

Marilyn (Vanitas), Audrey Flack

1977, Oil over acrylic on canvas

1982.035.001

Marilyn was painted as part of a series of three vanitas paintings, which means that they have a message about mortality.

Other photo-realists at the time mirrored reality, like a photograph. Audrey's paintings, while photo-realistic, used feelings, nostalgia and emotion, which helps to exaggerate reality and give meaning to objects in her still life.

To make this painting, she assembled a still life using various objects that had symbolic meaning for her. Then she took a photographic slide of the still life and projected it onto her canvas. Finally, she painted directly over the projected slide image. This slide projection technique, combined with her use of an airbrush, is what gives her work its Photorealist look.



See, Think, Wonder

Who do you **see** in this painting that tells you it is a “vanitas” painting?

Why do you **think** Audrey used photo-realism?

What do you **wonder** or want to know?

Blue Moon over the Steeple, Alexander Calder

1965, Sheet metal, wire, paint

1969.001.003a-b

This sculpture combines elements of both Calder's mobiles and stabiles. A mobile is a sculpture that is balanced, hangs from the ceiling, and moves. A stabile is a sculpture that would be put on the floor or a table and does not move. This sculpture sits on a pedestal, but like a mobile, moves as it balances itself.

Calder trained as a mechanical engineer and had a variety of jobs - working as a hydraulics engineer and automotive engineer, timekeeper in a logging camp, and fireman in a ship's boiler room - before deciding to pursue a career in art. His scientific focus on balance and precision followed him as he manipulated traditional artistic forms and experimented with new ones such as the mobile



See, Think, Wonder

What do you **see** in this sculpture?

What do you **think** Alexander wants us to know?

What do you **wonder** or want to know?

Standardized Menu, Andrew DeCaen

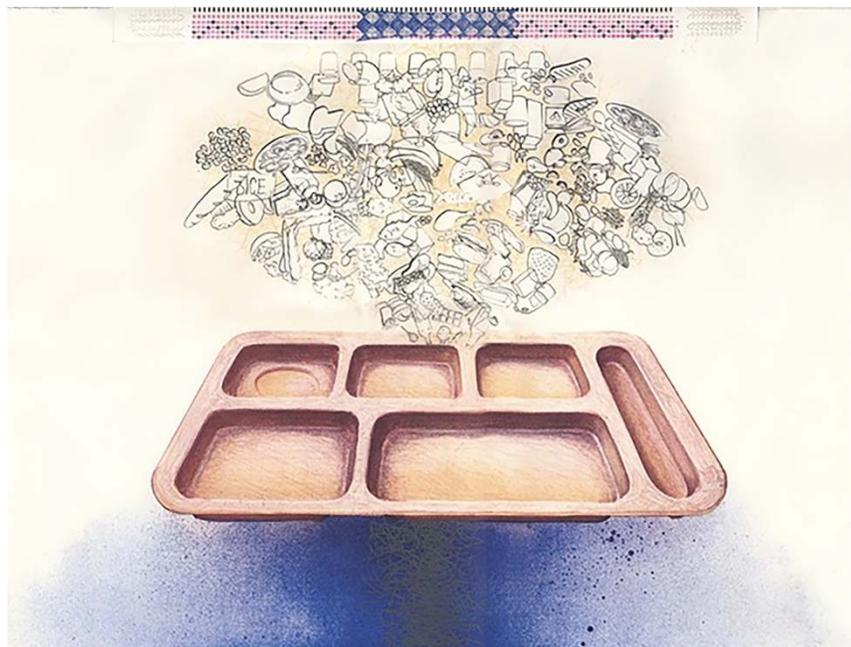
2010, Lithograph

2011.002.007

“In general, my work explores the rituals and objects surrounding the act of eating. We eat our meals in various states of awareness. I find myself looking at the time, space, and manner in which we eat, prepare and acquire meals. These works aim to create a curious space where questions form.”

This series of work began after Andrew’s daughter began school and he became aware of what she was and was not taught about nutrition and food.

He hopes to show how students are not always taught the correct or same thing about eating healthy foods and what a balanced meal looks like.



See, Think, Wonder

What do you **see** in this picture?

What do you **think** Andrew wants us to know or think about?

What do you **wonder** or want to know about this artwork?

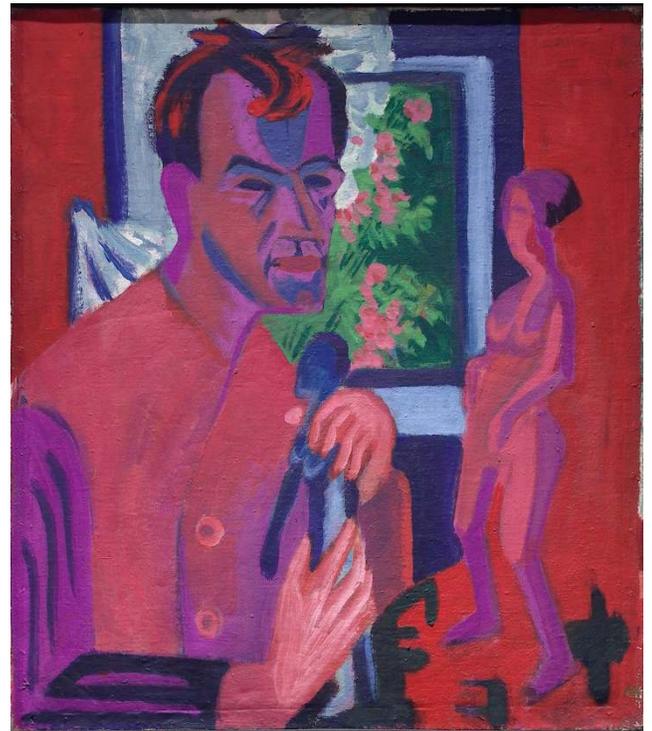
Portrait of the Sculptor, Scherer, Ernst Ludwig Kirchner

1923, Oil on fabric

1962.005.003a-b

Kirchner was one of the founding members of the German Expressionist artist association Die Brücke (the bridge). The artists named the group *the bridge* to show how they wanted to create the art of the future; they often made art that was moody and dark. This painting of Ernst's friend Hermann Scherer shows this style through the dark colors and mask-like face.

Kirchner painted both sides of the canvas for this piece, which was typical for him. He did this to save money and as part of his artistic expression. The reverse side of this canvas was painted around 1907 and shows just how much an artist's style can evolve.



See, Think, Wonder

What do you **see** in these paintings?

Why do you **think** color is important in art?

What do you **wonder** or want to know?



Red Canna, Georgia O'Keeffe

1925-1928, Oil on canvas mounted on masonite

1950.001.004

“...in a way — nobody sees a flower — really — it is so small — we haven't time — and to see takes time... If I could paint the flower exactly as I see it no one would see what I see because I would paint it so small like the flower is small. So I said to myself — I'll paint what I see — what the flower is to me but I'll paint it big and they will be surprised into taking time to look at it — I will make even busy New Yorkers take time to see what I see of flowers.”

—Georgia O'Keeffe, 1939

Georgia is best known for magnified paintings of flowers like this one. They show the beauty and power of nature at a time when industrialism was becoming widespread in America.



See, Think, Wonder

What elements of art do you **see** in this painting?

Do you **think** Georgia's message is still important today? How would you show why nature is important in your art?

What do you **wonder** or want to know?

Young Woman in a White Dress, Jacopo da Pontormo

Circa 1529, Oil on linden wood panel

1961.013.008

The majority of Jacopo's paintings were done in a mannerist style. Mannerism is a word used to describe a style of painting done at this time where artists used bright colors and elongated, or stretched out, and disproportionate figures.

Jacopo was an apprentice of Leonardo da Vinci and joined the workshop of another artist, Andrea del Sarto, at the age of 18. Andrea del Sarto was the most powerful Florentine artist of his time after Michelangelo and Raphael left for Rome.

Pontormo painted quite a few portraits of Florentine nobility. This unidentified person must have belonged to aristocracy, as can be judged by her fine apparel, hairstyle and almost shaved off eyebrows that were in vogue in the 16th century.



See, Think, Wonder

What do you **see** in this painting?

What do you **think** Jacopo wants us to know about this person?

What do you **wonder** or want to know?

Green on Blue (Earth-Green and White), Mark Rothko

1956, Oil on canvas

1964.001.001

Mark painted large works such as *Green On Blue* to attempt to totally engage the viewer and begin a dialogue, or conversation, between the painting and the viewer.

He once said that he wanted his works to function as a physical being, “so when you turn your back to the painting, you would feel that presence the way you feel the sun on your back”

These large paintings were created with a complex process of soaking and staining the canvas with thin layers of paint. Each one was painted with a human emotion in mind.



See, Think, Wonder

When you **see** this painting, what conversation would you want to have with it?

Do you **think** Mark was able to capture an emotion? What emotion does this remind you of?

What do you **wonder** or want to know?

Head of a Bearded Man, Marietta Tintoretto

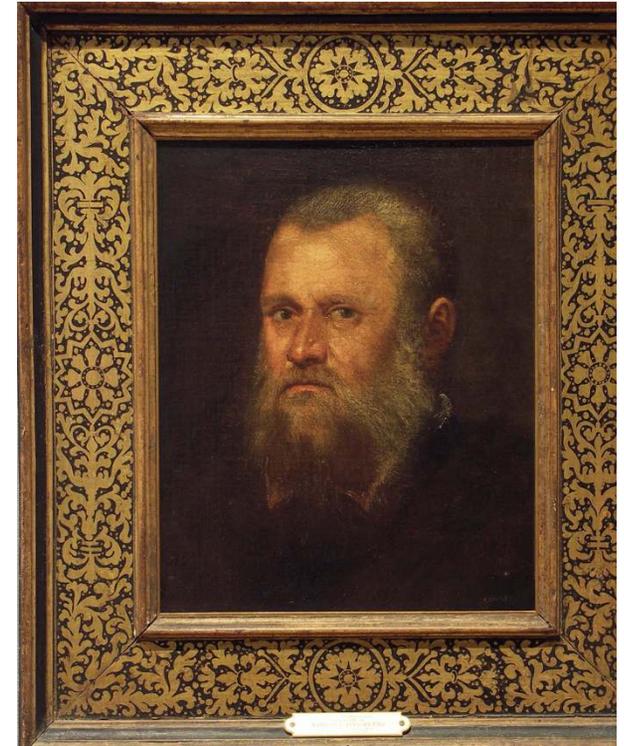
1580-90, Oil on canvas

1962.009.009

Marietta was the daughter, student, and assistant of Jacopo Tintoretto. Jacopo was a well known and successful Italian painter. Marietta's style is considered softer and smoother than that of her father. However, as his assistant she copied many of his pictures and acquired similar painting skills. Many of her paintings used to be attributed to, or thought to have been painted by, her father.

Marietta was one of the few women who worked professionally as an artist in the 16th century. She gained access to the art world through her artist father. Regardless of her talent, she was never allowed to become an independent artist.

The unidentified person in this painting, *Head of a Bearded Man*, might be one of the goldsmiths who were friends of her husband, a Venetian jeweler. Her career as a portraitist ended abruptly when she died at the age of thirty.



See, Think, Wonder

What do you **see** in this painting that tells you about who this person is or what they are like?

What do you **think** about when you see this painting?

What do you **wonder** or want to know?