

High and Low Modern art and popular culture  
Kirk Varnedoe . Adam Gopnik  
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-The Museum of Modern Art, New York

## FOREWORD

"High and Low: Modern Art and Popular Culture" continues a tradition that has been important to The Museum of Modern Art throughout its history: thematic exhibitions that examine the fundamental premises of modern art, and link the innovations of its pioneers to the explorations of younger, contemporary artists. This kind of exhibition is particularly demanding, and the present project, so ambitious and heterogeneous in its scope, was only made possible by the dedication of an extraordinary number of individuals and institutions, to whom I express very warm thanks.

The exhibition was conceived by Kirk Varnedoe, Director of the Department of Painting and Sculpture, and by Adam Gopnik, staff writer and art critic for *The New Yorker*. Kirk Varnedoe assumed the directorship of Painting and Sculpture in August of 1988. He had already proposed this exhibition as a project to be accomplished at a later date, after he had settled into his new responsibilities. For compelling reasons, however, the exhibition's schedule was substantially advanced. Mr. Varnedoe accepted this change with admirable grace, even though he knew the intense pressures it would entail. We were very fortunate that his collaborator, Mr. Gopnik, who had helped to develop the initial plan for the exhibition and was exploring some of the issues it would pose, was also prepared to accelerate his work to meet these difficult deadlines. The commitment of time and thought Mr. Gopnik made to realizing this project is as impressive as the critical judgment, intelligence, and insight he brought to it.

It is an enormous tribute to Mr. Varnedoe's professional discipline, energy, and organizational skill that he could balance so effectively his heavy new duties as Director of Painting and Sculpture and the more than full-time task of preparing an unusually large and complex exhibition and catalogue. He managed to do so without any compromise of the high standards of performance, of intellectual rigor and aesthetic sensibility which we have come to expect from him. Despite far too many extra hours of work in late evenings, early mornings, and on weekends, he also maintained his customary humor, composure, and civility.

It was clear from the outset that if this complex and challenging conception was to be realized in the proper fashion, the Museum would require as its partner in the enterprise a corporate sponsor with both courage and vision. Very substantial resources had to be committed to a project that promised to be demanding and somewhat unorthodox, and which involved taking risks. Happily, AT&T responded to this prospect in the best spirit imaginable.

The year of the exhibition's opening, 1990, marks the fiftieth anniversary of AT&T's patronage of the arts, which began with sponsorship of The Telephone Hour on radio in 1940. In the history of its involvement with the arts, AT&T has evidenced a particular concern to promote and foster communication, in the deepest sense of that word. Its present leaders recognized in "High and Low" an effort to chart some of the most important linkages between seemingly disparate sections of modern society, and between the flights of the modern individual imagination and a broader sphere, encompassing both day-to-day life and technological progress in our era. They accorded us exceptionally generous funding for the exhibition's many expenses, and furthermore undertook to sponsor the series of events by performance artists that accompanies the show. In addition, AT&T provided Kirk Varnedoe and his staff with a computer network to facilitate management of the wide array of research data and documentation the show requires.

For this invaluable spirit of support and of partnership, we extend our warmest thanks to Robert E. Allen, Chairman and Chief Executive Officer; Marilyn Laurie, Senior Vice President, Public Relations; and R. Z. Manna, Corporate Advertising and Event Marketing Director. Zack Manna, with whom we have had the pleasure of working on other projects as well, has been an essential liaison between our institution and AT&T. We owe him an immense debt of gratitude for the enthusiasm he showed from our first discussions about this exhibition, and for his active cooperation at every stage of its preparation.

The responsiveness of lenders is the most crucial element in an exhibition like this one. We were able to avail ourselves of their generosity to borrow so many major works because of an insurance indemnity provided by the Federal Council on the Arts and the Humanities. As so often in the past, we deeply appreciate the advice and assistance of its indemnity Administrator, Alice M. Whelihan.

It is our hope that the exhibition, and this publication, will throw new light on a central concern of modern artists of yesterday and today, and in so doing will fully reward the faith in this project of all who have lent their support and encouragement.

Richard E. Oldenburg

*Director, The Museum of Modern Art*

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This exhibition project has called upon, and has received in extraordinary measure, the goodwill, cooperation, and assistance of artists, museum professionals, archivists, collectors, and dealers around the world, as well as colleagues in every part of the staff of The Museum of Modern Art. In most of the remarks that follow, I will be speaking not only for myself but also for Adam Gopnik, the co-author of this book, and the codirector of the exhibition "High and Low: Modern Art and Popular Culture," in acknowledging these diverse contributions.

in the initial stages of the endeavour, my colleagues took a leap of faith, in agreeing to commit both floors of the Museum's special-exhibition space, as well as many of the institution's resources, to the idea of a thematic exhibition dealing with the interchanges between modern art and popular culture. They also showed great forbearance in licensing us to define this idea (which has broad ramifications in all phases of modern creativity, including architecture, film, and photography) in the narrower terms that concerned painting and sculpture - a narrowing that we hoped would serve to focus on the issues at hand in the sharpest and most telling fashion. The first person to thank in this regard is Richard E. Oldenburg, Director of The Museum of Modern Art. He has been fully supportive, from the moment of the exhibition's proposal through every phase of the development of the show and its publications. He was also subjected to many pressures that were properly my own burden. He shielded me from them, and has been a constant source of sympathetic encouragement. For their crucial concurrence in the beginning premises of the project, I also wish to thank Riva Castleman, Deputy Director for Curatorial Affairs, as well as the Directors of the other curatorial departments - John Elderfield, John Szarkowski, Stuart Wreche, and Mary Lea Bandy - and the members of their departments who comprise the committee on exhibitions.

At the risk of repeating Richard Oldenburg's Foreword, I wish to thank AT&T for an act of faith as well. I am particularly grateful to Zack Manna, Corporate Advertising and Event Marketing Director, for his enthusiastic openness to the concept of this show, and for his help in obtaining the funding necessary to realize it in the best fashion; I appreciate as well the positive reception and helpful comments offered by Marilyn Laurie, Senior Vice President, Public Relations. It has been a pleasure to **work with them, and that experience** has been made all the more easy and productive because

of the work of the Museum's Deputy Director for Development and Public Affairs, Sue Dorn, and of John Wielk, Manager of Exhibition and Project Funding. I also appreciate the careful attention given to the contractual aspect of this relationship by our General Counsel, Beverly Wolff. And in this, as in many other matters related to this exhibition, a great debt of thanks is owed to James Snyder, Deputy Director for Planning and Program Support, who has been constantly attentive to every aspect of the project.

A crucial part of the support from AT&T was the sophisticated AT&T computer system provided, early on, to the staff working on the exhibition. This StarLAN system was enormously valuable in expediting all our work, and among the many individuals at AT&T that worked hard to get our network up and running - as well as to help train our staff in its use - we particularly thank Stratos Colman, Sloan Weitzel, Arthur Salvacore, and Genevieve Dudley for their assistance.

Also near the beginning of the exhibition's preparation, we were pleased to have the commitments of both The Art Institute of Chicago and the Museum of Contemporary Art, Los Angeles, as the venues for the show's tour. James Wood, Director of The Art Institute of Chicago, and Richard Koshalek, Director of the Museum of Contemporary Art, have been strongly supportive, and have proved valuable partners in this enterprise. We are grateful, too, for the help given us by their curators, Charles Stuckey in Chicago, and Paul Schimmel in Los Angeles.

Though the subject of the exhibition appeared broad and general, its successful elucidation depended on obtaining the loan of a very specific list of masterworks. Yet given the conditions of recent years - escalating art prices, and steadily more frenetic activity on the international exhibition circuit - such loans have become increasingly difficult to obtain. This is especially true for a thematic exhibition which requires the kind of irreplaceable works many museums would normally consent to lend only to a monographic show dedicated to the artist in question. I am therefore particularly grateful to the museums and collectors who responded positively to our entreaties for loans, even when the granting of such requests required that exceptions be made to long-standing restrictions. The Trustees of the Tate Gallery, London, and that institution's Director, Nicholas Serota, **kindly made such an exception, as did Suzanne Page, Director, Musée d'Art Moderne de la Ville de Paris, Prof. Dr. Werner Schmalenbach, Director, Kunstsammlung Nordrhein-Westfalen, Düsseldorf; and Evan Turner, Director, The**

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Cleveland Museum of Art. In each case, the extra measure of generosity has permitted a special masterpiece to enhance the quality of the exhibition, and we are most grateful.

This debt is redoubled in the case of those who made multiple loans to bolster different parts of the exhibition. Among these latter I should cite particularly the Philadelphia Museum of Art and offer special gratitude to Anne d'Harnoncourt, Director, as well as to Ann Temkin, Curator of Twentieth-Century Art, for their patience with my many requests, and for allowing rarely lent works of the highest quality to be a part of this exhibition. Gerard Regnier, Director of the Musée Picasso, Paris, and Paule Mazouet, Curator, generously consented to send several key works by Picasso. Christian Geelhaar, Director of the Kunstmuseum Basel, and Dieter Koeplin, Director of its Kupferstichkabinett, also showed great kindness in allowing us to borrow a number of key Cubist works. Requests for such works, many of which had only the year before appeared in William Rubin's landmark exhibition "Picasso and Braque: Pioneering Cubism," were especially difficult to honor. We are also grateful to Jean-Hubert Martin, Director of the Musée National d'Art Moderne at the Centre Georges Pompidou, and Isabelle Monod-Fontaine, Curator, for agreeing to lend us once again major works by Picasso and Braque, as well as a significant list of other rarely lent paintings and sculptures by modern masters. I would also like to thank Jean-Hubert Martin for the spirit of collegial cooperation in which he worked with me to consider how best to resolve possible conflicts between "High and Low" and his own, partially parallel project for an exhibition on modern art and advertising.

Thanks are also owed to Wim Beeren, Director, Stedelijk Museum, Amsterdam; Rosa Maria Malet, Director, and Teresa Montaner of the photograph department, Fundació Joan Miró, Barcelona; Katharina Schmidt, Director, Städtisches Kunstmuseum, Bonn; Douglas G. Schultz, Director, Albright-Knox Art Gallery, Buffalo; Siegfried Gohr, Director, and Evelyn Weiss, Chief Curator, Museum Ludwig, Cologne; Richard Brettell, Director, Dallas Museum of Art; Julia Brown Turrell, Director, Des Moines Art Center; James Cuno, Director, Hood Museum of Art, Dartmouth College, Hanover, New Hampshire; Norbert Nobis, Deputy Director, and Dietmar Elger, Curator, Sprengel Museum, Hannover; Dominique de Menil and Walter Hopps of The Menil Collection, Houston; Earl A. Powell III, Director, Maurice Tuchman, Curator, and Judi Freeman, Associate Curator of Twentieth-Century Art, at the Los Angeles County Museum of Art; Masaharu Ono, Curator, The National Museum of Art, Osaka; Philippe de Montebello, Director, and William Lieberman, Chairman of Twentieth-Century Art, The Metropolitan Museum of Art, New York; J. Carter Brown, Director, and Jack Cowart, Curator, National Gallery of Art, Washington, D.C.; Duncan Robinson, Director, Yale Center for British Art; and Mary Gardner Neill, Director, and Sasha Newman, Associate Curator

of European and Contemporary Art, Yale University Art Gallery. I am especially grateful to Ms. Neill and Ms. Newman, not only for their help with works from their collection, but also for their assistance with requests from the Yale Center for British Art, and for their cooperation in our request to borrow the Claes Oldenburg sculpture *Lipstick*. Professor Donald Quinlan, Master of Morse College, Yale University, and the students of Morse College, are also to be thanked for allowing *Lipstick* to leave its normal emplacement for several months.

While our relationship with institutions such as these may permit us to reciprocate their generosity in the future, we have made perhaps even more difficult demands on the many private collectors who have lent to the exhibition, and we owe them our most profound gratitude. Among them we would especially thank S. I. Newhouse, Jr., for the several loans to which he agreed, and for his support of the show in general. I also wish to express particular thanks to those lenders who made the extraordinary

gesture of sending us once again Cubist works that had previously appeared in "Picasso and Braque," or paintings by Andy Warhol that had been included in the Museum's recent retrospective of the artist: Peter Ludwig, Irving Blum, Robert and Meryl Meltzer, The Estate of Andy Warhol, and an anonymous collector. For their help in working with other private lenders, thanks are also due David McKee, James Corcoran, and Paula Cooper, as well as Werner Spies, who was particularly supportive in his cooperation with our effort to obtain Max Ernst collages. To all the lenders, including those not named specifically here, goes our warmest gratitude, for making the exhibition possible. (A list of the lenders appears on page 453.)

Both in regard to loan requests and in seeking information about the availability of works, we depended on the kindness of a great many people. The personnel of the auction houses Sotheby's and Christie's were particularly cooperative, and we are grateful to Christopher Burge and Michael Findlay of Christie's, as well as to David Nash, John Tancock, Anthony Grant, and Marjorie Nathanson of Sotheby's. Heiner Bastian also provided help that was greatly appreciated, as did Angela Westwater and Gian Enzo Sperone. Special thanks is owed Jeffrey Deitch, both for his liaison work with private lenders and for his generous help with matters of valuation. In this latter regard, we once again called as well on the help of Ernst Beyeler, and appreciated his prompt attention to our queries. Alexandr Lavrentiev, Joe Walker, Chris Ursitti, and Paul McGinnis also assisted in a very valuable way with matters central to our representation of the Russian avantgarde.

One of the great pleasures of the preparation of the show involved dealing with a number of the artists whose works were central to its theme. Richard Hamilton was a generous host at his home outside London, and Elizabeth Murray graciously helped with our selection of works and with research. We also appreciate

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the aid of Saul Steinberg, and of Alexander Liberman. Cy Twombly was a valuable friend of the project, and enriched it by key loans. Jasper Johns and Robert Rauschenberg were similarly responsive to our requests for works from their collections. In two cases, we were fortunate to have access to the studios and files of artists in New York, and this was of immeasurable help. The cooperation of Roy Lichtenstein, both by lending and by assisting our research into his sources in comic-book illustration, was unstinting and greatly appreciated. Claes Oldenburg and Coosje van Bruggen were wonderfully patient with many demands for access to notebooks and collections of ephemera, and offered information and criticism that helped shape our understanding of the work. Sarah Taggart, Jasper Johns's assistant, Patricia Koch, Roy Lichtenstein's assistant, and David Platzker, assistant to Claes Oldenburg and Coosje van Bruggen, helped us a great deal in all these matters, and we thank them, as well as David White, curator for Robert Rauschenberg, for the aid they provided.

The research underlying this exhibition has led, not only to artist's files and to expected sources in museums and libraries, but also into areas less familiar to most art historians, in the worlds of advertising, graffiti, and comics especially. In these territories, chasing down references, photographs, and documents, we have depended on the guidance of many friends, old and new. In our work on the Michelin company and its avatar Bibendum, we were initially aided by Sir Terence Conran, whose firm now owns the former Michelin headquarters in London. Through the cooperation of Sir Terence, we were put in touch with the stained-glass firm of Goddard & Gibbs, who crafted, on commission from Michelin especially for the exhibition, a replica of an original 1910-11 Bibendum window (see the frontispiece, p. 2). Jean-Pierre Vuillerme, of Michelin, S.A., was the key person who supported the firm's cooperation with our project, and we are deeply appreciative of the help he gave, as well as of the archival assistance offered by Albert D'Arpiany in Clermont-Ferrand, and of the help provided by Michel Bonny of the Michelin office in London.

In the research on early twentieth-century journalism and photographic ephemera, we very much appreciate the assistance of Maurice Guibert, of L'ivre d'Antin in Paris, and of Andreas Brown, of the Gotham Book Mart in New York. Michel Melot of the Biblioth6que Nationale, and Marie cle Th6zy and Christina Huv6 of the Biblioth6que Historique cle la Ville cle Paris, were also very helpful, as were: Wendy Schadwell of the New -York Historical Society; Bonnie Yochelson and Terry Ariano of the Museum of the City of New York; Margaret Luchars of the Cooper-Hewitt Museum; Richard Hill of the New York Public Library; Leslie Furth, Associate Curator for Research at The Phillips Collection, Washington, D.C.; and the staffs of the Print Division of the New York Public Library, Butler Library and Avery Library at Columbia University, and St. Mark's Library at the General Theological Seminary.

Outside of these institutions, a great many individuals also helped guide research, and direct us to sought-after materials. Among these, we offer our gratitude to Jeffrey Weiss, Gertje Utley, Michelle Facos, MarieAline Prat, Arline Meyer, Susan Cooke, Mitchell Merling, and Bruce Altschuler, as well as to Elizabeth Childs of the State University of New York at Purchase, James L. Coen of Columbia University Business School, and Miyeko Murase of Columbia University Aim6e Brown Price of the City University of New York, Benjamin H. D. Buchloh of the Massachusetts Institute of Technology, William Camfield of Rice University, and Leo Steinberg of the University of Pennsylvania all generously shared with us information pertaining to their special scholarly knowledge. An extra note of thanks is also due Emily Braun, for alerting me to, and helping me resolve, a problem in her field of expertise.

In the area of comics and cartoon illustration, we were blessed with the cooperation of those in the creative, as well as the production and collecting, domains of the business. Both Garry Trudeau and Robert Crumb were generous with their time and knowledge, and several of the draftsmen associated with D.C. Comics in the early 1960s—John Romita, Joe Kubert, Irv Novick, Bernard Sachs, and Russ Heath—provided us with invaluable insights into that world. Historians of comics, including Maurice Horn, Joyce Brabner (herself a comics artist), Catherine Yronwole, and Richard Marschall, editor of *Nerno*, all lent their support. In the pursuit of original editions of the appropriate comics, we had help from Arnie Koch of Golden Age Express, and the collectors Mark Hanerfeld and Mike Tiefenbacher. Research into the archives of D.C. Comics was greatly assisted by Joe Orlando and Angelina Gendusolwe also thank Michael Wolff and Tony Silver for their cooperation with this special part of the exhibition project.

Similarly, our work with the subject of graffiti was helped by the photographer Henry Chalfant, and by the interviews we were able to have with the former subway graffiti writers who work under the professional names A-One, Lee, Crash, and Daze.

In addition to Mr. Chalfant's documentary images of graffiti, we also depended on the work of several other photographers. Bryan Burkey, Jim Strong, Rick Dingus, and Ken Kirkwood all produced photos that contributed to the catalogue, and Franqois Sautour of the photo agency Roger-Viollet in Paris provided additional help. At the Museum, we put heavy demands for photography on our own Department of Rights and Reproductions, and owe great thanks to Richard Tooke, Mikki Carpenter, Kate Keller, and Mali Olatunji for responding to these demands in exemplary fashion.

There is virtually no part of the Museum which did not feel, at one time or another, the pressures of this exhibition; and the realization of both the show and its catalogue would not have been thinkable without the smooth, committed cooperation of a great many people in all corners of the institution. Closest to home,

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the demands of research, documentation, and organization put a heavy strain on those who work most closely with me, and on others in the Department of Painting and Sculpture. Lisa Nadel, Executive Secretary, took charge of the vast amounts of typing and filing necessary to keep loan correspondence functioning properly, and handled foreign phone calls with special diplomacy; after her departure, Helen Selsdon assumed these duties in exemplary fashion, and Joanna Watsky also assisted in this crucial

area. Cora Rosevear, Associate Curator, and Judith Cousins, Research Curator, lent special help with works from the Museum's collection, and Lynn Zelevansky, Curatorial Assistant, was of invaluable aid in matters that overlapped with her work on the "Picasso and Braque" exhibition. Carolyn Lanchner also provided valuable assistance in dealing with several sensitive loans, and with questions relating to her expertise in the work of Miró. I owe a particular debt to Anne Umland, Assistant to the Director, who not only did a thousand things to keep the exhibition project on track, and bore the brunt of our entry into the computer age, but who organized the business of my office in such a fashion as to allow me to keep focused on the show, and at the same time to maintain the day-to-day management of the Department. Her can-do attitude and impeccable efficiency helped preserve sanity even in the most stressful moments, and I am deeply appreciative.

The myriad responsibilities that attended the collecting, crating, shipping, and receiving of the works to be included in the exhibition came to rest on the desk of Carrie DeCato, the Registrar of the show. We were lucky indeed to have her experienced, professional hand at the tiller. Her careful, admirably thorough control of all these tasks was aided by Eloise Ricciardelli, and by Aileen Chuk, Ramona Bannayan, and Mary Klindt. The insurance arrangements surrounding transportation, and countless other matters related to the proper functioning of the exhibition, fell to Richard Palmer, Coordinator of Exhibitions. Working with Eleni Cocorclas, Associate Coordinator of Exhibitions, and with his assistant Rosette Bakish, Dick fulfilled his job, as he has so often, in the heat of countless upsets and menacing deadlines, with the most unflappable professional calm and astuteness.

Drawing on the resources of the Museum's own collection, both for loans and for documentation, we have been admirably propelled along in our work by the support of colleagues in the Library<sup>6</sup> including the Director, Clive Phillpot, Janis Ekdahl, Hikmet Dogu, Eumie Imm, and Terry R. Myers; in the Department of Photography, Peter Galassi, Susan Kismaric, and Lisa Kurzner; in the Department of Prints and Illustrated Books, Wendy Weitman; in the Department of Architecture and Design, Robert Coates, and in the Department of Drawings, Beatrice Kernan. Special thanks are owed to Magdalena Dabrowski of the Department of Drawings, not only for help with material in her charge, but also for her aid with loans from Russia.

In all questions pertaining to the conservation of

works in the exhibition, we have benefited from the keen eyes, sound advice, and skill of those in our Department of Conservation. Antoinette King, Director of the department, has been of great help, and we also extend particular thanks to Conservators James Coddington, Carol Stringari, and Karl Buchberg, and Associate Conservators Anny Aviram, Pat Houlihan, and Lynda Zycherman.

If the handling of objects is the most tangible and immediately physical part of the work of an exhibition, perhaps the least tangible-yet crucially important aspect of such a project is the dispersal of information about it. Without the proper organization of press information and photographs, an enormous part of the exhibition's intended impact would be lost. For getting out the word, and for their careful attention to the best presentation of the show on all fronts, great thanks are owed to Jeanne Collins, Director of Public Information, and to Jessica Schwartz, Associate Director, as well as to the other members of that department, including Jennifer Carlson, Edna Goldstaub, Christopher Lyons, Hilarie Sheets, Julie Zander, and Victoria Garvin.

Shaping the impact of the exhibition on the visiting public is also, in areas of critical importance, the responsibility of the Department of Education. It has been a pleasure to work with Philip Yenawine, Director of Education, and with Emily Kies-Folpe, Museum Educator, Special Programs, in the preparation of the wall texts, exhibition brochure, and surrounding educational programs that do so much to help guide the Museum's visitors to the best appreciation and understanding of the ideas and artworks the exhibition presents.

The presentation of the exhibition itself has been in the talented hands of Jerry Neuner, Production Manager. Jerry's consummate professionalism, his keen grasp of the requirements of different objects and ideas, and his relentless resistance to any form of despair or panic, combine with his considerable creative talents to make of him an ideal collaborator in exhibition design. This exhibition has presented especially challenging situations with regard to diverse materials and the need for subtle juxtapositions, and I am deeply grateful for his help in clarifying its presentation. Thanks, too, to his assistants, Karen Meyerhoff and Douglas Fieck, for all that they contributed.

Turning from the show itself to the publications surrounding it, I convey my gratitude to Ellen Harris, Deputy Director for Finance and Auxiliary Activities, for her patience in the face of the extreme delays that attended the writing of the catalogue texts, and for her constant readjustments in the face of mounting pressures. I have appreciated her efforts to rationalize the publishing process, and to arrive at a book that would serve the show, and the Museum, in the best fashion. The **editing of the texts has been the work** of James Leggio, and I am grateful to him for a close and helpful reading as well as for his characteristically scrupulous attention to matters of quality. The complexities of

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dual authorship and the large scope of the manuscript placed extreme demands on all involved, and he has borne the brunt of those demands. In the face of these exceptional pressures, he nonetheless dedicated himself to an unimpeachably thorough command of every phase of the editing process, and did a remarkable and much appreciated job of saving the book from countless errors that continually threatened its fabric. On the side of illustrations, quality control has been the task of Tim McDonough, and he has conquered this task with quiet, flawless aplomb. His calm hand in the project, and my knowledge of the high standards he always upholds, have been the source of great reassurance in hours of darkness during the long months it took to produce the book. Steve Schoenfelder designed the book, and I cannot say enough regarding my admiration for his ability, and regarding the joy of working with him. Laboring under unusual constraints, Steve has consistently solved every problem and responded to every challenge. He has been open to all suggestions, but finally firm in his own vision as well, and the results have been made to look, by one of his patented miracles, as if these words and pictures somehow fell together naturally. Steve's work has been overseen and assisted by Michael Hentges, Director of Graphics, in the best spirit. Michael and Gregory Gillbergh have also taken charge of the graphics for the exhibition's installation, and of coordinating all printed matter pertaining to it. They have done an excellent job, and it has been a pleasure to work with them.

In addition to the catalogue at hand, other publications will also accompany the exhibition. Most notably, a volume titled *Modern Art and Popular Culture: Readings in High and Low*, with contributions by nine authors, will be co-published by The Museum of Modern Art and Harry N. Abrams, Inc. I am grateful for the work done on that volume by Harriet Bee of the Museum's Department of Publications, and I am especially in the debt of Joan Pachner for the intense burst of work she contributed, on short notice, to rescue the volume from dire last-minute problems. The book could never have been brought to completion without her saving intervention at a crucial point. Further information about the contributions of the nine authors, and of the work of those responsible for producing that companion publication, may be found in its own Acknowledgments.

A brochure guide to the exhibition will also be published, in the form of a newspaper. This guide, as well as the exhibition display's reproductions of the pages that Cubist artists saw, and used in their works, around 1912-14, were made possible through the generosity of The *Star-Ledger* of Newark, New Jersey. We are deeply grateful to Mark W. Newhouse, Vice President, for the time and resources he has committed to both of these projects, and for the excellent work done by his technicians.

In addition to the guide to the exhibition, a separate brochure will also appear, to introduce the series of performances arranged to accompany the exhibition

and organized by RoseLee Goldberg. I am grateful to RoseLee for accepting my invitation to prepare this series and its brochure, and for the extensive work she has done to coordinate an exceptionally talented group of artists as participants. Her special expertise in this area has added another dimension to the concept of the exhibition, and I have enjoyed having her as a collaborator in this area. The many people on the Museum staff who helped with the performance series are acknowledged in its brochure, and I add my appreciation for their cooperation.

I reserve my final expressions of gratitude for those with whom I have worked most directly, for the past two and a half years, in producing "High and Low." If, familiarly, "every picture tells a story," then certainly every object in this exhibition, and every illustration in its catalogue, has at least one, if not many, tales to tell-of mountainous paperwork, countless phone calls and letters, intricate arrangements, constant cross-checking, innumerable lists, and hours of labor beyond counting. The people best equipped to tell those tales, and least likely to forget them, are the two talented, indefatigable Curatorial Assistants who did the nuts-and-bolts organizational work, and more, in this project. Jennifer Wells took charge of all matters pertaining to loans. Despite conflicting demands from other exhibitions also in her care, and with professional sang-froid in the face of numerous crises, she did an impeccable job of keeping track of every aspect of the exhibition. Her sharp eye, and relentless research efforts, also made signal contributions to the curatorial shaping of the exhibition in many areas. Mary Beth Smalley oversaw the preparation of the material for this publication, and thus assumed the burden of initially setting in order our ever-changing demands for illustrations, and of following through down to the last details of altered footnotes and figure references. Both Jennifer and Mary Beth have been besieged with tasks, and called upon for exertions that stretched well beyond normal hours, in order to wrestle into order a vast amount of material. Each has done superb work, and has well earned the professional admiration, and warm thanks, of all who were involved in the exhibition.

The partners Adam Gopnik and I have had in our research have been Matthew Armstrong, doctoral candidate at the Institute of Fine Arts of New York University, and Fereshteh Daftari (Ph.D., Columbia University). We had vast ground to cover, and little time to cover it. These two researchers threw themselves at the task, scouring libraries here and abroad, pursuing leads like detectives, locating acres of obscure literature, reading and summarizing hundreds and hundreds of articles. The annotated bibliography in this book gives some indication of the scope of their work, but cannot fully convey all that we owe to them. Their creative initiatives, and willingness to go the extra mile, along with their never-say-die commitment to thoroughness and accuracy, have been the **indispensable resources behind the texts of this book.** Many of the

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most telling discoveries owe to their work, from Matt's pursuit of Lichtenstein's sources and Duchamp's elusive urinal to Feri's in-depth recovery of the literature on graffiti - and much more of their work had to be left behind in the final cuts. To them, all homage and appreciation.

A special acknowledgment is due Lily Auchincloss, whose generous participation made a tremendous difference in helping us bring the work on this publication to a successful conclusion. I extend my warmest personal appreciation to her for this support.

I thank my wife, Elyn Zimmerman, for bearing with me through the considerable sacrifices that were

made to move this project toward completion and for the help she gave me in focusing my ideas in the manuscript of this book. And my concluding note of thanks is succinct, in recognition of a debt that is dauntingly extensive, to my collaborator and coauthor, Adam Gopnik. We shared ideas and initiatives in the conception and throughout all the aspects of preparing this exhibition. He made it happen, and he made it fun.

Kirk Varnedoe

Director, Department of *Painting and Sculpture* The Museum of Modern Art

Bob Gottlieb, the editor of *The New Yorker*, showed, throughout the frantic year that it took to produce this book, extraordinary patience with what must have seemed to him at times to be an incomprehensibly preoccupied "Talk" reporter; I thank him for his generosity, for his clarity, and for his friendship. Charles McGrath-clef lator of the fake crescendo, defender of the extended metaphor-who has for several years drawn the extremely short straw of editing my own contributions to the magazine, also agreed to run his peerless pencil through my contributions to these pages. Whatever felicities of style appear are, as always, mostly his; whatever infelicities remain, mostly mine. At *The New Yorker*, where several passages in this book originally appeared, all in very different form, I would also like to thank Roger Angell, Eleanor Gould, Mark Singer, and, especially, Alec Wilkinson, for every thing that they have tried to teach me about style; and Martin Baron and his fact-checkers, for everything that they tried to teach me about truth. Other passages in this book also first appeared in different form at different places: at *Art Journal*, I thank Judith Wechsler and Rose Weill for their editorial intelligence; at *The New York Review of Books*, I thank Barbara Epstein for her wit and for her reach.

In addition to seconding all of Kirk Varnedoe's thanks to the staff of The Museum of Modern Art, and

particularly to all the people on the fifth and sixth floors who shared the pressures and deadlines of this book and show, I would like to add my own special, intense, and heartfelt thanks to Matthew Armstrong and Fereshteh Daftari.

My father and mother, Irwin and Myrna Gopnik, taught me long ago to think about style change as a form of social passage. I thank them for that and for all else besides. I would also like to thank Richard Avedon, whose wisdom, counsel, and uncompromising standards are a constant source of strength, and of hope, and Mary Shanahan, who can look at anything and gently make sense of it all.

From the moment that he first asked me to share this journey with him, Kirk Varnedoe has been, as ever, an inspiring teacher, and an incomparable learner. His contagious appetite for ideas and images and experience makes him as ideal a companion as he is a collaborator; my thanks to him go deeper, and extend further, than I can ever say. Martha Parker, despite being engaged on a professional journey of her own at least as demanding as this one, still managed, somehow, to read every page, calm every fear, correct every excess, and grace every moment.

Adam Gopnik

*Many of the works reproduced in this book are not included in the exhibition of the same title. A checklist of that exhibition is available from The Museum of Modern Art.*

*In the captions, the dimensions of works of art are given first in inches and then in centimeters; height precedes width, which is followed in the case of sculpture by depth. Dimensions for works on paper indicate sheet size, unless otherwise noted.*

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