ART 1900-1945-ish

1905

EINSTEIN – Relativity
FREUD – General Theory

The sub-conscious
– the ultimate challenge to
The Enlightenment

Modernism

• emphasis on materials or expression
  instead of illusion
• a notion of progress & evolution.
  "Make it new." – poet Ezra Pound

A hyper-acute awareness of the historical moment

TRENDS

ABSTRACTION
FLATTENING OF PICTORIAL SPACE
PRIMITIVISM
EXPRESSIONISM
CUBISM
SURREALISM

Picasso, *Guernica*, 1937

Picasso, *Les Demoiselle d'Avignon*, 1907
Picasso, Guernica detail

Braque, The Portuguese, 1911

Picasso, Dora Maar, 1945

Braque, Georges
Glass, Carafe and Newspapers
1914
Pasted papers, chalk and charcoal on cardboard
(24 5/8 x 11 1/4 in.)

not in text; compare fig. 14.8, p. 391

Boccioni, Unique Forms of Continuity in Space, 1913
Bronze
43 7/8 x 34 7/8 x 15 ¾ in.

Duchamp
Nude descending a staircase, 1912

1st image in chapter 14
Nolde, *Dance Around the Golden Calf*, 1910

Matisse, *Seated Riffian*, 1912-13

Matisse, *The Dance II*, 1909-10

Matisse, *The Blue Window*, 1913

Franz Marc, *Blue Horse I* (Blaues Pferd I) 1911

Oil on canvas

112.5 x 84.5 cm
Schiele, Egon
Seated Girl
1911
Watercolor and pencil
48 x 31.5 cm

1910

EXPRESSIONISM

EXPRESSIONISM

Schiele, Egon
Agony
1912
Oil on canvas
70 x 80 cm

NOTE HOW
COLOR & LINE
CONNECT
(AND
CONFUSE)
BACKGROUND
&
FOREGROUND

Dali, The Persistence of Memory, 1931

Surrealism

EXPRESSIONISM

Miro,
Ciphers &
Constellations
in Love with a
Woman,
1941

Surrealism

Meret Oppenheim, Fur covered cup, saucer,
and spoon, 1936 (a.k.a. The Object)

Surrealism . . . or furrealism?
Duchamp, La Boîte en Valide (L.H.O.O.Q.), 1919

DADA “appropriation”

Duchamp – readymades: anti-art

Painting is “washed up,” Duchamp said in 1912.

Fountain, 1917

One important characteristic was the short sentence which I occasionally inscribed on the “Readymade.” That sentence instead of describing the object like a title was meant to carry the mind of the spectator towards other regions more verbal. - 1961

The only thing that is not art is inattention. – Duchamp

A new difficulty: ONTOLOGICAL – Is it art? Why?

Magritte
The Treason of Images
1928

In Advance of a Broken Arm, 1915

Surrealism

The roots of the term: removed from (concrete reality); to pull away from

ABSTRACTION

Definition

Abstract — considered apart from concrete existence; the genre of painting whose intellectual and affective content depends solely on intrinsic form (Amer Heritage Dict.)
Abstract art — art which is either completely non-representational, or which converts forms observed in reality into patterns which are read by the spectator primarily as independent relationships, rather than with reference to the original source.

_Thames & Hudson Dictionary of Art Terms_
Mondrian – 1940s

Objective: Destroy the Object

The Cubists retained the three-dimensional space . . . their way of seeing remains deeply materialistic; my thinking on abstraction, on the other hand, rests on the belief that such a space must be destroyed; to achieve the destruction of the object I have reached the point of using surfaces.

-- Mondrian

Why? A universal language

We want concrete not abstract painting, for nothing is more concrete, more real than a line, a color, a surface. Once they are liberated . . . they are on their way towards the real goal of art: to create a universal language.

-- Theo Van Doesburg

Mondrian – 1940s

BROADWAY BOOGIE WOOGIE, 1942-43
50 X 50 in.

Other examples of ABSTRACT ART –

Georgia O’Keeffe
American, 1887 - 1986
*Jack-in-the-Pulpit* No. 3, 1930
oil on canvas, 101.6 x 76.2 cm (40 x 30 in.)
Georgia O’Keeffe
Jack-in-the-Pulpit No. IV, 1930
oil on canvas, 101.6 x 76.2 cm (40 x 30 in.)

Georgia O’Keeffe
American, 1887 - 1986
Jack-in-the-Pulpit No. VI, 1930
oil on canvas, 91.4 x 45.7 cm (36 x 18 in.)

Other examples of ABSTRACT ART – KANDINSKY, 1911

Other examples of ABSTRACT ART – KANDINSKY, 1913

Other examples of ABSTRACT ART – KANDINSKY, 1923

KANDINSKY  
textbook example p. 396

Improvisation 28 (second version) 1912. Oil on canvas, 43 7/8 x 63 7/8 inches
**Bird in Space**, 1923
Constantin Brancusi (French, born Romania, 1876–1957)
Marble; (with base) H. 56-3/4, Diam. 6-1/2 in.
bronze

**Bird**, 1940

**Modernism in Architecture: the International Style**
- Design from the inside to the outside – FORM FOLLOWS FUNCTION
- Shuns ornamentation
- features materials – glass, steel, concrete
Gropius – Bauhaus
1926

1950
Harvard

Mies van der Rohe
Seagram Building 1957

Frank Lloyd Wright, *Fallingwater*, 1936-7
SUMMARY – Modernism

• emphasis on materials or expression instead of illusion

ARCHITECTURE, COLLAGE

• a notion of progress & evolution
  poet Ezra Pound: “Make it new.”
  → results in lots of “isms”

TRENDS

ABSTRACTION  Kandinsky
FLATTENING OF PICTORIAL SPACE
PRIMITIVISM  Picasso
EXPRESSIONISM  Nolde
CUBISM  Picasso
SURREALISM  Duchamp

ARCHITECTURE, COLLAGE

MONDRIAN – 1940s

BROADWAY BOOGIE WOOGIE, 1942-43
50 X 50 in.

KANDINSKY
textbook example p. 396

Improvisation 28 (second version) 1912
Oil on canvas, 43 7/8 x 63 7/8 inches

P. 388

Picasso

Les Demoiselle d’Avignon 1907
REMEMBER THE TITLE IN FRENCH
CUBISM
PRIMITIVISM

Nolde, Dance Around the Golden Calf, 1910

P. 395

EXPRESSIONISM
Duchamp, *La Boîte en Valide (L.H.O.O.Q.)*, 1919

DADA

“appropriation”

Gropius – Bauhaus

1926

Modernism – 

Romanticism intensified?

- Folk interest/exoticism → primitivism
- Demons → Subconscious? (inner demons)
- Artist as prophet → Artist as prophet
- Artist as outsider/rebel → Artist as outsider/rebel
- Nature → NO
- What is new? → What is New? Historicism?