

Modernism 1900-1950

ENDURING UNDERSTANDING

- Art is influenced by changes in society.
- It is affected by economic forces which cause widespread migration, war, and concentration of population in cities.
- New countries emerge and social movements gain strength.
- Artists become more prominent members of society.
- Art movements come in rapid succession.
- Art was seen in a new, often provoking way by the public.

ESSENTIAL KNOWLEDGE

- New philosophies, particularly those by Freud and Einstein, spread throughout the world. These views were supplemented by a new understanding of worldwide cultures.
- Modern movements include Realism, Impressionism, and Post-Impressionism.
- Artists joined groups and worked for galleries.
- Artists used new media like photography and lithography.
- Architects use new technology in construction.
- Commercial galleries become important. Museums open and display art. Art sells to an ever widening market.
- Artists work for private and public institutions to a sometimes critical public.

IDEAS AND CONCEPTS

1. Stylistic characteristics of surrealism, Expressionism, and Abstraction.
2. The life and work of Pablo Picasso and the influence of African Art of Modernist painters and sculptors.
3. The feminist art movement and its important artists.
4. The influence of the two world wars on European artists and their styles.
5. The effect of new social improvement programs on the arts during the 30's and 40's.
6. Modern artists and architects were quick to embrace new technologies in the creation of their works.
7. Avant-garde patrons cultivated cutting-edge artists and allowed them to flourish.
8. The Armory Show introduced modern art to America and Gallery 291 exhibited photographs as works of art.
9. Modern art takes on a more international flavor than ever—great movements take place in locations hitherto thought of as cultural backwaters like Mexico and Russia.

VOCABULARY

Abstract formalist	Der Blaue Reiter	installation	Frued
Analytical Cubism	Die Brucke	mobile	Suprematism
Art Nouveau	earthwork	Modernism	Surrealism
action painting	Expressionism	Nazi	Symbolist
assemblage	Fauves	Neoplasticism	Synthetic
Bauhaus	Frottage	New Objectivity	Cubism
biomorphism	Futurism	Organic Formalism	WPA
cantilever	Friedrich Nietzsche	Photo-Secession	Decnstruction
collage	Geometric	Pittura metafisica,	Superrealism
color field	Formalism	or Metaphysical	Existentialism
Constructivism	Gertude Stein	Painting	Art Brut
Cubism	Guernica	Precisionists	Site Art
Dada	HarlemRenaissance	Constructionism	Happenings
De Stijl	Ideogram	Purism	Conceptual Art
De Chirico	International Style	ready-made	

RESOURCES

The Armory Show:
<http://armory.nyhistory.org/opening/>
Picasso Trailer
https://www.youtube.com/watch?v=ffW_4L09ANw
15 Things you didn't know about Picasso
<https://www.youtube.com/watch?v=KAhKliHimVs>
Abstraction
<https://www.youtube.com/watch?v=dROx9Djr7mk>
Interview With Duchamp
https://www.youtube.com/watch?v=MpgR_Uv_hgM

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JOURNAL

Les Demoiselles D'Avignon (3.1, 1.2, 2.3)
Villa Savoye (3.1, 1.4, 2.3)
The Fountain (3.1, 1.3, 3.3)

CONTEXT

With the cataclysmic events of World War I and World War II, as well as the Great Depression, one would never suspect that the early twentieth century was an intensely creative period in the arts. But in nearly every artistic venue—literature, music, dance and the fine arts—artistic expression flourished. Some movements fed on these very cataclysms for inspiration, other sought to escape the visceral world. Whatever the reason, the early 20th century is one of the most creative periods in art history.

Early modern art flourished at a time of immense political unrest and upheaval. The variety of early 20th century styles and the speed with which they emerged make easy chronological classification impossible. A myriad of artists explored abstract and expressionist tendencies, giving rise to a wealth of inventive movements that expressed a new age. During the first half of the century the two main movements in Europe were Expressionism and Abstract Art. Two other major movements were Fantasy Art and Surrealism. At the same time photographers were experimenting with new directions. Artist's works and their styles reflected the social implications of two world wars, a second industrial revolution and expansive developments in technology and science. The impetus for modernism stems from a feeling of ever faster change and progress.

Early modern art is characterized by the birth of radical art movements. Avant-garde artists, with the help of their progressive patrons, broke new ground in rethinking the traditional figure, and in the use of color as a vehicle of expression rather than description. Artists moved in many directions; for example, abstract artists as diverse as Kandinsky and Mondrian, Other artists, such as Brancusi, come close to the abstract form, using representational ideas as a starting point. Still others, such as surrealists, see conventional painting as a beginning, but expanded their horizons immediately after that.

Modern architects embrace new technology, using it to cantilever forms over open space, imitate the machine aesthetic of Art Deco, or espouse the complete artistic concept of the Bauhaus. Whatever the motivations, modern architecture is dominated by clear, clean, simple lines, paralleling some of the advances made in painting and sculpture.

ASSIGNMENTS

- ☐ Read Gardners pages 881-947
- ☐ Complete homework packet
- ☐ Write journal
- ☐ Fill in flashcards



WORKS OF ART

- *Henri Matisse*, Goldfish 1912
- *Vassily Kandinsky*, Improvisation #28 1912
- *Pablo Picasso*, Les Demoiselles d'Avignon 1907
- *Georges Braque*, The Portuguese 1911
- *Marcel Duchamp*, The Fountain 1917 & 1950
- *Alfred Steiglitz*, The Steerage 1907
- *Käthe Kollwitz*, Memorial to Karl Liebknecht 1919-1920
- *Ernst Ludwig Kirchner*, Self Portrait as a Soldier 1915
- *Meret Oppenheim*, Object 1936
- *Frida Kahlo*, The Two Fridas 1939
- *Piet Mondrian*, Composition in Red, Blue, and Yellow 1930
- *Frank Lloyd Wright*, Kaufmann House (Fallingwater), Pennsylvania 1936-1939
- *Jacob Lawrence*, No. 49 From the Migration of the Negro
- *Diego Rivera*, Dream of Sunday Afternoon at Alameda Park 1947-1948
- *Wilfredo Lam*, The Jungle 1943
- *Le Corbusier* Villa Savoye 1929
- *Stepanova*, Illustration from the Results of the First Five Year Plan 1932

HOMEWORK DUE: _____