
**ON PAPER: DRAWINGS IN THE COLLECTION
OF THE MUSEUM OF MODERN ART**

A Guide for Educators

Department of Education at The Museum of Modern Art

A NOTE TO EDUCATORS

This guide explores drawing from The Museum of Modern Art's rich collection. It is informed by issues that arise from the selected works, but its organization and lesson topics are created with the school curriculum in mind, with particular application to social studies, visual art, history, and language arts. Lessons are accompanied by writing, research, and hands-on, art-based activities that encourage students to make connections between the visual arts and other disciplines.

The guide's purpose is not just to explicate works of art but also to demonstrate how images and historical information can be integrated into numerous subject areas and skill bases taught in the classroom. Students will be introduced to significant ideas in art and culture and will practice observation, articulation, and discussion skills, and further develop their visual literacy.

USING THE EDUCATOR GUIDE

The four lessons that compose this guide—**Materials and Process**, **Gesture and Chance**, **Politics and Portraiture**, and **Identity**—may be used sequentially or as independent units. The lessons include an introduction to key principles followed by a close examination of each artwork, including its historical context and information on the artist. Discussion questions based on the image lead your students through formal analysis of the artwork and seek to create connections between information and visual evidence. The activities that conclude each lesson encourage your students to synthesize what they have learned about the works and connect the lesson to the broader curriculum or relate it to skills they are practicing in the classroom.

We suggest that you encourage dialogue and debate by asking your students to respond to each other's observations and interpretations. Restating students' responses, periodically reviewing students' comments, and summarizing the discussion all help to validate your students' thoughts, focus the discussion, and generate additional ideas about the artwork.

IMAGES

All of the questions, discussions, and activities in this guide are based on the images on the accompanying CD-ROM. Please examine the images carefully before showing them to your students. Your classroom should be equipped with a computer and LCD projector.

ACTIVITIES

The Activities sections encourage your students to make connections between their own experiences and the concepts presented in the lessons. Through these activities, your students will develop a language for discussing and looking at art. Feel free to tailor the activities to the age level of your students.

FOR FURTHER CONSIDERATION AND SELECTED BIBLIOGRAPHY AND RESOURCES

Additional discussion questions and ideas for field trips are included in the For Further Consideration section. A Bibliography and Resources section has been provided for teachers and students to use in conducting research. The resources recommended in these pages provide additional classroom activities and further information on the artists and artworks in the guide and on general historical topics. A glossary of art-historical terms (bolded upon first mention in each lesson) is included at the end of the guide.

SETTING THE SCENE



IMAGE ONE: Georges Seurat. French, 1859–1891. *At the Concert Européen (Au Concert Européen)*. c. 1886–88. Conté crayon and white gouache on paper, 12¼ x 9⅜" (31.1 x 23.8 cm). The Museum of Modern Art, New York. Lillie P. Bliss Collection, 1934

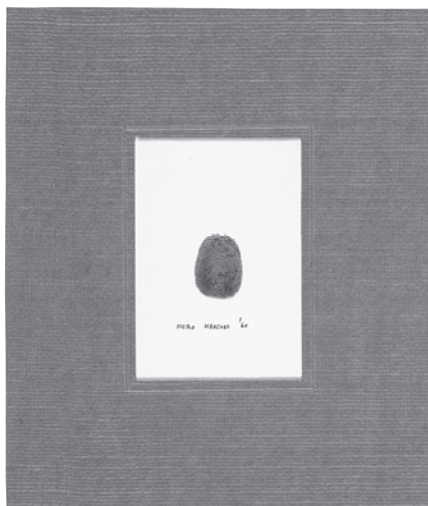


IMAGE TWO: Piero Manzoni. Italian, 1933–1963. *Thumbprint*. 1960. Ink on paper with colored mat, sheet: 7⅞ x 6⅝" (20 x 16.8 cm), frame: 8¼ x 7⅞" (21 x 18.1 cm). Gift of Ileana Sonnabend. © 2008 Artists Rights Society (ARS), New York/SIAE, Rome



IMAGE THREE: Roy Lichtenstein. American, 1923–1997. *Thumbprint*. 1964. Pencil on paper, 5¼ x 5¼" (14.6 x 14.6). Fractional and promised gift of Jan Cowles and Charles Cowles to honor the memory of Roy Lichtenstein, 1974. © 2008 Estate of Roy Lichtenstein



IMAGE FOUR: Richard Serra. American, born 1939. *Heir*. 1973. Paintstik and graphite on paper, 9' 6⅞" x 42¼" (291.2 x 107.2 cm). Acquired with matching funds from Mr. and Mrs. S. I. Newhouse, Jr., and the National Endowment for the Arts. © 2008 Richard Serra/Artists Rights Society (ARS), New York

WHAT IS A DRAWING?

The Department of Drawings at The Museum of Modern Art owns more than ten thousand works on paper. This includes a historical range of drawings made from a variety of materials, such as graphite, ink, **gouache**, pencil, crayon, **collage**, and even human hair and mascara. Often, drawings are studies for artworks later made in a different medium, such as paint or wood, metal, and other sculptural materials. But for many artists drawings are final artworks, not preparation for artworks in another format.

Artists may choose to draw for a number of reasons. Gary Garrels, former Chief Curator of Drawings at MoMA, says that a drawing offers “intimacy and directness, its provisional and exploratory character and its relative mobility and lack of expertise to produce make it the perfect laboratory by which to reinvent art’s possibilities.”¹

- **Ask your students how they think working on paper with the materials described above would be different than working in painting, sculpture, or photography, and have them make a list of answers. Is there content that drawing could address more readily than another medium?**

DRAWING AS DOCUMENTATION

- **Show your students *At the Concert Européen (Au Concert Européen)* (Image One), by Georges Seurat. Give them a few minutes to look at the work, then ask them to describe what they think is going on in the image. Ask your students to support their ideas with visual evidence from the image. Share the quote from Gary Garrels, above, with your students. Ask them how this drawing conveys “intimacy and directness.”**

Seurat was interested in representing various aspects of Parisian life in the late nineteenth century. This drawing represents a topic he explored in a number of works—popular entertainment. *At the Concert Européen* is a picture of a *café-concert*, a cabaret-style performance that included acts by singers and comedians. A broad spectrum of society attended these performances and the audiences were reputed to be very lively. One commentator called *café-concerts* “an echo of boulevard life. . . . [The audiences] rise and swing hats and bonnets, they scream and throw bouquets.”²

Why might Seurat have chosen to represent this scene in a drawing instead of a painting? In addition to attending *café-concerts*, Seurat frequented the grittier parts of Paris late at night looking for subjects for his drawings. For Seurat, drawing was the perfect format through which to document various elements of Parisian life.

1. Gary Garrels, *Drawing From the Modern: 1945–1975* (New York: The Museum of Modern Art, 2005), 14.
2. The Museum of Modern Art, “George Seurat: The Drawings”, www.moma.org/exhibitions/2007/seurat.

DRAWING IS A VERB

The artist Richard Serra said, “There is no way to make a drawing—there is only drawing.”³ In the same interview, he simplified this idea, stating, “Drawing is a verb.”⁴ Share this quote with your students and ask them to consider its meaning. Introduce the term **gesture**. Gesture in drawing refers to the movement of line on paper; it can also refer to the action the artist performed in order to make a mark. It is the gesture that links the artist to the work he or she has created. Ask your students to keep this idea in mind as they consider the next two images.

- **Show your students *Thumbprint (Image Two)*, by Piero Manzoni. Give them a minute to look at the work, then tell them that the artist made this drawing by pressing his thumb onto an inkpad and then stamping the paper. Ask your students how Manzoni’s image of a thumbprint represents the gesture of the artist. What elements of traditional drawing are present in this image? Ask your students to consider **composition, line, and contrast**. Ask them what questions this image raises for them about the definition of drawing. List their questions on the board.**
- **Then show students *Thumbprint (Image Three)*, by Roy Lichtenstein. Ask your students to compare and contrast the two images. How are they the same? How are they different? Can your students tell by looking how Lichtenstein made this image? It is a pencil drawing he made of his thumbprint. Look back at the list of questions raised by Manzoni’s drawing. Ask your students if Lichtenstein’s drawing raises the same issues. Why, or why not?**

Manzoni was interested in creating new forms of art that challenged traditional ideas and materials. In 1957 he wrote, “The concept of a picture, of painting, of poetry in the usual meaning of the words . . . has its origins in a world that no longer exists—judgments of quality, of intimate emotions, of painterly sense of expressive sensibility . . . none of this means anything to us anymore.”⁵ Manzoni believed that for a work of art to be considered valid it must be “identified with the artist, and the artist with his own body.”⁶ He thought that it was important for an artist to be connected physically to the artwork, but not through traditional elements of art. How was Manzoni connected physically to the work he made? How was Lichtenstein? Ask your students to consider other ways in which this connection might be made.

Divide your students into pairs before showing them *Heir (Image Four)*, by Richard Serra. Assign one person in each pair to be the “describer” and one person to be the “drawer.” Situate the students so that the drawer cannot see the image, but the describer can. Distribute paper and pencils to each of the drawers in the classroom. Tell the describers that their task is to describe the image to the drawers so that they can represent it on their piece of paper. The describers may not look at what the drawers are drawing, and the drawers may not ask any questions of the describers. Encourage your students to use vocabulary that reflects the elements of drawing, such as gesture, line, composition, contrast, and tone.

- **Give your students five to seven minutes to describe and draw the work. When the time is up, allow the drawers to share their work with the describer and to see the image. As a group, debrief on the process of describing and drawing this work. Ask the describers what was challenging about describing this image. What was easy? Ask the drawers what was challenging about drawing this image. What was easy?**

3. Richard Serra, quoted in *Drawing Now: Eight Propositions*, by Laura Hoptman (New York: The Museum of Modern Art, 2002), 11.

4. Ibid.

5. Piero Manzoni, quoted in “Piero Manzoni and the Peculiar Origins of Italian Conceptual Art,” by Angela Vettese, in *Piero Manzoni: Line Drawings*, by Alma Ruiz and Angela Vettese (Los Angeles: The Museum of Contemporary Art/Ravenna, Italy: Danilo Montanari, 1995), 39–40.

6. Ibid., 40.

Now that your students have spent some time looking at and considering this work, tell them its title and dimensions (nine feet, six inches tall and three feet, six inches wide). It may be helpful to measure this out in the classroom so your students understand how large the drawing is.

Serra is also a sculptor who creates monumental works in steel. Most of his works are so large that people can walk inside them. Serra said that this drawing is related to the view of some of his large pieces from above, but it is not a drawing of a sculpture—it is its own complete work. He considered the process of making this drawing, applying many layers of acrylic paint and charcoal to build up the surface, akin to the process of constructing a sculpture. You may want to look at some of Serra's sculptures with your students. Images of his work and videos of his process can be found at www.pbs.org/art21/artists/serra.

ACTIVITIES

Make Your Mark

Artists often do many traditional drawing exercises as part of their formal training in art-making. You may want to try some of these with your students. Have your students copy an image that is projected upside down onto the wall or a screen. It's helpful to do this with a line drawing or a simple image rather than a painting. Students should try to copy the lines and shapes they see without being concerned with what they are drawing. When they are done, have your students compare their drawings with the image turned right side up.

Your students can also try making a contour drawing, attempting to draw a subject (it could be any object in the classroom) without lifting their pencils from the paper, creating the image using one continuous line. Next, students can try a blind contour drawing: They may not lift their pencils from the paper, and they must also not look at their paper while drawing. Their eyes should be focused on the subject of their drawing the entire time they are creating the continuous line.

Finally, ask your students to create a gesture drawing. Have one student volunteer to be a model. He or she should stand in the center of the room, changing position every ten or fifteen seconds. Students should focus on drawing the motion they see instead of the figure itself. Have students vary the types of lines they create: heavy, light, consistent, broken. If possible, experiment with different materials, such as pencils, charcoal, and pastel crayons.

After they have tried these exercises, ask your students to reflect on the processes. What skills do they think each of these exercises can build in an artist, both in drawing and looking? Which exercise did they like best? Why? Which was the most challenging? Why?

LESSON ONE: Materials and Process



IMAGE FIVE: Juan Gris. Spanish, 1887–1927. *Breakfast*. 1914. Gouache, oil, and crayon on cut-and-pasted printed paper on canvas with oil and crayon, 31 7/8 x 23 1/2" (80.9 x 59.7 cm). Acquired through the Lillie P. Bliss Bequest. © 2008 Artist Rights Society (ARS), New York/ADAGP, Paris



IMAGE SIX: Romare Bearden. American, 1911–1988. *The Dove*. 1964. Cut-and-pasted printed paper, gouache, pencil, and colored pencil on board, 13 3/8 x 18 3/4" (33.8 x 47.5 cm). Blanchette Hooker Rockefeller Fund, 1971. © 2008 Romare Bearden Foundation/Licensed by VAGA, New York, N.Y.

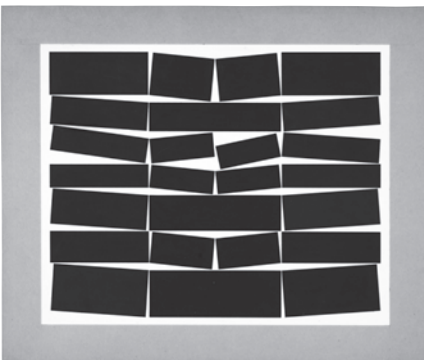


IMAGE SEVEN: Hélio Oiticica. Brazilian, 1937–1980. *Metaesquema No. 348*. 1958. Gouache on board, 18 1/8 x 22 3/4" (46 x 58 cm). Purchased with funds given by Maria de Lourdes Egydio Villela, 1998. © 2008 Projeto Hélio Oiticica

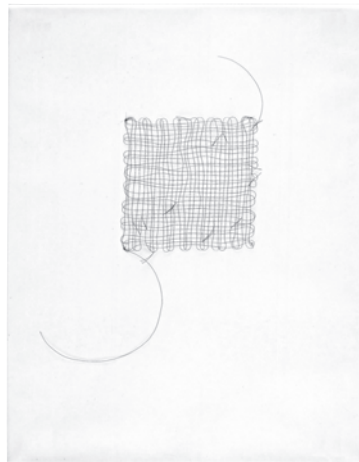


IMAGE EIGHT: Mona Hatoum. British of Palestinian origin, born in Beirut, Lebanon, 1952. *Untitled (hair grid with knots 3)*. 2001. Human hair with hair spray tied to transparent paper, 14 1/8 x 11" (35.9 x 27.9 cm). Purchase, 2002. © 2008 Mona Hatoum

INTRODUCTION

This lesson examines the variety of materials an artist may use when making a drawing and considers how the choice of material impacts the ideas the artwork communicates to the viewer.

LESSON OBJECTIVES

- Students will consider different materials and how they are used in drawings.
- Students will consider the different processes used by artists to create works of art.
- Students will compare and contrast two pairs of drawings and consider how the materials and processes used in each affect how they view and interpret the works.

INTRODUCTORY DISCUSSION

If your students have not completed the drawing exercises suggested in the Setting the Scene activity *Make Your Mark*, take a few minutes to do one or two of them as a group. If your students have completed the exercises, ask them to take a few moments to consider the process they went through for each exercise. Then give your students collage materials (printed and/or colored paper, magazines, and newspapers), and ask them to create a collage using these materials in a limited period of time. Afterward, ask your students to compare the experience of the drawing exercises with creating a collage. Did they find it more or less difficult? Why? Were there advantages to working with existing images, such as the ones found in magazines and newspapers? What were the disadvantages? Ask your students to think about their ideal material for creating art. What is it, and why?

Tell your students that during this lesson they should consider the effect of the artists' choice of material on the images.

IMAGE-BASED DISCUSSION

- Show your students *Breakfast (Image Five)*, by Juan Gris. After they have had a few minutes to look at the work, ask them what they think is going on in the image. Be sure to have your students support their ideas with visual evidence. In many ways, this is an everyday scene, but not everything in the image seems quite right. Tell your students the title of the work, and ask them what elements from an everyday breakfast they see. What in the image makes this scene unusual?
- Ask your students if they can tell how this drawing was made by looking at it. What do they see that supports their ideas?

Gris applied cut-and-pasted printed paper in a process called *papier-collé* (French for “pasted paper”) and then painted and drew over the papers to create this image. *Papier-collé*, or collage, a method of applying overlapping papers to a support, was created in 1912 by Georges Braque and Pablo Picasso. Gris used pieces of paper with wood grain printed on them to represent the wooden table, wallpaper pieces to form the wallpaper behind the table, and a fragment of a newspaper to represent a newspaper on the breakfast table.

While these elements help the viewer see concrete elements in the scene, the impact of the layering of the paper throughout creates disjuncture in the work, as if viewers are seeing the table from many different perspectives at once.

- **Now show your students *The Dove (Image Six)*, by Romare Bearden, made fifty years after *Breakfast*. Ask your students to describe what is happening in this scene. Where does it take place? What are the people doing? Can your students tell by looking how this image was made?**

Like Gris, Bearden used cut-and-pasted printed paper. He also drew over the paper, as Gris did.

- **Ask your students to form pairs and create a list of similarities between these two images, which at first appear to be very different. When they are done, ask them to share their lists.**

Bearden described *The Dove* as “an assemblage of countless such summer evenings in Harlem—and in other urban areas.”⁷

- **Students may notice that while both images depict everyday scenes, they also both have elements that are slightly jarring. Your students already discussed some of those elements in *Breakfast*; ask them if they notice anything in *The Dove* that seems out of place or that looks unusual. If so, what impact does that have on their overall experience of looking at the image? How would this image be different if it were a drawing made with just paper and pencil?**

Both Gris and Bearden used a variety of materials to construct their images of everyday scenes. Papier-collé helped Gris communicate a sense of disjuncture and Bearden convey the communal yet sometimes chaotic feel of a neighborhood evening, which may not have been possible with more traditional drawing materials.

- **The next two images were made using different materials. Ask your students to keep thinking about how the artist’s choice of materials and processes affects the viewer.**
- **Show your students *Metaesquema No. 348 (Image Seven)*, by Hélio Oiticica. After they have had a minute to look, ask them to write a paragraph describing the work as completely as they can. Give your students three to five minutes to write, and tell them they must keep writing until the time is up.**

This work, part of a series Oiticica worked on in 1957 and 1958, consists of gouache on board. Some art historians see the Metaesquemmas series—which Oiticica finally abandoned for more innovative forms of art, including performance art—as the beginning of an important characteristic of all his work: a willingness to experiment. A participant in a number of different artistic movements in Brazil, Oiticica was a Neo-concretist at the time this drawing was made. Neo-concretists believed in total freedom from the existing conventions of artmaking. They also believed that by abandoning the picture frame (or the sculpture base) they could envelop the viewer in the work and the artwork would become part of the world. Curator Fernando Cocchiarale wrote that Oiticica’s work at this time can be seen as “a search for new relations between art and life, an ethical-esthetic confluence.”⁸ In this work, space is flattened and background and form blend together, challenging the boundaries between the picture plane and the outside world.

- **Ask your students to share some of their written descriptions. Ask them to consider a formal analysis of the work if it is not evident in their descriptions. How are line, color, shape, and movement used in this work? Share some information about the goals of the Neo-concrete movement with your students. Ask them if they feel involved in this work, as Oiticica intended. Why, or why not?**

7. Romare Bearden, artist’s questionnaire, 1971. Department of Drawings archives, The Museum of Modern Art.

8. Fernando Cocchiarale, *Grupo Frente 1955–56 Metaesquemmas 1957–58* (exhibition brochure) (Rio de Janeiro, Brazil: Joel Edelstein Arte Contemporanea, 1996).

- Now show your students *Untitled (hair grid with knots 3)* (Image Eight), by Mona Hatoum. Remind your students that *Metaesquema No. 348* was made with gouache on board, and tell them that Hatoum made *Untitled (hair grid with knots 3)* by weaving her own hair on a small loom then transferring it to tracing paper. Ask your students to compare and contrast these two works, and keep a list of their observations on the board. Ask your students to consider formal elements of drawing such as **line, composition, shape, and color**. Start with similarities and then move to differences.

Hatoum was born in Beirut, but she moved to London when she was twenty-three to escape civil war. Because of her own experiences coming to terms with living in another culture, she is interested in issues related to displacement and the creation of identity. She works with a variety of materials and processes that challenge conventional ideas about artmaking.

- Oiticica's and Hatoum's works deal more with ideas that are important to them than with the representation of a specific time or place. One visual similarity your students may have noticed in comparing these two works is the use of a grid as the primary structure. Ask your students to compare the grids in the two works. How is the way Oiticica created his different from the way Hatoum has created hers? Students may notice that Oiticica's grid is made of solid shapes while Hatoum's is made of very thin lines. Ask your students where they see grids in daily life. What can a grid represent? What is the effect of slightly disjointed grids such as the ones created by Oiticica and Hatoum?
- Each of the artists discussed in this lesson engages the viewer through materials and process to communicate an abstract idea. Have your students think back to the introductory conversation. Now that they have been introduced to materials beyond paper, pencil, and collage, do they want to reconsider their ideal art material?

ACTIVITIES

Abstract It

Have your students make an abstract drawing that reveals multiple perspectives. To do this, break your students into groups of four or five and ask each group to create a small still life. Students can use objects that are available in the classroom and/or contribute objects of their own. Have the students form a circle around the still lifes, and give each student a piece of paper and a pencil. Then give them time to draw the still life from their own individual angles. These can be relatively quick sketches. When the time is up, distribute one larger sheet of paper to each group. Then have each student tear his or her drawing into four pieces. Tell your students to combine the pieces on the larger sheet of paper in order to create one image that shows the still life from many different angles. Tape or glue the pieces in place once the group has reached consensus about the image.

Ask your students to share their images and to discuss the process of working as a group to make a drawing. What was challenging about it? What was easy?

Do It Yourself

Gather a variety of art materials, some traditional, some experimental, for use in the classroom. You may want to ask your students to bring in some materials of their own. Allow your students to spend time experimenting with different materials, then ask them to write about the process of experimentation. Did their experimentation give them inspiration for a finished artwork? Did they notice that certain types of materials lend themselves to artwork about certain subject matter, or to more abstract or more representational artwork? Have your students share their writing.

LESSON TWO: Gesture and Chance



IMAGE NINE: Jean (Hans) Arp. French, born Germany (Alsace). 1886–1966. *Collage with Squares Arranged According to the Laws of Chance*. 1916–17. Torn-and-pasted paper on blue-gray paper, 19 $\frac{1}{8}$ x 13 $\frac{3}{8}$ " (48.5 x 34.6 cm). Purchase, 1937. © 2008 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn



IMAGE TEN: William Anastasi. American, born 1933. *Pocket Drawing—Sept. 24, 2002*. 2002. Pencil on paper, 30 $\frac{1}{4}$ x 22 $\frac{1}{2}$ " (76.8 x 57.2 cm). The Judith Rothschild Foundation Contemporary Drawings Collection Gift, 2008. © 2008 William Anastasi

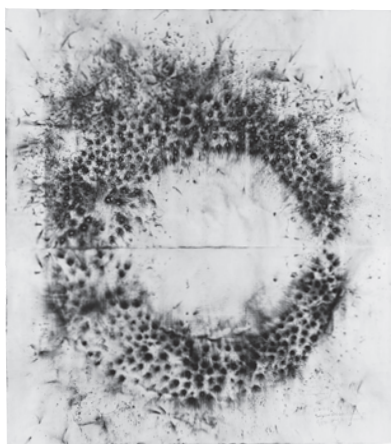


IMAGE ELEVEN: Cai Guo-Qiang. Chinese, born 1957. *Drawing for Transient Rainbow*. 2003. Gunpowder on two sheets of paper, 14' 11" x 13' 3 $\frac{1}{2}$ " (454.7 x 405.1 cm) (overall). Fractional and promised gift of Clarissa Alcock Bronfman, 2004. © 2008 Cai Guo-Qiang

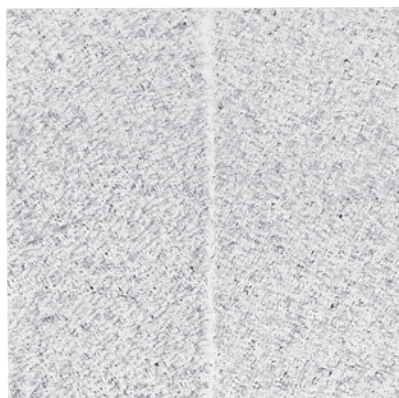


IMAGE TWELVE: Janine Antoni. Bahamian, born 1964. *Butterfly Kisses*. 1996–99. Cover Girl Thick Lash mascara on paper, 29 $\frac{3}{4}$ " x 30" (75.6 x 76.2 cm). Purchase, 2001. © 2008 Janine Antoni

INTRODUCTION

Dada posed a fundamental challenge to prevailing art practices and social values when it emerged after World War I. In fact, Dada was known as an “anti-art movement.”⁹ (For more information about Dada, please consult *Modern Art and Ideas 5: Dada and Surrealism*). The disruption of the artist’s intention and his or her control over the creation of a work of art was a key goal of Dada artmaking, and chance was a key strategy employed towards this end. This lesson will examine the role of chance in creating a drawing and challenge the idea of *gesture* discussed in *Setting the Scene*.

LESSON OBJECTIVES

- Students will consider gesture in drawings.
- Students will consider alternative materials and processes artists can use to create drawings.
- Students will consider the role of chance in the creation of drawings.

INTRODUCTORY DISCUSSION

Ask your students if they can define “gesture.” A gesture is a movement that communicates an idea to another person. How can you communicate to someone without speaking? Ask students to stand up and demonstrate communication by use of gesture. Ask them to say “hello” and “come here” and to explain, using their hands, how they feel. In drawing, gesture is the evidence of the artist’s hand in the work.

Some artists like to challenge the traditional reverential view of the artist’s hand at work creating an image. These artists replace the controlled hand of the artist with chance. To get a sense of what chance in drawing is, do the following activity with your students. Make sure each student has paper and a pencil. Then give each student a piece of string or yarn approximately twelve inches long. Do some or all of the following string-dropping exercises. If possible, replace the string-dropping with paint or ink drippings. Encourage students to vary the quality of their lines throughout the exercises and, if possible, change mediums from pencil to charcoal to conté crayon. Debrief with students after each exercise and discuss the process of creating a drawing using this method.

- **Have your students hold their string above their piece of paper then all drop it onto the paper at the same time. Ask students to use their pencil to trace the line made by the string and then remove the string from the page. Using this line as a starting point give your students three minutes to complete their drawings any way they like.**
- **Have your students drop their pieces of string onto another piece of paper. After they trace this line on the page, ask them to remove the string and pass their paper to someone near them. When everyone has someone else’s paper, give them three minutes to complete the drawing before passing it back.**
- **Have your students drop their pieces of string onto another piece of paper. Have them trace the initial line then continue dropping their strings and tracing the lines they make. Give your students three minutes to complete their drawings in this way.**

Gesture is an essential element of traditional drawing. The images in this lesson are created by artists who challenge the role of the artist’s hand and use chance to make a drawing.

9. John Elderfield, *The Modern Drawing: 100 Works on Paper from The Museum of Modern Art* (New York: The Museum of Modern Art, 1983), 108.

IMAGE-BASED DISCUSSION

- Show your students *Collage with Squares Arranged According to the Laws of Chance* (Image Nine), by Jean Arp, but do not tell them what it is called. After they have had a minute to look at the work, ask them to describe the image. Can they characterize the relationship between the blue squares and the white squares? Is it possible to determine a pattern?
- Tell your students the title of this image. Arp made several of these “chance collages” by ripping paper into pieces and then dropping them onto a larger sheet of paper. He claims that he then pasted the papers into place wherever they fell, but the fact that the pieces are equally spaced has led some art historians to believe that he did actually intervene in determining their placement. Arp wanted chance to play a role in determining how his piece was made, thereby separating the work on the page from the artist and his gesture. In fact, Arp believed that “the personality [of the artist] was burdensome and useless.”¹⁰
- Now show your students *Pocket Drawing—Sept. 24, 2002* (Image Ten), by William Anastasi, but do not tell them what it is called. Ask your students to look closely at the details in the image, such as the different tones of the markings on the page and the division of the page into a grid. Ask your students to look closely at the drawing and consider how it was made.

Anastasi also uses chance as a primary element in his drawings. His Pocket Drawings are part of a larger series begun in the early 1960s called Blind Drawings. He made them by placing folded paper and a small pencil stub in his pocket. As he moved around throughout the day, he made pencil marks on the paper while it was in his pocket, then he refolded the paper to allow for another part of the grid to be filled in. Anastasi made his Blind Drawings in dark places, like the opera or movie theater. He made his series of Subway Drawings as he rode on the subway to meet his friend the composer John Cage for a daily game of chess. The drawing that emerged was based on the motions of the train and how these motions guided his hand on the paper.

- Show your students *Drawing for Transient Rainbow* (Image Eleven), by Cai Guo-Qiang. Divide your class into pairs and ask your students to look carefully at the image. Ask each pair of students to spend some time writing a description of what they see. Then have the pairs create a list of questions about the drawing and how it was made.
- Tell your students that Cai, like Arp and Anastasi, is interested in using chance in his artwork. To make this work, he and a team of assistants arranged gunpowder, occasionally interspersed with stones or other material, in patterns between two sheets of paper and then exploded the gunpowder.

Cai’s gunpowder drawings are blueprints for actual fireworks displays. *Drawing for Transient Rainbow* was made in anticipation of the subsequent work *Transient Rainbow*, a fireworks performance over the East River in New York celebrating The Museum of Modern Art’s move to a temporary space in Long Island City, Queens, in 2002. For more information about Cai or to watch him make a drawing with gunpowder, go to www.pbs.org/art21/artists/cai/clip1.html.

- Ask your students to consider the different ways these artists used chance to create images. Does their understanding of chance change when they consider that these artists used the same process repeatedly?

10. Jean Arp, quoted in *Drawing from the Modern: 1880–1945*, by Jodi Hauptman (New York: The Museum of Modern Art, 2004), 26.

- What are the similarities between the three images? What are the differences? How is gesture evident in each of these works? How do these works challenge a traditional notion of the artist's gesture? How do these works connect to your students' ideas about what drawing is? What questions still remain for them about these images?

ACTIVITIES

Another Form of Gesture

Janine Antoni made *Butterfly Kisses* (Image Twelve) by applying Cover Girl Thick Lash mascara to her eyelashes and then brushing them all over a large piece of paper as she blinked. Gesture usually refers to the movement of the artist's hand, but in this case Antoni translated the movement of her eyelashes onto the paper. Can your students think of other ways of creating gesture on the page without their hands? What medium will they work in? How will their images reveal the gestures they made? Have your students work in small groups or pairs to come up with an inventive way to apply gesture to the page.

Drawing by Chance

Have your students choose one of the drawing methods in this lesson to make a chance drawing. Can they devise their own process of chance drawing?

LESSON THREE: Politics and Portraiture



IMAGE THIRTEEN: George Grosz. American (born and died in Germany), 1893–1959. “*The Convict*”: *Monteur John Heartfield after Franz Jung’s Attempt to Get Him Up on His Feet*. 1920. Watercolor, pencil, cut-and-pasted postcards, and halftone relief on paper, 16½ x 12" (41.9 x 30.5 cm). Gift of A. Conger Goodyear, 1952. © 2008 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn



IMAGE FOURTEEN: Hannah Höch. German, 1889–1978. *Indian Dancer: From an Ethnographic Museum*. 1930. Cut-and-pasted printed paper and metallic foil on paper, 10⅞ x 8⅞" (25.7 x 22.4 cm). Frances Keech Fund, 1964. © 2008 Hannah Höch/Artists Rights Society (ARS), New York/VG Bild-Kunst, Germany



IMAGE FIFTEEN: Ben Shahn. American, 1898–1969. *Bartolomeo Vanzetti and Nicola Sacco*. 1931–32. Gouache on paper mounted on board, 10⅞ x 14⅞" (27.6 x 37.1 cm). Gift of Abby Aldrich Rockefeller, 1935. © 2008 Estate of Ben Shahn/Licensed by VAGA, New York, N.Y.

INTRODUCTION

Because drawing is versatile and easy to experiment with, artists often use the medium to challenge established artistic conventions. Discussing art practice in the twentieth century, Gary Garrels, former Chief Curator in the Department of Drawings at The Museum of Modern Art, writes, “Drawing by its very nature provided a means for accepted understandings to be pried open, values to be reappraised, knowledge and even truth itself to be reconsidered.”¹¹ Because of this, drawing can be thought of as an inherently political medium. This lesson examines the work of artists who use portrait drawing to make a political statement.

LESSON OBJECTIVES

- Students will consider portraiture as a means of political expression.
- Students will discuss the elements of a portrait that contribute to its meaning, such as expression, pose, costume, and background.
- Students will consider the effectiveness of drawing as a form of political expression.

INTRODUCTORY DISCUSSION

- Ask your students to define the word portrait. Have they ever had their portrait taken at school or somewhere else? What decisions did they make about how they wanted to look in their portraits? Emphasize that their **expression**, **pose**, and **clothes** (or costume) communicate information about them to anyone who sees their portrait. Ask your students to consider how the background of a portrait (the setting the person is placed in) might also communicate something about the person.
- How can creating a portrait be a form of political expression? Ask your students to define the word **caricature**. A caricature is a representation of a person that intentionally exaggerates something—how the subject looks or the ideas he or she espouses. Where do you usually see caricatures? Why do artists make them? Look for contemporary examples of caricature or other representations of current political figures. What choices have the artists made in representing these political figures? How could these choices impact viewers’ opinions of these figures?
- Tell your students that the images in this lesson all represent people and all have a political purpose.

IMAGE-BASED DISCUSSION

- Show your students “*The Convict*”: *Monteur John Heartfield after Franz Jung’s Attempt to Get Him Up on His Feet* (Image Thirteen), by George Grosz. What is going on in this image? Ask them to describe what they see, using the elements of a portrait. How would they characterize the expression of the person in the drawing? His pose? His costume? How does the background contribute to their understanding of the person represented?
- Tell your students the title of the work and let them know that while the title states that this is John Heartfield, an artist who was friends with Grosz, the face is actually that of Grosz himself. Franz Jung, also referred to in the title, was a writer.

Heartfield and Grosz both spent time in a sanatorium—Heartfield during his military service in 1915 and Grosz in 1917, one month after he was called up to serve in World War I. Grosz had volunteered to serve in the war in 1914, but his experiences during his service changed his thinking about war and German militarism. Both artists made work that was

11. Garrels, *Drawing from the Modern*, 14.

considered politically defiant, influenced by their experiences in the war. This work is sometimes described as a portrait of both Heartfield and Grosz. The background, made of watercolor and cut-and-pasted postcards, creates an unrealistic space that is incongruous with the figure pictured within it.

- Ask your students if they would consider this work to be a caricature. Why, or why not? What elements, if any, appear to be exaggerated in this image? Do the choices Grosz made about the expression, pose, and costume of the person represented and the background behind him communicate effectively about that person? What do they communicate? Based on your students' observations and their knowledge of Grosz and Heartfield, what political statement do they think Grosz wished to make in this work?
- Now show your students *Indian Dancer: From an Ethnographic Museum* (Image Fourteen), by Hannah Höch. Divide your students into pairs, and ask them to create a list of characteristics that this work and "*The Convict*" have in common. Have your students share their lists, and record the similarities on the board.

This image is from a series Höch made between 1925 and 1930 called *From an Ethnographic Museum*. It represents the film actor Maria Falconetti, famous for her portrayal of Joan of Arc in the 1928 film *The Passion of Joan of Arc*, directed by Carl Theodor Dreyer. Part of Falconetti's face is obscured by a wooden dance mask from Cameroon, a country in Central Africa, and her headdress is made from foil with the shapes of utensils cut out of it.

Höch was part of the Dada movement, and she is attributed with creating the technique of **photomontage** along with Raoul Hausmann in 1918. Both Dada and photomontage were artists' responses to World War I. Höch was interested in critically examining the way women were represented in Germany at that time.

- Ask your students to consider the title of the work. Höch does not identify this work as a portrait of Falconetti, but many viewers would have recognized her at the time. What is the impact of taking a recognizable figure and combining her features with an object, the mask, that might be found in a museum? Ask your students to consider the way her head is situated against the background. What has Höch done to make the head look even more like a museum object? How could this image, which combines a female film star portraying a female warrior (Joan of Arc) with ethnographic objects, be a comment on the representation of women? It may be helpful for your students to consider what things are thought of as objects to be looked at (for example, films, "exotic" objects from outside the dominant culture, and women).
- How could this work be considered a political statement? How is Höch's statement in her work different from Grosz's in content and format? Ask your students which they consider to be the more powerful statement.
- Tell your students that, unlike the first two images in this lesson, the last image depicts two political figures who were very famous at the time the work was created. Ask them to hypothesize about how this work might differ from the other two, given its different subject matter. What are some choices the artist might have had to consider?
- Show your students *Bartolomeo Vanzetti and Nicola Sacco* (Image Fifteen), by Ben Shahn. How is this work different than the ones your students have just seen? Ask your students to look closely at the work and consider how Shahn chose to render the figures. What words would they use to describe the two figures? List these words on the board. If your students do not know Sacco and Vanzetti's story, ask them what they can infer just by looking at the image.

Nicola Sacco and Bartolomeo Vanzetti were Italian immigrants to the United States who were brought to trial for the robbery and murder of two men in Braintree, Massachusetts, in 1920. Although not originally suspected of the crime, they were caught in a police trap. Vanzetti had been given a harsh sentence for a previous conviction, and Sacco and Vanzetti and their supporters came to believe that they would not receive a fair trial. In an earlier trial, many witnesses on Vanzetti's behalf had spoken only broken English, and Vanzetti himself had been afraid to take the stand for fear of implicating himself for his radical activities on behalf of the Italian anarchist movement. Instead of trying to hide the radical activities of his clients, in the subsequent trial Sacco and Vanzetti's lawyer made them a focal point, suggesting that his clients were being unfairly persecuted because of them. Despite this, eventually Sacco and Vanzetti were convicted of robbery and murder, and they were both executed in 1927. Their case rallied political radicals, labor unions, and immigrants all over the country. Many writers and artists responded to their story, including Shahn, who made more than twenty images of the two men in 1931 and 1932.

- **Tell your students that this image, like nearly all the images in Shahn's Sacco and Vanzetti series, was based on photographs the artist had collected about the case, primarily from newspapers. The use of photographs was important to Shahn, who was interested in how class and character might be expressed in the "difference in the way a twelve-dollar coat wrinkles from the way a seventy-five dollar coat wrinkles."¹²**

Unlike the other artists in this lesson, Shahn did not try to abstract or create caricatures of the figures. He did, however, alter the compositions of the original photographs in order to emphasize certain elements he felt to be important and to communicate class and character. For this image, Shahn increased the size of the figures and pushed them forward in the picture plane. He was working from a black-and-white photograph, so he also decided what colors he wanted to use in the work. Finally, he increased the size of the figures' eyes and noses and made their shoulders appear more slight and slanted downward than they did in the photograph. This made the men appear more frail and exhausted.¹³

- **Shahn used gouache on paper to create a straightforward representation of the two men. What impact does this choice have on the viewer? Can your students imagine this work having a different impact if it had been created in photomontage or collage? Ask your students to consider what kind of political statement Shahn wished to make by portraying two convicted criminals in this manner so soon after their execution.**
- **The artists in this lesson made different choices in their communication of political messages. Have your students identify the primary political messages or ideas conveyed in each of the three works. Ask your students to debate which methods are most effective. Which are best at creating disjuncture in the work, at conveying instability, or at disrupting the viewer's passive experience of viewing? Why? What impact might the subject matter have had on the artists' choices of materials?**

ACTIVITIES

Learn More

There are many Web sites about the trial and execution of Nicola Sacco and Bartolomeo Vanzetti and its implications for bias against immigrants on the part of the jury. Have your students choose a specific aspect of the case to examine closely and share with the rest of the class. You can also ask students to look at the newspaper images published during the case. Which were used by supporters of Sacco and Vanzetti in their own publications? Which were used by their detractors? Ask your students to consider which images they might consider replicating in another medium, like Ben Shahn did. Why would they choose one image over another?

12. Ben Shahn, quoted in "Mechanical Vision": Photography and Mass Media Appropriation in Ben Shahn's Sacco and Vanzetti Series," by Laura Katzman, in *Ben Shahn and The Passion of Sacco and Vanzetti*, ed. Alejandro Anreus (Jersey City, N.J.: Jersey City Museum, 2001), 55.

13. *Ibid.*, 58.

LESSON FOUR: Identity



IMAGE SIXTEEN: Sarah Lucas. British, born 1962. *Geezer*. 2002. Oil, cut-and-pasted printed paper, and pencil on wood, 31 $\frac{1}{4}$ x 29 $\frac{1}{2}$ " (81 x 74.9 cm). Purchased with funds provided by The Buddy Taub Foundation, Dennis A. Roach, Director, 2003. © 2008 Sarah Lucas



IMAGE SEVENTEEN: Ellen Gallagher. American, born 1965. *Skinatural*. 1997. Oil, pencil, and plasticine on magazine page, 13 $\frac{1}{4}$ x 10" (33.7 x 25.4 cm). Gift of Mr. and Mrs. James R. Hedges IV, 2000. © 2008 Ellen Gallagher

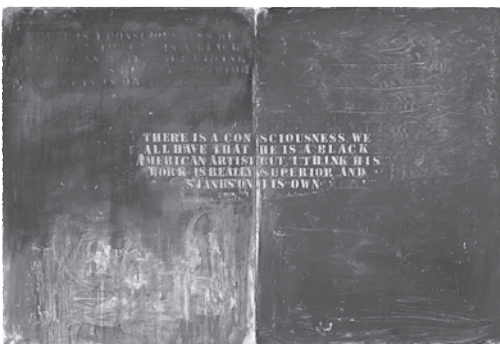


IMAGE EIGHTEEN: Glenn Ligon. American, born 1960. *Untitled (There is a consciousness we all have...)*. 1988. Synthetic polymer paint and pencil on two sheets of paper, 30 x 44 $\frac{1}{4}$ " (76.2 x 111.1 cm). Gift of Jan Christiaan Braun in honor of Agnes Gund, 2000. © 2008 Glenn Ligon

INTRODUCTION

This lesson examines identity as represented in contemporary drawing using a variety of materials and processes. Extending ideas about politics and portraiture from Lesson Three of this guide, this lesson challenges conventional notions of representation and what constitutes a drawing.

LESSON OBJECTIVES

- Students will consider the challenges of representing identity visually.
- Students will consider text and elements of popular culture in an image.
- Students will continue to consider the role of drawing as a political medium.

INTRODUCTORY DISCUSSION

- Ask your students to define “identity.” How can identity be represented visually? Ask your students to consider personal identity versus cultural identity. How might they be the same? How might they be different? How can identity be challenged?
- Tell your students that some of the objects in this lesson are collages created using materials taken from popular culture. Ask your students what popular images they might include if they were to make a representation of some aspect of their identity. From what sources would they collect these images? Would your students embrace the images they choose or challenge them?
- How would text function in their images? Would they utilize existing text that might be part of the images they choose or would they create their own text?

IMAGE-BASED DISCUSSION

- Show your students *Geezer (Image Sixteen)*, by Sarah Lucas. Ask your students what they notice about how the object was made. What can we know about the identity of this figure by looking? What visual evidence did the artist include to help the viewer understand who is represented in this image? Try to get a good sense from your students of who this person is before moving on. What is missing from this portrait?
- Tell your students that in British slang geezer means “dude,” or a regular guy. Did your students expect this to be an image of a young man? Why, or why not?

This work represents Charlie George, a British soccer star from the 1970s who played for a soccer club called Arsenal. Lucas and George grew up in the same working-class neighborhood in North London, and she made a number of images of him. “It’s a local thing,” she said. “Local to me. It was a big moment when he drove up and parked outside his father-in-law’s house in a Jaguar. He was the first, I suppose, ‘famous’ person I knew.”¹⁴

- Ask your students if there is a famous person that they feel could represent them in some way, either because of where that person is from or because of what he or she signifies. Have students write down their ideas, then divide them into pairs to discuss. Tell your students that they do not have to share who their person is with the large group, but do ask them to share the ideas that connect them to that person. Why are those ideas an important part of who they are?

14. Sarah Lucas, quoted in “I sometimes wonder how long I’ve got,” by Gordon Burn, *The Guardian*, October 17, 2005.

- Tell your students that Lucas made this work by collaging pizza-parlor advertisements that had been slipped under her door. Ask your students to consider possible connections between a soccer star or any professional athlete and advertisements.
- Lucas has many personal connections to this image. George grew up in her neighborhood, to make an image of him she used advertisements that had been delivered to her house, and some people think that in this image she and George look alike. (To see another picture of George go to <http://ds.dial.pipex.com/bob.dunning/charlie.htm>.) Lucas's interests as an artist include androgyny and the construction of personal identity. How does she address those ideas here? Ask your students if they think that Lucas intended this work as a self-portrait, a portrait of George, or both.
- Next show your students *Skinatural* (Image Seventeen), by Ellen Gallagher. Have your students look closely at the work and describe the different components. Can they determine how this object was made?

Gallagher uses archival materials from African-American magazines such as *Our World*, *Sepia*, and *Ebony*. She digitizes the images so they can be re-created in any scale, then uses materials such as oil, pencil, and plasticine to alter them. Gallagher is interested in the gridlike structure of the wig ads she found in many of these publications and the language used to sell them. In this image, she has altered the advertisement on the left side and created a grid of small hand-painted wigs on the right side.

- Ask your students what identity issues the wig advertisement raises for them. What can a wig do to alter one's identity? Specifically, how do wigs change the appearance of the African-American models shown wearing them in this ad? How does Gallagher's intervention in the work highlight or respond to those issues?

Gallagher said, "What's seen as political in the work is a kind of one-to-one reading of the signs as opposed to a more formal reading of the materials, how it's made, or what insinuations are made. I think people get overwhelmed by the super-signs of race."¹⁵ Her work deals with concepts of cultural identity, but she goes on to challenge the viewer to think about personal identity within the context of cultural identity. Thinking of the models in the archival ads, she encourages viewers to consider "what it means to look at somebody who was eighteen in 1939 . . . whatever she was. It's impossible to know who that was. But try anyway to have some kind of imaginative space with that sign. I think that takes more balls than to just understand it as some kind of critique of black hairstyles."¹⁶

- Encourage your students to put themselves in that "imaginative space." Ask them what it could have meant for the models personally and culturally to be a part of an advertisement for wigs. Gallagher has painted out the eyes on the face of each model, creating a masklike effect. What comment about their personal identity might she be making? Ask your students to compare and contrast Gallagher's and Lucas's work. What elements of identity are addressed by each artist?
- Both Lucas and Gallagher used images and text from popular culture to create their artworks. Ask your students to reflect for a moment on just the text in their works. What role did the text play in their experience of the work? Did they notice it right away or only after extended viewing? Ask your students to imagine how the experience of seeing only text, as in the next image, will be different from text combined with image.

15. Ellen Gallagher, "eXelento' & 'DeLuxe,'" interview by Art: 21, <http://www.pbs.org/art21/artists/gallagher/clip1.html>.

16. Ibid.

- Show your students *Untitled (There is a consciousness we all have...)* (Image Eighteen), by Glenn Ligon. Divide your students into small groups and ask them to discuss the text. What does it say? What does it mean? Are there multiple meanings to this sentence?
- Then ask them to spend some time discussing how the work was made. You can let them know that Ligon made this drawing with paint and pencil on two sheets of paper. What do they notice about Ligon's color choices and the way in which he applied the paint to the paper? How does it influence the way they interpret the sentence or view the image as a whole? Have your students share what they discussed in their small groups with the whole class.

Ligon is interested in language. He has said that he “wants to make language into a physical thing, something that has real weight and force to it.”¹⁷ As such, he considers the physical aspect of reproducing language—the context as well as the materials and processes used in reproduction.

- Tell your students that Ligon often stencils quotations, as in this image, onto paper or canvas, or uses printmaking techniques to repeat a phrase many times over. This quotation comes from a 1988 *New York Times* article about the sculptor Martin Puryear, who was chosen that year to represent the United States at the São Paulo Biennial in Brazil. The statement was made about the artist by Ned Rifkin, a curator at the Hirshhorn Museum and Sculpture Garden in Washington, D.C. Ask your students if knowing who the quote refers to and who said it makes a difference. If so, in what way? Throughout this lesson, we have been thinking about identity and how it is represented visually. How does Ligon's work compare to Lucas's and Gallagher's in terms of dealing with identity issues?
- Ask your students to consider all three works in this lesson. What was the impact of looking at an image in which only text was represented, versus two images containing both text and image? Was it different than what they hypothesized before seeing the image? All three images contain found materials. Ask your students to recap what each found material was and how the artist used it. How are found materials important to what the artists wanted to convey about identity? Do your students consider the works in this lesson to be political? Why, or why not?

ACTIVITY

Spread the Word

Ellen Gallagher said, “I get really excited by this idea that a printed material can be so widely distributed. The black press was widely distributed and there is a great American history of *manifestos*.”¹⁸ Have your students create a work on paper to be distributed. Will they choose to represent a widely debated issue? Or will they communicate a message that has a personal meaning to them? How will their ideas be communicated: through text, images, or both? How will students document the reaction to what they have created?

Reuse It

Ask your students to recycle something that they receive on a daily basis and make it into an art piece. How will the piece reflect their ideas and opinions about the object they are recycling?

17. Glenn Ligon, quoted in “Borrowed Voices: Glenn Ligon and the Force of Language,” by Richard Meyer (Queer Cultural Center), www.queerculturalcenter.org/Pages/Ligon/LigonEssay.html.

18. Gallagher, “eXelento’ & ‘DeLuxe.”

FOR FURTHER CONSIDERATION

CONCLUDING QUESTIONS

After completing the lessons in this guide, ask your students to make a list of any questions they still have about one or more of the artists. Organize their questions into categories so that they can conduct their own research. Categories can include biographical questions, questions about a specific work of art (such as why the artist made it and what types of materials the artist used), and questions regarding historical events at a certain time during the artist's life.

VISIT MOMA

This guide represents a small sampling of the drawings at The Museum of Modern Art. Visit MoMA and go to the Drawings Galleries to see work discussed in this guide and other objects from the collection. Ask your students to consider the differences between seeing a work of art in reproduction and seeing it in person.

RESEARCH PROJECTS

Many of the artists included in this guide work in other mediums, such as painting or sculpture. Choose one of the artists in this guide and research the other types of art they make. Think about how that work is related to the drawings in this guide.

GLOSSARY

Background: The area of an artwork that appears farthest away from the viewer; also, the area against which a figure or scene is placed.

Caricature: A rendering, usually a drawing, of a person or thing with exaggerated or distorted features, meant to satirize the subject.

Collage: An artmaking technique in which fragments of paper and other materials are arranged and glued to a supporting surface; also, the resulting work of art.

Composition: The arrangement of elements within a work of art.

Costume: What a figure is wearing.

Curator: A person whose job it is to research and manage a collection and organize exhibitions.

Dada: An artistic and literary movement that grew out of dissatisfaction with traditional social values and conventional artistic practices during World War I (1914–18). Dada artists were disillusioned by the social values that led to the war and sought to expose accepted and often repressive conventions of order and logic by shocking people into self-awareness. This international network of artists employed unorthodox techniques and materials to create new forms of visual art, performance, and poetry as well as alternative visions of the world.

Expression: A facial aspect indicating an emotion; also, the means by which an artist communicates different ideas.

Gesture: In drawing, a gesture is the movement of line on paper; gesture can also refer to the action the artist performed in making a mark.

Gouache: An opaque watercolor paint.

Line: A geometric figure formed by a point moving in a single direction.

Manifesto: A public declaration, often political in nature, of a group or individual's principles, beliefs, and intended courses of action.

Neo-concretism: This mid-twentieth-century Brazilian art movement represented an important stage in the development of modern art in which painting transcended its frame and sculpture transcended its base (or plinth), transforming from static objects for contemplation into objects existing in the “real” space of people.

Papier-collé: Literally “glued paper,” papier-collé is a collage technique using cut-and-pasted papers and glue.

Portrait: A representation of a particular individual.

Photomontage: A collage technique that typically combines photographs with graphic images and text.

Pose: The way a figure is positioned.

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Hoptman, Laura. *Drawing Now: Eight Propositions*. New York: The Museum of Modern Art, 2002.

Kantor, Jordan. *Drawing from the Modern: 1975–2005*. New York: The Museum of Modern Art, 2005.

Pérez-Oramas, Luis. *An Atlas of Drawings: Transforming Chronologies*. New York: The Museum of Modern Art, 2006.

ONLINE RESOURCES

Art:21 Art in the Twenty-First Century
www.pbs.org/art21

The Drawing Center
www.drawingcenter.org

The Grove Dictionary of Art Online (requires subscription)
www.groveart.com

Modern Teachers
www.moma.org/modernteachers

MoMA's Online Collection
www.moma.org/collection

Red Studio, a MoMA site for teens
www.moma.org/redstudio

Timeline of Art History, the Metropolitan Museum of Art
www.metmuseum.org

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AUTHOR: Susan McCullough
EDUCATION EDITOR: Sarah Ganz
EDITOR: Rebecca Roberts
DESIGNER: Wansoo Kim
PRODUCTION MANAGER: Claire Corey

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