

Early 20th-century Art in Europe and the Americas





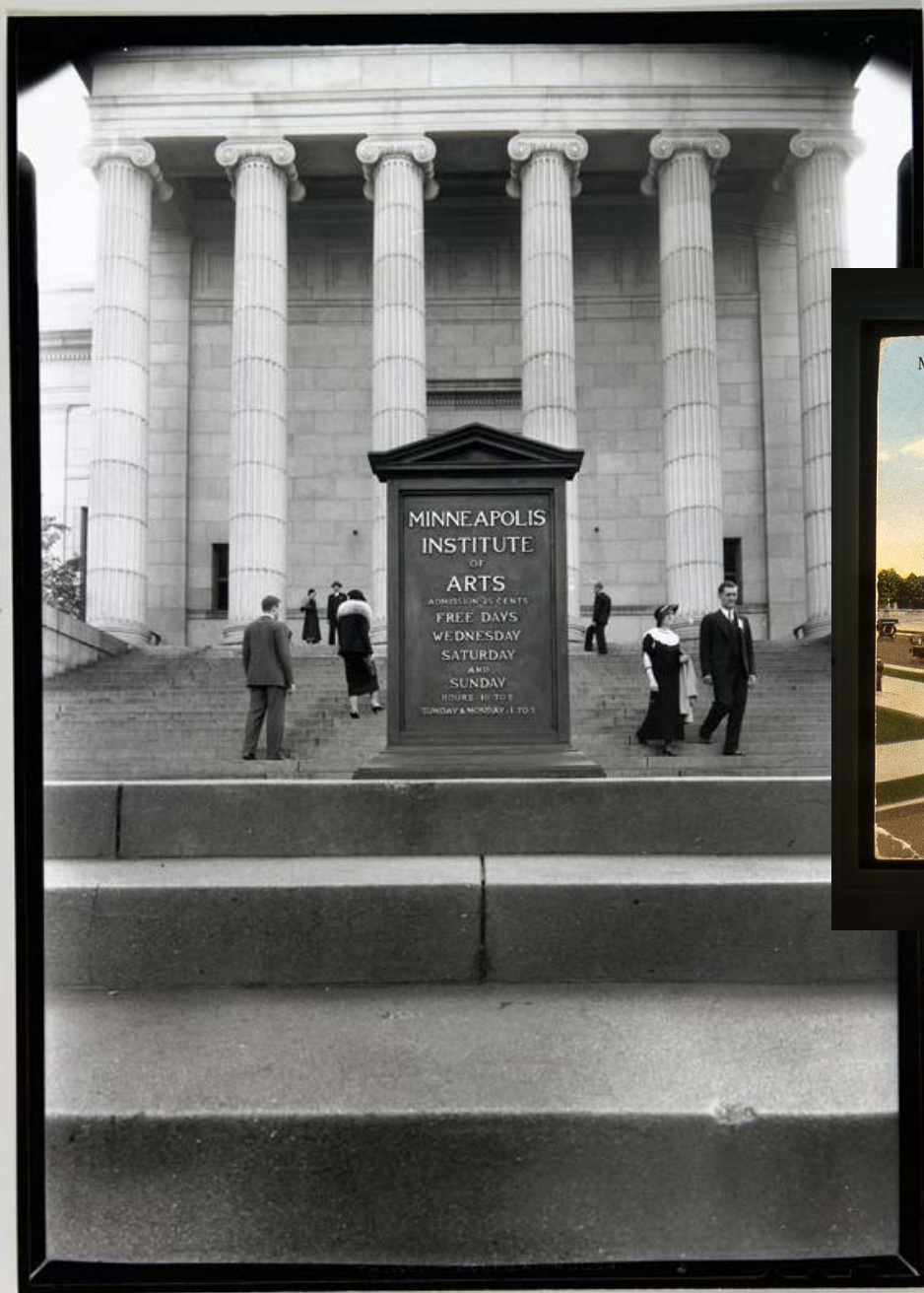
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Modernism as a rejection of conventions, looking to the future, process of experimentation and discovery.

Time of “isms”, movements with unique philosophies, often with written manifestos. Although modernism is marked by tremendous aesthetic diversity, there are several broad tendencies in common.

- 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.

MIA opens 1915



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



Andrew Wyeth,
Christina Olson, 1947,
tempera on panel,
Kunin Collection

Abstraction- not realistic, though the intention is often based on an actual subject, place, or feeling.



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

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.



Beauford Delaney, American, 1901-1979

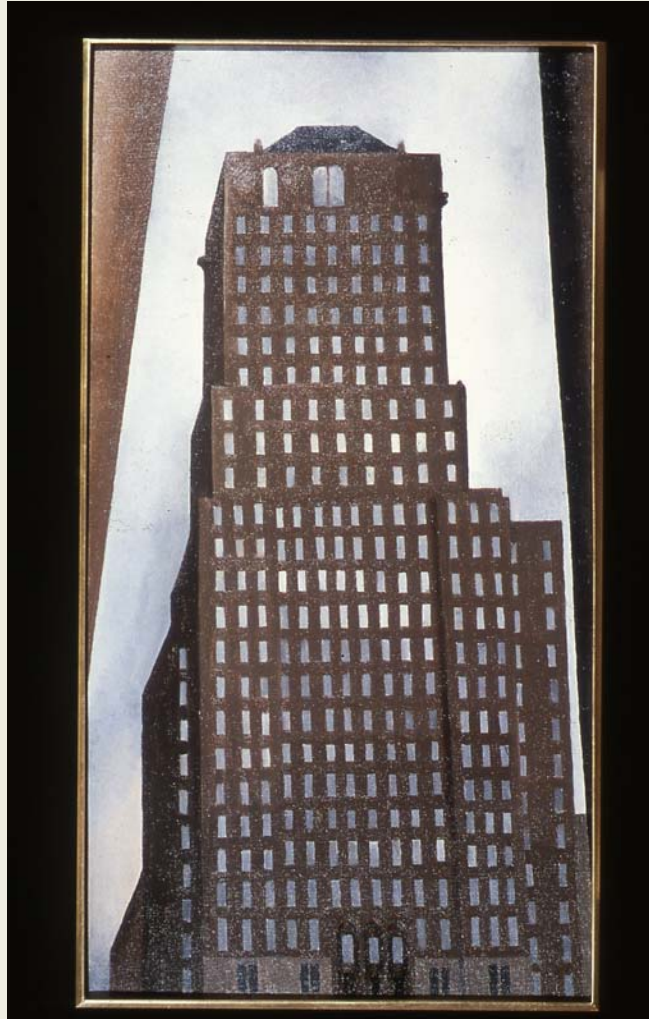
Academic art is a style of painting and sculpture produced under the influence of European academies of art. Specifically, academic art is the art and artists influenced by the standards of the French Académie des Beaux-Arts.



Adolphe-William Bouguereau, French, *Temptation*, 1880, 74.74



Modern Art in America



Georgia O'Keeffe, *Shelton Hotel, NY, No. 1*, 1926, oil on canvas, Kunin Collection



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

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



Arthur Dove, *Silver Storm*, 1925 Kunin Collection



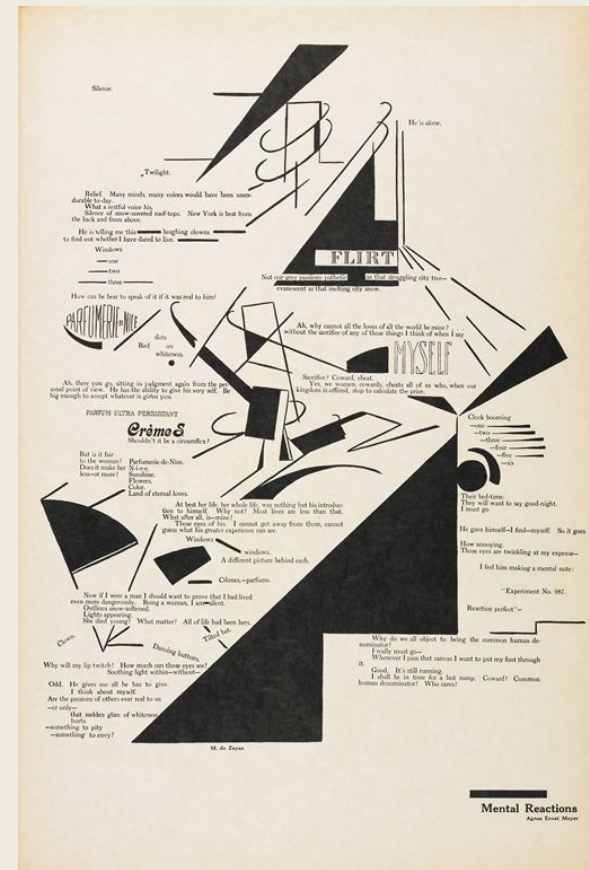
International Exhibition of Modern Art/ The Armory Show 1913



Gallery 291



1915, from '291' published, New York, 1915-16; twelve issues printed by letterpress with occasional handcoloring (September- October, 1915) (No.1) 84.37.1





Alfred Stieglitz , *The "Flat-iron,"*
photogravure, From "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



American Regionalism- Social Realism 1920-1950



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

Grant Wood, *The Birthplace of Herbert Hoover, West Branch, Iowa*, 1931, oil on masonite, 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

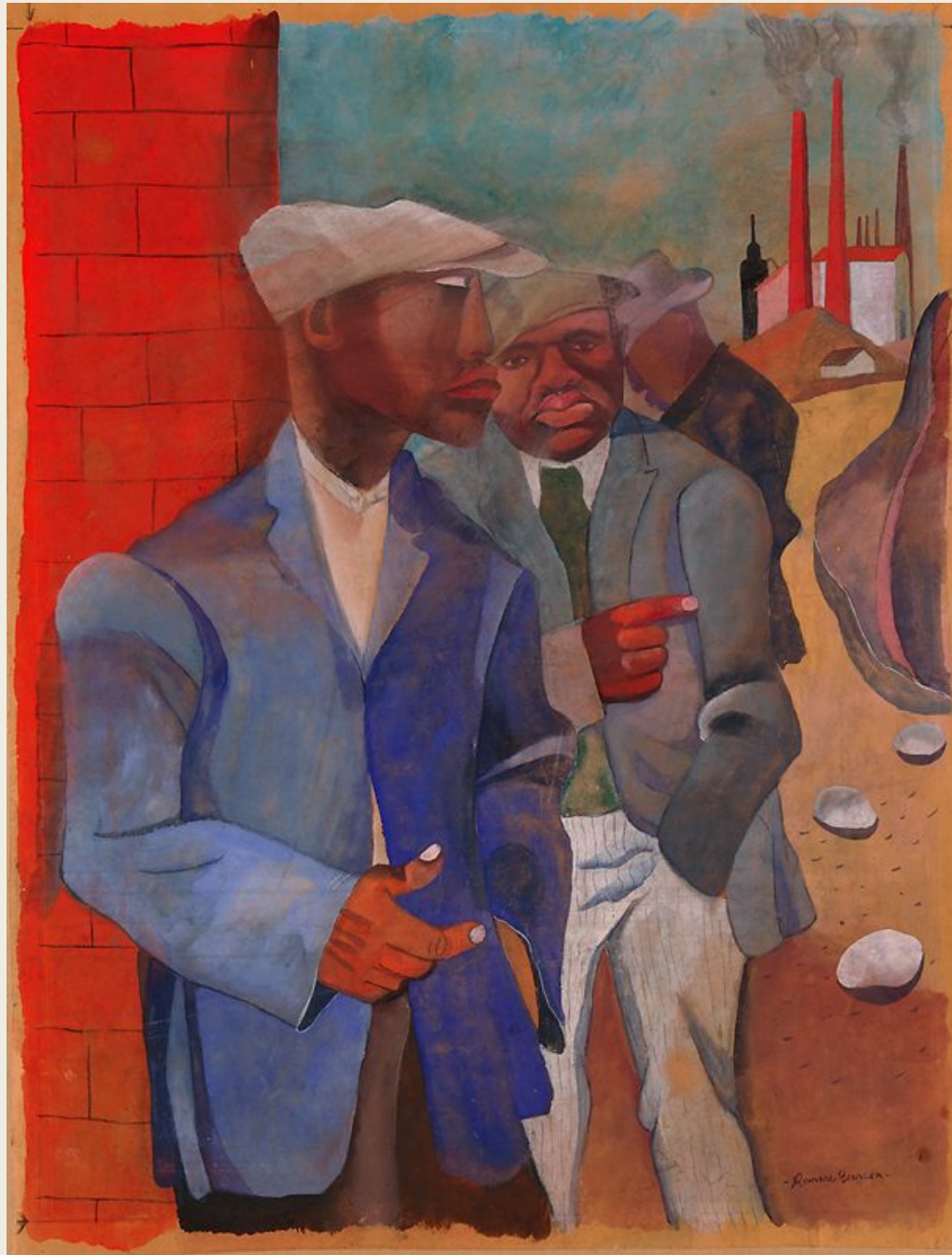
The Harlem Renaissance



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

Lawrence, *Subway Acrobats*, 1959, Kunin Collection





Romare Bearden, *Factory Workers*, 1942, gouache and casein on brown paper, 92.24

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



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

