• Paul Gauguin, <i>Tahitian Landscape</i>, 1891, 49.10• China, Chienlung reign, <i>Jade Mountain Illustrating the Gathering of Poets at the Lan Ting Pavilion</i>, 92.103.13 <p>OR</p> <ul style="list-style-type: none">• Claude Monet, <i>Grainstack, Sun in the Mist</i>, 1891, 93.20• Rene Magritte, <i>The Promenades of Euclid</i>, 1955, 68.3 <p>OR</p> <ul style="list-style-type: none">• William Adolph-Bouguereau, <i>Temptation</i>, 1880, 74.74• Grant Wood, <i>The Birthplace of Herbert Hoover, West Branch, Iowa</i>, 1931, 81.105
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EMOTION CARDS



<p>WHAT IS IT?</p>	<p>Laminated 8 ½" x 5 ½" cards with a word on one side and an emoticon on the other, designed for visitor engagement with the MIA's German and Austrian Expressionist works in G 371 and G377.</p>
<p>WHAT ARE THEY FOR?</p>	<p>German Expressionism emerged in reaction to the brutality of World War I and human ambivalence to rapid change in the modern world. Artists rebelled against bourgeois artistic values and academic styles using simplified, distorted forms and arbitrary colors to create personally expressive and emotionally charged works. They wished for their works to incite emotional reactions and shock in the viewer with striking imagery and subject matter, including images of urban life, emotional portraiture, nudity, and eroticism.</p>
<p>QUESTIONS AND ACTIVITIES</p>	
<p>COLLECTION CONNECTIONS</p>	<ul style="list-style-type: none"> • Ernst Ludwig Kirchner, <i>Seated Girl (Franzi Fehrmann)</i>, 1910 (altered 1920), 52.12 • Ernst Ludwig Kirchner, <i>Modern Bohemia</i>, 1924, 55.3 • Ernst Ludwig Kirchner, <i>Dance Training</i>, 1910-1911 (altered 1920), 80.27 • Ernst Ludwig Kirchner, <i>View of Dresden: Schlossplatz</i>, 63.23

- Vassily Kandinsky, *Study for Improvisation V*, 1910, 67.34.2
- James Ensor, *The Intrigue*, 1911, 70.38
- Ernst Barlach, *The Avenger*, modeled 1914, cast 1923, 58.4
- Max Beckmann, *Blind Man's Buff*, 1945, 55.27a-c
- Max Beckmann, *The Skaters*, 1932, 61.36.20
- Egon Schiele, *Portrait of Paris von Gutersloh (1887-1973)*, 1918, 53.30
- Emil Nolde, *Evening Glow*, 1915, 62.83

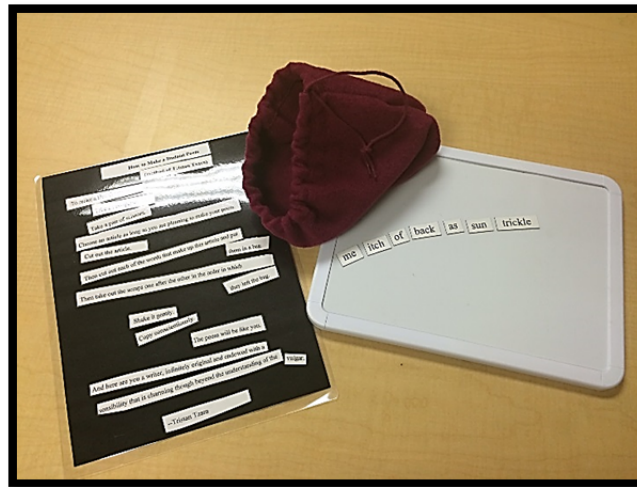
While the cards are designed to be used with Expressionist painting, feel free to use these cards with any work of art in the galleries! All art makes you feel a certain way—use the cards to identify emotions and how artists create them in various artworks across genres and time periods

MUSIC: SCHOENBERG'S PIANO CONCERTOS

<p>WHAT IS IT?</p>	<p>German Composer Arnold Schoenberg greatly influenced Kandinsky's work. His piano concerto <i>Drei Klavierstucke</i> (Three Piano Pieces), Opus 11 (1909) is an entirely atonal music piece. You can access the music on any of the iPads available to the docents. Touch the Music app to open iTunes. To play, plug the small portable speaker into the iPad's headphone jack. You can find these tracks under the album title in "Albums" as Schoenberg Piano Music and His 17 Fragments, under the artist name in "Artists" Yoko Hirota, or in "Songs" with these track titles:</p> <ol style="list-style-type: none"> 1. <i>Drei Klavierstucke Op. 11, I. Massig</i> 2. <i>Drei Klavierstucke Op. 11, II. Sehr Langsam</i> 3. <i>Drei Klavierstucke Op.11, III. Bewegte Achtel</i>
<p>HOW DOES SCHOENBERG'S MUSIC RELATE TO EXPRESSIONIST PAINTING?</p>	<p>Wassily Kandinsky, member of the Expressionist group Der Blaue Reiter (The Blue Rider), wrote a great deal about abstraction in painting, but struggled to create entirely abstract works devoid of representational forms. In January of 1911, however, he and some members of Der Blaue Reiter went to a concert of Arnold Schoenberg's music in Munich. Schoenberg's composition had no key signature: it consisted of a series of random notes without a distinct melody or harmony, a radical departure from traditional music that shocked the audience. In contrast, the artists, Kandinsky in particular, were enraptured with its originality and expressiveness. Kandinsky was inspired to paint truly abstract works which he called "Compositions," paralleling his work as an artist to that of a composer like Schoenberg.</p>
<p>HOW DOES THE MUSIC RELATE TO KANDINSKY'S WORK IN THE MIA?</p>	<p>Kandinsky's <i>Study for Improvisation V</i> from 1910 in the MIA's collection predates his experience of the Schoenberg concert. In this piece, we can see Kandinsky struggling to paint pure abstraction. The simplified forms and arbitrary colors do not appear at first to be representational, but the artist has, in fact, portrayed the Biblical scene of the Apocalypse. Read the label for details.</p>

QUESTIONS AND ACTIVITIES	<p>While <i>Study for Improvisation V</i> is not an example of Kandinsky's purely abstract works, it serves as a basis for comparison with his later Compositions and Improvisations. First, have visitors look at <i>Study for Improvisation V</i> without revealing any information about it (and do not allow them to read the wall label!). Then ask: What do you see? Is the work representational? Are there distinguishable forms? Does the artist provide the viewer with enough information to interpret a certain meaning? How do the colors, shapes, and lines make you feel? What sort of emotion, if any, do you get from looking at the work? What do you think the artist was feeling? Why do you think that? What about the work makes you feel a certain way? Kandinsky was a member of the German Expressionist group Der Blaue Reiter, or "The Blue Rider," consisting of several artists of diverse styles united under the idea that art was a form of inner expression and spirituality. Kandinsky gradually moved away from representation in favor of a pictorial language based on color and form that would directly communicate emotion, just as music did without physical manifestations. Listen to Arnold Schoenberg's <i>Drei Klavierstucke</i>. Is there a clear pattern that the listener can pick up on? Is there any predictability in the notes?</p> <p>SEE ALSO: Wassily Kandinsky's book, <i>Concerning the Spiritual in Art</i> from 1914, in which he explains his theory of art, including the artist's need to create apart from the material world, just as a composer of music creates without reference to the material world. The book is on the Art Cart and should be taken out for visitor's to look at during this activity.</p>
COLLECTION CONNECTIONS	<ul style="list-style-type: none">• Wassily Kandinsky, <i>Study for Improvisation V</i>, 1910, 67.34.2

INSTRUCTIONS FOR DADA POETRY AND MAGNETIC LETTERS



<p>WHAT IS IT?</p>	<p>A laminated collage of words with the heading "How to make a Dadaist Poem (Method of Tristan Tzara)," a sack of magnetic words, and magnet boards. The instructions are copied below:</p> <p>How to Make a Dadaist Poem (method of Tristan Tzara) To make a Dadaist poem:</p> <ul style="list-style-type: none"> • Take a newspaper. • Take a pair of scissors. • Choose an article as long as you are planning to make your poem. • Cut out the article. • Then cut out each of the words that make up this article and put them in a bag. • Shake it gently. • Then take out the scraps one after the other in the order in which they left the bag. • Copy conscientiously. • The poem will be like you. <p>"And here are you a writer, infinitely original and endowed with a sensibility that is charming though beyond the understanding of the vulgar." --Tristan Tzara</p>
<p>WHAT IS DADA?</p>	<p>Dada began in Zurich in 1916 as a protest against the atrocities of World War I by an international group of writers and artists. The</p>

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	<p>term “dada” is a nonsensical word that reflects the movement’s fundamental principle of irrationality. Artists and writers in Zurich, Paris, Berlin, and New York rejected artistic conventions and created work based in nonlinear thought, randomness, and chance, attempting to startle society into awareness of the irrationality of the horrors committed by humanity against humanity in war.</p>
<p>WHO WAS TRISTAN TZARA?</p>	<p>Tristan Tzara (1896-1963) was one of the founders of the Dada Movement. Tzara was a poet, essayist, journalist, playwright, and performance artist who led the Dada movement first in Zurich, and then in Paris. He authored the some of the first Dada texts, including the Seven Dada Manifestos.</p>
<p>WHAT IS DADA POETRY?</p>	<p>Dada artists created nonsensical works in order to expose the irrationality of modern society’s values. Thus, Dadaists, who viewed language as a primary medium of reason since all rules and thoughts are communicated in words, sought to destroy language. Dada poets used chance to break down syntax, words, and sounds, to compose a garbled cacophonous poem devoid of meaning or rational ideas. Tristan Tzara wrote the directions found on the Modern Art Cart for how to create a Dada poem in 1920.</p>
<p>QUESTIONS AND ACTIVITES</p>	<p>Direct visitors to follow Tzara’s instructions and create their own Dada poem using the magnetic words and magnet boards provided on the cart. Explain that the visitor is to imagine they have already completed Tzara’s first five steps, and they pick up at the point where they will select the words at random from the bag and place them in the order they were pulled on to the magnet board. Line breaks can be decided by the individual, but the words are decided by chance. After reading the poem aloud, which will most likely be silly and nonsensical, prompt visitors with these questions:</p> <ul style="list-style-type: none"> • What was your role as artist/poet in the creation of this piece? • How much of the piece was determined by chance? • How does this change the role of the author or artist? <p>Dada artists and writers surrendered their subconscious to chance because it was hard to express the appropriate emotional reaction to the atrocities of war. The random result, often nonsensical in content, evoked the loss-for-words felt by the artist experiencing WWI. Dada art created by chance was a</p>

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	<p>recuperative response to the war, but also challenged the conventional idea of the artist as genius and technical master. By leaving so much of the work to chance, the Dada artist acted as the facilitator for arbitrary decision-making, challenging the notion of art, its methods of creation, and the centuries-old persona of the artist.</p>
COLLECTION CONNECTIONS	<ul style="list-style-type: none">• Marcel Duchamp, <i>Boite-en-Valise (Box in a Suitcase)</i>, conceived 1936-194, assembled 1961, 97.20.2• Man Ray, <i>Gift (Cadeau)</i>, 1921

AUTOMATIST DRAWING (using magnetic white boards)



WHAT IS IT?	<p>Automatism was a method of artistic and literary creation used by the Surrealists and Dada artists. The Dada poetry in the previous activity is a form of automatist creation: the poet surrenders his or her authority to chance because all aspects of the poem depend on the word pulled at random from the sack. Similarly, automatist drawing involves chance because the drawer forfeits the principle sense for visual artists: sight.</p>
HOW DOES AUTOMATIST DRAWING RELATE TO THE SURREALIST ART IN THE MIA?	<p>Many of the works in the Surrealist gallery incorporate automatist shapes and figures. The artists may not have drawn the forms with their eyes closed, but they most likely were inspired by abstract automatist shapes or studies with automatist methods. Automatism was used the channel the subconscious through improvisation and lack of self-censorship. Recall Sigmund Freud's theory that the conscious mind is constantly censoring itself according to social norms. Automatic drawing, drawing with one's eyes closed or using random strokes or gestures, prevents the artist from controlling the forms produced. They are therefore pure expressions of the subconscious.</p>
QUESTIONS AND ACTIVITIES	<p>This is a quick, fun activity that can be given to children waiting for the other activities to free up (i.e. the Lobster phone or the Cubist mirror). Adults can give this a try too! It's fun for all ages. Give the</p>

	<p>visitor one of the magnetic whiteboards and a dry erase marker. Tell them to draw something they know very well. A good suggestion is a cat or a dog or a house. Then tell them they must draw with their eyes closed. When they are done, have them open their eyes and see the funny mistakes or interesting forms that were produced from what would have been a simple, straight-forward drawing if they had had their eyes open.</p>
COLLECTION CONNECTIONS	<p>Some pieces with Automatist forms:</p> <ul style="list-style-type: none">• Joan Miro, <i>Head of a Woman</i>, 1938• Yves Tanguy, <i>Through Birds, Through Fire, But Not Through Glass</i>, 1943• Max Ernst, <i>Soleil rouge maritime</i>, 1927• Picasso, <i>Woman in an Armchair</i>, 1927• Salvador Dali, <i>Portrait of Juan de Pareja</i>, Assistant to Velazquez, 1960• Arshile Gorky, <i>Untitled</i>, c. 1946• Theodoros Stamos, <i>First Cyclops #1</i>, 1947• Willem de Kooning, <i>Night</i>, 1948

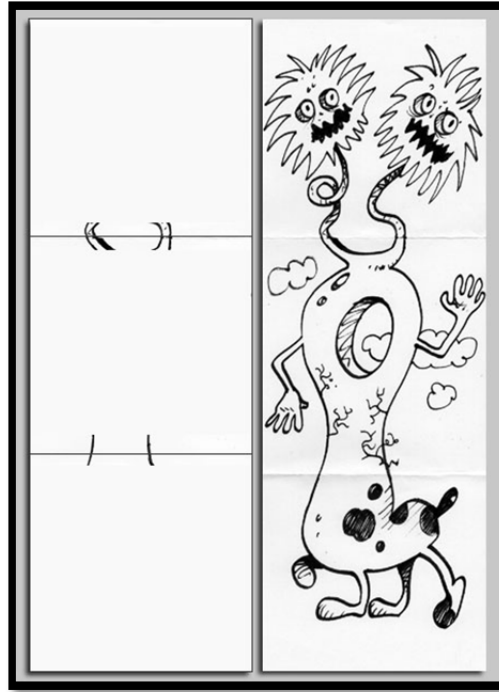


<p>WHAT IS IT?</p>	<p>Tangrams are geometric tiles that can be arranged to make an infinite amount of shapes. Seven tiles make up one set. Tangrams originated in China during the Song dynasty, and came to the Western world on European trade ships in the 19th century. The puzzle was a very popular pastime in Europe during WWI in the trenches and on the home front. This Art Cart has eight sets of large, foam, magnetic tangrams in red, green, blue, and yellow. One complete set is composed of two large triangles, two small triangles, one square, one parallelogram, and one medium-sized triangle (see picture below). Use tangrams on the magnet boards, on the floor, or on the surface of the Art Cart.</p>
<p>WHAT ARE THEY FOR?</p>	<p>The goal of the puzzle is to create a specific shape given an outline or a pattern out of all seven pieces. Tangrams help children explore principles of shape, line, symmetry, color, geometry, and spatial reasoning.</p> <p>Furthermore, Modern art movements including Cubism, De Stijl, Purism, and design movements of Bauhaus and International Style, as well as later 20th century movements Minimalism and Post-Painterly Abstraction incorporated a pared-down, geometric style, featuring straight lines and sharp angles, often evoking a</p>

	<p>manmade or industrial affect as a reflection of the modern world.</p>
<p>HOW DO TANGRAMS RELATE TO MODERN ART?</p>	<p>20th century artists began to represent the real world in abstraction by reducing the subjects and objects they painted into simplified forms, colors and lines. Tangrams abstract and represent forms in a similar way through geometric shape and color. For example, the diagram shows how tangrams can be organized to represent a fox. We see the shape and recognize the form as a fox, but at the same time, we understand that this is not a realistic portrayal of a fox. The figure of the fox is reduced to geometric parts that form a whole in an image that we recognize as a fox.</p>
<p>QUESTIONS AND ACTIVITES</p>	<p>Encourage visitors to play with the tangrams, arranging them into shapes and figures. Discuss the idea of abstraction with the following questions:</p> <p>Did the figures you make with the tangrams look exactly like the real object or animal? Why not? How do you recognize the object or animal rendered in geometric shapes? Are there specific features that allow you to identify the figure?</p> <p>Here you can help visitors understand abstraction. They know what a real fox looks like, and they are also able to identify the fox rendered in geometric shapes. The tangrams abstract a realistic representation of a fox by reducing it to tangrams based on basic information in the image (for example, the position and shape of the ears and tail are typically associated with a fox).</p>
	<p>Look at some of the following works listed in Collection Connections:</p> <ul style="list-style-type: none"> • Ivan Vasilievich Kliun, <i>The Clockmaker (Der Uhrmacher/L'horloger)</i>, c.1914, 2007.85 • Fernand Leger, <i>Table and Fruit</i>, 1909, 47.8 • Fernand Leger, <i>Le Petit Dejeuner</i>, 1919, 76.5 • Georgia O'Keeffe, <i>City Night</i>, 1926, 80.28 • Juan Gris, <i>Still Life</i>, 1917, 51.20 • <p>These works contain representational imagery, but portray forms</p>

	<p>through geometric abstraction. Look carefully at the works with visitors and pull out the shapes that make up the whole or contribute to the figure or object.</p> <p>Other works are nonrepresentational and focus on purity of forms. De Stijl artists (see Mondrian and Rietveld) banished representation from painting entirely, focusing on the expressive potential of perfectly straight lines (only vertical and horizontal), and pure, primary colors and black and white, "non-colors." This style of absolute abstraction harmonized with the mechanical, modern world and a universal order. The same principles of balance and order in pure simple geometry influenced Bauhaus and International Style design and architecture</p>
<p>COLLECTION CONNECTIONS</p>	<ul style="list-style-type: none"> • Ivan Vasilievich Kliun, <i>The Clockmaker (Der Uhrmacher/L'horloger)</i>, c.1914, 2007.85 • Fernand Leger, <i>Table and Fruit</i>, 1909, 47.8 • Fernand Leger, <i>Le Petit Dejeuner</i>, 1919, 76.5 • Georgia O'Keeffe, <i>City Night</i>, 1926, 80.28 • Juan Gris, <i>Still Life</i>, 1917, 51.20 • Piet Mondrian, <i>Composition with Blue, Yellow, Red, and Black</i>, 1922, 65.5 • Gerrit Rietveld, <i>"Red-Blue" Chair</i>, c. 1917 (designed 1917-18), 98.216.42 • Gerrit Rietveld, <i>End Table</i>, 1959 (designed 1923) • Joseph Hartwig: Staatliches Bauhaus, <i>Chess Set</i>, 1923, 98.276.19a-gg • Hans Ledwinka, <i>Tatra T87 Four-Door Sedan</i>, 1948 (designed 1936), 2005.138 • Walter Dorwin Teague, <i>"Nocturne" Radio</i>, c. 1937, 98.276.205 • Charles Biederman, <i>Relief, New York, 1936</i>, 1936, 94.30.3 • Ben Nicholson, <i>Project</i>, 1943, 2002.105 • Frank Stella, <i>Tahkt-I-Sulayman Variation II</i>, 1969, 69.132 • Josef Albers, <i>Midnight and Noon VIII</i>, 1964, 2002.240.1 • Donald Judd, <i>Untitled</i>, 1970, 95.106.1

EXQUISITE CORPSE GAME ON PAPER



<p>WHAT IS IT?</p>	<p>The Exquisite Corpse is a game invented by the Surrealists. On the Modern Art Cart, the game is played with 3 people using the long worksheets with the heading "Exquisite Corpse."</p>
<p>WHO WERE THE SURREALISTS?</p>	<p>The Surrealists were a group of artists and writers that came together in the early 1920s who sought to release the subconscious and merge the disparate realms of dream and reality. The Surrealists were influenced by Sigmund Freud's psychoanalytic theories and dream studies, posited on the idea that one's thoughts are always restricted by societal norms, but the unconscious mind expressed our true urges and primal instincts coded in dreams. Surrealist artist and writers believed that the unconscious was a hotbed of unrestricted imagination. They experimented with methods of artistic creation such as automatism, a direct communication of the unconscious by recording spontaneous, "automatic" thoughts, often involving chance like the Dada artists.</p> <p>Artists also painted dreamlike scenarios and landscapes with nonsensical narratives, creatures, and objects. Some Surrealists painted in a realistic style like Rene Magritte, others painted in a more abstract style like Joan Miro. Another key characteristic of Surrealist art is the unexpected juxtaposition: since Surrealists wished to merge the two entirely different realms of fantasy and reality, they constructed unimagined combinations of objects that would</p>

	<p>never be found together. These unexpected juxtapositions transform the ordinary into the extraordinary or strange and often shock or surprise the viewer. For example, Salvador Dali puts together a lobster and a telephone in his sculpture <i>Aphrodisiac Telephone</i>, two ordinary things on their own, but two things that would never exist together in the real world. The combination is strange, intriguing, and even comic.</p>
<p>HOW DO YOU PLAY THE EXQUISITE CORPSE?</p>	<p>Surrealist artists and writers came up with a collaborative game to create unusual juxtapositions of words and images. This game was called the Exquisite Corpse or Rotating Corpse. The participants passed around a piece of paper, each at their turn contributing their ideas, but unaware of what was draw or written preceding them. The result was a collection of random images or words combined together to form an unpredicted, unimagined whole.</p> <p>Our game will be played on the long worksheets and the colored pencils found on the Modern Art Cart. Each paper requires 3 participants. Player One will draw the head of the corpse. When he/she is done, he/she will fold the paper at the dotted line so that the next player cannot see what Player One drew. Player Two will then draw the body of the corpse without looking at the head drawn by Player One. Player Two will fold the paper at the dotted line so that the next participant cannot see the body he/she has drawn. Player Three will draw the legs and feet of the corpse without looking at the head or body drawn by the other players. When he/she is finished, the paper may be unfolded and the Exquisite Corpse revealed to the whole group!</p>
<p>QUESTIONS AND ACTIVITES</p>	<p>Here are some questions that can start a discussion about the Exquisite corpse activity and relate it to works in the Surrealist gallery (G376):</p> <ul style="list-style-type: none"> • Do any of these works look like they could have been created or inspired by an Exquisite Corpse game? Which works and why? • Look at the individual parts that make up the whole of the composition. Does the artist depict objects, places, and people realistically? Are they abstracted? Are they ordinary or extraordinary? Are the ordinary rendered extraordinary? What makes the objects, places, or people extraordinary? • Is there a narrative in the work? As a group, form some interpretations of a work. • Does the work look like a dream? How? What are some

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	possible meanings or interpretations of the dream? Look at individual pieces that may be symbolic or synecdochal.
COLLECTION CONNECTIONS	<ul style="list-style-type: none"> • Salvador Dali, Spanish, <i>Portrait of Juan de Pareja, the Assistant to Velázquez</i>, 1960, 84.5 • Salvador Dali, Spanish. <i>Aphrodisiac Telephone</i>, 1938, plastic and metal 96.2 • Leonard Baskin, <i>Seated Bird</i>, 1963, 82.27 • Pablo Picasso, Spanish, <i>Woman in an Armchair</i>, 1927, 63.2 • Man Ray (Emmanuel Rudnitsky), <i>Gift</i>, 1921, 97.20.1 • Joan Miró, Spanish, <i>Head of a Woman</i>, 1938 64.44.1 • Rene Magritte, Belgian, <i>The Promenades of Euclid</i>, 1955 • Yves Tanguy, French, <i>Through Birds, Through Fire, but Not through Glass</i>, 1943 75.72.2 • Giorgio de Chirico, <i>The Scholar's Playthings</i>, 1917 72.75 • Leonora Carrington (English, b. 1917-) <i>Dear Diary—Never Since We Left Prague</i>, 1955 2005.127.2 • Max Ernst, <i>Janus</i>, modeled 1973 (cast 1975), 89.106 • Paul Delvaux, <i>Woman with a Mirror</i>, 1945, 71.69

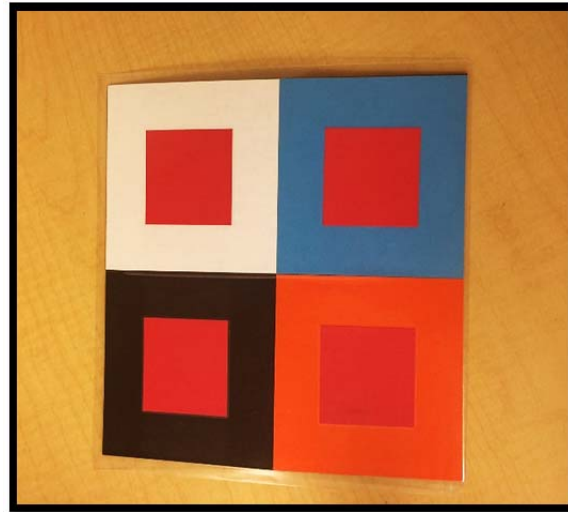
APHRODISIAC TELEPHONE REPLICA



<p>WHAT IS THE APHRODISIAC TELEPHONE?</p>	<p>The <i>Aphrodisiac Telephone</i> is a sculpture created by Surrealist artist Salvador Dali in 1938. It is sometimes referred to as the “Lobster Telephone” because Dali has replaced the normal telephone receiver with a lobster. This is a great example of the concept of found objects in art, and Surrealist juxtapositions: the telephone is a regular, household object, but is transformed into an unusual and more interesting art object by pairing it with a lobster.</p>
<p>WHAT IS A FOUND OBJECT?</p>	<p>A found object, translated from the French <i>objet trouvé</i>, is an object taken out of its usual context and often times manipulated in some way by an artist so that it no longer serves its original purpose and becomes an art object. Many 20th century artists experimented with the found object concept, fundamentally challenging conventional notions of the artist’s skill and labor. The found object is the origin of Conceptual art which defines art as an idea or concept, rather than a product displaying the artist’s technical skill.</p>
<p>HOW DO WE USE THE REPLICA?</p>	<p>The replica is a hands-on, “do-touch” object for visitors to experience and play with. The Aphrodisiac Telephone is a real telephone with functioning potential. The phone used in the replica, while not contemporary to the original, is also real,</p>

	<p>functioning rotary dial phone that visitors can play with. Touching and pretending to use the phone reinforces the idea of the mundane or normal made spectacular or intriguing because of the unexpected combination of lobster and telephone.</p>
<p>QUESTIONS AND ACTIVITIES</p>	<p>Encourage visitors to play with the telephone. Have them dial their phone numbers on the rotary dial and hold the lobster receiver to their ear. What is it about this phone that makes it more interesting or fun than others? Emphasize that even though the phone used in the <i>Aphrodisiac Telephone</i> seems more interesting to us because it is an antique, the phone that Dalí used in his piece was a modern telephone and a common model at the time the work was made. Challenge visitors with the question "Is it art?" Help them establish arguments for why it is or is not art. What has formed their conception of art?</p> <p>Look also at Man Ray's <i>Gift</i>, an iron with nails protruding from its flat surface. How has Man Ray altered the household item? Can it still perform its normal function? No, in fact, Man Ray has altered the object in such a way that were a person to use the iron as it should be used, he or she would ruin his or her clothes instead of flatten them. Man Ray's found object becomes interesting and funny because a small alteration has ironically transformed the object.</p>
<p>COLLECTION CONNECTIONS</p>	<ul style="list-style-type: none"> • Salvador Dalí, <i>Aphrodisiac Telephone</i>, 1938, 96.2 • Man Ray (Emmanuel Rudnitsky), <i>Cadeau (Gift)</i>, 1921, 97.20.1

COLOR CONTEXT DIAGRAM



<p>WHAT IS IT?</p>	<p>A 9"x9" laminated card with colored squares used to demonstrate color theory.</p>
<p>WHAT IS COLOR THEORY?</p>	<p>Basic color theory is divided into the color wheel, color harmony, and color context. Color theory provides a logical structure for understanding color and how it functions in art and everyday life.</p>
<p>WHAT IS THE COLOR WHEEL?</p>	<p>The color wheel illustrates primary, secondary and tertiary colors in relation to each other. The primary colors are red, yellow, and blue. The secondary colors are colors made by combining two of the primary colors: orange, green, and purple. Tertiary colors are formed by mixing a secondary color and a primary color.</p>
<p>WHAT IS COLOR HARMONY?</p>	<p>Color harmony pertains to a visually pleasing or stimulating scheme of colors. When something is harmonious, it is pleasing to the eye, balanced, and ordered. If it is not, it is either under- or over-stimulating. Analogous colors are three colors next to each other on</p>

	<p>the color wheel: they are similar. Complementary colors are opposites, positioned opposite each other on the color wheel. Complementary colors create maximum contrast.</p>
<p>WHAT IS COLOR CONTEXT?</p>	<p>Color context pertains to the relationships of colors to surrounding colors and shapes. It is more complex than color harmony and the color wheel. Colors affect each other differently. This is where the Color Context diagram is a handy illustration.</p> <p>Color context pertains to the relationships of colors to surrounding colors and shapes. It is more complex than color harmony and the color wheel. Colors affect each other differently. This is where the Color Context diagram is a handy illustration.</p>
<p>HOW TO USE THE DIAGRAM</p>	<p>Look at the diagram. The red square in the middle of each different color square is the same color red throughout. Observe how the red square looks different in each color context: Against the black and blue, the red looks very strong and bright. The contrast between the colors is greater. Against the white and orange, however, the contrast is not a stark and the red looks less vibrant.</p>
<p>QUESTIONS AND ACTIVITIES</p>	<p>Look at the diagram. The red square in the middle of each different color square is the same color red throughout. Observe how the red square looks different in each color context: Against the black and blue, the red looks very strong and bright. The contrast between the colors is greater. Against the white and orange, however, the contrast is not a stark and the red looks less vibrant.</p> <p>The Color Context diagram is great to use with the emotion cards. After explaining a little bit about color theory and showing the visitor how colors interact with each other on the diagram, point to an artwork in the gallery and talk about the colors the artist used and how they interact with each other to create a certain affect. How does the use of color make you feel? How does it contribute to the mood of the piece? This is where you can use the emotion cards to help talk about the art</p> <p>Modern artists played with colors and shapes and their effects on one another in their work. Artists use color to manipulate the viewer's experience when looking at a piece. Colors affect the mood, tone, emotion, meaning, and direct the viewer's attention. 20th century art exhibits vast experimentation with color.</p>

COLLECTION CONNECTIONS	<ul style="list-style-type: none">• Grace Hartigan, <i>Billboard</i>, 1957, 57.35• Frank Stella, <i>Tahkt-i-Sulayman</i>, 1969, 69.132• James Ensor, <i>The Intrigue</i>, 1911, 70.38• Emil Nolde, <i>Evening Glow</i>, 1915, 62.83• Bob Thompson, <i>Homage to Nina Simone</i>, 1965, 89.83• Ernst Ludwig Kirchner, <i>Seated Girl (Franzi Fehrmann)</i>, 1910 (altered 1920), 52.12• Philip Guston, <i>Bronze</i>, 1955, 58.34• Piet Mondrian, <i>Composition with Blue, Red, Yellow, and Black</i>, 1922, 65.5 <p>You can discuss color theory and use the emotion cards to talk about all art, regardless of time period or genre!</p>

STYLES OF MODERNISM PANELS



<p>WHAT IS IT?</p>	<p>There are five panels on the Art Cart that are original pieces created to demonstrate five different styles of Modernism: Fauvism (ca. 1903-1909), Cubism (ca. 1907-1918), German/Austrian Expressionism (ca. 1910-1939), De Stijl/Purism/Industrial Style (ca. 1920s-1930s), and Surrealism (ca. 1923-1942). Each panel presents the same subject, a flower, but renders it in a different Modernist style to break down formal elements of some of the key movements in 20th century art. On the reverse of each panel is an image of a work in the MIA’s collection that corresponds to the style represented.</p>
<p>HOW DOES EACH FLOWER PICTURE PORTRAY MODERNIST STYLE?</p>	<p><u>PANEL I. FAUVISM</u> <i>Acrylic</i> The Fauves, French for “Wild Beasts,” were so named because of their disregard for naturalistic representation, use of bold, gestural brushstrokes and outrageous bright, unmixed color. The flower depicted is recognizable as a flower, but it is rendered in unrealistic bright colors which contrast starkly with the colors of the quick, gestural brushstrokes of the background. Compare this piece to the</p>

	<p>work of the Fauve artist Andre Derain, <i>London: St. Paul's Cathedral seen from the Thames</i> from 1906 on the back of the panel.</p>
	<p><u>PANEL II. CUBISM</u> <i>Mixed media</i> Cubism is a wide movement beginning with the Analytic cubism: an analytical breakdown of forms into fractured, geometric representations of objects, rejecting the notion that art copies nature and emphasizing the two-dimensional canvas medium. Around 1912, Pablo Picasso began experimenting with collage, launching Synthetic Cubism: the broken down, "analyzed" pieces were reassembled in a new composition evoking the original form. This style of Cubism led to assemblage works in the 20th century in which found objects were combined to create a new form. Depicted on this panel is an assemblage of plastic spoons, a found object, manipulated to form a flower. Compare this work to Picasso's assemblage of found objects, <i>Baboon and Young</i>, from 1951.</p> <p><u>PANEL III. GERMAN/AUSTRIAN EXPRESSIONISM</u> <i>Linocut</i> German and Austrian Expressionists rejected traditional academic styles in favor of crudely simplified, distorted forms and arbitrary colors to create personally expressive and emotionally charged works. Expressionists worked in all artistic media, but printmaking became an especially prominent medium for innovation and wide distribution of imagery and political messages in their works. Because of its bold, flattened, and hard-edged nature, the woodcut was the main print medium. This flower is done in linoleum instead of wood, but the same angular, quick aesthetic of the carved lines translates into this flattened, simplified. Compare this panel to Ernst Ludwig Kirchner's woodcut, <i>Portrait of Ludwig Schames</i> from 1917-1918 (not on view, but available for viewing by request in the MIA's Prints and Drawings Study).</p> <p><u>PANEL IV. DE STIJL/PURISM/INDUSTRIAL STYLE</u> <i>Pastel</i> This Modernist style is harder to fit into one particular movement because it appears in many, including De Stijl, Cubism, Futurism, Purism, Bauhaus and International Style, but relates to geometric purity and machine-like precision. Many 20th century artists abstracted forms in real life through geometric abstraction, or didn't portray anything</p>

	<p>representational at all and created purely abstract compositions of hard-edged shapes.</p> <p>The flower presented here is composed of smooth, hard-edged geometric forms on top of a stark Mondrian-esque background of horizontal and vertical lines and primary colors. Compare this piece to Fernand Leger's artwork, <i>Le Petit Dejeuner</i> from 1919.</p> <p><u>PANEL V. SURREALISM</u> <i>Mixed media</i> Surrealists often explored the unconscious by creating unexpected and often times humorous juxtapositions with found objects. The subject of a flower is not normally associated with the material of small toy animals. Constructing a flower made entirely of sea creatures creates a work that is both bizarre and playful, much like Salvador Dali's <i>Aphrodisiac Telephone</i> from 1938 which combines an ordinary telephone with a lobster.</p>
<p>HOW TO USE THE PANELS ON THE ART CART</p>	<p>Lay the panels out or stand them up on the Art Cart to attract visitors' attention. Let visitors pick them up and look at them closely. Explain the pieces as they look and direct them to works that relate in the gallery, or other activities on the Art Cart that relate to more of the concepts of the movements.</p>
<p>COLLECTION CONNECTIONS</p>	<p>FAUVISM</p> <ul style="list-style-type: none"> • Andre Derain, <i>London: St. Paul's Cathedral Seen from the Thames</i>, 1906 • Maurice de Vlaminck, <i>The Blue House</i>, 1906 • Henri Matisse, <i>Three Bathers</i>, 1907 • Henri Matisse, <i>Boy with Butterfly Net</i>, 1907 <p>CUBISM</p> <ul style="list-style-type: none"> • Pablo Picasso, <i>Baboon and Young</i>, 1951 • Fernand Leger, <i>Table and Fruit</i>, 1909 • Joan Miro, <i>Spanish Playing Cards</i>, 1920 • Juan Gris, <i>Still Life</i>, 1917 • Ivan Vasilievich Kliun, <i>The Clockmaker</i>, 1914 • Jacques Lipchitz, <i>Toreador</i>, 1914-1915 <p><i>Other Assemblage Works:</i></p>

- Mark Brusse, *Soft Machine II*, 1963
- Max Ernst, *Janus*, 1973

EXPRESSIONISM

Paintings and Sculpture in Galleries

- Max Beckmann, *The Skaters*, 1932
- Max Beckmann, *Blind Man's Buff*, 1945
- James Ensor, *The Intrigue*, 1911
- Ernst Ludwig Kirchner, *View of Dresden: Schlossplatz*, 1926
- Ernst Ludwig Kirchner, *Dance Training*, 1910-1911
- Ernst Barlach, *The Avenger*, 1914-1923
- Egon Schiele, *Portrait of Paris von Guttersloh (1887-1973)*, 1918
- Emile Nolde, *Evening Glow*, 1915

Prints in MIA Collection

- Ernst Ludwig Kirchner, *Portrait of Ludwig Schames*, 1917-1918
- Ernst Ludwig Kirchner, *The Goatherd*, 1918
- Ernst Ludwig Kirchner, *Great Mountain Landscape*, 1924
- Erich Heckel, *Girl's Head*, (1913) 1920
- Erich Heckel, *Women on the Beach*, 1919

DE STIJL/PURISM/INDUSTRIAL STYLE

- Fernand Leger, *Le Petit Dejeuner*, 1919
- Juan Gris, *Seated Harlequin*, c. 1920
- Piet Mondrian, *Composition with Blue, Red, Yellow, and Black*, 1922
- Georgia O'Keeffe, *City Night*, 1926
- Ben Nicholson, *Project*, 1943
- Charles Biederman, *Relief, New York*, 1936, 1936
- Gerrit Rietveld, *End Table*, 1923 (made 1967)
- Mary Lee Bendolph, *Strings*, 2003-2004
- Agnes Martin, *Untitled #7*, 1984

SURREALISM

- Salvador Dali, *Aphrodisiac Telephone*, 1938
- Man Ray (Emmanuel Rudnitsky), *The Gift*, 1921
- Leonard Baskin, *Seated Bird Man*, 1963
- Paul Delvaux, *Woman with a Mirror*, 1945
- Rene Magritte, *The Promenades of Euclid*, 1955