

## Modernism, Contemporary World Art - 2015

### Early 20<sup>th</sup> Century Europe

“The art of the 20<sup>th</sup> century was the result of series of revolutions in thinking and seeing. Its characteristics are those of the century itself: rapid change, diversity, individualism and exploration – accompanied by abundant discoveries.”

*Patrick Frank, Prebles' Art Forms, Chapter 21.*

### Modernism: Art after 1900

“A picture—before being a warhorse, a nude woman, or some sort of anecdote—is essentially a surface covered with colors arranged in a certain order.”

Maurice Denis

- Abstraction and non-representational—everyday perception of the world is not “real”
- Tendency to emphasize physical process—the ultimate reality is the medium itself and its physical elements.
- Continual questioning of the nature of art through the adoption of new techniques and materials
- Influenced by non-European Cultures, non-western cultures

### Fauvism 1905 - 1907

Andre Derain, *St. Paul from the Thames*, 1906

Maurice Vlaminck, *The Blue House*, 1906

Matisse, *Boy with a Butterfly Net*, 1907

Matisse, *Three Bathers*, 1907

Paul Gauguin, *Tahitian Landscape*, 1891

1905 Salon d'Automne (Autumn Salon)

Louis Vauxcelles

arbitrary color

Ecole des Beaux Arts

divisionist (pointillist)

Allen Stein, American nephew of Leo and Gertrude Stein

### Expressionism

#### Die Brücke 1905-1913

Ernst Ludwig Kirchner, *Portrait of Ludwig Schames, German*, 1917, woodcut

Ernst Ludwig Kirchner, *Seated Woman, German*, 1907

#### Der Blaue Reiter (The Blue Rider)

Vasily Kandinsky, *Study for Improvisation V*, Russian, 1910

James Ensor, *Intrigue*, Belgian, 1911

Egon Schiele, *Portrait of the Painter Paris von Gütersloh*, Austrian, 1918

Fräntzi

Gabriele Muntter and Franz Marc

*Concerning the Spiritual in Art*

Ostend/ Mariette and Tan Hee Tseu

## **Cubism 1907**

### **Analytical Cubism – 1907**

Georges Braque, *Viaduct at L'Estaque*, French, 1907

Fernand Leger, *Table and Fruit*, French, 1909

Paul Cezanne, *Chestnut Trees at Jas de Bouffan*, 1885-87

Roger De La Fresnaye, *Married Life*, 1912

### **Synthetic Cubism - 1912**

Joan Miró, *Spanish Playing Cards*, 1920

Juan Gris, *Still Life*, Spanish, 1917, oil on panel, 51.20

Juan Gris, *Seated Harlequin*, 1920, oil on canvas, 58.33

*Passage*

cylinders, cones and spheres

collage – *coller-* to glue

### **The New Classicism around 1914/1918**

**Pablo Picasso, *Three Women***

**Amedeo Modigliani, *Head of a Woman*, about 1910, limestone, Italian**

**Amedeo Modigliani, *The Little Servant Girl*, about 1916, Italian**

Cycladic figure

Anna Akhmatova

### **Purism**

**Fernand Léger, *Le Petit Déjeuner*, (breakfast), 1921, French**

Verdun

*Le Grand Déjeuner*

Le Corbusier

### **(Italian) Futurism- 1909**

Umberto Boccione, *Unique Forms of Continuity in Space*, Italian

Eadweard Muybridge, *Animal Locomotion Plate 658*, collotype, United States, 1887

Constantin Bancusi, *Yellow Bird*, Romanian, about 1912,

German, unknown artist, *Dirigible Cocktail Shaker*, 1930

Romanian folktale *Maiastra*

### **De Stijl – The Style – 1912**

Piet Mondrian, *Composition with Red, Yellow, and Blue*, 1922, Dutch

Gerrit Rietveld, *“Red Blue” Chair*, 1917-18/1974

Gerrit Rietveld, *Berlin Chair*, 1923/1974, Dutch

dynamic equilibrium

International Style

Theo van Doesburg “De Stijl”

Neo-Plasticism

## **Bauhaus 1919 - 1933**

Christan Dell, Belmag, Table Lamp, German, 1928 Belmag manufacture

Marcel Brauer, Nest of Tables, American, 1926-30, Thonet manufacture, Vienna

Ludwing Mies van der Rohe, Side Chair, German, 1926/1935

Walter Gropius, Bauhaus school

## **Dada 1916**

Marcel Duchamp, *Dada Poster, 1953, lithograph*

Marcel Duchamp, *Box in a Suitcase, 1941/1961* cardboard, paper, linen, wood, and plexi

Cabaret Voltaire “literary nightclub” Zurich  
readymades

## **Surrealism 1924**

### **Two major styles of expression**

- 1.) *Automatism*, state of where you are not in control, created new and surprising forms.
- 2.) Generates tension by the unusual juxtaposition of easily recognizable objects.

Salvador Dali, *Aphrodisiac Telephone, 1938*

Rene Magritte, *The Promenades of Euclid, 1955* Belgian

Yves Tanguy, *Thought Birds, Through Fire, but Not through Glass, 1943*

Salvador Dali, *Portrait of Juan de Pareja, the Assistant to Velázquez, 1960*, Spanish

Joan Miró, *Head of a Woman, 1938*, Spanish

Pablo Picasso, *Woman in an Armchair, 1927* Spanish

Paul Klee, *Howling Dog, 1928*, Swiss

Picasso, *Baboon and Young, 1951* Spanish, 1924

André Breton

*surréalisme: sur – beyond, réalisme*

Sigmund Freud

Syrie Maugham

Diego Velázquez

Biomorphs

Olga Khokhlova

automatism – automatic drawing

*assemblage*

## Modernism in the United States

- American modernism in the United States starts at the turn of the 20th century with its core period between World War I and World War II and continuing into the 21st century
- American modernism benefited from the diversity of immigrant cultures. Artists were inspired by African, Caribbean, Asian and European folk cultures and embedded these styles in their works.

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### The Ash Can School 1908

Robert Henri, *The Sunday Shawl*, 1915, Kunin Collection

John Sloan, Sloan, *Red Rocks and Quiet Sea II*, 1914, Kunin Collection

“The Eight” Robert Henri, Everett Shinn, John Sloan, Arthur B. Davies, Ernest Lawson, Maurice Prendergast, George Luks, and William J. Glackens.  
Thomas Eakins, Pennsylvania Academy  
National Academy of Design  
Edna Smith

### The Armory Show 1913 – European Modernism at the International Exhibition of Modern Art

Alfred Stieglitz, *The "Flat-iron,"* photogravure, "Camera Work" No. 4 (October 1903), 64.34.4.7

Georgia O’Keeffe, *City Night*, 1926, oil on canvas, 80.28

Georgia O’Keeffe, *Pedernal – From the Ranch #1*, 1956, oil on canvas, 64.43.2

“291” 291 Fifth Avenue

## American Regionalism and Social Realism 1920

### American Scene Painting 1920-1950

Thomas Hart Benton, *Planting*, 1939, lithograph, 2002.258

Grant Wood, *The Birthplace of Herbert Hoover, West Branch, Iowa*, 1931, 81.105

Thomas Hart Benton, *The Slave Market*, 1924-25, Kunin Collection

Dale Nichols, *The Twins*, 1946, oil on canvas, 98.247

Walker Evans, *Houses in the Negro Quarter of Tupelo, Mississippi*, 1936, gelatin silver print, 75.26.5

Dorothea Lange, *Migrant Mother, Nipomo, California*, 1936, gelatin silver print, 92.136

Elizabeth Catlett, *Sharecropper*, 1957-1968, color linocut, P.97.1

### The Harlem Renaissance – 1920s

James VanDerZee, *Couple, Harlem*, "Eighteen Photographs" portfolio, 1932 (printed 1974) 74.36.16

Lawrence, *Subway Acrobats*, 1959, Kunin Collection

Romare Bearden, *American, Factory Workers*, 1942 (gouache on paper) 92.24

Bearden, *Folk Musicians*, 1941-42 (gouache on paper) Kunin Collection

Delaney, *Untitled (Washington Square Park)*, 1952, Kunin Collection

"New Negro Movement" 1925 Alain Locke  
Great Migration  
Harlem Community Arts Center

**Representational Art**- like naturalism or realism, the attempt to depict objects as they appear in the everyday world. Sometimes called *objective* or *figurative* art.

**Abstraction**- not realistic, though the intention is often based on an actual subject, place, or feeling. Pure abstraction applies to art that looks as if it contains no recognizable forms from the physical world—it is nonobjective, as it has no natural image or subject. Focus is on the elements of art and meaning comes from the sense that can be made of the interactions of the elements. Most art is abstracted to some degree; a painting is only a picture of something, never the real thing.

**Nonrepresentational Art**- presents visual forms with no specific references to anything out of themselves. Absent of any subject matter. Sometimes called *nonobjective* or *nonfigurative* art.

**Academic art** is a style of painting and sculpture produced under the influence of European academies of art. Specifically, academic art is the art and artists influenced by the standards of the French *Académie des Beaux-Arts*.