SUMMARY – Modernism

- emphasis on materials or expression instead of illusion
- a notion of progress & evolution
  poet Ezra Pound: "Make it new."
  → results in lots of "isms"

TRENDS

- ABSTRACTION
- FLATTENING OF PICTORIAL SPACE
- PRIMITIVISM
- EXPRESSIONISM
- CUBISM
- SURREALISM

definition

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*

KANDINSKY

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

PICASSO

- *Les Demoiselles d’Avignon* 1907

NOLDE

DUCHAMP

**REMEMBER THE TITLE IN FRENCH**

Picasso

*Les Demoiselles d’Avignon* 1907

**CUBISM**

**PRIMITIVISM**
Nolde, *Dance Around the Golden Calf*, 1910

**Expressionism**

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

**DADA**

"appropriation"

Gropius – Bauhaus

1926

Mies van der Rohe

Seagram Building 1957

Stravinsky

*The Rite of Spring (Le Sacre du printemps)* (1913; for very large orchestra)

-- a ballet with a story line written in part by an anthropologist

-- interested in primitive or exotic materials; what is behind the mask of civilization?

**TEXTBOOK CD**

Stravinsky

*The Rite of Spring*

-- radically new: non-tonal, harsh unresolved dissonance, percussive, brilliant orchestral effects, extreme ranges, rhythmically and metrically very irregular and quite innovative

-- a riot (somewhat staged) at its premiere; much publicity ensues

**TEXTBOOK CD**
Schoenberg

Listening example:

Etwas Rasch (somewhat fast) from Six Little Piano Pieces, Op. 19 (1911)

TEXTBOOK CD

TRENDS

- DISSONANCE “LIBERATED”
- “PRIMITIVISM” – MORE GENERALLY: FOLK MUSIC, AN ALTERNATIVE TO STANDARD PATTERNS & FORMULAS
- CHAOTIC SURFACES, CONSISTENT INNER WORKINGS
- EXPRESSIONISM

CHASIS v. ORDER

SUMMARY – AFTER WW2

MODERNISM CONTINUES – PROGRESS & MATERIALS; EACH WORK OF ART DICTATES ITS OWN TERMS [POLLOCK, abstract expressionism]

CONCEPTUAL ART – ULTIMATE CHALLENGE TO THE VERY IDEA OF ART, THE ULTIMATE CONCLUSION OF MODERNISM? [SMITHSON SPIRAL JETTY]

POST-MODERNISM – QUESTION NARRATIVE! [CHICAGO The Dinner Party]

Jackson Pollock, Lavendar Mist No. 1, 1950

compare p. 420

Frank Gehry

textbook p. 436

Robert Smithson
Spiral Jetty, 1970

p. 444
POMO
CHARACTERISTICS OF POST-MODERNISM:
• QUOTATION, PASTISHE, COLLAGE
• CHALLENGES AUTHORITY OF “MASTER” NARRATIVE
• FOCUSES ON THE “CONSTRUCTED-NESS” OF NARRATIVE, AUTHORITY, REALITY (“deconstruction” is not just analysis)

see p. 431

Judy Chicago

Gentileschi, Judith Slaying Holofernes, 1620
FAMOUS FEMALE ARTIST; A CARAVAGGISTI

HILDEGARD OF BINGEN
1098-1179
Abbess, scholar, visionary, poet, musician, healer, spiritual leader
One of the earliest “named” composers in the European tradition

Listening example
by Hildegard of Bingen, c.1150
• large intervals
• large or wide range (large ambitus)
• this is chant, but NOT Gregorian chant

Music summary
ORDER & CHAOS
• SURFACE CHAOS/INNER ORDER: Rite of Spring; serialism
• SURFACE ORDER/INNER ORDER: minimalism (Reich, Music for 18)
• SURFACE CHAOS/INNER CHAOS: chance methods (John Cage)
John Cage (1912-1992), Sonata II from *Sonatas and Interludes for Prepared Piano* (19 pieces composed 1946-1948)

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Influenced by gamelan and other non-Western music.

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STEVE REICH

Preferred the term “process music”

Formed his own ensemble to play pieces like *Drumming* and *Music for 18 Musicians*.

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JOHN ADAMS

LISTENING EXAMPLE

*NIXON IN CHINA*

An opera about . . . Nixon in China

CD EXAMPLE

*The Chairman Dances*