Modern Art

Dali

Picasso

Warhol
Birth of Modern Sculpture

During most of the 19th century, sculptors continued with projects as they had in the past.

Rodin incorporated Realism, Symbolism and Impressionism in his work.
  - His work is solely of the human figure.
  - He preferred soft materials.
  - As his career progressed his work became more abstract.
The Burghers of Calais, 1889, London

The Thinker, 1902, Paris

The Kiss, 1882, Paris

The Burghers of Calais, 1889, London
Art Nouveau

- The influence of Art Nouveau extended from Eastern and Western Europe to America.
- Started in England
- Characteristics of Art Nouveau:
  - Symbolism
  - Rich orientations
  - Overriding sense of the organic

- The artist:
  - Antonio Gaudí - eclectic, as well as a very personal, style
Gaudi

Dragon, Park Guell, Barcelona, Spain
Gaudi’s Architecture

Gaudi used local traditions as an expression of national identity, as well as by the introduction of modern techniques and materials

Park Guell, Barcelona, Spain, 1900-1914
Gaudi took over in 1883 and worked on it until his death in 1926.
Portal of Faith:
dedicated to the Virgin Mary

Portal of Charity:
devoted to the theological virtue of Christian charity or love and to Jesus.

Portal of Hope:
devoted to the theological virtue of hope and to Joseph

Symbolism

Upper section of the Portal of Charity

Portal of Faith: dedicated to the Virgin Mary
Cubism can trace its heritage to Neoclassicism and the art of Cézanne. Cubism was a new treatment of pictorial space that hinged on rendering objects from multiple and radically different views. Instead of presenting us with a single view, the Cubists showed us many different sides of an object simultaneously. Rejected the traditional techniques of perspective, foreshortening, modeling, and chiaroscuro and refuted time-honored theories of art as the imitation of nature. Emphasized the flat, two-dimensional surface of the picture plane. Pablo Picasso & Georges Braque were the creators of cubism between 1907-1914. The Cubist aesthetic was adopted by the architect Le Corbusier and is reflected in the shapes of the houses he designed during the 1920’s. Cubism derived its name from remarks that were made by the painter Henri Matisse and the critic Louis Vauxcelles, who derisively described Braque's 1908 work "Houses at L'Estaqua" as composed of cubes.
Les Demoiselles d’Avignon (1907).

Each figure is depicted in a bewildering & provoking manner. The women are non-traditional, not conventionally feminine; they are portrayed with angular and disjointed body shapes. The viewer as voyeur.

Girl with a Mandolin (Fanny Tellier), 1910

Notice there is no set angle. The perspective can be whatever one tries, or chooses, to see. There is shading and shadows from many different places, yet somehow they all work as a cohesive unit.
Picasso, *Ma Jolie*, 1911-12

Braque, *The Portuguese*, 1911
How are these two works of art similar?
Guernica is blue, black and white, 11 ft tall and 25.6 ft wide

*Discuss this painting in its historical and artistic context*
Compare + Contrast these political commentaries by modern artists
“Dada is a state of mind... Dada is artistic free thinking... Dada gives itself to nothing... .”
— Dada defined by André Breton.

It was one of the primary goals of Dada to avoid the labeling and legitimizing of the movement.

Dadaism would provide the basis for Surrealism that started in the 1920s.
The philosophy of Dada consists of three major points,

1. Dada is international in perspective and seeks to bridge differences,

2. Dada is antagonistic toward established society in the modern avant-garde, Bohemian tradition of “shock the middleclass,”

3. Dada is a new tendency in art that seeks to change conventional attitudes and practices in aesthetics, society, and morality
Ernst

pioneer of Dada and Surrealism

Ernst created art works such as *The Hat makes the Man* (1920) and *The Swan is Very Peaceful* (1920). His best known work, however, is *L'elephant celebes* (1921) which was created using exclusively previously printed materials.

Ernst often re-used found images, and either added or removed elements in order to create new realities.

Influenced by the writing of Freud, Ernst cut, pasted, and stacked photographs of men’s hats clipped from a sales catalogue to make phallic towers.
Marcel Duchamp, a French immigrant who settled in America, created a scandal with the painting *Nude Descending a Staircase* (1913).

He was looking for new philosophies of art to embrace and in 1914, while in Paris, he purchased a bottle-rack which he converted into a work of art, which he called a *ready-made*, becoming the first Dadaist to use the term.

“By World War I, he had rejected the work of many of his fellow artists as ‘retinal’ art, intended only to please the eye. Instead, Duchamp wanted, he said, ‘to put art back in the service of the mind.’” – Met Museum, NY
Early paintings by Duchamp were influenced by artists like Cezanne and the later Impressionist.
These works are not 'major' in the conventional sense of aiming to be a public statement, or by following an aesthetic canon.

The Large Glass or The Bride Stripped Bare by her Bachelors
Ready-Made

Bottle Rack, 1914

Fountain, 1917
Discuss how Duchamp focused on the conceptual value of a work of art rather than relying on technical or aesthetic appeal as most earlier artists did.
Man Ray was the only American artist to play a prominent role in the launching Dada and Surrealism.

He visited Alfred Stieglitz’s influential gallery, 291, where he was introduced to European contemporary art, i.e. Auguste Rodin’s drawings, collages by Braque and Picasso.
Famous as a photographer in the 20s and 30s, Ray was also a fashion photographer for magazines like *Harper’s Bazaar* and *Vogue*.
Dadism, starting in Zurich after World War I, was anti-art—the art of rebellion, aimed at attacking traditional sensibilities, shocking them, and confusing them. Surrealism followed, combining cubism and dadaism, using often grotesque fantasy and dream elements to attempt an art of the sub-conscious and irrational.
Surrealism began as a literary movement.

Its style uses visual imagery from the subconscious mind to create art without the intention of logical comprehensibility (automatism).

Influenced by the psychological theories and dream studies of Sigmund Freud (1856–1939) and the political ideas of Karl Marx (1818–1883)

Continues the disregard for tradition fostered by Dadaism

Dali, *The Persistence of Memory*, 1931

Time is the theme here, from the melting watches to the decay implied by the swarming ants.
Surrealism

Magritte

The treachery of images, 1929

The False Mirror, 1928

The Son of Man, 1946

The collective invention, 1934
Salvador Dali

**The Persistence of Memory, 1931**

The body of Dali’s work, from early impressionist paintings through his surrealist works, and into his classical period, reveals a constantly growing and evolving artist.

**The Face of War, 1940**

The trauma and the views of war proved to be an inspiration for many modern artists.

**Galatea of the Spheres, 1952**

Galatea was a classical sea nymph known for her virtue. Gala was Dali’s wife and muse.
At the center of the canvas, the Venus’ green skirt becomes the bullfighter’s tie. Above the tie is the white collar button of the bullfighter’s shirt. Directly above that, the shadows crossing the Venus’ stomach form the bullfighter’s chin and lips. Her left breast forms the bullfighter’s nose, and her face forms his eye. The contours of the bullfighter’s face are defined by the shadow of the Venus in the red skirt. The same red skirt is also the bullfighter’s cape hung over his shoulder. A cluster of dots and flies to the left of his tie becomes his sequined jacket.
Bauhaus
1919-1933

Early part of the 20th century saw various inventions in architecture.

Walter Gropius
- German architect
- Bauhaus = house of construction
- Started the expression, “form follows function” and “less is more”.
- Emphasis on simplicity and economical use of space, time, materials, and money.
- *The Proclamation of the Bauhaus* (1919) described a utopian craft guild combining architecture, sculpture, and painting into a single creative expression.
- Aim was a unification of the arts through craft

The Bauhaus, Dessau, Germany
Bauhaus designed the new building to house students immersed in Bauhaus theory. The school is a hallmark of modern architecture, using steel-frame construction, a glass curtain wall, and an asymmetrical, pinwheel plan.

In Weimar from 1919 to 1925, Dessau from 1925 to 1932 and Berlin from 1932 to 1933.