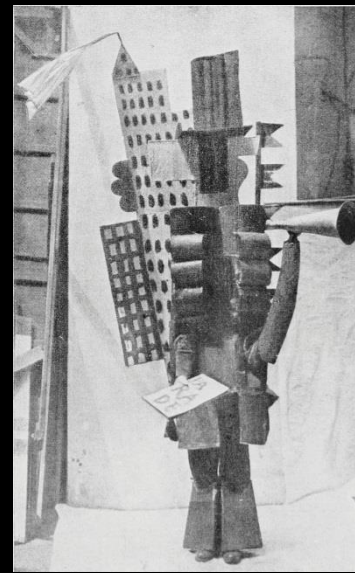
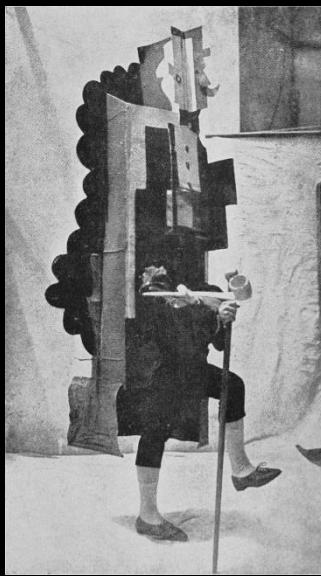


Key Ideas

- Early modern art often was “subversive and intellectually demanding” as well as “visually, socially, and politically radical.” In the early 20th century, change occurred rapidly in Western nations, in science and industry, politics, economics, and psychology. Art reflects these tensions and cultural changes, as well as the ultimate military conflict of WWI. (Stokstad, 1018-1019)
- The early 20th century is marked by an explosion of avant-garde movements, developing in tandem (e.g., Cubism and Expressionism), with artists often moving between various styles in their work. The break with past traditions in the fine arts also occurs in design, music, dance, theater, and literature.
- Paris remains the center of the art world (until the mid-20th century). Cross-pollination occurs between artists; no one is creating art in a vacuum.

Breaking with past traditions...and cross-pollination!

Various furniture, textiles, and printed books in Mia's collection...

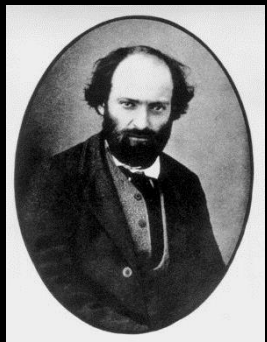


Costume designs by Pablo Picasso, for Serge Diaghilev's Ballets Russes performance of *Parade*, Paris, 1917. Far right, costume design by Bakst from *The Firebird*, full-length ballet score by Stravinsky (pictured below left). Poet Guillaume Apollinaire shown below right.

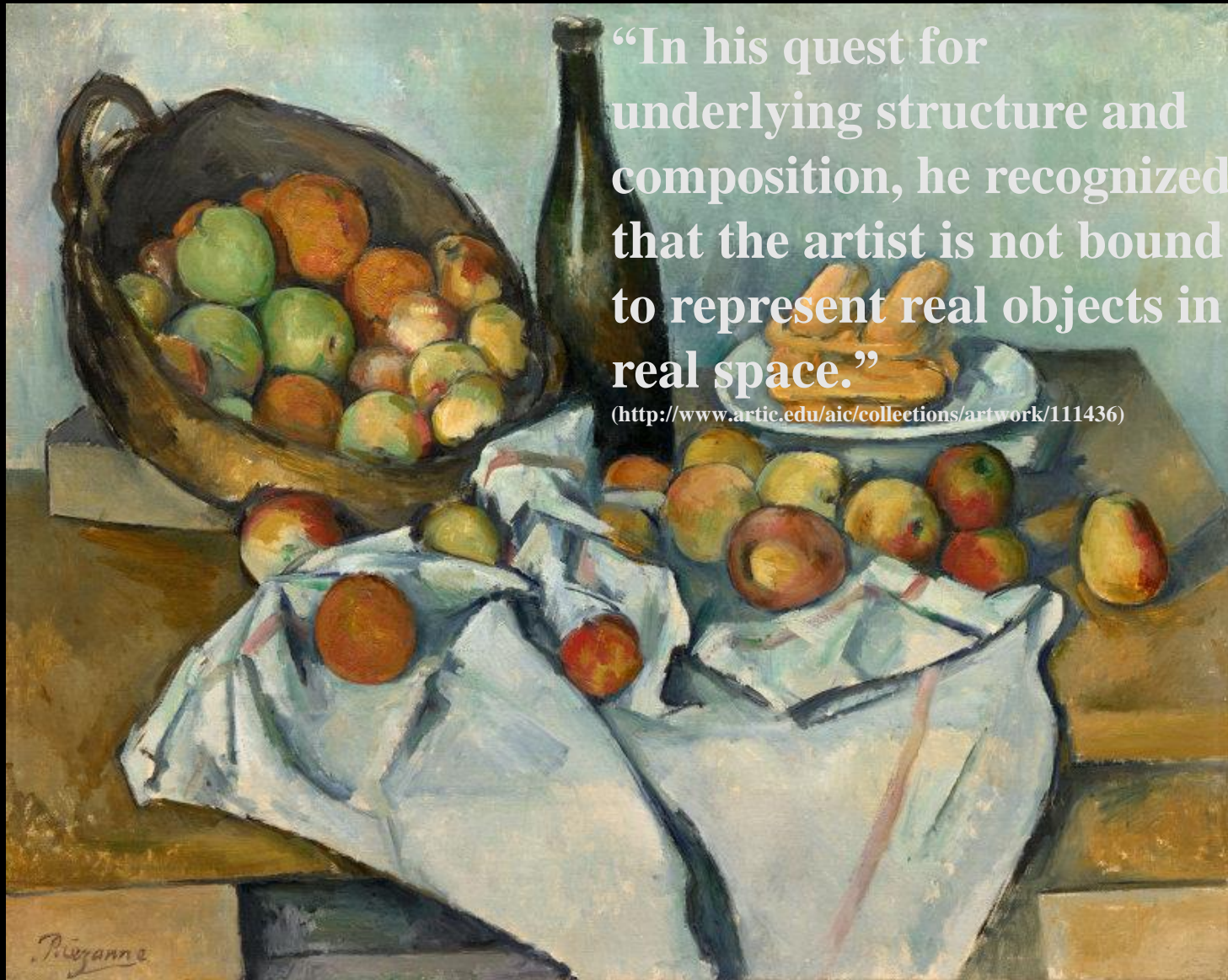


Key Ideas

- From the work of Cézanne, artists develop Cubism, further breaking down pictorial representation. Cubism, in turn, inspires more explorations, pushing artists towards total non-representational art before the advent of WWI.
- Euro-American artists seek and incorporate new influences in their work, looking to African art and other non-Western artistic traditions as they move away from figural representation.
- The years surrounding WWI have an enormous impact on European artists. Art movements develop that seek social change within a fractured world. World War I: 65,038,810 people mobilized. 8,528,831 killed; 21,189,154 wounded; 7,750,919 prisoners and missing.



Paul Cézanne, *The Basket of Apples*, c. 1893



“In his quest for underlying structure and composition, he recognized that the artist is not bound to represent real objects in real space.”

(<http://www.artic.edu/aic/collections/artwork/111436>)

“No artist had a greater impact on the next generation of Modern painters than Paul Cézanne”

(Stokstad, 1012).

Why? What is so “modern” here?

Cubism's beginnings...

Georges Braque, *Viaduct at l'Estaque*, 1907, 82.22 (This work melds Fauve color into an early Cubist composition. Inset is *The Viaduct at l'Estaque*, 1908, at the Pompidou.)





Pablo Picasso, *Gertrude Stein*, 1906-1907. (Inset, *First Communion*, 1896)



The start of
Cubism...

Pablo Picasso, *Les
Demoiselles
d'Avignon*, June-
July 1907

Primitivism: Tendency
of early Modern artists
to appropriate visual
culture from non-
Western cultures
(including African and
Oceanic art).



Primitivism...

Mbuya mask, Pende (left) and Iberian female head, c. 299 and 100 B.C.E., below left; Picasso, *Les Femmes d'Alger (O. J.)*, 1907.





Analytic Cubism

The first form Cubism took is generally termed “Analytic,” in reference to the way the artists analyzed form by breaking down the objects into parts.

Georges Braque, *The Portuguese*, 1911. Inset,
Picasso, *Ma Jolie*, 1911-
12



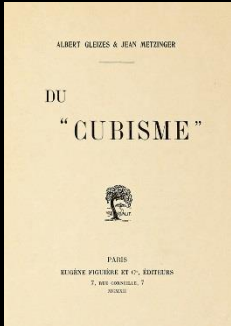
Synthetic Cubism

Synthetic Cubism: Artists create motifs by combining simpler elements (collage).



Pablo Picasso, *Still Life with Chair-Caning*, 1912.

Cubism

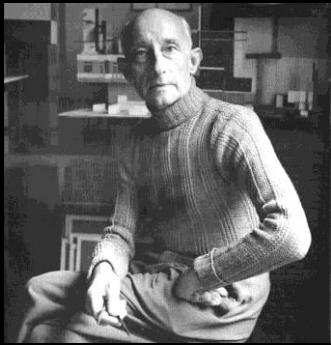


Albert Gleizes, *The Village*, 1913, 71.26

In what ways does Gleizes break from traditional landscape painting?



Cubism



Felix del Marle, *Study for the Portrait of P. Jean-Dupré*, 1913, 2016.54...or Max Jacob??



Cubism



Fernand Léger,
Table and Fruit,
1909, 47.8



Cubism

How does the Leger's earlier version of Cubism compare to Gris' later Cubist style, looking at color and overall composition?



Cubism to
Purism...

Fernand Léger, *Three Women*, 1919, 76.5



Cubism to Purism

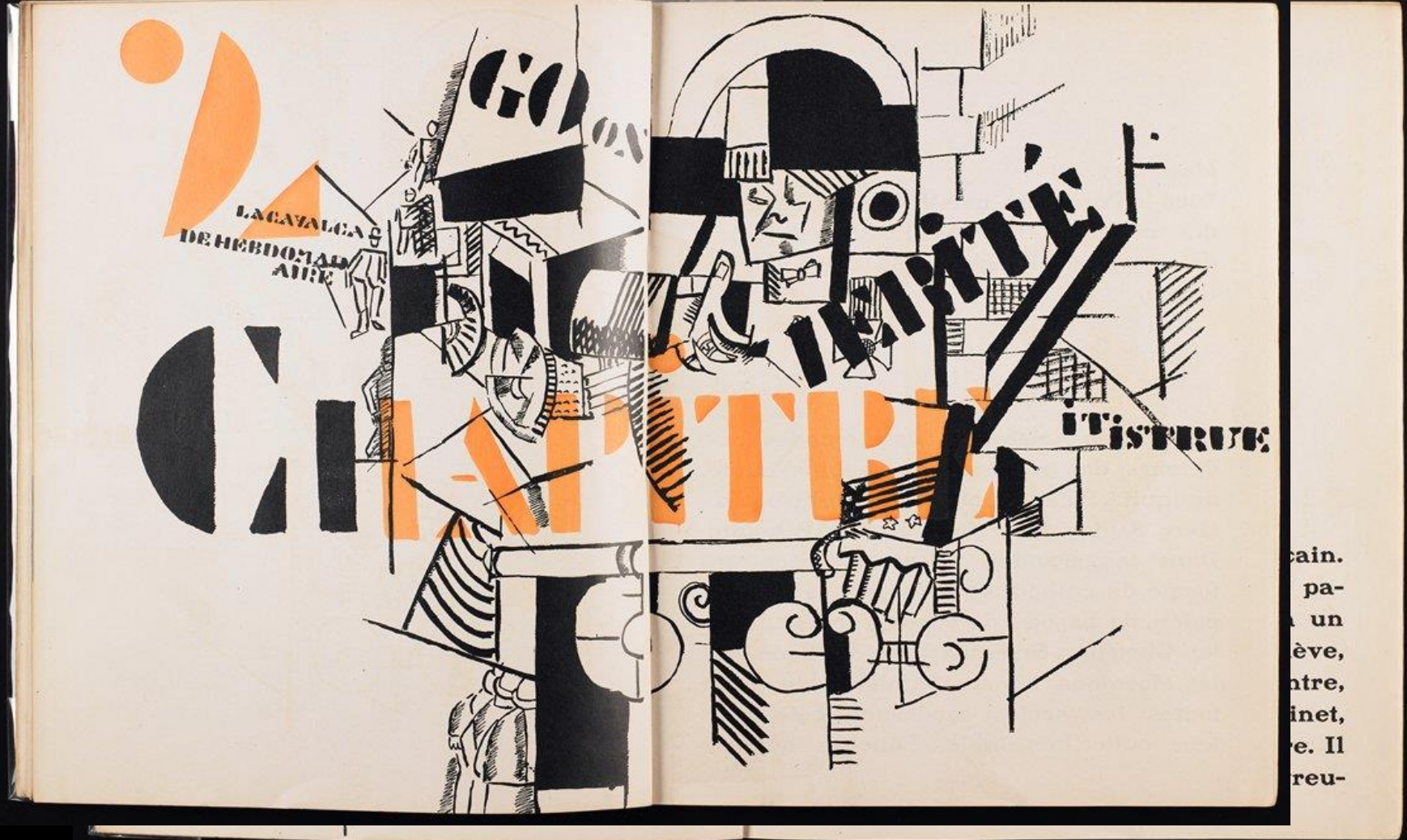
Fernand Léger, *Three Women*, 1919, 76.5 and
Three Women, 1921-22, 6' 1/4" x 8' 3" (MOMA)

Léger contributes to the formation of Purism, a style derived from Cubism, focused on clear, ordered forms that express the “clarity of the machine age.” (Stokstad, 1033)



Cubism

Fernand Léger, *La Fin du monde, filmée par L'Ange N.-D. (The End of the World, Filmed by the Angel of Notre Dame)*, 1919, 2009.20



cain.
pa-
a un
ève,
ntre,
inet,
e. Il
reu-

Roger de la Fresnaye, *Married Life*, 1912, 52.1
(Inset, version in the Barnes Collection, 1913)



Cubism in sculptural form



Jacques Lipchitz, *Toreador*,
1914-1915, 52.21 (Inset, the
plaster cast for our sculpture at
the Tate and Joselito, the
Toreador.)





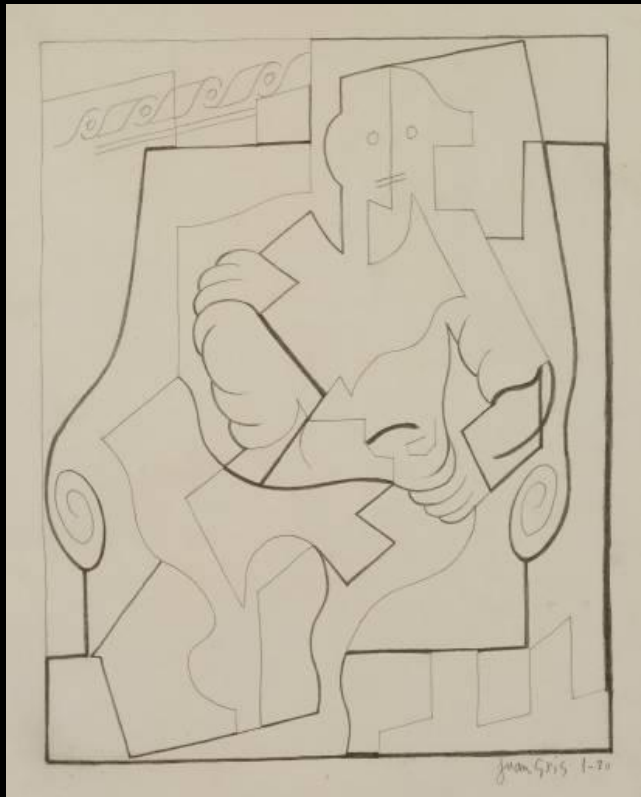
Cubism

Juan Gris, *Still Life*,
1917, 51.20



Cubism

Juan Gris, *Seated Harlequin*, c. 1920, 58.33 (inset, drawing from the Tate)



Cubism



Joan Miró, *The Spanish Playing Cards*, 1920,
62.73.2





Moving
away from
Cubism...



Pablo Picasso, *Woman by the Sea*, 1922, 61.36.24. (Inset, *Seated Woman in a Chemise*, 1923 at the Tate)



Coming back to
Cubism...

Pablo Picasso, *Woman in an
Armchair*, 1927, 63.2

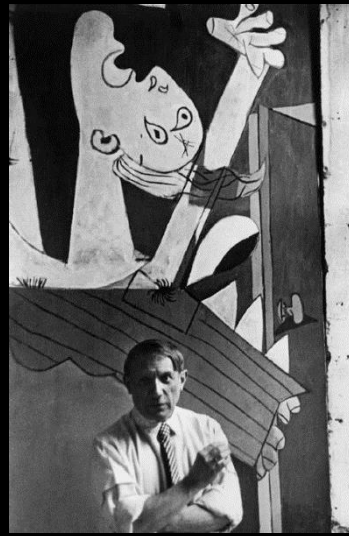
Any visual quality or style
connecting these two works?



Coming back to Cubism...

Pablo Picasso, Activist!

Pablo David Seymour, Picasso and detail of "Guernica," France, 1937, 93.75.1.4; *Dream and Lie of Franco*, Plate 2, January 8 and 9, June 7, 1937, P.79.58.3

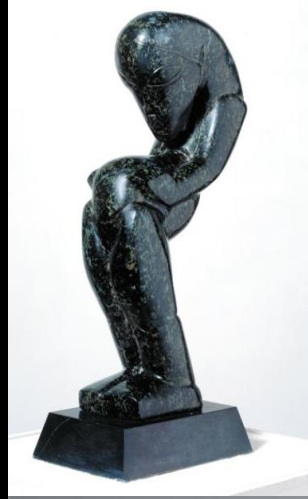




Inspired by cubism
and...

Sir Jacob Epstein, *Female Figure*, 1913, 67.29 (Inset, *Female Figure in Flenite*, 1913, Tate, Stone is actually serpentine.)

Describe the abstractions
in form Epstein
chose...what still remains
of the subject matter?



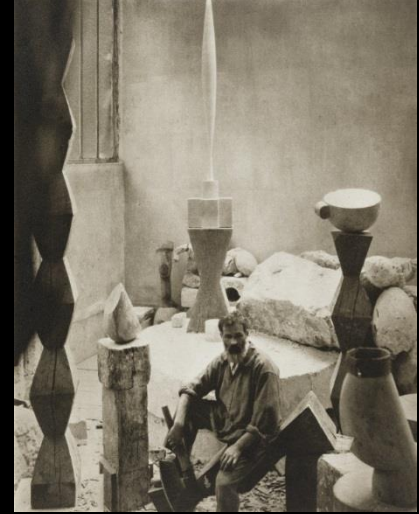


Inspired by cubism
and...

Elie Nadelman, *Standing
Female Nude*, 1908, 96.125

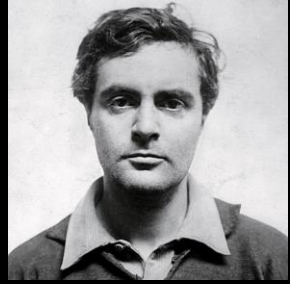


Inspired by cubism
and...



Constantin Brancusi,
Golden Bird, c. 1919,
55.39 (Insets, page from
America, March 13,
1927 and *Yellow Bird*
(*L'Oiseau d'or*), 1919,
Yale University Art
Gallery, with the bird in
yellow marble.)





Inspired by
cubism and...



Amedeo Modigliani, *Head*,
1911-1912, 62.73.1 (Inset,
photo of Anna Akhmatova, c.
1911 and display at the Salon
d'Automne 1912)

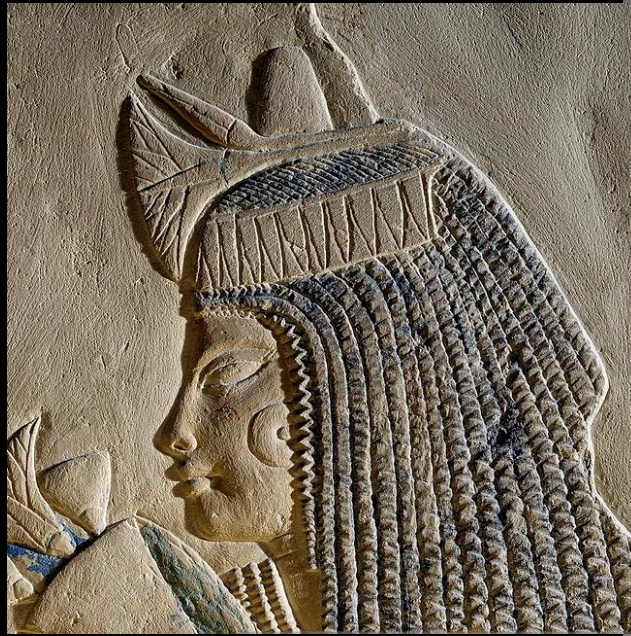
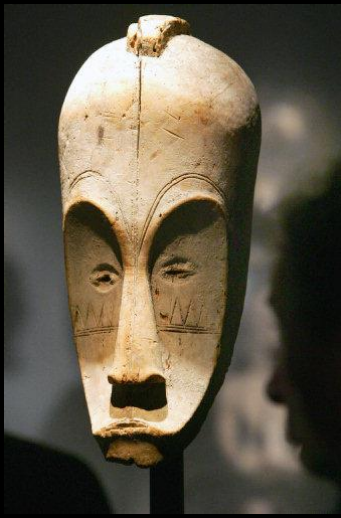




Inspired by
cubism and...



Amedeo Modigliani, *Head*, 1911-1912,
62.73.1 (Inset, Fang mask, 19th century;
female figure, 62.52, and Egyptian relief,
New Kingdom, Dynasty 18, Louvre.)



Inspired by cubism and...

Amadeo Modigliani, *Little Servant Girl*, 1916, 59.30 (Inset, Sam and Luella Maslon with the painting in their home. It was gifted to Mia in 1959, a year after the photo was taken.)

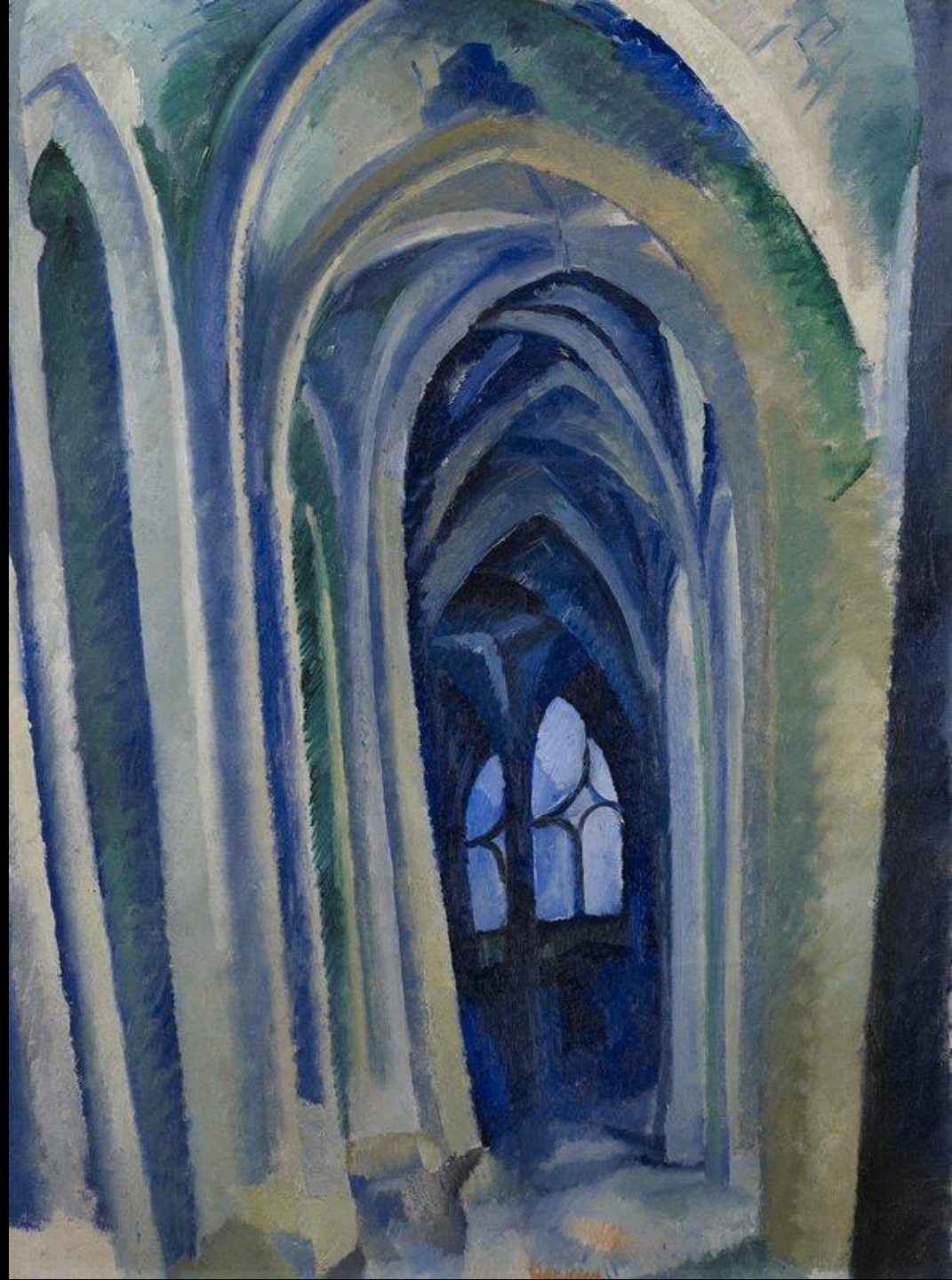
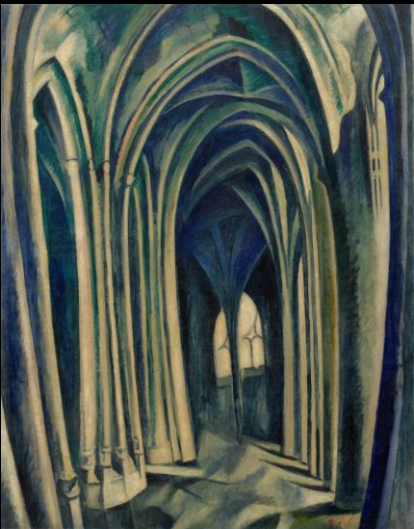




Inspired by
cubism and...

Robert Delaunay, *Saint-Severin No. 2*, 1909, 47.7
(Inset is No. 3, Guggenheim)

Delaunay's painting melds
Cubism and Expressionism.





Inspired by
cubism
and...

Lyonel Feininger, *Grosse-
Kronsdorf I*, 1915, 61.36.4

Feininger called his
version of Cubism
“prism-ism.”

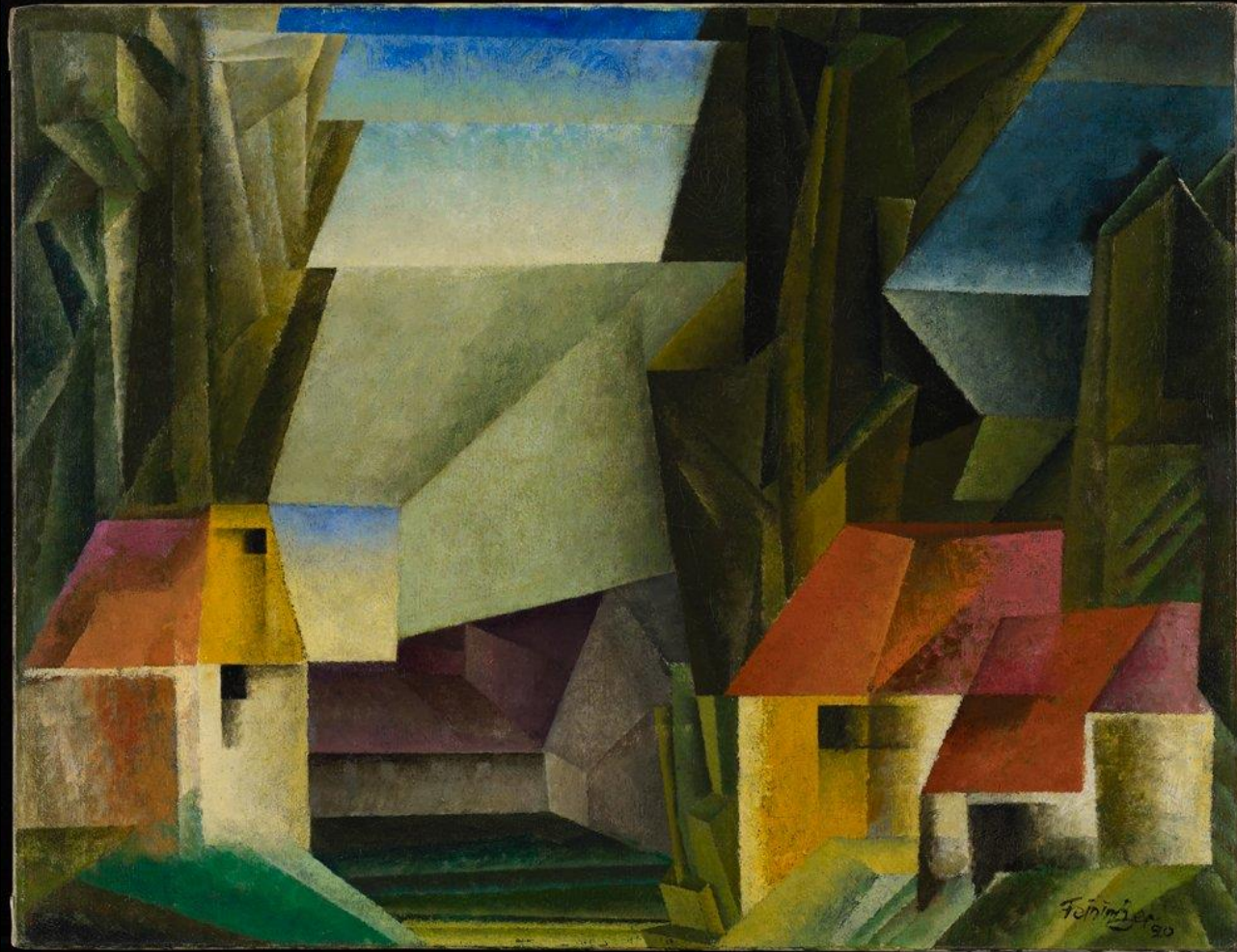


Inspired by cubism
and...

Lyonel Feininger, *Hopfgarten*, 1920, 55.2.
This was displayed in the Degenerate Art
Exhibition of 1937!



“It means to give, at the outset of a new age for the German people, a firsthand survey of the gruesome last chapter of those decades of cultural decadence that preceded the great change.” (text from the Degenerate Art exhibition)



<https://www.ushmm.org/research/research-in-collections/collections-highlights/julien-bryan/nazi-germany-1937/1937-munich-exhibition-of-degenerate-art>

Futurism

Italian movement forming before WWI to promote rapid change and modernization in Italy (through conflict and industrialization).



Gino Severini, *Armored Train in Action*, 1915; Giacomo Balla, *Dynamism of a Dog on a Leash*, 1912; Umberto Boccioni, *Unique Forms of Continuity in Space*, 1913



Futurism



Christopher Nevinson, *Returning to the Trenches*, 1916, P.92.22 (Drypoint)



Cubo-futurism



A fusion of Cubism and Futurism, with compositions that are Cubist yet embrace modern industry or speed/momentum.

In what ways does Exter depart from the tradition of landscape painting?

Alexandra Exter, *Italian Town by the Sea*, c. 1917, 2008.83



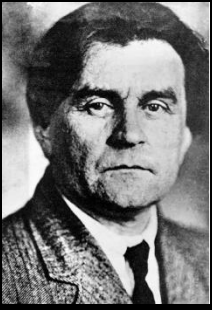


Cubo-futurism

Ivan Vasilievich Kliun,
The Clockmaker, c. 1914,
2007.85

What's the influence
of Futurism here, do
you think?





Suprematism

Russian movement that used simple geometric motifs to reach complete non-representational art. Malevich wished to “free art from the burden of the object.” Malevich’s protégé was El Lissitzky.

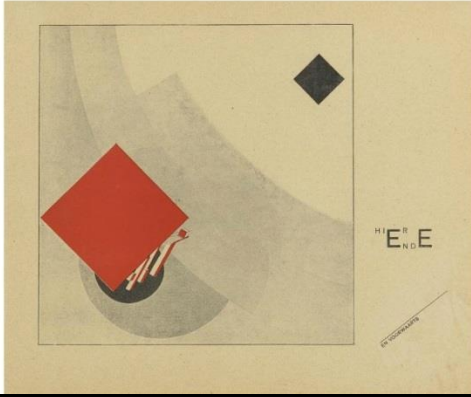
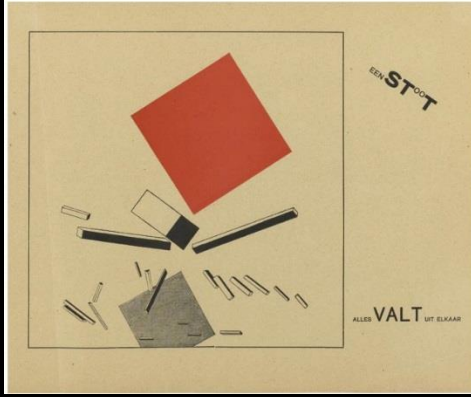
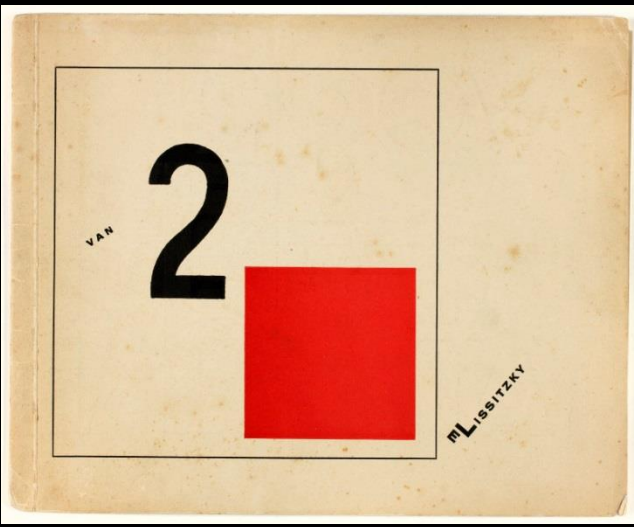
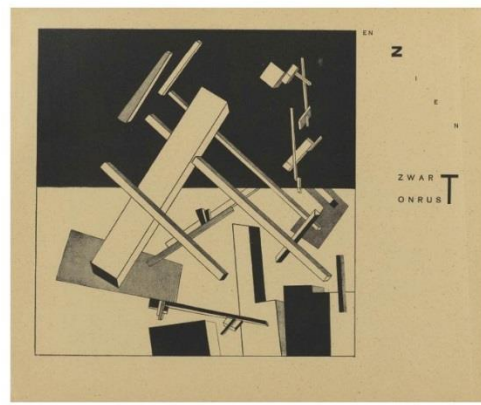
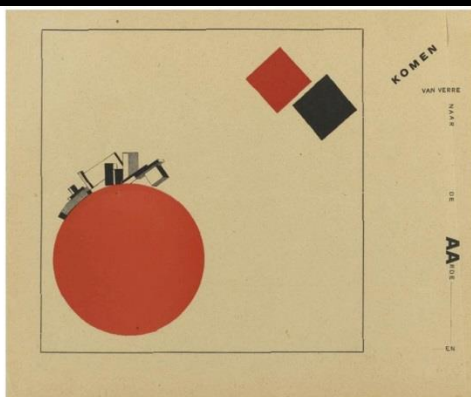
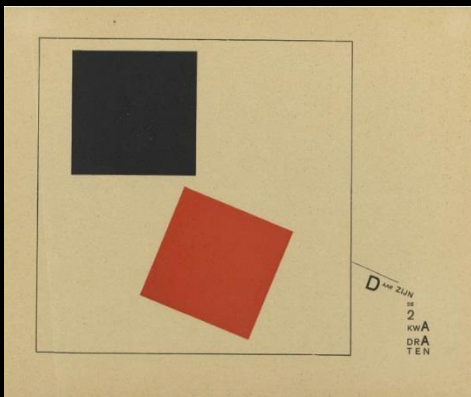
Kazemir Malevich, *Black Square*, 1913? (or 1915), © State Tretyakov Gallery, Moscow. (The texture/cracks in the painting is due to deterioration. Originally, it was all black. The inset photo is how it was originally displayed in 1915.)



Suprematism



El Lissitzky, *About Two Squares: A Suprematist Tale in Six Constructions*, 1922, B89.3



Suprematism Nikolai Lapschin (Lapshin?) Suprematist plate,
1909 (decorated c. 1923), 88.21



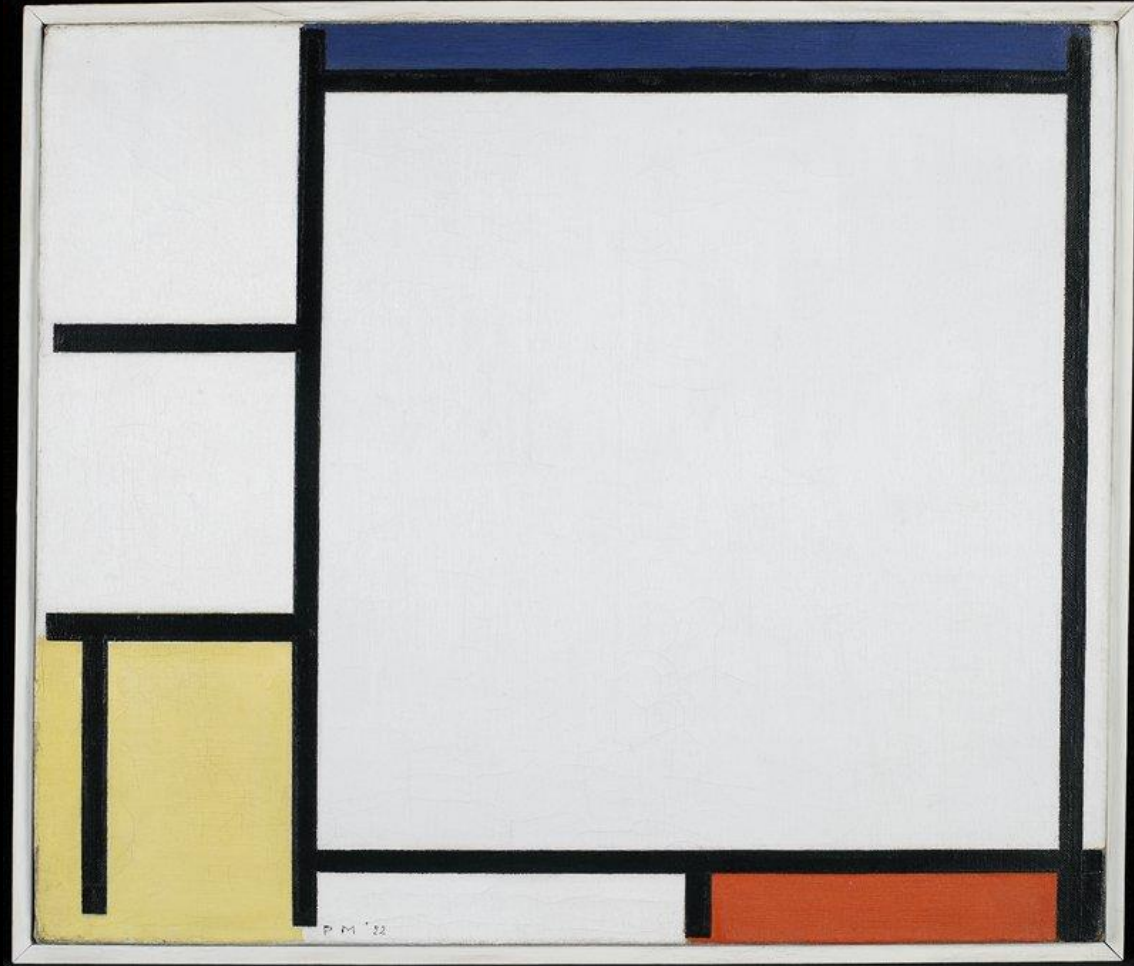
Neo-plasticism

Neo-Plasticism (De Stijl): Dutch movement, develops “aesthetically purified” art using only horizontal and vertical lines and primary colors.

Piet Mondrian, *Composition with Blue, Red, Yellow, and Black*, 1922, 65.5. (Inset, Gerrit Rietveld, *Red Blue Chair*, 1917-1918)



“this new plastic idea will ignore the particulars of appearance, that is to say, natural form and colour. On the contrary it should find its expression in the abstraction of form and colour, that is to say, in the straight line and the clearly defined primary colour.”



Emotions from non-figurative art?