

**THEME: INNOVATION and EXPERIMENTATION**

**FOCUS:** Sullivan's Carson, Pirie, Scott Building, Wright's Robie House, Wright's Fallingwater, Wright's Guggenheim Museum

**ONLINE ASSIGNMENT:** <http://smarthistory.khanacademy.org/frank-lloyd-wrights-fallingwater.html>

**ONLINE ASSIGNMENT:** <http://smarthistory.khanacademy.org/wrights-solomon-r.-guggenheim-museum.html>

**READING ASSIGNMENT:** KLEINER, pp. 831-832, 870-871, 896, 925

**POWERPOINT:** EXPERIMENTATION and INNOVATION: EARLY 20<sup>th</sup> CENTURY ARCHITECTURE (Sullivan and Wright)

DATE DUE: \_\_\_\_\_

Discuss ways in which the architect of each of the following structures experimented with building materials and/or construction techniques to create innovative designs. In addition, identify the architect's intention in creating an innovative design.



**Louis Sullivan. Carson, Pirie, Scott Building. Chicago, Illinois, 1899-1904**

HOW the architect experimented with building materials and/or construction techniques:

HOW the design is innovative:

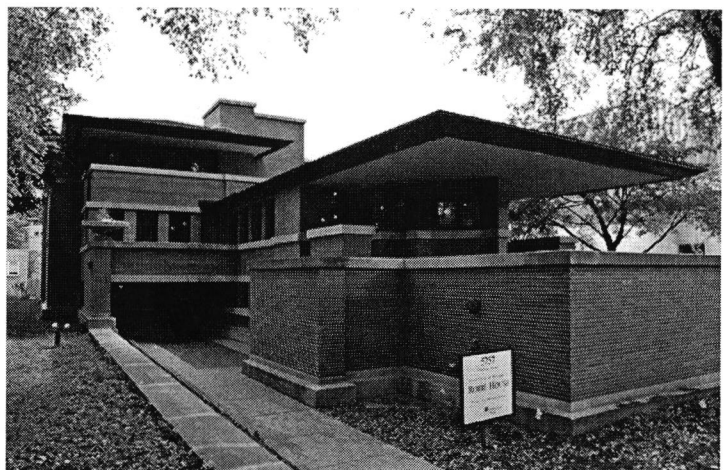
Architect's intention in creating an innovative design:

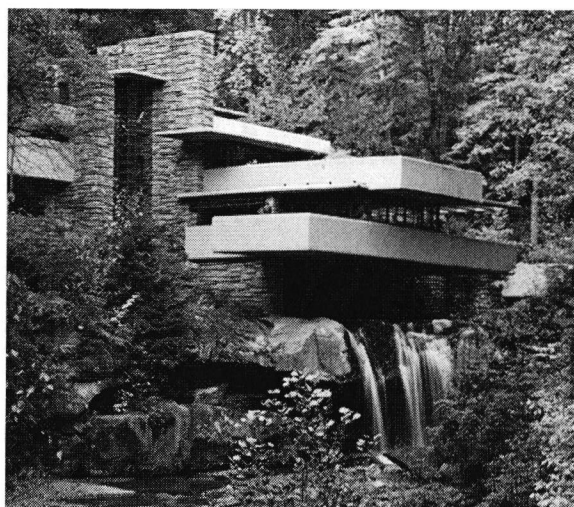
**Frank Lloyd Wright. Robie House. Chicago, Illinois, 1909**

HOW the architect experimented with building materials and/or construction techniques:

HOW the design is innovative:

Architect's intention in creating an innovative design:





**Frank Lloyd Wright. Kaufmann House (Fallingwater), Bear Run, Pennsylvania, 1936-1939**

HOW the architect experimented with building materials and/or construction techniques:

HOW the design is innovative:

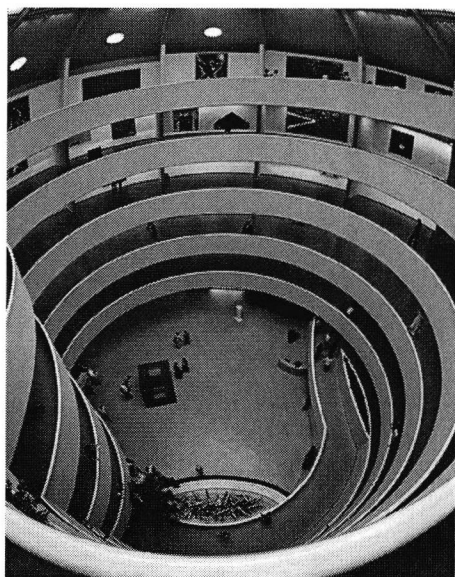
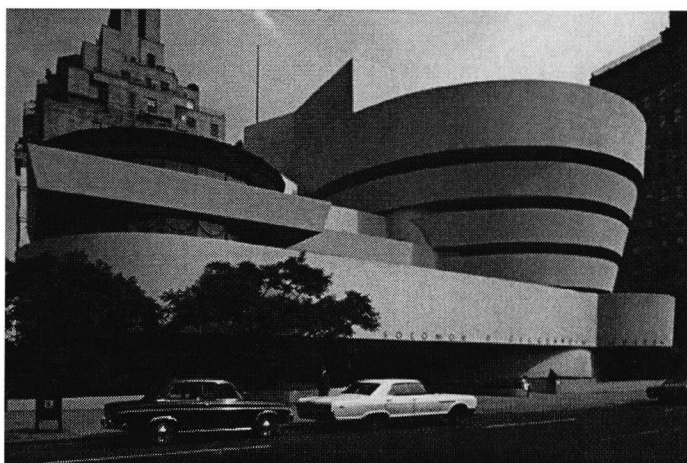
Architect's intention in creating an innovative design:

**Frank Lloyd Wright. Solomon R. Guggenheim Museum, New York City, 1943-1959**

HOW the architect experimented with building materials and/or construction techniques:

HOW the design is innovative:

Architect's intention in creating an innovative design:



Compare and contrast the interior spaces of Wright's Guggenheim Museum (left) and Fallingwater (above) in terms of experimentation and innovation.

SIMILARITIES:

DIFFERENCES:

# CH. 29

## 93

DATE DUE: \_\_\_\_\_

### THEME: CHALLENGING TRADITION

FOCUS: Picasso's *Demoiselles d'Avignon*, Braque's *The Portuguese*, Picasso's *Still Life with Chair Caning*, Picasso's *Guernica*

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/les-demoiselles-davignon.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/braque-the-portuguese.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/cubism.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/picasso-guernica.html>

READING ASSIGNMENT: KLEINER, pp. 844-853

POWERPOINT: CHALLENGING TRADITION: CUBISM (Picasso and Braque)

1. One significant influence on Picasso at this time was the posthumous retrospective mounted in Paris in 1907 of the work of \_\_\_\_\_.

Also, Picasso wished to compete with his great artistic rival \_\_\_\_\_

whose *Joy of Life* was painted in 1906.

4. Picasso extended the radical nature of *Les Demoiselles d'Avignon* even further by depicting the figures inconsistently. Ancient \_\_\_\_\_

sculpture from Picasso's native Spain inspired the calm, ideal features of the young women at the left.

5. William Rubin, a leading Picasso scholar, has written extensively about this painting. He has suggested that while the painting is clearly about desire, it is also an expression of his fear, his dread of these women or more to the point, the disease that he feared they would transmit to him. In the era before antibiotics, contracting \_\_\_\_\_

was a well founded fear.

2. The tension between Picasso's representation of three-dimensional space and his conviction a painting is a \_\_\_\_\_-dimensional design on the surface of a stretched canvas is a tension between representation and \_\_\_\_\_.



3. The two figures at the right are the most aggressively abstracted with faces rendered as if they wear \_\_\_\_\_

masks. By 1907, when this painting was produced, Picasso had begun to collect such work. Even the striations that represent \_\_\_\_\_

is evident.

6. What some possible explanations for the inclusion of the still life?

7. The woman seated at the lower right shown \_\_\_\_\_

angles, seeming to present the viewer simultaneously with a three-quarter back view from the left, another from the right, and a front view of the head that suggests seeing the figure frontally as well.

8. Picasso believed that the masks "weren't just like any other pieces of sculpture... They were magic things..."

\_\_\_\_\_ " \_\_\_\_\_ between humans and the forces of evil, and he sought to capture their power as well as their forms in his paintings.



1. Georges Braque's painting *The Portuguese* exemplifies

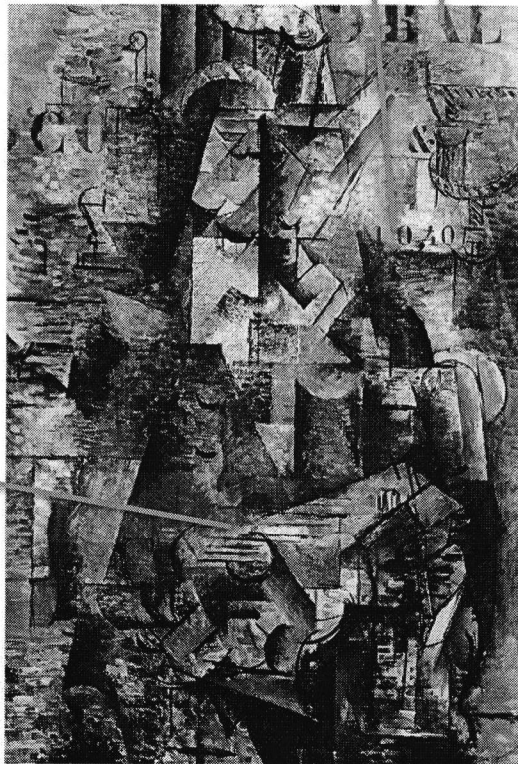
\_\_\_\_\_ Cubism.

The subject is a Portuguese musician the artist recalled seeing

years earlier in a \_\_\_\_\_ in Marseilles. Unlike the Fauves and the German expressionists, who used vibrant colors, the Cubist

chose \_\_\_\_\_ hues in order to focus attention on \_\_\_\_\_.

2. The stenciled letters and numbers Braque included enable the painter to play with viewers' perception of \_\_\_\_\_ and \_\_\_\_\_-dimensional space.



3. This new style of painting received its name after Matisse described some of Braque's work to the critic

\_\_\_\_\_ as having been painted "with little cubes." The French writer Guillaume Apollinaire summarized the concepts of Cubism by saying that "this tendency leads to a poetic kind of painting which stands outside the world of \_\_\_\_\_."

4. The construction of large

\_\_\_\_\_ planes suggests the forms of a man and a

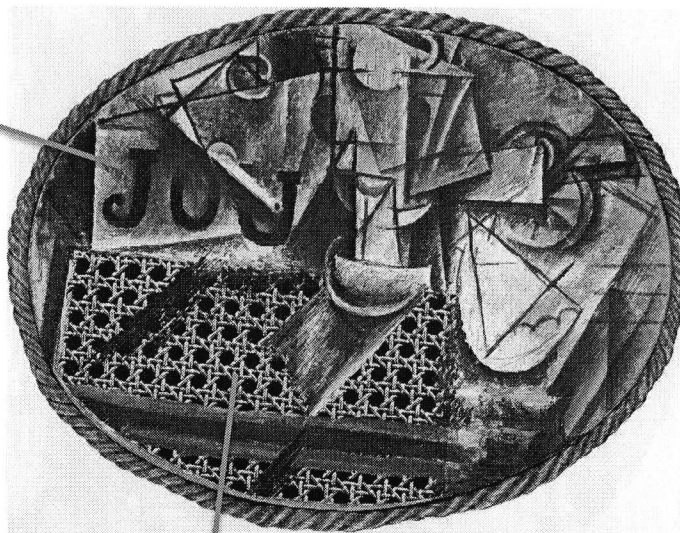
\_\_\_\_\_. The way Braque treated light and shadow reveals his departure from conventional artistic practice. The transparent planes enable viewers to see through one level to another.

6. The letters

"\_\_\_\_\_", which appear in many Cubist paintings, formed part of the masthead of the daily French newspapers (*journaux*). Picasso and Braque delighted in the punning references to *jouer* and *jour*- the French verbs meaning "to

\_\_\_\_\_ " and

"to \_\_\_\_\_."



5. In 1912, Cubism entered a new phase that art historians have dubbed

\_\_\_\_\_. Cubism. The work marking this point of departure was Picasso's *Still Life with Chair Caning*. Instead of dissecting forms, artists working in this later Cubist style constructed paintings and drawings from objects and shapes cut from paper and other materials. This method of construction is known as \_\_\_\_\_.

7. Picasso imprinted a photolithographed pattern of a cane seat chair on the canvas and then pasted a

piece of \_\_\_\_\_ on it.

Framed with \_\_\_\_\_, this work challenges viewers' understanding of reality.

8. When Braque, and then Picasso placed industrially-produced

objects ("\_\_\_\_\_ " commercial culture) into the realm of fine art

("\_\_\_\_\_ " culture) they acted as artistic iconoclasts.



1. As Picasso watched his homeland descend into civil war during the decade of the \_\_\_\_\_s, his involvement in political issues grew even stronger. He declared: "Painting is not made to decorate apartments. It is an instrument for offensive and

defensive \_\_\_\_\_ against the enemy." While in exile he was asked to produce a major work for the Spanish Pavilion at the \_\_\_\_\_ to protest those responsible for the Spanish Civil War.

2. Why do you think the Cubist style was used to depict this event?

3. This painting documents an event when Nazi pilots, acting on behalf of the Spanish rebel general \_\_\_\_\_

bombed the city at the busiest hour of a market day, killing 7,000 citizens.

4. In his studio Picasso kept a large wicker mask of a bull, and often played out scenes from the bullring. The artist once remarked that the bull

represents "\_\_\_\_\_ and \_\_\_\_\_."

5. The electric light bulb visually reminds one

of a human \_\_\_\_\_ and of the technological advances that were manipulated for destructive purposes in the form of bombs. (The work for "bulb" in Spanish is "bombilla".)

6. On the far right, a woman on \_\_\_\_\_

\_\_\_\_\_ runs screaming from a \_\_\_\_\_ building.



7. The woman and child recall religious images of the \_\_\_\_\_, suggesting that the innocent victims were pure and innocent.

What might be a reason why the painting is void of color?

8. The slain figure in the foreground, Christ-like in his appearance, recalls the paintings of war by the Romantic Spanish painter \_\_\_\_\_.

He clutches a broken, \_\_\_\_\_, and therefore useless,

\_\_\_\_\_ from which the painting's only suggestion of hope can be found, a small flower.

9. A gored \_\_\_\_\_

\_\_\_\_\_ in the center of the painting highlights a sense of helplessness experienced by the people of the small town of Guernica. The hatched lines within the body are painted to look as if they

might be \_\_\_\_\_, to remind the viewer that this is a current event.

10. The dramatic event portrayed here has led historians to credit Picasso, almost single-handedly, with restoring the tradition of

grand \_\_\_\_\_ painting. How does this work BOTH reflect tradition and challenge it at the same time?

DATE DUE: \_\_\_\_\_

**THEME: CHALLENGING TRADITION**

FOCUS: Matisse's *Joy of Life*, Matisse's *Goldfish*, Kirchner's *Street, Dresden*, Kirchner's *Self-Portrait as a Soldier*, Kollwitz's *Memorial Sheet for Karl Liebknecht*

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/fauvism-matisse.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/matisses-the-goldfish-1912.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/Expressionism.html>

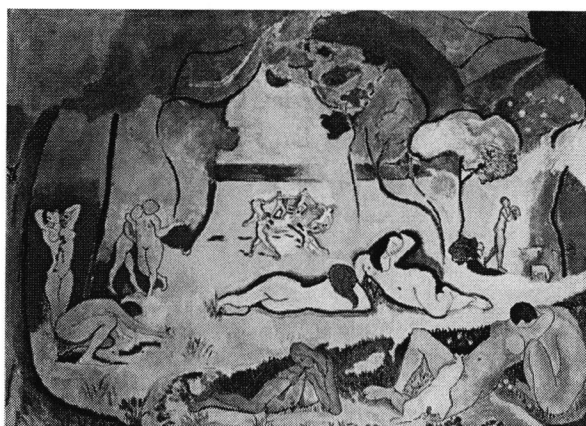
ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/kirchners-self-portrait-as-a-soldier.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/kethe-kollwitzs-in-memorial-karl-liebknecht.html>

READING ASSIGNMENT: KLEINER, pp. 836-843

POWERPOINT: CHALLENGING TRADITION: FAUVISM and GERMAN EXPRESSIONISM (Matisse, Kirchner, and Kollwitz)

- When the work of Henri Matisse and André Derain was shown at the 1905 Salon \_\_\_\_\_ (an exhibition organized by artists in response to the conservative policies of the official exhibitions, or salons) in Paris, the contrast to traditional art was so striking it led critic Louis Vauxcelles to describe the artists as "Les Fauves" or "\_\_\_\_\_", and thus the name Fauvism was born.
- Paintings such as Matisse's *Bonheur de Vivre* (1905-06) epitomize a desire to create art that would appeal primarily to the viewers' \_\_\_\_\_. Bright colors and undulating lines pull our eye gently through the idyllic scene, encouraging us to imagine feeling the warmth of the sun, the cool of the grass, the soft touch of a caress, and the passion of a kiss.
- Like many modern artists, the Fauves also found inspiration in objects from Africa and other non-western cultures. Seen through a Colonialist lens, the formal distinctions of African art reflected current notions of \_\_\_\_\_—the belief that, lacking the corrupting influence of European civilization, non-western peoples were more in tune with the primal elements of nature.
- In his painting *Goldfish*, Matisse contrasts the bright orange with the more subtle pinks and greens that surround the fish bowl and the blue-green background. Blue and orange, as well as green and red, are \_\_\_\_\_ colors and, when placed next to one another, appear even brighter.
- How did Matisse's travels to North Africa influence his painting, especially works like *Goldfish*?



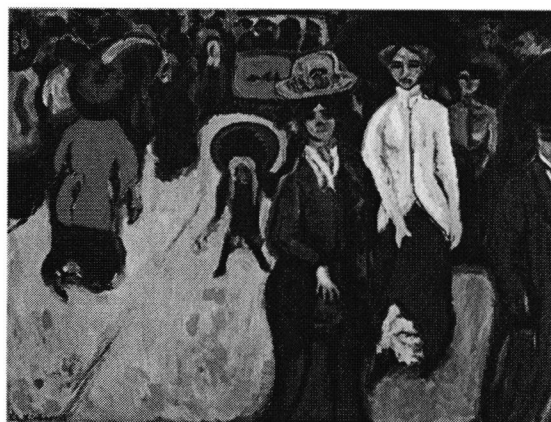
6. Matisse paints the plants and flowers in a decorative manner. The upper section of the picture, above the fish tank, resembles a patterned wallpaper composed of flattened shapes and colors. What is more, the table-top is tilted upwards, flattening it and making it difficult for us to imagine how the goldfish and flowerpots actually manage to remain on the table. Matisse constructed this original juxtaposition of \_\_\_\_\_ and spatial ambiguity by observing Paul Cézanne's still-life paintings.

Cézanne described art as "a harmony \_\_\_\_\_ to nature".

7. The first group of German Expressionists - \_\_\_\_\_ (The Bridge)- gathered in Dresden in 1905 under the leadership of Ernst Ludwig Kirchner (1880-1938). The group members thought of themselves as paving the way for a more perfect age by bridging the old age and the new. Kirchner's early studies in architecture, painting, and the graphic arts had instilled in him a deep admiration for

German \_\_\_\_\_ art, similar to the British artists associated with the Arts and Crafts Movement.

8. Kirchner and the other artists of this group protested the \_\_\_\_\_ and \_\_\_\_\_ decadence of those in power. Kirchner, in particular, focused much of his attention on the detrimental effects of \_\_\_\_\_, such as the alienation of individuals in cities, which he felt fostered a mechanized and impersonal society.



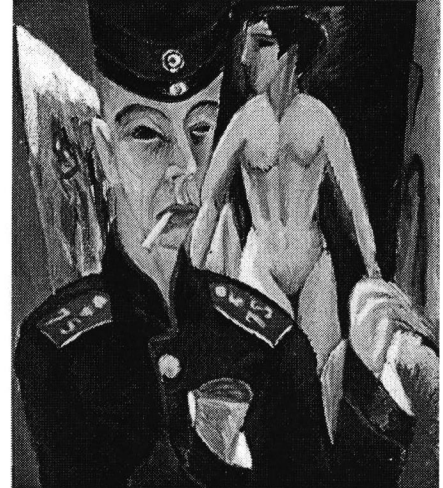
9. Kirchner's *Street, Dresden* is jarring and dissonant in both \_\_\_\_\_ and



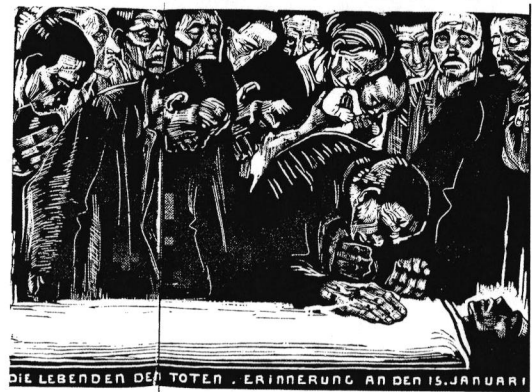
\_\_\_\_\_. Harshly rendered, the figures appear ghoulish and garish.

10. Kirchner was a great admirer of the German philosopher \_\_\_\_\_. This philosopher's book, *Thus Spoke Zarathustra* uses the bridge as a metaphor for the connection between the barbarism of the past and the modernity of the future.

11. Ernst Ludwig Kirchner's *Self-Portrait As a Soldier* shows Kirchner dressed in a uniform but instead of standing on a battlefield (or another military context), he is standing in his \_\_\_\_\_ with an amputated, bloody \_\_\_\_\_ and a nude model behind him. This injury is a metaphor, a self-amputation of his \_\_\_\_\_ as an artist.



12. At least thirty-two of Kirchner's works was seen in an exhibition organized by the Nazis in 1937. Called the \_\_\_\_\_, it was created to mock modern artists like Kirchner. The artist committed suicide in the year \_\_\_\_\_.



13. In the political turmoil after the First World War, many artists turned to making prints instead of paintings. The ability to produce multiple copies of the same image made printmaking an ideal medium for spreading \_\_\_\_\_ - statements. German artist Käthe Kollwitz worked almost exclusively in this medium and became known for her prints that celebrated the plight of the \_\_\_\_\_.

14. This work, *In Memoriam Karl Liebknecht* was created in 1920 in response to the \_\_\_\_\_ of Communist leader Karl Liebknecht during an uprising of 1919. The Socialists and Communists both wanted to eliminate \_\_\_\_\_ and establish communal control over the means of production, but while the Socialists believed that the best way to achieve that goal was to work step by step from within the present structure, the Communists called

for an immediate and total social revolution that would put governmental power in the hands of the \_\_\_\_\_.

15. Kollwitz was not a Communist, and even acknowledged that the SPD (generally more cautious and pacifist than the KPD), would have been better leaders. But she had heard Liebknecht speak and admired his charisma, so when the family asked her to create a work to memorialize him she agreed.

She styled the image as a kind of a \_\_\_\_\_, a traditional motif in Christian art depicting the followers of Christ mourning over his dead body, casting Liebknecht as the Christ figure.

16. Above the bending mourner, a woman holds her \_\_\_\_\_ up to see over the heads of those in front of them. Women and children were a central concern of Kollwitz's work, making her a unique voice in a creative environment dominated by young men (in fact, Kollwitz was the first woman to be

admitted into the \_\_\_\_\_ Academy).

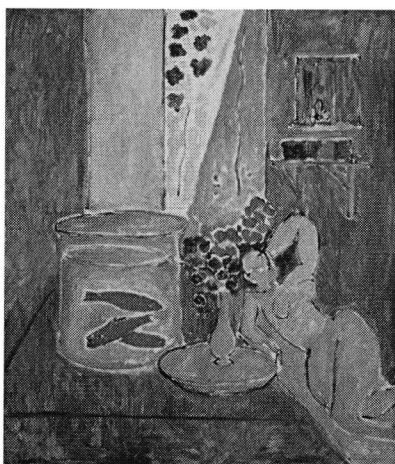
17. Why were the German Expressionists drawn to the woodcut technique?

18. Kollwitz's career overlapped with the German Expressionists but she was not an Expressionist herself and was about a generation older than most of them. Her use of such a woodcut technique was uncharacteristic, and in fact, she only worked in woodblocks for a few years after the

\_\_\_\_\_ War. At this time, she embraced the raw effect of woodblock printing to create

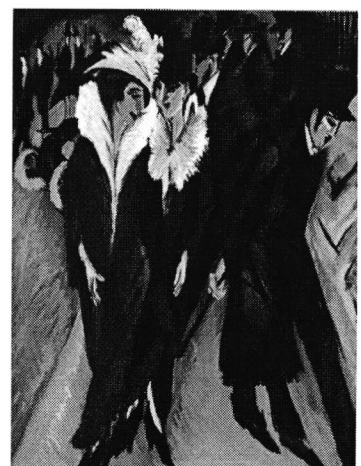
pieces works that have cast off the subtlety and finesse of her earlier work in \_\_\_\_\_

and \_\_\_\_\_. Kollwitz felt that her protest against the horrors of war was best communicated in the rough edges and stark black and white that woodblock prints afforded.



Attribute these paintings to either a Fauve or a German Expressionist. Justify your attribution.

Two empty rectangular boxes with arrows pointing to the right and left, intended for student responses.



DATE DUE: \_\_\_\_\_

**THEME: CHALLENGING TRADITION**

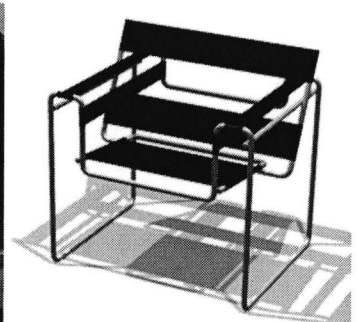
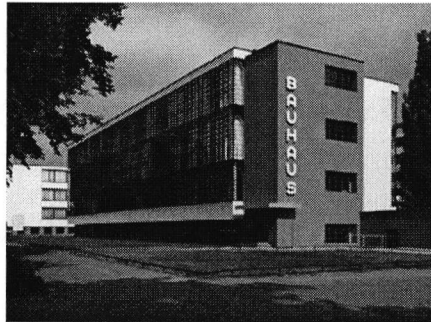
FOCUS: Kandinsky's *Improvisation 28*, Breuer's *Wassily Chair*, Gropius' Bauhaus, Mondrian's *Composition with Red, Blue, and Yellow*, Tatlin's *Monument to the Third International*, Stepanova's *The Results of the First Five-Year Plan*

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/de-stijl-mondrian.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/stepanovas-the-results-of-the-first-five-year-plan.html>

READING ASSIGNMENT: KLEINER, pp.841-842, 858-861, 880-881, 884-886

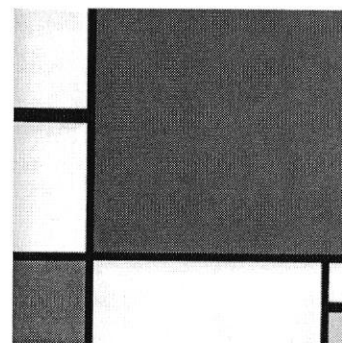
POWERPOINT: CHALLENGING TRADITION: BAUHAUS, DeSTIJL, and RUSSIAN CONSTRUCTIVISM (Kandinsky, Breuer, Mondrian, Tatlin, and Stepanova)



1. A second major German Expressionist group, \_\_\_\_\_ (The Blue Rider), formed in Munich in 1911. The two founding members, Vassily Kandinsky and Franz Marc, whimsically selected this name because of their mutual interest in the color blue and horses. At this time, Kandinsky became one of the first artists to explore complete \_\_\_\_\_, as in *Improvisation 28*, painted in 1912.
2. Kandinsky fueled his elimination of representational elements with his interest in \_\_\_\_\_ (a religious and philosophical belief system incorporating a wide range of tenets from, among other sources, Buddhism and mysticism) and the occult, as well as with advances in the sciences. He articulated his ideas in an influential treatise, \_\_\_\_\_, published in 1912. Artists, he believed, must express their innermost \_\_\_\_\_ by orchestrating color, form, line, and space. Ultimately Kandinsky saw works like *Improvisation 28* as evolving blueprints for a more \_\_\_\_\_ society emphasizing spirituality.



3. Kandinsky was later hired by \_\_\_\_\_ to work for the Bauhaus, a school that aimed to train artists, architects and designers to accept and anticipate 20<sup>th</sup>-century needs. The Bauhaus complex at Dessau consisted of workshop and class spaces, a dining room a theater, a gymnasium, a wing with studio apartments, and an enclosed two-story bridge housing administrative offices. The design's simplicity followed the architect's dictum that architecture should avoid "all romantic \_\_\_\_\_ and whimsy."
4. To encourage the elimination of those boundaries that traditionally separated art from architecture and art from \_\_\_\_\_, the Bauhaus offered courses in a wide range of artistic disciplines. The *Vassily Chair*, created by \_\_\_\_\_, exemplifies how furniture design could be used to created a marriage between art and \_\_\_\_\_, one of the aims of the Bauhaus philosophy that had its roots in utopian principles. The chair, emphasizing machine-age technologies and mass production, was named after the artist \_\_\_\_\_.
5. Dutch artists who shared a utopian ideal formed a new movement in 1917 and began publishing a magazine, calling both movement and magazine *DeStijl* (meaning "\_\_\_\_\_"). The group's cofounders were the painters Piet Mondrian (1872-1944) and \_\_\_\_\_ (1883-1931). These artists felt it was the new age in the wake of World War I was a time of balance between individual and universal values, when the \_\_\_\_\_ would assure ease of living.
6. Mondrian sought to purge his art of every overt
7. reference to \_\_\_\_\_ in the external world. He initially favored the teachings of theosophy, but quickly abandoned the strictures of theosophy and turned toward a conception of nonobjective design- "pure plastic art" that he believed expressed \_\_\_\_\_ reality.



8. Mondrian developed his theories for a style of painting he called \_\_\_\_\_ - the "pure plastic art". To express this vision he eventually limited his formal vocabulary to three \_\_\_\_\_ colors (red, yellow, and blue), the three primary \_\_\_\_\_ (black, white, and gray), and the two primary directions (\_\_\_\_\_ and

\_\_\_\_\_). With these, he believed he had the perfect tools to help him achieve a harmonious composition.

9. In his paintings, Mondrian altered the grid patterns and the size and placement of the color planes to create an internal cohesion and harmony. This did not mean inertia. Rather, Mondrian worked to

maintain a dynamic tension in his paintings from the varying \_\_\_\_\_ and \_\_\_\_\_ of lines, shapes, and colors.

10. One of the most gifted leaders of the Productivism movement, an offshoot of the Russian

\_\_\_\_\_ movement. His *Monument to the Third International* honors the

\_\_\_\_\_ Revolution of 1919, envisioning a huge glass-and-iron building that would have functioned as a propaganda and news center for the Soviet people in the middle of Moscow.

11. Within a dynamically tilted spiral cage, three geometrically shaped chambers were to rotate around a central axis, each chamber housing facilities for a different type of governmental activity and rotating at a different speed. The one at the bottom, a huge cylindrical glass structure for

\_\_\_\_\_, was to revolve once a

\_\_\_\_\_. Higher up was a cone-shaped

chamber that would rotate \_\_\_\_\_ and

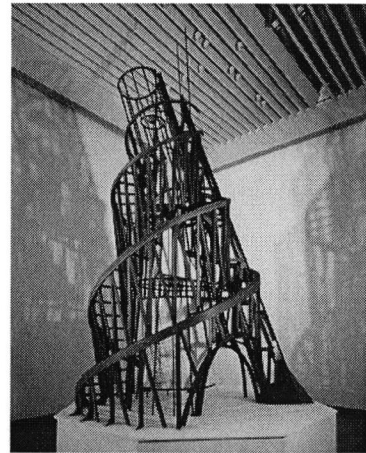
serve \_\_\_\_\_ functions. At

the top, a cubic information center would have

revolved \_\_\_\_\_, issuing

\_\_\_\_\_. The design

thus served as a visual reinforcement of a social and political reality.



12. Varvara Stepanova became well known for her contributions to the magazine *USSR in Construction*, a propagandist publication that focused on the industrialization of the Soviet Union under

\_\_\_\_\_, a ruthless dictator who took power after Lenin's death and who's totalitarian policies are thought to have caused suffering and death for millions of his people.

13. Stepanova's *The Results of the First Five-Year Plan* is a \_\_\_\_\_ that functioned as an ode to the success of the First Five-Year Plan, an initiative started by Stalin in 1928. The Plan was a list of strategic goals designed to grow the Soviet economy and accelerate its industrialization.
14. The letters are placed above the horizon as is a portrait of \_\_\_\_\_, the founder of the Soviet Union. The cropped and oversized photograph shows him speaking; his eyes turned to the left as if looking to the future. Lenin is linked to the speakers and letter placards at the left by the wires of an electrical transmission tower. Below, a large \_\_\_\_\_ indicate the mass popularity of Stalin's political program and their desire to celebrate it.
15. Stepanova's images are combined and manipulated to express the message the artist wants to convey. For example, she often mismatches the \_\_\_\_\_ of photographic elements to create a sense of dynamism in her images.
16. What was the end result of the Five-Year plan?

#### **ADDITIONAL THEMATIC APPROACH: ART as PROPAGANDA**

Address ways in which each of the following works operates as works of propaganda in terms of content and style:

**Varvara Stepanova. Illustration from *The Results of the First Five-Year Plan*, 1932 CE, photomontage**

(1) How CONTENT operates as propaganda:

(2) How STYLE operates as propaganda:

**Forum and Column of Trajan. Rome, 106-113 CE**

(1) How CONTENT operates as propaganda:

(2) How STYLE operates as propaganda:

**Giovanni Battista Gaulli. *Triumph of the Name of Jesus* ceiling fresco of Il Gesù. Rome, 1586-1584 CE**

(1) How CONTENT operates as propaganda:

(2) How STYLE operates as propaganda:



DATE DUE: \_\_\_\_\_

**THEME: CHALLENGING TRADITION**

FOCUS: Duchamp's *Fountain*, Duchamp's *Bride Stripped Bare by her Bachelors*, Höch's *Cut with the Kitchen Knife...*, Magritte's *The Treason of Images*, Oppenheim's *Object*

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/duchamps-fountain.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/hoch-kitchen-knife.html>

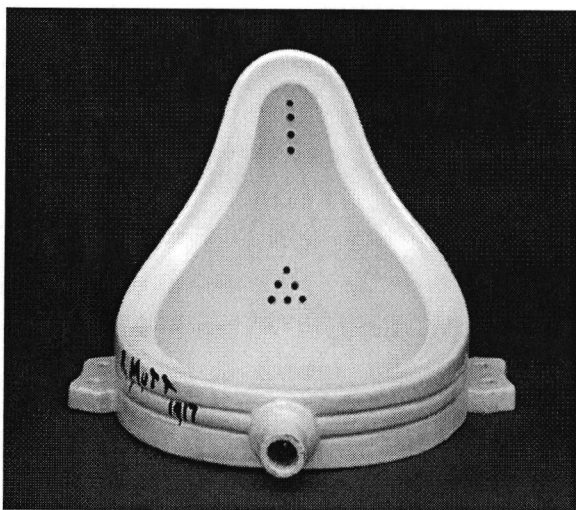
ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/magritte-treachery.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/meret-oppenheim-object-fur-covered-cup-saucer-and-spoon-1936.html>

READING ASSIGNMENT: KLEINER, pp.856-858, 874-879

POWERPOINT: CHALLENGING TRADITION: DADA and SURREALISM (Duchamp, Magritte, Höch, and Oppenheim)

Identify the artistic movement associated with each of the following works. Analyze ways in which each of these works exemplifies a disregard for convention and tradition associated with that movement. Also, explain why each of these works expresses this disregard.



**Marcel Duchamp. *Fountain* (second version), 1950, (original version produced 1917). Glazed sanitary china with black paint**

Artistic Movement:

HOW the work exemplifies a disregard for convention and tradition:

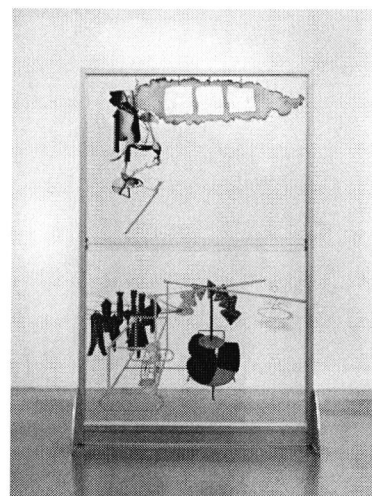
WHY the work exemplifies a disregard for convention and tradition:

**Marcel Duchamp. *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)*, 1915-1923, oil, lead, wire, foil, dust, and varnish on glass**

Artistic Movement:

HOW the work exemplifies a disregard for convention and tradition:

WHY the work exemplifies a disregard for convention and tradition:





Hannah Höch. *Cut with the Kitchen Knife Dada Through the Last Weimar Beer-Belly Cultural Epoch of Germany*, 1919-1920, collage, mixed media

Artistic Movement:

HOW the work exemplifies a disregard for convention and tradition:

WHY the work exemplifies a disregard for convention and tradition:

René Magritte. *The Treachery (or Perfidy) of Images*, 1928-1929, oil on canvas

Artistic Movement:

HOW the work exemplifies a disregard for convention and tradition:

WHY the work exemplifies a disregard for convention and tradition:



Meret Oppenheim. *Object (Luncheon in Fur)*, 1936, fur-covered cup

Artistic Movement:

HOW the work exemplifies a disregard for convention and tradition:

WHY the work exemplifies a disregard for convention and tradition:



DATE DUE: \_\_\_\_\_

**THEME: INNOVATION and EXPERIMENTATION**

FOCUS: Le Corbusier's Villa Savoye, Le Corbusier's Unité d'Habitation, Le Corbusier's Notre-Dame-du-Haut, Utzon's Sydney Opera House, Mies van der Rohe's Seagram Building

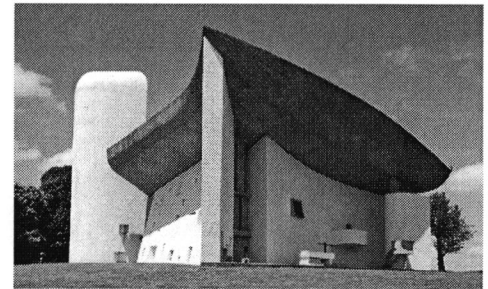
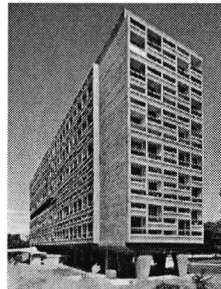
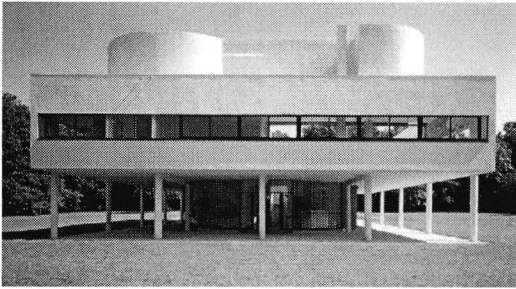
ONLINE ASSIGNMENT: <http://www.archdaily.com/85971/ad-classics-unite-d-habitation-le-corbusier/>

ONLINE ASSIGNMENT:

<http://smarthistory.khanacademy.org/mies-van-der-rohes-seagram-building.html>

READING ASSIGNMENT: KLEINER, pp. 886-887, 926-928

POWERPOINT: MID-CENTURY MODERNISM: TWENTIETH-CENTURY ARCHITECTURE (Le Corbusier and Mies van der Rohe)



1. In 1928, Gropius left the Bauhaus, and Ludwig Mies van der Rohe (1886-1969) eventually took over the directorship, moving the school to Berlin. Taking as his motto "\_\_\_\_\_ is more" and calling his architecture "skin and \_\_\_\_\_," the new Bauhaus director had already fully formed his aesthetic when he conceived a model for a glass skyscraper building in 1921.
2. One of Hitler's first acts after coming to power was to close the Bauhaus in the year \_\_\_\_\_. Many Bauhaus members came to the United States. Gropius and Breuer ended up at Harvard University. Mies van der Rohe moved to \_\_\_\_\_ and taught there.
3. The first and purest exponent of what became known as the International Style was the Swiss architect Charles-Edouard Jeanneret, who adopted his maternal grandfather's name- Le Corbusier (1887-1965). An example of this style is his Villa Savoye. Its machine-planned smoothness of the unadorned surfaces, the slender ribbons of continuous \_\_\_\_\_, and the buoyant lightness of the whole fabric all combine to reverse the effect of traditional country houses.
4. This openness, made possible by the use of \_\_\_\_\_ and \_\_\_\_\_ as construction materials, makes the "load" of the Villa Savoye's upper stories appear to hover lightly on the slender columnar supports. The major living rooms in the Villa Savoye are on the second floor, wrapping around an open central \_\_\_\_\_. From the second floor, a ramp leads up



to the roof-terrace and an interior \_\_\_\_\_ protected by a curving windbreak along the north side.

5. Le Corbusier designed the Villa Savoye as a private home, but as did De Stijl architects, he dreamed of extending his ideas of the house as a “\_\_\_\_\_ for living” to designs for efficient and humane cities. He saw great cities as spiritual workshops and he proposed to correct the deficiencies in existing cities caused by poor traffic circulation, inadequate living units, and the lack of space for recreation and exercise.
6. After World War II, the need for housing was at an unprecedented high. The Unite d’ Habitation in Marseille, France was the first large scale project for Le Corbusier. In 1947, he was commissioned to design a multi-family residential housing project for the people of Marseille that were dislocated after the bombings on France. Completed in 1952, the Unite d’ Habitation was the first of a new housing project series for Le Corbusier that focused on communal living for all the inhabitants to shop, play, live, and come together in a “\_\_\_\_\_ city.”
7. Interestingly enough, the majority of the communal aspects do not occur within the building; rather they are placed on the \_\_\_\_\_, which becomes a garden terrace that has a running track, a club, a kindergarten, a gym, and a shallow pool. The Unite d’ Habitation is essentially a “city within a city” that is spatially, as well as, functionally optimized for the residents.
8. Unlike Corbusier’s usual employment of a stark, white façade, Unite d’ Habitation is constructed from reinforced beton-brut \_\_\_\_\_, which was the least costly in post-war Europe. However, it could also be interpreted as materialistic implementation aimed at characterizing the conditional state of life after the war – rough, worn, unforgiving.
9. The building’s large volume is supported on massive pillars, or \_\_\_\_\_, that allow for circulation, gardens, and gathering spaces below the building. As massive as the Unite d’ Habitation is, it begins to resemble the \_\_\_\_\_ that Corbusier is so intrigued with. The massive volume appears to be floating, the ribbon windows resemble the cabin windows running along the hull, while the roof garden/terrace and sculptural ventilation stacks appear as the top deck and the smoke stacks.
10. Le Corbusier’s Notre-Dame-du-Haut replaced a building that was destroyed during \_\_\_\_\_. Its intimate scale, stark and heavy walls, and mysterious illumination created by deeply \_\_\_\_\_ stained-glass windows give this space an aura reminiscent of a sacred cave or a medieval monastery.
11. The pilgrimage church has a frame of \_\_\_\_\_ and \_\_\_\_\_, which the

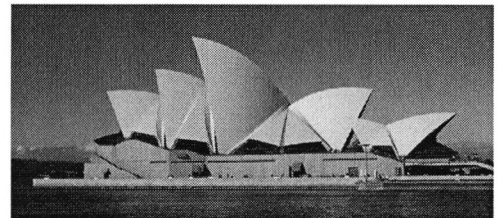
builders sprayed with \_\_\_\_\_ and painted white, except for two interior private chapel niches with colored walls and the roof, which Le Corbusier wished to have darken naturally with the passage of time.

12. The roof appears to \_\_\_\_\_ freely above the worshippers in their pews, intensifying the quality of mystery in the interior space. In reality, a series of nearly invisible \_\_\_\_\_ holds up the roof.

13. Le Corbusier's preliminary sketches for the building indicate he linked the design with the shape of \_\_\_\_\_ hands, with the \_\_\_\_\_ of a dove (representing both peace and the Holy Spirit), and with the \_\_\_\_\_ of a ship. Le Corbusier hoped that in the mystical interior he created and in the rolling hills around the church, men and women would reflect on the sacred and the \_\_\_\_\_.

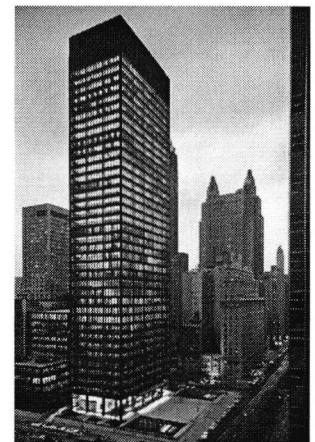
14. Recalling the ogival (pointed) shapes of Gothic vaults and the buoyancy of seabird wings, clusters of immense shells made of \_\_\_\_\_ rise from the massive platforms of Joern Utzon's Sydney Opera House. They also suggest the billowing sails of tall ships, an appropriate metaphor in that the opera house is located next to a \_\_\_\_\_ that surrounds Benelong Point, whose bedrock foundations support the building.

15. The purest example of Mies van der Rohe's Minimalist designs is the Seagram Building, made of glass and \_\_\_\_\_. Appealing in its structural logic and clarity, the style, easily imitated, quickly became the norm for postwar commercial high-rise buildings. The pillars at the base of the building are a reminder that Mies was strongly influenced by the classical principles of ancient \_\_\_\_\_ architecture.



16. The vertical I-beams on the exterior serve as decorative mullions, but they do not function to support the building. What is used to actually support the building?

Why were the I-beams used?



17. The building is set back away from the street. Mies claimed that he did this because he wanted to pay respect to the \_\_\_\_\_ on the other side of the street.

DATE DUE: \_\_\_\_\_

**THEME: INVESTIGATING IDENTITY**

FOCUS: Rivera's *Dream of a Sunday Afternoon in the Alameda Park*, Kahlo's *The Two Fridas*, Kahlo's *Self-Portrait with Thorn Necklace and Hummingbird*, Lam's *The Jungle*, Rivera's *Ancient Mexico*

ONLINE ASSIGNMENT: <https://www.khanacademy.org/humanities/art-1010/art-between-wars/latin-american-modernism1/a/rivera-dream-of-a-sunday-afternoon-in-alameda-central-park>

ONLINE ASSIGNMENT:

<http://www.bluffton.edu/~sullivanm/mexico/mexicocity/rivera/quetza.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/kahlos-the-two-fridas-las-dos-fridas-1939.html>

ONLINE ASSIGNMENT: <http://www.fridakahlofans.com/co350.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/wilfredo-lams-the-jungle.html>

READING ASSIGNMENT: KLEINER, pp. 886-887, 926-928 and *SEE BELOW*

POWERPOINT: INVESTIGATING IDENTITY: LATIN AMERICAN MODERNISM (Rivera, Kahlo, and Lam)

READ the FOLLOWING:

**Diego Rivera. *Dream of a Sunday Afternoon in Alameda Park*, 1948, fresco**

1. Diego "Rivera painted his dream of Mexican history for the dining room of the El Prado hotel, beside Alameda Park. The mural was completed in 1948, but it caused an uproar and was damaged by a protester. It was subsequently concealed behind a rapidly-erected wall, where it remained hidden for seven years. Only after Rivera had changed one small inscription did the hotel management put the mural back on display; later, in order to satisfy the public interest, the painting was even transported- wall and all- into the reception hall. The offending words were written on the piece of paper held up by Ignacio Ramirez, the dark-skinned man with the white hair. They originally read: 'God does not exist.' The words visible on the sheet of paper today are: 'Conference in the Academy of Letran, 1836' – a cryptic reference to an occasion when Ramirez had stated his atheistic views. Not especially significant in itself, it was important only as an allusion to trends hostile to the Church and religion. The power of the Catholic Church was the subject of controversy. In the 19<sup>th</sup> century, the desire to safeguard its influence and possessions brought it to side with the Conservatives. Anyone with a liberal turn of mind was automatically its enemy. Even the unfortunate Emperor Maximilian would suffer the consequences" (Hagen and Hagen, vol 3, 188). "Mexico's Conservatives invited the Austrian Archduke to their country almost 140 years ago. Rivera portrays him with his famous pale blue eyes and flourishing ginger bread, standing below and to the right of Ramirez. Maximilian, it was hoped, would re-establish order in a Mexico which had declared itself independent of Spain and the monarchic system of government, and which had since been ravaged by decades of civil war. In May 1864 he arrived on Mexican soil with his wife Charlotte, who was now known as Carlota. But since he neither abolished the new freedom of worship, nor returned to the Church its nationalized property, he made enemies of the very Catholic forces which had appointed him Emperor. Maximilian, the liberal idealist and inexperienced politician, had failed. Three years after his landing, he was deposed and shot; the guns in Rivera's mural recall his execution. A few weeks before his death, his wife Carlota, portrayed next to her husband, went mad. She lived for another 60 years, dying in 1927" (188).

2. "The park lies in Mexico City, and on Sunday afternoons the capital's inhabitants still gather here to sit, stroll, chat, and picnic. The grown-ups buy balloons and windmills for their children, and the adolescents wade in the fountain which Rivera has portrayed in the center of his composition. He has placed well-known figures from Mexican history alongside many more who are unknown, and has also incorporated mythical figures such as angels and Death, as well as members of his own family. This is no official historical record, in other words, no Social Realism, but a collage just as might be experienced in a dream. The chronology of the mural nevertheless unfolds more or less logically from left to right. At the apex of three small pyramids of figures distributed across the composition, Rivera portrays three Mexican presidents: on the left, Benito Juárez, head of state from 1858 to 1872, is holding the written constitution in his hands. Just to the right of center is the uniformed, sleeping figure of Porfirio Díaz, who held office for over 30 years before being ousted by Francisco Madero. The latter can be seen, raising his hat in greeting, near the right-hand edge of the mural; in

1913 he was assassinated. Beneath them, along the lower edge of the mural, are those who have no hand in politics, but who suffer its effects: ordinary citizens, Indians, agricultural workers, and the poor. The conflict between these people and those in power was one which Rivera painted many times. On the left, a thin youth is picking the pocket of a well-dressed gentleman; in the middle, an Indian woman in a yellow dress strikes an aggressively provocative pose, while further to the right a policeman is expelling a family of Indians from the park. One of the men he is threatening has already reached his hand round to the back of his belt, where he keeps his knife. Floating above all their heads is a hot-air balloon- a reference to the flight made by the aeronaut Cantolla, and at the same time a symbol of hope for 'RM', the República Mexicana" (186-187).

3. "The man with the bloody hands, Hernán Cortés, is the most contentious figure in Mexican history: he conquered the country for the Spanish crown, and in so doing slaughtered countless Indians and destroyed important testaments to their highly advanced culture. The history of modern Mexico thus began with death and destruction. The native population remains an underprivileged class, and the figure of the conqueror is caught up and spurned in their struggle for social justice to this day. On whose side Rivera stood can be seen from the Spaniard's hands. By the standards of his day, however, Cortés was an outstanding man: daring and adept at maneuvering his small Spanish force amidst an Indian population of infinitely superior numbers. One of his soldiers, Bernal Díaz del Castillo, described the experience in great detail and recorded how, wherever he could, Cortés destroyed the Aztec temples and erected crosses in their place. He conquered this foreign land for his God and his King- not for himself. In 1519 he set off from Cuba; in 1521 he subdued the Aztec capital once and for all. It lay on the site where Mexico City today sprawls, a city of nine million people. Cortés became the first governor of 'New Spain', and Fray Juan de Zumarraga its first bishop: Rivera portrays him beside Cortés. With iron determination, seen in his own age as motivated by charity but seeming so cruel to us today, he set about converting the Indians to Christianity. He burned their writings- an incalculable loss as far as our understanding of ancient American culture is concerned. From 1535, the Spanish colony was ruled by a viceroy. Rivera has painted the eighth, with glasses and ruff. The man who created the Alameda- not for the general public, but for the Spanish ruling classes. That was in 1592. The execution site used by the Inquisition was later added to its grounds. Rivera shows the condemned, wearing the tall pointed hats of sinners, in front of the flames in which they will burn to death" (187). "Virtually every country has an idol, a figure typifying the national characteristics of which it is most proud. In Prussia, it was the civil servant or officer- someone who placed service to the State above personal happiness. In the United States, it was and still is the cowboy: someone who prizes adventure and freedom more highly than urban civilization. In Mexico, America's southern neighbor, it is still the revolutionary: someone who fights against the exploitation of the poor and tries, by force of arms, to lessen the inequality in society. In his mural, Rivera gives particular visual emphasis to the revolutionary, placing him- like the three presidents, Juárez, Díaz, and Madero- at the apex of a fourth pyramid of people. In the Mexican dream and in the Mexican self-image, the revolutionary is an omnipresent point of reference, whose praises are sung in countless ballads and whose portrait- as a reprint of old photographs enlarged to poster size- hangs on many walls. In Rivera's human panorama, the revolutionary is accompanied by an armed woman; women played an important role in the struggles of the artist's day. At the revolutionary's feet, men with guns are surging forward; one is holding a hand grenade with its fuse already lit. Their banners read 'Tierra y Libertad' ('Land and Freedom') and 'Viva Zapata'. Emiliano Zapata was one of the most famous of Mexico's revolutionaries. 'Hear, Señores, hear the terrible tale of how Zapata, the great rebel, was treacherously murdered in Chinameca', one folksong begins; it ends: 'Restless stream, what is that carnation whispering to you? It is whispering that Zapata is not dead, he will come again!' Zapata's story is typical of that of many revolutionaries. He was born in 1877 in the small Mexican village of Anenecuilco. His father was a small-scale farmer. The region, like rural Mexico as a whole, was at that time ruled by the *hacendados*, the large landowners. The haciendas in Anenecuilco dated right back to the 16<sup>th</sup> century, when they had been founded with the consent of the Spanish king. Around 1900, those Indian villages which had managed to survive began to be squeezed out by the landowners. The railways had opened up access to the international markets, but the *hacendados* could only increase their profits by enlarging their estates. With the assistance of small private armies and a partisan judicial system, they proceeded to take away from the Mexican peasants their communal land and thus their own property. The Indian farmers became vassal agricultural laborers, and lost their land and their freedom" (189). "Emilio Zapata organized armed resistance and joined forces with rebels from other villages. Together they formed a peasants' army, were victorious on some occasions, defeated on others, and in the meantime argued amongst themselves. Zapata ultimately met the same fate as most other peasant leaders: he was betrayed and murdered. He had begun his resistance in 1909; in 1919 he met his end. For a long time, it was rumored amongst his supporters that he had only gone underground and would return, and that the body put on display at the time was not that of Emilio Zapata at all" (189).

3. "Francisco Madero, the man raising his hat in greeting, was a revolutionary like Zapata, but from a very revolutionary like Zapata, but from a very different background. His family came from the ranks of the country's wealthy and owned haciendas, banks and industrial concerns. The two men were nevertheless united by their struggle against the aging president Porfirio Díaz, whom Rivera portrays dozing in the middle section of his mural. Díaz held power for over 30 years. With the help of the army and the large landowners, he brought a certain stability to the country, but at the expense of the poor, the Indians- and the democratic constitution. Díaz was a dictator; he suspended the article which forbade the re-election of a president after a single term in office. Madero, a liberal-minded capitalist, objected. He published a pamphlet against this violation of the law and called for universal suffrage extending to the Indians. Díaz had him imprisoned. Upon his release, Madero became head of the revolutionaries. In 1911 Díaz fled the country. Madero entered Mexico City and was himself appointed president. His political goals are written on the banner



behind him: 'Universal suffrage- no re-election!' He proved unable or unwilling to realized his third declared aim, namely to give the Indian farmers their land back. Perhaps he had embraced this goal during the struggles more for tactical reasons than out of conviction. Had he implemented it, he would have harmed the very class from which he came. Generals of the Revolution such as Zapata, the farmer's son, immediately disassociated themselves from him and resumed fighting. Madero lost control over the country. Officers of his government placed him under arrest. On his way to prison, he was shot by his escort. Madero was not the only president to meet an unnatural end. Murder and violence are threads running all the way through the history of Mexico, from its conquest right up to the 20<sup>th</sup> century. In Rivera's mural they are symbolized in the flames of the Inquisition's stake, as in the fires of the Revolution. There are many reasons for this bloodthirsty tradition; most can be traced back to the country's conquest by the Spaniards and to the inequality of its two cultures. Mexico's Indians were unfamiliar with the European concept of individuality. Community was and still is more important than personal success. Competition played no great role. They thereby lacked the drive to learn how to survive, something which made them defenseless in the face of European aggression. Only when their misery became insufferable did they start to fight back, did they rally to the side of men like Zapata. Through his works, Rivera wanted to contribute towards the reconciliation of Mexico's two cultures, the establishment of unity and the creation of a Mexican identity. Hence his many history cycles, his championing of the oppressed Indians, the Mexican proletariat, and his criticism of the ruling minorities" (190).

4. "The artist who thus placed his talents so emphatically in the service of his people, was born in 1886. In the central section of his *Dream*, he portrays himself as he must have looked at the start of the century: in shorts and a straw boater, with a frog and a snake-living toys- in his pockets. He kept his plump figure and slightly bulging eyes all his life. Behind him stands his wife, the artist Frida Kahl, who lays her hand protectively on the boy's shoulder. From 1908 to 1921 Rivera lived almost permanently in Europe, mostly in Paris, in those days the metropolis of the fine arts. He painted in the style first of the Impressionists, then of the Cubists. Later, he stated, 'From 1911 onwards, my work was entirely oriented towards one day painting large-scale murals.' In 1921 he realized that he wanted to fulfill this aim in Mexico; he returned home, where he proceeded to harness his artistic talents to his social commitment. Since Rivera and other likeminded artists wanted to work not for museums and palaces, but for the broad masses of the Mexican people, uneducated in literature and art, they sought out the walls of public buildings. They thus became known as the muralists- the 'wall-painters'. They wanted to make their message visible to all who passed by. In the Middle Ages, the walls of churches were used to teach and edify the populace. The mostly anti-clerical Mexican muralists of the 20<sup>th</sup> century chose schools, assembly chambers and office buildings. They thereby fused the Indians' traditional sense of the collective with new ideas from Communist Russia. Community was important both as a statement and as a form of work. The muralists founded a syndicate in which artists and craftsmen earned the same amount" (191).

5. "Near the hot-air balloon, the symbol of a rosier future, stands the figure of Death, dressed up as a woman with a plumed hat and a feather boa. She is holding the hand of the young Rivera on one side, and that of José Guadalupe Posada (1852-1913) on the other. Posada was the first Mexican artist to free himself from a dependency upon European art. He executed graphic works in a folk style, illustrated songsheets and achieved special popularity with his endlessly inventive skeletons. Rivera has incorporated one of these into his mural. The quotation is undoubtedly more than simply a gesture of respect for his predecessor and source of inspiration; it is probably more, too, than simply a reference to the death and violence which had left their bloody mark on Mexico's past. The costumed skeleton symbolizes something else again: standing hand in hand between the other figures, it is a natural part of any stroll in a park on a Sunday afternoon. Those familiar with Mexico will know that this is the case not simply in Rivera's *Dream*. Death is not excluded in Mexico in the way it is in the cultures of Western Europe and North America. It remains omnipresent, not merely as a threat or an enemy, but also as a friend and neighbor. A visible demonstration of this can be found on All Souls' Day in every Mexican shop and apartment: they are hung full of skeletons made of card and skillfully folded paper. Coffins are bought out in doll's houses, confectioner's shops sell marzipan coffins and sugar skulls, bakers bake loaves in the shape of bones, and the Mexicans take a trip to the cemeteries to eat and drink merrily with their dead. The dead are thus remembered not in sorrow, but in joy. This attitude to death has its roots in Indian tradition. For Mexico's inhabitants, death was not the absolute end: it was simply another form of existence. Death was followed by rebirth, in a process watched over by a god, venerated in the shape of a feathered snake. Death and future, skeleton and balloon thus all belong together. Rivera renders this unity visible in his Alameda *Dream*- a dream which contains more than simply an itemized history of his country" (191).

6. "The mural tells the history of modern Mexico from the nineteenth century to the twentieth century using a chronological collection of recognizable personages who have affected that history. This is an autobiographical fantasy promenade of these characters as though the parade stopped long enough for them all to turn – a theatrical pause- and face the diners in the restaurant. There is a frontal, a middle and a back plane of depth all beneath a canopy of tentacle-like tree branches. A cluster of children's balloons in the foreground mirrors in shape a hot-air balloon ascending in the background. Almost in the center is Diego as a pale child with striped stockings in front of an adult Frida wearing a carmine red *reposito* and resting her hand on his shoulder. Diego holds the hand of the fashionably-dressed mythical cartoon skeleton, *La Calavera*. Lupe Marín stands at the far right with her and Diego's two adult daughters near Diego's signature character, the Indian girl with her braids knotted together. Alameda Park once was the site of a monastery and a crematorium where Inquisition victims were burned alive. It later became a public gathering place for band concerts and political rallies, and a military campground. Diego often came here with his parents. In his depiction of the bucolic

setting, the historical parade required at least a touch of his personal-social-political belief collection. On a piece of paper no more than two inches high is a quote from a student of the Academy of Letrán, situated on the park's south side. Ignacio-Ramírez, who earned recognition as an advocate of the separation of church and state under Juárez, had stated in a presentation to students and faculty 'God does not exist.' 'Death to Diego Rivera!' roared the cries of conservative mobs of wealthy religious breast-beaters that descended on the hotel. 'Long live Jesus Christ!' they shouted. Stones crashed through the windows of Rivera's San Ángel studio and into the parlor at the Casa Azul in Coyoacán. A deputation of reactionary students broke into the hotel and scratched out the offending quotation. With the aid of fellow artists Orozco and the seething Siqueiros, Diego mounted a counter-demonstration and, while the demonstrators faced off firing metaphysical broadsides, he repaired the damage. But the problem did not go away and newspapers printed attacks while the hotel owners quaked and cowered. As usual, Diego resisted all demands to change the words. Finally, a screen was erected over the mural to be removed on request only from important dignitaries. No thought was ever given to destroying the mural as had been done at the Rockefeller Center. Mexican law did not permit this, and the Committee of fine Arts- the only body with authority to remove a work of art from public display- consisted of Jose Clemente Orozco, David Alfaro Siqueiros and Diego Rivera" (Souter 236-239). "In 1947 in Mexico City, Diego Rivera, after recovering from a struggle with bronchial pneumonia, roused himself one final time to paint a masterpiece. He was commissioned to adorn the immense restaurant of the new Hotel del Prado, on the Avenida Juárez, facing the south side of the Alameda Park. Diagonally across the street to the left was the Hotel Regis, where movie stars and politicians, old generals and new bankers gathered in the booths of the café to exult in the materialist triumphs of the regime of President Miguel Alemán. For six long years, the war had sealed off Europe to American tourists; now modern Acapulco was rising on the shores of the Pacific and tourists were arriving in the capital by the planeload... The capital was booming. The Del Prado hotel was part of the boom" (Hamill 195, 198). "Rivera placed himself as a boy in the center of a vivid panorama of Mexican history and remembered pleasures. He is here a pudgy boy with bulging eyes, holding an umbrella with a vulture's head, wearing knickers and striped socks and the straw hat of the middle class. A signature frog is in his breast pocket, an adder with flickering tongue rises from another. A grown Frida is behind him, a protective hand on his shoulder, a sphere representing yin and yang in her left hand. Beside the boy is an image of death wearing a bowler hat, a grinning skeletal version of *la calavera Catrina* as depicted by José Guadalupe Posada. Death gently holds the boy's hand; her other hand is on the arm of a bowler-hatted Posada. Also behind young Rivera is José Martí, a martyr to Cuban independence, a man who had lived part of a long exile in Mexico before dying on the sands of Cuba in 1895. And to his right is Carmen Romero Rubio de Díaz, the second wife of the dictator, the woman who had bought Diego's paintings on that night long ago in San Carlos, the night when Francisco Madero had begun the Revolution. She is dressed in the high fashion of the 1890s, and is in the company of the dictator's daughter from his first marriage, Lucecita Díaz (sometimes identified as Rivera's aunt...). Over on the right of the mural, benedict and beplumed, is Díaz himself, stiff and vain, his face powdered to conceal his Indian skin" (198).

7. "All of the Mexican society, past and present, is in the painting: prostitutes and *campesinos*, newsboys and candy sellers, food peddlers and pickpockets. The park had been the burning ground of the Inquisition and there is a portrait of a humiliated Jewish woman named Mariana violante de Carbajal, who was burned as a heretic. There is an old man who had once been a general in the war against the French; he had been reduced to a character in the park, nicknamed by everybody 'General Medals'. A snarling policeman pushes a sandaled *campesino* out of the park. The *campesino* holds a crying child with one hand, makes a fist with another, and is being calmed by his woman, who carries another child on her back in a sling. A dog barks at the policeman. A middle-class girl, holding a blonde doll whose lace dress is finer than the clothes of many of the humans, is amused at the dog but doesn't see the crying child or her angry father. Neither do other 'decent' people. Their backs are turned to the scene" (198). "This could have become another Rivera exercise in painted revolutionary rhetoric. It didn't. In this mural, Warm Diego comes flooding back in triumph. The picture is suffused with nostalgia, the trees bright and golden, the park itself a kind of Mexican Eden. There are multicolored balloons, tacos, pinwheels, drinks, sweets, commotion, and argument. There is nostalgia, but not sentimentality. Diego truly feels this place; it is the park of his first years in Mexico City. He does not turn away from injustice and villainy; he gives it its place. But the warmth of his vision embraces heroes and villains. It is as if he had understood finally that in any narrative there can be no great heroes without great villains. He doesn't make a case for the villains. But he acknowledges that the causalities of revolution have been enormous, and he represents those causalities with old soldiers, dozing on benches, dreamy with the past" (198-199).

8. "There was, of course, a controversy. On the extreme left of the painting, Diego placed the figure of a once-famous nineteenth-century liberal named Ignacio Ramirez, nicknamed *El Nigromante*. In 1836, he made a speech at the Academy of Letrán about the separation of church and state in which he said, in passing, that God does not exist. Diego painted the phrase 'Dios no existe' into his mural. God does not exist. Catholic militants objected. Students barged into the hotel and mutilated the mural, scarring the painted face of Diego, scraping at the words of Ignacio Ramirez. Diego repainted them but refused to change them. The hotel owners finally constructed a curtain that covered the greatest Rivera mural since Chapingo, opening it occasionally for special guests. They did not chop it off the wall" (199).

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1. Although this mural tells the history of modern Mexico from the 19<sup>th</sup> to the 20<sup>th</sup> century, it does depict the 16<sup>th</sup>-century conquistador \_\_\_\_\_ with

bloody hands, referring to his role in slaughtering countless indigenous peoples in Mexico.

2. The Mexican president Benito Juárez is depicted here holding the Mexican \_\_\_\_\_ in his hands.

3. Just right of center is a portrait of Porfirio Díaz. The dictator who ruled for 30 years is depicted by Rivera as \_\_\_\_\_ off.

4. Fighting for the rights of peasant farmers is the revolutionary figure Emiliano \_\_\_\_\_, accompanied by an armed woman.

5. Raising his hat in greeting is the president Francisco Madero. He fought for the right of Indians to \_\_\_\_\_.



6. Protesters reacted with outrage when the inscription held up by the atheist Ignacio Ramirez read that

"\_\_\_\_\_ does not exist." Only after Rivera had changed this small inscription did the \_\_\_\_\_ where the mural was located allow the mural to be seen again.

7. Diego depicts himself as a young boy, holding hands with *La Calavera*, a skeleton that pays homage to the artist \_\_\_\_\_.

Standing next to Rivera is his adult wife and artist \_\_\_\_\_.

8. Social divisions regarding race are clearly seen in the mural. An Indian woman in a yellow dress strikes a provocative pose while to the right a \_\_\_\_\_ is

expelling a family of Indians from the park. One of the men he is threatening reaches behind him

for a \_\_\_\_\_.

9. One of the rebels holds a grenade under a flag that reads "Tierra y Libertad", translated as

"\_\_\_\_\_ and \_\_\_\_\_."

ADDITIONAL NOTES on RIVERA's *Dream of a Sunday Afternoon in Alameda Park*



1. Born to a Mexican mother and German father, the painter Frida Kahlo, who married Diego Rivera, used events in her life as the subjects of her art. In this painting, two self-portraits are used to represent her personal struggles as well as the struggles of her \_\_\_\_\_.

2. The self-portrait on the right represents Kahlo's indigenous identity in that she wears the traditional costume of \_\_\_\_\_ women from the Isthmus of Tehuantepec.

3. The visible hearts, depicted here in such dramatic fashion, recall the importance placed on the organ in the art of the \_\_\_\_\_,

whom Mexican nationalists idealized as the last independent rulers of their land.

4. The self-portrait on the left, representing \_\_\_\_\_

forces wears a European-style white lace dress.

6. The twin figures sit side by side on a low bench in a barren landscape under a \_\_\_\_\_ sky. The figures suggest different sides of the artist's \_\_\_\_\_

\_\_\_\_\_ sky. The figures suggest different sides of the artist's \_\_\_\_\_

\_\_\_\_\_ inextricably linked by the clasped hands and by the thin artery stretching between them.



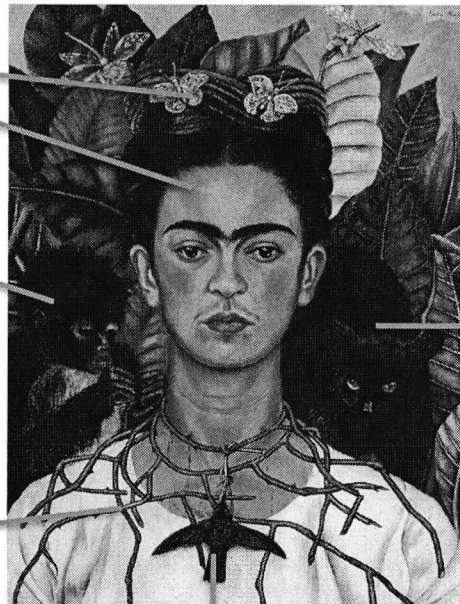
5. The artery ends on one side in surgical forceps and on the other in a miniature portrait of \_\_\_\_\_

\_\_\_\_\_ as a child. The painting was created in the year 1939, the same year she and her husband divorced.

7. The blood that spills on Kahlo's dress is a reminder that the artist began painting seriously when convalescing from an \_\_\_\_\_

\_\_\_\_\_ that tragically left her in constant pain.

8. In this self-portrait, Frida paints herself in a \_\_\_\_\_ pose to enhance the immediacy of her presence. The \_\_\_\_\_ around her hair suggest a type of rebirth or renewal.



9. On her right shoulder is a pet monkey, a symbol of the \_\_\_\_\_. The monkey was a gift from her husband \_\_\_\_\_. The thorns digging into her neck are symbolic of the pain she still feels over her divorce from her husband.

10. Over Frida's left shoulder is a black cat, a symbol of bad \_\_\_\_\_

\_\_\_\_\_ and death. The cat appears as if it waits to pounce on the hummingbird. Frida painted this self-portrait for Nickolas Murray, a photographer who was also Frida's \_\_\_\_\_.

11. She has unraveled Christ's crown of thorns and wears it as a \_\_\_\_\_

\_\_\_\_\_ presenting herself as a Christian martyr.

12. Hanging down from the crown of thorns is a dead hummingbird. In Mexican folk tradition, dead hummingbirds were used as charms to bring luck in \_\_\_\_\_.



1. The imagery in this painting by the Cuban artist Wilfredo Lam reveals a number of artistic influences. The constantly shifting forms suggest an interest in metamorphosis as explored by the

a group of mostly European artists who aimed to release the

mind – suppressed, they believed by the rational – in order to achieve another reality. Lam painted this work two years after returning to his native Cuba from Europe, where he came into contact with the work of Pablo Picasso and other modernist painters. Picasso encouraged Lam to further explore his Afro-Cuban identity in his art.

2. Although it does not grow in jungles, \_\_\_\_\_ is shown in this painting (titled *The Jungle*) to highlight how the lives of poor Cubans were conditioned by the desire to grow and profit from this lucrative crop.



3. Lam's interest in Afro-Caribbean culture can be seen in his integration of symbols from

an Afro-Cuban religion that mixes African beliefs and customs with Catholicism. The ceremonies associated with this belief system merge with the natural world through the use of masks, animals, or initiates who become possessed by a god.

4. In what ways does Lam visually suggest in this painting the socio-economic realities of his native Cuba?

5. The central focus of this mural is on \_\_\_\_\_, a god of the Toltecs, Mayans, and Aztecs. He wears a headdress of quetzal feathers and a conch on his chest, a symbol of the wind god.

6. A staunch Marxist, Diego Rivera strove to develop an art that served his people's needs. Toward that end, he sought to create a national Mexican style focusing on Mexico's history. The left hand side depicts subject peoples bringing

the huge bales, a grand victorious warrior colorfully dressed, and a prisoner of war waiting to be sacrificed.



7. In the sky, a

rises from the erupting volcano's mouth- a divine form of Quetzacoatl; on the right, Quetzacoatl assumes the form of the morning

\_\_\_\_\_ which appears near the sun at sunrise. Indian legend predicts his return to earth. It is often been said that the Aztec Emperor Moctezuma II initially associated the landing of Cortes to be Quetzlcoatl's return although modern scholarship has debunked this idea.

8. What types of activities shown suggest that this is an age of harmony and creativity?