

Art in the Early 20th century

Week Fourteen

Goals

- Understand additional “-isms” that were practiced in the late 19th century and 20th century.
- Understand how different artists in those “-isms” used their artistic styles to further explore the notion of art and medium.
- Understand how some “-isms” are related to each other in history. These include: Japonisme, Orientalism, Fauvism, Symbolism, Primitivism, Cubism, Expressionism, Suprematism, Surrealism and the Ready-Made.
- Explore the contributions of Picasso, Duchamp and others to breaking art out of its traditional concepts and propel modern art into contemporary understanding.

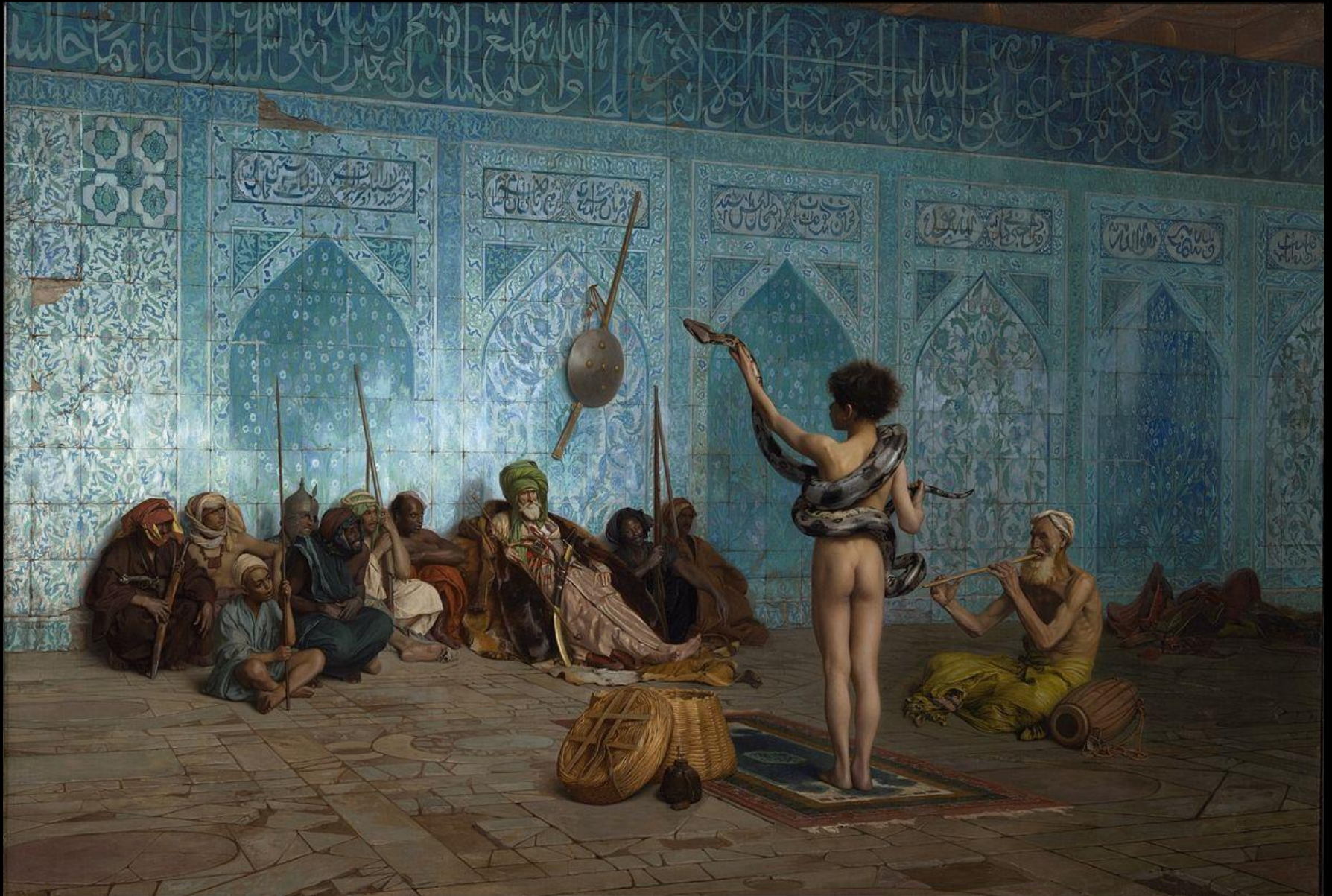
Which “-ism” is shown here and what are its characteristics?



Japonisme



Orientalism



Jean-Léon Gérôme. The Snake Charmer. Circa 1870.
Oil on canvas. 33" x 48 1/8" (83.8 x 122.1 cm)



How does the West think about the Near and Middle East in the late 19th century?



Academic Style vs. The Other Styles



What's new or different with the “-isms” that we will encounter today?



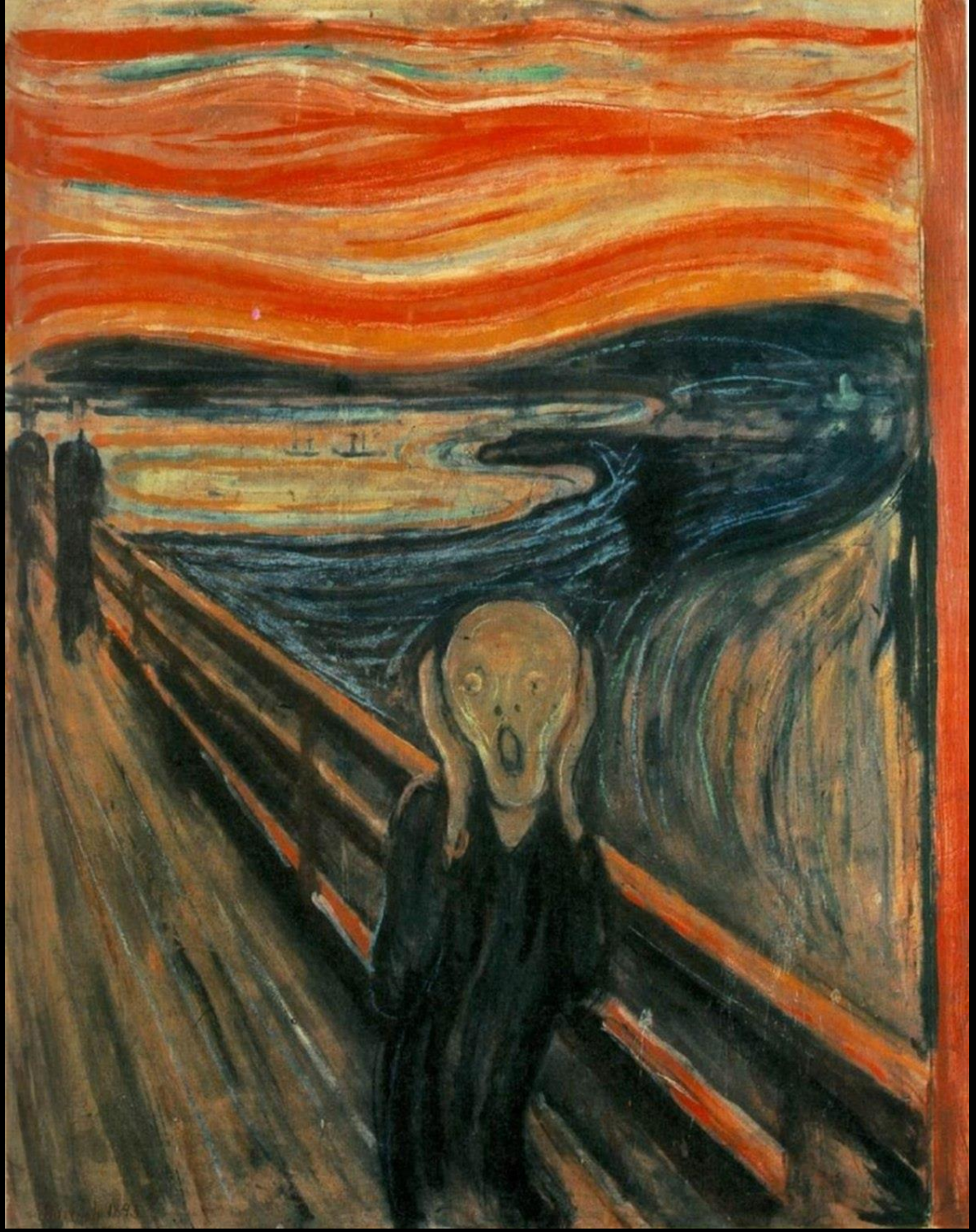
Edvard Munch.

The Scream.

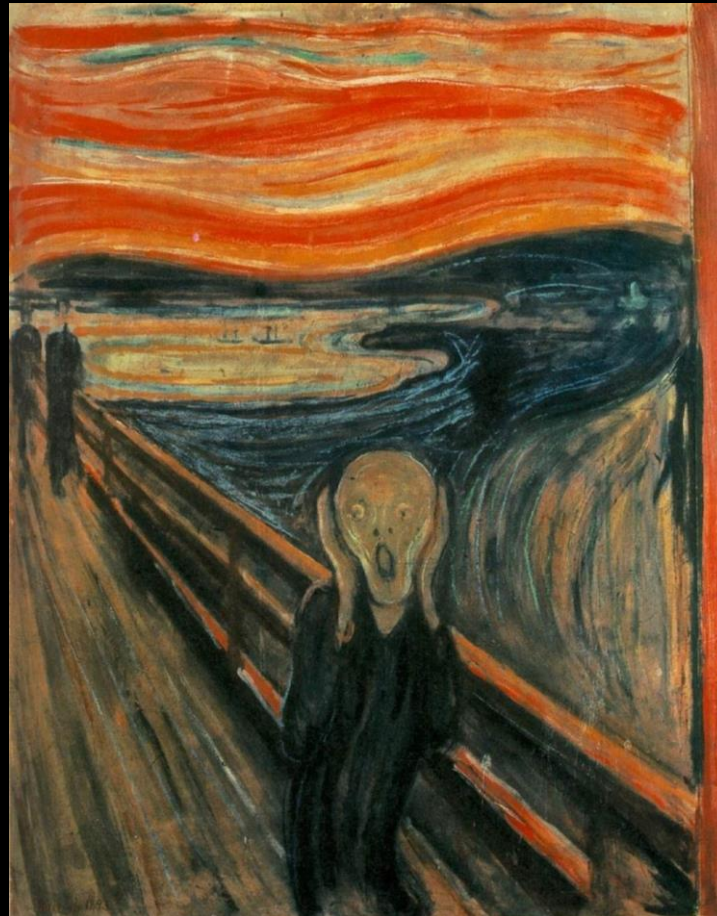
1893.

Tempera and oil
on unprimed
canvas.

33" x 26" (83.5 x
66 cm)

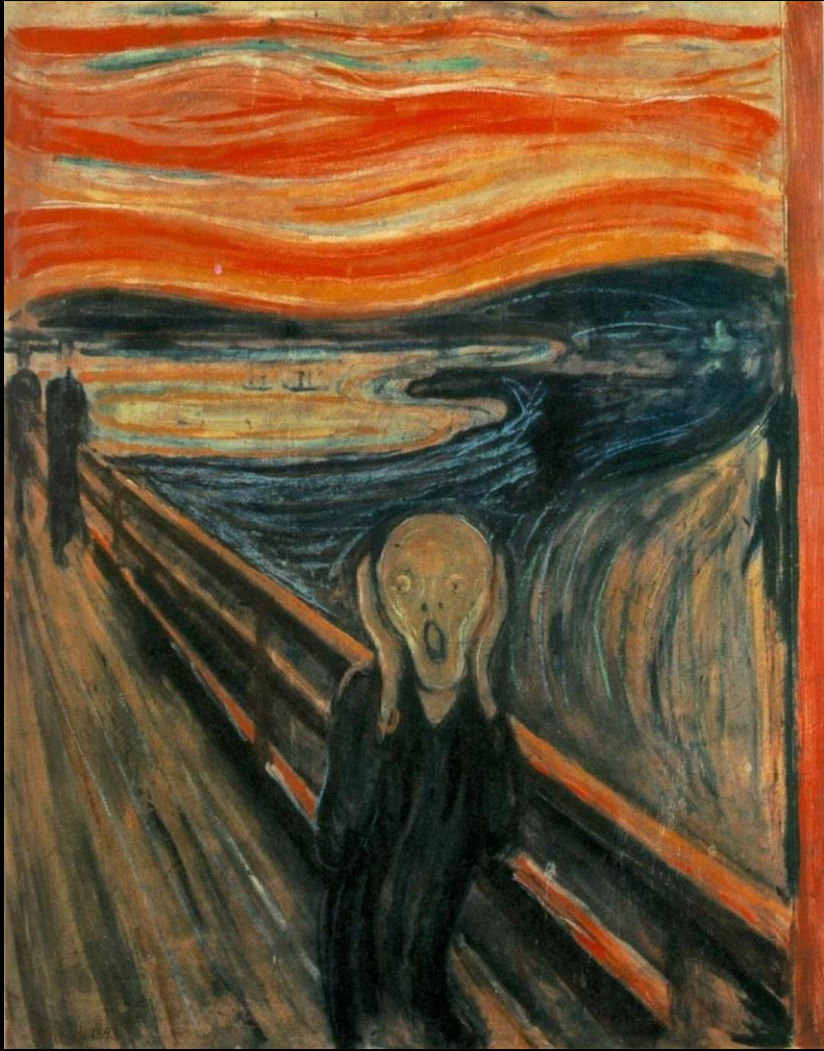


“One evening I was walking along a path; the city was on one side, and the fjord below. I was tired and ill... I sensed a shriek passing through nature... I painted this picture, painted the clouds as actual blood.”



Symbolism

- Emerged in 1880s.
- International movement in art and literature by a loose affiliation of artists
- Addressed the irrational fears, desires, and impulses of the human mind
- Pursued photographic and scientific examinations of the nature of insanity.
- Explored dark recesses of psyche
- Rejected the value placed on rationalism and material progress.
- Not interested in using art to describe the world around them, but to express the mood of the individual.
- Works compared to dreams



Henri Matisse. The Woman with The Hat. 1905. Oil on canvas. 31 $\frac{3}{4}$ " x 23 $\frac{1}{2}$ " (80.6 x 59.7 cm)



Deliberate disharmony



Henri Matisse. Le Bonheur de Vivre (The Joy of Life). 1905-06. Oil on canvas. 5'8 ½" x 7'9 ¾" (1.74 x 2.38 m)





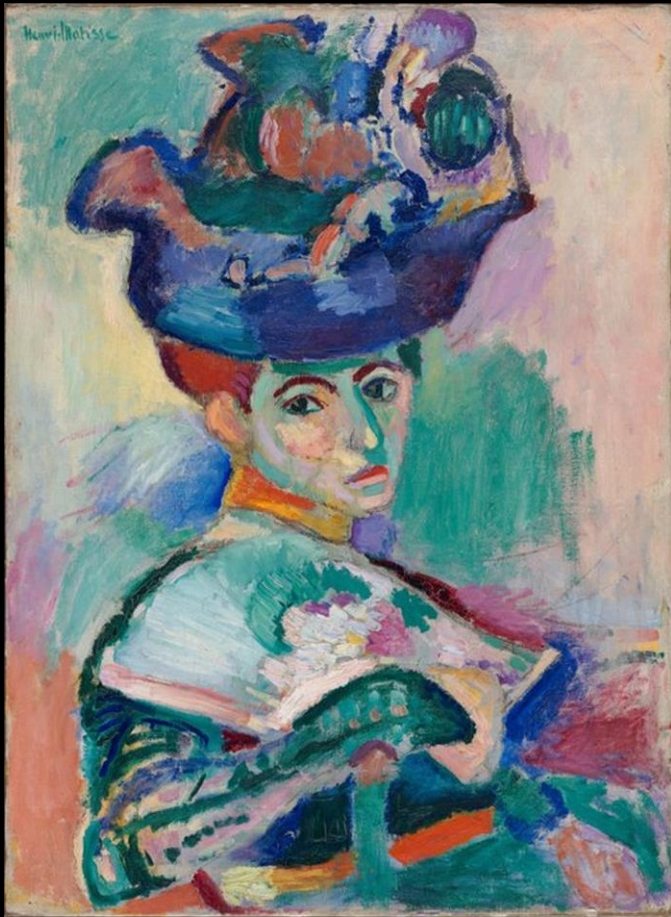
Perspectives and colors



Expression served by color

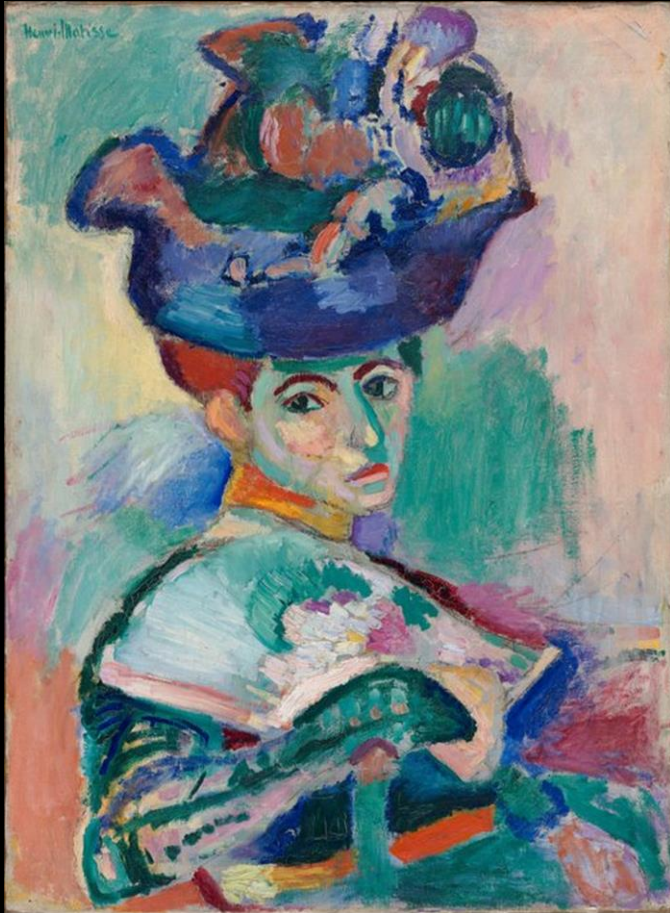


Fauvism

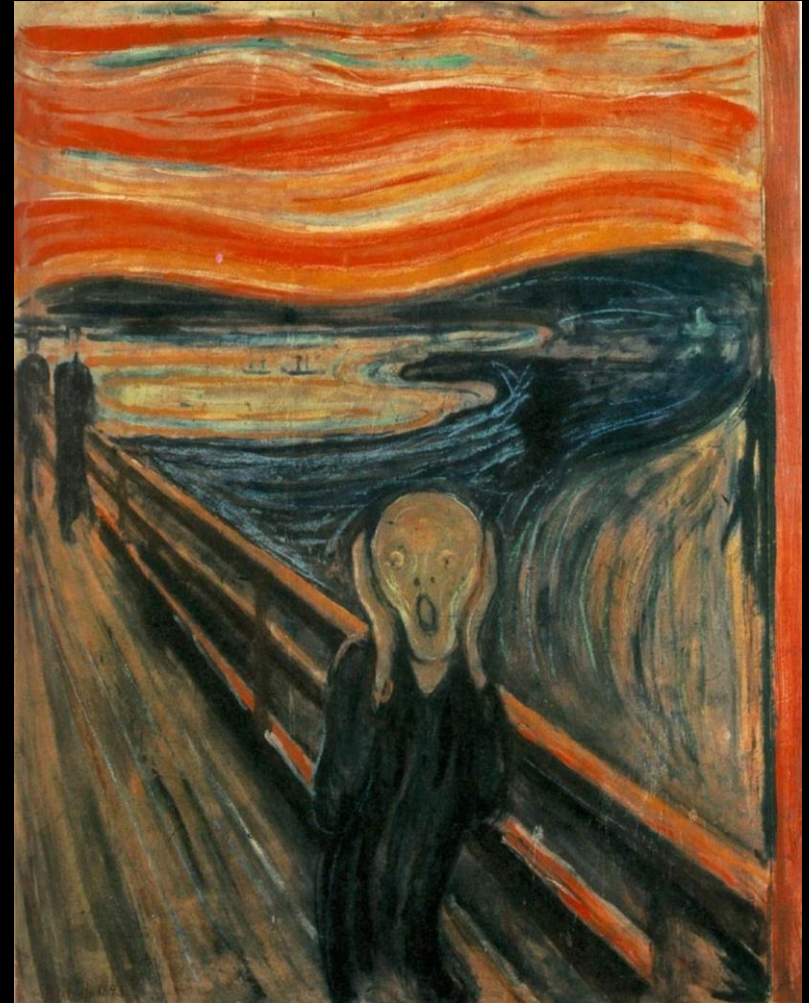


Fauvism

- “Wild beasts” in French
- Bright colors, visible brushstrokes
- Colors corresponded to the artist’s state of mind, rather than reality.
- Flatness of canvas emphasized with little dimensionality



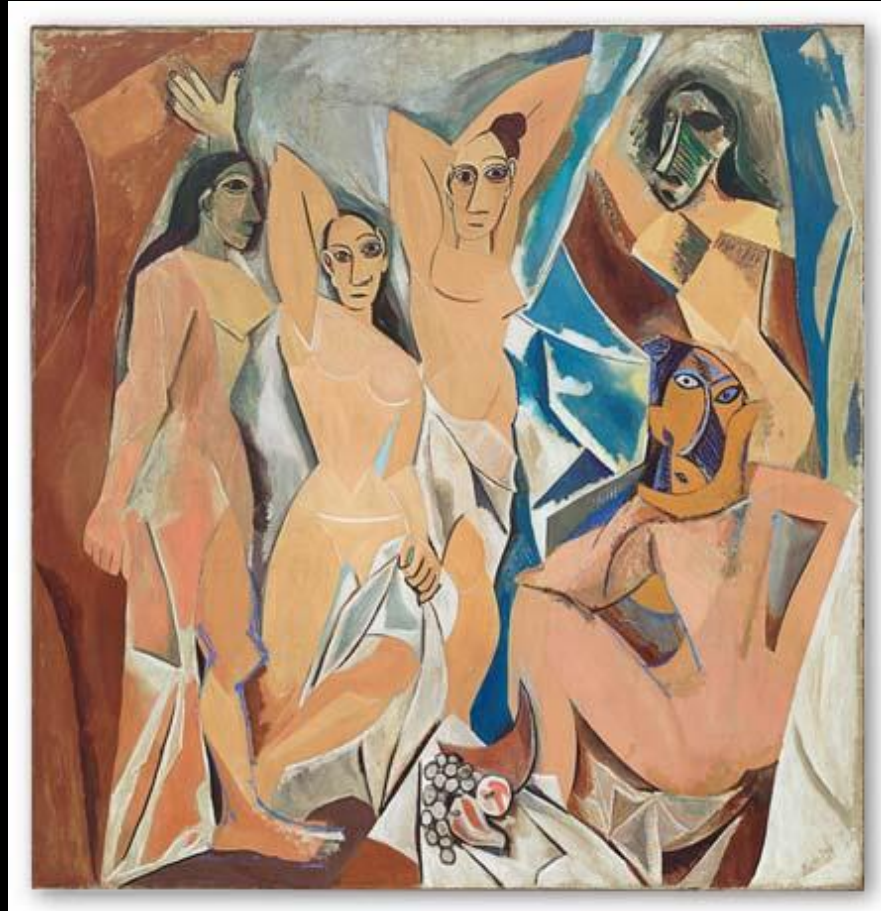
Fauvism vs. Symbolism



Primitivism

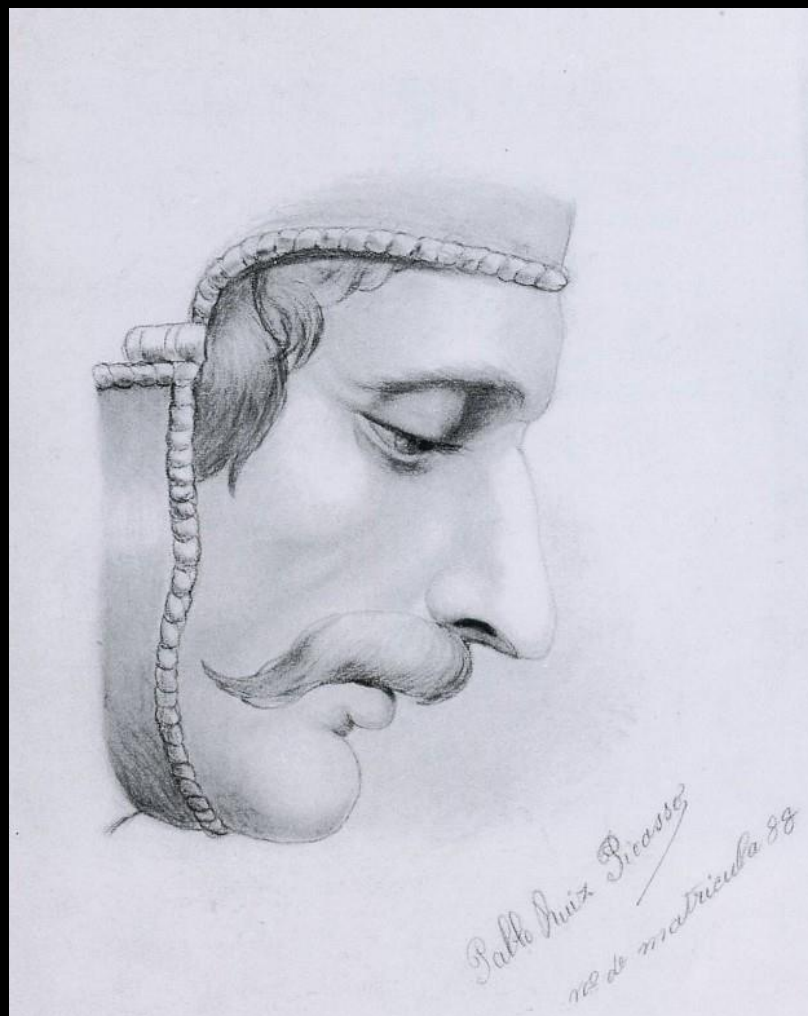
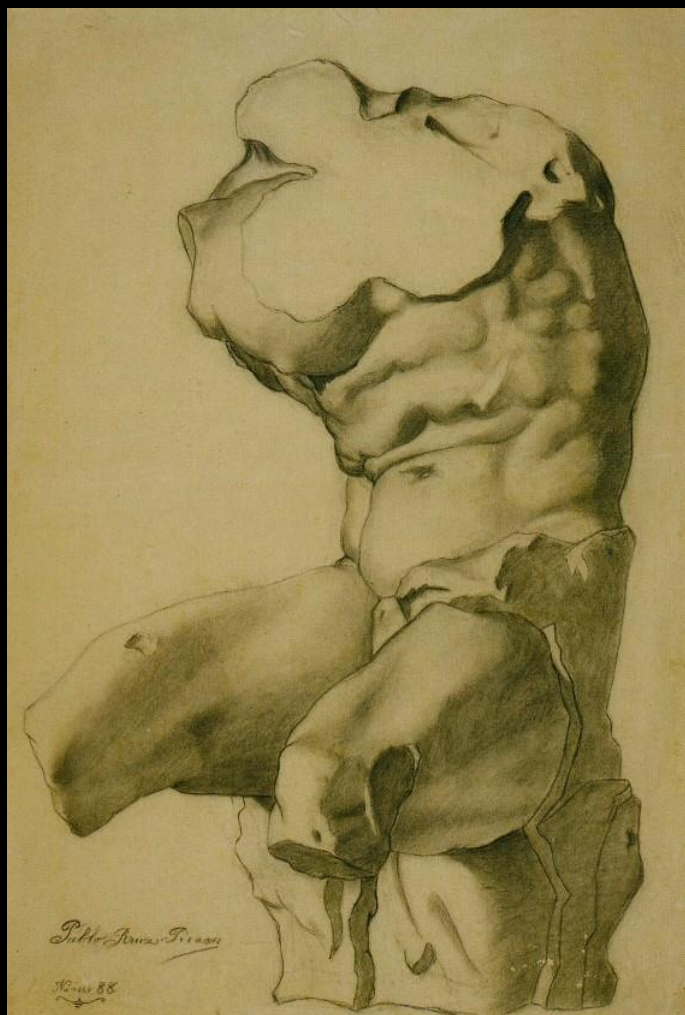


Pablo Picasso. Les Femmes d'Alger (O. J. R. M.) (Version O. J. R. M.) (The Young Ladies of Avignon). 1907. Oil on canvas. 8' x 7'8" (2.43 x 2.33 m). MOMA



[Video](#)

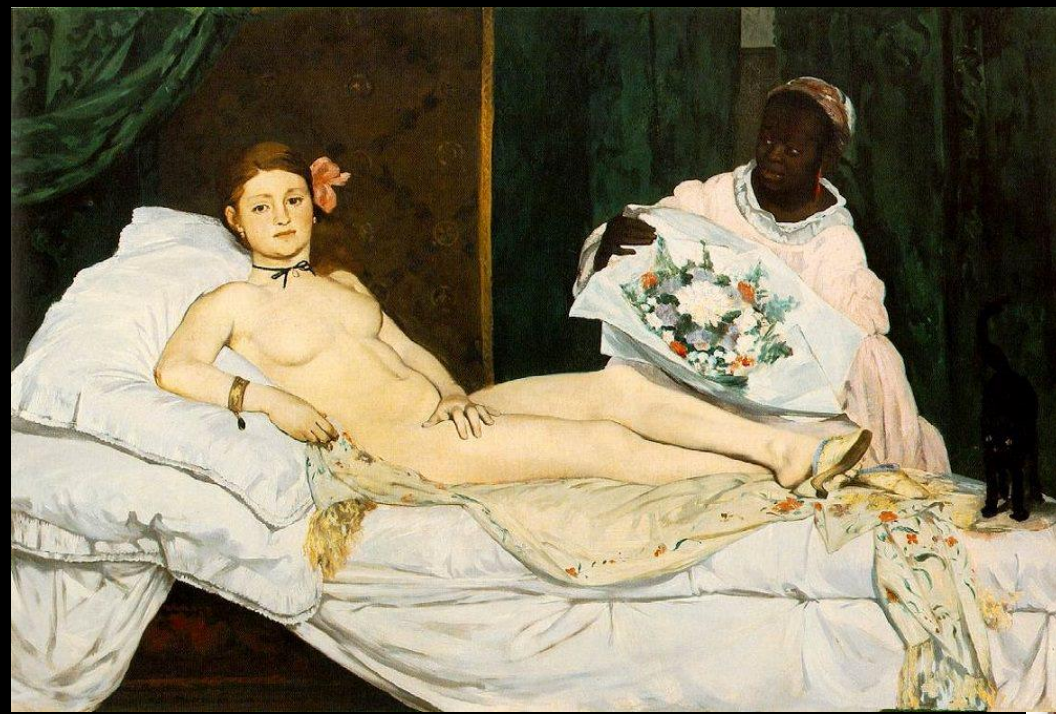
Picasso's drawings at age 11



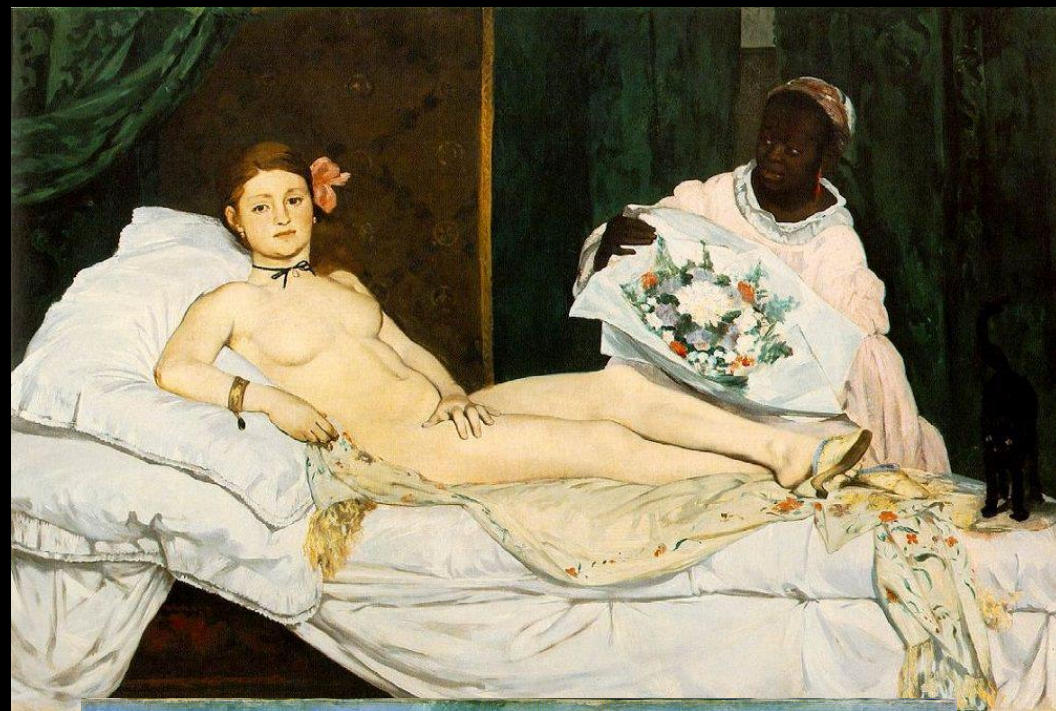
Who are these women?



Continuity of Subject



Development in
Depiction: loss of
perspective and
volume



Artistic Choices



Why include African masks?



Cultural appropriation without understanding



Japonisme vs. Orientalism vs. Primitivism



Pablo Picasso.
Ma Jolie.

1911-12.

Oil on canvas.

39 3/8" x 25 3/4"
(100 x 65.4 cm).

MOMA



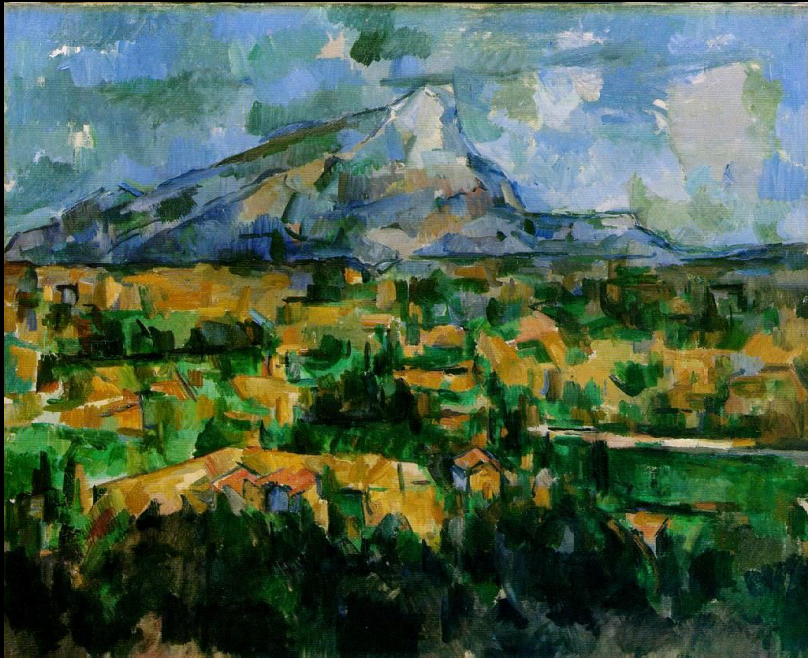
Can you make out
what it shows?



Portrait of a
woman with a
stringed
instrument



Exploration of perception





Experiments in the gradual abstraction
of recognizable subject matter, but still
linked to reality



Analytic Cubism



Pablo Picasso. **Bottle of Suze (La Bouteille de Suze)**. 1912. Pasted paper, gouache, and charcoal. 25 ¾ x 19 ¾" (65.4 x 50.2 cm). Mildred Lane Kemper Art Museum, Washington University in St. Louis.



How does Picasso (and Braque) break new ground with this work?



Material!

This is a collage, not a traditional painting. They used newsprint and construction paper to suggest a tray or table supporting a glass and a bottle of liquor with an actual label. Larger pieces of newspaper as wallpaper. Still seeing multiple perspective.



Synthetic Cubism



- Creation of complex composition by combining and transforming individual elements
- Use of different materials (this work is a collage)



How can we
interpret this
work?



Alienation: disparate pieces of newsprint (the period is the outbreak of Balkan War, which will lead to WWI, and the disorder shown is a reflection of the disorder in the world). And we might be inspired to sip Suze wine or we should stop sipping it to do something about the society. Challenging notions of realism (bottle label is a genuine bottle label, not drawn or painted)

Expressionism

- High point between 1905-1920
- Characterized by use of strong color, distorted figures, abstraction
- Dealt with themes of belonging and alienation
- “Art of unrest and the search for truth”
- Art can express truth
- Art can restore meaning to people’s lives

Vassily Kandinsky. Improvisation 28 (Second Version). 1912. Oil on canvas. 43 7/8" x 63 7/8" (111.4 x 162.2 cm)

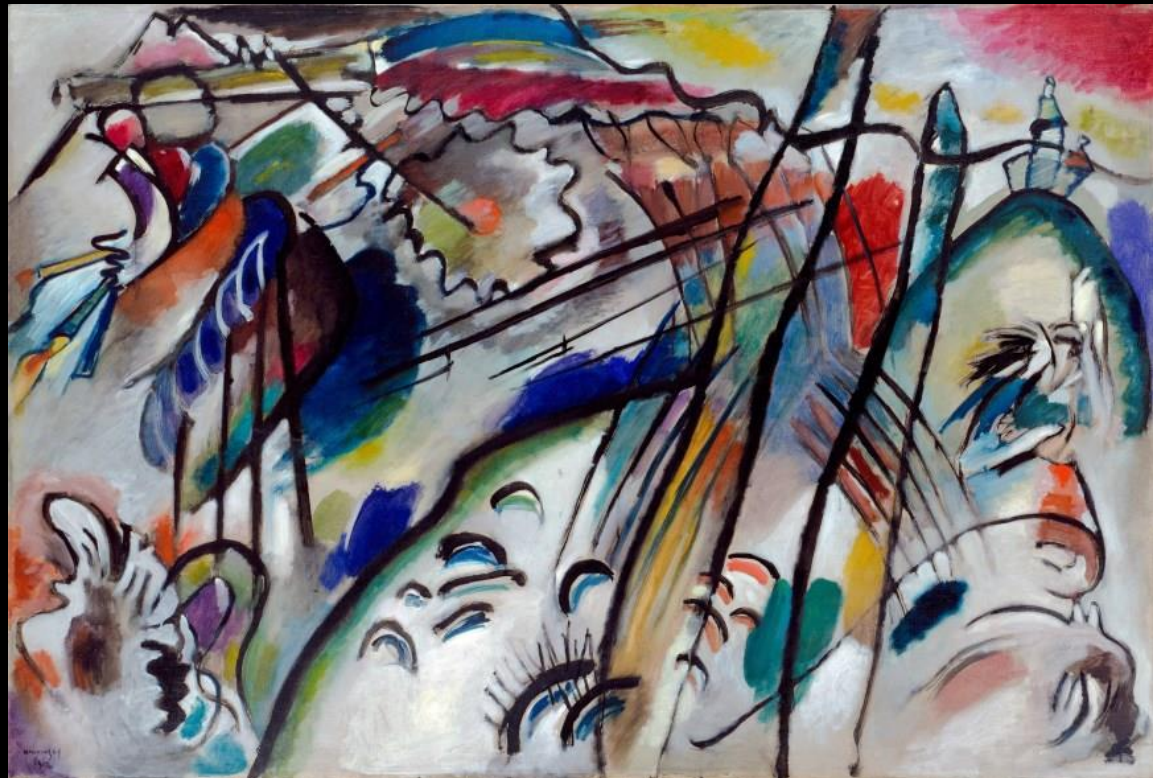


Vassily Kandinsky. Improvisation 28 (Second Version). 1912. Oil on canvas. 43 7/8" x 63 7/8" (111.4 x 162.2 cm)





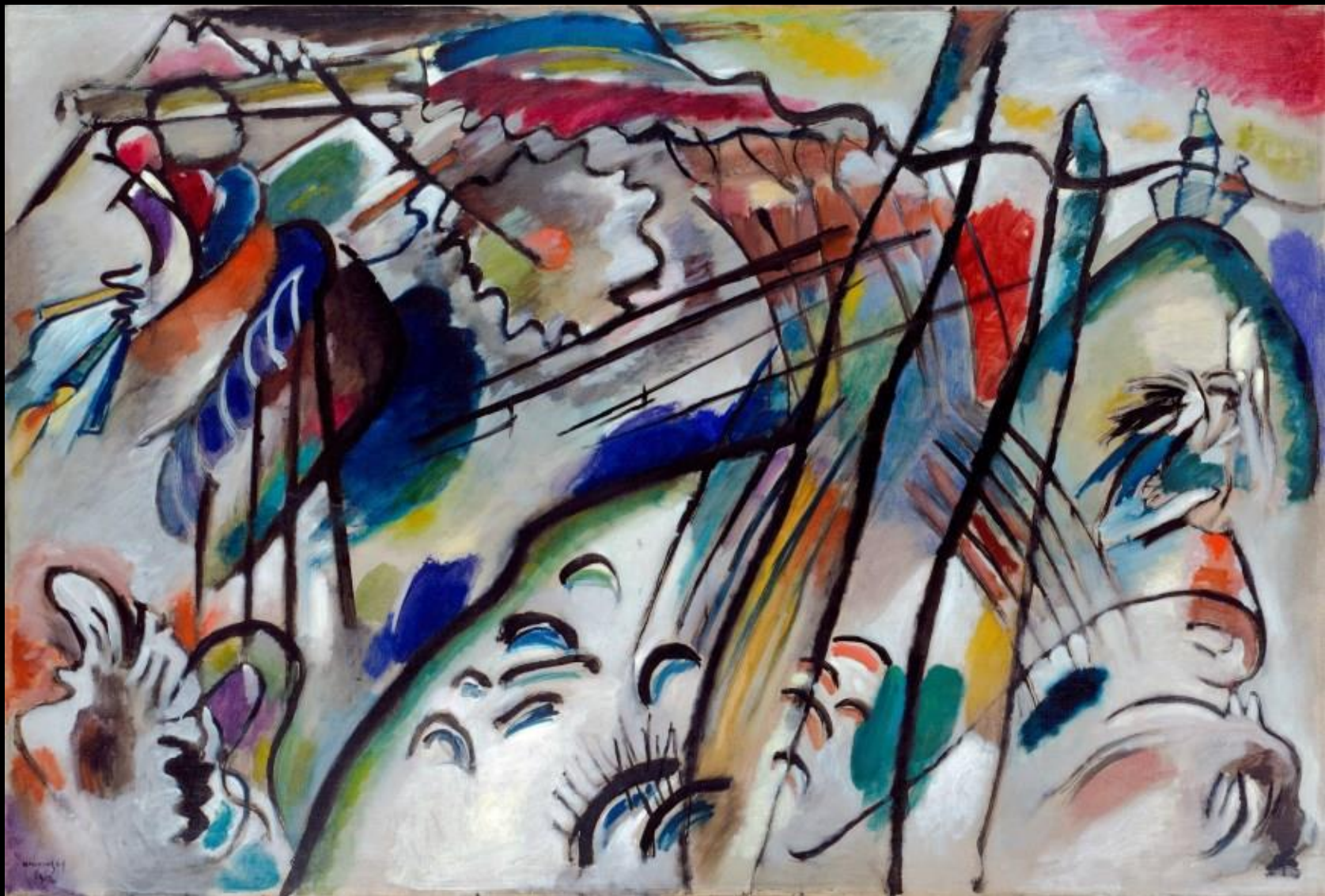
For Kandinsky, painting realistically is a misguided, materialistic quest. His painting seeks to lead the world towards deeper awareness of spirituality and the inner world.



Can you hear this painting?



Synesthesia



Cacophony? Atonal work?



“Color directly influences the soul. Color is the keyboard, the eyes are the hammers, and the soul is the piano with many strings. The artist is the hand that plays, touching one key or another purposively, to cause vibration in the soul” –
Kandinsky, Concerning the Spiritual in Art, 1912



Celebration of Machine in Futurism

- Optimism about the positive role of machines in humanity's future.
- Celebrated new machines like the car.



Gino Severini. Armored Train in Action. 1915. Oil on canvas. 45 5/8" x 34 7/8" (115.8 x 88.5 cm)



How do they differ in purpose?



Umberto Boccioni. Unique Forms of Continuity in Space. 1913. Bronze (originally made of plaster). 43 7/8" x 34 7/8" x 15 3/4" (111 x 89 x 40 cm)



Futurism: “we intend to glorify the love of danger, the custom of energy, the strength of daring...”



Muscular form exploding with movement



Kazimir Malevich. Suprematist Painting (Eight Red Rectangles). 1915. Oil on canvas. 22 ½" x 18 7/8" (57 x 48 cm)



What has changed?



What has changed?



Geometric shapes can be expressive in themselves, whereas the geometric shapes are expressing something else in Cubism

Suprematism: Supremacy of pure abstraction

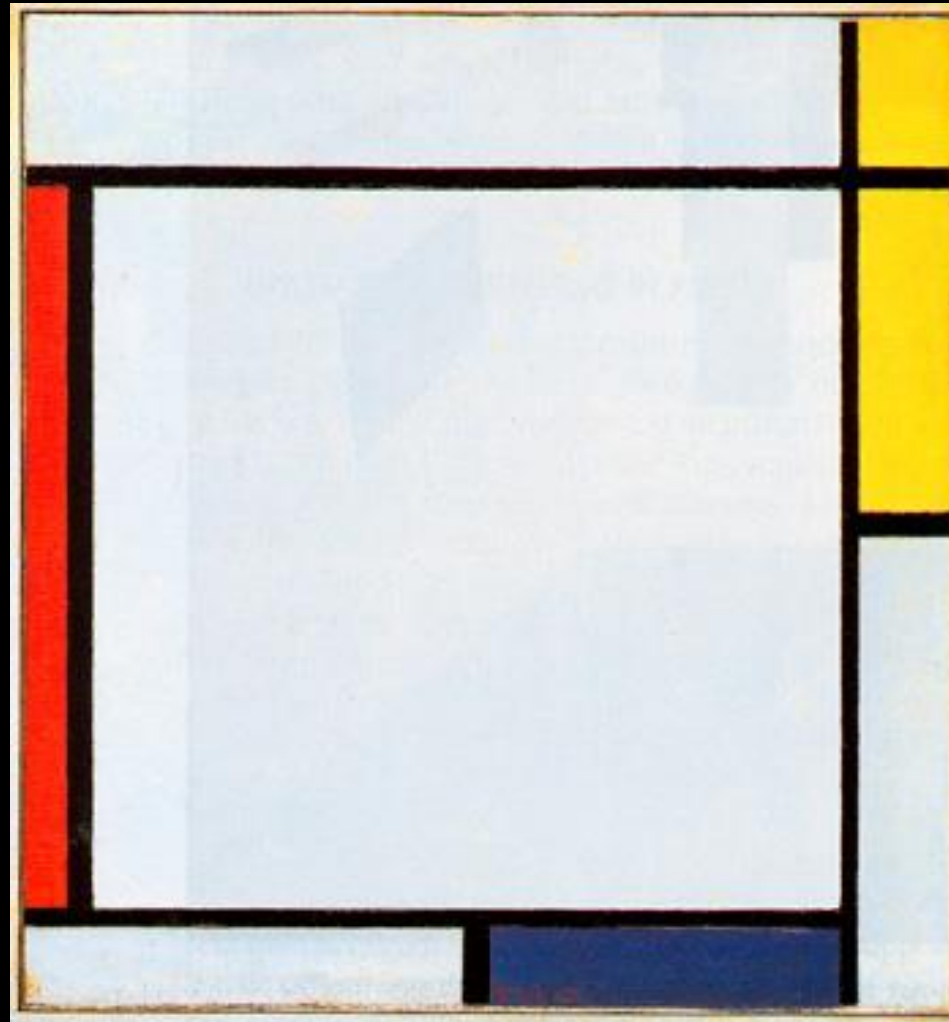


- Movement developed and led by Russian artist Malevich
- Rejection of all conventional modes of art
- Belief that expression of self can be achieved via geometric figures

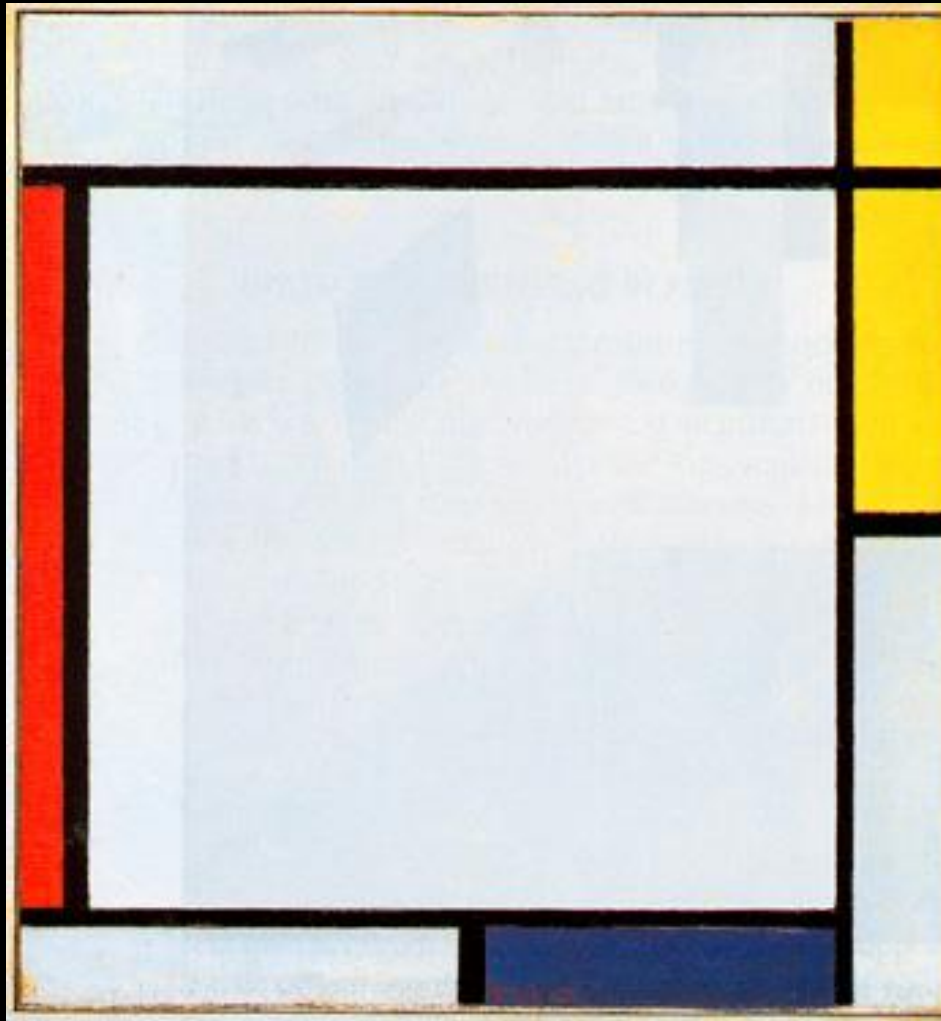
Is there a right way to look at modern art?



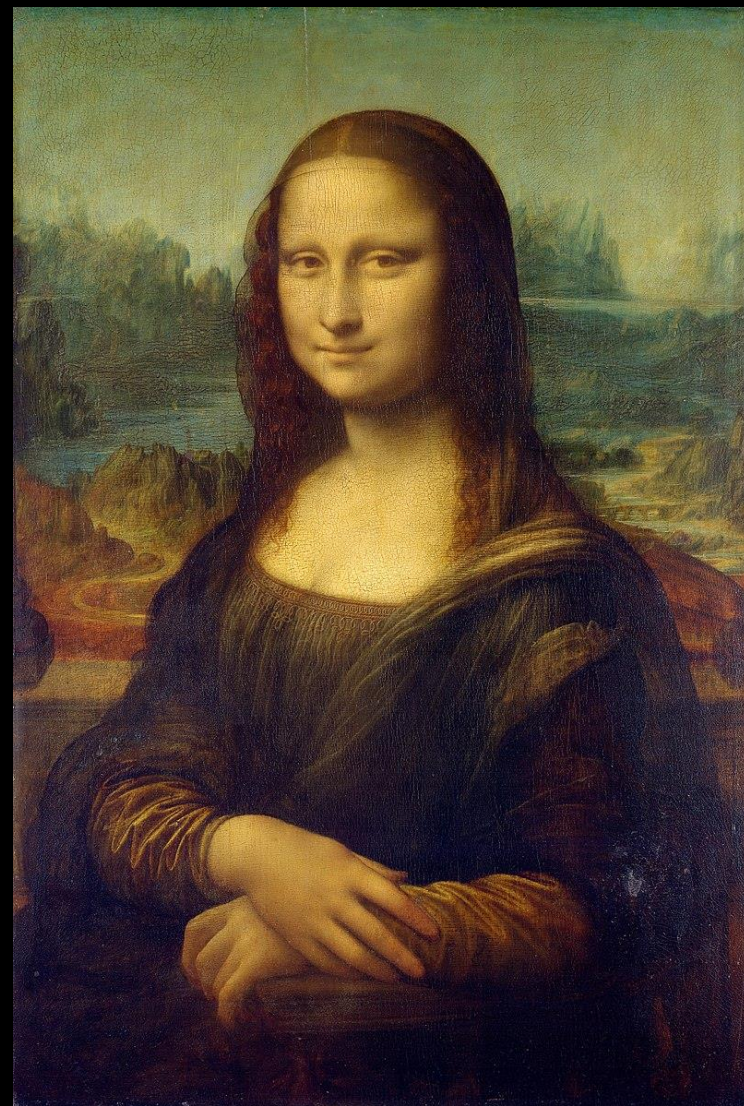
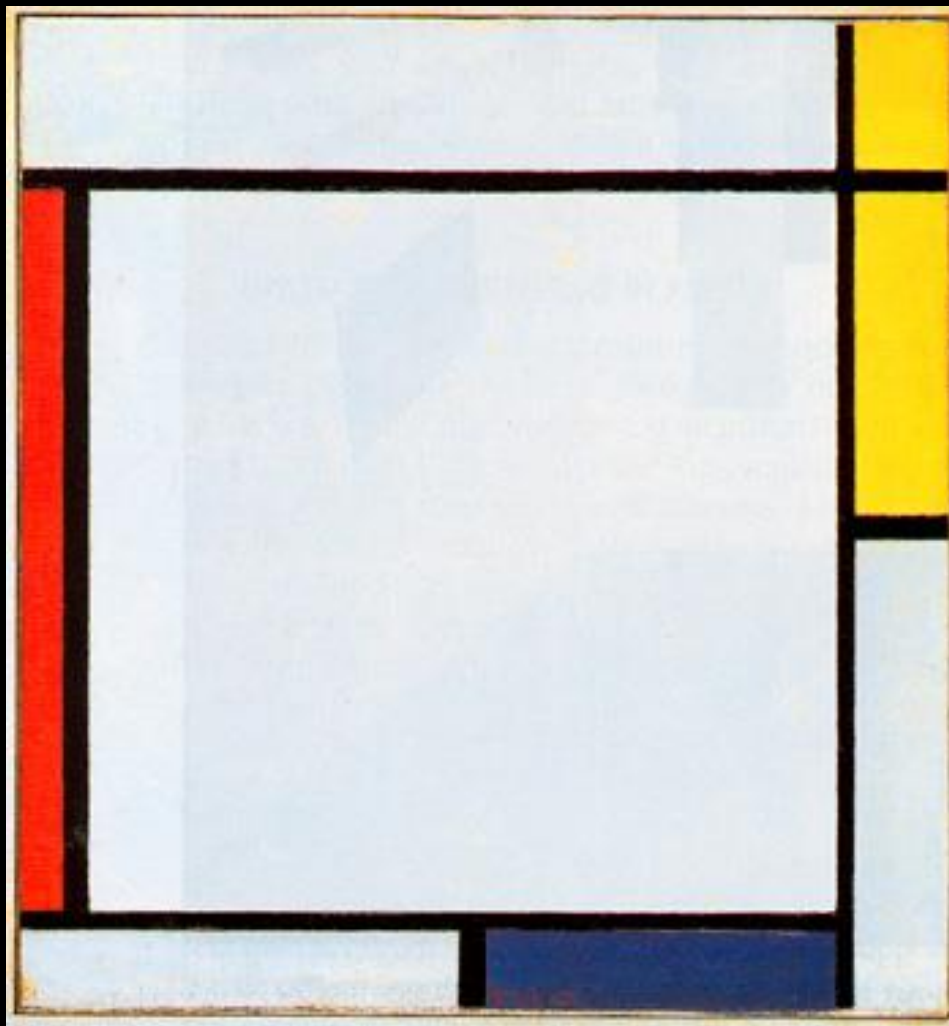
Piet Mondrian. Composition with Yellow, Red, and Blue. 1927. Oil on canvas, 14 7/8" x 13 3/4" (37.8 x 34.9 cm)



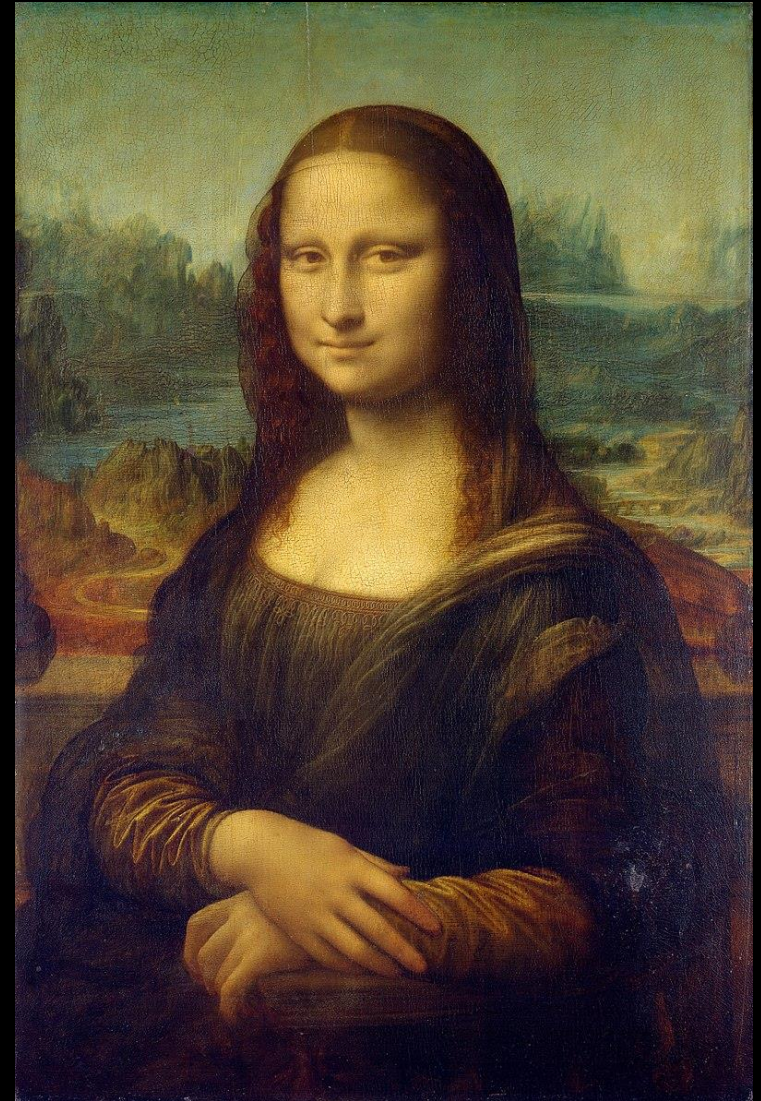
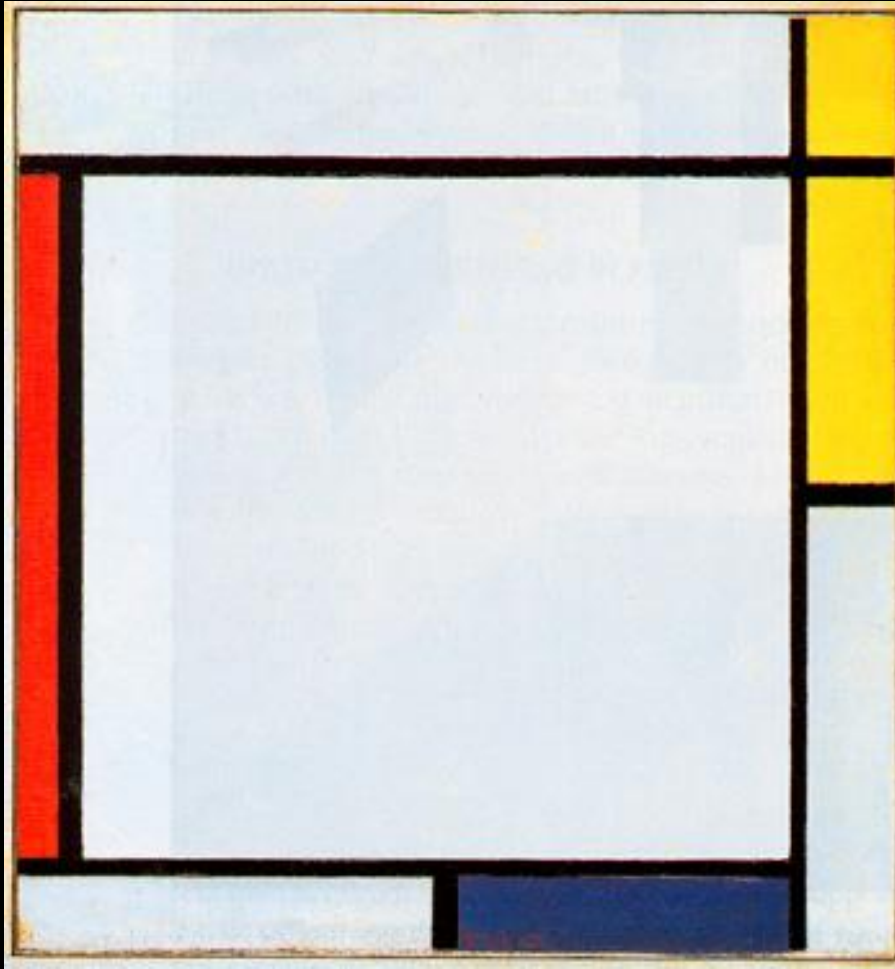
De Stijl: “The Style”, there are two forms of beauty, sensual or subjective beauty and a higher, rational, universal beauty.
Aspire to universal beauty. Essentialize beauty.



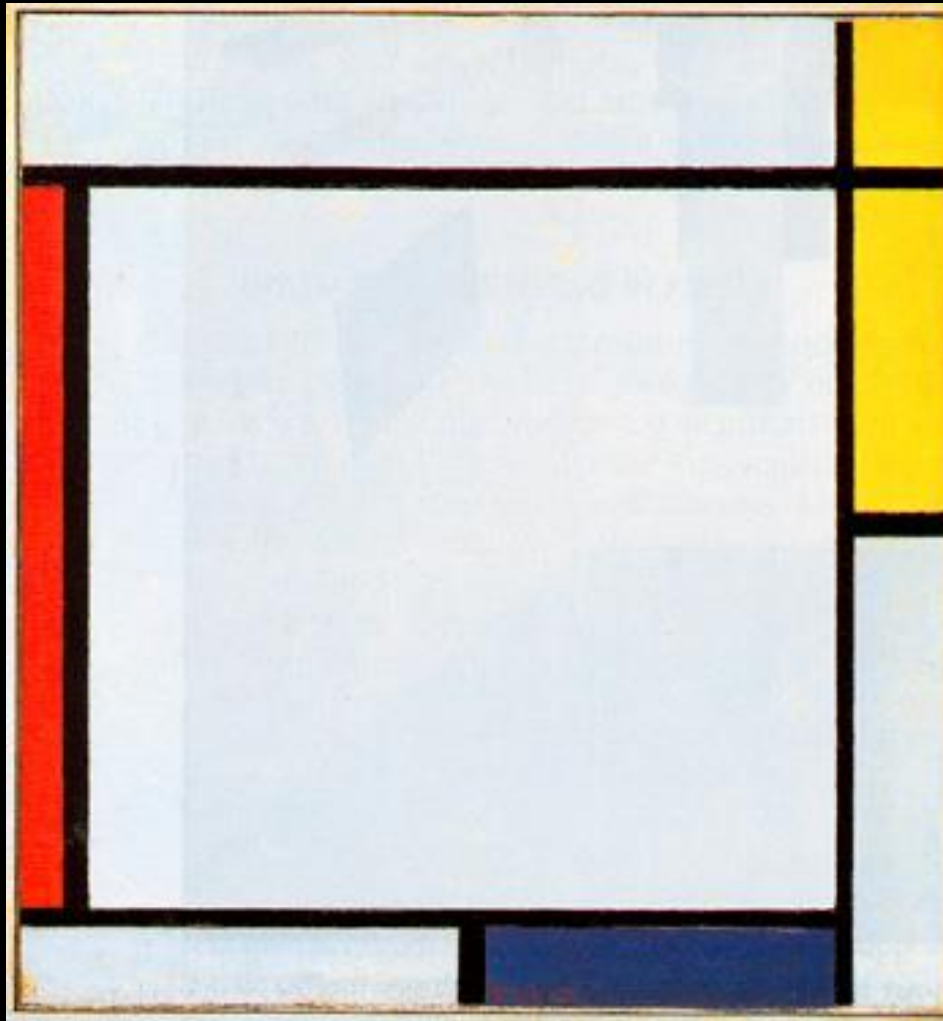
How are they related?



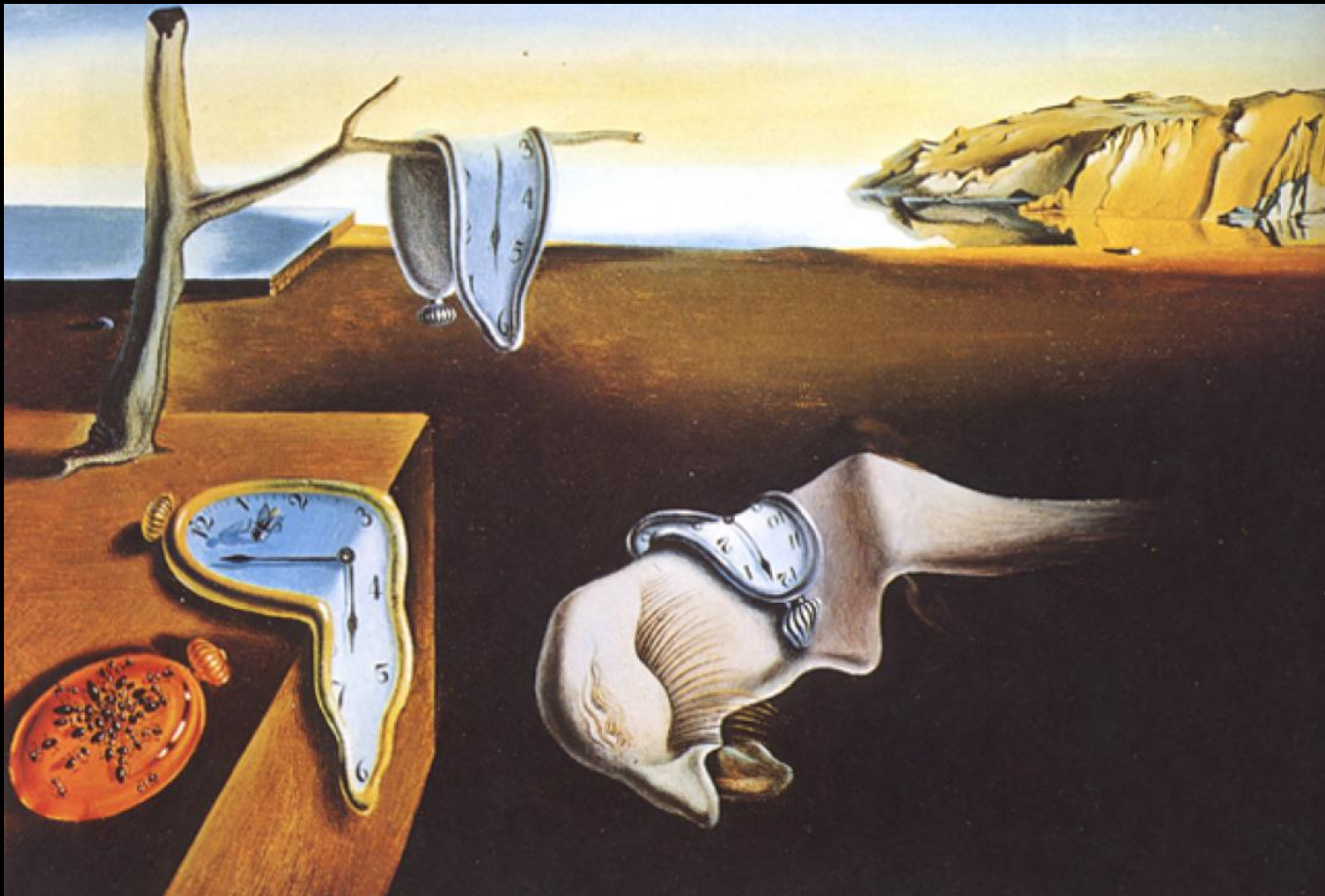
Essentializing Beauty



In the endless changing world of shapes in art,
there are eternal, unchanging forms.



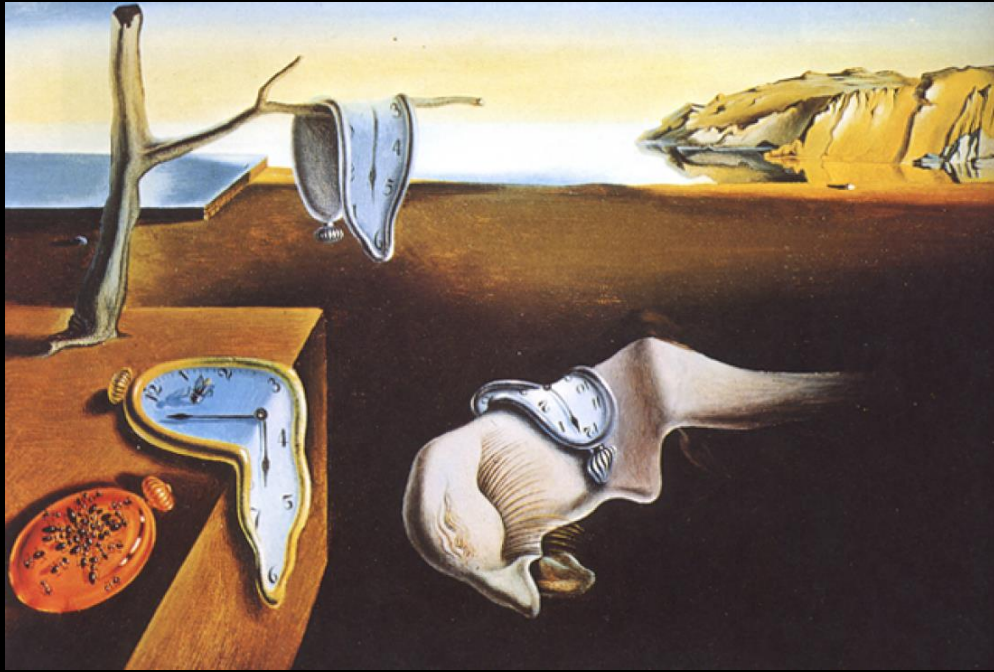
Salvador Dalí. **The Persistence of Memory**. 1931. Oil on canvas. 9 ½ x 13" (24.1 x 33cm) MoMA. [Video](#)



Surrealism

- Began in 1924
- Revolt against logic and reason.
- Embracing irrational, disorderly, aberrant.
- Background of PTSD from WWI
- “Manifesto of Surrealism” by Andre Breton (1896-1966)
- Automatism: releasing the unconscious to create the work of art without rational intervention

Surrealism vs. Symbolism



Marcel Duchamp. Fountain. 1917. Porcelain plumbing fixture and enamel paint. Photograph by Alfred Stieglitz. Philadelphia Museum of Art.



What is it?



Is this art?



Ready-Made Art



Is the photo of this work, art?



[Video](#)