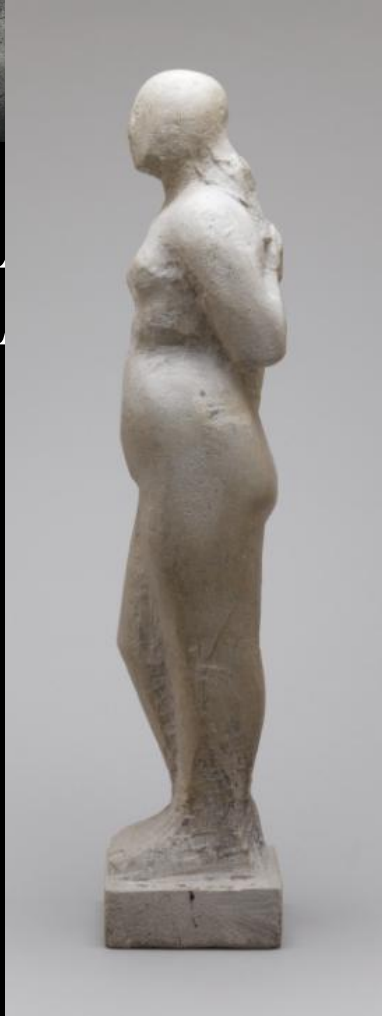


Key Ideas

- In the first half of the 20th century, some artists, though associated with various art movements at times, continue to work in an independent style.
- WWII had a devastating global impact. The massive loss of human life “resulted in a pervasive sense of despair, disillusionment, and skepticism” about the future of humanity.
(Kleiner, *Art through the Ages*, 746)
- Art, Design, and Craft (Fine Arts, Applied Arts, and Decorative Arts) are all part of the continuum of creativity. Through various processes, artists and designers create objects of visual culture, reflecting the context of their time.

Embracing the Female Form



ol,
, c.



ms as subject matter...

Marc Chagall, *The Poet with the Birds*, 1911,
61.36.7 (Inset, *The Poet Reclining*, 1915)



A figurative painter in an abstract world...



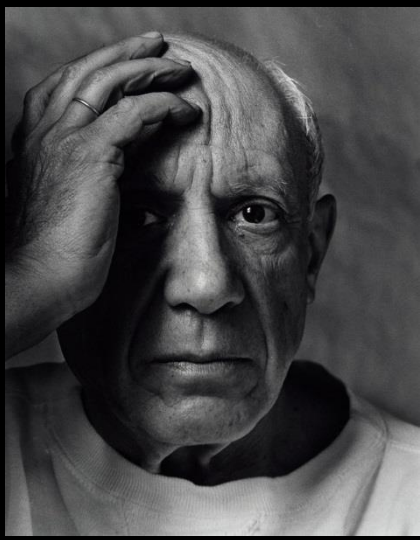
Balthus (Balthasar Klossowski de Rola), *The Living Room*, 1941–1943, 66.66

What qualities connect this painting to the Del Toro exhibition?

Balthus (Balthasar Klossowski de Rola), *The Living Room*, 1941–1943, 66.66 and one from Moma, 1942.



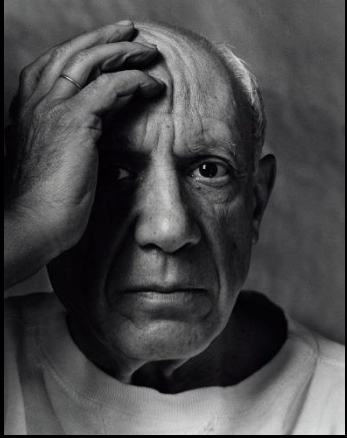
New materials, new ideas...



Pablo Picasso, *Baboon and Young*, 1951, 55.45 (Bronze)



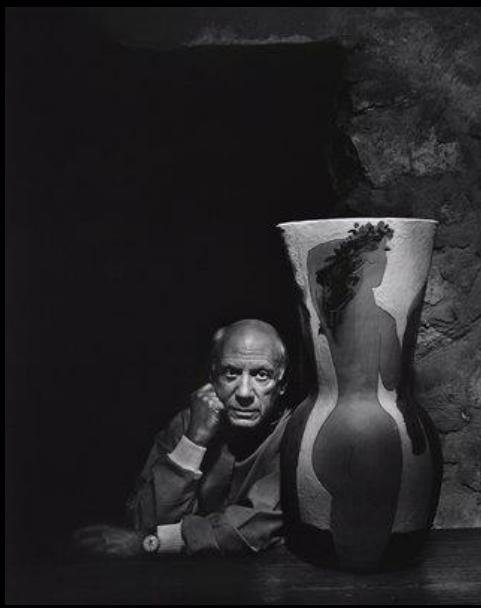
New techniques, new ideas...



Pablo Picasso,
Après la Pique,
1959, (Color
linocut) 2002.113



New materials, new ideas...



Yousuf Karsh, Pablo Picasso,
1954, 95.12.1

Pablo Picasso, *Vase*, 1950,
Maker: Madoura Pottery,
Vallauris, France, 80.54.4



Impact of WWII

World-Wide Casualties*

Battle Deaths	15,000,000
Battle Wounded	25,000,000
Civilian Deaths	45,000,000

*World-wide casualty estimates vary widely in several sources. The number of civilian deaths in China alone might well be more than 50,000,000.

Source: The National WWII Museum, New Orleans

<http://www.nationalww2museum.org/learn/education/for-students/ww2-history/ww2-by-the-numbers/world-wide-deaths.html>

Comparison: Subject matter, material, and emotional impact

Henry Moore, *Warrior with Shield*, 1953–1954, 54.22

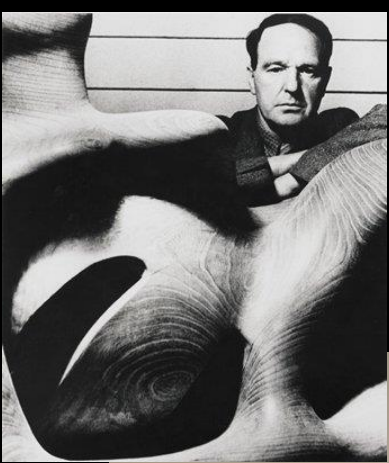


Marino Marini, *Horse and Rider*, 1950, 83.83



Postwar expressionism

Henry Moore, *Warrior with Shield*, 1953–1954,
54.22

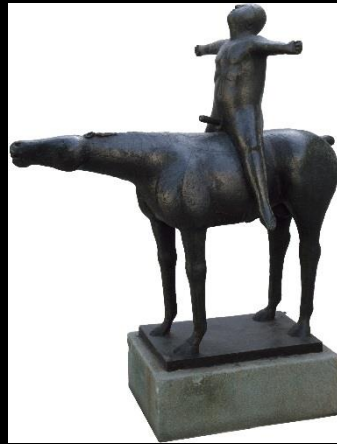


Marino Marini, *Horse and Rider*, 1950, 83.83



1936

1948



1962

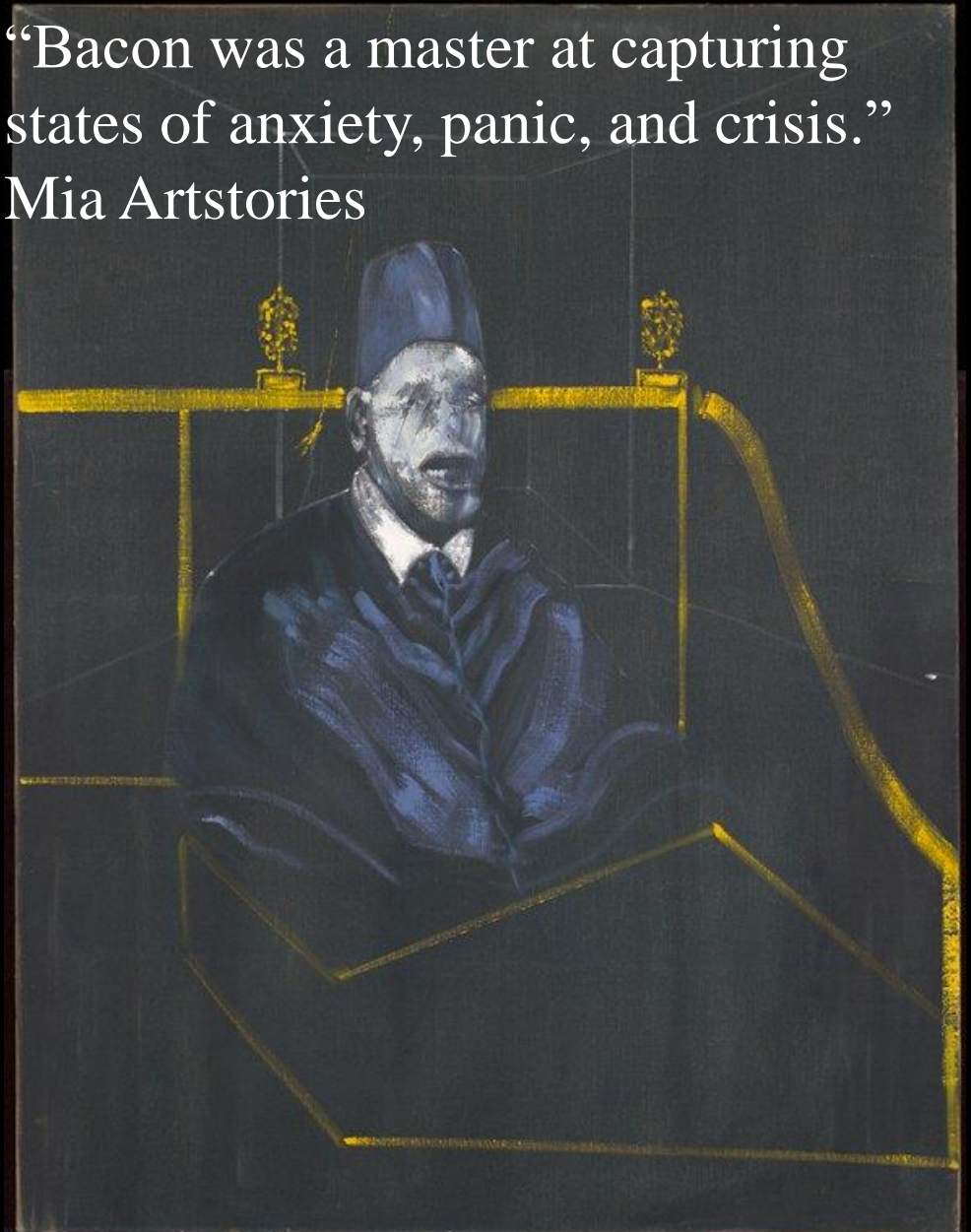


Postwar Expressionism



What qualities connect this painting to the Del Toro exhibition?

“Bacon was a master at capturing states of anxiety, panic, and crisis.”
Mia Artstories



which began as a portrait of Bacon's friend and biographer David Sylvester but became, in the final project, studies of a seated pope.” (Inset, Velázquez, *Portrait of Innocent X*, 1650)

Alberto Giacometti, *Diego*, 1962, 2000.109. His brother Diego sat for Alberto almost every day! (Inset, *Three Men Walking II*, 1949)

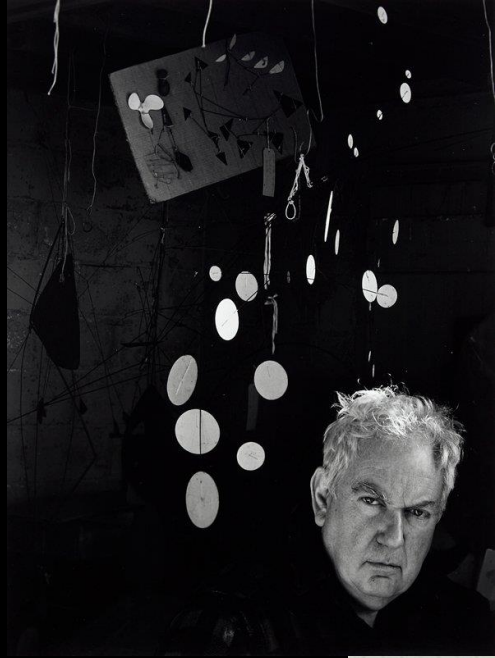
Postwar
expressionism



Kinetic art

Alexander Calder,
Ahab, 1953, 83.77

How might you
use this on a tour?



Craft OR Art? Definitions of craft...



Ai Weiwei, *Marble Chair*,
2008, 2010.24 (on view in
Wu Family Reception Hall)

Objects conceived and made by
individual artists in traditional
craft-based mediums (ceramics,
wood, glass, furniture, fiber).

Sunflower seeds...

[http://www.tate.org.uk/whats-on/tate-
modern/exhibition/unilever-series-ai-weiwei/video](http://www.tate.org.uk/whats-on/tate-modern/exhibition/unilever-series-ai-weiwei/video)

19th century reforms: Arts and Crafts Movement...a move away from industry towards studio craft



(From Top Left) Rebecca Cauman, Bookends, c. 1920; William Burges, Card table, 1865; Handicraft Guild of Minneapolis, Candlesticks, 1905-1918

1930s, rekindled interest in craft in the United States...and Japan



Pair of bookends
associated with the
Minneapolis Handicraft
Project and a Bowl from
St. Paul Handicraft
Project(MNHS)

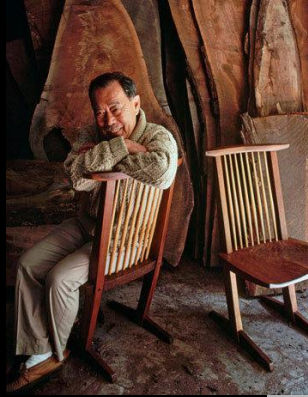
<http://www.mnhs.org/exhibits/wpa/v53i05p184-195.pdf>



Craft traditions
connect!

Shoji Hamada,
Bernard Leach,
Soetsu Yanagi, and
Marguerite
Wildenhain at Black
Mountain College,
1952

The 1950s-1960s, continued rediscovery of craft...



(From Top Left) Warren MacKenzie, *Platter*, c. 1990, 2007.99.77; George Nakashima, *Conoid chair*, c. 1960, 2013.83.2

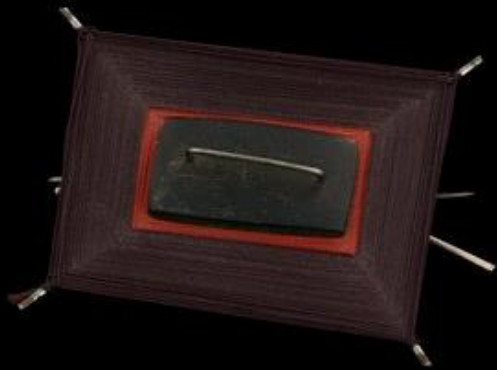
<https://youtu.be/K1-BSosgw6E>



Harry Bertoia, *Brooch* (3 brooches), c. 1950, 2010.28.1-3



Modern Craft



Modern Craft

Alexander Calder, *Tie clasp and cufflinks*, c. 1960, 76.45.1-3



Modern Craft: starting to cross boundaries



Peter Voulkos, *Sevillanas*,
1959, 2002.261

Voulkos' ceramic sculptures began to break down the barrier between craft and fine art.

https://www.youtube.com/watch?v=c7E_qAMZGk0



Craft OR Art? Contemporary craft crosses boundaries...



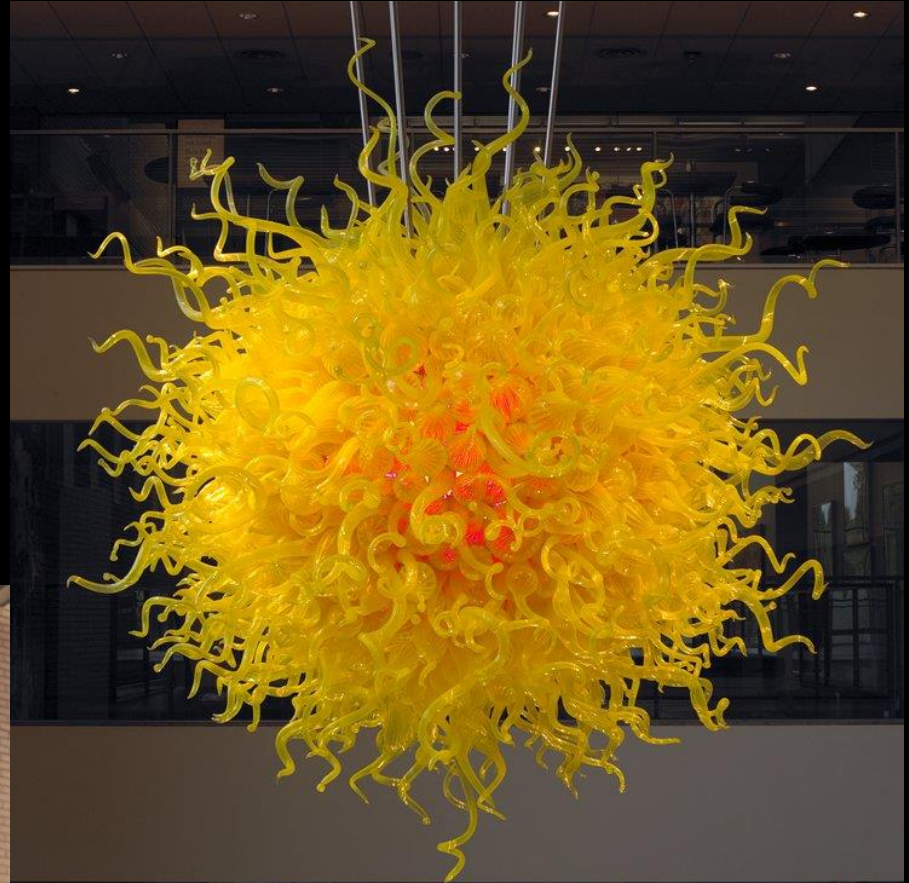
“Appreciating the handmade can connect people in elemental and beautiful ways, which we could probably all use more of in our increasingly digitized world.” Lily Kane, curator
<https://craftcouncil.org/post/good-making-good-things-opens-center-craft-creativity-design>

Contemporary Craft



Dale Chihuly,
Sunburst,
1999, 99.132

How might
you use this on
a tour?



Contemporary Craft

Tony Cragg, *Pulse*, 2003, 2014.18



an outstanding work
of art.” (Mia label)

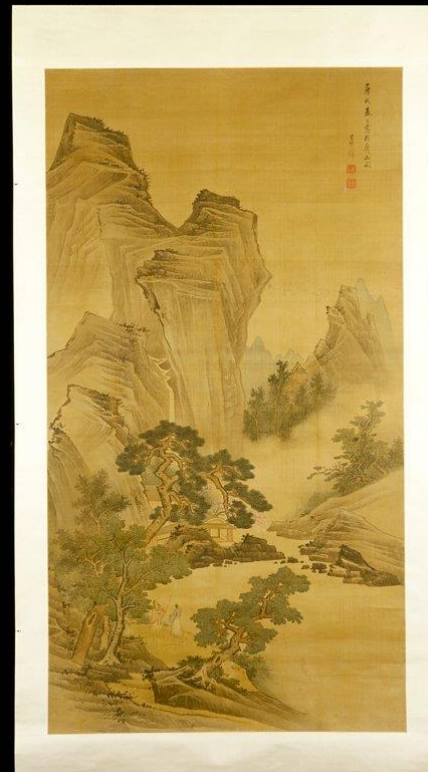


Contemporary Craft

Tony Berlant, *Mountain Journey*, 2005, 91.81a-m
(Found metal collage over plywood with steel brads)



“Tony Berlant used contemporary techniques and materials to pay homage to the Chinese landscape tradition, paintings of which can be found in our Asian galleries.”



Contemporary Craft



Dan Dailey, *Men Flying Kites*,
1975, 2012.112.8a,b



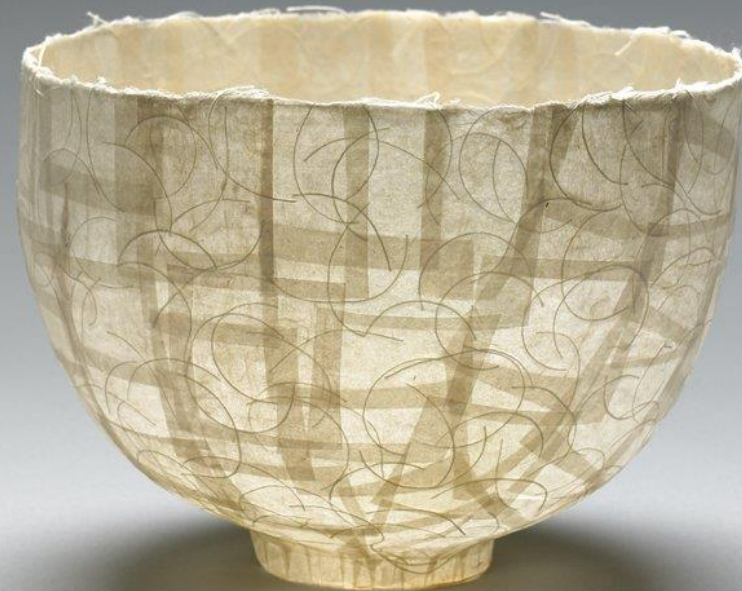
Ernst Gamperl,
Bowl, 1997, 2012.81

Contemporary Craft



Contemporary Craft

Kay Sekimachi, *Paper Bowl*,
1987, 91.136.8 and (right)
Untitled, 1997, 2013.80.3



Contemporary Craft



Klaus Moje, *7-1990*
#31, 1990,
2012.112.23

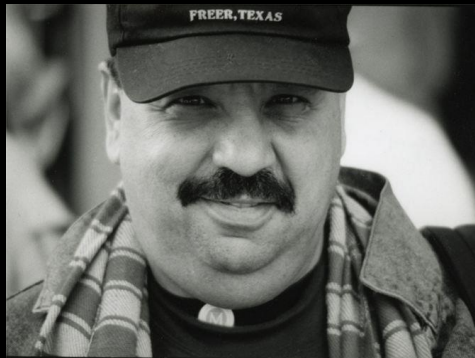


Contemporary Craft



David Sengel, *Family Portrait*, 2000,
2014.107.10a-d





Contemporary Craft

Irv Tepper, *Two
Deconstructed Cups*,
2005, 2015.27.2



Contemporary Craft: Japan

Suzuki Osamu,
Afternoon Beach,
1987, 2015.112.1

A form made of clay, but a form impossible to make on the potter's wheel, was something that I was always seeking.

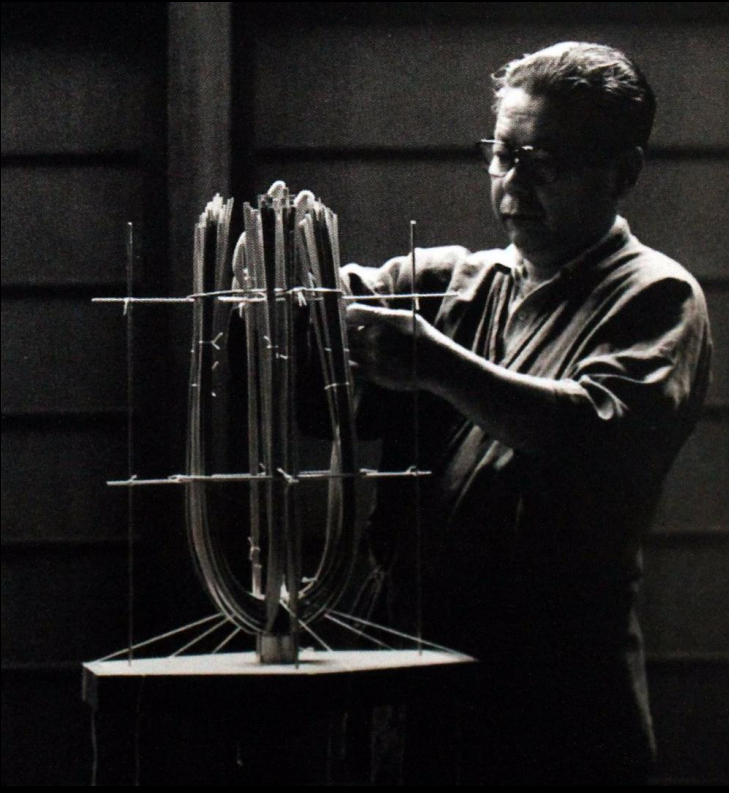
—Suzuki Osamu

<http://www.asia.si.edu/collections/new-acquisitions/object-2015.asp?id=S2015.7>



Contemporary Craft: Japan

Honda Shōryū, *Prominence*,
2012, 2015.114.4 (Bamboo
(madake) and rattan)



Contemporary Craft: Japan



Fukami Sueharu, *Windy Seascape II*, 2005,
2013.30.55a,b
(Porcelain with pale
bluish glaze (seihakuji),
wood) (First Windy
Seascape pictured)



Contemporary Craft: Japan



Kishi Eiko,
No. 12, 1991,
2015.111.30



Contemporary Craft: Africa

Sowah Kwei, *Fantasy coffin*, 1993, 2010.72



Contemporary Craft: Africa

Magdalene Odundo, *Reduced Black Piece*, 1990, 97.5 and
Vessel, 1985, 2014.12.1

