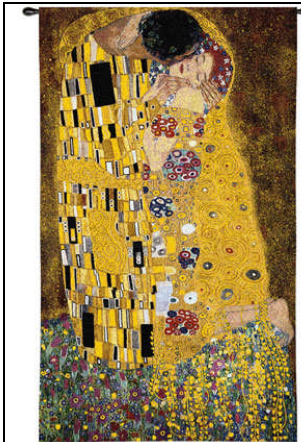


Week 5 – 19th Century French Art – continued

Symbolist Movement

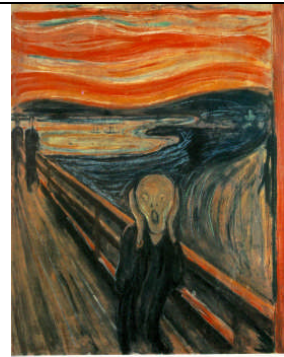
- Late 19th century movement of French and Belgium origin in poetry and other arts
- Reaction against Naturalism and Realism, anti-idealistic movements which attempted to capture reality in its humble and ordinary form
- In favour of spirituality, imagination and dreams; darker side of Romanticism
- Inspired by Schopenhauer's aesthetics – art as an escape from the world
- Themes include mysticism, otherworldliness, keen sense of life and death, awareness of sexuality
- Artists – Gustave Moreau, Gustav Klimt, Odilon Redon, Pierre Puvis de Chavannes, Henri Fantin-Latour, Edvard Munch, Felicien Rops and Jan Toorop (Europe)
- Russian Symbolist artists – Mikhail Vrubel, Nicholas Roerich, Victor Borisov-Musatov, Martiros Saryan, Mikhail Nesterov, Leon Bakst
- Frida Kahlo (Mexico), Elihu Vedder, Remedios Varo, Morris Graves, David Chetlahe Paladin, Elle Nicolai (United States), August Rodin (symbolist sculptor)
- Influenced Art Nouveau movement and Les Nabis
- Symbolist Movement known as Aestheticism/Aesthetic Movement and Pre-Raphaelites in English-speaking world, Decadentismo in Italy, Decadent in France
- Important influence on expressionism and surrealism in painting – national style of Belgium (e.g. Rene Magritte)
- Influenced Pablo Picasso's "Blue Period" (harlequins, paupers, clowns), Puvis de Chavannes, early motion pictures, German Expressionism



Gustave Klimt, *The Kiss*, 1907-08



Jan Toorop, *O Grave, Where is thy Victory*, 1892



Edvard Munch, *The Scream*, 1893



Gustave Moreau, *Oedipus and the Sphinx*,

Early Modernism

- A series of political, cultural and artistic movements in Western society at end of 19th century and beginning of 20th century, kickstarted by Industrial Revolution
- Modern equals “good, true and beautiful”
- Modern physics, modern philosophy, number theory in mathematics date from this period
- Acknowledges power of human beings to create, improve and reshape their environment, based on scientific knowledge, technology and practical stuff
- Questions religious norms in Christianity, scientific norms in classical physics, philosophy based reason and system
- Series of reforming cultural movements in art and architecture, music, literature and applied arts
- Concept of re-examining every aspect of life, and improving it (e.g. business, philosophy, art, literature)
- New and modern equals good, true and beautiful
- Traditional forms of art, architecture, literature, religious faith, social organization and daily life were becoming outdated
- Two most ground-breaking thinkers were Charles Darwin (biology – theory of evolution) and Karl Marx (political science – capitalistic system was problematic)
- Impressionism and Symbolist Movement (Symbolism) were two important ideas in art and literature in early part of Modernism

Avant-garde

- Refers to people or works that are experimental or innovation, especially in art, culture and politics
- Marginalised artists, writers, composers, thinkers whose work goes against mainstream values
- Direct opposite of *kitsch* – phony, fake products of capitalism and mass culture (pop music, soap dramas, pulp fiction, magazine illustration and B-grade movies)
- Hallmark of modernism
- Promotion of radical social reforms
- Mutual opposition towards the public and tradition, don't like popularity
- Started with Realism art (Courbet, Millet) who departed from traditional academic art

Japonism

- Commodore Matthew Perry and American naval forces exacted trading and diplomatic privileges from Japan (1853-54)
- Westerners became familiar with Japanese culture
- Parisian society liked Japonisme a lot – the 1867 Exposition Universelle in Paris, the Japanese pavilion attraction the most attention
- Japanese kimonos, fans, lacquer cabinets, tea caddies, folding screens, tea services, jewellery became very popular
- Artists were attracted to Japanese art, especially the Impressionists and Post-Impressionists (Manet, James Abbot McNeill Whistler, Degas, Mary Cassat, Vincent Van Gogh, Paul Gauguin, Henri de Toulouse-Lautrec)
- Japanese woodblock prints were especially popular among artists

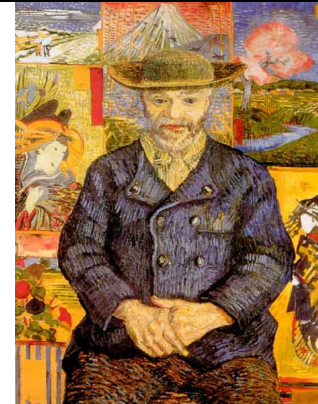


Cover of French magazine *Le Japon artistique*, 1888



La Courtisane, Vincent van Gogh, 1887

James Tissot, 1869-70



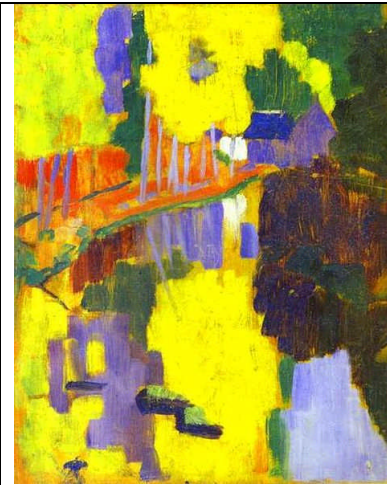
Portrait of Pere Tanguy, Van Gogh

Les Nabis

- Post-Impressionist avant-garde artists
- developed fine arts and graphic arts in France to another level in 1890s
- started with a group of friends who studied at the Academie Julian
- artists – Pierre Bonnard, Edouard Vuillard, Maurice Denis, Ker-Xavier Roussel, Paul Ranson, Felix Vallotton
- known for their mixed media work – printmaking, poster design, book illustration, textiles, furniture and theatre design



Paesaggio, Paul Ranson



The Talisman, Paul Serusier

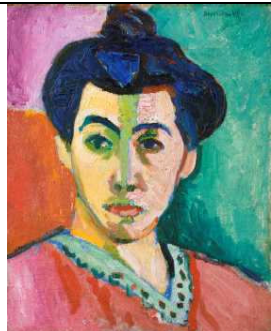
Arthur Schopenhauer's aesthetics

- The Will as 'the thing in itself', foundation of life and all being is evil
- Art offered a way for people to temporarily escape servitude to the Will and from the suffering that such servitude entails
- Art is more important than philosophy and logic – the more intellectually-inclined person suffers most
- For Schopenhauer, the Will is an aimless desire to perpetuate itself, the basis of life
- Desire engendered by the Will is the source of all sorrow in the world
- He believed that aesthetic experiences temporarily allowed the viewer to experience relief from the strife of desire, and allow the viewer to enter a realm of purely mental enjoyment
- Analyse art from its effects on both personality of artist and personality of viewer
- Elevated art from artisanry or decoration into a temporary deliverance from aimless strife of the Will in nature – art as a substitute for religion by offering a salvation through aesthetic experiences
- Artists were not only skills hands, but also priests or prophets of this doctrine – justified artistic work as a matter of highest importance in human society
- His aesthetics remain influential today, responsible for rise of the Symbolists and their movements; general development of the concept of art for art's sake
- Deeply influenced the aesthetics of Friedrich Nietzsche, contributed to contemporary beliefs that artistic creation should not be affected by financial gains or demands of patrons or customers
- Believed that the greatest artists are those who create new and entirely unprecedented forms of expression, rather than those who develop already existing forms.

Week 6 – 20th Century Art

Fauvism

- Early 20th century art movement – Les Fauves (*Wild Beasts*)
- Artists focused on creating painterly works with strong colours
- Leaders include Henri Matisse and Andre Derrain
- Artists – Albert Marquet, Charles Camoin, Henri Evenepoel, Maurice de Vlaminck, Henri Manquin, Raoul Dufy, Othon Friesz, Georges Rouault, Kees van Dongen, Alice Bailly, Georges Braque
- Artwork characterised by wild brush work and bold colours, simplified figures and objects, abstraction
- Extreme development of Van Gogh's Post-Impressionism, combined with pointillism of Seurat, Neo-Impressionism, Paul Signac, Cezanne and Gauguin
- Beginnings of Expressionism
- Inspired by Gustave Moreau, French Symbolist painter

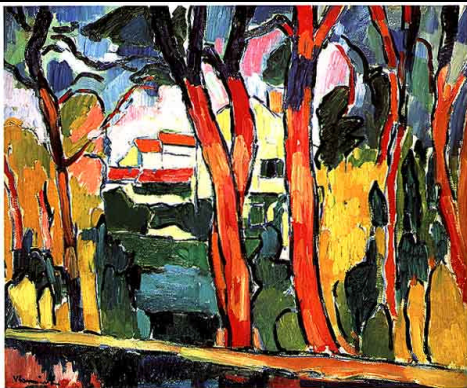


Henri Matisse, *Madame Matisse*, 1905



1906

Andre Derain, *Turning Road*,



Maurice de Vlaminck, *Landscape with Red Trees*, 1906



Henri Manguin

German Expressionism

Die Brucke (The Bridge)

- Takes place in Dresden, Berlin, 1905-13)
- First World War was welcome with nationalist enthusiasm by Germany
- Expressionists idealistically believed that war would destroy ancient order, cleanse the world and form a better society
- Influenced by "Pre-Expressionists" Van Gogh – outbursts of expression and his idea of a brotherhood of artists); Gauguin's search for a primitive Utopia
- Characterised by melancholic, depressive picture of doom and pessimism by Norwegian artist Edvard Munch

Philosophy

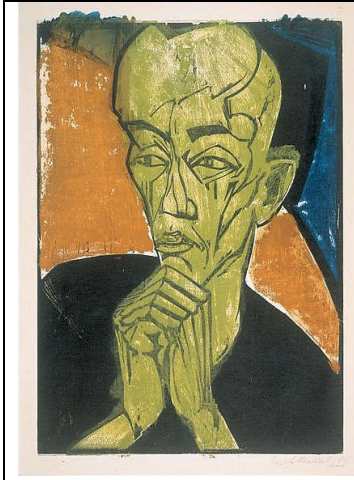
- Anguish – The Noble Savage in conflict with civilised society, yearning to return to Nature, where he can be pure again
- Brotherhood of artists – sharing not only their works but also their lives, the Brucke artists lived together in a common studio
- 'Bridge' to the future – aimed to destroy status quo and established notions of art in order to make way for newer forms

Painting theory

- Crude works of art with absolute disregard for Academic ideals of Beauty – honest, harsh, direct and unglorified impressions of the world
- Members of the Brucke were architecture students and lacked academic training, which they turned into an advantage that gave them the freedom to express
- Paintings completed rapidly and spontaneously to depict in full-force the emotions of the moment

Subject matter

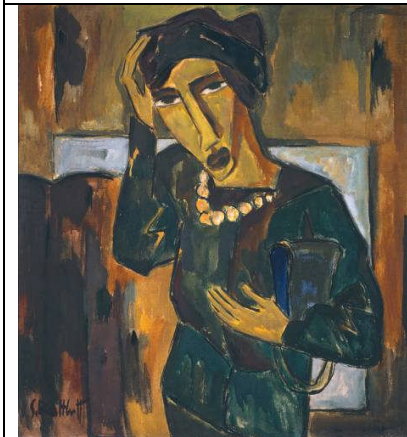
- Nudes in the environment of wild nature
- Street scenes of dazed passers-by
- Self-portraits full of angst
- Trade mark – badly finished paintings with poorly defined outlines and few details; unnaturalistic colours (e.g. blue for skin)
- Artists include Erich Heckel, Emile Nolde, Schmidt Rottluff



Portrait of a Man, Erich Heckel, 1919



The Prophet, Emile Nolde, 1912



Woman with a Bag, Karl Schmidt-Rottluff, 1912



Two Girls in the Woods, Otto Mueller, 1920-25

Cubism

- 1907-1911
- 20th century art movement pioneered by Pablo Picasso and Georges Braque
- Revolutionized European painting and sculpture
- Inspired related movements in music and literature
- Objects and space are broken up, analyzed and reassembled in abstracted form – depict objects from multiple viewpoints
- Separated into Analytical Cubism (1908-1911 in France), Synthetic Cubism (-1919)
- Artists – Picasso, Braque, Juan Gris, Guillaume Apollinaire, Robert Delauney, Marcel Duchamp, Jacques Villon, Fernand Leger, Francis Picabia, etc
-

Philosophy

- Revolt against centuries-old ideas of sensory perception prescribed by Renaissance principles (perspectives, proportions), overthrowing and redefining traditional ways of seeing visual world

Painting Theory

- Visual world is 'analysed' and taken apart into small fragmented planes, which overlap with one another in a re-creation of subject on canvas
- Multiple viewpoints (stationary single point of view is rejected)
- Fragments are "spread out" across a shallow, two-dimensional space

Subject matter

- Subject matter less important compared to investigation of volume, form (shape) and composition
- Standard subjects such as nude, landscapes, still life or portraits were used, with no moral message or symbolism whatsoever

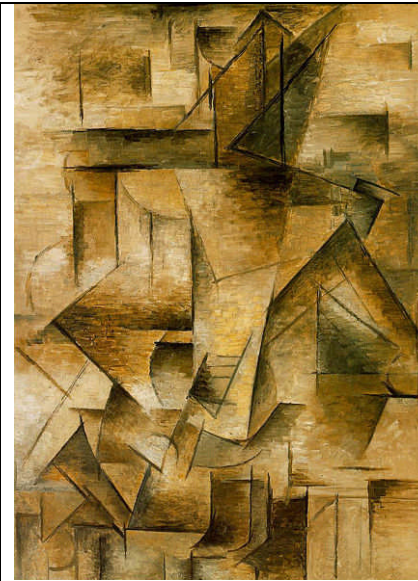
Trademark

- Cube-like buildings in painting "Houses at L'Estaque" by Braque exhibited at art dealer Kahnweiler's gallery that prompted a critic to name the style "Cubism"
- Viewer is confronted with abstract representation of artist's "analysis" of subject, can only see bits of recognizable features
- Traditional norms of classical beauty were rejected, replaced by primitive notions of beauty (influenced by African sculptures), which are crude and harsh, by Western standards



Woman with a guitar, Georges Braque,

1913



Le Guitariste, Pablo Picasso,

1910

Analytical Cubism

- Natural forms were “analyzed” and reduced into basic geometric parts on two-dimensional surface
- Colours used – monochromatic scheme (grey, blue, ochre)
- Use cylinder, sphere and cone to represent natural world

Synthetic Cubism

- Developed by Picasso, Braque, Juan Gris etc between 1912 – 1919 – beginning of collage as fine art
- Combining several objects together on two-dimensional surface
- Continuation of Analytical Cubist phase



Juan Gris, *Still Life with Fruit*

Dish and Mandolin, 1919



Moderna, Georges Braque

Picasso was influenced by

- Ancient Iberian sculpture from Spain
- Primitive African art
- Gauguin's sculptures from Tahiti
- Cezanne's retrospective exhibition (1907)

Dadaism

- 1916-24
- Cultural movement beginning in Zurich, Switzerland during World War I, involving visual arts, literature (poetry, art manifestoes, art theory), theatre and graphic design – spread throughout Europe and North America
- Reaction against World War I (1914-1918)
- Dada activities include public gatherings, demonstrations, publication of art/literary journals
- Influenced later styles such as Surrealism, Nouveau Realisme, Pop Art and Fluxus
- Interest in modern technology and machines (tools of mass destruction, e.g. machine guns, engineering gadgets) – hence the mechanical look of most Dadaist work
- Dadaists – Marcel Duchamp, Hans Arp, Hannah Hoch, Guillaume Apollinaire, Hugo Ball, Francis Picabia, Theo van Doesburg, Max Ernst, Man Ray, Hans Richter

Philosophy

- Nihilism – total rejection of all ideals, moral principles or beliefs (including Dada itself)
- Dadaists chose to stand outside social conventions by being totally absurd, illogical and incomprehensible
- Everything happens by chance – no conscious control was exercised

Painting Theory

- Aimed to revolt against all forms of art (especially Academic High Art) by creating “Anti-art”:
- Used of “Ready-mades” - ordinary everyday objects selected to be displayed as Art, the choice based on “indifference with a total absence of good or bad taste”; ready-mades change the objects’ original contexts
- Collage and Assemblages – disinterested combination of two or more randomly selected objects to create a new meaningless (hence absurd) entity; this subconscious process of selection was known as “Automatism”

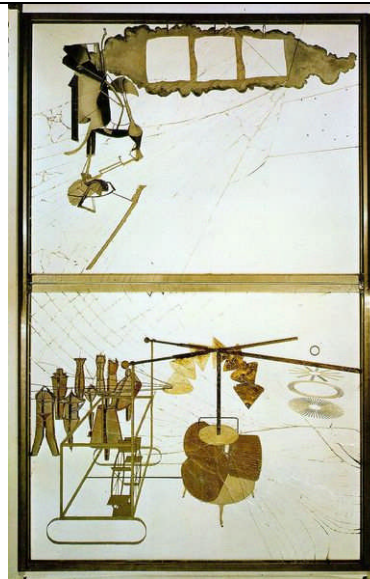
Subject Matter

- Meaningless images created by collage – “the chance meeting of two distant realities on an unfamiliar plane”
- Ready-mades: Industrial objects selected randomly to be displayed as works of art
- Trade mark – meaningless, absurd, often offensive to social norms



Bicycle Wheel, Marcel

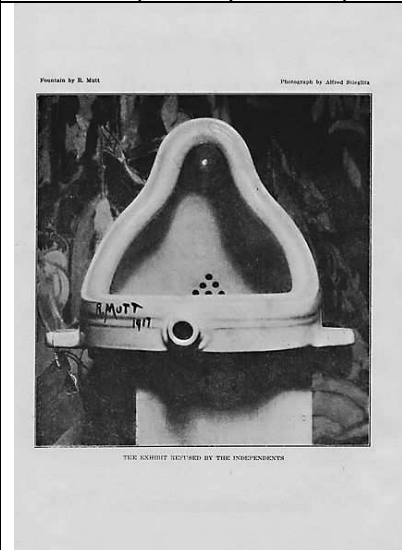
Duchamp, 1913



The Bride Stripped Bare by her Bachelors, Even (The Large Glass), 1915-23



Hannah Hoch, *Cut with the Dada Kitchen Knife through the Last Weimar Beer-Belly Cultural Epoch in Germany*, 1919



Duchamp, *Fountain*, 1917
(photographed by Alfred Stieglitz)

Surrealism

- Artists involved in Dadaism soon got tired of its nonsensical activities and decided to head towards a constructive style that re-embraced value of museum art, while using Dadaist methods
- Andre Breton, leader of the movement, published the Surrealist manifesto in 1924
- Surrealists – Andre Breton, Yves Tanguy, Antonin Artaud, Joan Miro, Marcel Duchamp, Max Ernst, Man Ray, Hans Arp, Salvador Dali, Giorgio de Chirico, Alberto Giacometti, Meret Oppenheim , Luis Bunuel, Valentine Hugo, etc.



Andre Breton



Salvador Dali and Man Ray

Influenced by

- Metaphysical art (Pre-surrealism) – explores philosophical issues like meaning of human existence
- Dadaism – illogical and often incomprehensible
- Academic technical virtuosity – hyper Realism of old Flemish masters like Jan van Eyck
- Dream-like fantasy landscapes by pre-Renaissance Flemish masters Bosch and Breugel
- Sigmund Freud's Psychoanalysis theory, which expounded the power of the subconscious mind

Philosophy

- Anti-art (dada) becomes Art: Contrary to Dadaists, the Surrealists recognized the value of high art and aimed to create works worthy of museums
- Unlike Dadaist works, Surrealist works can sometimes be meaningful

Painting Theory

- Use of Automatism (Dada) as means to create concrete, coherent picture of subconscious world that is rendered in super-realistic details with extreme virtuosity
- Dream-like landscapes, still life or portraits
- Trade mark – dream like, fascination with details, academic discipline and technical control



Giorgio de Chirico, *The Red Tower*, 1913



Salvador Dali, *Persistence of Memory*, 1931



Max Ernst, *The Elephant Celebes*,

1921



Yves Tanguy, *Reply to Red*, 1943



Joan Miro, Woman and Bird,



Alberto Giacometti

Bauhaus

- School of art and architecture in Germany (1919-1933)
- Revolutionized art training by combining pure arts with study of crafts
- Built on idea that design reflects society and helps improve it
- Founded at Weimar in 1919, headed by Walter Gropius
- Faculty included Paul Klee, Wassily Kandinsky, Lyonel Feininger, Laszlo Moholy-Nagy and Marcel Breuer
- Insisted on functional craftsmanship in every field, with concentration on industrial problems of mechanical mass production
- Bauhaus style is characterized by economy of method, severe geometry of form and design which pays attention of nature of materials used
- The school's concepts faced vigorous opposition from right-wing politicians and academicians
- Bauhaus ideas in architecture, furniture, weaving and typography, became well-known worldwide, especially in United States – The Chicago Institute of Design, founded by Moholy-Nagy, is based on teaching plan of Bauhaus



De Stijl

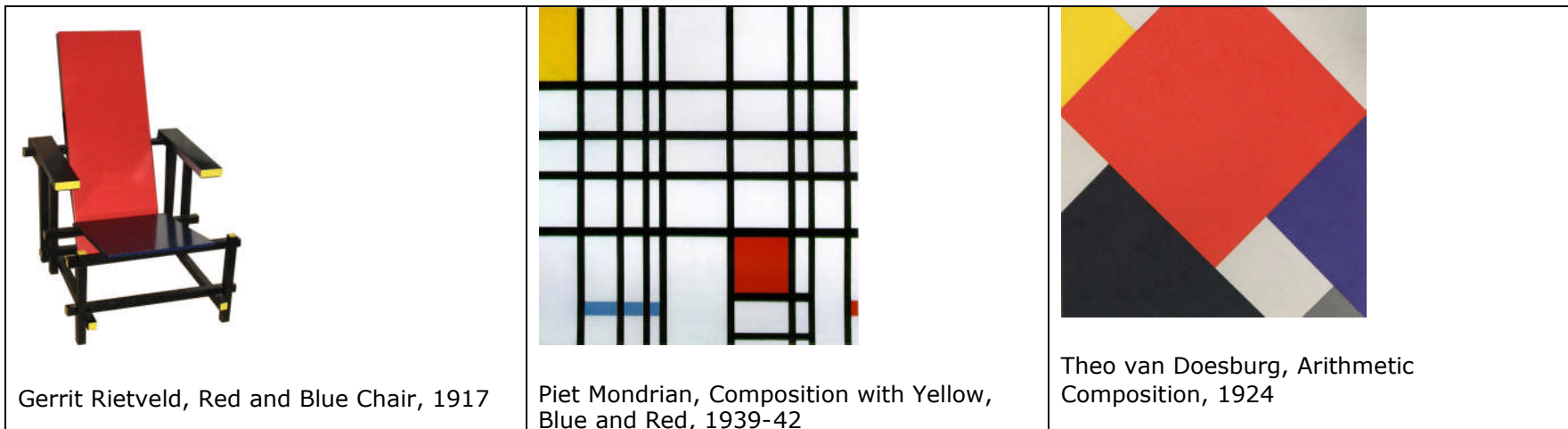
- Dutch artistic movement founded in 1917 – principal members include Piet Mondrian and Bart van der Leek, architects Gerrit Rietveld and JJP Oud
- Their work is known as neoplasticism
- refers to body of work produced by a group of Dutch artists from 1917 – 1931
- Also name of a journal published by painter and critic Theo van Doesburg

Philosophy

- To express a new utopian ideal of spiritual harmony and order
- Advocate pure abstraction and universality by reducing to essentials of form and colour

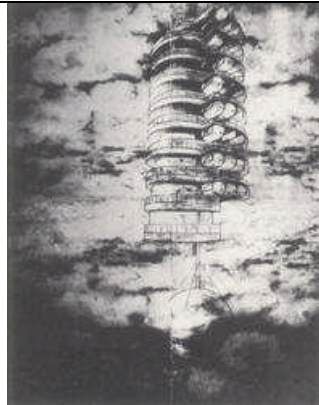
Aesthetic Theory

- Simplified visual compositions to vertical and horizontal directions
- Use of only primary colours, along with black, white and grey
- Simplicity and abstraction in architecture and painting
- Avoided symmetry by use of opposition
- Influenced by Cubist painting and mathematician M.H.J. Schoenmaekers
- Bauhaus style was inspired by De Stijl



Constructivism

- Russian art and architecture movement founded in 1913 by Vladimir Tatlin
- Use of art as an instrument for social purposes, specifically for a socialist system – propaganda for Bolshevik party
- Worked on three-dimensional constructions, later expanded to include two-dimensional works such as posters
- Artists – Vladimir Tatlin, Alexander Rodchenko



Gyorgy Kriutikov, Flying City, 1928



Vladimir Tatlin, Tatlin's Tower –
Monument to the Third International



Naum Gabo, Column, 1923



Kazimir Malevich, *Suprematist*
Composition: Airplane Flying, 1915

Futurism

- Italian school of painting, sculpture, and literature (1909)
- Filippo Tommaso Marinetti's manifesto of futurism first appeared
- Carlo Carra, Gino Severini, Giacomo Bella were leading painters and Umberto Boccioni was chief sculptor of group; architect Antonio Sant'Elia was also part of school
- Portrayed dynamic character of 20th century life by glorifying danger, war, and machine age – favored growth of fascism
- Futurist principles and techniques strongly influenced Russian constructivism

Futurist Manifesto

- rejected the past, celebrated speed, machinery and industry
- modernisation and cultural rejuvenation of Italy
- celebrating a sanitary vision of war (no depiction of blood, death, or destruction)
- called for destruction of museums, libraries, repositories of accumulated culture
- Marinetti said "a speeding automobile...is more beautiful than Nike of Samothrace"



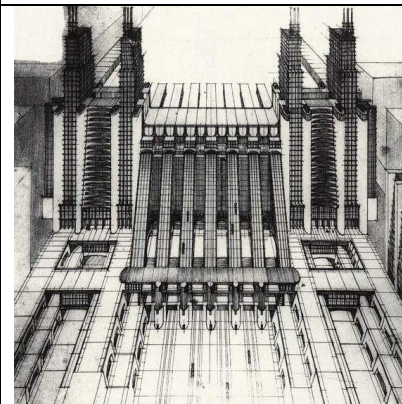
Umberto Boccioni, *Unique Forms of Continuity in Space*, 1913



Carlos Carra, *Funeral of the Anarchist Galli*, 1911

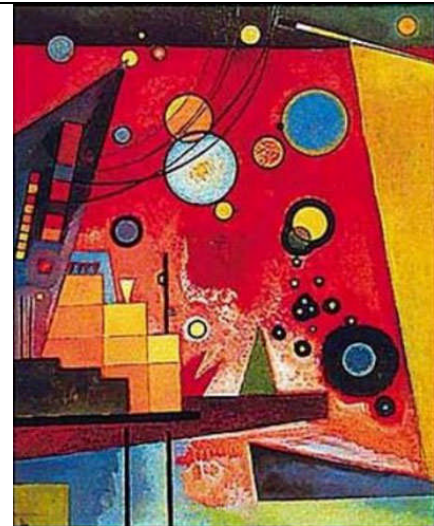


Gino Severini, *Armoured Train*, 1915



Antonio Sant'Elia, perspective drawing for *La Citta Nuova*, 1914

Abstract Art



Kandinsky, *Schweres Rot*



Wassily Kandinsky, *Composition VII*, 1913



Blue Rider, 1903



Yellow, Red, Blue