

**Hans & Bessie, Herb & Dorothy:**  
**European and American Collecting of Modern Art**  
*A Comparative Study of Art, Artists, and Collectors of Modern Art*

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## **Introduction**

The intention of this unit is to teach AP Art History students about Modernism and Post-Modernism by comparing collections of work from two different couples. The collectors chosen come from differing backgrounds. The Bechtlers were from Europe and well-to-do economically. The Vogels live in the United States and have modest incomes. One important aspect of the collecting of art that I want the students to understand is that anyone with an income be it large or small can collect art.

The Bechtler Museum of Modern Art houses part of the collection of Hans and Bessie Bechtler from Zurich, Switzerland. This collection was introduced to the city of Charlotte as a gift in January 2010 by their son Andreas Bechtler. Studying a collection of art in the flesh is an amazing gift and privilege and especially exciting. I hope this will be a priceless experience/resource for my students. The collection has many works from the earlier half of the twentieth century.

In comparison with the Bechtler collection we will also look at the collecting of Herbert and Dorothy Vogel from New York City to gain a view of later twentieth century Modern and Post-Modern movements. We will view the 2009 documentary, *Herb and Dorothy: You don't have to be a Rockefeller to collect art* by Megumi Sasaki. The Vogels are still living and collecting. They have donated their first collection to the National Gallery of Art. Currently they are donating a subsequent collection fifty works each to art institutions in the fifty United States. I hope this will entice the students to search out works from this collection as they travel.

I find AP Art History to be the most challenging class to teach, but also most rewarding. I have always loved studying and creating art. In college I always admired the classmates of mine who arrived with an extensive knowledge of different prominent artists. I always felt way behind in my education, which left the desire in me as a teacher to share as much as I can with my students about artists alive and dead. In teaching AP Art History I always find myself short on time and being forced to skim through the twentieth century material. Is this because I am not as familiar with it? My primary professor in Art History could not get out of the 19<sup>th</sup> century and I want to.

I am more familiar with twenty-first century art, have better tools (such as PBS' Art 21 video series) and am therefore better able to present it more thoroughly than twentieth century art. A tremendous gap in my students understanding of the material results and I see them struggle to understand how Contemporary Art differs from Modern Art. In order to overcome this shortcoming, I want my students to know what defines Modernism, when it began, and when

Post-Modernism began to better differentiate between each movement. What I would like for my students to see is how the world has changed in such a short period of time. Through the study of art in the collections from early twentieth century European collectors and later twentieth century American collectors.

The texts I will be using are Marilyn Stokstad's *Art History*, 3<sup>rd</sup> edition; Chapters 31 (Modern Art in Europe and the Americas, 1900-1945) and 32 (The International Scene Since 1945), and *Gardner's Art Through the Ages*, 11<sup>th</sup> edition; Chapters 33 (The Triumph of Modern Art) and 34 (The Emergence of Postmodernism). The twentieth and twenty-first centuries are 5-10% of the AP Art History Exam. Painting and drawing have the largest focus in the course then follows equally sculpture and architecture.

## Objectives

My goal for this unit is to teach art history students about Modernism through the collection at The Bechtler Museum of Modern Art and the collection of Herb and Dorothy Vogel given to the National Gallery of Art. I also want for my students to have the experience of studying artwork in the flesh to gain a better understanding of the work of the twentieth and twenty-first century.

Students will investigate multiple definitions of Modernism to come up with a new twenty-first century view of Modern Art. They will look at the definition in their textbooks, highlight the beginnings of Modernism we studied in the nineteenth century, Clement Greenberg's views on Modernism, and late twentieth century definitions. After studying the artworks in the unit they will come up with their new early twenty-first century definition of Modernism.

Students will study Hans and Bessie Bechtler as collectors and patrons. A sense of a wealthy European couple who collected art to share with their community. They will learn about some of the artists they had relationships with. At least two visits to the Bechtler Museum will help enhance learning and understanding of Modern art.

We will also study Andreas Bechtler, son of Hans and Bessie, and his contribution to the collection as well as his gift to the Charlotte Community. Andreas grew up around the art and artists as well as being influenced by them in his work. Inheriting half of his parents' collection and purchases he has made are the works at the Bechtler Museum.

The students will study Herb and Dorothy Vogel, a New York City postal worker and librarian, from viewing the documentary "*Herb and Dorothy: You don't have to be a Rockefeller to collect art*". They are collectors who with modest means collected an important body of work from contemporary artists. We will study some of these artists- from late Modernism to Post-Modernism periods.

From the study of these collectors I want the students to have a sense of Modernism from an European sensibility from the early twentieth century, an European American, and American vision from the later twentieth into the twenty-first century as a result of this experience will result in the students understanding Modern and Post-Modern art through their own twenty-first century eyes.

## Strategies

During the class period before beginning the unit, students will be given a pretest essay assignment answering the question “What is Modernism?” They will be given articles about the Bechtlers and Vogels to read (see Student Resources) and are asked to compare and contrast the collectors for homework.

Class discussion will be about what the students know about Modernism and what they have discovered about the collectors Hans & Bessie and Herb & Dorothy. I will listen and moderate the discussion about Modernism and collect the essays. We will create a common Venn diagram of the similarities and differences of the collectors. Highlighting even though the collectors come from different backgrounds, they had had several things in common: sharing their art with the public, supporting and encouraging beginning artists, preserving artist related records and receiving gifts from their artist friendships.

Readings assigned for the next class are about the Bechtler Museum's concept and creation. They will read about Andreas Bechtler and how he came about creating the museum and donating his and the collection he inherited from his parents to the city of Charlotte.

On our first visit to the Bechtler Museum the students will compare reproductions of art works with the actual work of art and complete a scavenger hunt (see Teacher Resources) to help them become familiar with the collection. The Scavenger Hunt has students looking at unusual mediums used by artists, art preservation, highlight works that we will talk about in the classroom, and where the work lived before coming to the museum.

Before the next class students are assigned to read the selections in Gardner's *Art Through the Ages* (See Students Resources). These readings discuss the clear difference between Modernity and Modernism, Clement Greenberg's view on Modernism, and Donald Judd's work as total “objecthood”. (See Student Resources for other suggested readings from Stokstad).

Defining Modernism will be a lecture and discussion beginning on the orthodoxy of Modernism the Avant Garde, and Kitsch. Show Mark Tansey, *A Short History of Modernist Painting*, oil on canvas, 1982 (p. 1134 in *Art Through the Ages*) to help illustrate the concept of Modernism. A power point on select pieces and artists from the Bechtler collection will accompany the lecture. At the end of the presentation students will be given an essay assignment from a quote by Clement Greenberg for homework.

Prior to the second visit to the Bechtler Museum I will assign students to research an artwork from the current exhibition so that they can report important information to their peers when in front of the work. They need to be familiar with basic background information about the artist, when and want context the art work was created, and the artist's relationship with the Bechtlers. This approach to information should come from prior learning in the AP Art History course. Copies from the Bechtler catalog for information on the collection will be provided. For art in the current exhibition students can find information at the museum website.

During the next visit to the Bechtler Museum certain pieces on view will be assigned to students. Students will have an assignment to compare certain pieces on their own including a comparison to a reproduction. We will then together gather in front of works to discuss their findings and conduct in the flesh comparisons. (See Teacher Resources for suggested comparisons.)

During the next class we will view *Herb & Dorothy: You don't have to be a Rockefeller to collect art*, by Magumi Sasaki. Have students take notes on what they see, questions they have, new information they discover and their opinions either positive or negative. Discuss the film afterward. Have the students check the Vogels out on Facebook and view the videos on their page and report back their findings.

View Art21 and YouTube segments on latter twentieth century artists for further discussions. See list in Teacher Resources for suggested previewed videos.

The final assignment given to the students will be a paper titled, “My Early twenty-first Century view of Modernism” where they will define their view supporting it with examples from what we have studied.

### **Background Information**

The information that follows about the Bechtlers, the Vogels, and the artists represented in this document is quoted directly from the sources in order to be used as a reference in order not to skew the information that will be presented. This information is to be referenced when conducting or creating a class presentation for the strategies above.

#### **Hans and Bessie Bechtler Background**

Son of JC Bechtler and Anna Sutter, Hans was born February 14, 1904. (d. 1998) Elizabeth “Bessie” Staub Bechtler was born in 1911(d. 2001). Hans and Bessie were married on March 15, 1935. Together their collection amassed over fifty years. Hans 's mother Anna is credited for bringing art into the home when he was young. Bessie's family collected art and “she was passionate about music as well as the visual arts. Shared interests established a pattern in married life, with Hans taking the lead in art purchases and Bessie planning musical events.”

The following information is quoted information written by Michael Godfrey from the Bechtler catalog that gives some background knowledge on the Bechtlers for comparisons.

“According to Hans, it was [his brother] Walter who led the way to modern art....The two brothers bought art for their homes...[and]...for their offices and factories. They strongly believed that productivity in the workplace was directly related to a happy and healthy work environment...they felt that art had a place in keeping up morale among the employees. They wanted the surroundings to be pleasant, stimulating, and educational, with art everywhere for the workers to enjoy, appreciate, and become immersed in.”

“Hans and Bessie were destined to look forward, to look to the current and future artists who

would dominate the twentieth century.” They “favored a diversity of modern artists.” It was especially important to them to collect pieces “that showed the working method of the artists.”

Bessie Bechtler liked to “acquire examples of important pieces from different periods [of an artist's work] that would demonstrate his development and breadth as an artist. It was the same wish to educate, to give a complete picture and tell the whole story of art and the artist...”

“One single accomplishment puts Hans Bechtler at the forefront of art patronage in Switzerland.” He worked hard to establish the Alberto Giacometti Foundation. Hans “quietly and purposefully led the negotiations to obtain this treasure for his native country....he secured one of the most important collections of one of the most important artists of the twentieth century for Switzerland. After its establishment in 1965, Hans Bechtler became the first president of the Alberto Giacometti Foundation.”

### Herb and Dorothy Vogel Background

Herbert “Herb” Vogel was born in 1922 and recently celebrated his 88th birthday according to the Vogel's Facebook page. Dorothy Vogel was born in 1935. They were married in 1962. Herb worked as a postal clerk for the US Postal service and Dorothy was a reference librarian at the Brooklyn Public Library. They used Dorothy's salary to pay for their living expenses and Herb's salary was devoted to buying contemporary art.

In the PBS Online article from Independent Lens the author states, “ From the earliest days of their marriage, the Vogels delighted in art. While working the midnight shift at the post office, Herb studied by day at the Institute of Fine Arts. Dorothy soon followed suit and began taking classes in painting and drawing. But ultimately, Dorothy confesses, they were 'wannabe artists' and quickly gave up their own ambitions when they realized the joys of collecting.”

“Despite their modest income, the two began acquiring work that was undiscovered or unappreciated in the early 1960s, primarily Minimalist and Conceptual art... In their collecting, [they] adhered to strict guidelines... While reflecting their adventurous taste, the collection would need to conform to practical limitations of affordability and space. One artist recalls that the Vogels would only buy pieces they could carry home on the subway or in a taxi [and fit into their one bedroom apartment].”

According to the updated press release December 9, 2008 from the National Gallery of Art, we learn that “With the exception of the collection formed by their friend, artist Sol LeWitt, no other known private collection of similar work in Europe or America rivals the range, complexity, and quality of the art the Vogels acquired.”

The following information is quoted information from the cited sources that gives some background knowledge on the Vogels for comparison to the Bechtlers.

“...the Vogels offered encouragement at the start of the careers of several figures who went on to achieve considerable acclaim. Owing to these artists' continuing close relationship with the collectors, many works of art collected by the Vogels were gifts, marking special occasions-such

as Dorothy and Herbert's birthdays and wedding anniversary-and often personally inscribed. [Their]...collection is a keen reflection of their friendships with artists.”

“Many drawings in the collection represent an artist's initial form of an idea, and others act as plans to be followed by a collaborator in the making of a work of art. This emphasis on drawings adds to the unique and intimate nature of the Vogel collection, making their gifts an important educational tool for museums. Another educational focus of the Vogels since 1980 has been their ongoing donation of artist-related records to the Archives of American Art, Washington, DC.”  
“the Vogels hope that their project will...enhance knowledge of art of our time.”

“*From Minimal to Conceptual Art: Works from The Dorothy and Herbert Vogel Collection* at the National Gallery of Art...illustrate[s] the radical expansion of intellectual and stylistic expression in Europe and America since the 1960s....[They] began collecting the work of American and European vanguard artists in the early 1960s. Most of these works would later be classified as minimal or conceptual art.... From the 1970s to the present, the Vogels have further expanded their collection to encourage, support, and acquire carefully chosen work by subsequent generations of minimal and conceptual artists and artists working in other styles, while also continuing their acquisitions of current work by increasing important older artists.”

A summary of the comparison of the couples and their collecting can be found in the Teacher Resources.

## Defining Modernism

A lecture and discussion with the students about defining Modernism can begin with the question: When did Modernism begin? I tend to believe it began as a result of or after the invention of photography. The discussion should highlight the shifts in the late twentieth century: Manet's *Le Dejeuner sur l'Herbe* and *Olympia*, Cezanne, and the Impressionists. Baudelaire's article, “Painter of Modern Life” is a good primary source. Artists shift from being recorders of life and history to a more scientific ways of looking at the world and depicting it.

A talk about the beginning of seeing the world in a different way. From John Berger's *Ways of Seeing*: “An image is a sight which has been recreated or reproduced...Every image embodies a way of seeing....The photographer's....The painter's point of view...” Since the Renaissance there was an increasing awareness of individuality and of history. “The camera isolated momentary appearances and in so destroyed the idea that images were timeless....What you saw depended upon where you were when. What you saw was relative to your position in time and space. It was no longer possible to imagine everything converging on the human eye as on the vanishing point of infinity.”

During the Renaissance linear perspective was ideal, the person was at the center. The camera became real with no center. Cubists displayed objects and humans from many different points of view. The camera brings about multiple changes in the content of the work of art: separated painting from the context of its setting, seen in a different form at multiple locations, through different media, and reproduced in other media.

According to Marilyn Stokstad, “Manet and the Impressionists are generally regarded as the initiators of Modern art, a many faceted movement that began probably in the 1860s and lasted for just over a hundred years. Rather than a cohesive movement with specific stylistic characteristics...Modern art is distinguished primarily by a rejection of the traditions of art that had been handed down since the Renaissance....Some thought that the tradition was simply used up and that nothing more could be said with it. Others regarded the tradition as irrelevant to the fast-changing world of urbanization and industrialization of that period.”

“The Western world of the early twentieth century was rocked by advances in technology, science, and psychology that undercut traditional beliefs and created new ways of seeing and understanding the world.” “Technology led both to better medicines for prolonging life...The stable and orderly Newtonian world of science was replaced with the more dynamic and unpredictable theory of relativity...new theories and discoveries in psychology altered how humans viewed themselves.” “As a consequence of all these events and discoveries, the old view that humans were created in the image of God took a severe beating.”

In *Gardner's Art Through the Ages* “increased exposure to other cultures...” is added to the changes happening. The difference between modernity and Modernism is explained:

...societal changes prompted a greater consciousness of and interest in modernity--the state of being modern....Modernist art is differentiated from modern art by its critical function. Modern art...is more or less a chronological designation, referring to art of the past few centuries. Modern artists were and are aware of the relationship between their art and that of the previous eras....modernism goes beyond simply dealing with the present and involves the artist's critical examination of our reflection on the premises of art itself...implies certain concerns about art and aesthetics that are internal to art production, regardless of whether or not the artist is producing scenes from contemporary social life.

Clement Greenberg in the YouTube on Pop Art says, “Pop has a same something, an attitude, somewhat similar to that of the Surrealist artist who deliberately used academic means to illustrate unconventional things. With the Pop artist ...is the trick...I am going to make it look just the way the cheapest art looks but with a difference and a twist...All the same it is easy stuff it is. Its minor. And the best of the Pop artist don't succeed in being more than just minor. And it is scene art, you know, it's the kind of art that goes up on the scene... The best art of our time or any art since Corot, not just since Manet... makes you a little more uncomfortable at first. Challenges you more, it doesn't come that far to meet your taste or meet the established taste of the moment, and the Pop artist almost knowingly come more than half way to meet your taste...If it comes to the scene too fast, you know it has to be minor.”

## **Student Resources**

### Reading Assignments

Michael Godfrey's essay “Journey” from the *Bechtler Museum of Modern Art* catalog. (about the Bechtlers), Rebecca S. Cohen's "Arts & Leisure: They Knew What They Liked (Austin

Chronicle . 12-08-97)." (about the Vogels)

*Art Through the Ages*, p. 890-91, "Modernity and Modernism", p. 1075 "Modernism, Formalism, and Clement Greenberg", p. 1083-84 "An Unambiguous Visual Vocabulary" John Boyer's essay "Arrival" from the *Bechtler Museum of Modern Art* catalog. (about Andreas Bechtler and the museum)

*Art History*, p. 1011, figure 30-30 (about Charles Baudelaire), p.1038, "The Birth of Modern Art", 1066-67, Introduction to Chapter 31.

## Vocabulary List

**art critic** - Among those in art careers, a person who describes, analyzes, interprets, evaluates, and expresses judgments of the merits, faults and value of artworks. One who produces art criticism.

**Avant-garde** - French for vanguard. Artists and their work which stand in the forefront of a movement or of new ideas, often in opposition to established ideas and traditions; art that's ahead of its time, innovative, experimental, heterodox. The modern era has invariably had a flourishing avant-garde, but many have said it is no longer possible in a postmodern era. The bourgeoisie, once alienated by the avant-garde, rarely question any longer the presentation of any avant-garde's productions by their public institutions. Both avant-garde and vanguard were created by combining the Old French words "avant," meaning "fore-," and "garde," meaning "guard." In Middle French, "avant-garde" referred to the troops that marched at the head of the army. It was first used by English speakers in 1910.

**bohemianism** - Originally, the alternative lifestyle of the avant-garde creative community of the Romantic movement during the nineteenth century, especially characterized by anti-bourgeois and anti-intellectual attitude. This way of life was thought to have been similar to that of apparently rootless Gypsies from the Bohemian region of Czechoslovakia. This mythology continues to add luster to manners and values conspicuously different from those expected or approved by the majority of society.

**bourgeois** and **bourgeoisie** - People or values or behaviors typical of the middle class. All those who are bourgeois comprise a group called the "bourgeoisie." Most members of this group are executives and professionals. The upper middle class is known as the "haute bourgeoisie." These terms appear frequently in Marxist texts. When a less politically charged term is desirable, consider referring to people of middle- or upper-income levels.

**kitsch** – Art characterized by vapidly sentimental, often pretentious poor taste. It is typically clumsy, repetitive, cheesy, and slickly commercial.

The art critic Clement Greenberg (American, 1909-1994) defined kitsch in the 1930s as **ersatz** culture, "for those who, insensible to the values of genuine culture, are hungry nevertheless for the diversion that only culture of some sort can provide." Kitsch can be deceptive, he warned, adding, "It has many different levels, and some of them are high enough to be dangerous to the naïve seeker of true light."

**Modernism** or **modernism** – An art movement characterized by the deliberate departure the use of innovative forms of expression that distinguish many styles in the arts and literature of the late nineteenth and early twentieth centuries. Paul Cézanne (French,

1839-1906) is often called the "Father of Modernism." Modernism refers to this period's interest in:

new types of paints and other materials  
expressing feelings, ideas, fantasies, and dreams instead of the visual world we otherwise see  
creating abstractions, rather than representing what is real  
a rejection of naturalistic color  
a use of choppy, clearly visible brushstrokes  
the acceptance of line, form, color, and process as valid subject matter by themselves  
a requirement that the audience take a more active role as interpreter. Each viewer must observe carefully, and get information about the artist's intentions and environment, before forming judgments about the work.

The modern period is generally thought to have been followed by the one we are in now — most often called postmodern. Although some prefer to call it "late modern."

**postmodernism** or **Postmodernism** – Art, architecture, or literature that reacts [not only reacts but also includes] against earlier modernist principles, as by reintroducing traditional or classical elements of style or by carrying modernist styles or practices to extremes.

### Final Paper Requirements

Begin with your pretest essay on what you initially thought of the question, “What is Modernism?” compare it to what you now believe Modernism is. Explain what you have learned and discovered along the way that has confirmed or changed your perception. You must cite and explain specific examples (at least three). Your paper must be typed, single spaced, 600-1000 words with your name, class, and word count included.

### Teacher Resources

Question Bank for Scavenger Hunt at the Bechtler Museum of Modern Art

Count how many blocks of each color are in *Motivo Curvilineo in Bianco* by Victor Pasmore.

How many artworks have crayon in the medium? Which ones are they?

How many artworks have gouche in the medium? Which ones are they?

Which work of art has marker as one of the mediums? Hint marker is listed as “ink”.

How big is the Edgar Degas piece? Why is it displayed differently than other pieces?

Find a piece by Georges Rouault and sketch it. Write the title, medium, and date.

Which sculpture reminds you of the ancient Egyptian *Seated Khafre* sculpture? Name the artist, title, medium, and date. How and why does it remind you?

Find the Giacometti coins and sketch them. What do they remind you of?

Where did the Gunter Haese piece sit in the Bechtler house? Why?

Find the Le Corbusier piece and sketch. Write the title, medium, and date.

Why do you think the nose in the Marino Marini sculpture is worn down?

Find the Henry Moore piece and sketch. Write the title, medium, and date.

What is the funniest piece at the museum?

Which artists are husband and wife?

Who did the portraits of the Bechtlers?  
Which piece surprises you that it is in a museum?  
Write your own scavenger hunt question.

Have available postcards or color reproductions for students to make comparisons with the same work in the flesh.

## Comparison of Bechtlers and Vogels

### *Bechtlers*

Hans (1904-1998) and Bessie (1911-2001) lived in Zurich, Switzerland. They were married in 1935. Hans' art background was influenced by his mother and Bessie's came from her family. Hans was in the air conditioning and filtration business with his brother while Bessie ran the household. Hans took the lead in purchasing art while Bessie organized musical events.

The Bechtlers bought art for their home, offices and factories. They shared the work with their employees to enhance the atmosphere of the workplace. Hans established the Giacometti Foundation. Eventually through their son, Andreas, part of the collection was given as a gift to the city of Charlotte, NC.

They had two children and collected for over 50 years. Andreas extended that collection to over 70 years.

### *Vogels*

Herb b. 1922 and Dorothy b. 1935 live in New York City, USA. They were married in 1962. Herb studied art during the day at the Institute of Fine Arts. Dorothy took painting and drawing classes there. They figured out they were “wannabe artists” and quit to focus on collecting. Herb worked as a postal clerk for the USPS and Dorothy was a reference librarian. They used Dorothy's income for living and Herbs for buying art.

The Vogels bought art and stored it in their small Manhattan apartment until they donated it to US museums.

They continue to collect after 45 years. No children but a variety of pets. Christo & Jean Claude traded art for cat sitting services!

### *Commonalities*

Bessie and Dorothy were not the major purchasers of the collections, but they had their choices and pieces they selected.

Both couples encouraged artists to continue in their work by helping support them. They had an educational focus to their collecting: works from different stages, preliminary works (working methods).

Both collections have works that were gifts to the collectors and had close relationships with some of the artists they collected from.

Both couples collected from current and future artists of their time that would dominate the art scene from the twentieth into the twenty-first century. They contributed to the enhancement of the knowledge of art of our time.

### Comparative Works from the Bechtler Collection

Alberto Giacometti, *Femme Assise (Seated Woman)*, Bronze, 1956, 19 5/8" x 5 7/8" x 8 7/8" and *Khafre*, Giza, Valley Temple of Khafre, 4<sup>th</sup> Dynasty, (ruled c. 2520-2494 BCE), Anorthosite gneiss (Chephren diorite), 5' 6 1/8". Identify each work. Compare and contrast in terms of how they look, how they were made and what were the purposes of each?

A discussion of viewing artwork in the flesh versus reproduction versus video is a good topic to address.

Compare and contrast an early work with a later work of each artist.

Paul Klee from 1906, *Weibliche Gewandfigur auf erhabenen Stelle sitzen* with 1938, *Arie des Ténor-Buffo*.

Alberto Giacometti from the 1930s: *Untitled, Small Female Head* and/or *Untitled: Female Dancing Figures* with 1956: *Femme Assise (Seated Woman)*

Compare and contrast sculptures from artists with a work in a different medium.

Le Corbusier, *Spirales Logarithmiques*, oil on canvas, 1928-31 to *Villa Savoye*, Poissy-sur-Seine, France, 1929-30. Both completed around the same time.

Barbara Hepworth, *Garden Sculpture (Model for Meridian)*, Bronze, 1958 with *Curved Form Porthmeor*, Oil and Pencil on pavatex, 1960. This is a good one to do in the Bechtler Museum when they are on display. Also view the YouTube video on her. (See suggested videos)

Alexander Calder, *Glacier with Coloured Petals*, Wool, linen and cotton, 1971 with one of his mobiles.

Andy Warhol, *Marilyn Monroe*, 1967 with one of Cindy Sherman's works from her Film Stills series and/or the YouTube <http://www.youtube.com/watch?v=I6MyCErU2Y0> .

### Comparisons from the Vogel Collection

Compare Chuck Close and Brice Mardin in their YouTube videos about their approach and philosophy of painting.

Close, part 1/2: <http://www.youtube.com/watch?v=Cg-zsxsalS8> and part 2/2:

<http://www.youtube.com/watch?v=6-QgwDyNL4k>

Mardin, <http://www.youtube.com/watch?v=y3g1EhzFalQ> and/ or

<http://www.youtube.com/watch?v=AmeP8ZfgNWQ>

Compare Robert Smithson with Christo & Jean Claude environmental art.

Smithson, <http://www.youtube.com/watch?v=fTx4Pp4aPXA>

Christo & Jean Claude, [http://www.youtube.com/watch?v=bADfh\\_JLLo](http://www.youtube.com/watch?v=bADfh_JLLo)

For a male vs. female point of view of the female compare Andy Warhol, *Marilyn Monroe*, 1967 (Bechtler) with a Cindy Sherman, *Untitled, Film Still*, 1977-1980. See suggested videos.

Also look at the work of Richard Tuttle and Donald Judd.

Comparison of Modernism with Post-Modernism

MO

geometric purity

unit repetition

pure function

flatness

no decoration

object as object

POMO

pun, play

renting art

does not reject prior movement or historical elements

recycling of forms

breaking down of originality

Suggested Videos

Le Corbusier, <http://www.youtube.com/watch?v=LQayb3glupE>; HYPERLINK

"<http://www.youtube.com/watch?v=UmcR9jU6SPw>"<http://www.youtube.com/watch?v=UmcR9jU6SPw>

Clement Greenberg on Pop art. <http://www.youtube.com/watch?v=ZN8uvz0JD5Q>

Clement Greenberg discusses Marcel Duchamp. <http://www.youtube.com/watch?v=5F0-Vzhouk4>

Barbara Hepworth, <http://www.youtube.com/watch?v=mgOZhznXtYY>

Jean Tinguely - Homage to New York (1960) by Stephen Cornford. <http://vimeo.com/8537769>

Art21 Videos <http://video.pbs.org/program/1217143847/> for artists: John Baldessari, Elizabeth Murray, Cindy Sherman, and Richard Tuttle.

Cindy Sherman's works from her Film Stills series and/or the YouTube

<http://www.youtube.com/watch?v=I6MyCErU2Y0>

Richard Tuttle, *Splash*, <http://www.youtube.com/watch?v=D0IJZbLmZg>

Appendix

HYPERLINK "<http://www.ncpublicschools.org/curriculum/artsed/scos/visualarts/visual9-12>"

Implementing District Standards from the North Carolina Standard Course of Study: Visual Arts

Listed below are some suggested NC Goals that apply to this curriculum unit.

COMPETENCY GOAL 1: The learner will develop critical and creative thinking skills and perceptual awareness necessary for understanding and producing art.

#### Objectives

1.07 Use the vocabulary of art in written and oral form.

COMPETENCY GOAL 5: The learner will understand the visual arts in relation to history and cultures. (National Standard 4)

#### Objectives

5.01 Know that the visual arts have a history, purpose and function in all cultures.

5.02 Identify specific works of art as belonging to particular cultures, times and places.

5.03 Compare relationships of works of art to one another in terms of history, aesthetics, and cultural/ethnic groups.

5.04 Describe the existence of art movements, periods, and styles.

5.05 Describe universal themes that exist in art throughout history.

5.06 Recognize and discuss that cultures have different aesthetics and each individual is a product of his or her culture.

COMPETENCY GOAL 7: The learner will perceive connections between visual arts and other disciplines. (National Standard 6)

#### Objectives

7.04 Compare characteristics of visual arts within a particular historical period or style with ideas, issues or themes in other disciplines.

Source: <http://www.ncpublicschools.org/curriculum/artsed/scos/visualarts/visual9-12>

#### Annotated Bibliography

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Question with permission is from my AP Art History student, Kinzse Lang, who wrote about her  
experience at the Bechtler.  
Ibid  
Christopher Lawing, Director of Education of the Bechtler Museum of Modern Art  
A three minute excerpt from ART/new york program number 58, "CINDY SHERMAN: Transformations  
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