• EUROPE AND THE AMERICAS IN THE EARLY 20TH CENTURY
  o must consider the backdrop of politics, war, and technological change to understand
  o believed optimistically that human society would “advance” through the spread of democracy, capitalism and technological innovation
  o power grew through colonialism
  o WWI- August 1914: initially pit Britain, France, and Russia (Allies) against Germany and Austria (Central Powers)
    ▪ U.S. troops didn’t enter the war until 1917
    ▪ significantly transformed European politics and economics
    ▪ Russia- 1st communist nation in 1917
    ▪ Bolshevik (majority) Communist Party of Vladimir Lenin
    ▪ revolution in Mexico (1910-1917) overthrew an oppressive government
    ▪ U.S. emerged as the economic leader
      • 1929- stock market crash= Great Depression
      • Roosevelt responded with the New Deal- ambitious welfare program
    ▪ in Europe: economic crisis brought to power right-wing totalitarian regimes: Mussolini (Italy) and Hitler (Germany)
    ▪ General Francisco Franco (Spain) Spanish Civil War
    ▪ Joseph Stalin (Soviet Union)- established authoritarian rule (execution/imprisonment of millions)
  o technological innovations: electrification, radio, automobiles, airplanes, movies, radar, and assembly-line production
  o stable and orderly Newtonian world replaced with more dynamic and unpredictable theory of relativity-
    German physicist Albert Einstein
    ▪ altered previous conception of space and time
  o new theories in psychology- Sigmund Freud
    ▪ level of awareness
    ▪ balance between our rational and irrational sides
  o Ivan Pavlov- conditional reflexes

• EARLY MODERN ART IN EUROPE
  o Modern art was still mostly controversial- criticized for being a publicity stunt, childish, untrained or politically subversive
  o The Fauves: Wild Beasts of Color
    ▪ Autumn Salon: in opposition of the official one that took place in the spring
      • liberal juries where artists of all stripes exhibited
      • Louis Vauxcelles- referred to the young painters as fauves (wild beasts) because of their explosive colors and impulsive brushwork
    ▪ leaders: Andre Derain, Maurice de Vlaminck and Henri Matisse
    ▪ Mountains at Collioure
    ▪ The Woman With The Hat
    ▪ The Joy of Life
  o The Bridge and Primitivism
younger artist used abstracted forms and colors to communicate more complicated emotional and spiritual states

- Die Brücke (The Bridge) - formed in Dresden in 1905
- Fritz Bleyl, Erich Heckel, Ernst Ludwig Kirchner, and Karel Schmidt-Rottluff
- humanity’s potential to be the evolutionary bridge to a more perfect being of the future

**Three Nudes - Dune Picture From Nidden**

- * Masks
- * Crouching Woman
- * Street, Berlin

  o Independent Expressionists
    - committed to causes of the working class and pursued social change primarily through printmaking because of its potential to reach a wide audience
    - Kathe Kollwitz
      - 1902-1908 produced “The Peasants’ War” - depict in exaggerated fashion events of the 16th c. rebellion
      - * The Outbreak
    - Paula Modersohn-Becker
      - * Self-Portrait with an Amber Necklace
    - Egon Schiele
      - physical and psychological torment
      - father had suffered from untreated syphilis and died insane
      - represented women in sexually explicit poses
      - animal nature of the human body
      - self-portrait reveal deep ambivalence toward sexual content
      - * Self-Portrait Nude

  o Spiritualism of the Blue Rider
    - Der Blaue Reiter (The Blue Rider) - more spiritual intentions
    - popular image of a blue knight was inspiration - St. George on the city emblem of Moscow
    - formed in Munich around the painters Vasily Kandinsky (Russian) and Franz Marc (Munich native)
    - considered blue the color of spirituality
    - Franz Marc
      - painting animals rather than people because he felt that animals enjoyed a purer, more spiritual relationship to nature than humans did
      - * The Large Blue Horse
    - Vasily Kandinsky
      - early works make frequent reference to Russian folk culture, a primitive type
      - * The Blue Mountain
        - Kandinsky questioned: “If music can do without a tonal center, can art do without a subject matter?”
        - * Improvisation 28
        - “Concerning the Spiritual in Art”: color directly influenced the soul
        - saw his art as part of a wider political program in opposition to the materialism of Western society
        - lead humanity toward a deeper awareness of spirituality and the inner world
    - Paul Klee
      - painted watercolor based on is memories of North Africa
• Hammamet with its Mosque
  o Cubism in Europe
    ▪ Cubism probably had the most influence on later artists
    ▪ Picasso’s Early Art
      • child prodigy as an artist
      • restless temperament- involved himself in avant-garde circles
      • attracted to socially conscious painting
      • Blue Period: painted the outcasts of Paris and Barcelona in weary poses, using a coldly expressive blue
        o melancholy
        o political sensitivity to those he considered victims of modern capitalist society
        o became a member of the Communist party
        o Self-Portrait
      • Rose Period: 1904-05, introduction of Rose into his palette
        o preoccupied with the subject of traveling acrobats, saltimbanques
        o rarely depicted performing but preferred to sow them at rest
        o Family of Saltimbanques
      • encounters with non-Western art- expressive power and formal novelty of the African masks he saw
      • Les Demoiselles D’Avignon
        ▪ Analytic Cubism
          • Georges Braque- impressed by Fauve paintings, began to paint brightly colored landscapes.
            Cezanne retrospective established his future course
          • Houses at L’Estaque
          • Violin and Palette
          • Analytic Cubism because of the way the artists broke objects into parts as if to analyze them
          • look at an object, examine it from various angles, and then reassemble our glances into a whole in our brain
          • Ma Jolie
        ▪ Synthetic Cubism
          • began to create works that suggested more clearly discernible subjects
          • Picasso once said that there was no such thing as perfectly abstract art
          • called Synthetic Cubism because of the way the artist created motifs by combining simpler elements, as in a chemical synthesis
          • Glass and bottle of Suze
          • Mandolin and Clarinet
    o Extensions of Cubism
      ▪ clear to the art world that something of great significance was happening
      ▪ create works that significantly broadened the message of Cubism beyond the studio-basted aesthetics of its inventors
      ▪ French Extensions
        • Robert Delaunay: took the monochromatic, static, Analytic Cubism into a new, wholly different directions
          o influenced by Neo-Impressionism and Fauvism
          o interest in the spirituality of color- participated in a Blue Rider exhibition
- fused Fauvist color with Analytic Cubist
- celebrating the modern city and modern technology
- **Homage to Bleriot**
  - critic Apollinaire labeled Delaunay and his wife’s style as Orphism
  - affinities with Orpheus - Greek poet whose lute playing charmed wild beasts
  - simultaneous contrast of colors
  - collapse of spatial distance and temporal sequence
  - Sonia devoted much of her career to fabric and clothing design
- **Fernand Leger**
  - developed a version of Cubism based on machine forms
  - almost killed in a poison gas attack (drafted into French army) made him see beauty in everyday objects, even machine made ones
  - **Three Women**

- **Italian Extensions**
  - Filippo Marinetti - “Foundation and Manifesto of Futurism”
  - outspoken attack against everything old, dull, “feminine”, and safe
  - “masculine” experiences of warfare and reckless speed
  - “all subjects previously used must be swept aside in order to express our whirling life of steel,, of pride, of fever, and of speed
  - **Gino Serverini**
    - radical Futurist idea that war was a cleansing agent for humanity
  - **Armored Train in Action**
  - **Umberto Boccioni**
    - “sculpture of environment”
    - closed outlines would be broken open and sculptural forms integrated with surrounding space
    - motion
  - **Unique Forms of Continuity in Space**

- **Russian Extensions**
  - 1912 - style called Cubo-Futurism
  - **Kazimir Malevich** emerged after 1915 as the leading figure in the Moscow avant-garde
    - **Suprematist Painting (Eight Red Rectangles)**
  - **Vladimir Tatlin**
    - inspired by Synthetic Cubism
    - produce innovative nonrepresentational relief sculptures constructed of various materials including: metal, glass, plaster, asphalt, wire, and wood
  - **Luibov Popova**
    - **Architectonic Painting**

- **Towards Abstraction in Sculpture**
  - Erich Heckel had gouged and chopped his sculptures
  - making abstract 3-dimensional objects
  - **Romanian Constantin Brancusi**
    - captivated by non-Western art
    - simplification of forms
    - Michelangelo - superficial appearance
    - work tends to focus on 2 subjects: bird and the egg
• bird symbolized for him the human urge to transcend gravity and earthbound existence
• *Magic Bird*
• *The Newborn*

  - Dada
    - WWI- most brutal time in human history up to that point
    - Germany suffered 850,000 dead, France lost 700,000, Great Britain 400,000 (in a single year, 1916)
    - disgust with the conflict would eventually spring up on many fronts
    - react against the slaughter and its moral quandaries was Dada
    - goal of Modern art was questioning and overthrowing the traditions of art
  - Hugo Ball and the Cabaret Voltaire
    - cabaret was inspired by the bohemian artists’ cafes
    - *Karawane*
  - Duchamp
    - experimented successfully with Cubism before abandoning painting- considered it a mindless activity
    - believed that art should appeal to the intellect rather than the senses
    - ready-mades- ordinary manufactured objects transformed into artworks simply through the decision of the artist
    - *Fountain*
    - *L.H.O.O.Q.*
  - Berlin Dada
    - photomontages (photograph created from any smaller photographs arranged in a composition)
    - Kurt Schwitters
      - torn scraps of paper onto a canvas and glued them down as they fell
      - trash that he found in the streets and parks
      - Merzbild, or Merz picture- claimed this meant garbage or rejects
    - Hannah Hoch
      - best exponents of photomontage
      - “new woman” derived from media
      - *Dada Dance*

• EARLY MODERN ART IN THE AMERICAS
  - penetration of Modern art elsewhere in the Americas was uneven
  - Canadians had few artist contacts with Europe
  - Mexican were ideologically opposed to Modern art
  - common thread uniting- self-exploration
  - Modernist Tendencies in the United States
    - American Realist tradition- fundamentally opposed to the abstract styles of painters
    - Robert Henri- “Paint what you see. Paint what is real to you”
  - The Ashcan School
    - protest against the conservative exhibition policies of the National Academy of Design (American counterpart of Ecole des Beaux-Arts)
    - later dubbed the Ashcan School
    - John Sloan
      - *Election Night*
  - Stieglitz’s Gallery
• chief proponent of European Modern art
• recognition for photography as a creative art
• Kodak invented handled camera in 1888
• “await the moment when everything is in balance”
• gallery 291
• capture poetic moments in the midst of urban life
  o  The Flat Iron Building

▪ The Armory Show
• 1913 exhibition
• Matisse, Kandinsky, Braque, Duchamp, and Brancusi
• civic leaders called for a morals commission to investigate the show

▪ Home-Grown Modernists
  • Arthur Dove
    o  abstract studies from nature around the same time as Kandinsky
    o  Nature Symbolized
  • Georgia O’Keefe
    o  organic abstraction
    o  married Stieglitz in 1924
    o  innovative, close-up images of flowers
    o  began to paint New York skyscrapers
    o  embodiments of American inventiveness and productive energy
    o  City Night
  o  Modernism Breaks Out in Latin America
    ▪  academic values dominate 19th c
    ▪  WWI- most radical artists in most countries practiced a pleasant form of Impressionism that focused on the local landscape or traditional customs
    ▪  explored ethnic, national, or continental identity
  ▪  Brazil
    •  Tarsila do Amaral
      o  The One Who Eats
  ▪  Argentina
    •  1st exhibition of Cubist art in 1924
    •  Xul Solar- leading avant-garde artist
    •  studying art as the arcane mysticism of the Jewish Kabbalah, the Chinese I Ching, tarot cards, and astrology
    •  mostly small watercolors that he rarely exhibited
    •  indebted to the Expressionist Paul Klee
    •  shallow composition is crisscrossed with lines of varying thickness
    •  blue orb symbolizing the universe between and a sun and crescent moon
    •  truncated Christian cross, star of David
  ▪  Cuba
    •  interdisciplinary, consisting of anthropologist, poets, composers, and even a few scientists
    •  Amelia Pelaez
      o  painting focus on the woman’s realm of the Cuban domestic interior
      o  flattened forms overlap in compressed pictorial space
o embroidered by abstract patterns in pure color with heavy black outlining

- **Mexico**
  - decisively shaped by the revolution of 1910-1917
  - overthrew a dictatorship and established in his place a more democratic regime
  - Ministry of Education- murals in public buildings
  - **Frida Kahlo**
    - autobiographical art based on traditional Mexican fold painting
    - *The Two Fridas*

- **Canada**
  - **Landscape and Identity**
    - expression of Canadian national identity, despite its stylistic debt to European Post-Impressionism
  - **Tom Thomson**
    - *The Jack Pine*
  - **Native American Influence**
    - Emily Carr
    - assimilated the lessons of Post-Impressionism and Fauvism
    - taken with the monumental carved poles of Northwest Coast Native Americans
    - under the influence of the Group of Seven, Carr developed a dramatic and powerfully sculptural style full of dark and brooding energy
    - *Big Raven*

- **EARLY MODERN ARCHITECTURE**
  - new industrial materials and advances in engineering
  - modern architects rejected historical styles and emphasized simple, geometric forms and plain, undecorated surfaces
  - **European Modernism**
    - stripped-down and severely geometric styles- reaction against the excesses of Art Nouveau
    - *Steiner House*
    - *Fagus Shoe Factory*
    - *Villa Savoye*
  - **American Modern Architecture**
    - Frank Lloyd Wright- pioneer of architectural Modernism
    - opened his own office, specializing in domestic architecture
    - better ways to integrate house and site
    - creating “organic” architecture
    - prairie style- many early houses were built in the Prairie States and were inspired by the horizontal character of the prairie itself
    - *Frederick C. Robie House*
    - *Fallingwater*
    - Mary Colter
      - *Lookout Studio*
  - **The American Skyscraper**
    - after 1900, NYC assumed leadership in the development of the skyscraper
    - rejected the innovative style of Louis Sullivan and other Chicago architects
    - *Woolworth Building*
• ART BETWEEN THE WARS
  o Utilitarian Art Forms in Russia
    ▪ Constructivism
      • Aleksandr Rodchenko
        o early associate of Malevich
        o initially used drafting tools to make abstract drawings
        o Suprematist phase of his career culminated in a 1921 exhibition where he showed 3 large, flat, monochromatic panels painted in red, yellow, and blue, which he titled Last Painting
        o Constructivists- committed to quitting the studio and going into the factory where the real body of life was made
        o expressing themselves or exploring aesthetic issues, politically committed artist would create useful objects and promote the aims of society
        o began to make photographs, posters, books, textiles and theater sets
      o Workers’ Club
    • El Lissitzky
      o attempted to fit the formalism of Malevich to the new social order
      o Proun (pro-on) project from the affirmation of the new
      o were paintings or prints, few were spaces called installation art
      o rejected convention painting tools as too personal and imprecise
      o engineered look was meant to encourage precise thinking
      o grew disillusioned with the power of formalist art to communicate broadly and turned to more utilitarian projects- architectural design and typography
  o Socialist Realism
    ▪ move away from abstraction- deeply antagonistic to the avant-garde
    ▪ formed the Association of Artists of Revolutionary Russian in 1922
    ▪ clear, representation approach to depicting workers, peasants, revolutionary activist, and, in particular the life and history of the Red Army
    ▪ Gustave Courbet served as inspiration for his huge, dramatic canvases and statues on heroic or inspirational themes
    ▪ Vera Mukhina
      • Worker and Collective Farm Woman
  o Rationalism in the Netherlands
    ▪ reform of human thought through art
    ▪ de Stijl (The Style)
    ▪ Piet Mondrian
      • radical abstractions of landscape and architecture to a simple, austere form of geometric art
    ▪ Theo van Doesburg
      • 2 kinds of beauty (sensual, subjective) and (higher, rational, objective)
      ▪ Mondrian sought the essence of the 2nd kind, eliminating representational elements because of their subjective associations and curves because of their sensual appeal
      ▪ inner construction, consisting of a balance of opposing forces (heat and cold, male and female)
      ▪ artists can help us visualize the inner construction by making completely abstract paintings
    ▪ Composition with Yellow, Red, and blue
    ▪ Gerrit Rietveld
      • Schroeder House
• **Red-Blue Chair**

○ Bauhaus Art in Germany
  - wanted to reinvigorate industry through craft
  - Bauhaus- House of Building
  - brainchild of Walter Gropius- early devotee of Arts and Crafts Movement
  - believed that mass production destroyed art
  - formed in 1919 in Weimer Germany
  - Bauhaus Manifesto: the ultimate goal of all artistic activity is the building
    - school offered no formal training in architecture until 1927
  - required preliminary courses and received full training in the crafts taught in the workshops (pottery, metalwork, textiles, stained glass, furniture, wood carvings, and wall paintings)
  - implement a new emphasis on industrial design
  - Bauhaus later moved to Dessau
    - women were admitted, Gropius opposed their education as architects
    - Anni Albers- pictorial weavings
      - intended to aesthetically enhance the building
      - decentralized, rectilinear designs reflects the influence of de Stijl

○ **Dessau Bauhaus**
  - Bauhaus moved to Berlin in 1932- closed by Hitler
    - rejected Modern art because it was cosmopolitan and not nationalistic and it was unduly influenced by Jews

○ Art and Politics
  - many art movement s had the goal of improving the world somehow
  - styles ranging from realism to abstraction

○ **Painting for the People in Mexico**
  - Mexican Revolution of 1910 overthrew the 35 yr. long dictatorship of General Porfirio Diaz-followed by 10 years of political instability
  - 1920- Alvaro Obregon restored political order
  - commissioned artists to decorate public building with murals celebrating the history, life, and work of the Mexican people

○ **Diego Rivera**
  - lived in Paris, befriended Picasso and working in Synthetic Cubist style
  - began to discuss Mexico’s need for a national and revolutionary art
  - 1920-21: traveled to Italy to study Renaissance frescos, visited ancient indigenous site in Mexico
  - *Man, Controller of the Universe*

○ **The Harlem Renaissance**
  - African Americans migrated to the industrialized North, fleeing racial and economic oppression
  - seeking greater social and economic opportunity
  - so-called New Negro movement
  - known as the Harlem Renaissance
  - *Aspects of Negro Life: From Slavery Through Reconstruction*
  - *The Migration of the Negro*

○ **Sculpture and Freedom**
  - 1930’s totalitarian regimes increased pressure on Modern artists
- Communist Party promoted only Socialist Realism
- Nazi party too power in Germany, energetic suppression of Modernism in the arts followed
- European abstract artists had gathered in 1931 to form the Abstraction-Creation group
  - group numbered about 50 active members and a few hundred associates
  - Cubism to Neo-Plasticism
    - investigating the allusive power of biomorphic forms
- **Barbara Hepworth**
  - among the first to pierce her sculpture with holes so that air and light pass through
  - pieces assembled create spaces and voids
  - *Forms in Echelon*
- **Henry Moore**
  - idea of the pierced work in abstractions that were more obviously based on the human form
  - African, Oceanic, and Pre-Columbian influences
  - simplified forms
  - inherent qualities of materials such as stone or wood
  - *Recumbent Figure*
- **Alexander Calder**
  - kinetic works- meaning they contained parts that moved
  - impressed by Mondrians rectangles of colored paper that he had tacked all over the walls
  - created sculpture with moving parts- mobiles
  - *Lobster Trap and Fish Tail*
- **Surrealists Rearrange Our Minds**
  - Andre Breton- founded the movement in 1924
  - attacked the rational emphasis of Western culture
  - were as disillusioned as the Dadaists, some had participated in the earlier movement
  - something more programmatic out of Dada-s some that unfocused bitterness
  - 1924- Surrealist Manifesto
    - view of Freud’s theory
    - human psyches is a battleground where the rational, civilized forces of the conscious mind struggle against the irrational, instinctual urges of the unconscious
    - face with one’s inner demons in an art context
    - number of techniques: dream analysis, free association, automatic writing, work games, and hypnotic trances
- **Automatism**
  - designed to release art from conscious control and thus produce new and surprising forms
  - **Max Ernst**
    - frottage- artist rubs a pencil or crayon across a piece of paper placed on a textured surface
    - imprints resulted
    - discovered in them fantastic creatures, plants, and landscapes
    - adapted the frottage technique to painting through grattage- creating patterns by scraping off layers of paint from a canvas laid over a textured surface
    - *The Horde*
- **Unexpected Juxtapositions**
  - **Salvador Dali**
traditional methods of illusionistic representation
paranoid-critical method— the sane person cultivated the ability of the paranoid to misread ordinary appearances and become liberated from the shackles of conventional thought
generally deals with images of sexual urges of various kinds

- Bright of Liquid Desires
  - Meret Oppenheim
    - disquieting assemblages
    - Object
  - Biomorphic Abstraction
    - most of the biomorphic abstraction was Joan Miro
    - shapes by doodling
    - Shooting Star