CHAPTER 22

Early Twentieth Century
Learning Objectives

1. Identify how Fauves and other early-twentieth-century artists extended the interests of Post-Impressionists.

2. Define Expressionism in early-twentieth-century art through a comparison of Fauvism, The Bridge, and Blue Rider groups.

3. Describe the artistic goals and development of Cubism in art.
Learning Objectives

4. Trace the shift toward abstraction in sculpture.

5. Discuss the American interest in European Modern Art in the early twentieth century.

6. Describe the importance of motion and modern technology to artists of the early twentieth century.
Introduction

• Changing views of the nature of reality
  ▪ Sigmund Freud
  ▪ Wright brothers
  ▪ Marie Curie and Einstein

• Impact of Industrial Revolution
  ▪ Middle class with longer life expectancy
  ▪ Revolutions from class tension
  ▪ Artists inspired by scientific discoveries
Introduction

• Characteristics of twentieth century art
  ▪ Rapid change
  ▪ Diversity
  ▪ Individualism
  ▪ Exploration

• Fauvism
  ▪ Overturned authority of Renaissance with new forms and expression
  ▪ Henri Matisse, *Harmony in Red*
Oil on canvas. 70-7/8" × 86-5/8".
The State Hermitage Museum, St. Petersburg. © 2013 Succession H. Matisse/Artists Rights Society (ARS), New York. [Fig. 22-1]
The Fauves and Expressionism

- "Les fauves," meaning “wild beasts”
- Matisse
  - Expressive, thoughtful paintings
  - Reduced subjects to a few outlines to preserve original impulse of feeling
  - *The Joy of Life*
    - Intentionally direct, child-like quality of form
    - Seemingly careless depiction of figures
The Barnes Foundation/The Bridgeman Art Library. © 2013 Succession H. Matisse/Artists Rights Society (ARS), New York. [Fig. 22-2]
The Fauves and Expressionism

• André Derain, *London Bridge*
  - Brilliant, invented color balanced by traditional composition and perspective
  - Expanded versions of pointillist dots (Seurat) in the lower left

• **Expressionism**
  - General term for art that emphasizes inner feelings over objective depiction
  - Can be traced to Baroque Delacroix
Oil on canvas. 26" × 39".
The Museum of Modern Art (MoMA) Gift of Mr. and Mrs. Charles Zadok. 195.1952
Digital image: The MoMA, New York/Scala, Florence. © 2013 Artists Rights Society (ARS), New York/ADAGP, Paris. [Fig. 22-3]
The Fauves and Expressionism

- German Expressionism
  - Themes of natural life, sorrow, passion, spirituality, mysticism, human condition
  - The Bridge (Die Brücke) group
    - Ernst Ludwig Kirchner
      - Expressed raw emotion similar to Munch
      - Incorporated Cubism, African sculpture, and German Gothic qualities
    - Street, Berlin
      - Dissonant colors and crude brushwork
Ernst Ludwig Kirchner. *Street, Berlin*. 1913.
Oil on canvas. 47-1/2" × 35-7/8".
Museum of Modern Art (MoMA) Purchase. 274.1939. Digital image: The MoMA, New York/Scala, Florence. [Fig. 22-4]
The Fauves and Expressionism

• German Expressionism
  ▪ The Bridge (Die Brücke) group
    • Modersohn-Becker, *Self-Portrait*...
      • Reduced curves of head to flat regions
      • Oversized eyes
  ▪ The Blue Rider (Der Blaue Reiter) group
    • Led by Wassily Kandinsky
      • Art to turn people away from false values
      • *Blue Mountain*
Wassily Kandinsky, *Der blaue Berg (Blue Mountain).* 1908–1909. Oil on canvas. 41-3/4" × 38".

Solomon R. Guggenheim Museum, New York. Solomon R. Guggenheim Founding Collection, By gift 41.505. © 2013 Artists Rights Society (ARS), New York/ADAGP, Paris. [Fig. 22-6]
The Fauves and Expressionism

- German Expressionism
  - The Blue Rider (Der Blaue Reiter) group
    - Led by Wassily Kandinsky
    - Shift to nonrepresentational imagery by 1910
      - Broke rule that art should be a "picture" of some subject
      - Art in response to "inner necessity" and spirituality
      - *Composition IV*
Oil on canvas. 62-13/16" × 98-5/8".
Kunstsammlung Nordrhein-Westfalen, Düsseldorf.
Photograph: Walter Klein, Düsseldorf. Peter Willi/The Bridgeman Art Library. © 2013 Artists Rights Society (ARS), New York/ADAGP, Paris. [Fig. 22-7]
Art Forms Us: Expression

• Nature
  ▪ A popular medium for artists' expression of inner states
  ▪ van Gogh, *Wheatfield with Crows*
    • Sharp strokes of pure and intense color
    • Sky ominously dark
    • Angular roads lead to nowhere
    • Intended to convey sadness, extreme loneliness
Oil on canvas. 20" × 40".
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation). [Fig. 22-8]
Art Forms Us: Expression

• Nature
  - Emil Nolde, *Restless Sea*
    • Avoidance of brush strokes through laying down wet colors next to each other
  - Unstable horizon line
    • Warm colors standing out against cooler purple-blues
  - Mysterious forces in nature akin to artist's own feelings
Watercolor on paper. 13-1/4" × 18".
Stadtgalerie Kiel © Nolde Stiftung Seebuel. [Fig. 22-9]
Art Forms Us: Expression

• Nature
  ▪ Hans Hofmann, *The Wind*
    • Canvas laid flat with paint dropped onto it in twisting motions
    • Captures the swirling wind of a stormy day
    • Intense and lyrical
    • Freedom to interpret breeze since wind is invisible
Oil, duco, gouache, and India ink on poster board. 43-7/8" × 28".
University of California, Berkeley Art Museum. Photograph: Benjamin Blackwell.
[Fig. 22-10]
Cubism

• Pictorial composition over personal expression
• Pablo Picasso
  ▪ Breakthrough painting, *Les Demoiselles d'Avignon*
    • Radical departure from traditional composition
  ▪ Influenced by African sculpture, such as Kota figure and Ivory Coast mask
Pablo Picasso. Les Demoiselles d'Avignon (Young Ladies of Avignon). Paris. 1907. Oil on canvas. 8' × 7' 8".
Kota Reliquary Figure. French Equatorial Africa. Probably 20th century.
Brass sheeting over wood. Length 27-1/2".
Department of Anthropology, Smithsonian Institution. Cat. No. 323686, Neg. No 36712A.
[Fig. 22-12]
Mask. Ivory Coast.
Wood. 9-3/4" × 6-1/2".
Collection Musée de l'Homme, Paris. Photograph: D. Ponsard. [Fig. 22-13]
Cubism

• Pablo Picasso
  - *Les Demoiselles d'Avignon*
    • Reconstruction of image and ground
    • Fractured triangulation of forms
    • Overturned traditions of Western art
• Comparing *Gardanne* and *Houses at l'Estaque*
  - Progression from Post-Impressionist to Cubist styles
Oil on canvas. 31-1/2" × 25-1/4".
The Metropolitan Museum of Art. Gift of Dr. and Mrs. Franz H. Hirschland, 1957. (57.181). Image copyright The MoMA/Art Resource/Scala, Florence. [Fig. 22-14]
Oil on canvas. 28-1/2" × 23".
Rupf Foundation, Bern, Switzerland. Photograph: Giraudon/ The Bridgeman Art Library.
© 2013 Artists Rights Society (ARS), New York/ADAGP, Paris. [Fig. 22-15]
Cubism

• Braque's additions to Cubist vocabulary
  ▪ Shapes define forms that pile up in shallow, ambiguous space
  ▪ Explored formal structure without emotional distractions of color
  ▪ Showed objects from mind's perspective
  ▪ *The Portuguese*
    • A portrait of a man at a cafe table strumming a guitar
Oil on canvas. 46" × 32".
Offentliche Kunstsammlung, Basel, Switzerland/The Bridgeman Art Library. © 2013 Artists Rights Society (ARS), New York/ADAGP, Paris. [Fig. 22-16]
Cubism

• **Synthetic Cubism**
  - A modified Analytical Cubism using color, texture, and patterned surfaces
    - Shapes taken from cutout shapes
  - **Collage**
    - Printed images pasted onto paper
    - *Violin, Fruit, and Wineglass*
  - Picasso's *Guitar*
    - Assembled sheet metal
Charcoal colored papers, gouache, and painted paper collage. 25-1/4" × 19-1/2".
Philadelphia Museum of Art; A.E. Gallatin Collection, 1952-61-106. © 2013 Photo Art Resource/Scala, Florence. RMN-Grand Palais/Béatrice Hatala. [Fig. 22-17]
Construction of sheet metal and wire. 30-1/2" × 13-3/4" × 7-5/8".
Toward Abstract Sculpture

- Constantin Brancusi
  - Romanian who studied under Rodin
  - Radical, yet gradual break with the past
  - *Sleep* in 1908 compared to Rodin's romantic naturalism
  - *Sleeping Muse I* in 1911 simplified subject
  - *Newborn [I]* in 1915 stripped to essentials
White marble. 44" × 13-3/4" × 47-1/4".
National Art Museum of Bucharest. Photograph: Adam Woolfitt/Corbis/© 2013 Artists Rights Society (ARS), New York/ADAGP, Paris. [Fig. 22-19]
[Fig. 22-20]
Toward Abstract Sculpture

• Constantin Brancusi
  ▪ Journey back to pre-classical style from Cyclades
    • *Cycladic II* head
  ▪ Eventually eliminated surface embellishments
    • *Bird in Space*
      • Highly reflective bronze surface
      • Weightless quality
Cycladic II. Naxos, Greece. 2700–2300 BCE. Marble. Height 10-1/2". Louvre Museum, Paris, France. RMN/Hervé Lewandowski. [Fig. 22-22]
Bronze (unique cast). 54" × 8-1/2" × 6-1/2".
© 2013 Artists Rights Society (ARS), New York /ADAGP, Paris. [Fig. 22-23]
The Modern Spirit in America

• Alfred Stieglitz
  ▪ *The Steerage*
    • Abstract composition
      • Looked, to some, like two photographs rather than one
    • Shapes and underlying feeling stressed
  ▪ Influential gallery including photography in New York
    • Began to show work by American modernists
The Modern Spirit in America

- Georgia O'Keeffe
  - Work consisting of abstractions based on nature
  - *Evening Star*
    - Based on sightings of the planet Venus in darkening sky in the Texas Panhandle
    - Venus left unpainted
    - Wide, radiating sweeps of saturated color
Georgia O'Keeffe. *Evening Star No. VI*. 1917. Watercolor on paper. 8-7/8" × 12".

The Modern Spirit in America

- Frank Lloyd Wright
  - Architecture reflects challenge in traditional concepts of form
  - "Prairie houses" with open plans
  - Robie House of 1909
    - Cantilevered roof
    - Fluid design of asymmetrically interconnected spaces
    - Flow between spaces
Frank Lloyd Wright. Robie House. 1909. Chicago, Illinois. Chicago History Museum HB-19312A2. © 2013 Frank Lloyd Wright Foundation, Scottsdale, AZ/Artists Rights Society (ARS), NY. [Fig. 22-26]
Futurism and the Celebration of Motion

- Italian **Futurists**
  - Added a sense of speed and motion to shifting planes and multiple vantage points of Cubism
  - Celebrated machines

- **Abstract Speed—The Car Has Passed**
  - Rushing air and dynamic feeling of roaring motorcar passing by
  - Top speed of 35 mph fast for the time
Oil on canvas. 19-3/4" × 25-3/4".
© Tate Gallery, London/Art Resource, NY © 2013 Artists Rights Society (ARS), New York/SIAE, Rome. [Fig. 22-27]
Futurism and the Celebration of Motion

- Umberto Boccioni
  - Sculpture fused with surrounding space
  - *Unique Forms of Continuity in Space*
    - Muscular forms leap forth in bursts of energy
- Marcel Duchamp
  - Independent of Futurists
  - *Nude Descending a Staircase, No. 2*
    - Influenced by stroboscopic photography
Bronze (cast in 1931). 43-7/8" × 34-7/8" × 15-3/4".
Digital image: The MoMA, New York/Scala, Florence. [Fig. 22-28]
Closer Look: Marcel Duchamp, *Nude Descending a Staircase, No. 2*

Marcel Duchamp. *Nude Descending a Staircase, No. 2*. 1912. Oil on canvas. 58" × 35".
Futurism and the Celebration of Motion

• Marcel Duchamp
  - *Nude Descending a Staircase, No. 2*
    - Movement of a body seen all at once
    - Initially described as "an explosion in a shingle factory"

• Sonia Delaunay-Terk, *Le Bal Bullier*
  - Interpretation of couples moving on the floor of a nightclub
  - Push and pull of colors bring depth
Oil on mattress ticking. 3' 2-3/16" × 12' 9-1/2".
© Pracusa 2013020. [Fig. 22-30]