

Modernism



1. Modernization, modernity, and modernism
2. The Avant-Garde

Modernization: the process of things turning modern – industrialization

* A range of technological and economic processes *

Modernity: aesthetic/social – represents social issues in innovative ways

Modernism: attitude (set of) particular to late 19th cen, early 20th cen
-continues to present day

What is modernism in theory?

- There are layers to the definition of modernism.
- work that understands urbanization and mechanisms of

Boccioni, *The City Rises*, 1910, oil on canvas

Construction scene and city scape

The three primary colours are clashing.

Chaos and anxiety are some of the key emotions felt during this era due to the introduction of new technologies and processes

Fernand Leger, *La Ville (The City)*, 1919, Oil on Canvas

Very geometric

References to advertising

Alienation in the city (losing sense of self in the machine)

Charles Baudelaire, *The Painter of Modern Life* (1883):

-By modernite, I mean the ephemeral, the fugitive, the contingent, the half of art whose other half is the eternal and the immutable.

-Jostled, pushed, and shoved by the seething urban crowd, the city dweller must remain ever vigilant, constantly on guard and alert. In the midst of the crowd, the individual is bombarded by a plethora of inassimilable stimuli

-Shock and intoxication

-Distill the eternal from the transitory

The Metropolis and Modern Life:

The deepest problem of modern life derives from the claim of the individual to preserve the autonomy and individuality of experience of his existence in the face of overwhelming social forces. – George Simmel

The Flaneur: Gustave Caillebotte, *Paris Street, Rainy Day*, 1877, Oil on Canvas

Paul Gavarni, *Le Flaneur*, 1842

-Represented a plethora of experiences

-He characterized the Flaneur as having a key role in representing the city

-A stroller, a detective, aimless wandering that allows you to get to know a city

Classical and Academic Painting:

-A breakdown of forms of what seems natural

-Move towards abstraction – cubist, a move away from recognizable forms

-A breakdown of space, an object in space in a 3-D perspective

-Increasingly shallow pictorial space

-Intention to the surface

-Five Woman: elongated forms, a flatness, exaggerated and non-natural colours

-Unusual materials used in *Bottle Rack*

-A fascination for machinery and speed

-Non-representational art: Kandinsky, *Composition IV*

Modern art is often working towards a trajectory. Photography and performance art is often dismissed when discussing modern art

Modernism as a critique:

- A set of criteria for assessing what works is modern and what are not
- Clement Greenberg, *Modernist Painting* (1960): a use of the characteristic methods of a discipline to criticize the discipline itself, not in order to subvert it but in order to entrench it more firmly in its area of competence.
- Modernism used art to call attention to art itself.
- Flatness and 2-Dimensionality is what painting shared with nothing else, it is what he valued.
- A debate about culture and meaning
- Modernism is about the formal characteristics of a painting in Greenberg's perspective
- Political and social implications are not separable

Manet, *Olympia*, 1863, Oil on Canvas:

- Sense of paint on the surface that is different from the smooth, academic paintings of the past
- Implied relationship between the subject and the viewer
- How does race enter this picture? How does her gaze enter the subjectivity of this artwork? Is she a prostitute?
- TJ Clark writes on how *Olympia* had a very violent impact on audiences due to class issues

How is post-modernism different from modernism? Or is it just an extension of modernism?

The Avant-Garde:

- The idea of the artistic avant-garde arose in France when utopian socialism was being highlighted.
- Greenberg argued for an Avant-Garde that was made for arts sake
- Forms of representation that were considered AG were increasingly autonomous and progressed towards abstraction
- Becomes a term that is entangled with the idea of social revolution where art and life are transformed
- Art becoming less political when institutions embrace it (i.e. graffiti art as anti-establishment is now seen as an aesthetic movement)

Realism:

- A group of artists known as the "Realists," looked at the subject matter of everyday working life, which was certainly not looked at previously, in academic terms
- Realism was highly contested due to its radical, social perspectives of life

Cubism and Abstract Art:

Alfred Barr, The Development of Abstract Art, 1936

- Fauves: first avant-garde group to emerge in the 1900s
- Henri Matisse, Maurice Vlaminck, Andre Derain some of the prominent Fauve artists
- movement only lasts about 4 years (1904-08)

-Vlaminck, House at Chatou, 1905, oil on canvas:

- exaggerated color
- curvy-linear forms that look non-naturalistic, although it is a picture of nature
- referred to as “child-like”
- thick black outlines
- large brushstrokes

-1905 Matisse and Derain spent a summer together in the South of France, and they developed a way of painting that was similar, seen in works such as: **Derain, Collioure, 1905, oil on canvas & Matisse, The Red Beach, 1905, oil on canvas**

-1903: Salon Des Independent & Salon Deux

-Genealogy of Fauvism started with impressionism (bright colours) and post-impressionism (Van Gogh, Cézanne) i.e: **Monet, Soleil Levant (Sun Rising), 1872, oil on canvas, Van Gogh, Starry Night, 1889, Oil on canvas**

Seurat, La Grand Jatte, 1884-1886, Oil on canvas: distinguished his art from other forms of painting because he embraced the subject matter of modern life and used the highly mathematical, optical technique of pointillism.

Paul Signac, The Papal Palace, Avignon, 1900, Oil on Canvas:

-Uses a “lozenge,” stroke instead of dots seen in Seurat’s pointillism works

VS. Matisse, Luxe Calme et Volupte, 1904, Oil on Canvas:

- His painting is figural (idyllic subject matter)
- Matisse applies the paint in the lozenge style similar to Signac
- the title comes from a poem from Charles Baudelaire

- ideal, calm, moment of wanting
- exhibited in the Salon Des Independent
- 5 women
- colour is more freely applied and abandons academic brushstroke
- white space of canvas is prominent

Matisse, Femme au Chapeau, 1905, Oil on Canvas:

- A portrait of Matisse's wife
- Journalists decided that his painting was scandalous
- unnatural colour, one color is representative of many tones
- certain flatness of the picture plane
- no sense of 3-Dimensionality

Matisse, The Open Window, 1905, oil on canvas:

- interesting use of space through colour
- when one actually looks at the painting, the flatness of the picture plane plays with a sense of perspective
- almost as if the window advances instead of recedes due to the use of colour

Derain, Charing Cross Bridge, 1905, oil on canvas:

- cityscape
- industrial building seen through the smoke stacks
- reflects urbanization of France
- achieves an uneasiness through its tilted perspective, use of abrasive neon, clashing colour
- antagonistic environment seen in the divisions of the city by the bridge

VS. Derain, L'Estaque, 1906, oil on canvas

Cezanne's View at L'Estaque, 1883-85 vs. Derain, Paysage du Midi, (Landscape of Midi), oil on canvas

Matisse, Le Bonheur de vivre, 1905-06, oil on canvas:

- classic pastoral scene of people playing flutes and couples flying about in an idyllic natural scene
- no sense of perspective/scale
- radiating glow seen from central figures
- shape of the trees is mimicking the feminine female forms
- themes of leisure
- result is not academic at all, due to the deformed bodies, unusual sense of scale, and the overall disunity of the painting
- the forms and the colours disconnect the viewer from the image

Gill Perry: argues that the nude becomes a complex sign, that the form and the concept are not always easily readable.

-The female nude has a definite link to modernism, because it became a symbol of male artist modernity
-various distinctions made between naked and nude, while nude is a form of art and a way of seeing- TJ Clark

"to be naked, is to be oneself, to be nude is to be seen by others, and is to be placed on display"-John Berger

Gender and Fauves:

Manet, Olympia, 1863, oil on canvas:

- references older works but is most often discussed as the first modern art work
- the class of the subject provoked violent disposition
- frank confrontation of prostitution is a major theme that highlights consumer society
- Her gaze defines the "look of modernity"

Gender and Fauves: Flirting with the Wild Beasts – Gill Perry

- how do the aesthetic aspects of Fauve paintings relate to contemporary perceptions of the avant-garde artist?
- how might this be reconfigured through looking at fauve work by women artists?

-Are there any aspects of Fauve paintings that invoke gendered spectatorship?

Emilie Charmy, La Loge, 1902-03, oil on canvas:

- conjures up images of a brothel
- the thick brushstrokes gesture at nakedness instead of producing an erotic nude body
- unclear vision, with the backs of the figures turned to us hinting that these figures are not on display, they are still going about their business
- poses are relaxed
- not exposed for consumption
- Charmy negotiates territory of the nude in new modernist perspective

Scopophilia: pleasure of looking (reiterates sexual difference that men are active in looking and women are passive in being looked at)

Suzanne Valadon, The Future Unveiled, or The Fortune Teller, 1912, oil on canvas:

- interesting that it is included in the fauves because Valadon's other works are more gestural and fauve-like
- historically red-heads are the wanted women
- she is "larger than life," explicitly big
- there is a sense that she is naked for herself and not for the spectators because she is in a domestic setting
- not overtly sexual, because the woman is in a more natural position

Matisse, Carmelina, 1903, Oil on Canvas:

- even though her body is not overly sexualized, it is still a male view because there is a glimpse of a man in the mirror looking at the woman
- Perry calls her unerotic and working class, with an inscrutable gaze – making us aware that this is just a painting due to the texture of the surface
- classical sense of modesty b/c woman is covering her genitals
- complexities lie in this painting b/c although a male painted this, it does not necessarily mean it is objectified

You cannot come into a profound contact with things by looking at a landscape through the door of an automobile like a tourist, or by spending your vacations in a corner of the countryside. You don't flirt with nature, you possess it. –Vlaminck

- Perry argues that sexual metaphors of possession and penetration are transferred onto landscapes.
- How is possession defined in aesthetic terms?

Perry ends by comparing these two images:

Charles Camoin, Seascape at Agay, 1905, oil on canvas:

Emilie Charmy, The Bay of Piana, Corsica, 1906, Oil on canvas:

- Her image has been painted in a more fauve-like style
- bolder, black lines included
- Perry compares the paintings by looking at gendered roles in the fauve style of painting

EXPRESSIONISM CONTINUED (DER BLAUE REITER and EXPRESSIONIST CINEMA)

** GUEST LECTURE ON EXPRESSIONIST CINEMA BY DR. MURRAY LEEDER WEDNESDAY
FEBRUARY 23 2013

Expressionism

All art expresses, but expressionism is considered a rejection of nature, an employment of brilliant colour, and visual distortions to communicate artist's responses to the world around them. Used in film, visual art, drama. Account to the experience of feeling. We think about audiences, cultural trauma, and translating this to the viewer.

What distinguishes German expressionism from fauvism?

Anti-naturalistic, doesn't denote style or unified movement. It's a catch-all phrase, and is kind of misleading, art is diverse. Describes things across the artistic realm.

Objective vs. Subjective

Expressionism came out of a desire to differentiate from impressionism. Prioritizes artists subjective response to the world.

"Our own mental activity is the only unquestionable fact of our existence."

Ernst Ludwig Kirchner, *Girl on a Divan*, 1906

Ernst Ludwig Kirchner, *Franzi in Front of Chair*, 1910

- Lots of similarities to Fauve. Bold, bright colours, distorted figures, long strokes, thick paint.

Paul Fector, "places the accent above all on the experience of feeling. Appearance is subordinated into the experience of expressing"

Herman Bar "do violence to the sensible world."

Violence is a theme to how painters paint. Harsh lines, exposed canvases. Related violence to the society in which he lived. Nervous time, world war I approaching and happening, lots of distress.

World is losing objectivity, rationalism, “anxiety of the modern period.” Despite technological advancements, they are creating extreme barbarism.

Camille Pissarro, *A Corner of the Meadow*, 1902.

Ernst Ludwig Kirchner, *Woman in Front of a Birch Wood*, 1906.

- Emotions seem stronger in Kirchner because we can imagine the artist attacking the canvas. But all the same, the style doesn't necessarily communicate the artists feeling. They're both moving away from illusionist naturalist painting styles.
- We have to be careful about how we use biography as an interpretation of the work. Artists aren't always making personal works, they often try to reflect society's feelings.
- If expressionism is not necessarily depicting the inner life of the artist, perhaps we can think of expressionism as representative of a larger historical transformation in which men and women's relationship to the external world (which was rapidly transforming) shifted, and thus transformed how artists choose to represent their subjects.

Worringer: *Abstract and Empathy*

Divides artwork into two categories.

Abstraction: relation of antagonism and fear. Stylization and art of non-organic forms. Created by “primitive” peoples.

Empathy: results in art of greater naturalism. Result of increasing mastery over nature.

- Challenge the narrative of “art progressing towards abstraction”
- Idea of unrest and breakdown of environment, describes the environment in which he was writing.
- Art movements tend to declare themselves completely different from their predecessors. Not always true.

b) Die Bruke (brook-a)

Ernst Ludwig Kirchner, *Die Bruke Manifesto*, 1906

Founded by young Kirchner in Dresden, 1905. Group of artists with manifesto. Name comes from philosophical novel by Nietzsche, which proclaims “god is dead.” Man “is a bridge and not an end.” Die Bruke saw themselves as a bridge to a re-invigorated society. Art could save society.

They are saying “we are the new” but want to connect to a nostalgic version of what the past is. Affirmed their nationality by bringing back historical German art forms like woodcuts.

Invited passive non-art-makers into group.

Echoed concerns of many writers and intellectuals who rejected bourgeois culture. Authentic expression belonged to youth.

Not explicitly political or anarchist, but anti-bourgeois and modern industrialism.

Functioned in a new way, rejected salons and worked in a commercial collective who publicized their own work.

Influences

Fritz Bleyl, Bruke Group Exhibition Poster, 1906.

Lithograph, German art-nouveau.

Uses just two colours, stylized lines and text.

Edvard Munch, *Anxiety*, 1894.

Edvard Munch, *The Scream*, 1895.

- Subjects are like monsters, zombies.
- Inferno, crowds, darkness, wild lines.

Kirchner

Ernst Ludwig Kirchner, *Nude Under a Japanese Umbrella*, 1909.

- Visual culture vs art.
- Die Bruke uses different cultures visual vocabulary.
- Little bit problematic from a contemporary perspective. Idea that the primitive is somehow more authentic and in-tune with emotions. Saw “primitive” cultures as sexually free, close to nature

Ernst Ludwig Kirchner, *Otto Meuller Playing Chess*, c. 1910

Kirchner’s Studio in Berlin, c. 1910,

- Want to be bohemian.
- Carol Duncan argues expressionists often display women as submissive, vulnerable.
- Identification of nudity with sexual liberation is problematic in certain circumstances. Often use young girls.

Erich Heckel, *Franzi with Doll*, 1910.

Erich Heckel, *Franzi Standing*, 1910.

- Young girls are sexualized, but there is no proof of sexual encounter between models/artists.

- Child is a symbol of primal, natural, close to nature.
- Kircher's Lolita
- Are these images sexualized?

Henri Matisse, *Le Bonheur de Vivre*, 1905-1906.

Erich Heckel, *Scene in the Woods*, 1910.

- Shapes don't fit together, really. They are isolated and unlinked, nakedness is not sexual.

Ernst Ludwig Kirchner, *Bathers at Moritzburg*, 1909-10

- It's exaggerated colours, but not completely removed from reality.
- Lots of action, people interacting. Forms are rounder, more idyllic.

Prostitutes and Kirchner

Ernst Ludwig Kirchner, *Street, Dresden*, 1908.

- Really garish colours. Pink, orange, yellow. Claustrophobic crowd, women have mask-like faces

Helmut Middendorf, *Singer III*, 1981

Helmut Middendorf, *Electric Night II*, 1981

Ernst Ludwig Kirchner, *Street, Berlin*, 1913.

- Unlike Munch, who projects inner angst, Kirchner's Berlin takes on quality of their world.

Ernst Ludwig Kirchner, *Five Women*, 1913.

- Storefront; being seen and wanting to be seen.
- Unnatural images, electric colours, exaggerated perspectives. Women's dress makes them interchangeable.
- Light from the store window is reflected onto the women.

Ernst Ludwig Kirchner, *Potsdamer Platz*, 1914. Oil on canvas.

- Prostitutes have many meanings, from love to moral corruption.
- Deuche posits prostitute as emblem of society. Fundamental transaction in a society ruled by monetary exchange.
- Prostitute is sympathetic outcast.
- “female flaneur” experiences and looks at the city. Participant and spectator.
- Alter-ego for the artist.

Ernst Ludwig Kirchner, *Street Scene*, 1913. Oil on canvas.

- For Marx, prostitution was an example of the way laborers are prostituted.
- Expressionist brushwork and line are Kirchner trying to touch subjects.
- Hinted in the article is that Kirchner’s experience in the city is a confrontation with a world that is turning in Berlin.
- Increasing threat of war is part of the same social order as prostitution. Objectification of soliders.

Ernst Ludwig Kirchner, *Artillerymen (Das Soldatenbad)*, 1915.

- Compare the soliders to the prostitute. Bodies are interchangeable, confined space, anonimity of war, solider as object.
- Viewed by another critics as a male fantasy. Fire, phallic shower, naked men.

Two Self-Portraits

Ernst Ludwig Kirchner, *Self-Portrait as Solider*, 1915.

- Castration for artist to loose right arm.
- What does war do to you as an artist?
- Loss of creativity, individuality.
- Speaks to a generation who suffered some physical and mental trauma.
- Anxiety, fear of being artistically reduced. Realizes that art isn’t changing the world. Loss of his hopes.

Ernst Ludwig Kirchner, *Self Portrait with Model*, 1907.

- Portrait is cropped, modern
- Paintbrush as phallus, stick.
- Rugs, walls, blanket suggest orientalism, primitivism.
- Colours are fauve-like, flat.

Ernst Ludwig Kirchner, *The Painters of Die Bruke*, 1927.

- Contrasts to their idyllic, natural scenes.

Wassily Kandinsky, *Der Blaue Reiter*, 1911

- Spiritual transformation
- Franz Marc and Wassily Kandinsky
- Lithograph, that resembles woodcut
- Idea about
- “Blue” is the male principle, stern and spiritual. Yellow is women, sensual and caring. Red is matter, must be fought against.
- Materialism; objects and things and consumerism. In philosophy it's the idea that matter is the only reality, physical phenomenon. Scientific positivism.
- Idealism believes that reality is a mental construction. Beliefs and values shape the world. “I think therefor I am.”
- Published almanac contains writings and paintings from around the world. Essays on primitivism, fauve, non-Western art, religious glass, embroidery, mask... Huge diversity of what we consider art.
- Intended to reveal inner life of humanity, how it has been artistic through many time and places.
- Art is the embodiment of spirits.
- Franz Marc, “The New Painting”. Art is the “bridge into the realm of the spirit.”
- They paint a spiritual side of nature.
- Warringer, “Empathy and Abstraction.” Abstraction offered shock withdrawal from natural world. Inspired by inner unrest, chaotic nature of world, “immense spiritual dread of space.”
- “Horravacuay” fear of empty space. Think about celtic and viking art filled with symbols. Fear of not wanting to leave empty space.
- Abstraction fills space.
- Way of thinking of engagement/withdrawal dichotomy.
- Kandinsky and Franz merge nature and spiritual. They defy the dichotomy.

Franz Marc, *Grazing Horses IV (Red Horse)*, 1911.

- Marc uses horses rather than naked bodies to celebrate primitivism.
- Mostly one colour, bright tones, 3 primaries.

Franz Marc, *Large Blue Horses*, 1911

- “How does a horse see the world? Who is able to paint the experience of a dog, as Picasso paints the existence of a cubic shape?”
- Bodies of horses fill the canvas, hard to distinguish forms of horses and forms of hills. We're quickly losing sense of space.
- Axis mundi – white lines spiritual bridge between earth and sky. Sometimes depicted as a tree (tree of life). Spiritual and material world being connected.
- Blue horses are spiritual.

Franz Marc, *The Small Yellow Horses*, 1912.

- Yellow linked to femininity, joy, happiness.

Franz Marc, *Tower of Blue Horses*, 1913.

- Rectangular horses. Influence of cubism, futurism?
- Idea of the redemptive apocalypse.
- Are the horses an axis mundi?
- Four horses, four horses of the apocalypse. Conquest, war, famine, and death.
- Marc rejects Christianity, but association is still there.
- Yellow projects all around them.
- Escalating anxiety about conflict in central Europe.
- In 1910 he defines project as
- Is his colour theory FEMININITY and MASCULINITY? Or MALE and FEMALE?

Franz Marc, *The World Cow*, 1913

- Joy, feminine, cow.

- Animals possessed goodness that man had lost
- Animals with their virginal sense of life awakened all that was good in me.
- Evil associates with war, man's existence, crusade.

Ernest Ludwig Kirchner, Five Women, 1913, Oil on Canvas:

- the store window reflects back the identities of the women
- the women are dressed similarly, allowing their identities to be interchangeable

Kirchner, Potsdamer Platz, 1914, oil on canvas:

- A prostitute emblematic of an exchange society
- the prostitute is seen as the sympathetic outcast (the female flaneur)
- locates the origins of human alienation and sexuality
- linking modification to all human labor -> Marxist Theory
- the brush work and line is an attempt of Kirchner to touch his subject

Kirchner, Artillerymen (Das Soldatenbad), 1915, oil on canvas:

- Speaks to the anonymity of war and the soldier as the subject
- Identities are interchangeable
- Figures are in a shower together in close proximity allowing for no unique objectifications

Kirchner, Self-Portrait Soldier, 1915, oil on canvas:

- Loss of his arm may convey creative constraint and the cutting off of his creative power
- Kirchner suffered from physical and mental trauma after he volunteered with the military when the first world war broke out
- The naked women (prostitute) in the background links Kirchner to his trauma
- Likened to Van Gogh's Self-Portrait with his bandaged ear
- Reflects Kirchner's interest in the role of the artist in changing the world

Kirchner, Self-Portrait with Model, 1907, oil on canvas:

- Defining himself in his studio where art and life mix
- Wields his red paintbrush
- Colours are very fauve-like with a lack of pictorial space, reflecting oriental carpets

Kirchner, The Painters of Die Bruke, 1927, oil on canvas:

Kirchner is seen on the far left

An interesting self-reflection amongst

Wassily Kandinsky, Der Blaue Reiter, 1911, lithography:

- Resembles a woodcut
- Predominance of ultramarine blue, reflecting male principles to free art from the bondage of man
- The rider is seen as a messenger between the spiritual world and the material world
- The “blue rider” conveys Kandinsky’s past and his medieval orthodox upbringing
- The rider also relates back to St. George
- The cover of an almanac
- What mattered was the inner life which was being given artistic form
- “art is the bridge into the realm of the spirit”
- abstraction and geometric abstraction offered a shocked withdrawal from the outside world (fear of empty space)
- explores non-objective painting
- a piece that combines empathy and abstraction

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Franz Marc, Horse Resting, 1911, woodcut:

- Reflective of an apocalyptic worldview
- A revisionist approach to life and art
- Animals and horses became symbols of primitive life (instead of using naked bodies)
- Bright tones and colours, predominance of the 3 primary colours

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Marc, Large Blue Horses, 1911, oil on canvas

- Interested in how nature was reflected in the eyes of an animal
- The bodies of the horses fill the canvas

- Harder to distinguish the form of the horse and the hills in the background
- Access mundi – a spiritual bridge between earth and sky (connecting the heavens with earth) often depicted as the tree of life
- The horses now embody the spirit through their distinct blue colouring
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- **Marc, The Small Yellow Horses, 1912, oil on canvas:**
- Connects the colour yellow with joy and happiness
- Yellow is also the colour of femininity
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- **Marc, Tower of Blue Horses, 1913, oil on canvas:**
- Cubist, geometric abstraction used
- The apocalyptic bridge (access mundi) is constructed by the shape of the four horses and reaching up to the sky
- The horses may appear as the four horses of the apocalypse->Promise of renewal
- Marc believed animals possessed a curtailed goodness and a virginal sense of life that man did not have (highly influenced by war experiences)
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- **Marc, Animals in a landscape, 1914, oil on canvas:**
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German Expressionism in Film:

- Usually thought of as a Weimar phenomenon
- “Art is nothing but the expression of our dream; the more we surrender to it, the closer we get to the inner truth of things” – Franz Marc
- Earlier films are occasionally connected with Expressionism: *The Student of Prague*, (1913) *The Golem* (1915)
- Project of graphically displaying emotions and inner states places it on the lineage of German Romanticism
- Emphasis on counter-realism, exaggerated artificiality of sets and staging, high-contrast (chiaroscuro) lighting, and formal play.
- Themes of madness, the supernatural, revolt, sickness, masculine weakness, appropriate themes for the gloomy Weimar period

The Cabinet of Dr. Caligari:

Expressionist aesthetic justified by the representation of madness and need for liberation

Silent film

Nosferatu:

- Unauthorized adaptation of Dracula
- Influence of psychoanalysis on expressionism is profound – attempts to display the metaphysics of the soul, mirrors to a degree the efforts in PA to bring the workings of the unconscious fore

The Last Laugh (1924)

Fantasizes what his life would be like as a door man

Secrets of a Soul:

Dream sequence

The aesthetic of Fritz Lange’s *Metropolis* (1927) is an uneasy meld between Expressionism and Die Neue Sachlichkeit (the New Objectivity), with the former prevailing around the character of Rotwang, the mad scientist.

Metropolis:

Politically charged without leaving a clear message (slightly anti-authoritarian)

Nazi's enjoyed the film b/c of its pro-machine stance

Warning shadows (1923):

All about light shadow/chiaroscuro

Shadow figure = film maker figure (ultimately controlling the film space)

Wassily Kandinsky = cosmic renewal

Kandinsky, Composition IV, 1911, oil on canvas:

- Prompted by the Russian revolution
- Sources become very obscure

Kandinsky, Composition VII, 1913, oil on canvas:

- Looks like an explosion
- Referenced to the biblical flood
- Playing with movement and depth
- Instead of creating art for arts sake, he wanted to create art that would impact the soul
- Used musical improvisation and conditions to name his paintings

Kandinsky, Improvisation 28, 1912, oil on canvas:

- Tried to work tones of music into colour
- Wanted to depict colour as emotion (interested in psychological effects)
- Synesthesia – greek word that means sensation, where people literally “see” music
- Described the cello as the deepest blue, Kandinsky was very interested in synesthesia and Viennese composer’s work, Arnold Schoenberg

Kandinsky Circles in a Circle, 1923, oil on canvas:

- Thought of as an inadequate reaction to the subject of chaos at the time
- His work became increasingly geometric, as seen here
- Expressionism became a great debate in Germany during Hitler’s reign

Primitivism:

Ernst Ludwig Kirchner, Nude Dancer, 1909, Woodcut:

- Aggressively carved lines
- Conscious decisions to leave white areas
- Rejection of conventional academic teachings and philosophy
- Seen as less “sophisticated” ways of painting and drawing

Erna Shilling and Kirchner in Kirchner’s Studio, Berlin, c.1912-14

- Studio was filled with objects that were important to him and were becoming popular in society (anthropologically)

Not only were expressionists interested in the idea of folk art, they were interested in allure of non-western culture ->leading to rise of primitivism

The Paris World Fair of 1889:

- Post cards become a form of international memento/souvenir
- Racist issues and colonial issues were all showcased
- Entanglement of hierarchal systems

Ethnographic Museum of Trocadero, Paris, 1878:

- Presence of non-western objects in museums
- Artifacts appeared in large numbers due to European colonialism
- Helped set up objects that were geographically and temporally “far-away”
- Initially these objects were given very little aesthetic consideration

Various Posters, c. late 7th century:

- Incredible circulation of images about Africa
- France had obsession with African images -> negrophilia
- Due to cultural simplicity
- Signaled the dissolution of western art

Andre Derain, The Dance, 1905-06:

- Body and scenery highly stylized and decorative
- Drawing on Gauguin's primitivism but becomes far more decorative

Paul Gauguin, The Spirit of Dead Watching, 1892, oil on Burlap:

- Rejection of realism and a romantic critique of syncretism
- Seen as a return to the past and a simpler way of life
- Often seen as projected desire and what Gauguin sought
- Depicted a naked Tahitian girl lying on her stomach
- Your gaze becomes equated with the spirit woman
- Familiar of Manet's Olympia and its long standing objections of the nude
- Slightly indecent study b/c of disproportionate
- Age of the model is concerning and averts our gaze in many ways and the black maid becomes the spirit of the dead watching
- Subversive attack on patriarchy's dominion
- Modernism is projected onto female bodies in Gauguin's perspective

Henri Matisse, Blue Nude, (Memory of Biskra), 1907:

- Odalisque figure: Chamber girl related to a harem concubine
- Explicitly colonial setting
- Suggestion of Lush peaceful paradise and that women are an oasis
- Mixture of modeling and flattening of areas
- Distortion of the body and deliberate uglification
- Is she an exotic luxury for men or is it just the way she is painted
- Reinforces the idea of allure and disgust

Jean Auguste Dominique Ingres, La Grande Odalisque, 1814, oil on canvas:

The feathers denote orientalism and fascination with non-western objects

Matisse, *Odalisque with Red Culottes*, 1921, oil on canvas vs Matisse, *Reclining Odalisque with Turkish Trousers*, 1920, oil on canvas:

Do his images erotify and objectify colonial subjects?

Kirchner, Bathers Throwing Reeds, 1910

- A cluster of fantasies, projected onto this image, fantasies about connecting with nature projected onto racial others, fantasies had real effects, homogenizing view of simplicity both structurally and intellectually, entrenched in colonial beliefs and attitudes.
- Needs a critical eye as to what's being said but also what's not being said.
- Robert Goldwater, African art scholar (Primitivism and Modern Painting): connection between primitive art and modern art.
- Robert Fry, wrote a book equating primitive work with children's drawings, certain tendencies that existed in primitivism that Western culture could learn from, comparing primitive people with Paleolithic man.

Primitivism in the Twentieth Century MoMA Exhibition

- "Primitivism in the 20th Century Art: Affinity with the Tribal and the Modern", organized by the MoMA, New York, 1984-86, curated by William Rubin.
- Histories of the Tribal and Modern by Clifford James: charges the exhibitions curators (Rubin) for decontextualizing objects and reintroducing colonial attitudes. The exhibition was formalist (the aesthetics of the work only, formal aspects only, not talking about ideas, only graphic elements in the work), became only about formal elements, Rubin put two things together that had no affinity, only had formal affinity, only connection they had were formal property.
- Clifford James critiques the cover of the catalogue, affinities made between girl in a mask by Picasso and African mask. Rubin put the two together for an affinity. Problematic juxtaposition, superficial affinities based on appearance alone, physically and theoretically abstracts objects from their cultural contexts, a strategy of oppression, like colonialism.
- The idea that it doesn't matter, no suggestion of time, Clifford argued against this, produces an effect of resemblance.
- Many writers wrote about this exhibition: Hal Foster, art critic (October Journals, highly theoretical, revered art critics writing about modern art.) Said that aestheticization allows the work to be decontextualized and decontextualized, the modern tribal encounter was mapped out in terms of surface and forms, not about displacement or politics (much like Greenberg's interest in the formal, eliminating politics), Foster accuses the curators of doing the same.
- Also argues that the linkage Rubin created was creating an arbitrary past, a fantasy past, separates ancient cultural work to the primitive.
- For example: Picasso's interest in the Iberian sculpture (**Female Head, Iberian sculpture & Picasso, Gertrude Stein, 1906 and Two Nude, 1906**), the history of early Iberian work is completely erased in Rubin's exhibition.

Fetishism

- The idea evolves around the same time as aesthetics. Broadly speaking, a familiar word for an exotic thing. Fetishism is about objects, whose power, desirability or significance a person passionately overvalues.
- Three main ways to think about fetishism: anthropological theories, Freudian theories, and Marx.
- Anthropological: projecting intentionality and subjective desire onto inanimate objects. The object has strange or special powers, sacred rituals, deeply moving artworks, what is the link between these things? Wards off evils or spirits, the power of a thing over fears or desires.
- Freud: overvaluation or displacement. Three essays on the theory of sexuality in 1927, for Freud it's about sexual desire displaced on an inanimate object. Transference of a fear and an understanding of being castrated that gets transferred onto an object, you need that object to take you back to the primal scene, the moment of origin of your psychosis. Places anxiety onto objects.
- Marx: transference. Commodity fetishism, the transference of human relationships expressed through economic relationships, social relationships are now thought of as objects. In a Capitalist society, how capitalist society values things, exchange value and not use value (their use value is lowered for their exchange value). Through market exchange things gain value and worth, turns people into commodities of exchange.
- Fetishism and all three theories of fetishism tie into primitivism.

Les Femmes d'Alger (O.J.)

- A foray into Cubism, picks up on a lot of gender, primitivism, racial.
- Called the single most important painting of the twentieth century, more written about it than any other painting.
- Steinberg's essay, written in 1972, cemented the iconic status of this work (like Olympia, has become an iconic piece of work, always referred back to).
- Comparison with Matisse, Blue Nude, 1907: rewriting of the female body representation, female body is masculine, coarseness in the face, deliberate uglification, breaking up of space, bodies contorted, movement between attraction and being repelled.
- Rivalry between Matisse and Picasso. Often Femmes is compared to Bonheur de Vivre (1905-06), often thought to be a reaction to it: the setting (pastoral in Bonheur vs. non-pastoral in Femmes), organic curves vs. jagged angular nude bodies, confrontation of the gazes and of the subjects (both emulating their environment).
- Hilton Kramer: Matisse never again considered avant-garde after Femmes, Picasso appropriated the avant-garde wild beast. Matisse drew on long tradition of painting, no question as to which was more shocking. Matisse was limited to the realm of aesthetic pleasure.
- Also often compared to **Cezanne, Five Bathers, 1977-78.**

- Steinberg, *The Philosophical Brothel*, 1972: often refers to the disunity in the painting, said to be the thing that bothered people the most about it. Steinberg argues that the variety of styles a deliberate attempt and a plan to capture the gaze of the viewer. Mutual antagonisms, estrangement, the danger of sex, the threat of violence, the gaze. Linked back to *Olympia*, in the way that her stare was shocking to viewers, here no longer the passive object for visual consumption.
- *Demoiselles d'Alger* rids us of any desire to enter into the pictorial space, unlike *Bonheur de Vivre* or *Five Bathers*.
- *Demoiselles* sketches: sailor holding fruit, doctor holding a skull or a book, a tale of vice and virtue, the doctor not participating, not surrounded, the sailor surrounded by the food and the women. A *Memento Mori*: a reminder of death, like *vanitas*, death will be your judgment moment.
- Their presence (the sailor and doctor) are still felt through the bowl of fruit (phallic symbol). Or is the symbolic phallus to emphasize the difference between men and women?
- Why remove the man? Attention would be on the men, the women were focused on the men, now self-contained, the women focused on the viewer: "A vulgar directness that would even make Manet cringe".
- John Berger: emphasizes the violent aspect, women painted without charm or sadness is shocking, a raging frontal attack against life as Picasso found it, water, disease, ugliness, ruthfulness, uses his sense of the primitive to violate and shock civilization, not formalist elements, an act of aggression.
- Chave and many feminist art historians: the woman's body becomes the emblem of modern art, coincides in art with the moment where women started to demand equality, suffragette movement, modern art rejects this (Carole Duncan). Duncan believes women have no identity in this painting, just sex objects, supposed to represent all women, a highly misogynistic work.
- Rubin, curator of the primitivism show at MoMA and a leading Picasso scholar: the painting is clearly about desire, Picasso's own desire, and an expression of fear (Freud, Eros and Thanatos: love and death). Picasso frequented brothels, the fear of disease, historically a time when contracting syphilis was big and a well-founded fear (argument that the faces of the prostitutes symbolize the disfigurement of people who suffer from syphilis - Chave disagrees). Interprets atheism, deep seeded fear and loathsomeness of the female body side by side with the attraction.
- John Couture: agrees with the attraction and revulsion to the women. Picasso treated women as either goddesses or doormats. Also tribal masks are treated as magical objects, intercessors against unknown spirits.
- Foster: two primal scenes in Picasso's life, seeing African masks in Ethnographic museum and going to the brothel, moments of epiphany, African masks and prostitutes both disposed after use.
- Patricia Leighton: argues against the moment of revelation. Instead a generalization of Africa (there was a circulating body of knowledge in France at the time). An anti-colonial stance against French Imperialism, anarchic avant-garde, mocking classicism with nudes, threatening respectable society with overt sexuality, unsympathetic to art and life or European culture, its enemy.

- Chris Green: no attempt by Picasso to control the differences, a brash parading of difference.

- 1)The Legend
- 2)Analytic Cubism
- 3)Synthetic Cubism
- 4)Semiotics
- 5)high/low
- 6)Salon Cubist

Picasso:

Child prodigy

Went to art school in Barcelona

Incredibly accomplished during his career

Picasso, Les Demoiselles D'Avignon, 1907:

- Departure from convention
- Considered first modernist painting
- Essence of cubism -> how you see something (art of appearances vs. art of the mind)

Picasso, The First Communion, 1896, oil on canvas:

- Reflects the classical styles he learned at the academy
- Highlights that he wasn't trying to represent reality
- Gives you a sense of the range of skills and styles Picasso possesses

Picasso, Le Moulin de la Galette, 1900, oil on canvas:

- Shows us that he is familiar with Renoir's paintings (*Bal de Moulin de la Galette, 1876*)
- But this rendition is much darker, with a sinister feel
- Saturated colours

Picasso, The Old Guitarist, 1903

- His first mannerist painting
- From his "Blue Period" -> cold, dark, mysterious
- The suffering relates to spirituality

Picasso, Family of Saltimbanques, 1905

- In 1904 Picasso moved to Paris and falls in love with a woman named Fernande, who influences his warmer palette -> "Rose Period"
- Depicts circus performers in a desolate landscape
- Composition groups them together but they do not seem connected to each other

Cubism groups things on a canvas and shows objects of the mind instead of the eye. This is a revolutionary idea b/c it changes the depiction of painting but it is also disconcerting because it deconstructs the idea of unity.

Characteristics of Cubism:

- Breaking down of space and solids
- Independent representational means
- "a traumatic rupture"
- no fixed viewpoints
- reconstructed of a composition of planes, forms, and lines

George Braque, Houses at L'Estaque, 1908, oil on canvas:

- complex array of tilting shapes
- anti-perspectival
- illusionist devices are suggested
- highly influenced by Cezanne

Paul Cezanne, Still life with Apples and Pot of Primroses, 1885, oil on canvas:

- Known for his 3-D geometric shapes

- Plays around with perspective

Cezanne, L'estaque with Red roofs, 1885 vs. Braque, Houses at L'Estaque, 1908:

- Braque's forms are more simplified and sealed off from sky and land
- Uses a limited palette that becomes emblematic of cubism

Braque, Viaducts at L'Estaque, 1908, oil on canvas:

- Houses taken from different angles and put on the canvas
- Established vocabulary of cubism

Analytic Cubism

- Deconstruction of form

Synthetic Cubism

- Reconstruction of form
- Range of flat shapes and colours to form objects

Braque, Violin and Palette, 1909, oil on canvas:

- Intensely fragmented
- Shallow, ambiguous space
- Violin and stand are on a table but it is hard to decipher where they are in space -> where does the object end or being = **materialization of space**
- Specific parts of a violin meant to represent the whole instrument from various viewpoints

Picasso, Girl with Mandolin, 1910, oil on canvas:

- Figure still retains some organic forms (easier to decipher than Braque)
- restricted palette in comparison to Braque

- Braque and Picasso worked very closely together in the same studio so it is hard to decipher their works because their subject matter and titles are very similar
- Both artists interested in reorganizing the physical world by building elaborate, scaffolding planes
- Breakdown of parts = more perceptual

Picasso, Ma Jolie, 1911-12, oil on canvas:

- Ma Jolie talked about in terms of being sculptural
- Linguistic representation of work
- Grid like structure used to organize forms
- Words and texts begin to appear (signified and signifiers, i.e. the word “cat” references a physical form, but the object of a cat to the word is an arbitrary connection, a linguistics sign is not stable and the meaning is not always linked to the word)

Braque, The Portuguese, 1911, oil on canvas:

- Object experienced overtime vs. one instant -> ideas linked to mathematics/semiotics
- Both visual and textual forms
- Cubism becomes a system of representation

Juan Gris, Breakfast, 1914, Gouache, oil and crayon on cut and pasted printed paper on canvas, with oil and crayon:

- Commercial advertiser by trade
- Cubism is a collaging technique to build things up
- Sparingly drawn composition with literal paper images pasted on top
- full of troubling contradictions
- disjointed objects and items
- Gris manages to play with questions on how things are perceived

Clement Greenburg on Modernism/Collage:

- Modernism used art to call attention to art. The limitations that constitute the medium of painting – the flat surface, the shape of the support, the properties of the pigment, were treated by the Old masters as negative factors that could be acknowledged only implicitly or indirectly. Under Modernism, these same limitations came to be regarded as positive factors, and were acknowledged openly.
- Cubists interested with obtaining sculptural results by strictly non-sculptural means, that is by finding for every aspect of 3D vision, an explicitly 2D equivalent

Braque, Fruit Dish and Glass, Sept 1912, Charcoal and Pasted Paper:

- Harsh transitions
- Wood grains suggestive of the table in a literal sense
- Undermines spatial relations
- History of the “everyday” becomes important here

Picasso, Still life with Chair Caning, 1912, oil on cloth on canvas, with rope frame:

- Uses printed material from the real world on his still life
- Challenges concerns of mimicry
- One of the best examples of the collage technique

Picasso, Au Bon Marche, 1913:

- Advertisement from two big department stores in France
- Perhaps linking it back to the slang of collage
- Holes highlight the female canvas and role of fetishism
- The gap in the painting is known to be female genitalia
- Objects adrift in space
- Reinforces the idea of cubism’s defiance to adhere
- We can see a women, café, vanity, box of lingerie

Braque, Violin and Pipe: Le Quotidien, 1913, Chalk, Charcoal, and Glued papers:

- Wood grain does not adhere to the table
- Daily newspaper -> Le Qu = ass
- To smoke a pipe=slang for fellatio
- In-joke about sex
- Fetishization

Picasso, Bottle, Wineglass, and Newspaper on table, 1912, cut and pasted newspaper, Charcoal and gouache on paper:

- Un Coup De The
- (JO)Urinal = read as a urinal

Stephen Mallarme, Un coup de des, 1897:

- Interplay between words and images

Rene Magritte, La Trahison des images, 1928-29, oil on canvas & Marcel Du Champ, L.H.O.O.Q, 1919, Readymade:

Picasso, Still life with Guitar, 1913,

- high-low art

playing with spatial ideas

Midterm next Wednesday:

- two sets of slides with specific questions pertaining to the slides (two short answer)
- two essay questions (choose one)
- no date is expected but you must list the period

Simon Schama, The Power of Art: Picasso:

- Blends biography with politics
- 1932 – Picasso meets Marie Therese Walter, who goes on to become his lover and painting obsession (she was only 17 years old while he was 45)
- His art became softer, warmer, and curvaceous when he fell in love with Marie but he believed modern art had to detach itself from sentiment
- Influenced by Francisco Goya and Spain's native bull fights i.e *Minotauromachy, etching, 1934*
- **Guernica, 1936** – portrayed Spain's response to the bombing of Guernica, a Basque country village in Northern Spain by German and Italian warplanes during the Spanish Civil war
- Reflects tragedies of the war and suffering it inflicts upon innocent individuals
- Became a monumental piece in his oeuvre, an anti-war symbol and embodiment of peace
- Not just a painting, a prophecy

-

Cinema and Early Photography

Photography:

- As portrait
- As evidence
- As social document
- As archive
- As art

Film:

Montage

Dziga Vertov

Theory:

Walter Benjamin

Early Photography

Louis Jacques Mande Daguerre, Boulevard de Temple, 1838-39:

- About exposure and movement in the city
- The only person captured was a man who was having his shoes polished (people moving through the street were not captured)

Different mode of perception, cognition, systems of knowledge

Photography opened up the space for painting and sculpture, because they no longer had to represent the world as they were seen

Weston Davies, Two Portraits of Lucy Fox as a child and teenager, c. 1858-1870:

- Photography initially used as a memento or souvenir and memorialize family members and those that had passed away
- Reflects the importance of the portrait

-

Cinema and Early Photography

Edward C. Curtis, New Chest. Piegan (Blackfeet), 1910:

- Idea of the photographic post card
- Reflects popularity of primitivism
- Photography enabled mass production of images and this was a major factor that contributed to its importance and popularity

Alphonse Bertillon, c. 1887:

- Began to use photographs to scientifically organize and identify criminals
- Started a police archive
- Measured skulls and gave identifying marks

Eadweard Muybridge, Galloping Horse, 1878:

- Proved his idea that horses lifted all four hooves while galloping
- Interested in the idea of movement

Muybridge, Animal Locomotion, plate 153 from the book Animal Locomotion, 1872-1885:

- Created book call Animal Locomotion
- Changed perceptions of how things moved
- What was realized, was if you showed images in succession they captured actual movement -> giving us evidence of what our eye can't see

Lewis Hines, Glassworks, Midnight. Location: Indiana, 1908:

- Camera acts as a witness -> desire for social change
- Series of photographs of child labor in glass and bottle factories in US

Dorothea Lange, Florence Thompson with her children, also known as Migrant Mother 1936:

- Plays with idea of Madonna and child
- Florence was pictured with many other children, but the way this photograph was cropped highlights the idea of manipulation

-

Cinema and Early Photography

- Conveys a special connection
- Hired by FSA (farm security act)
- Taken during the great depression and people who were looking for work

August Sander, German Konditor, (Cook Köln) and Topfermeister aus Frechen (Master Potter from Frechen), 1934

- Started to take sociological portraits, types of people, and occupations (workers, land owners, potters, cooks)
- Creates a hierarchy of different people in the world

Eugene Atget, Rag Picker 1898-99:

- Goes back to idea of the flaneur
- Archive and document of Paris
- Prostitute as an emblem of the city and modernity

Photography struggled to be accepted as an “art form”

Henri Cartier-Bresson, Behind the Gare, Saint-Lazare, Paris, 1932:

- Portrays how photography can be conveyed as art through various techniques and elements

Man Ray, Rayograph, 1923:

- On a light table that projects the negative image from an object placed on light sensitive paper

Film:

The Lumiere Brothers, Arrival of a Train at La Ciotat, 1895:

- Interested in reconstructing time
- “uncanny representation of reality”
- uncanny -> alludes to something familiar and unfamiliar (Freidan term)

-

Cinema and Early Photography

- ability to witness things outside the limits of our experience
- changes the nature of experience and processes of understanding
- train becomes the idea of propulsion

-

- **Georges Melies, Le Voyage dans la lune (A Trip to the Moon) 1902:**

- Emulates theatre
- Film makers began to experiment with different shots (long, fade, close-up)
- Idea of cinematography -> idea of reconstruction and editing -> cubism (putting fragments together to make a whole) -> (Lev) **Kuleshov effect**

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- **Dziga Vertov:** Kinoks “cinema eye men”

- *The film drama is the Opium of the people...down with Bourgeois fairy-tale scenarios...long live life as it is!* -Vertov, Man with a Movie Camera, 1926
- Arguably known for his radical experiments with video and sound
- Had an enduring influence on contemporary movie makers
- This film is a vision of cosmopolitan life in Russia
- Conveys dynamics of transit (train, tram, etc)
- Shows rejection of stage cinema by capturing the real world of chaos
- The primacy of the camera itself was important over the human eye (he saw it as an innocent machine that recorded without bias)

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- Camera lens was a machine that could be perfected to reflect a objected set of pictures
- Film is really about reconstructing time and space
- Vertov considered his films to be documentaries (dynamisms of fluidity, poetry, and rhythm of machines)

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- **Works of Art in the Age of Reproduction (Walter Benjamin):**

- Edited version
- Frankfurt school's aim was to instigate theoretical innovation and research
- They believed in Marxist theory
- Tried to reconcile Marxist theory with what was happening in the world (rise of communism etc.)

-

Cinema and Early Photography

- Interested in modernity and degree of mass culture and consumption
- Settled in Paris
- “Unpacking my Books” -> when he had his library taken and books confiscated
- his writings were particularly relevant to social history and Jewish esoteric writing
- referred to as the sentimental Marxist
- certain ambivalence of the “aura” -> absence of reproduction
- Technology manipulates how we feel and see
- In an effort to describe the theory of art, Benjamin was concerned with how the functions of art changed under capitalism and how we experienced art
- Connects us to authenticity
- Reproductions enabled works of art to be placed in different contexts
- Sphere of authenticity outside the technical
- Aura withers in the age of technological reproduction -> linked to mass production and loss of originality
- Argues how painting cannot be viewed by the masses but cinema can be
- In terms of the moving image and montage -> shock value and how it distracts our ability to think critically (distraction as a mode of perception)
- Absent minded critic
- Difference between rendering politics aesthetics or communism on the rise of art? (politicizing art)

-

- **On the Concept of History: Theses on the Philosophy of History:**

- Notion of historical progress was a cruel illusion b/c he saw fascism on the rise
- **(Based on this painting-> Paul Klee, *Angelus Novus*, 1920, Copper Etching)**

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- **Leni Riefenstahl, *Triumph of the Will*, 1934:**

- Capturing mass rallies
- Shows the connection between politics and aesthetics
- Cinema as propaganda

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Filippo Marinetti
Umberto Boccioni
Gino Severini
Carlo Carra
Giacorno Balla
Luigi Russolo

March 18- Degenerate Art Film
Reading response due March 20th

Manifesto, Published in Le Figaro, Feb 20th 1909:

- Published on front page of newspaper -> promotional plan for advertising and provocation
- Iterates futurism's desire to associate itself with mass culture
- Embraces modern technology -> medium is the message
- Aftermath 1912/1914 – became apart of the vast debate on futurism
- Art and politics came together and futurism became associated with fascism
- Glorification of war and destruction
- Celebration of modern technology
- Interest in movement and speed
- Separation from past
- Male Domination
- Freedom often associated with violence
- Militant movement, anarchistic, highly influenced by French philosopher Henri Bergson
- Manifesto written after Marinetti's car crash

Bourgeois upper class look -> sends us the message of power, dominance, legitimization. Overthrows the idea of the bohemian artist.

Italy was the main target of this movement because it was where the peak of classical ideals originated

Balla, The Streetlamp, 1909, oil on canvas:

- Emphasis on **synesthesia** ->breaking down of different boundaries (sight, sense, touch) and **kinesthesia** -> body at rest and movement which relates to the ideas of light interaction
- Light acts as the destroyer of form and allows us to see different forms of colour
- Futurism borrows from cubism through dynamic movement and kaliedscopic form

Umberto Boccioni, Dynamism of a Soccer Player, 1913, oil on canvas:

- Considered the most expressive of the futurists
- Explosive colour relates to expressionism versus the muted colours of cubism
- Reflects suppression of the nude

Boccioni, The City Rises, 1910:

- Rooted in older ways of painting
- Scaffolding of buildings
- Horse is central figure but the focus is on the workers rather than the city/machinery

Boccioni, The Laugh, 1911:

- Phenomenology and bodily experience of things
- Based on Henri Bergson's ideas of laughter
- Underlines importance of public spaces for the futurists -> becomes vehicle for politics and art

Boccioni, The Farewell, Those Who Go, Those Who Stay, States of Mind Triptych, 1911:

Career cut short b/c he was thrown from his horse and killed

Farewell:

- train leaving station in crowd
- cubist planes dominate

- metallic harshness that is more in tune with the world
- emotional state evoked – about loss and melancholy (couples saying goodbye to each other, soldiers leaving)
- swirling lines are force lines -> musically inspired

Those Who Stay:

- Infinite sadness of dragging people down
- “Senza” means without signifying separation and lack
- shattering of boundaries of what is being said and what is being done

Gino Severini, Blue Dancer, 1912:

- Interested in depiction of human bodies in motion
- Breaks down the body and space similar to the cubists (Picasso, Ma Jolie)
- Bold colours

Severini, Armoured Train in Action, 1915:

- Radical futurist ideas of war
- War as a cleansing agent for humanity
- Severini was not a participant of the war but his studio overlooked a train station, so he overlooked the constant movement of soldiers -> living the war pictorially in this fractured landscape

Carlo Carra, Galleria in Milan, 1912, oil on canvas:

- Past meets future
- Take on the actual galleria
- Clues to what were looking at in Picasso’s cubist works but harder to distinguish what is what here
- Muted colors

Carra, Interventionist Demonstration, 1914:

- Cubist fragmentation of space
- Incorporation of collage -> used as propaganda

- Spinning out from central vortex
- Italian flags used throughout as a motif
- Reflective of violent defamation of Bourgeois tradition
- “La Rosa = poem by Apollinare”
- idea of historical continuity that has been ruptured
- attempt to fuse art with fascist ideology

Giacomo Balla, Dynamism of a Dog on a Leash, 1912:

- More interested in movement, less about technology, more about the body in motion
- Critique of static art and painting

Balla, Girl Running on the Balcony, 1912:

- Breakdown of divisionist technique
- Grappling with many of the same things film is dealing with
- Feels as though painting continues outside the frame (continuous flow of girls motion)
- Heavily influenced by Marey

Photography: Muybridge, Animal Locomotion, plate 153 from Animal Locomotion, 1872-1885:

Etienne-Jules Marey, Influence of Chronophotography:

Used photography to capture movement and break it down

Antonio Guilio Braglia: Searching and Slap, 1911 / The Cellist, 1913

- “photo dynamics” of movement
- Bergson idea of duration -> moving through space and time

Balla, Hand of the Violinist, 1912:

Balla, Mercury Passing Before the Sun as Seen Through a Telescope, 1914:

- Abandonment of representation with a more adequate way of non-representational strategies
- Integrated connection between mind and matter
- Object and background become one

Russolo, Dynamism of Train/Car, 1912:

- Convey the idea of dynamism through repetition
- Trying to capture movement of objects

Russolo, Music, 1912, oil on canvas:

- Turns public space of concert hall into visual synesthesia

Contemporary Perspectives:

Great War cut futurism short

Futurism retrospective showcased

Incredibly influential in political landscape of art

What does it mean to have “public space” ?

The Futurist Manifesto, 1909:

-announces itself as both a narrative and a set of political and aesthetic principle

-being on the front page of LE FIGARO highlights the futurists use of mass media as a way to get their message to the masses – an embracing of new technologies

-embraces speed, violence, masculinity, aggression

-an attack on everything dull, safe, feminine, old

-violence=freedom

-ultimately hoped to free Italy from past and enter into modern urban life

Futurism and Performance

Futurism and Performance

1) Lets Murder the Moonlight:

- passionate, crazy
- war as metaphor/moving forward
- rejection of past
- embracing death/fire
- offensive on purpose

2) Futurist Painting Technical Manifesto

- movement, change
- perception ->rejection of science

3) Contempt for Women:

- male dominance for progression
- distain for love and sentiment
- want women to participate politically
- lots of paradox

4) Futurist Men's Clothing Manifesto:

- rid world of "mourning clothes"
- emphasis on liberation-> movement
- colour, weight
- eliminate the ornate

5) War, The Only Hygiene:

- more like violence against ideas

Futurism and Performance

- org. survival of the fittest
- anarchistic chaos

6) The Art of Noises:

- noise (machines) versus sound
- deconstruct noise
- noise as art

7) The Pleasure of Being Booed:

- pull soul of audience
- reign of machine
- no clapping
- want artists to stop caring about money
- booing is beautiful

8) The Variety Theatre:

- audience involvement
- humor and laughter
- break with tradition
- new technology
- emphasis on speed

9) Futurist Synthetic Theatre:

- simplify
- tradition is stupid or "passé"
- unpredictability
- rejection of realism

Futurism and Performance

Ideas/Complications:

- futurism often associated with Fascism due to its nationalistic, violent, and macho discourse where war was seen not only as a form of hygiene but also the greatest spectacle of the 20th century
- interest in duration (Henri Bergson) to take cubism further and break up the art object in light and time
- emphasis on synesthesia & kinesthesia, touching on all forms of art production
- tried to make connections between pictorial significance, technologies,

Manifesto, Published in Le Figaro (Paris, Feb 20th, 1909):

- took on many forms as public recitations
- read on the streets and public gatherings
- language that evoked change (performance of the words or “**action art**”)
- idea of rupturing the past
- performances desired to shock and outrage
- Marinetti was a poet and futurism was first established through poetry

Filippo Marinetti, Zang Tumb Tuuum, Poster and Book, 1914:

- futurism becomes central to the debate of art and power
- this poem frees words from grammar and syntax
- words are no longer confined to positions in a sentence
- uses creative typography
- contains essays and manifestos
- attempt to revolutionize poetry
- one of the first artist books to investigate graphic typography
- major influence to the avant-gardes
- about gun fire and trench sounds from war

Marinetti, Les Mots en Liberte Futuristes, 1919:

Futurism and Performance

- Aiming to distance themselves from bourgeois institution of theatre
- attempted to use new technologies like technology for new visual effects

Futurist Performance and Theatre:

Discarded naturalism and realism

- dissolved the fourth wall – challenging the relationship between the audience and the performers
- often privileged technology over the body – the body would be hidden or turned into a machine
- challenged the role of audience – encouraging them to boo rather than clap
- often encouraged chaotic behavior and antagonism that resulted in rioting -> goal of pandemonium in theatre
- futurism's goal was about harnessing and redirecting energy through violence

Severini, The Dance of the Pan-Pan at the “Monico” 1909-1910, oil on canvas:

- sense of deconstruction of space and objects
- style and subject reinforce each other and the chaos of the occasion

Manifesto of Synthetic theatre (1915):

- reduce Shakespeare to one single act
- compress time and space
- performances associated with dada where as visuals associated with cubism

Alfred Jarry, Ubu Roi, 1896, lithograph:

Jarry, Overture d’Ubu Roi, From the Repertoire des Pantins, 1898, lithograph:

- central character notorious
- metaphor of the modern man (antihero, fat, stupid, cruel, cowardly, evil)
- domain of greedy self-gratification
- satire of revolution and democracy
- in your face politics and antics hard to ignore

Futurism and Performance

Umberto Boccioni, Serata Futurista, 1911/ Serata (soiree – evening show):

- Theatre as art in action
- 1913 – Grand Serata Futurista in Rome, theatre became alternative exhibition space
- comprehensive assault on public matter
- logic of visual in crowds was sometimes stronger than words
- goal was to reach the widest range of Italians to support colonial expansion and rouse enthusiasm for the war
- preparing masses for participation in war

Claire Bishop, Artificial Hells: Participatory Art and the Politics of Spectatorship:

Russolo, Noise Machine, Art of Noises, 1916:

- thought of himself as a composer
- Zang Tumb Tuum made him reconsider performance of noises
- manifesto destroyed musical order
- interested in mechanical nature of the metropolis
- six categories of noises and how they are made

Futurism and Dance:

Giacomo Balla's design for Macchina Tipografica, 1914:

- want dance to reflect machine forms and leave narrative behind
- gestures must imitate movements of machine to achieve medal of futuristic dance

Russian Avante-Garde

Abstract Art: Categories

Suprematism – Kasimir Malevich

Constructivism – Vladimir Tatlin, Aleksandr Rodchenko, Lyubov Popova, Varvara Stepanova

Realism: Precise detailed accurate representation of art (subject matter w/o artificiality)

Kandinsky, Composition VII, 1913, oil on canvas

- Organic
- Biomorphhic
- Barr refers to this piece as a part of the intuitive strand

Piet Mondrian, Composition No. II:

- Geometric
- Austere
- Limited palette
- Barr refers to this as part of the intellectual strand

-By mid 1930s, Abstraction became another form of avant-garde

-Development of Abstract Art – exhibition by Alfred Barr

-Barr's evolution is only made up of formal, technical characteristics

“Cubism and Abstract Art” By Barr

Emotional, Organic:

Gaguin, Matisse, Kandinsky

-Abstract art was more “pure” than representational art

Russian Avante-Garde

Russian Revolution, 1917:

- Tsarist autocracy forced to abdicate
- Replaced with Bolshevik and communist government
- Stalin consolidated power after the death of Lenin in 1924
- New, exploding urban capitalism
- Malevich was immersed in the Russian Avant-Garde, trying to catch up to the French Avant-Garde

Suprematism/Cubeo-futurism:

Kasimir Malevich, Warrior of the First Division, 1914, oil and collage on canvas:

- Playing with mimetic conception, tries to collage objects onto the canvas (plays with idea of real and false, mixture of ready made and inscription)
- Interest with big planes of colour

Malevich, Composition with Mona Lisa, 1914:

- Clear rejection of the past, naturalism, and post-renaissance tradition
- Pre-dates Marcel Du Champ
- White square on black – new illusionistic references
- “eclipsing” the old
- zero of painting: looking for the essential minimum, and qualities on the surface of paint

Malevich, Black Square, 1915:

- Exploration of the form of the square
- Thinks about how painting is framed
- Shown at last futurist exhibition in St. Petersburg

Photograph of work by Malevich in The Last Futurist Exhibition, “0.10”

- In traditional Russian homes, a picture of a saint was placed

Russian Avante-Garde

- Black square above the white has no meaning beyond itself

Malevich, Black Square and Red Square, 1915:

- Experiment with colour to obtain a non-verbal, articulate work
- Referred to as indexical images (marks received guided by logic of painting)

Malevich, Eight Red Rectangles, 1915:

- Ambiguous composition as if the triangles were suspended on the wall
- Fascinated with aerial photography and criticized himself because he thought it wasn't removed enough from the world (too representational for him)

Malevich, Suprematist Composition: White on White, 1918, oil on canvas:

- Removed all colour from works
- Arrived back at the "zero" degree
- Painted after the Russian Revolution
- He found it hard to justify his paintings ideologically
- Abstract painting was deemed bourgeois and elitist, was not sanctioned by Russian government
- 1918: formed Union of the New Art school with El Lissitzky

Lissitzky, Beat the Whites with the Red Wedge, 1919, lithograph:

- Red represents the Bolsheviks
- Reduced use of colour to signify it symbolically
- Positive and negative use of space
- Influence of Malevich's simple forms
- Paired down palette of primary colours
- Major influence on the graphic world
- Spheres of cultural activity repressed during Stalin's reign
- Abstraction was a form of political crime so he took a reversed approach and started doing realistic painting

Russian Avante-Garde

- Abstraction was seen to weaken art from material reality

Constructivism:

New Synthesis of Art and Industry: three organizing principle:

- **Tektonika** (tectonics): the functionally socially, or politically appropriate use of industrial material, spatial presence, symbolic dynamism
- **Konstruktsiya** (construction): organization of the material for a given purpose, both literal and metaphoric, By 1919, the terms Konstruktor (constructor) and Khudoshnik Konstruktor (artist constructor) equating artist with an engineer (with linked with idealism and utopianism)
- **Faktura** texture):
 - Particular material properties of object
 - Tactile elements
 - Conscious choice of material, and its appropriate utilization

Vladimir Tatlin, The Bottle: A Painterly Relief, 1914:

- Interplay of shape and textures
- Materials become increasingly important
- In the middle a rolled sheet of metal is seen
- Interest in the tactile
-

Tatlin, Corner Counter-Relief, 1915, wood, metal, cardboard, plaster, broken glass:

- Among the first constructivist works
- Among the first abstract reliefs
- Inhabits the space of the viewer dynamic sculpture that feels as if it is coming into your space
- Idea of art meets life
-

Tatlin, Sketch and Model for Monument to the Third International, 1919-1920

- Supposed to be for Communist space
- Essential materials for the industry that embodied the dynamism of modernity
- Model was a spirally structure

Russian Avante-Garde

-
- **Aleksandr Rodchenko, Spatial Construction, no. 12, 1920, plywood, aluminum paint, wire:**
 - Cut from single piece of plywood
 - Rodchenko liked to shine paint to enhance sense of dynamism in workd
 - First exhibition in 1921 at **Society of Young Artists, Moscow, 1921**
 - Idea of scaffolding and building society in the future
 - Somewjat Derivative work
 - Industrialized atmosphere
 - No emotional content or individuality of art
-
- **Varvara Stepanova, Figure 1921:**
 - Individual designer of constructivist
 - Two Figures, 1920: oil on canvas's
-
- **Stepanova, Set Deign for the death of trarekin by Aleksander Vaillev:**
 - -ended up working with first state textile industry
-
- **Stephanova, Febric Deigns, 1994:**
-
- **Lyubov' Popova, Composition with Figures, 1913, canvas:**
 - -early Picasso influence
 - -fruit bowl pays homage to Les Demoiselle D'Avignon
 - -collage of cubist images
 - - colors are very fauve like and colourful than cubist work
 - -not as innovative as other works
-
- **Popova, Spatial Force Construction, 1921:**

Russian Avante-Garde

- -Worked directly on plywood (tried to give it life and texture)
-
- **Rodchenko, Pure Red Color, Pure Blue, Pure Yellow, , 1924:**
- Reducing painting to its logical conclusion – Alfred Barr
- Painting as an art of representation reached the end
- 9 years after he has painted his squares, start of higher state technical workshop
- communist party after 1921 promoted realism
-
- -promoted agriculture
- -limited geometric forms and colours
- -playing with type face and color to reduce them to simplest form
-
- -Introduction of photography:
- -Propaganda for literacy and winning ideas for the Bolsheviks
- -One way people could read images (bold, bright, engaging, simple)
- -Heralding new era of tolerance and oppression
- -Commitment to communist ideals
-
- **Gustave Klucis, We Shall Repay the Coal Debt to Our Country, 1930, photomontage:**
- Influence of proletariat culture, soviet realism
- Interest in photography
- Developed techniques of Photo-montage (shared this idea with dada)
- Notorious incomprehensibility
-
-

Bauhaus, Dessau, Germany:

- Unified in the creative and industrial world
- Rescue all arts from isolation à merging genres with craft
- Changed the perception of modern art schools

The Bauhaus (house of building)

Three Locations in Germany:

- Weimar, 1911-1925 (New German constitution devised, regarded as cultural heart of nation, backbone lied in workshops)
- Dessau, 1925-1932 (Northern Germany associated with Industrialization)
- Berlin, (final phase in factories, masters ultimately closed it down) 1932-1933

Three Directors:

- Walter Gropius, 1919-1928
- Hannes Meyer, 1925-1932
- Mies Van de Rohe, 1932- 1933à transformed it into a private school

Marianne Brandt, Tea Infuser, 1927:

- Paired down design
- Reduced geometrics
- Women were moved towards crafts that were more “feminine and appropriate”
- Believed metal work and furniture was too difficult for women
- Stereotyped into doing what was considered “women’s work,” such as textile design, and weaving

Marcel Breuer, Chair, 1925-26:

- Iconic object of Bauhaus School

- Use of tubular steel
- Floating qualities enforced by linear structure
- “least artistic, most logical, most mechanical”
- named after Wassily Kandinsky
- made for small functional purposes, inspired by airplanes, racing bicycles, and cars

Composition Harmony

Kandinsky, Composition VIII, 1923:

- Emotive effects of colour
- Interested in the way lines embodied warmth and boldness
- Developed visual language and expressive textures through dynamically moving lines shaped by the way he felt

Paul Klee, Maibild, (May Picture), 1925 and Twittering Machine, 1922:

- Thinks about line being passive, active, or neutral
- One on left was inspired by city grids
- One of right was associated with qualities of line
- Gifted violinist and mystic

Laszlo Moholy-Nagy, Light-Space Modulator, 1930:

- Idea of movement, light, shadows, and machines
- Bauhaus is later focuses on technology
- Hungarian Konstruktor

Timeline:

1919: Architect, **Walter Gropius** wanted to return to craft to restore cultural community that was destroyed by war. Inspired by socialist agenda. Attempt to participate in new industrial world as artists and designers.

Published revolutionary manifesto and established the school of Bauhaus.

Master craftsmen taught workshops while artists provided aesthetic inspiration.

1923: Bauhaus went public and received funding from government, hyperinflation raging,

1925: Bauhaus reopened

1933: closed down

1. Zurich Dada
2. New York Dada

Hugo Ball wrote the Dada manifesto in 1916. What's important in the manifesto is linguistics, in the same way that the Futurists wanted to break down syntax the Dada wanted to break down language and form. Dada is fiercely anti-authoritarian. Negation is an important aspect of Dada.

Dada specifically challenged:

the myth of originality

the myth of the artists as genius suggesting instead that everybody should be an artists and that almost anything could be art

the model of authorial control

Dada took aim at:

Bourgeois culture which it blamed for the bitchery of the war

Dada attacked all norms, even their own: Dada is anti-Dada.

Dada is situated as a next thing in the discourse of twentieth century art, much like Futurism, etc. but it produced one of the most important artists of the twentieth century, Marcel Duchamp. Not always clear, difficult to negotiate, relatively short-lived, Surrealism and New Objectivity took over. Took place in a few different places: Zurich, New York, and Berlin.

Zurich Dada

In Zurich, the Cabaret Voltaire (1916-1919): "Under this name a group of young artists and writers has formed with the object of becoming a center for artistic entertainment. In principle, the Cabaret will be run by artists, permanent guests, who following their daily reunions, will give musical or literary performances. Young Zurich artists, of all tendencies, are invited to join us with suggestions and proposals" (Zurich Press, 1916). Similarities in the way that the Futurists announced their manifesto. Negation and mockery took over, each evening created a spectacle of all types, French and Russian evenings, excerpts from Ubu Roi, etc. Dada's Cabaret was interdisciplinary, full of chaos, ignoring the audience, marginalized the plastic arts, involved spectators.

Umberto Boccioni's *Serata*, 1911, and Marcel Janco, *The Cabaret Voltaire*, 1917.

- Janco's image has the idea of simultaneity, everything happening at the same time. Dada uses the imagery of Futurism, sense of jagged alternated space (also influenced by German Expressionism and Cubism), the merging of styles.

Hugo Ball dressed in cardboard suit, performed *Karawane*, a bunch of words that don't mean anything, chants in syllables, had an influence in twentieth century poetry, like Marinetti's sound poems. Not long after Ball performed *Karawane*, he left Zurich and Tristan Tzara took over in 1918. Under Tzara, the Cabaret performed poems with multiple people on stage at same time, a lot going on, total and utter chaos. He created a list of how to make a Dada poem (cut words out of a newspaper, mix them up in an envelope, take them out one by one and create a poem using the words in order, leaves a lot to chance).

Three common stylistic principles of Dada:

1. Brutism, noise music, has connections to the Futurists.
2. Simultaneity: two events happening at the same time, multiple moments, things happening at the same time (Futurism, Cubism).
3. Chance: with Dada it becomes the overriding principle.

Hans Arp, *Untitled (Collage with Squares Arranged According to the Laws of Chance)*, 1916-17.

- Takes pieces of paper, rips them up and drops them, then glues them on the canvas where they fall. Complete spontaneity, where the paper falls depends purely on chance.

Hans Arp and Sophie Taeber-Arp, *Untitled (Duo-Collage)*, 1918.

- Duo-Collage, an emphasis on collaboration.
- Arp influenced by Kandinsky.
- Everything turned inward, relying on instinct, politically against rationality, against outward society, everything that the war brought with rationality (destruction, death, etc.)

Hans Arp, *Enak's Tears (Terrestrial Forms)*, 1917.

- Biomorph sculpture forms, pencil-like doodle forms, not thinking about what you are drawing, completely by chance.

New York Dada

Artists associated with NY Dada were primarily Marcel Duchamp, Francis Picabia, Man Ray (associated more with Surrealism).

Duchamp devoted to works that were cerebral rather than visual, not interested in pleasing the eye, wanted to put art back into the service of the mind, abandoned painting early in his career (although a gifted painter).

Duchamp, *Nude Descending a Staircase*, 1912.

- Attempting to catch static representation of movement. If the Futurists wanted to capture dynamism of machinery, but Duchamp disillusioned with machine age, thought to be satirizing the machine age, Futurists and Cubists.
- Unlike Cubism, the nude is depicted in one viewpoint only, but adopted other characteristics of Cubism, subverting its principles, mocking Cubism.
- Rejected by Salon de Independants, because it poked fun at Cubism, also because title was written at the bottom, like a caption. A nude never descends, it only reclines.
- Duchamp gained fame and notoriety for this painting during the Armory Show in 1913. Shocking in the Armory Show amongst landscapes and nude sculptures. Seemed like a threat, un-American, up until this point American art was classical, outrage was epic.
- Duchamp trying to shatter what he considered a dead academic painting.
- Duchamp gave up painting, influenced by Picabia, a dandy negator, also the writer Rousselle, would play with language and words in his poems, like a dysfunctional machine, not about expressing your inner emotions but about chance and words, homophones and puns, combinations of chance and choice, the arbitrary and the given.

Duchamp, Three Standard Stoppages, 1913-14.

- A joke about the meter, exposes the metric system as an intellectual construct rather than an absolute. Playing with the idea of universal absolutes, new units of measure, the idea of chance, jokes, theory, undermining the basic unit of measurement.

-
- **The Function of Discovery**
-
- an artists gesture makes a work of art..."art" both intellectually and physically
- a readymade modifies a concept in art
- death of the subject end of personal style
- internet has become the new repository of the brain
- the western world has run out of interesting things to say and is in the process of colonizing the other marks the beginning of the end of history
- western world currently over-saturated
- Chris Anderson, The Long Tail
- "Post-Medium" ?
- post leaves the art object intact, whereas the latter ...
- present time of past things, present things, and future things over abundance of the present theorizes an effect of its own power
- Alexandre Kojève **Hegel's Theory:** end of history has already taken place in the past and we are an effect of this circumstance.
- All history of mankind is the history of the class struggle (Marxist Theory)
- "Circular time" the system, the proper form of a philosophical absolute (modifier of knowledge)
- We are vessels for the repository of history through reproduction, and the structure of reflections based on language
- All history is the history of "desired" desires
- Manifesto of Cubism 1947 – "Du Cubism"
-
-
- **Coffee Mill, November, December 1911 & Coffee Mill (etching), 1947:**
- Kojève and Duchamp share the same episteme of history
- Coffee grinder made by Duchamp exploded
- Epitomes can be conscious or unconscious
- Coffee mill sets up a motif of the circle that will be repeated over and over again throughout Duchamp's career i.e. *Cover for monograph*, 1956, *Bicycle Wheel*, 1913-14, *Rotary Glass Plates* (Precision Optics), 1920
- Made during the height of cubism but it was not a cubist painting

- Coffee Mill was only cubist in its anticipation of its explosion
- Explosion of Coffee mill destroyed the manifesto of cubism
- Introduction of circular time
-
- **Faulty Landscape, 1946:** representation of Duchamp's sperm and his desire for Maria Martinez during their affair relates to the unexpected explosion or orgasm of Coffee Mill
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- **Virgin, No 1, July 1912:**
- Equating painting with women
- Asks the double question of becoming a painter and creating a painting, b/c the canvas is the "virgin" which the artist takes
-
- **Bride, August, 1912:**
- Marks the departure from painting into the readymade
- Temporal law of the avant-garde: aesthetic quality and innovation on the status-quo of the museum
- contemporaneity can only be understood as past trauma
-
- **The Passage from Virgin to Bride, July-August, 1912:**
- Connects the destiny of the painter to the retroactive judgment of history
- One cannot conceive without the other suggests the passage
- Logic of anticipation continental philosophy
-

Dada

1. New York Dada
2. Berlin Dada

New York Dada (con't)

Marcel Duchamp, Coffee Mill, 1911.

- Interest in machines, but also machines talked about in terms of male and female components, the vessel represents the female, often talked about in terms of male and female.
- In terms of anticipation, arrested movement, a painting.

Duchamp, The Bride Stripped Bare by her Bachelors, Even (Large Glass), 1915-1923.

- One of Duchamp's famous pieces, most difficult work in the sense that it's hard to talk about, highly theoretical.
- Two panes of glass with a whole conceptual book that accompanies the book with notes, diagrams, sketches (The Green Box) that explains the work.
- Can one make a work of art that is not a work of art? Not a painting, not on canvas or with paints, made with dust, fixed with glue, wire used, a crack become part of the work.
- The guidebook doesn't help, misleading, a lot of nonsense, free association, work play, doesn't give us clues, the ambiguity is deliberate in both the green box and the work itself.
- A sequence of interactions, the bachelors at the bottom, the bride at the top, chain of desire and impulses that are never met, the idea of anticipation again.
- Duchamp thought about this as a photograph: 1) objects are nothing except what they are, real objects (dust, wire, etc.) that refer to nothing but itself, 2) strong single point perception, indicates a space around the objects, and 3) impenetrability of the allegory, photographs don't bind their interpretive text to themselves the way that painting does, a manifestation of fact, a message without a code (Barthes).
- Leads to us thinking about signs; a shift from the iconic to the indexical. Peirce's ideas of the symbol, the icon, and the index.

The icon is about the likeness and the sameness of the object, shared quality, physical resemblance.

The index is linked to the object by a actual connection or real relation (smoke coming from a house, sign of a fire).

The symbol is a word, such as a horse, in which it doesn't really describe the qualities of a horse, arbitrary, no iconic or indexical connections between the word horse and a horse.

- Duchamp positions this work from the iconic to the indexical through signs that have a relationship to the object rather than a physical resemblance.

Duchamp, Bottle Rack, 1914, and The Bicycle Wheel, 1951.

- Ready-mades, a conscious effort to break the conventions of art, provoking the observer to participate and think.
- Titles range from straightforward to theoretical and nonsensical.
- Removes the hand of the artist completely, the idea of bringing in the reproduced mass object.
- The idea of what is art? What makes it art? How do we know if it's art?
- Breaking rules of tradition and assumption, especially beauty and artisanship.
- Exposes the art market and production, consumerism, industrialization.
- Bicycle Wheel considered an assisted ready-made, two objects put together, had to attach the bicycle wheel to the stool.
- Can be read as an abstract sculpture, two everyday objects put together, comical effect, aesthetic appeal, juxtaposition of motion and stillness, immobility of both objects, abstract human form?
- Bottle Rack begs us to ask the difference between aesthetic value and exchange value, not as aesthetically pleasing.

Duchamp, Trebuchet (Trap), 1917.

- Installed on the floor of the gallery, pun in the title, you could trip over it, trebucher means to trip or stumble.
- Also be a reference to chess, trebuchet is a strategy in chess, you get caught because you need to keep moving, themes in Duchamp's work of motion and stillness.

Duchamp, In Advance of a Broken Arm, 1915.

- In direct reference to moving to the United States, a snow shovel as part of everyone's everyday life. The everyday is everyday objects, but here an everyday object that is foreign to him.
- Often read in terms of male and female, a phallic representation.
- Like typewriter (with a cover over it), talked in terms of clothing, peeking under the clothing, being covered up.
- In Advance of a Broken Arm again refers to anticipation.

Duchamp, Fountain, 1917.

- Chose the work from R. Mutt's iron works, signed it R. Mutt (layering of the title, refers to popular cartoon characters as well).
- Submitted it to an unjuried show, everything gets in, all works accepted except for Fountain. Duchamp wrote a letter anonymously.
- Chose an article from life, its useful function disappears. Issues in the letter still contested today; issues of morality, utility, originality, and intentionality.

- How it applies to Dada: rejection of artistic authorship, relation to the machine world, attack on artistic conventions.

Duchamp, L.H.O.O.Q., 1917.

- Becomes the icon of the Dada movement.
- Title is a pun: she has a hot ass, interest in linguistic homophones.
- Graffiti on the icon of the history of art, the Mona Lisa has always been a representative of the old guard (Malevich, Composition with the Mona Lisa, 1914), act of violence and defamation.
- Would divide his name, MAR on the top of the work and CEL on the bottom of the work, MAR for bride, and CEL for bachelor, again play between male and female.

Man Ray, Marcel Duchamp as Rose Selavy, 1920-21.

- Created an alter ego for himself, Rose Selavy: Eros c'est la vie.
- Duchamp was continually changing, here playing with our ideas of beauty, made a whole series of perfumes, made their own labels (Belle Haleine, 1921).

Man Ray, Who Cares?, 1958.

- Made later but sums up Dada, "Why?" "Dada is. / Dadaism."

Man Ray, The Gift, 1921.

- Somewhere in between Dada and Surrealism.
- Inability to function in the way that the object was made to, an iron that would rip the clothes to shreds, plays with the utilitarian function, duality of object, ideas of sadomasochistic violence.
- Moves to Paris when he became more interested in Surrealism with a steamer trunk full of objects, he created this minutes before a show with an iron and tacks, a gift for the gallery owner.

Man Ray, Rayograms, 1922.

- Embracing Dada's irrationality and reversals.
- Playing with both the index and the icon.

Francis Picabia, Nature Morte: Portrait of Cezanne/Portrait of Renoir/Portrait of Rembrandt, 1920.

- Proclaimed that Dada is dead, boring. His work is the least easy to categorize, diverse, dabbled in multiple experiments, always changing like Duchamp.
- A stuffed monkey stuck to the canvas; for shocking people, an insult to the art of the past, a clean break from the past, offensive, anti-art, attack on painting, painting is dead.

Picabia, L'Oeil Cacodylate, 1921.

- Recovering from eye surgery, sort of like a big get well card, everyone signed it, collaged it, doodles, puns, phrases, over fifty artists participated.
- Ideas of chance, it's only finished when there is no more space, it's not organized out ahead of time, anti-aesthetic.

Picabia, Dada Movement and Reveil Matin, 1919.

- Interested in machines, Dada often described as being a noisy alarm clock, noisily waking everyone up.
- Picabia works this idea out, took an alarm clock apart and printed all the pieces on the page, complete destruction of the machine.

Picabia, Parada Amoureuse, 1917.

- Similar to Duchamp's Coffee Mill, working at the same time.
- Ideas of machinery, male and female bits, pounding and grinding, etc.

Picabia, Ici, C'est Ici Stieglitz, Foi et Amour (This is Stieglitz Here, Faith and Love), 1915.

- The photograph, reproducibility, a new kind of document, had the authority of the machine behind it, had more authority than people, Picabia always substituting machines for people.

Berlin Dada

1. Raoul Hausmann
2. George Grosz
3. John Heartfield
4. Johannes Bader
5. Hannah Hoch

In Berlin, Dada becomes overtly political, strongly linked with communism, directly involved in political issues. The war has ended, the German Empire has fallen, replaced by Weimar Republic. Belief that out of this chaos would emerge a better society, but realization that the new government was socialist and interested in big business and old military. Berlin Dada like the Bauhaus responding to Germany at the time.

Johannes Bader, Das Gosse Plasto-Dio-Dada-Drama, 1920.

- Disunity adopted, takes the idea of collage and makes it visual, the idea of montage is important to Berlin Dada.
- Montage: to assemble or to erect, and Monteur: mechanic, fitter, or engineer.

Strong links with Constructivism's terms (Konstruktor: constructor, and Khudoshnik Konstruktor: artist constructor). Equating the artist with an engineer.

First International Dada Fair, 1920.

- Posters with slogans on the walls, stuffed soldier on the ceiling, anti-military sentiments.

George Forsz, Blood is the Best Sauce, from the Portfolio God With Us, 1919-20. - Explicitly anti-military, two officers eating dinner with title Blood is the Best Sauce while people are being brutally killed behind them.

- God with Us, Soldiers had belt buckles that said God with Us, a play on words, - "If drawings could kill, the Prussian military would be dead." Grosz and his publisher found guilty and had to surrender all copies.

Grosz, The Convict: Monteur John Heartfield after Franz Jung's Attempt to Get Him Up on His Feet, 1920.

- Dual portrait, portraits of a new artists, a new way of making art.

- Berlin Dada began to embrace mass media, the power of the word and the image, understood the importance of photomontage, targeted the meanings of words used by the press, decontextualized them, patterns of adjacency, meaning is arbitrary, could be manipulated and changed.

- Photomontage undermined and exposed the truth, exposing the truth of the photograph as well, even positioned themselves as an advertising agency.

Hausmann, Tatlin Lives at Home, 1920, Photomontage.

- Highlights gaps or lack of fit in two elements, open-ended chain of associations.

- Celebration of new way of making art, assembling like an engineer or a monteur, new role of the artist to encounter elements at random and assemble piece by piece.

- Ideas of Russian avant-garde, new art must approach the conditions of a machine.

- Shows Tatlin as a machine, his brain has turned into a machine, reducing a human to mechanics, organs to automatons.

- Rejected expressionism, thought to be self-indulgent.

Grosz and Heartfield, Life and Work in Universal City, 12:05 Noon, 1919.

Cover for the First International Fair, 1920.

- Photomontage and references to cinema and film: fascination with America, classless society, removed from the horrors of the war, utopian idea of what America was.

- Referencing collage and film, the two most important ways of what people react to, ideas of simultaneity, overload of sensory experience, unable to disconnect one things from another, impossible to experience the work as a whole as a viewer.

Hausmann, Dada Cino, 1920.

- Connection from photomontage to cinema.
- Words, letters, images, newspapers are all indecipherable, manipulating images, the use of images, freedom of meaning, looking for new processes and techniques.

Heartfield, The Hand has Five Fingers, 1928.

- Adopted Anglicized version of his name, protest to Germany's role in the war.
- Used photomontage to generate political messages that were clear, politically readable image was a way to promote the ideology.
- The hand has five fingers, advertising the communist party, with five fingers we can catch the enemy, propagandistic poster, the surface is articulated and defined by the political content rather than the aesthetic principles.
- Understanding of visual power, became vehicles of advertising, mass communication, leads to advertising, two distinct ideas coming together.

John Heartfield, The Hand has Five Fingers, 1928.

- Political content emphasized over aesthetic.
- Becomes a mode of communication, advertisements, clear message.

John Heartfield, The Meaning of the Hitler Salute: Little Man Asks For Big Gifts. Motto: Millions Stand Behind Me!, Cover for AIZ, 1932.

- Clear message: big businesses behind Hitler.
- Berlin Dada: highly political, overt vs. anti-art stance of Paris Dada.

John Heartfield, Don't Worry He's a Vegetarian, 1936.

- French rooster (wearing a French hat), Hitler's advances in France, Hitler portrayed as a bloody butcher, advancing on unsuspecting rooster.

John Heartfield, Hurray, No More Butter is Left!, Cover of AIZ, 1935.

- Photomontage reveals the distortion between reality and the messages carried by mainstream media.
- Played with the way photographs, captions, titles were used, how they work, radically altering their meaning.
- Family eating bicycle parts around a dinner table, wallpaper with swastikas.
- Connection to the masses and popular press, like the Cubist collage of Picasso and Braque but with a more political meaning.

Hannah Hoch, Cut with the Kitchen Knife Dada Through the Beer-Belly of the Weimar Republic, 1919.

- Play with the word cut, incision, cutting the pieces of a photomontage.
- Devoid of perspective, unity, and central focus.
- Best embody everything we have talked about in terms of Dada, chaotic.
- Cuts through the idea of the photograph, impression of reality, untouched and pure in some way, a seamless record of reality, exposes the fact that it is always filtered, constructed.
- Words, people, machines, makes a singular image of borrowed parts.
- Photomontage very different from what Braque and Picasso were doing with collage, they were still looking for some kind of unity in the way they put their images together, whereas here there is no coherent meaning, places where there is no paper, disavows any possible meaning.

Hannah Hoch, Kitchen the Beautiful Girl, 1919-20.

- The body and gender starts to play a more significant role in her work.
- Body with a light bulb for a head sitting on a platform, wheels, car parts and BMW signs, a wig and a face without eyes, hand with a stopwatch.
- The commodification of women, likening it to the manufacturing of automobiles, the rise of industry, women targeted for buying household appliances. Also the idea of interchangeable parts, clock represents time wasted with preoccupation of beauty and the commodification of women, time limit connected to women's beauty and life.

Hannah Hoch, *The Dompteuse (The Tamer)*, 1930.

- Destabilizing the ways in which we recognize gender, exploding gender (muscular arms, skirt, feminine face).
- Becomes increasingly private, much more like Surrealist images, increasingly defragments the body, putting limbs together.

Hannah Hoch, *Strange Beauty*, 1929.

- African mask with eyeglasses, eyes become the central focus, a motif in many works, theoretical links between seeing, spiritual seeing, vision.
- Moving towards the Surrealist, body floating in a dreamlike space.
- Making fun of academic traditions, poking fun at primitivism?

Surrealism

- Grew out of the Dada movement, but unlike the Dada was highly organized, a "self-conscious revolutionary project".
- Andre Breton, 1896-1966, doctor, poet, and writer. He used Freudian analysis on shell-shocked patients (unable to communicate, repetition, trauma), the same way Freud got started (train accident patients and shell shocked patients).
- Freud: the talking cure, communicating the portion of the mind that takes place in unconscious mind, analogy of mystic paper: things would happen on the surface and they would disappear, you sensor or repress them, but the wax underneath them retains an imprint of them, Freud interested in finding the traces on the wax, a trace always remains.
- Unconscious had its own structure and modes of expression, Infantile: impulses and desires that have been repressed.
- Freud had already published eight texts by the time Surrealism was started.
- The unconscious revealed in different ways: 1) Freudian slip (parapraxis), 2) jokes, 3) irrational behaviour, 4) the uncanny, 5) dreams.

- The Surrealists interested in dreams and Freud's interpretation of dreams (wrote the Interpretation of Dreams in 1900). Two parts to his dream analysis: 1) the manifest content and 2) the latent content.
- Manifest content: what the person remembers when they wake (images, objects, people, but its disguised).
- Latent content: the real meaning of the dream (the repressed or censored desires). Looking for clues, like a detective.
- Three main operations within the dream: 1) condensation, 2) displacement/transference (one element of the dream narrative is replaced with another, seems trivial, transferred onto a meaningless object), 3) symbolism.
- According to Freud, most dream signals are sexual, many dreams about sexuality, anything that is elongated and long is a symbol for male organs and erection, whereas cases, chests, vases, windows, doors, houses, anything that you can enter, symbolizes the female bits.
- Fascinated with ideas of castration, a big part of Freudian theory (represented in dreams by baldness, cutting hair, teeth falling out, decapitation).
- Freud wanted nothing to do with the Surrealists, felt like they were forcing dream imagery.
- Andre Breton wrote La Revolution Surrealiste (1924, 1929), and Surrealist novels Nadja (1928) and L'Amour Fou (1937), interested in ways to access the unconscious.
- Wrote the first Manifesto of Surrealism, 1924. "Psychic automatism in its pure state, by which one proposes to express—verbally, by means of the written word, or in any other manner—the actual functioning of thought. Dictated by the thought, in the absence of any control exercise by reason, exempt from any aesthetic or moral concern.
- "I believe in the future resolution of these two states, dream and reality, which are seemingly so contradictory, into a kind of absolute reality, a surreality, if one may so speak" – Breton, Manifesto, 1924.
- Exquisite corpse, parlour game, first did it as a word game, then a drawing game. Also used hypnotic trances, free associations, etc.

Prolific People

Andre Breton, 1896-1966 Manifesto of Surrealism (1) 1924: I believe in the future resolution of these two states, dream and reality, which are so seemingly contradictory, into a kind of absolute reality, a surreality, if one may so speak.

Sigmund Freud, 1856-1939 Freudian Dream Analysis

Man ray, Enigma of Isidore Ducasse, 1924 (1972):

- Made this work in 1924 and then replicated it in 1972
- “Beautiful is the accidental encounter, on a dissecting table of a sewing machine and an umbrella”
- wraps a sewing machine with a blanket makes the object potentially more disturbing and mysterious b/c we don't understand its presence

Objective Chance:

- Objective chance accounts for all the facts which “each time present the appearance of a signal, without it being possible to say exactly which signal.” These facts are numerous and of different kinds, and maybe the best way to describe them is to talk about the more familiar concept of “coincidences”
- Image Breton's slipper spoon is actually an ashtray (highlights Freudian idea of psychoanalysis)
- The ashtray has a double function of being a slipper because in French, the word for ashtray means “Cinderella's slipper”

1)Automatism – Andre Masson, Soft Construction With Beans,

2)Illusionistic Dream Scapes

- Surrealism is talked about in term of castration anxiety, fetish, and how it relates to WWI (desolate wastelands, wounds, trauma)
- Wanted to release the mind from any conscious control

Max Ernst, L'Evade (The Fugitive), 1925:

- Frottage find a pattern you like and rub a pencil/crayon over it
- The release from control here is seen as a layering
- Surrealism is not defined by the image but by the process and non-iconic marks (they do not attempt to recreate what is seen)

Ernst, The Horde, 1927, oil on canvas:

- Layered paint on a canvas and scratched away it = Cottage
- Put string on the canvas and when it dried it scraped it with orange and yellow crayon
- The blue sky (or what was scraped away helps us see the defined monsters)
- Appears as if these formless creatures have been “arrested in time” and are slowly becoming defined

Ernst, Forest and Dove, 1927, oil on canvas:

- Poured paint on canvas
- Unconscious seen as a forest/labyrinth
- We could read more into these in terms of post-WWI because a bird is trapped in a cage
- Ernst moved to NYC in 1951 and he had great impact on the art scene there

Ernst, Europe After the Rain, 1940-42, oil on canvas:

- Put paper on the paint poured surface and then peeled it back
- His artist method has become very refined, the technique has become very sophisticated
- Made during the height of the war
- Merging of technique and content literally scraping and tearing at the canvas (destructive force) and the landscape which is suited to the historical moment

Andre Masson, Automatic Drawing, 1924 and The Birth of Birds, 1925:

- Considered one of the first surrealists along with Ernst
- Reflects how Surrealism builds on Dada and the idea of chance
- Birds are surrounded by a vulva form start to see what evolves
- Automatic drawing is the process of not lifting your pen/pencil off the paper and letting your conscious go

Masson, Battle of Fishes, 1926:

- Would prime the canvas, then glue sand onto it, shake it off, which would then reveal definite contours from the remaining sand from which he would then compose his work around reveals the variety of mark making (choice and chance)

Joan Miro, Ceci est la couleur de mes reves (This is the Color of My Dreams), 1925, oil on canvas:

- Reflects veiling of subject matter due to his child like paint splatters
- Raw canvas with a play the word "Photo" is seen in the upper left hand corner (a painting which is called a photo, so its no longer about the iconic image or representation) with a paint splatter to reflect unconscious "spillage"

Joan Miro, Birth of the World, 1925, oil on canvas:

- Smearred and rubbed paint onto the canvas uncontrolled way of putting paint on with highly organized shapes and lines placed consciously
- Highlights idea of chance = paint on background / choice = overlaying and organizing placement of shapes

Joan Miro, Carnival of Harlequin, 1924-25, oil on canvas:

- Theatre character who suffers from heart break and often plays the guitar, wears his little hat that is associated with Harlequin
- A Mardi Gras celebration is pictured that often starts at the beginning of Lent
- Reflects the elevation of the natural world
- Dark sphere at the right is a representation of the world because he was obsessed with conquering the world
- Tried to deepen the magical side of things and mythologize their lives

Miro, Painting, 1933, oil on canvas:

- Miro – painting and anti-painting exhibition at MOMA
- Anthro/biomorphic shapes
- He plays with the idea of collage

Miro, Collage/Sketch, 1933, Collage:

- Seen next to his "painting" at the MOMA
- Highlights "colourfield painting"

Dali, Accommodations of Desire, 1929, oil on canvas:

- Emphasizes the unconscious to the modern age machine world
- Strongly political in Europe in the 20s and 30s and remained committed to communism
- Breton makes theoretical refinements to the manifesto and divides the surrealists and introduces Ernst, and Dali as a members

- Most important for his development was the influence of Freudian philosophy
- Illusionistic technique took over and became the dominant form of surrealism
- He called these hand painted dream photographs and used familiar objects for a point of departure
- Freudian idea of “condensation” and transformation
- He was determined to paint like a mad man in a constant frenzy of paranoia
- Series of egg like forms on a seashore (reoccurring background related to childhood home of growing up near the seaside in Catalan)
- The lion heads are not actually painted but collaged on
- Very saturated color, pain staking realism dream and reality collide

Ernst, Two Children are threatened by a Nightingale, 1924, Mixed Media:

- One female figure wields a small knife to protect herself from the nightingale
- Autobiographic references death of his sister, wood grain patterns from his head board
- Ernst places real objects in the dream world to play with the idea of “surreality” even though these objects are disjointed and disconnected

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Dali, The Persistence of Memory, 1931, oil on canvas:

- Plays with perception of planes
- Dead tree on a platform with melting clocks and a deflated face
- He was interested in dialogic relationships and the idea of hard and soft, outsides, and insides
- Sometimes linked to Henri Bergson’s concept of time and duration

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Dali The Great Masturbator, 1929, oil on canvas:

- The locust is prevalent insect in his works
- The praying mantis symbolizes his fear of women (because the females eat their partners after sex)
- Ants= idea of decay
- Its been suggested the female form is Gala his lover/muse
- Cuts on his knees

- Mound of ants gather around the locusts
- Reoccurring theme of castration and fetishism
- “Paranoiac critical method”
- instead of passive automatism he favored aggressive thought patterns and madness
-
- **Jean-Francois Millet, The Angelus, 1859:**
- This painting was very important to Dali was in his elementary school, he used to think of brief fantasies associated with the couple (read the encounter as a highly charged erotic painting, or something he could just not get over)
- Two peasants praying the angelus (commemorates the annunciation) before a basket of potatoes
- Painting was x-rayed by Dali and a casket was primarily painted before the basket of potatoes to signal that the couple was mourning their dead child
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- **Dali, Archeological Reminiscence of Millet’s Angelus, 1933:**
- Stone figures referenced from The Angelus
- Read as an anxious threat of violence
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- **Dali, Gala and the Angelus of Millet Before the Imminent Arrival of the Conical Anamorphoses:**
- Gala is inside where it is light and bright
- Vladimir Lenin (fascination with Russian Revolution) is pictured in front of her
- Busts are seen on the wall – one of Andre Breton (an ode to him)
- Maxine Gorky with a lobster on his face is seen behind the door (crustacean theme of hard soft insides and outsides)
-
- **Dali, Retrospective Bust of a Woman, 1933:**
- Represents the bust of a woman
- not only presents a woman as an object but explicitly as one to be consumed.
- A long phallic baguette crowns her head, cobs of corns dangle around her neck, and ants swarm along her forehead as if gathering crumbs
- Depiction of the Angelus in the form of an inkwell placed on her head
- The surrealists make use of less banal manufactured ready-mades/commodities as a part of power that lies in displacing a commodity into a new context in order to comment on the status of both that commodity and the realm of art into which it is allowed to “irrupt”

Rene Magritte, The Treachery of Images, 1929, oil on canvas:

- Visual representation and linguistic interpretation
- Exposes the simple fact that the painting of the pipe is in fact not a pipe
- References illusionistic painting that came before
- Plays with the concept of the sign through acts of resemblance and signification of the image

Magritte, The Philosopher's Lamp, 1936, Oil on Canvas:

- Pun pipe is holding the nose of the person
- Surrenders the object of the pipe
- Pipe can no longer be used for smoking since it is smoking his nose
- Freudian concept self gratification
- Sexual pun his nose is a penis

Magritte, La Clef des songes (The interpretation of Dreams), 1930/1935, oil on canvas:

- Arbitrary nature of words and images
- Playing with the idea of condensation by bringing two things together Transference and displacement

Magritte, The Human Condition, 1933, oil on canvas:

- Layered representation of representation
- Whole thing is a painting within a painting metonymic change
- Comes up in French theory repetition of things but we never see the original landscape
- Plays with our sense of insides and outsides and the reality of the frame

Magritte, La Duree Poignadree (Time Transfixed), 1938, oil on canvas:

- Idea of "arresting" time
- Train coming through fireplace sense of nothingness and that we carry a strange feeling or anxiety of this image because nothing is heard or seen

- Painted the image of a locomotive b/c it is mysterious and familiar at the same time
- Highly illusionistic work of Magritte and Dali highlighted the importance of time and connections in photography and film by manipulating shutter speeds and frames

Luis Bunuel and Salvador Dali, Un Chien Andalou, 1929:

- About what we see and what we dream
- The technology of film is closer to our reality but it represents a dream reality in this case
- Razor moving across eye distinguishing one world from another, promoting a new vision and interior blindness
- Ants and decay (of mans hand) characteristic Dali symbolism
- Real time, dream time, and cinematic time are defined
- Montage and the idea of dissolve enabled the idea of dream time

Dali, Retrospective Bust of a Women, 1933:

Fetishism and the body:

- **Commodity Fetishism** (Marx) key distinguishing feature of capitalist economy – are strange things. Commodities gain their peculiar nature through the market exchange.
- **Sexual Fetishism** (Freud) in psychoanalytic theory, an important moment in the development of the self is the moment of understanding of sexual difference ...however in some males, an object becomes the focus the sexual desire due to an unconscious fear of castration which develops at the sight of the woman (mother's) lack of a penis

Johanna Malt's Arguments:

- Contamination/displacement
- Animate/inanimate object already once removed from the real thing. Mannequins are already commodities due to their uncanny nature and automation, so commodification happens outside the artwork,
- Millet's Angelus (traumatic loss)
- As fetish paradox of presence and absence in relation to Freudian theory
- In relation to the body in Surrealism
- The mannequin and the ants suggest that nothing was ever alive
- She argues that Surrealists understand the body has already become commoditized in capitalist society

The Surrealist Object:

- Uncanny (familiar yet disconcerting)

- Fetish as object
- the female body is a site onto which Surrealist fantasies are projected b/c it was symptomatic of their attitude towards women in general. In a sense, the mannequin was the surrealists "ideal" women – a beautiful, submissive, entirely superficial object of desire, completely lacking in interiority.
- Mannequins are already apart of an objectified body and window display
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- **Man Ray, Coatrack, 1920 / Veiled Erotic, 1933:**
- Can be read in terms of Freudian theory of condensation women becoming an object (coatrack)
- Naked body with machinery and ink stain on the women's hand play of light and dark, flesh and object, aesthetic and utilitarianism, desire and violence.
- Ink stain = contamination of women
- Crank handle imposes phallus objectification (placement and displacement)
- Play with androgyny
- Women were described as castrating temptresses, objects of sadistic gratification, and strictly in male/surrealistic perspectives
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- **Hans Bellmer, Poupee (Doll), Minotaure, 1928:**
- Introduced readers to his erotic imagination
- Reproduced this doll with different parts, an assortment of limbs and genitalia fetishistic taste
- cutting up of female body can be read as a violent action
- initially designed to escape reality and fulfill desires of Bellmer
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- **Bellmer, Poupee (Doll), 1935-37:**
- Second doll constructed
- Discarded on the floor, thrown aside
- Whole thing can be read as a whole phallus (very prevalent in third doll)
- Female body and phallus are the same thing?
-
- **Bellmer, Poupee (Doll), 1935-37:**
- third doll
- More sculptural in relation to the second doll
- Possible mediation of male artist's fear and trauma of losing limbs during the war on the female body through enactment of prosthetic limbs

- A privileged site to project anxiety and Freudian analysis
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- **Meret Oppenheim, Object (Le déjeuner en fourrure (Fur Breakfast/Breakfast in Fur), 1936:**
 - Useless object contamination of the edible
 - Hard ceramic replaced with soft fur metamorphosis
 - Drinking from the “female” vessel and stirring with the phallic spoon
 - Named after Manet’s piece
 - Reinvigoration of the object in a new context
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- **Oppenheim, Ma Gouvernante, (My Nurse/Governess), 1936:**
 - Relates to fetishism of shoes and the binding of Chinese women’s feet
 - Association between serving, food, paper, women (worn high heel shoes that are bound up and contained)
 - Strange connection with cannibalism and bondage
 - can be read as a parody of Freud’s tale
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- **Claude Cahun, Que me veux tu? (What do you want from me?) 1928:**
 - Born as Lucy Schwab
 - Took on androgynous names with her partner to expose gender codes to challenge definitions of both masculine and the feminine
 - Produced a series of self-portraits that play with the idea of doubles, masks
 - Two heads emerging from one body that looks like a mirrored double
 - Plays with the notion of identity as something playful, fluid, malleable (post-modern/structuralist way of thinking)
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- **Claude Cahun, Self-Portrait, 1929:**
 - Iconic piece
 - Mirror = can symbolize that gender is a performance versus something that is set in stone
 - idea that you and your image are not one recognition of separate experiences
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- **Cahun, Self Portraits, 1927:**

- Seen as a stylish dandy
- Often dressed in men's wear and chose masculine costumes to dissolve boundaries between male and female
- Accentuates her nose to articulate her Jewish identity

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- **Cahun, Self-Portrait, 1929:**

- Explored masquerade as female identity
- Explores a more feminine side here
- As a lesbian, she was living in a anti-Semitic, capitalistic society, so exploring her identity was at the forefront of her art

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- **Cahun, Don't Kiss me, I'm in Training, 1927:**

- Whole collection of photographic acts is revolutionary
- Seen as a wrestler in training
- Painted on nipples

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- **Frida Kahlo, My Dress Hangs There, 1933:**

- Although she is not European, her oeuvre
- often labeled as a surrealist although she did not officially
- work is about class, nationhood, and petty politics
- ironic portrait b/c the empty dress comments on social decay of US and that she is not actually present in this portrait although she almost always is

-

- **Frida Kahlo, The Two Fridas, 1939:**

- surrealistic convention of the double uniting of two parts
- the Mexican Frida in Tijuana costume with a locket with Diego's picture seen on the right while the more European, Victorian Frida is seen on the left in a lacy white dress
- holding her hand is her only companion who is herself
- highly personal imagery and deeply rooted in Mexican traditional imagery
- insides and outsides theme being shown through depiction of her heart and veins
- logic of dreams and illusionistic references

focuses on the merging idea of love, pain, and loss

Frida Kahlo, The Broken Column, 1944:

- Integrity of the body has been exposed
- Her body is like a cage, it confines her due to the spinal surgery she had to endure due to her tragic bus accident
- Face in all of her portraits remains the same, does not explicitly show emotion
- Terrain on which she stands remains barren and desolate like her body

Kahlo, The Henry Ford Hospital, 1932:

- She suffered a miscarriage at the Henry Ford Museum
- Physically connected to 6 objects that reveal the reality of her experience, her pelvis, an orchid given to her by Diego, the unborn fetus, a snail, etc reminiscent of an ex voto (a painting or object left as an offering in fulfillment of a vow or in gratitude, as recovery from an illness or injury)

Kahlo, A Few Small Nips, 1935:

- Suggests this experience is happening in real time and dream time because the blood is splattered onto the actual frame of the painting
- Projects her own pain onto another woman because she is more able to render that

Neo Plasticism:

- Dutch artistic movement founded in 1910
- Key Leading Artists: Piet Mondrian and Theo Van Doesburg (embraced scientific abstraction)

Manifesto of De Stijl, 1918:

- Emphasis of the universal and unification of humanity
- Emphasized the need for abstraction and simplification for an art of clarity
- Used neutral, fragmented colors black, white, grey (influence from Cubism)
- Focused on annihilating the obstacles in development

Mondrian, Landscape with Ditch, 1895, oil on canvas:

- Reflects his traditional painting background

Mondrian, View from the Dunes with Beach and Piers, 1909, Oil on Canvas:

- Offers no bleak view of the coastline
- Transitional painting where he begins to experiment with the formal aspects of painting and abstraction

Mondrian, Evolution, 1911, oil on canvas:

- **Theosophist** inspired work esoteric philosophy
- left= body represents the earth (seen through triangles that are pointing down)
- Middle = the convergence of material body and spirit
- Right= read as the spiritual body and soul

Mondrian, Composition Trees II, 1913, Oil on canvas:

- Limited palette seen in Cubism
- Used this an all over visual effect (seen in reduction of 3-Dimensionality) and promotion of line

Mondrian, Composition 10 in Black and White, 1915, oil on canvas:

- Apart of a series called Pier and Ocean
- Reflects his continued interest with nature
- Conveys impression of peace, stillness of soul
- Pure artistic statement as an extraordinary achievement
- Source lies in natural world but reduces it through geometric lines and patterns for a new abstract pictorial grammar

Mondrian, Composition In Line, 1917, oil on canvas:

- Defines this new style as “Neo Plasticism”
- Plastic expression clearly defined primary colours and forms to assert their presence to affect the viewer = new reality no longer taken from nature or emotive qualities but about pure representational painting

Neo Plasticism:

- Colors must be in the primary colors of red, blue, yellow, or the non-colors of black, gray, and white

- Surfaces must be rectangular planes or prisms
- Aesthetic balance must be achieved and this is done through the use of opposition
- Compositional elements must be straight lines or rectangular areas
- Symmetry is to be avoided
- Balance and rhythm are enhanced by relationships of proportion and location

Piet Mondrian, No VI/Composition, No. II, 1920, oil on canvas:

- Planes refuse pictorial and spatial depth
- Rosalind Krauss, Grids, 1979: The grid as a structure surfaces as pre-war painting and modern art's will to silence to hostility in nature, literature, and discourse = no narrative in terms of subject matter.

Mondrian, No VI/Composition, No. II, 1920, Oil on Canvas:

- Taken the colors to the edge of the canvas but not the black lines
- Builds his own frames that were receding so his canvas was in front instead of the actual frame
- Explores idea of the grid

Mondrian, Composition with Red, Blue Yellow and Black, 1929, oil on canvas:

- Abandoned intermediate colors only to use primary colors and emphasizing white planes (lacks) of color (not seen as empty space)
- Can be read as a model for democracy, harmony, and equivalence for line and color linked to the coming utopian social order

Mondrian, Lozenge Composition with four yellow lines, 1933, oil on canvas:

- Deliberate sense of incompleteness creates a sense of tension that is meditative because you begin to fill in where the squares would go
- In 1939 – Mondrian resigned from De Stijl due to the use of diagonal lines and that painting had no **Raison d'être**

Mondrian, Broadway Boogie Woogie, 1942-43, oil on canvas:

- Had a certain fascination with architecture, used to replicate cosmopolitan, urban city centers
- Fascinated with American Jazz and its improvisational aesthetic and construction through continuous opposition, beat, and rhythm.

Theo Van Doesburg, De Stijl, 1917:

Interested in writing to combine theory and practice

Doesburg, Card Players, 1916-17, tempura on canvas:

- bold, geometric painting
- fascinated by the mathematical precision of abstraction through various planes of color
- horizontal and vertical lines constituted a new pictorial grammar
- 1922 – moved to Weimar, Germany b/c he was interested in the Bauhaus style
- based on a painting by Cezanne

Doesburg, Counter-Composition V, 1924, oil on canvas:

- Defines painting style as Elementarism
- Highlights Surprise and instability

Doesburg, Sophie Laeuber, and Jean Arp, Interior, Café L'Aubette, 1926-28, Strausbourg, France, (destroyed

- Starts to restrict palette, but it is evident the Bauhaus crept into everything
- Social and aesthetic integration
- Reflects how elementarism was incorporated into architecture

Elementarism:

- Rejects the demands for an absolutely static state which would lead to the rigidity and cripple creative potential
- Rather than deny the existence of time and space, Elementarism recognizes these factors as the most elementary of a new plasticism. Just as elementarism tries to bring the two factors, statics, and dynamics (rest and movement), into a balanced relationship, so equally does it strive to combine these two elementary forces, time and space, into a new dimension. While the expressive possibilities of Neoplasticism are limited to two dimensions (the plane), Elementarism realizes the possibility of plasticism in four dimensions, in the field of time-space.

In conclusion:

Degenerate Art Exhibiton, Munich 1937

Social Realism: **1937, Arkadi Piastov, Feast on a Collective Farm**

1937 when Picasso also paints Guernica

Matisse, Michaela, 1943 & Picasso, The Women of Algiers, 1955:

Reflects that artists continued painting although their art was considered degenerate. Continued using the female body as a vessel for thematic subjugation