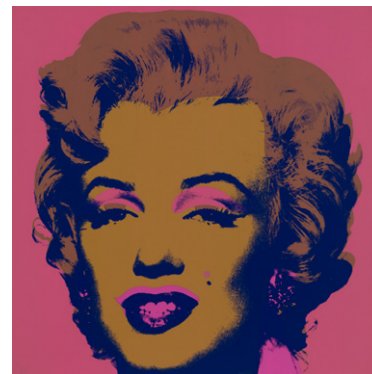


NGV



MELBOURNE WINTER MASTERPIECES
9 JUNE - 7 OCT 2018

MoMA

130 YEARS OF MODERN AND CONTEMPORARY ART
FROM THE MUSEUM OF MODERN ART, NEW YORK

TEACHER RESOURCE, LEVELS P-4

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NGV.MELBOURNE

INTRODUCTION

Introduce students to The Museum of Modern Art (MoMA), New York and the exhibition *MoMA at NGV: 130 Years of Modern and Contemporary Art* by sharing and discussing the following information with your students.

(cover)
Andy Warhol
American 1928–87
Marilyn Monroe 1967
screenprints, edition of 250
91.5 x 91.5 cm (image and sheet)
Publisher: Factory Additions, New York
Printer: Aetna Silkscreen Products, Inc., New York
The Museum of Modern Art, New York
Gift of Mr. David Whitney, 1968
© The Andy Warhol Foundation for the Visual Arts, Inc. / ARS. Licensed by Copyright Agency, 2018

(following page)
El Anatsui
Ghanaian born 1944
Bleeding Takari II 2007
aluminium and copper wire
393.7 x 576.6 cm
The Museum of Modern Art, New York
Gift of Donald L. Bryant, Jr. and Jerry Spayer, 2008
© El Anatsui. Courtesy of the artist and Jack Shainman Gallery, New York

NGV LEARNING SUPPORTERS

NGV gratefully acknowledges the Packer Family Foundation for their support of NGV Kids exhibitions and education programs.

The NGV warmly thanks Krystyna Campbell-Pretty and the Campbell-Pretty Family for their support of the NGV School Access Program.

The NGV warmly thanks the Crown Resorts Foundation, the Packer Family Foundation and the Neilson Foundation for their generous support of *New York! New York!*

DISCOVER MoMA

The Museum of Modern Art, New York (MoMA) is one of the world's leading museums of modern and contemporary art. Its comprehensive collection attracts more than 3,000,000 visitors annually.

MoMA's collection of modern and contemporary art includes an ever-expanding range of visual expression, including painting, sculpture, printmaking, drawing, photography, architecture, design, film, and media and performance art. The collection comprises almost 200,000 works by more than 10,000 artists.

MoMA was the first museum to recognise photography, cinema, architecture and industrial design as deserving of dedicated museum departments.

MoMA seeks to create a dialogue between the established and the experimental, the past and the present, in an environment that is responsive to the issues of modern and contemporary art, while being accessible to a public that ranges from scholars to young children.

?

GET YOUR GALLERY ON

Questions for students

What is an art gallery?

What can you discover in art galleries?

Why do people visit art galleries?

Why might art galleries be important?

When talking about works of art, what is 'an original'?

THE EXHIBITION: MoMA AT NGV: 130 YEARS OF MODERN AND CONTEMPORARY ART

MoMA at NGV: 130 Years of Modern and Contemporary Art presented by the National Gallery of Victoria, in partnership with The Museum of Modern Art, New York, is the 2018 Melbourne Winter Masterpieces exhibition.

MoMA at NGV provides a unique survey of the Museum's iconic collection. Consisting of over 200 key works, arranged chronologically into eight thematic sections, the exhibition traces the development of art and design from late-nineteenth-century urban and industrial transformation, through to the digital and global present.

NEW YORK! NEW YORK! FOR KIDS

NGV International | Ground Level

9 Jun – 7 Oct 18

Free Entry

Coinciding with 2018's Melbourne Winter masterpieces exhibition *MoMA at NGV: 130 Years of Modern and Contemporary Art*, NGV presents *New York! New York! For Kids*, an installation that showcases New York City – home of MoMA and recognised as a leading cultural destination.

Featuring interactive displays, multimedia projections and hands-on activities, this free exhibition will introduce children to the vibrancy of New York that continues to attract and inspire artists, performers and designers from across the globe.

Further information

[The History of MoMA, MoMA website](#)

[NGV Media Release](#)

[New York! New York!](#)



LET'S TALK ABOUT ART

As a background to the diverse collection of works in the exhibition, discuss the role of art in society.

Use the works on this page, or other works of your choice, and the following questions as starting points to build students' understanding of how art communicates ideas, emotions, narratives, beliefs, values and culture.

FURTHER INFORMATION

[Visit the MoMA website to discover a range of valuable learning resources](#)

ART ESSENTIAL QUESTIONS

- What is art?
- What is an artist?
- What does an artist do?
- What can we make art out of?
- Why do we make art?
- Where do artists get their ideas and inspiration?
- How does art help us think?

'I FOUND I COULD SAY THINGS WITH COLOUR AND SHAPES THAT I COULDN'T SAY ANY OTHER WAY – THINGS I HAD NO WORDS FOR.'

GEORGIA O'KEEFE.
SOME MEMORIES OF DRAWINGS, 1974



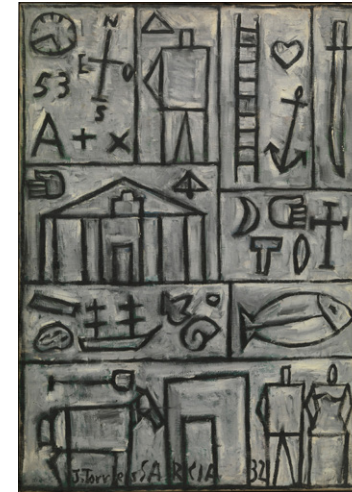
Laurie Simmons

American born 1949
Walking house 1989
silver dye bleach photograph
162.6 x 116.8 cm
The Museum of Modern Art, New York
The Abramson Collection. Gift of Stephen and Sandra Abramson, 2016
© Laurie Simmons

KIDS EXHIBITION LABEL

Laurie Simmons was born in 1949 and grew up on Long Island in the state of New York in the United States. When Laurie was little, she saw a TV commercial that showed women dressed up like boxes, dancing across the screen. The boxes were packages for products you could buy at a store. Laurie drew on her memory of this to create *Walking house*, which shows a dollhouse on top of a mannequin's legs.

Laurie's photograph, and the photograph by Cindy Sherman nearby, make us think about how women are pictured in advertising that we see all around us.



Joaquín Torres-García

Uruguayan 1874–1949
Composition 1932
oil on canvas
71.8 x 50.2 cm
The Museum of Modern Art, New York
Gift of Dr. Román Fresnedo Siri, 1942
© Joaquín Torres-García / VEGAP, Spain.
Licensed by Copyright Agency, 2018

KIDS EXHIBITION LABEL

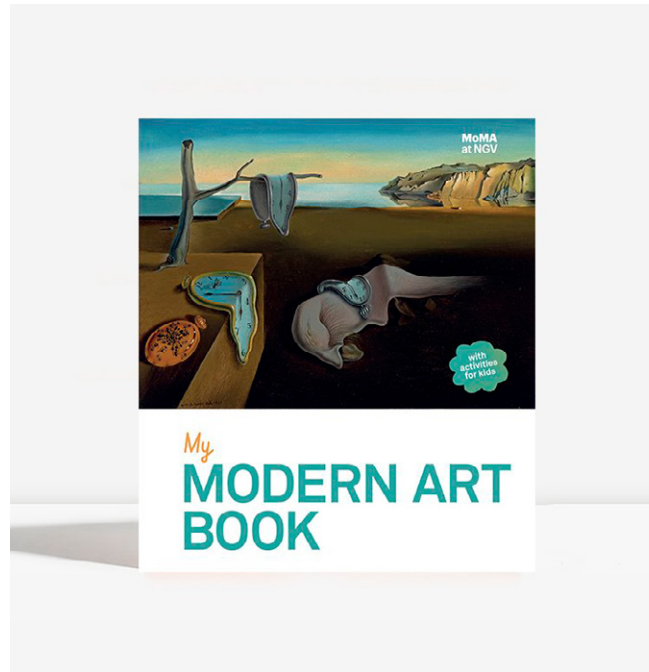
Joaquín Torres-García helped the important architect Antoni Gaudí create designs for colourful church windows. Joaquín believed that, like pictures on church windows, art should be easy to understand. Joaquín has split this painting into different sections using dark lines. Each section contains symbols representing everyday things – people, animals and buildings. In the top left corner, there is a section containing a clock, to represent the passing of time. On the right, there is a section containing a heart, to represent love. These are symbols everybody can understand.

PREPARING FOR A VISIT TO MoMA AT NGV

Inspire and prepare students before or after your visit by using the information and questions provided to discuss a selection of works of art relating to themes in the exhibition. There are four key themes included in this resource that derive from the illustrated children's book, *My Modern Art Book*, published by the NGV for the *MoMA at NGV* exhibition. The book is aimed at younger children, providing a succinct and accessible way for students to learn about the artists and artworks featured in the exhibition. This Teacher Resource can be used independently to support student learning, or to complement *My Modern Art Book*.

ADDITIONAL RESOURCES

[MoMA Learning](#)



[NGV Store](#)

TIPS FOR LOOKING AT AND ANALYSING ART WITH STUDENTS

Reassure students that a pre-existing knowledge of art is not necessary to enjoy and explore works of art. A sense of curiosity, looking carefully and thinking will help students discover many ideas and meanings.

Explain to students that there is no 'right' or 'wrong' answer when interpreting works of art, provided they can justify their opinion with visual evidence in the works. This stimulates confidence in expressing individual perspectives and viewpoints.

Prior to discussing an artwork, encourage students to look closely at a work of art for two to three minutes in silence. The process allows time for students to gather their first thoughts and ideas. Pose the following open-ended questions that are applicable to any work of art and are useful prompts for opening up initial discussion:

- What can you see in the artwork?
- What does the artwork remind you of?
- What does the artwork make you wonder about?
- What do you think the artwork might be about?
- What do you see in the artwork that makes you say that?

PICTURING PEOPLE

This theme focuses on portraits and pictures inspired by people and the body.

KEY TERM

Fauvism

Expressionist Portraits

Modern Portraits

ADDITIONAL RESOURCES

[MoMA Collection featuring 'Audio for Kids'](#)



Rineke Dijkstra

Dutch born 1959

Almerisa, Asylum Centre, Leiden, the Netherlands March 14, 1994

chromogenic colour photograph

35.0 x 28.0 cm

The Museum of Modern Art, New York

Horace W. Goldsmith Fund through Robert B. Menschel, 2005

© Rineke Dijkstra

KIDS EXHIBITION LABEL

This series of photographs by Rineke Dijkstra shows the same person, Almerisa, at different stages in her life. Rineke first met Almerisa in 1994, when she was taking photographs of people in an asylum centre. An asylum centre is a place where people go when they are forced to move to a new country, to seek protection that their home country cannot provide. Almerisa put on her best dress and sat on a red chair with her feet dangling above the ground. Every two or so years after the first portrait was taken, Rineke visited Almerisa's home and took a picture of her in her favourite clothes. In the last photograph, taken fourteen years after the first, Almerisa's feet reach the floor and she is holding a child of her own.



Rineke Dijkstra

Dutch born 1959

Almerisa, Zoetermeer, the Netherlands June 19, 2008

chromogenic colour photograph

34.7 x 28.0 cm

The Museum of Modern Art, New York

Gift of the photographer, 2009

© Rineke Dijkstra

EXPLORE AND RESPOND

- This is Almerisa. How old do you think she is in each of the photos?
- Where is Almerisa from?
- Look at Almerisa's face and her posture. How do you think she may be feeling?
- In the photos we see how Almerisa changes from a child to a young woman over time. What changes do you notice?

PICTURING PEOPLE

CLASSROOM CHALLENGES AND TASKS

GROOVIN' WITH ART

Have students dance to music. When the music stops, students freeze in their last movement. Randomly select students to find a frozen person they can sketch; sketches should be rough and quick! Play again until all students have had a turn.

SOMEONE I KNOW

Have students create a portrait of someone they know using a medium of their choice. Encourage students to think about significant characteristics or mannerisms of the person they wish to convey, such as their appearance and personality. Ask students how they will show these things in their artwork.



Henri Matisse

French 1869–1954

Music (sketch) 1907

oil and charcoal on canvas

73.4 x 60.8 cm

The Museum of Modern Art, New York

Gift of A. Conger Goodyear in honor of Alfred H. Barr, Jr., 1962

© Succession H. Matisse / Succession H. Matisse. Licensed by Copyright Agency, 2018

EXPLORE AND RESPOND

- Imagine you can step inside the painting. What are the people doing? How are they feeling?
- If you were a person in a painting, how would you pose?
- What words could you use to describe how Matisse applied paint to his canvas? For example; using large and quick brushstrokes.
- Matisse was inspired by music and dance. What inspires you? How could you show this to others?

WHAT'S REAL?

This theme focuses on the world in which we live and the worlds we imagine.

KEY TERM

Post Impressionism
Surrealism

ADDITIONAL RESOURCES

MoMA Collection (Cézanne)
MoMA Collection (Dalí)

CLASSROOM CHALLENGES AND TASKS

TONGUE-TIED

Create a tongue twister or an alliteration poem to match each of these artworks. For example; Time on a tree times three.

UNREAL!

Think of a common everyday object. Now, create an artwork showing this object in an unexpected or unusual way.



Paul Cézanne

French 1839–1906

Still life with apples 1895–98

oil on canvas

68.6 x 92.7 cm

The Museum of Modern Art, New York

Lillie P. Bliss Collection, 1934

Digital Image © The Museum of Modern Art, New York, 2018

EXHIBITION LABEL

'I will astonish Paris with an apple', Paul Cézanne once declared, asserting his intention to shake the academic art establishment with the simplest of subjects. *Still life with apples* demonstrates that the traditional still-life genre could be a vehicle for representing everyday objects in radical new ways. Rather than aiming for illusionistic likeness, Cézanne drew attention to the act of painting, leaving areas of the canvas bare, and breaking rules of perspective.

Here, the floral motif of the drapery on the left side of the composition appears unfinished, and the corner of the table at right tilts forward, out of alignment. Rendered in a series of discrete, parallel brushstrokes, these solidly sculptural apples have an unusual degree of weight and volume.

EXPLORE AND RESPOND

- What shapes and colours do you see?
- What is a still life painting?
- How has Cézanne arranged the different objects in his painting. What different angles or viewpoints can we see of the still life?
- Look closely, from left to right. Can you find any objects that may appear unfinished? Why do you think this is so?



Salvador Dalí

Spanish 1904–89

The persistence of memory 1931

oil on canvas

24.1 x 33.0 cm

The Museum of Modern Art, New York

Given anonymously, 1934

© Salvador Dalí, Fundació Gala-Salvador Dalí / VEGAP, Spain.

Copyright Agency, 2018

KIDS EXHIBITION LABEL

This small painting is one of the best known pictures in the history of modern art. In the background you can see the ocean – the cliffs are like those in Cadaqués, a town in Spain where the painter, Salvador Dalí, grew up. When you take a closer look, you will see some strange objects in the foreground – clocks that seem to be melting, ants swarming over a gold fobwatch and something that looks like a face draped over a small ridge on the ground. Salvador was a member of a group of artists, called the Surrealists, who wanted to make pictures that were like their dreams.

EXPLORE AND RESPOND

- What catches your eye? What attracts your attention to this part of the painting?
- Using visual clues, what story could this artwork be telling?
- Dalí was thinking of hard and soft objects when he painted this picture. Can you think of other pairs of opposite words to describe things you see in Dalí's painting?
- What do you wonder about when you look at Dalí's painting?

ON THE MOVE

This theme focuses on capturing time, change and movement in a fast-paced world.

ADDITIONAL RESOURCES

[MoMA Collection – Audio for kids \(Boccioni\)](#)

[MoMA Collection – Audio for kids \(Pollock\)](#)

KEY TERM

[Abstract Expressionism](#)

[Migration and Movement](#)

CLASSROOM CHALLENGES AND TASKS

WHIZ! WHOOSH! WHAM!

What sounds would these artworks make? Brainstorm a list of onomatopoeia (words that describe sounds). As a class or in small groups, create a word cloud matching these works of art.

ARTISTS IN ACTION

Using a dry medium and a ream of large paper, ask students to draw in a way that incorporates the movement of their bodies (e.g. by spinning and twirling). Encourage students to explore a range of movements and patterns.



Umberto Boccioni

Italian 1882–1916

Unique forms of continuity in space 1913 (cast 1931)

bronze

111.2 x 88.5 x 40.0 cm

The Museum of Modern Art, New York

Acquired through the Lillie P. Bliss Bequest (by exchange), 1948

Digital Image © The Museum of Modern Art, New York, 2018

KIDS EXHIBITION LABEL

Umberto Boccioni lived at a time when there was a lot of change – the invention of automobiles and aeroplanes, for example. He wanted to make art about his world, when it seemed as though everyone and everything was on the move. Umberto joined a group who were excited about power, speed and change, called the Futurists. Umberto made this sculpture, which is like a powerful machine taking big steps against the wind. It's also made of bronze – the same metal used to make big propellers that moved huge steamships across oceans at record speed.

EXPLORE AND RESPOND

- What does this sculpture remind you of?
- What kinds of machines come to mind when you look at this sculpture?
- How has Boccioni (pronounced *Botch-ee-owni*) created a feeling of movement in this sculpture?
- Brainstorm a list of words that describe different types of movement. For example slow, graceful, swift or bouncy. Strike a pose to match each of these movements!



Jackson Pollock

American 1912–56

Number 7, 1950 1950

oil, enamel, and aluminium paint on canvas

58.5 x 268.6 cm

The Museum of Modern Art, New York

Gift of Sylvia Slifka in honor of William Rubin, 1993

© Pollock-Krasner Foundation / ARS. Licensed by

Copyright Agency, 2018

KIDS EXHIBITION LABEL

Jackson Pollock created many paintings like this one, which have been called 'drip paintings'. He would begin each 'drip painting' by placing a large piece of blank canvas on the ground. Jackson would then move around it, dripping and splattering paint as he went. This sounds messy, but it wasn't chaotic! Throughout the process, Jackson would stop and check how his painting was coming together. He liked painting this way because it allowed him to record his gestures, which made him feel like a part of the picture.

EXPLORE AND RESPOND

- What are your first thoughts when you look at this painting? Shout them out loud!
- Jackson Pollock is famous for his **action paintings**. An action painting is a style of painting that an artist creates by using bold gestures to paint the canvas in a spontaneous way. What makes *Number 7, 1950* an action painting? What actions do you think Pollock made to create this work?
- Look closely! Use powerful adjectives to describe how Pollock applied paint on the canvas. For example, *splatter* and *drip*.

SIGNS OF THE TIMES

This theme focuses on images, symbols and communication in art.

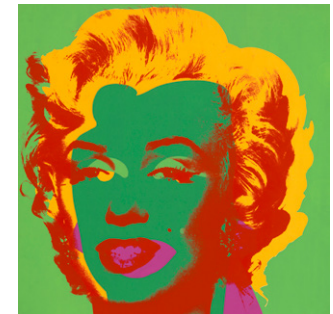
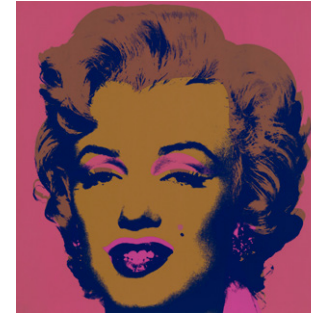
MOMA COLLECTION

[MoMA Collection \(Warhol\)](#)

[MoMA Collection \(Emoji\)](#)

KEY TERM

Pop art



Andy Warhol

American 1928–87

Marilyn Monroe 1967

screenprints, edition of 250

91.5 x 91.5 cm (image and sheet)

Publisher: Factory Additions, New York

Printer: Aetna Silkscreen Products, Inc., New York

The Museum of Modern Art, New York

Gift of Mr. David Whitney, 1968

© The Andy Warhol Foundation for the Visual Arts, Inc. / ARS.

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EXHIBITION LABEL

Trained as an illustrator, Andy Warhol embraced popular culture and commercial printmaking processes, and in 1967 established a print-publishing business, Factory Additions, through which he issued a series of screen-print portfolios of his signature subjects. For *Marilyn Monroe*, his first series, Warhol used the same publicity still of the actress that he had previously used for dozens of paintings. He created ten highly variable portraits, each one printed from five screens, exploiting the medium's potential for shifting colours and off-register effects.

EXPLORE AND RESPOND

- How were these portraits of Marilyn Monroe made?
- Count how many portraits there are. Why did Warhol create so many portraits of Marilyn Monroe instead of just one?
- What colour combinations has Warhol used? Think of an imaginative title for each combination. For example; *Rainbow Sherbet* or *Orange Mint*
- Which celebrities do you think Andy Warhol would choose for his artworks today and why?

SIGNS OF THE TIMES

CLASSROOM CHALLENGES AND TASKS

ART AND FAME

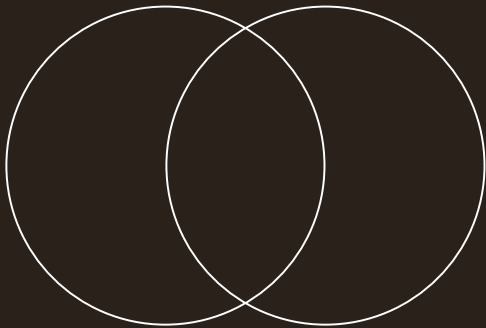
Photocopy images of modern day celebrities on acetate paper. Create a collage background using various types of surfaces, such as cellophane, metallic paper and tissue paper. Attach the acetate to the collage background to complete your Pop Art celebrity!

THE LANGUAGE OF EMOJI

Have students write about their experience visiting the *MoMA at NGV* exhibition. Now ask them to translate their experience using only emoji!

SAME OR DIFFERENT?

As a class or in small groups, use a Venn diagram to brainstorm and record a list of similarities and differences between focus works of art included in this resource.



Shigetaka Kurita et al.

Japanese born 1972

NTT DOCOMO, INC Japan (manufacturer)

Japanese est. 1992

Emoji 1998–99

digital image

The Museum of Modern Art, New York

Gift of NTT DOCOMO, INC, 2016

© NTT DOCOMO, INC

EXHIBITION LABEL

Emoji (e = picture, *moji* = character) introduce human body language into the deeply impersonal, abstract space of electronic communication. The original 176 emoji were designed on a simple 12 x 12 pixel grid for use on mobile phones and pagers. Drawing from sources as varied as manga, the Zapf Dingbats typeface and commonly used emoticons, Shigetaka Kurita's emoji facilitated the rise of text messaging and email.

Illustrations of weather phenomena, pictograms such as ❤️, and a range of expressive faces were all part of the simple, elegant and incisive original emoji set that planted the seeds for an explosive new visual language. Today, with more than 2600 in use, emoji are evolving into an essential, global and increasingly complex companion to written language.

EXPLORE AND RESPOND

- What is an emoji? Why are emojis used?
- Look closely! Can you find any emojis you have seen before? Are there any emojis that you do not recognise?
- What do you think makes *Emoji* a work of art?
- Find an emoji or combination of emojis to match these phrases:
You have a new message
I'm feeling sad
Time for dinner!
Can you think of some more phrases to match the emojis with?