

# Floor 2

# Moira Dryer

*NBC Nightly News* 1987

*NBC Nightly News* is a painting and a sculpture. The artist made it using metal, rubber, and wood covered with casein paint, which is made by combining color with casein, a protein found in milk. Notice the metal rod holding the rolled sculpture together. What might happen if you took the rod away?

Dryer worked in a theater creating props, which are objects used on stage by actors. Her work in the theater inspired her to create paintings that were also objects. She considers these pieces to be performers, stating, “I see them as alive. I see them as walking away from the wall.”

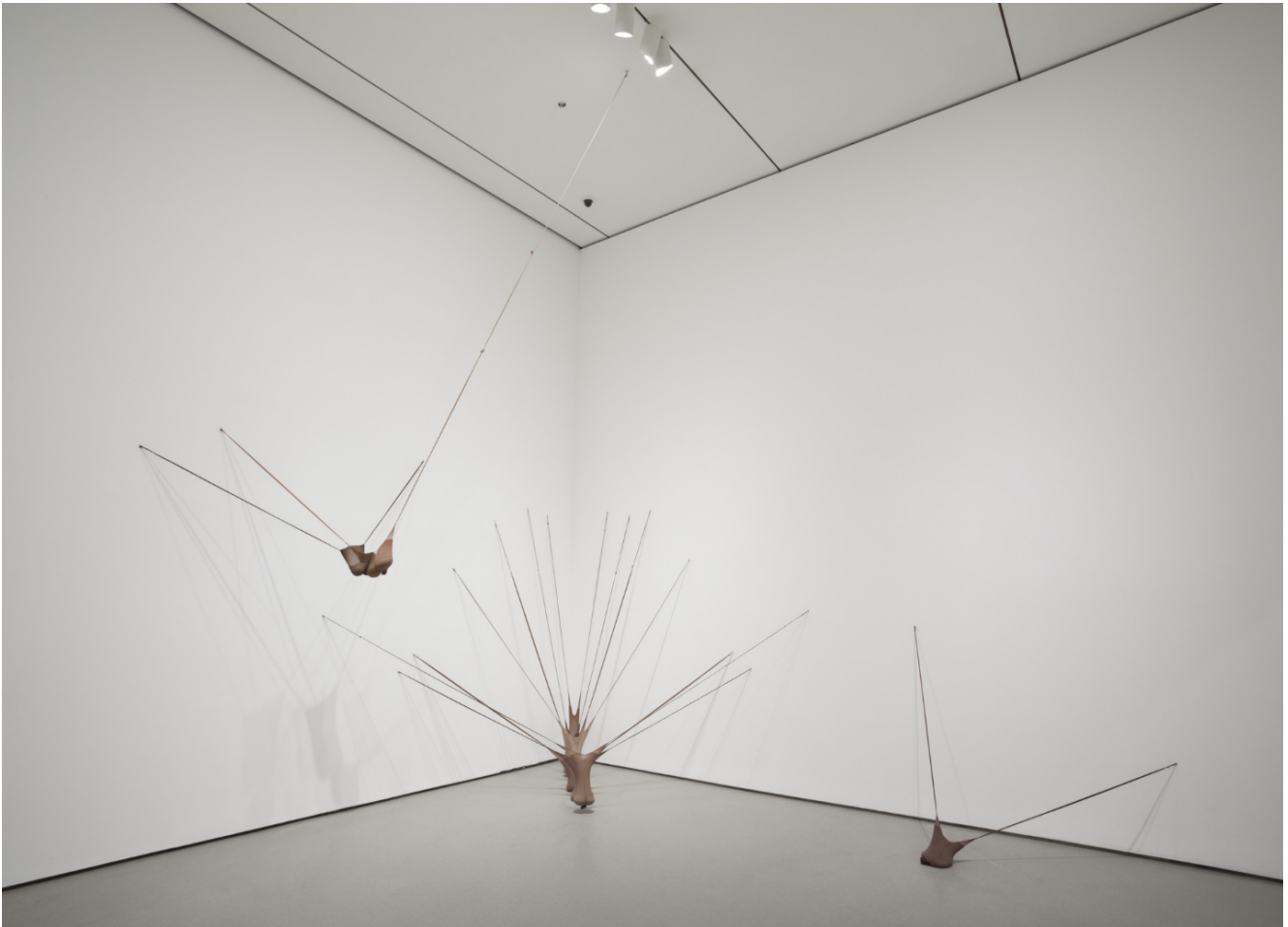


# Senga Nengudi

*R.S.V.P. I* 1977/2003

To create this work, the artist stretched out pantyhose and filled the fabric with sand. Her inspiration for creating the sculpture was how our bodies and minds change over time. Think about a time when your mind or body changed.

In the 1970s Nengudi staged performances with her artworks. She wanted people to respond to them with their bodies. Create a movement in response to this sculpture.



# Olga De Amaral

*Riscos IV* 1987

De Amaral's artwork is influenced by the landscapes of her native Colombia. This work is part of a series she called *Riscos*, which is Spanish for "cliffs." De Amaral made it by weaving together wool and horsehair—that's right, horsehair! The lines she created were inspired by quipu, a system of knotted colored cords used to record information by the ancient Inca civilization in South America. What comes to mind when you look at the artwork?



# Antonio Paucar

*Marcelinho* 2005

“I think one produces art in order to understand oneself,” Paucar once said. He makes art about his memories, his Andean culture, and nature.

The artist remembers that when he was a child, he would use a stick to push a bicycle wheel around. In *Marcelinho* he plays that game again, in the middle of a field.

Look at this image closely to see some of what Paucar does with the wheel. How do you think it changed as he played with it? What questions would you ask the artist?



# Julia Lohmann

## *“Waltraud” Cow-Bench* 2004

A headless cow? A bench to sit on? Actually, it's both! Lohmann makes her cow-benches using offcuts of leather, a waste product of the meat industry. She hopes they will help people think about how we use and treat animals. The benches are meant to be thought-provoking, funny, and useful. She names them all; this one is named after her mother!



# Floor 3

# Meret Oppenheim

*Object* 1936

Imagine drinking from this cup! To make this sculpture, Meret Oppenheim bought a teacup, saucer, and spoon from a store and covered them with gazelle fur. By doing this, she transformed these everyday objects into art. How would you change a regular object into a work of art?





# Floor 4

# Sonja Sekula

## *The Town of the Poor* 1951

This painting likely shows the view outside Sekula's downtown studio in New York City. The artist, who immigrated to the United States from Switzerland, wrote: "Looking outside my window, I think of all the... poets and artists who represent their outlook on this strange country and I... realize that I shall be one of them." Look closely for what she might have seen outside her window, like people or buildings. What else do you notice?



# Mark Rothko

## *Slow Swirl at the Edge of the Sea* 1944

Mark Rothko called this painting *Slow Swirl at the Edge of the Sea*. Do you see anything in this painting that reminds you of the seaside? Rothko painted this scene from his imagination because, for him, art was “an adventure into an unknown world.” If you were going to make a picture of an imaginary world, what would you include?



# Helen Frankenthaler

## *Jacob's Ladder* 1957

To make this painting, Helen Frankenthaler put a giant piece of canvas on the floor and poured thin oil paint over it, letting it soak in. "The picture developed (bit by bit while I was working on it) into shapes," she said. What do the shapes make you think of?



# Carmen Herrera

*Untitled* 1952

Can you see the zigzag that goes across this painting? Follow it with your finger in the air. What looks like a line is actually created by the many different places where white paint meets black paint.



# Jasper Johns

*Flag* 1954-55 (dated on reverse 1954)

“One night I dreamed that I painted a large American flag, and the next morning I got up and went out and bought the materials to begin it,” Johns once said. Look closely and you can see the scraps of newspaper he painted over with a mixture of hot wax and color, a technique called encaustic. You might also notice that there are only forty-eight stars instead of fifty. When Johns made this work of art, Hawaii and Alaska were not yet part of the United States. How else is *Flag* different from other flags you’ve seen? How is it similar?



# Niki de Saint Phalle

## *Shooting Painting American Embassy* 1961

Look at all the stuff in this artwork: there's an ax, a shoe, and a toy gun! Now look up at the top and find the plastic bags that look like popped balloons. They are packages of paint that the artist Niki de Saint Phalle shot with a real gun, causing the colored paint to drip down the surface of the canvas. Choose a color and try to follow it with your eyes as far down as it goes.



# Walker Evans

*Subway Portrait* January 17, 1941

Have you ever taken someone's photo without them noticing? Evans secretly photographed people while riding the New York City subway with his friend and fellow photographer Helen Levitt. The photos capture people reading or lost in their own thoughts. What do you notice about how these riders look? Imagine what they might be thinking.





# Mokuma Kikuhata

## *Roulette: Number Five* 1964

To make this artwork, Kikuhata combined and arranged what he called “everyday objects—used and unwanted.” See if you can find these objects: a metal pail, a baseball, and a can.

This work was one in a series titled *Roulette*, referring to a game of chance where people guess where a ball will land within a spinning numbered wheel. Take another look and imagine a game you could play using this artwork.



# Marisol Escobar

## *The Family* 1962

The idea for this artwork came from something left behind—a photograph of a family that the artist found in her New York studio. Look at the photo and notice how it is different from the sculpture. Then look for objects Marisol found and used to make the sculpture.

Now move back and imagine you are one of the people in this family. Copy their facial expressions and poses. What might they be thinking or feeling?



# T.C. Cannon

## *Two Guns Arikara* 1973/77

Cannon was a painter from Oklahoma who created portraits, or pictures of people. In *Two Guns Arikara* he painted a person that he imagined, sitting in a chair and holding two bright-blue guns. He added other symbols, or images, inspired by different Native American and American cultures as well as by European art. Take turns sharing what you notice about the painting, from what the man is wearing to what he's surrounded by.



# Gaetano Pesce

## Moloch Floor Lamp 1970-71

Pesce imagined this floor lamp as a giant version of an ordinary desk lamp. Take turns describing what you notice about it. Then share how being near the super-sized lamp makes you feel. Pesce made the lamp larger-than-life to call attention to the desire some people feel to buy lots of things. Would you want a lamp this big in your home? Why or why not?



# Rosemarie Castoro

*Side by Side* 1972

What comes to mind as you look at the lines on the wall? The artist leaves it up to viewers like you to decide! Some imagine strands of hair from an unseen figure or the tentacles of a sea creature. Others think they look like brushstrokes that have escaped a painting. Castoro's artmaking was often very physical. For *Side by Side*, she used a mop to create the ridges, then cut curved shapes out with a saw.



# Floor 5

# American Mutoscope and Biograph Company, Deutsche Mutoskop und Biograph G.m.b.H.)

## *The Flying Train* 1902

Look, it's a flying train! Well, it only *looks* like it's flying. That's because the train track is on top of the train car, instead of at the bottom. In 1901 people in Wuppertal, Germany, started using this train, called the Schwebebahn (which means "suspension railway") to get around. It still runs today! Imagine you're riding this train—what are some things you notice in the city?



# Pablo Picasso

## *Woman's Head* 1909

Pablo Picasso originally molded this portrait of Fernande Olivier out of clay. Can you see how he pushed and pulled the clay to form her nose, eyes, cheeks, and hair? Picasso wasn't trying to make her look the way she looked in real life. Instead, he wanted us to see her from many angles at once.





# Vasily Kandinsky

## *Picture with an Archer* 1909

Kandinsky painted this landscape using a patchwork of vibrant colors. If you look closely, you'll see a little town, two figures with pointy hats, and an archer on horseback. The archer seems to be aiming his bow and arrow at something out of view. What might be happening beyond the picture frame? What do you think the archer is riding away from?



# Henri Matisse

*Dance (I)* 1909

Notice how each of the figures in *Dance (I)* seem alive with movement. Find the figure reaching for the hand of her fellow dancer. It's almost like they're dancing too fast for her to catch up. Pose like one of the dancers. What movement do you think they might make next?



# Archibald John Motley Jr.

## *Tongues (Holy Rollers)* 1929

Many of Motley's paintings, including *Tongues (Holy Rollers)*, show groups of Black people gathered in different spaces. In this painting we see people swaying from side to side as they pray, sing, and spend time together. Look at how Motley painted different people in this scene. Notice their body language and facial expressions—how do you think they feel? Where in your community do you and your neighbors come together?



# Sophie Taeuber-Arp

## *Head* 1920

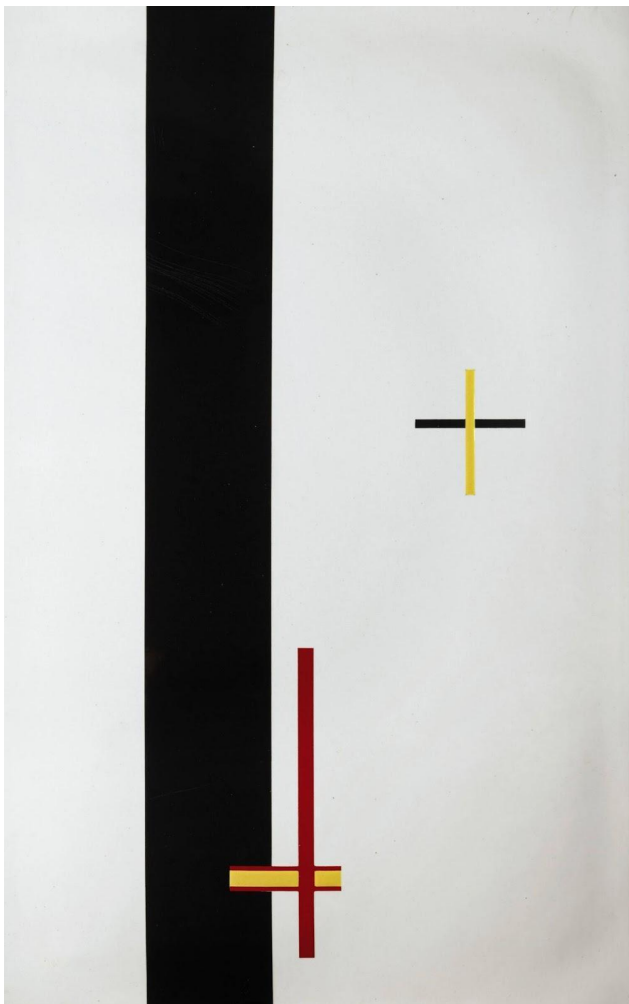
Walk around this sculpture to see it from all sides. Sophie Taeuber-Arp combined ordinary materials—wood, wire, and beads—to make this head, then painted it. What materials did she use to make the nose? Can you find an eye? Taeuber-Arp included some details but left others out. What do you think the rest of the body might look like?



# László Moholy-Nagy

*EM 1, 2, 3 (Telephone Pictures) 1923*

These artworks were made in a factory from enameled metal sheets, a material that is more often used for plates, bowls, and cups. The artist, László Moholy-Nagy, liked to tell a story about how he made them: he telephoned the factory, he said, and described the artworks he wanted the workers to create. He believed that art is the idea of an object, not the making of it. Think of a creative idea. How would you make it come to life?



# Frida Kahlo

## *Fulang Chang and I* 1937

Do you think it would be cool to have a pet monkey? Frida Kahlo had several spider monkeys that she kept as pets—the one in the painting is called Fulang-Chang. The pink ribbon that Kahlo painted around her neck connects her to Fulang- Chang, showing how much she loved him. What other details do you notice?



# Joan Miró

## *The Birth of the World* 1925

Notice how the paint seems to soak into the canvas in some places and rest on the surface in others. Joan Miró poured, brushed, and flung the paint, leaving some of the marks up to chance. On top of that uneven layer of paint, he added lines and shapes. Can you find a kite, a shooting star, and a balloon? What other shapes do you see? Miró named this painting *The Birth of the World*. If this were your painting, what would you call it?



# William H. Johnson

*Children* 1941

Take turns sharing what you notice about the children in this painting. How are their clothes and expressions similar? How are they different? Johnson was a teacher at the Harlem Community Art Center when he made this painting. Inspired by the children he taught there, he made art with children in it. Their art also influenced how he painted, including the flat, 2D way he chose to show these children.





# William Edmondson

*Nurse Supervisor* c. 1940

Before teaching himself to carve stone, William Edmondson worked at a hospital. This sculpture is of a nurse. Notice her long hair, her posture, and the position of her arms. How do you think the stone might feel if you touched it? Smooth? Rough? Bumpy? Edmondson liked making sculptures of people from his everyday life. Who would you make a sculpture of, and what materials would you use?

