

## Chapter 33: Early 20<sup>th</sup> century

- **Rampant industrialization** matured into international industrial capitalism, which fueled the rise of consumer economics.
- **New technologies** were changing the way people thought and lived life: radios, television, radar, talking cinema, automobiles, airplanes, city-wide electricity, chemical technology, mass production assembly lines,
- **Intellectuals** began to question the 18<sup>th</sup> & 19<sup>th</sup> century's assumptions about progress and reason, with ideas challenging traditional notions about the physical universe, structure of society, and human nature. Artists participated in this reassessment which is evident in the radical rejection of traditional limitations and definitions of art.
- **New realms of thought** (philosophies, psychologies,) Friedrich Nietzsche, a German intellectual, rejected the rational, He argued that the western world was decadent and incapable of anything creative because of its excessive reliance on reason at the expense of emotion and passion. He blamed Christianity for the western civilizations decay and stated that societies could attain liberation and renewal only when they acknowledge that God was dead. Psychoanalysis made popular by Sigmund Freud and Carl Jung-placed importance on the unconscious mind of the individual and the interpretation of their dreams
- **Rise of Industrial Capitalism**-large companies now yielded extraordinary amounts of economic and political power, to combat this Marxism (champion of the working class) grew in popularity, as a result rise of trade unions and socialist parties
- **Imperialist expansion** spread across the world, competition between imperialist nations led to World War I, 9 million men killed, and created widespread misery, social disruption, and economic collapse, 1930s Great Depression, then World War II-Jewish Holocaust (2 out of 3 jews killed), Nuclear bomb,

Fauvism (about 1905) one of first movements of art to tap into desire for expression in art. Started by Henri Matisse, a group of young artists exhibited canvases so simplified in design and so shockingly bright in color that a critic coined them *fauves* (wild-beasts)-influenced by Van Gogh and Gauguin=used color for expression and structure, they used the brutal brush strokes to release internal feelings. Only lasting five years the Fauvists Demonstrated color's structural, expressive, and aesthetic capabilities

Die Brücke/German Expressionism (images) (1905) –Fauvism's boldness appealed to the German Expressionists, although color plays a big role, the expressiveness of their images is due to the wrenching **distortions of form, ragged outline, and agitated brush strokes**. Led to savagely powerful, emotional canvases.

Der Blaue Reiter/ German Expressionism (images) (1911)-a second major German Expressionist group, Der Blaue Reiter (the Blue Rider), formed in Munich in 1911, two founding fathers Vasily Kandinsky and Franz Marc, whimsically selected this name because the both liked the color blue and horses. Like other Expressionist groups, this group produced works of art that captured their **feelings in visual form** while also depicting **intense internal emotions**.

Cubism (images) (1907- 1930s) –Founded by Pablo Picasso, he was influenced by late paintings of Cezanne, and fascinated by African sculptures, which he was an avid collector. The style's name was given by a critic who said that it was as if the painting was done, "with little cubes" and said it was like a "cubic oddity." Essentially presented the subject of the paintings from **multiple angles at the same time**. In a sense they **analytically dissected the forms** of the subjects and presented that dissection across the canvas.

Futurism (images) (1909- 1914) focus on **movement, motion in time and space**

Dada (images) (1916- 1925)-movement **challenging artistic conventions**, it was more of a mind set than a particular style. Utterly revolted by the butchery of the world war, the Dadaists believed reason and logic had been responsible for disaster of the world war and concluded that the only way to salvation was through

political anarchy, and the irrational. Thus, an **element of absurdity** is cornerstone for Dadaism, the name itself was chosen at random from a French-German dictionary, satisfying the desire of **irrational and nonsensical**. Their **pessimistic attitudes** fed a **hatred for anything traditional of conventional** in which they **tried to undermine those cherished notions**.

Surrealism (images) (1924- 1930s) –an art movement determined to express in art the world of dreams, the inner psyche, fantasy, and the unconscious. Many Dadaists transitioned into Surrealists

DeStijl (the style) (images) (1917- 1930s) movement started in 1917 in Holland, Piet Mondrian was cofounder of group, they believed in a new age after WWI and that there needed to become a total integration of art and life for this new age to fully manifest. Toward this goal of integration, Mondrian created a style that based on a single ideal principal=simple geometric elements, “pure plastic art” that he believed expressed universal reality

Organic Sculptural Art (images) (1920s- 1930s) Movement emphasizing natural or organic shapes, often composed of softly curving surfaces

Depression Era Art (images) –The Great Depression, which most of the Western world was plunged into in the 1930s, had a big impact on the art world as the market for art practically disappeared. By documenting the suffering, art was able to personify the suffering, bring a human quality, emotion to the suffering.

Mexican Muralists (images) (1920s- 1930s) –mural projects that were produced in public buildings in various locations around Mexico. They depicted the history of the Mexican people.

## **Vocab**

Abstract-

Biomorphism-

Collage-

Documentary-

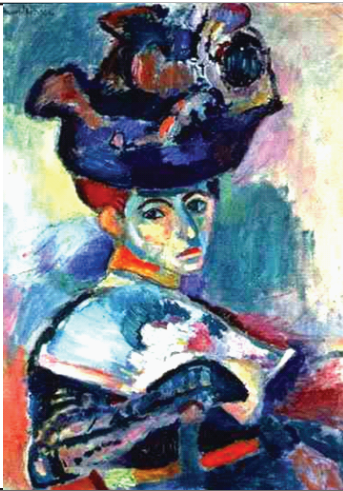
Photomontage- pasting parts of many pictures together into one image

Ready made- taking something that has already been mass produced and altering it slightly

# Chapter 33

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33-1



**N:** Woman with a Hat **D:** 1905 **P/S:** Fauvism/ Early 20th century  
**A:** Henri Matisse **L:** Paris, France  
**C:** -dominant figure of this group, realized that color could play a primary role in conveying \_\_\_\_\_  
 -depicted his \_\_\_\_\_, Amelie, in a conventional manner, although the whole image consists of splotches and \_\_\_\_\_ of color,  
 -used luminous \_\_\_\_\_ to bring a stronger reaction

**N:** oil on canvas, 2'7" X 1'11"

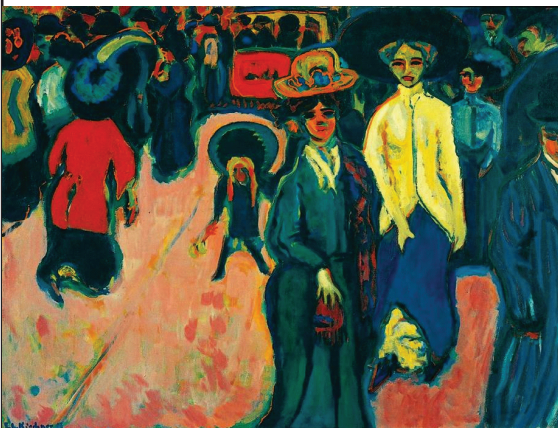
33-2



**N:** Red Room **D:** 1909 **P/S:** Fauvism/ Early 20th century  
**A:** Henri Matisse **L:** Paris, France  
**C:** -depicts the interior of a room with a \_\_\_\_\_ placing fruit and wine on table  
 -color choices express \_\_\_\_\_,  
 -simplifies objects and \_\_\_\_\_ them out, example flattens out the front end of the table,  
 -first painted this blue, then green, and then finally liked it red.  
 -he stated, "color was not given to us in order that we should imitate nature. It was given to us so that we can \_\_\_\_\_ our own \_\_\_\_\_."

**N:** oil on canvas, 5'11" X 8'1"

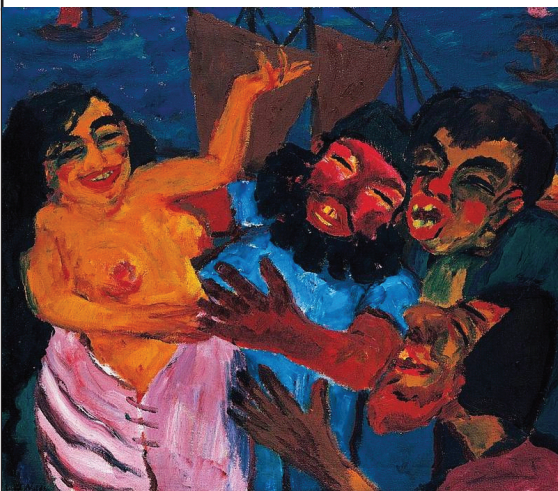
33-4



**N:** Street, Dresden **D:** 1908 **P/S:** Die Brucke/ Expressionism  
**A:** Ernest Ludwig Kirchner **L:** Berlin, Germany  
**C:** -the group of German artists led by Kirchner named themselves Die Bruck (the \_\_\_\_\_) because they felt they were paving the way for a more perfect age by bridging the old age with the new.  
 -focused his attention on the affects of industrialization, like the \_\_\_\_\_ of individuals in cities  
 -depicts frenzied \_\_\_\_\_ life of Berlin before WWI, women in foreground loom and approach almost menacingly, the steep perspective of the street seems to push them forward even more,  
 -harshly depicted, their faces appear almost \_\_\_\_\_ & ghoulish,  
 -his perspectival \_\_\_\_\_, disquieting figures, and color choices reflect the work of Munch (the Scream)

**N:** oil on canvas, 4'11" X 6'6"

33-5



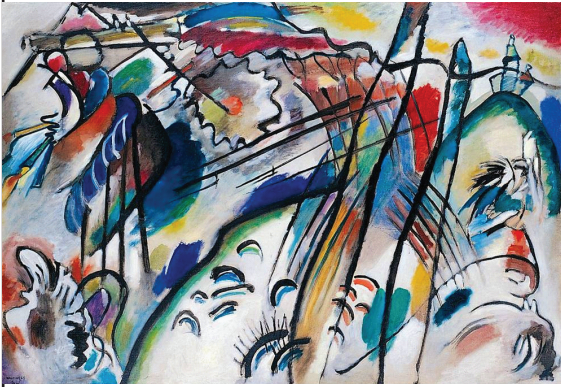
**N:** Sant Mary of Egypt among Sinners **D:** 1912 **P/S:** Die Brucke/Express.  
**A:** Emil Nolde **L:** Berlin, Germany  
**C:** -his work centered on \_\_\_\_\_ imagery, instead of quiet spirituality & restraint of traditional religious scenes, his are forceful and \_\_\_\_\_ drawn and painted,  
 -depicts Mary before her conversion to Christianity where she is entertaining a group of \_\_\_\_\_ Egyptian men, whose lustfulness magnifies their ugliness,  
 -the contrast of the oranges and blue & the \_\_\_\_\_ of form add to the harshness of the leering faces,

**N:** oil on canvas, 2'10" X 3'3"

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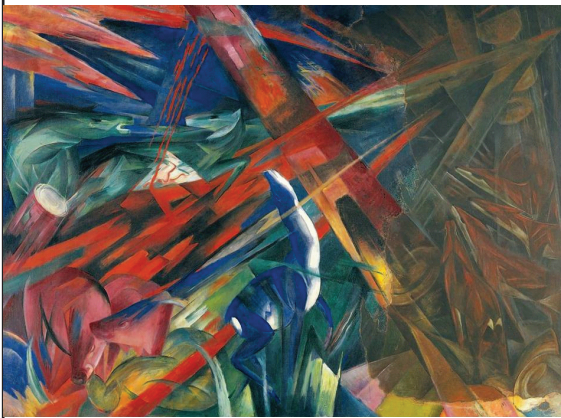
33-6



**N:** Improvisation 28 **D:**1912 **P/S:**Der Blaue Reiter/German Expressionism  
**A:**Kandinsky **L:**Munich, Germany  
**C:** -was one of the first artists to explore complete \_\_\_\_\_, by eliminating any type of representational \_\_\_\_\_,  
 -with the new understandings of atomic theories, Kandinsky was convinced that the material, tangible \_\_\_\_\_ had no real substance.  
 -he depicted his innermost feelings by \_\_\_\_\_ color, form, line, and space  
 -he saw these as a evolving blueprints for a more enlightened and liberated \_\_\_\_\_ emphasizing \_\_\_\_\_

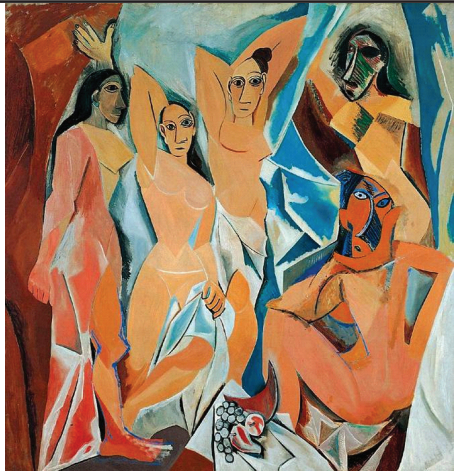
**N: oil on canvas, 3'7" X 5'3"**

33-7



**N:**Fate of the Animals **D:**1913 **P/S:**Der Blaue Reiter/German Expressionism  
**A:**Franz Marc **L:**Munich, Germany  
**C:** -grew pessimistic with the state of humanity, especially as \_\_\_\_\_ loomed on the horizon, his perception of the human race as deeply flawed turned him to the \_\_\_\_\_ for his subjects.  
 -animals he believed were, "more beautiful, more \_\_\_\_\_" & therefore a better way to express an inner \_\_\_\_\_,  
 -communicated with color: \_\_\_\_\_=male principal, severe and spiritual, \_\_\_\_\_ is matter, brutal and heavy, \_\_\_\_\_ is female, gentle, happy, sensual  
 -depicts animals as if trapped in a forest, some apocalyptic events destroying them, entire scene distorted into \_\_\_\_\_, his color choices of brutality dominate the work,  
 -he was sent to the front lines to fight in WWI and wrote home saying how the painting was like a \_\_\_\_\_ to what he was experiencing

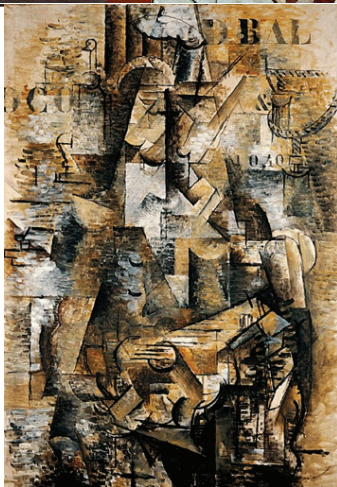
33-9



**N:**Les Desmoiselles D'Avignon **D:**1907 **P/S:**Cubism  
**A:**Pablo Picasso **L:**Paris, France  
**C:** - meaning "young \_\_\_\_\_ of Avignon" he opened the doors to radical new ways of representing \_\_\_\_\_ in space, he simplified the drapery & still life of the room and the female figures by \_\_\_\_\_ their shapes & interweaving them together, he also depicted the women differently, the 3 women on left were inspired by \_\_\_\_\_ sculpture, while the right ones are from his love of \_\_\_\_\_, he also revised their bodies breaking them up into more planes and suggested that they were being painted from combination of \_\_\_\_\_, as if they are being seen from more than one place in space at once,  
 - \_\_\_\_\_ figure seems to be able to see from back, quarter view, & frontal

**N:oil on canvas, 7'X7'8"**

33-10



**N:**The Portuguese **D:**1911 **P/S:**Cubism  
**A:**George Braque **L:**Paris, France  
**C:** -a friend of Picasso, he was so agitated & \_\_\_\_\_ by Picasso's Les Desmoiselles D'Avignon that together they created the Cubism movement  
 -a striking example of \_\_\_\_\_ cubism, derived from his memories of a portuguese musician he saw in a bar years earlier,  
 -he \_\_\_\_\_ the form and placed it in a dynamic interaction with the space around it, he reduced color to a monochrome of \_\_\_\_\_ hues,  
 -he carried his dissection so far that the viewer has to use \_\_\_\_\_ to discover the subject-used a type of layering so that you can see through the \_\_\_\_\_ into another  
 -letters and numbers lie \_\_\_\_\_ on the surface, yet seem to pop out/recede

**N: oil on canvas, 3'10" X2'8"**

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33-20



**N:**Unique Forms of Continuity of Space **D:**1913 **P/S:**Futurism  
**A:**Umberto Boccioni **L:**Italy  
**C:** "what we want is not fixed movement in space but the sensation of \_\_\_\_\_ itself."  
 -applied futurism principles to sculpture  
 -"persistence of \_\_\_\_\_" on the retina,  
 -the \_\_\_\_\_ figure disappears behind the movement  
 -he successfully captured the \_\_\_\_\_ of movement

**N:** bronze, 3'7" X2'10"

33-23



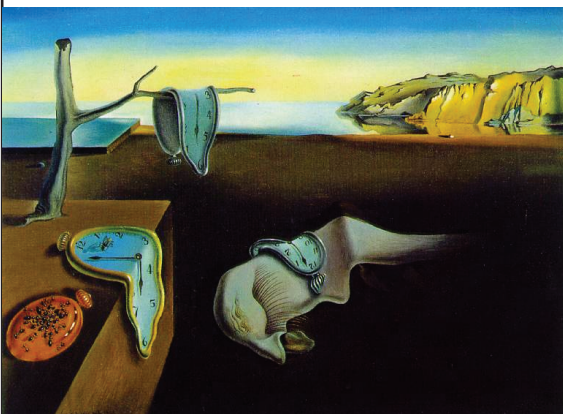
**N:**Fountain **D:**1917 **P/S:**Dada  
**A:**Marcel Duchamp **L:**France  
**C:** -had his first "\_\_\_\_\_" show in 1913, commonplace mass produced items that he alters slightly, also can be called "\_\_\_\_\_"  
 -\_\_\_\_\_ placed on its back that has been signed by a "R.Mutt" and dated  
 -the name of the "artist" was a clever pseudonym derived from the Mott plumbing company's name  
 -by placing this in an elevated status, on display in an art show, he was challenging the notions of \_\_\_\_\_ exactly gets to say what \_\_\_\_\_  
 -a designer had to \_\_\_\_\_ this and it took a craftsmanship to accomplish its construction.  
 -Dada to the core: \_\_\_\_\_ conventional/traditional ideas about art

33-26



**N:**Merz 19 **D:**1920 **P/S:**Dada  
**A:**Kurt Schwitters **L:**Hanover, Germany  
**C:** -he followed a gentler muse, inspired by \_\_\_\_\_ collage, but working non-objectively, he found visual poetry in the cast-off \_\_\_\_\_ of modern society and scavenged in \_\_\_\_\_ for materials, which he pasted and nailed together into designs  
 -the term \_\_\_\_\_, he termed from the word kommerzbank (commerce bank) as it appeared randomly fragmented in one of his works  
 -the recycled elements acquire new status as they are elevated from \_\_\_\_\_ to the status of \_\_\_\_\_,  
 -fits into the \_\_\_\_\_ of the Dada movement

33-46



**N:**The Persistence of Memory **D:**1931 **P/S:**Surrealism  
**A:**Salvador Dali **L:**Spain  
**C:** -painted with a very \_\_\_\_\_ painting application, he wanted to make the dreamlike seem as \_\_\_\_\_ as possible,  
 -in this painting, time has stopped on an eerie landscape, a sleeping \_\_\_\_\_ with a draped pocket watch in foreground, tree growing out of unnatural \_\_\_\_\_ landscape, water plane is \_\_\_\_\_ in background, ants swarm over another watch,  
 -he renders his \_\_\_\_\_ in very precise detail, trying to make it as accurate as a real setting

**N:** oil on canvas, 9"X11"

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**N:**The Treachery of Images **D:**1929 **P/S:**Surrealism  
**A:**Rene Magritte **L:**Belgium  
**C:** -Surrealists also expressed a dreamlike dissociation of image and \_\_\_\_\_,  
 -he would administer little shocks to those who were trying to view his work from a \_\_\_\_\_ mind  
 -depicts a meticulously painted pipe and places the words under it: "This is \_\_\_\_\_", contradicts what seems obvious, the discrepancy between image and words challenges the assumptions underlying the reading of visual art. Like other Surrealists, this painting wreaks havoc on the conscious and the \_\_\_\_\_

33-49



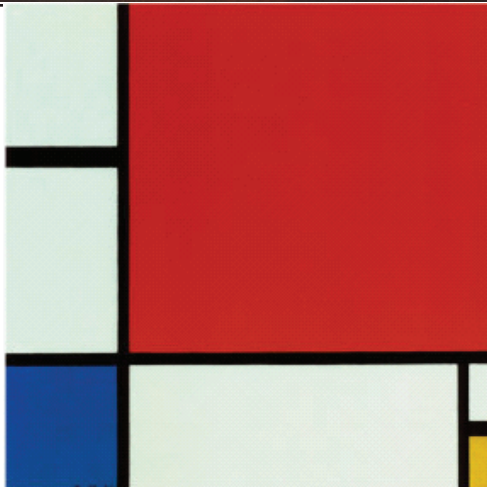
**N:** oil on canvas, 2'X3'  
**N:**The Two Fridas **D:**1939 **P/S:**Surrealism  
**A:**Frida Kahlo **L:**Mexico  
**C:** -born to a Mexican mother and a German father, she used the details of her life as powerful symbols for the psychological \_\_\_\_\_ of human existence, as a young student she was in a \_\_\_\_\_ accident that left her in constant \_\_\_\_\_ for the rest of her life, while she was in the hospital she began painting,  
 -her life became a battle for survival against \_\_\_\_\_ & stormy personal \_\_\_\_\_,  
 -this is a typical unflinching \_\_\_\_\_, figures sit side by side on bench  
 -represents different personalities of her with the connecting hands and artery, \_\_\_\_\_ ends in forceps and a small portrait of her husband, Deigo Rivera,  
 -deeply proud of her Mexican \_\_\_\_\_, dress on left is from Tehuana

33-50



**N:**Painting **D:**1933 **P/S:**Surrealism  
**A:**Joan Miro **L:**Spain  
**C:** -used automatism (the creation of art without \_\_\_\_\_ control) and various types of \_\_\_\_\_ to create art representing the subconscious.  
 -he developed a method to use chance when creating artwork, he started his assembly by \_\_\_\_\_ collage pieces, the shapes in the collage became motifs that he would freely use and outline with black and sometimes fill with black or outline with white,  
 -they suggested a sort of ameoba-type \_\_\_\_\_ floating in a soft back ground  
 -as begins to paint the painting starts to \_\_\_\_\_ itself and takes on a \_\_\_\_\_ of its own, first stage is free and unconscious, the second stage is calculated, the forms begin to take on shape like a woman, or a bird  
**-truly spontaneous**

33-56



**N:**Composition with Red, Blue, and Yellow **D:**1930 **P/S:**De Stijl  
**A:**Piet Mondrian **L:**Holland  
**C:**-he coined his new style neoplasticism, the new "pure \_\_\_\_\_ art" in order to express this vision, he limited himself to the 3 \_\_\_\_\_ colors (red, blue, yellow) the 3 primary \_\_\_\_\_ (black, white, gray) and the two primary directions \_\_\_\_\_ and \_\_\_\_\_  
 -he felt that these are the purest colors and therefore are the perfect tools to help an artist construct a harmonious composition,

**N:**

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**N:**Chrysler Building **D:**1930 **P/S:**Art Deco  
**A:**William Van Alen **L:**New York, New York  
**C:** -Art Deco was an event in the history of \_\_\_\_\_ design, not the history of architecture,  
 -Art Deco products had a streamlined, \_\_\_\_\_ aspect, that involved the use of organic, tapered shapes and forms, derived from nature these shapes are \_\_\_\_\_  
 -designers adopted this streamlined design for cars, trains, and machine  
 -stainless steel spire of this building is Art Deco's \_\_\_\_\_, & it is a monument of the 1920s when rich American \_\_\_\_\_ competed with each other to see who could raise the tallest skyscrapers,

**N:** 1048' tall

33-68



**N:**Fallingwater (Kaufmann House) **D:**1939 **P/S:**Natural Architecture  
**A:**Frank Lloyd Wright **L:**Bear Run, Pennsylvania  
**C:** -Wright believed in architecture as “\_\_\_\_\_” & “organic,” and he sought to develop an organic \_\_\_\_\_ of planning, structure, materials, & site  
 -this is an example of his “naturalism” designed as a \_\_\_\_\_ at Bear Run, Penns. Perched on a rocky hillside over a small waterfall, extends the houses blocky masses in all four directions,  
 -40 years later his ideas were already of \_\_\_\_\_ significance

**N:**

33-69



**N:**Bird in Space **D:**1928 **P/S:**Organic Sculpture  
**A:**Brancusi **L:**Romania  
**C:** -designed elegant sculptures conveying the \_\_\_\_\_ of his subjects,  
 -in this depiction he did not try to literally sculpt the bird, instead he tried to \_\_\_\_\_ the appearance of a bird about to soar through the sky, so he succeeded in capturing the essence of flight  
 -The highly shiny surface of the polished bronze does not let the eye linger (like an agitated or textured surface like \_\_\_\_\_) instead the viewer's eye follows the \_\_\_\_\_ right off the tip of the work, and thereby inducing a feeling of flight

**N:** polished bronze, 4'6" tall

33-71



**N:**Reclining Figure **D:**1939 **P/S:** Organic Sculpture  
**A:**Henry Moore **L:**England  
**C:** -major recurring theme was the \_\_\_\_\_ figure with simplified & massive forms,  
 -inspired by Chac Mool sculptures from Pre-Columbian \_\_\_\_\_  
 -this sculpture reveals Moore's expressive handling of the human \_\_\_\_\_,  
 -the figure's massive shapes suggest \_\_\_\_\_ biomorphic forms,  
 -he was interested in expressing the \_\_\_\_\_ of a hole and how it brings mystery to the piece, like a cave in a hillside  
 -as a whole the work combines the organic qualities of nature= \_\_\_\_\_ shapes, eroded \_\_\_\_\_, hillsides, and geological formations, to communicate the human form's fluidity.

**N:** elm wood,

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**N:**Migrant Mother, Nipomo Valley **D:**1935 **P/S:**Depression Era  
**A:**Dorothy Lange **Pa:** US government **L:**USA  
**C:** -Lange was hired by the \_\_\_\_\_ to photograph the dire situation of the rural poor,  
 -at the end of a trip to document the lives of \_\_\_\_\_ in California she stopped at a camp in Nipomo, and found the \_\_\_\_\_ workers there starving because the crops had frozen in the fields,  
 -she snapped this picture of a mother and her three children, it has become an \_\_\_\_\_ picture  
 -generations of viewers have been moved by the mixture of \_\_\_\_\_ & \_\_\_\_\_ in the raised hand,  
 -within \_\_\_\_\_ after this image was released in a San Francisco newspaper, people rushed \_\_\_\_\_ out to the Nipomo to feed the hungry workers

**N:** photograph

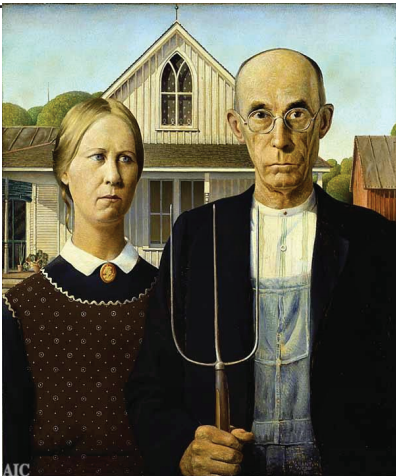
33-76



**N:**Nighthawks **D:**1942 **P/S:**Depression Era  
**A:**Edward Hopper **L:**USA  
**C:** -Hopper produced paintings during the Depression that invoked the national mind-set, but instead of taking specific historical scenes, he depicted the more generalized theme of \_\_\_\_\_ & loneliness of \_\_\_\_\_ life in the US.  
 -painted scenes of contemporary American city & country life, buildings, streets, and landscapes that are curiously \_\_\_\_\_, still, and filled with \_\_\_\_\_ spaces, motion seems to be stopped & \_\_\_\_\_,  
 -in this he depicts the darkened streets outside a restaurant, the viewer looks into the lighted cafe through large windows, gives the sense that it is a warm and safe \_\_\_\_\_ for the four people inside, while everything outside of them evokes the \_\_\_\_\_ of modern humans

**N:** oil on canvas, 2'6" X 4'8"

33-78



**N:**American Gothic **D:**1930 **P/S:**Regionalism  
**A:**Grant Wood **L:**Iowa, USA  
**C:** -the Regionalists turned their attention to the \_\_\_\_\_ life as America's cultural background, this movement developed in \_\_\_\_\_ and stood in reaction to "the \_\_\_\_\_ of the modernists" in Europe & New York  
 -born and raised in \_\_\_\_\_, he focused his attention on rural scenes from Iowa, this work catapulted him to national fame, and this painting has become an American \_\_\_\_\_,  
 -depicts a farmer and his spinster \_\_\_\_\_ standing in front of a neat house with a small lancet window, typically found on \_\_\_\_\_, wearing traditional clothes (he in overalls, she in apron), both \_\_\_\_\_ expressions giving it a severe quality, many critics praised it saying it is "quaint, humorous, & \_\_\_\_\_" captured the true spirit of America

33-81



**N:**Ancient Mexico **D:**1935 **P/S:**Mexican Muralists  
**A:**Diego Rivera **L:**Mexico  
**C:** -receiving much praise in Mexico and America, he was a staunch \_\_\_\_\_ and believer in socialism  
 -in keeping with the Socialist spirit of the Mexican revolution, he sought capture a national Mexican style focusing on Mexico's \_\_\_\_\_,  
 -this is a section of a large series of mural lining the staircase of the National \_\_\_\_\_ in Mexico City,  
 -this scene depicts conflict between the indigenous people and the Spanish \_\_\_\_\_  
 -he included portraits of important historical figures in \_\_\_\_\_ history & the Mexican Revolution  
 -the figures consist of \_\_\_\_\_ monumental shapes and bold colors

**N:** Fresco