

Quick Facts from the Modern Docent Newsletter

Summer 2008

In Andy Warhol's *Twenty-Five Colored Marilyns*, 1962, the colors were hand-painted with the aid of stencils before the black areas were silk-screened on top.

Roy Lichtenstein used a homemade stencil to achieve the effect of Ben-day dots in his paintings.

The Museum Ludwig in Cologne, Germany, owns Gerhard Richter's painting *Emma (Nude on a Staircase)*, 1966. Twenty-six years later, in 1992, the artist created an edition of 12 photographs of that painting, including the one in our permanent collection.

Fall 2008

The stone used by Ulrich Rückriem in his untitled work from 1980 is Texas red granite from a quarry in Fredericksburg, TX. In 1981, this institution (then known as the Fort Worth Art Museum) hosted his first one-man museum exhibition in America, and when his work proved too costly to ship from Germany, he created new work in Texas using native stone.

The figures and their bases in Stephan Balkenhol's *4 Figures*, 2000 are not separate pieces, but each a single continuous form. Also, Balkenhol's major professor at the Hochschule für Bildende Kunst in Hamburg, Germany, was Ulrich Rückriem.

January 2009

Here are some interesting connections between some of the artists whose works are currently exhibited on the first floor:

Ellsworth Kelly lived in the same building as Agnes Martin in Lower Manhattan in the late 1950s. They had breakfast together every day for a year and a half.

Carl Andre and Frank Stella shared a studio space in New York from 1958–1960, the years Stella developed his black stripe paintings. Andre wrote the text "Preface to Stripe Painting" for the catalogue that accompanied *Sixteen Americans* at the Museum of Modern Art in 1959, the exhibition where those paintings were first shown.

Brice Marden worked as Robert Rauschenberg's assistant in the late 1960s. *Urdan*, 1970–71, was originally titled *Bob's House #2* and was inspired by Rauschenberg's Florida house on the Gulf of Mexico.

Spring 2009

The New German Reich Chancellery in Berlin was designed by architect Albert Speer and completed in 1939, less than a year after Adolph Hitler ordered it built. The Mosaic Hall depicted by Anselm Kiefer in *Aschenblume*, 1983–1997, was 150 feet long and adorned with marble and mosaics. The most expensive structure of Nazi Germany, the complex served as the symbol of regime's power, but also as the location of its demise. The bunker where Hitler committed suicide

was underneath the site, and the building was reduced to rubble at the end of the war. The complex was bombed by the Allies in early 1945, and the Soviet army eventually took control through close combat in May of that year. The Red Army dismantled the remaining materials for their own war memorial in the city and to decorate the interior walls of the Berlin subway. Today, apartment buildings grace the site of the former Chancellery.

Callum Innes's studio in Edinburgh was once the studio of Sam Francis.

Mark Tansey's *The Empty Cage*, 1992, is a toner drawing, meaning the paper is coated with toner from a copy machine, but removed before the heating apparatus can adhere the toner to the paper. The artist then "draws" by erasing.

Philip Pearlstein went to art school at Pittsburgh's Carnegie Institute of Technology (now Carnegie Mellon University) with Andy Warhol, earning his BFA in 1949. They lived together for a short while after moving to New York City until Pearlstein got married in 1950.

Summer 2009

Charles T. Williams' piece *Sculptured Composition*, 1953, on view on the second floor in Gallery 9W, is referred to as *Sculpture for people who are accustomed to viewing Paintings* in his original sketchbook notes.

Fall 2009

Here are some interesting facts about the building from Scott Grant, Facilities Manager:

The pond is 1.6 acres, has 660,000 gallons of water, and is treated to be exactly like a home swimming pool.

The wood used for the concrete forms was Norwegian maple.

The Sculpture Terrace has more square footage than we had gallery space in the old building.

January 2010

Andy Warhol met Pope John Paul II on April 2, 1980 in Rome. He took his camera, but shied away from photographing the pope because he thought security would "think it was a machine gun and shoot us, so we never got a Polaroid of the pope."

For the *Myths*, Warhol photographed models dressed up as nostalgic fictional characters like Santa Claus, Dracula, and Uncle Sam. The Witch, however, was played by Margaret Hamilton in a reprisal of her role in *The Wizard of Oz*. Warhol knew her because they lived in the same neighborhood.

Warhol's *America*, a book of his photographs, includes images of the Fort Worth Livestock Exchange. In an interview, Warhol said, "I went to Fort Worth to see, uh...the cowboys, the rodeo. The Exchange is the only other thing to do in Fort Worth. It's a very small town."

Fall 2010

Correction from a long-ago 4th Mondays lecture: Though Nicholas Nixon is well-known for his 8 x 10 inch contact prints, our set of the *Brown Sisters* is, in fact, not a set of contact prints. Ours is a special set of enlarged prints specifically produced for the museum setting. At 20 x 24 inches, the set in our permanent collection is one of only seven sets printed at this larger size within the edition of fifty.

Carrie Mae Weems is seen playing a card game in *Untitled (Kitchen Table Series)*, 1990. In fact, the cards are nonsensically arranged on the table in no particular order.

Richard Serra's *Vortex*, 2002, is spot welded to prevent the slabs of Cor-ten steel from clanging together. The steel is not, however, structurally welded. The sheets are 2 inches thick, 10 feet wide, and 67 feet tall. Sunk about 2 feet into the ground, the sculpture relies on gravity to hold itself in place.

January 2011

Upon leaving Chouinard Art Institute in 1960, Ed Ruscha printed business cards that read "Ed-werd Rew-shay, Young Artist".

Ruscha designed the catalogue *Stella Since 1970* for the Modern, then known as the Fort Worth Art Museum.

Ed Ruscha Monument, 1978-1987 was a six-story tall, 11,000-square-foot mural by Kent Twitchell on a building on S. Hill Street in downtown Los Angeles featuring a portrait of Ed Ruscha. The mural was illegally painted over in 2006.

Summer 2011

Ruhrtal, the title of the 1989 photograph by Andreas Gursky on view in Gallery 9, refers to the Ruhr Valley in Western Germany. The image includes the Ruhrtal Bridge on the highway that connects Düsseldorf and Essen. It was built between 1962 and 1966 and is the longest steel bridge in Germany.

Fall 2011

Agnes Martin and Richard Tuttle first met when he called her up in 1963 to purchase a grid drawing, and they remained good friends until her death in 2004. Both found inspiration from their homes in New Mexico and both were influenced by Zen philosophy with its emphasis on deliberate simplicity.

When Robert Mangold produced his series *Sectional Units*, which includes our *1/2 Blue-Gray Curved Area (Central Section)*, 1967, he had just moved to New York City. He said, "I would see everything in fragments, in sections - the section of a truck, the section of a building. [In New York] you don't see the total, but the fragment becomes its own kind of total."

Nancy Graves was honored with the first solo show for a woman artist at the Whitney Museum of American Art in New York in 1969. Her painting *Molucca Seas*, 1972 is based on a satellite map of an area of the Pacific Ocean in Indonesia.

Spring 2012

Richard Hamilton's *Swingeing London 67*, 1968-69, is based on a press photograph by John Twine taken June 28, 1967, and published the following day in the *Daily Sketch*. The photo captures Hamilton's art dealer Robert Fraser ("Groovy Bob") and Rolling Stones lead singer Mick Jagger being transported to court in a police van after being found guilty of drug possession at a party at Keith Richards's home back in February of that year.

The original press photo was black and white, so Hamilton consulted descriptions of the subjects' clothing from news reports to add color to his series of five silkscreens. According to an essay in *The Tate Gallery 1968-1970*, the blue of the right window suggests the freedom being left behind and the brick color in the left window implies the imprisonment to which they were headed (though Jagger's sentence was later reduced to a fine, Fraser spent four months behind bars).

Susan Loppert, Fraser's assistant at the time, claims that Fraser told her that he and Jagger were, in fact, not shielding their faces from the press in the photograph, but rather brandishing their handcuffs in outrage of being shackled together.

Summer 2012

The title of Deborah Butterfield's outdoor sculpture *Hina*, 1990-91, references the Hawaiian moon goddess. The artist divides her time between her ranch in Montana and studio in Hawaii.

Butterfield studied at the University of California, Davis, under William T. Wiley, Robert Arneson and Wayne Thiebaud.

Obsessed with horses since before she could talk, she was born on the day of the Kentucky Derby, owns a horse farm and trains horses in the practice of dressage.

For her unique bronze sculptures, she casts individual sticks, welds them together and adds the patina with a torch and two kinds of acid.