CHAPTER 12
Modernity: Celebration and Trauma

Photography had a powerful effect on the visual arts, particularly on painting. Cross fertilization between the two media expanded the arts in new and exciting ways. For some painters, photographs were study devices that relieved the cost of models or curtailed hours spent outdoors painting. Dante Gabriel Rosetti (1828–1882), one of the pre-Raphaelites who was inspired by medieval culture, often took photographs of his sitters before translating them into paintings. For example, a photo of Jane Morris, wife of Rossetti's friend William Morris and eventually Rossetti's Muse, inspired the chalk drawing Reverie (Figs. 12.1 and 12.2).

<Insert Figure 12.1>

<Insert Figure 12.2>

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Examine the photos and paintings of Jane Morris.
The Lady of Shalott (creative montage):
http://www.youtube.com/watch?v=ioC43Ccz1NY&feature=related

<Insert QR Code 12.1>

John William Waterhouse and Dante Gabriel Rossetti
http://www.youtube.com/watch?v=4xYSu0wINdU&feature=related

<Insert QR Code 12.2>

Poems by Dante Gabriel Rossetti
http://www.poemhunter.com/dante-gabriel-rossetti/

<Insert QR Code 12.3>

Assignment: How do the photograph and painting of Jane Morris differ?

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Photographs also re-presented objects. No longer constrained to visit the great museums of the world, artists and connosseurs took virtual tours of architecture and artifacts through photographs published in limited edition illustrated history books.

Some painters took their own photographs, which they included in monumental artworks. A pastiche of historical quotations, Edouard Manet's *Execution of Maximilian* was inspired by a photograph of the condemned ruler of Mexico (1832–1867) (Figs. 12.3 and 12.4). In 1854, Gustave Courbet asked his friend and patron Alfred Bruyas (1821–1876) to send him a photograph of a nude woman to include in his masterwork *The Painter's Studio* (Fig. 12.5).

<Insert Figure 12.3 – 12.5 here>

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Explore
Zoomable execution of the Emperor Maximilian:
http://www.learner.org/courses/globalart/work/44/index.html

<Insert QR Code 12.4>

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The Realists in particular reveled in photography's potential to capture daily life. A loosely organized group, the Realists reacted against the Romantics and classicists. The former celebrated aesthetic experiences generated by extreme sensations such as mysticism, horror, terror, and awe. For example, a haunting loneliness infuses Casper David Friedrich's *Monk by the Sea*, in which a miniscule, solitary figure is swallowed by the vast emptiness of the landscape (Fig. 12.6).

<Insert Figure 12.6>

<start boxed text>

Explore the Romantics:
Romanticism
http://www.youtube.com/watch?v=7zADECqE9BE

<Insert QR Code 12.5>

Friedrich's *Monk By the Sea* video analysis:
http://smarthistory.khanacademy.org/friedrich-monk-by-the-sea

<Insert QR Code 12.6>

Discussion: What was the goal of the Romantics? How did their art embody their goals? Were the goals of individual Romantics the same?

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At the opposite end of the spectrum were the Neoclassicists, artists such as **David** and

Ingres, who were trained in the academies. Nudes, histories, and allegories were the quintessential **Academic** artworks and found their most eloquent expression in paintings such as Ingres' *Grande* ***Odalisque*** (Fig. 12.7) and the *The Ambassadors to Agamemnon Visiting Achilles, 1801*, illustrating an episode from the epic **Trojan War** (**Homer, *Iliad*,** Book 9, lines 223–239) (Fig. 12.8). Bulging with muscular strength, the male figures are fit, classical, ideal heroes.

<Insert Figure 12.7>

<Insert Figure 12.8>

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La Grande Odalisque: Smart History
https://www.khanacademy.org/humanities/becoming-modern/romanticism/romanticism-in-france/v/ingres-la-grande-odalisque-1814

<Insert QR Code 12.7>

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In contrast with the Romantics and Neoclassicists, the Realists depicted contemporary life without the exotic emotionalism of the Romantics or the heroic trappings of the neoclassicists. Courbet (1819–1877) established himself as the leading proponent of realism by challenging the primacy of history painting. Two seminal works, *A Burial at Ornans* (Fig. 12.9) and *The Stonebreakers* (Fig. 12.10), elevated ordinary people to a heroic level formerly seen only in Academic narrative paintings. Even today, Courbet's stark, almost photorealistic painting *The Origin of the World* is shocking in its close-up of a woman's genitalia (Fig. 12.11).

<Insert Figure 12.9>

<Insert Figure 12.10>

<Insert Figure 12.11>

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Courbet's letters
http://www.musee-orsay.fr/en/collections/courbet-dossier/courbet-speaks.html

<Insert QR Code 12.8>

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The *Origin of the World* owes much to photography including the ability to zoom in on a detail and to capture fleeting transient effects. One group of painters that responded to

photography's inherent instantaneity were the Impressionists. Founded in 1874 by Monet, Degas, and Pissarro, the word "impressionism" derived from a critic's observation that Monet's painting *Impression: Sunrise* (Fig. 12.12) appeared unfinished and sketchy, a mere impression of a seascape.

<Insert Figure 12.12>

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http://www.youtube.com/watch?v=7zADECqE9BE

<Insert QR Code 12.9>

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An avant-garde group of painters, the Impressionists challenged the Neoclassical quest for eternal, ideal forms. Instead, Impressionists attempted to capture transient light effects that altered the appearance of reality from moment to moment. To this end, Monet often painted the same scene during different seasons and times of day. His innumerable paintings of haystacks capture the rural landscape during the winter, summer, spring, in the early morning, under the harsh light of the afternoon sun, in the evening, at twilight, and so on (Figs. 12.13a, 12.13b, and 12.13c).

<Insert Figure 12.13a – 12.13c here >

Monet's paintings demonstrate the techniques adopted by many Impressionists: short, loose brushstrokes consisting of pure colors, and shadows delineated in color rather than in neutral tones. The energetic brushstrokes appear to dissolve the subjects, which only resolve themselves into recognizable forms from a distance (Figs. 12.14a and 12.14b).

<Insert Figure 12.14a and 12.14b here>

The Impressionists were aware of optical color mixing. When two colors are juxtaposed, they mix in the eye of the beholder. But when two pigments are mixed to create a new color before being applied on the canvas, the latter loses some of the intensity that occurs when colors are combined optically.

<start boxed text>

Practicum: Watch the video and try to paint as Monet.
http://www.explore-drawing-and-painting.com/how-to-paint-like-Monet.html

<Insert QR Code 12.10>

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The bright colors of Impressionist canvases were shocking compared with the somber

colors of Academic paintings. During the nineteenth century, new synthetic pigments provided vibrant shades of blue, green, and yellow. Manet's *Boating* features two new shades of blue: **cerulean blue** and **synthetic ultramarine** (Fig. 12.15). Depicted in a cropped Japanese-inspired composition, the boater and his companion embody modernity in their form, subject matter, and the very materials used to paint them.

<Insert Figure 12.15>

Impressionists often painted images of rural, leisure activities. New railway lines made travel so convenient that Parisians flooded the countryside during vacations and weekends. Boating scenes and landscapes were modernized by the inclusion of railways, steam engines, and factories, the products of industrialization and emblems of modernity (Fig. 12.16).

<Insert Figure 12.16>

The symbiotic relationship between painters and photographers resulted in the birth of art photography. During the late nineteenth century, photographers produced artistic photographs in the style of Academic paintings. By claiming artistic status, photographers distinguished themselves from the perceived mediocrity of mass-market photographers.

Two of the most important art photographers in nineteenth-century Britain were Oscar Rejlander, whose collaboration with **Charles Darwin** on ***The Expression of the Emotions in Man and Animals*** secured his place in the study of behavioral science, and Henry Peach Robinson. Both photographers employed combination printing also known as photomontage, a technique in which one image was obtained from fragments of multiple negatives assembled together much as a collage. The process of connecting the fragments is similar to using Photoshop today but was far more difficult to achieve in the nineteenth century.

Rejlander's *The Two Ways of Life* shows a patriarch offering two youths guidance (Fig. 12.17). The men gaze at two ***tableaux vivants*** representing two possible paths: either a life of sensual pleasure or a life of virtue. The seamless composition and morally enlightening subject matter resemble the best contemporary Neoclassical paintings.

<Insert Figure 12.17>

Together with Rejlander, Henry Peach Robinson originated photomontage. Trained as a painter, his most famous photograph *Fading Away* (Fig. 12.18) is a poignant deathbed scene that was staged and then collaged from five negatives. The pictorialism of *Fading Away* was closely allied to the haunting emotional exoticism of the Romantics. The two British photographers extended photography from a commercial endeavor to an artistic enterprise that sometimes vied with painting.

<Insert Figure 12.18>

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Masters of Photography: Henry Peach Robinson
http://www.youtube.com/watch?v=pEA79UkCnbg

<Insert QR Code 12.11>

Constructed Realities in the Age of Photography
https://vimeo.com/4216465

<Insert QR Code 12.12>

Masters of Photography: Alfred Stieglitz
https://www.youtube.com/watch?v=a9g02-0PO4c

<Insert QR Code 12.13>

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In America, the photographer Alfred Stieglitz (1864–1946) was instrumental in elevating photography to a fine art. An avid follower of contemporary European art, especially Impressionism, Stieglitz celebrated the modern city in photographs that captured momentary atmospheric effects. For example, Steiglitz's *Winter Fifth Avenue*, taken in 1893 (Fig. 12.19a), captures the bitter cold sleet of a snowstorm in New York City. Stieglitz used the camera and darkroom experiments as tools to situate photography within the ***avant-garde*** art scene.

<Insert Figure 12.19a>

Photographed during his family's annual pilgrimage to Europe in 1907, *The Steerage* marked a turning point in Steiglitz's work (Fig. 12.19b). In the photograph, Stieglitz abandoned the impressionistic elements and focused on photography as an art form in its own right, divorced from contemporary developments in painting. Atmospheric effects were replaced by sharply focused blacks and whites. Also new was the composition, which Stieglitz believed defined photography. In his description of the moment he took the picture, Stieglitz emphasized contrasts, shapes, and composition:

> *A round straw hat; the funnel leaning left, the stairway leaning right; the white drawbridge, its railings made of chain; white suspenders crossed on the back of a man below; circular iron machinery; a mast that cut into the sky, completing the triangle [...] I saw shapes related to one another—a picture of shapes, and underlying it, a new vision that held me: simple people; the feeling of ship, ocean, sky . . . (Weston Naef, ed., In Focus: Alfred Stieglitz, 1995)*

The shapes, values, and composition were united in a harmonious whole. In *The Steerage*, Steiglitz promoted photography as a distinct art form.

<Insert Figure 12.19b>

By the 1890s, Stieglitz managed a number of New York galleries, including the now famous **Gallery 291** through which he introduced many *avant-garde* European artists to the United States. He was listed as honorary vice president of the groundbreaking Armory Show in February 1913 in New York. The exhibition introduced modernism to North America by showcasing artists such as Monet, Odilon **Redon**, **Mabel Dodge**, and Marcel Duchamp.

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The Armory Show
https://www.youtube.com/watch?v=qJWLoXziXC4

<Insert QR Code 12.14>

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While photography fertilized the fine arts and vice versa, it also presented an enormous challenge for painters. The Renaissance concept of a painting as a virtual window was challenged by the photograph, which superseded painting's ability to represent the visible world with optical accuracy. Responding to this challenge, painters sought to create a new painterly idiom for a modern world, divorced from the imitation of nature.

Acknowledged as the first modernist painter, Manet produced two scandalous artworks around 1863: *Déjeuner sur l'herbe* (*Luncheon on the Grass*), originally titled *Le Bain* (*The Bath*), and *Olympia* (Figs. 12.20a and 12.20b). The firestorm that greeted the two works of art have made the paintings yardsticks in academic discussions about modern art.

<Insert Figure 12.20a and 12.20b Here >

The conceptual and compositional focus in both paintings are female nudes staring boldly at the viewer. In *Luncheon on the Grass*, the nude woman is depicted with two fully clothed men in a pastoral setting. In *Olympia*, a courtesan gazes frankly at us while a servant offers her a bouquet of flowers, a gift from an admirer or client.

The two paintings are a pastiche of art historical references. For *Le Déjeuner*, Manet mined paintings by Titian, Giorgione, and Raphael, among others, for poses. Titian's or Giorgione's *Fête Champêtre* (1508–09), and Raphael's and Marcantonio Raimondi's engraving, *The Judgment of Paris* (1510–20), inspired both the bucolic setting of *Luncheon* and the figures' postures (Figs. 12.21a and 12.21b). *Olympia* owes a debt to Titian's *Venus of Urbino*, Giorgione's *Sleeping Venus*, and Goya's *La maja desnuda* (ca. 1800) (Figs. 12.22a – 12.22c).

<Insert Figure 12.21a-b and 12.21a-c here>

Already familiar with artworks featuring female nudes, the public was nonetheless outraged at the two paintings. When *Le Déjeuner* was shown at the 1863 ***Salon des Refusés***, the public greeted the painting with derision and violence. The gallery that housed *Olympia* hired police to protect the painting.

In the Renaissance prototypes for Manet's paintings, the unclothed females, their faces obscured, avert their gazes from the viewer. The women are idealized generic females disguised as goddesses, symbols, and metaphors. In Manet's *Déjeuner* and *Olympia*, the naked females are neither subsumed by nor constricted into ideal categories but are powerful people, who, although displayed for male inspection, are not objectified. The models' bold stare seizes the spectator's gaze in a way that belies the female nude's traditional role as a mere object of consumption and delectation. The female figure deflates the stereotype of an anonymous, ideal, passive woman on display for a male audience. In *Déjeuner*, the shock value lies in the juxtaposition of a nude woman with fully clothed men, an affront to propriety in the late nineteenth century. Even more scandalous, the woman is often identified as Victorine Meurent, a model and artist who was well known in Parisian circles.

In the background of *Luncheon on the Grass*, a partially dressed woman bathes in a stream. Seeming to float above the foreground figures, her enormous size contradicts the carefully constructed perspectival graphs of Renaissance paintings. Lacking depth, the tonal monotony of Manet's background ignores the principal of atmospheric perspective. Not wishing to fool the viewer, Manet emphasized the artificial surface of the picture: "This is a canvas. We both know it. This is a model posed in a studio. I'm not going to lie to you. She is standing in a studio and I've painted in a background scene of the outdoors." The pose of the woman in the background of *Dejeuner* is an artificial Academic posture, which not only flattens the space but also mocks the artificiality of Academic traditions. In these two paintings, Manet created a rupture between the modernists and the traditional Academy.

Manet's friend, the poet **Baudelaire**, described the role of the modern artist as someone who seeks "after the fugitive, fleeting beauty of present day life." With industrialization came a pace of life that was changing with unprecedented speed. From 1870 to 1910, Western society witnessed rapid technological changes, more so than during the previous four centuries. Photography, cinematography, the telephone, automobiles, and airplanes heralded the dawn of a new age. Artists experimenting with new visual languages formed groups that rapidly gave way to new ones. While Manet's paintings teetered between Academic traditions and modernism, the Cubists, Expressionists, Futurists, and Bauhaus artists, among others, created pictorial idioms, which embodied this rapidly changing world.

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Excellent resource for art movements:
Art Movements Directory
http://witcombe.sbc.edu/ARTHvarious.html#ahvarious

<Insert QR Code 12.15>

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Developed by Pablo Picasso (1881–1973) and Georges Braque (1882–1963), Cubism's influence on future artists cannot be underestimated. Coined by the art critic **Louis Vauxcelle**, the term Cubism described the geometric shapes scattered through a landscape Braque had painted at L'Estaque, France, in 1908 (Fig. 12.23).

<Insert Figure 12.23>

One of the most important Cubists was Picasso. A child prodigy, Picasso's early works were situated firmly in the traditions of the Academy. For example, at the age of fifteen he executed a self-portrait with uncombed hair, and a year later, a history painting commemorating a first communion (Figs. 12.24 and 12.25). Picasso's precocious virtuosity is evident in the two paintings, executed with such mastery as to rival the most technically skilled Academic painters. Manet, however, had signaled the death knoll of Academic painting. The modern era needed a visual language with which to encapsulate modernity.

<Insert Figure 12.24>

<Insert Figure 12.25>

In 1907, Picasso formed a friendship with Braque. The two shared a common ground in landscape painting and in the work of Cezanne, an individualist, who had rejected perspective in favor of producing flat compositions that not only reduced nature to simple shapes but also privileged the surface of the canvas (Fig. 12.26a). Cezanne's paintings inspired Picasso's and Braque's approach to depth. In Cubist artworks, objects are shattered and reassembled to form abstract compositions. Instead of one viewpoint, subjects are depicted from multiple perspectives that seem to intersect at random angles to evoke shallow, ambiguous space (Fig. 12.26b).

<Insert Figure 12.26a>

<Insert Figure 12.26b

One-point perspective created images that appeared to be frozen, timeless, and indelible. The Cubists decried this sempiternal quality as artificial. As a result of studies in optics, the Cubists proposed that our vision of an object is assembled from the memories of

many viewpoints. Paradoxically, Cubist painters tried to portray a more naturalistic way of seeing by demonstrating that reality consisted of abstract splintered fragments viewed simultaneously from many perspectives, which are then reconstructed by the memory to create a sensible narrative, thing, or idea.

During the nineteenth and twentieth centuries, Europeans, including Picasso, discovered African, Native American, Iberian, and Asian art, a result of British imperial colonization, which brought African and Oceanic arts to England, France, and Germany. Interaction with unfamiliar primitive cultures was explosive. Artists such as Paul Gaugin, who eventually moved to Tahiti to recapture the impossible ideal of man's primitive ties with natural forces, and Henri Matisse, who reveled in the joy of primitivism, were inspired by non-European art forms (Figs. 12.27a and 12.27b), which showed modern artists how to develop an autonomous pictorial language focused on ideas rather than on perception.

<Insert Figure 12.27a>

<Insert Figure 12.27b>

Picasso's groundbreaking *Les Demoiselles d'Avignon*, formerly titled *The Brothel at Avignon*, painted in 1907, was inspired by African art (Figs. 12.28a), which Picasso had encountered when he visited the ethnographic museum in Paris around 1907. *Les Demoiselles* depicts prostitutes who inhabited the **red light district** in the Rue d'Avignon in Barcelona, Spain. Picasso's many preliminary sketches often included two male figures: one walking into the scene from the left, and another in the center. According to the artist, the left figure was a student of medicine and the center one a sailor. In the final version, Picasso removed the two voyeurs, who distracted from the females that form the heart of the composition (Fig. 12.28b).

< Insert Figures 12.28a-b here >

Inspired by Manet, Picasso decided to tackle the nude, the epitome of Academic painting. Picasso's treatment of the nude, however, was a watershed in the history of art. Despite their frank gazes and recognizable features, Manet's women are beautiful. Picasso shattered the female form into arbitrary geometric shapes that are often times bizarre. Some of the women's faces are not quite human but resemble masks.

The first people to encounter the painting could not contain their revulsion. **Gelett Burgess** saw only monsters and terrifying creatures while **Kahnweiler** found the faces grotesque, monstrous, and horrifying. Projected in many viewpoints and inspired by African masks, faces and bodies are difficult to untangle from the background. In this seminal work of art, Picasso destroyed the Academic hieratic organization of subjects, which determined that the beautiful female form was the signifier of high culture.

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Explore Picasso further.
Online Picasso Project:
https://picasso.shsu.edu/

<Insert QR Code 12.16>

Analysis of Picasso:
http://www.youtube.com/watch?v=J0su_tnBI28

<Insert QR Code 12.17>

http://www.youtube.com/watch?NR=1&v=LkODKN_m_H4

<Insert QR Code 12.18>

http://www.youtube.com/watch?feature=fvwp&NR=1&v=N0uqcawUGa0

<Insert QR Code 12.19>

Short essay assignment:
Find images of Renaissance female nude paintings (Google image search).
Compare them with Picasso's depiction of women.
How are women portrayed in the Renaissance?
How does Picasso change social norms of beauty?

<end boxed text>

Les Demoiselles belongs to the early phase of Cubism known as Analytic Cubism, which depicts an object from many angles and viewpoints, ostensibly to provide enough information for an analysis of the object. In the later phase known as Synthetic Cubism, the characteristics that art historians define as Cubist bore fruit. Many of the Synthetic Cubist works are monochromatic, flat, composed of dark lines, which circumscribe lights and darks. Painted in tones of brown, *The Guitar Player* appears to be non-figurative (Fig. 12.29a); however, nebulous allusions to frets, a neck, a nodding head, and arms demand that the viewer reconstruct the subject. Picasso cues the viewer to reassemble the subjects of his Synthetic Cubists artworks. As a result, he translates painting into a new visual language, one that is incomplete without an audience to re-represent the images.

<Insert Figure 12.29a>

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Watch a Performance of the Cubist Parade:
https://www.youtube.com/watch?v=_Chq1Ty0nyE

<Insert QR Code 12.20>

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The Cubists' fascination with shapes produced the first collages. For example, Picasso's *Collage with Guitar* of 1912 is a pastiche made from paper, wallpaper, gouache, a musical score, charcoal, and a fragmentary newspaper headline from *Le Journal* November 18, 1912, that announces: "The Game: The Battle has been Engaged". Although most of the iconographic elements indicate that music is the main subject, the newspaper headline belies any thematic unity. Once again, we determine the narrative or poetic thread that holds these objects together " (Fig. 12.29b).

<Insert Figure 12.29b>

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Explore further:
Online Picasso Project:
https://picasso.shsu.edu/

<Insert QR Code 12.21>

Analysis of Picasso
http://www.youtube.com/watch?v=J0su_tnBI28

<Insert QR Code 12.22>

http://www.youtube.com/watch?NR=1&v=LkODKN_m_H4

<Insert QR Code 12.23>

http://www.youtube.com/watch?feature=fvwp&NR=1&v=N0uqcawUGa0

<Insert QR Code 12.24>

Picasso painting:
http://www.youtube.com/watch?v=E94BFivA4tA&feature=related

<Insert QR Code 12.25>

Modern Lovers: Pablo Picasso
http://www.youtube.com/watch?v=Kc2iLAubras&feature=related

<Insert QR Code 12.26>

Picasso's Guitars
http://www.moma.org/explore/multimedia/videos/152/913

<Insert QR Code 12.27>

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In pre-World War II Germany, the Expressionists were at the foreground of the *avant-garde* movement in Europe. Germany's defeat in World War I, the fall of the German monarchy, and the liberalism of the **Weimar Republic** encouraged radical experimentation in all the arts, experiments that were previously censored. Rejecting Impressionist fascination with changing light effects, Expressionist artists sought to give physical form to inner experiences.

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Assignment:
Listen to Expressionist music: Schoenberg:
https://www.youtube.com/watch?v=KsIATAaR-X0

<Insert QR Code 12.28>

Locate Expressionist paintings by typing Expressionism painting into a Google search.
Short essay:
Is there a correspondence between the music and the artwork?
If so, explain carefully how the two are analogous?
If not, explain how the two are worlds apart? Ignore the fact that one is a musical composition and the other an image.

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One of the most significant proto-Expressionist paintings was Edvard Munch's (1863–1944) *The Scream*, originally titled *The Scream of Nature* (Fig. 12.30). Existing in a number of versions, the painting depicts a figure in the center bottom foreground, his torso severed by the edge of the painting. Hands cradling his heart, the man's mouth is opened in an agonized shriek. He is crossing a bridge, which is occupied by two small, shadow-like figures. A blood-red sky and dark river swirl through the landscape.

<Insert Figure 12.30 here>

The inspiration for the painting is well known. In Munch's diary, the entry titled "Nice" [France], dated January, 22, 1892, describes how on that day:

> *I was walking along the road with two friends. The sun set. I felt a tinge of melancholy. Suddenly the sky became a bloody red. I stopped, leaned against the railing, dead tired. And I looked at the flaming clouds that hung like blood and a sword over the blue-black fjord and city. My friends walked on. I stood there,*

trembling with fright. And I felt a loud, unending scream piercing nature cited in (http://www.art-quotes.com/auth_search.php?authid=415#.WgHt41tSx0w).

The distorted forms, acute diagonals, harsh colors, and burning sky converge to evoke a sense of anguish and alienation. The two shadowy figures only add to the foreboding atmosphere of the painting.

German Expressionism evolved into two factions: those who were socially and politically conscious were accommodated by *Die Brücke* (The Bridge), while those interested in spirituality were drawn to *Der Blaue Reiter* (The Blue Rider). Ernst Ludwig Kirchner (1880–1938), Karl Schmidt-Rottluff (1884–1976), Erich Heckel (1883–1970), and Fritz Bleyl (1880–1966) founded *Die Brücke* in Dresden, in 1905. The name, The Bridge, highlighted the aims of the group, which was to fuse the great German artistic past, including Gothic art and the works of Dürer and Grünewald, with contemporary sensibilities to build a new, patriotic German future.

One of the most influential members of The Bridge was Emile Nolde, whose favorite subjects included ponderous seascapes and biblical themes that reflected his religious upbringing. Fascinated by Matthias Grünewald's *Isenheim Altarpiece* (1506–1515), Nolde created his own version of the **polyptych** (Figs. 12.31a and 12.31b). Nolde's central Crucifixion unites heavy brushstrokes, and harsh, **Fauvist** colors with a traditional German Gothic altarpiece. Similar to Grünewald's central panel, Nolde's Crucifixion emphasizes the tortured broken body of the deity in order to forge an empathetic bond between the suffering god and humanity.

<Insert Figures 12.31a-b here>

The Blue Rider was a loosely organized group that contributed to the publication of *Der Blaue Reiter* and two exhibitions. While *Die Brücke* artists adopted primitive art often for political reasons, *Der Blau Reiter* artists employed primitivism as a way of creating a bridge into the world of the spirit. Encouraging different approaches to making art, the group outlined its objectives in the catalog for the first exhibition in 1911:

> *We do not seek to propagate any precise or particular form; our object is to show, in the variety of the forms represented, how the inner desire of artists realizes itself in multiple fashion.*

Style and form were not markers of artistic identity but were vehicles through which artists conveyed inner significance.

One of the most important *Blaue Reiter* members was Kandinsky whose artistic philosophy was founded on the belief that the formal elements of art, which resonated with the abstraction of music, could inspire moods, feelings, and even spiritual transformations. Kandinsky's efforts to create works of art with the emotive and spiritual powers of music

produced some of the earliest completely non-figurative works of art (Fig. 12.32).

<Insert Figure 12.32>

According to Kandinsky, the inspiration for his non-figurative paintings occurred in 1908:

> *I was returning, immersed in thought from my sketching, when on opening the studio door I was suddenly confronted by a picture of incandescent beauty. Bewildered, I stopped and stared at it. The painting lacked all subject, depicted no identifiable object and was entirely composed of bright colour patches. Finally, I approached closer and saw it for what it really was—my own painting, standing on its side on the easel [...]. One thing became clear to me: that objectiveness, the depiction of objects, needed no place in my paintings, and was indeed harmful to them. (Wassily Kandinsky, Concerning the Spiritual in Art http://www.gutenberg.org/ebooks/5321).*

Describing objects with paint destroyed the spiritual powers inherent in line, rhythm, color, and composition.

The Expressionists were challenged by the Bauhaus, literally House of Construction, between 1919 and 1933 (Fig. 12.33). Founded by **Walter Gropius** (1919–1928) and under the leadership of two other significant architect-directors, **Hannes Meyer** (1928–1930) and **Ludwig Mies van der Rohe** (1930–1933), the Bauhaus was an experimental school aimed at synthesizing all art forms in order to create comprehensive works of art. In 1919, Gropius proclaimed that the goal of the school was "to create a new guild of craftsmen, without the class distinctions which raise an arrogant barrier between craftsman and artist" declaring "we want an architecture adapted to our world of machines, radios and fast cars."

<Insert Figure 12.33>

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Experience Bauhaus performances
Bauhaus Theater
https://www.youtube.com/watch?v=54TQ6QAkXbA

<Insert QR Code 12.29>

Bauhaus Ballet
https://www.youtube.com/watch?v=Ad0bUvTuXv8

<Insert QR Code 12.30>

Bauhaus Ballet

https://www.youtube.com/watch?v=UKfNkrmZtSg

<Insert QR Code 12.31>

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The division between the fine arts and crafts have undergone complex ideological and terminological shifts over the last two hundred fifty years. Conflicts between *disegno* (form) and *colore* (fleeting atmospheric effects) in the sixteenth century and the **ancients** and the **moderns** in the seventeenth century were crystalized in the seventeenth and eighteenth centuries, when the Academies inextricably linked the arts with the gentlemanly classes and the crafts with laborers. In the nineteenth century, the Arts and Crafts movement attempted to reintegrate the art and crafts with fine arts. With roots in the Romantic fascination with the cathartic forces of nature, the Arts and Crafts movement privileged the beauty of handmade objects over mass-produced goods in an increasingly industrialized society. Emerging during the late **Victorian** period in England—the most industrialized country in the world in the nineteenth century—Arts and Crafts philosophy focused on beautifying living environments through exceptional designs (Fig. 12.34). Mid-nineteenth century theorists such as **William Morris** promoted traditional craft practices as a complement to industrialization.

<Insert Figure 12.34>

The utopian vision of unified arts underpinned the goals of the Bauhaus artists. One of their objectives was the elevation of design and craft's status to that of fine arts. Gropius argued that because the end of the war had heralded a new period of history, architecture and consumer goods were to be functional, inexpensive, and consistent with mass production. To realize his vision, Gropius attempted to reconcile the arts and crafts in functional products that were also aesthetically beautiful. For example, Marcel Breuer's cantilever chair is common in today's repertoire of furniture design (Fig. 12.35).

<Insert Figure 12.35>

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Bauhaus
MOMA, Interactive Exhibition, 2009
http://www.moma.org/interactives/exhibitions/2009/bauhaus/

<Insert QR Code 12.32>

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Perhaps the most forceful statement about art's role as the signifier of modernity

belonged to the Futurists. Initially a literary group founded by the Italian poet Filippo **Marinetti**, the Futurists formally announced their philosophy in 1909. In their *Manifesto*, the Futurists proclaimed publicly:

> *We declare, that the splendour [sic] of the world had been increased by a new beauty. The beauty of speed [...] A screaming automobile that seems to run like a machine gun is more beautiful than the Victory of Samothrace (Futurist Manifesto, http://www.english.upenn.edu/~jenglish/English104/marinetti.html).*

Created during the Greek Hellenistic period, the *Victory of Samothrace* celebrated an unidentified military victory (Fig. 12.36). The Nike represents the type of classical skill taught in the Academies, which, according to the Futurists, was redundant, no longer relevant to modern society.

<Insert Figure 12.36>

According to the *Futurist Manifesto*, a new visual language was required to express the rapid pace of modern society. Modernism meant speed, urbanization, consumerism, and technology. Balla's painting of a woman walking her daschund expresses the rapid pace of the modern world (Fig. 12.37). Every element is repeated and blurred slightly to create the impression of such rapid movement that it is difficult to focus on any one detail.

<Insert Figure 12.37>

<start boxed text>

Read the Futurist Manifesto.
Marinetti's *Futurist Manifesto* (February 20, 1909):
http://www.youtube.com/watch?v=HY8kVa0qB9Q

<Insert QR Code 12.33>

http://www.moma.org/explore/multimedia/audios/136/1178

<Insert QR Code 12.34>

http://www.unknown.nu/futurism/

<Insert QR Code 12.35>

Discussion: In addition to evoking movement, how did Marinetti envision the new art for a modern age?
Find a futurist painting using Google image search. Does the painting resonate with Marinetti's ideas?

<end boxed text>

The celebratory mood of early twentieth-century artists was interrupted by the First World War (1914–1918). Starting as a European conflict, the so-called Great War eventually swept across the world to become the first major global conflict. Advances in technology, such as tanks, machine guns, and poison gas, were used against humanity to create casualties in numbers that had never been possible before the Industrial Revolution.

Tactics and transportation, however, failed to keep up with advances in military weapons; the result was many stalemates. Soldiers spent most of their time in trenches surrounded by barbed wire and enduring horrific conditions. Not only did soldiers have to avoid bullets and detritus from explosions but also rats, lice, frogs, horned beetles, and other insects. Trench fever, caused by lice, and trench foot, a fungal infection of the feet caused by cold, wet, and unsanitary conditions, were agonizing and sometimes resulted in death or, in the case of trench foot, amputation. It is estimated that one third of allied soldiers died in the trenches (Memories from the trenches.
http://www.historylearningsite.co.uk/memories_from_the_trenches.htm).

<start boxed text>

Trench warfare game:
http://www.bbc.co.uk/schools/worldwarone/hq/trenchwarfare.shtml

<Insert QR Code 12.36>

Assignment: Make your own World War I game using Sploder (instructions online). The game must be historically accurate so research is required to compose the game.
http://www.sploder.com/free-game-creator.php

<Insert QR Code 12.37>

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Many of the Expressionists fought during World War I and many were killed. Those who survived were deeply scarred, suffering from what is known today as post-traumatic stress syndrome. The Futurist's view of a modern society explosive with the metaphoric speed of machine guns became a reality when machine guns were turned against humans to create the most hideous of all Expressionist images: bodies torn apart by barbed wire, maggots burrowing their way through dead soldiers left rotting in the trenches. **Otto Dix** recorded the horrors of war in such graphic detail that he was accused of exaggeration. Haunted by the brutality of the war long after it had ended, Dix returned time and time again to the desolated landscapes scarred with trenches and scattered with mutilated, decaying bodies. With new technologies, war had become the ultimate statement of modernity.

<start boxed text>

Explore:
Otto Dix, The Dresden Triptych
https://www.youtube.com/watch?v=9PXVzuI0Gtk

<Insert QR Code 12.38>

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Among the many movements affected by World War I, Dada was arguably the most influential. The origin of the term "Dada" remains open to scholarly debate. The most widely accepted account is that the word was chosen randomly in 1916 when Dada members **Huelsenbeck** and **Hugo Ball** flipped open a French encyclopedia and randomly pointed at the word. Meaning "there-there" in French, "yes-yes" in Romanian and Russian, and "father" in a number of languages, the term bears no overt relationship to the aims of Dada artists. The name itself is complete nonsense, a literal signifier of the meaninglessness and anarchy that the movement embraced
(http://www.moma.org/explore/multimedia/audios/29/704; Tristan Tzara, *DaDa Manifesto*, 1918, http://community.ovationtv.com/_DaDa-Manifesto-1918/video/556677/16878.html).

Founded in 1915 in Zurich by sculptor **Hans Arp**, filmmaker **Hans Richter**, and poet Tristan Tzara, Dada was an informal and eclectic group, composed of writers, filmmakers, and visual artists. Dada has been described in a variety of ways: as nihilistic, anti-art, anti-war, and as a protest against conformity of any kind, which some of the artists believed had nourished the circumstances that sparked the Great War. There is no denying that, despite the fact the group was founded before World War I, the war was central to many Dada artworks, particularly in Europe where unprecedented numbers of severely handicapped veterans and the resulting growth of prosthetic industries conjured up specters of robotic men. Cyborgs became a preoccupation of some of the European Dada artists, who created androids from a variety of materials. Roaul Hausmann created an effigy from a wig maker's dummy, a ruler, the interior of a watch, etc.—titled *Mechanical Head* or the *Spirit of Our Age*—as an icon of post-World War II Europe. George Grosz and John Heartfield converted a tailor's dummy into a mechanical monstrosity by adding a doorbell, knife, fork, and a revolver. The head became a lightbulb while the genitals were occupied by dentures.

<start boxed text>

Revisit Stelarc's extreme body modification discussed in Chapter 9.
Stelarc: Ear on Arm, Engineering Internet Organ, 2008
http://stelarc.org/?catID=20242

<Insert QR Code 12.39>

Discussion: How do the imaginative cyborgs of Dada artists compare with the more modern visions of merging technology with the human body?

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At the outbreak of World War I, some of the Dada artists fled Europe to avoid conscription or to find neutral havens. Those who emigrated included some of the movement's most influential members such as Marcel Duchamp and **Francis Picabia**, who settled in New York. Together with the American artist **Man Ray,** the immigrants supported so-called anti-art activities in America. Stieglitz's Gallery 291 and the studio of the poet and art collector **Walter Arensberg** housed their activities.

One of the most brilliant of the New York Dada was Duchamp, who was a chess master (1924) and prone to puns and jokes. For example, after returning to New York from Paris in 1920, Duchamp presented Walter Arensburg with *50cc of Paris Air*. In 1919, he produced *L.Q.O.O.H.*, a cheap reproduction of *Mona Lisa*, to which Duchamp added a moustache, a goatee, and the letters L.Q.O.O.H. (Fig. 12.38a). When pronounced in French, the letters form the sentence "*Elle a chaud au cul*," which can be variously translated to mean "there is a fire down below," "she has a hot ass," or, as Duchamp himself stated in a late interview, the term "*avoir chaud au cul*" is slang meaning to be horny.

<Insert Figure 12.38a>

Duchamp's transformation of Leonardo's masterpiece is often described as anti-art, a term the artist found annoying because, as he put it, "whether you are anti or for, it's two sides of the same thing. And I would like to be completely—I don't know what you say—nonexistent, instead of being for or against" (Judovitz, 110). The vandalism of what is arguably the signifier of culture, the zenith of human creative endeavor still elicits disgust. But by targeting an iconic masterpiece, Duchamp intended to shock the viewer into thinking about art. Is great art defined by institutions? Duchamp's irreverent, humorous treatment of *Mona Lisa* answers the question with an emphatic no. The artwork questions the very definition of art.

L.H.O.O.Q. is an example of a partial readymade. Coining the term in 1915, but producing the first readymades earlier, Duchamp would add titles, signatures, dates, or other inscriptions to convert found objects into artworks he dubbed "readymade aided" or "rectified readymades." In 1917, Duchamp submitted the notorious *Fountain* to the Society of Independent Artists exhibition only to have the readymade rejected by an aghast committee (Fig. 12.38b). Duchamp had purchased a porcelain urinal at a plumbing supply store, signed it R. Mutt, added the date 1917 and titled it *Fountain*. Along with *L.H.O.O.Q.*, made a year after *Fountain*, the ensuing publicity helped make the *Fountain* one of Dada's most eloquent albeit notorious emblems. Forced to defend the artwork in the ensuing uproar, Duchamp's

statement in the second issue of the ***Blind Man*** proved to be an important clue to understanding not only the *Fountain*, but also other Duchampian readymades:

> *Whether Mr. Mutt made the fountain with his own hands or not has no importance. He CHOSE it. He took an article of life, placed it so that its useful significance disappeared under the new title and point of view—created a new thought for that object (The Blind Man, (1917), p. 5).*

In this passage Duchamp implies that anything can be art and anyone an artist, a point he reiterated later: "Art, etymologically speaking, means to 'make.' Everybody is making, not only artists. Removing any object from its utilitarian context, providing it with a new environment and title creates a fresh perspective on the object. This new perspective transforms the most banal objects into artworks. And anyone can provide a new perspective on an object " (Judovitz, 110).

<Insert Figure 12.38b>

While Duchamp's statements appear to be straightforward, they are not. The title *Fountain* is associative, evoking water or some other liquid, which resonates with the object's original function. In some ways this associative title was a departure from many of Duchamp's earlier readymades. In 1916, Duchamp had inscribed the words "New York 17 February 1916 11:00 AM" followed by the incongruous message, "Three or four drops of height have nothing to do with savagery" on a dog's comb. Instead of describing the object, the inscription obfuscates the meaning of the readymade to create a linguistic puzzle divorced from the object. In 1961, Duchamp explained that the words were not intended to function as identifiers but were intended to "re-direct the viewer toward other non-verbal regions" (*Duchamp du Signe. Écrits* (Flammarion: Paris 1994), 191–192). In this way, the object and title are separate and within this fracture the intellectual process is engaged. Duchamp's statement that a new title and new environment establishes a new perspective belies the object itself. That the *Fountain* is a urinal is impossible to ignore. Whether it was renamed or displayed in a gallery as Duchamp had intended, the *Fountain* prohibits the imagination from making the absurd association between a toilet and a fountain from which birds and people drink. Herein lies the crux. Duchamp challenges the viewer not only to question institutional definitions of art but he also undermines his own statements to inspire the viewer to question everyone's, including Duchamp's, definition of art.

In an interview with George Hamilton in 1959, Duchamp was asked whether the readymades were works of art. Duchamp answered that to define his readymades as art, one had to have a definition of art. Duchamp's readymades exposed the futility of creating a universal taxonomy of art. To emphasize his point, Duchamp made multiple copies of his readymades. For example, the long destroyed *Fountain* was reproduced more than fifteen

times, either by the artist himself or with his permission. In sanctioning the reproductions, Duchamp devalued works of art as one of a kind emanation from a divine source inaccessible to common people.

<start boxed text>

Explore Dada films and art.

Marcel Duchamp: *Anemic Cinema*
http://www.youtube.com/watch?v=dXINTf8kXCc

<Insert QR Code 12.40>

Duchamp speaks about his art:
http://www.youtube.com/watch?v=7CFQY0Yf1iI&feature=fvwrel

<Insert QR Code 12.41>

Encounter Room: Marcel Duchamp talking about some of his works.
http://www.freshwidow.com/encounter-room.html

<Insert QR Code 12.42>

http://www.dada-companion.com/duchamp/interviews.php

<Insert QR Code 12.43>

http://sdrc.lib.uiowa.edu/dada/biblio/index.html

<Insert QR Code 12.44>

Dreams that Money can Buy: a film by Hans Richter with many artists. This has a fragment by Duchamp with music by John Cage.
http://www.youtube.com/watch?v=mJ5Cl30_KvE

<Insert QR Code 12.45>

http://www.moma.org/explore/multimedia/audios/29/704

<Insert QR Code 12.46>

Assignment: Listen to John Cage's music and research Marcel Duchamp's art (sources above): Does Cage's music resonate with Duchamp's artwork? If so, explain how they echo each other; if not, then explain the differences.

<stop boxed text>

Dada's humorous iconoclasm was extremely influential, most notably on Surrealism, pop art, performance art, Fluxus, punk rock, Devo, and perhaps Lady Gaga. In fact, there is

no modern or postmodern group of artists that Dada did not touch in one way or another. For example, known for his performances, Joseph Beuys (1921–1986) expanded the concept of the artist to include everyone with his statement that everyone is an artist, derived ultimately from Marcel Duchamp's refusal to categorize art. Beuys also expanded the concept of art with his social sculptures, founded on his belief that society as a whole was one great work of art to which everyone contributed creatively. In 1973, Beuys stated:

> *Only on condition of a radical widening of definitions will it be possible for art and activities related to art [to] provide evidence that art is now the only evolutionary-revolutionary power. Only art is capable of dismantling the repressive effects of a senile social system that continues to totter along the deathline: to dismantle in order to build 'A SOCIAL ORGANISM AS A WORK OF ART' . . . EVERY HUMAN BEING IS AN ARTIST who—from his state of freedom—the position of freedom that he experiences at first-hand—learns to determine the other positions of the TOTAL ART WORK OF THE FUTURE SOCIAL ORDER"*
> *(Beuys statement, dated 1973, first published in English in Caroline Tisdall: Art into Society, Society into Art (ICA, London, 1974), p.48. Capitals in original).*

Beuys' belief in the power of the arts to transform society was eloquently expressed in his 1982 installation for Documenta 7, a prestigious exhibition of contemporary art held every five years in Kassel, Germany. Beuys' outdoor project consisted of a huge pile of stones forming an arrow pointed at an oak tree that Beuys had planted. Whenever a stone was moved, Beuys required that another oak tree be planted in the stone's new location. The juxtaposition of rigid stone with the organic living tree evoked the harmony of opposing states in nature. Not only was each pair a self-contained sculpture, but they also were part of a self-transforming and growing environment intended to involve communities in effecting social changes." Before his death, seven thousand oak trees were planted in Kassel. Stating that "we shall never stop planting," Bueys hoped his installation would continue after his death. His desire has been realized with the planting of seven thousand oaks in Minnesota and New York City (The Urban Forest Project, 7000 Oaks Minnesota; http://design.walkerart.org/tree/).

Another form of Beuys' social experiments were shamanistic performances imbued with the artist's personal mythologies. Perhaps his most well-known event was "How to Explain Pictures to a Dead Hare," enacted at the Galeri Schmela in Düsseldorf on November 26, 1965.

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Watch the video "How to Explain Pictures to a Dead Hare."
https://www.youtube.com/watch?v=Mo47lqk_QH0

<Insert QR Code 12.47>

Discussion: What do you think Beuys is trying to say in this video? Do you believe he is mocking the general public? Explain.

<end boxed text>

Viewed through the gallery's window, Beuys' face was smeared with honey and gold leaf, one boot weighed down by an iron slab. Cradling a dead hare in his arms, the artist moved through the gallery whispering explanations of the drawings lining the gallery's wall. For Beuys, the hare was "a symbol of incarnation," rising from its "dwelling and a grave in the earth." The honey and gold leaf indicated "a transformation of [...] thought, consciousness and all the other levels necessary to explain pictures to a hare," a way of thinking that was the opposite of intellectualized thought, which he described as dead (Lieberknecht, 1971, cited by Adriani / Konnertz / Thomas , 1984, p. 155; Fig. 12.39).

<Insert Figure 12.39>

As the artist moved around the gallery with the hare, the iron sole of his boot clanked "on the hard stone floor," contrasting with the mute explanations whispered in the hare's ear.

For Beuys, rationality was not only counterintuitive but also a barrier to creativity. In many of his ritualistic performances, Beuys adopted the role of a shaman, mediating between physical/spiritual, rational/creative, and other dichotomous states.

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Beuys: I Like America and America Likes Me (performance)
https://www.youtube.com/watch?v=YzWjPCri8b4

<Insert QR Code 12.48>

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The Surrealists were also indebted to the Dada artists. In 1924, the poet André Breton issued the first *Surrealist Manifesto* in Paris. The aim of the group was to reconcile "two states—outwardly so contradictory—which are dream and reality, into a sort of absolute reality, a surreality." The group's motto was "as beautiful as the chance meeting on a dissecting table of a sewing machine and an umbrella." The objects listed in the motto have no obvious connections to one another. Not only was the absurdity of the juxtapositions indebted to Dada, especially Marcel Duchamp, but also the illogical pairings encapsulated the surrealists' fascination with the irrationality of dreams and the unconscious (*First Surrealist Manifesto* [1924]; http://www.poetryintranslation.com/PITBR/French/Manifesto.htm).

The *Surrealist Manifesto* was inspired by a simplistic understanding of **Sigmund Freud's** (1856–1923) writings, which were popularized by the group in the 1920s and 1930s. By the late nineteenth and early twentieth centuries, Freud had developed the science of psychoanalysis with its now common concepts of the **ego, id,** and **the unconscious**. According to Freud, the unconscious was filled with primal desires and base instincts, which were suppressed by socialization. These impulses needed an outlet, a way of expressing themselves. The foundation of Freud's clinical practice was the so-called talking cure. The goal of the treatment, which included free association, the spontaneous verbalization of random thoughts, and dream analysis, was to release emotional psychic energies that had been suppressed in the unconscious (Sigmund Freud on the BBC https://www.youtube.com/watch?v=_sm5YFnEPBE; Freud Archives at the Library of Congress, http://www.freudarchives.org/using.html; Project Gutenberg: Works by Sigmund Freud http://www.gutenberg.org/author/Sigmund+Freud).

Confronting the Surrealists was the problem of accessing the unconscious, which is rigorously guarded by the waking, rational mind. Drugs and alcohol circumvented conscious barriers and a few of the Surrealists imbibed in both stimulants. Some Surrealist poets and writers accessed the unconscious through such games as exquisite corpse, *cadaver exquise*, which required three players and a sheet of paper. Each player would draw an object, fold it over so the drawing was hidden and pass it on to the next person. These composite poems and drawings created words and pictures that could not be imagined by the waking mind.

<start boxed text>

Assignment: Play exquisite corpse. Instructions are on the two following sites:
https://www.youtube.com/watch?v=py_xXvJoYcQ

<Insert QR Code 12.49>

http://www.poets.org/poetsorg/text/play-exquisite-corpse

<Insert QR Code 12.50>

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Related to doodling, another method of eradicating the barrier erected by the rational, conscious mind was automatic writing, a visual form of Freud's clinical talking cure. In fact, Breton inextricably linked Surrealism with automatism by stating that the artists' aim was "the dictation of thought in the absence of all control exercised by reason and outside all moral or aesthetic concerns" (*Surrealist Manifesto*).

Some of the earliest examples of visual automatism were Max Ernst's collages. Drafted to serve during World War I, Ernst was devastated by his wartime experiences to the degree

that he referred to his time during the war in the following words: "On the first of August 1914 M[ax].E[rnst]. died. He was resurrected on the eleventh of November 1918" (Spies and Rewald, 2005, xiv). After the war, Ernst assembled compositions from images cut from magazines, product catalogs, advertisements, and book illustrations to create strange new worlds (Fig. 12.40a). In 1925, he invented a technique called *frottage*, which used pencil rubbings of objects as sources of inspiration to create strange and disturbing landscapes (Fig. 12.40b). Another of his inventions, *grattage*, employed objects covered by a cloth canvas. Paint scraped across the canvas surface revealed imprints of the objects to create interesting textures that Ernst then transformed into **anamorphic** images (Fig. 12.40c) (http://www.moma.org/collection/artist.php?artist_id=1752 Max Ernst and Frottage: https://www.youtube.com/watch?v=tQJD7inost4).

<Insert Figures 12.40a-c here>

In Europe After the Rain II (1940–41), Max Ernst manipulated his rubbings to produce an unsettling landscape (Fig. 12.40d). Nature twists and turns, morphing into anthropomorphic shapes; people emerge from cold, inorganic stones, which simultaneously evoke bombed-out buildings, sentinels of the Great War. Collapsing distinctions between landscapes, human figures, and architecture, finished work and work in progress, Ernst created images filled with the potential to mutate into endless forms the more the viewer engages in the work of art. In his essay, "What is Surrealism?", Ernst stated that in his artworks, "the boundaries between the so-called inner world and the outer world become increasingly blurred and will probably one day disappear entirely." Not only were the boundaries between inner and outer worlds eradicated in Ernst's haunting landscapes but also the boundaries between genres of art.

<Insert Figure 12.40d>

Various forms of automatism were developed by other artists, including André Masson. As many of his contemporaries, Masson longed to experience the ecstasies of death, a Romantic notion promulgated by Wagner's *Tristan und Isolde*. With the onset of World War I, Masson volunteered for battle. His horrific experiences in the trenches left him both physically and psychologically wounded, living in hospitals and psychiatric wards for two years.

By 1927, his canvases were populated by grotesque conflicts, slaughter, massacre, rape, and violently bizarre confrontations. To relinquish rational control so that the unconscious could rise to the surface, Masson would often force his body to undergo extreme deprivations such as long periods of time without sleep or food, or he would take drugs.

Around 1926 Masson experimented with automatic painting by throwing sand and glue onto a canvas while dripping paint in random gestures on the textured surface. *The Blood of*

Birds (ca. 1926) was produced in this way. To the glue, sand, and paint, Masson scattered feathers gathered during one of his many long walks. Although the title was inspired by the composition with its slashes of red and feathers, in reality, the painting was an attempt to capture the workings of the subconscious with its illogical, strange, labyrinthine twists, turns, and inexplicable connections.

Perhaps the most famous, if not the most eccentric, of the surrealists was Salvador Dali, who visited Freud when the latter was an old man. The paintings of Dali, such as *The Persistence of Memory* (1931), are crafted with the precision and naturalism of **Bosch**, to whom Dali paid homage. On a beach—inspired by Dali's home in Catalonia, Spain—dominated by a strange rock formation with human characteristics, a small table supports a dripping watch, a second watch out of which ants crawl, and a tree with a melting clock dripping from a limb. Despite its familiarity, the painting remains open to interpretation. The watches may evoke the passage of time, the strange bony creature, Dali himself, the ants decay. With such consummate naturalism, the dreamscape is more intense and more memorable than reality. According to Dali, he painted the landscape with precision in order "to systematize confusion and thus to help discredit completely the world of reality."

<start boxed text>

Video: Luis Bunuel and Salvador Dali, *Un ChienAndalou*, 1929:
https://www.youtube.com/watch?v=054OIVlmjUM

<Insert QR Code 12.51>

Mike Wallace interview with Salvador Dali:
https://www.youtube.com/watch?v=eoKh0GU38BA

<Insert QR Code 12.52>

Salvador Dali: A Soft Self-Portrait:
http://www.youtube.com/watch?v=QOQ1UgDg5OU&feature=related

<Insert QR Code 12.53>

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Building their philosophy on Dada and Freud's writings, the Surrealists rejected he tradition of aesthetics in order to redefine the concept of beauty as a convulsive or strange. In many Surrealist artworks, images are torn from their expected contexts to create a disruption in our conscious reality.

The Second World War (1939–1945) interrupted the great modernist experiments. During this period, Adolf Hitler (1889–1945) waged not only a war against Jews, gypsies, homosexuals, and others he considered degenerate but also against modern art. An amateur

painter, Hitler was rejected by the Academy of Fine Arts in Vienna (1907–1908) because of his inability to paint the human figure (Figs. 12.41). Instead, he was encouraged to study architecture, for which he lacked academic credentials.

<Insert Figure 12.41 here >

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Hitler's art:
http://www.youtube.com/watch?v=NztdoQj4ssY&feature=related

<Insert QR Code 12.54>

http://www.youtube.com/watch?v=mALbFREo-bk&feature=related

<Insert QR Code 12.55>

Art of the Third Reich:
http://www.youtube.com/watch?v=8ewXJwBLogk&feature=related

<Insert QR Code 12.56>

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Despite his rejection by the Vienna Academy, Hitler prospered during World War I and in 1924 he garnered support with an agenda that promoted **anti-communism**, **anti-semitism**, and **Pan-Germanism**. So charismatic was Hitler that he was appointed chancellor in 1933, transforming the **Weimar Republic** into the **Third Reich**, a dictatorship. As *führer* (leader) and *reichskanzler* (German chancellor, head of state) from 1933 to 1945, Hitler's first acts purged Germany of intellectuals and degenerates. Artists were dismissed from teaching positions, museum and gallery curators who had supported modern art were fired, and bonfires fueled by books illuminated Germany. Much later, the modern author Thomas Mann mourned "where books are burned, the burning of people soon follows."

By September 1933, Hitler established the *Reichskulturkammer* (Reich Culture Chamber) under the leadership of **Joseph Goebbels**, minister of propaganda. Only racially pure artists who supported the party were, as Goebbles insisted, "allowed to be productive in our cultural life. Membership is open only to those who fulfill the entrance condition. In this way all unwanted and damaging elements have been excluded." The unwanted and damaging elements were the degenerates.

Forshadowed by the French criminologist **Alphonse Bertillon** and the celebrity **Louis Agassiz**, the term *Entartung*, "degeneracy" in English, was promulgated by the critic and author **Max Nordau** in his 1892 publication, *Entartung*. Inspired by the criminologist **Cesar Lambroso**, who attempted to prove that criminal traits could be detected by measuring abnormal physical characteristics, Nordau extrapolated from Lambroso's physiognomic

studies a critique of modern art, which correlated the physical appearance of *avant-garde* artworks with mental and physical diseases. For example, the loose brushstrokes of Impressionism were signs of diseased cortexes. According to Nordau, German culture was the cure for disease.

Existing long before the Nazis, the belief in a traditional mystical, noble Germanic spirit was promoted by the composer **Richard Wagner** and the German architect and painter **Paul Schultze-Naumburg**. The latter's writings condemned modern art and architecture on the basis of racial theories and supplied Hitler with the belief that classical Greece and the Middle Ages were the sources of a racially pure Aryan, Nordic art. In publications such as *Die Kunst der Deutschen. Ihr Wesen und ihre Werke* (*The Art of the Germans. Its Nature and its Works*) and *Kunst und Rasse* (*Art and Race*), Schultze-Naumburg argued that only racially pure artists could grasp and portray the sempiternal ideals of classical beauty; racially mixed artists produced modern artworks filled monstrosities that embodied the artists' diseased minds. To prove his point, Schultze-Naumburg juxtaposed examples of modern art with photographs of diseased and deformed people. By 1937, the concept of degeneracy was firmly entrenched in Nazi policy. The same year, on June 30, Goebbels authorized the confiscation of all modern art from museums and art collections throughout the Reich. Numbered among the confiscated paintings and sculptures were those by Nolde, **Kirchner**, Van Gogh, and Picasso.

To illustrate the depraved Jewish influence weakening the heroic Germanic race, more than six hundred fifty confiscated artworks were exhibited in Munich in 1937 in the first of a series of exhibitions titled *Entartete Kunst* (Degenerate Art; Fig. 12.42a). The exhibition was chaotic. Paintings were hung upside down and slogans provided a commentary on the negative effect of these works of art: "An insult to German womanhood." "Revelation of the Jewish racial soul." "Nature as seen by sick minds" (Figs. 12.42b). By the time the exhibition opened, the term "degenerate" was not relegated solely to race but to anyone who Hitler despised including Gypsies, homosexuals, modern artists, and anyone who disagreed with the fuhrer.

<Insert Figure 12.42a-b>

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Entartete Kunst (Degenerate Art) video:
https://www.youtube.com/watch?v=1QE4Ld1mkoM

<Insert QR Code 12.57>

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Concurrently, across the street from the Entartete Kunst exhibition, the Nazis organized

the Great German Art Exhibition (*Grosse deutsche Kunstausstellung)* at the newly built House of German Art (*Haus der deutschen Kunst*). This exhibition celebrated the work of officially approved artists such as Adolf Wissel and Arnold Breker. As did the Degenerate Exhibition, the Great German Art Exhibition became an annual event.

The openings of the Great German Art Exhibitions were spectacular: parades with floats crowned by the heads of Greek deities and important German medieval rulers and, of course, enormous statues of Hitler. All served to reconstruct a mystical—yet completely mythical—Germanic past reinforced by the artwork displayed inside the House of German Art.

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The Day of German Art in Munich, Parade—1937/38
https://www.youtube.com/watch?v=jBwM58qwSpY

<Insert QR Code 12.58>

Virtual reconstruction of the Exhibition
http://vimeo.com/2754871

<Insert QR Code 12.59>

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Hitler's exhibition had a number of goals:

1. To display artwork that both honored the folk and also was accessible to the folk and not to the "rootless literati" or "crazy intellectuals." Adolf Hitler, 1938.
2. To reward artists who depicted the folk in the eternal, heroic styles of the Greeks so as to provide a contrast to the "fakery of a fashionable decadent or diseased and untruthful art" exhibited across the street. Adolf Hitler, 1939.
3. To emphasize the greatness of the German race through "the choice of subject. Art must portray the ideal beauty of the Nordic and racially pure human being" (Hans Kiener, Die Kunst im Dritten Reich, July/August 1937, p. 19).
4. To show German males and females in their natural roles: as warriors and as mothers (F. A. Kauffmann, cited in Berthold Hinz, *Art in the Third Reich*, p. 77).
5. To express these eternal subjects with a style that not only mirrored an indigenous heroic Germanic ideal but also revealed the good health of artists as opposed to the diseased artists who produced unclassical artworks.

While the Degenerate Art show across the street was crowded with people, pictures, and slogans, Hitler's exhibition, consisting of enormous, hollow, empty, marble exhibition rooms that seemed to swallow the artworks, was empty. There were three types of images on display: heroic, muscular males; nude females; and mothers. These stereotypes resonated with Hitler's vision of a pure German nation in which males and females were given specifically defined roles.

Many *avant-garde* artists fled Germany. Other artists remained in internal exile. The *Reichskulturkammer* (Reichs Chamber of Culture) forbade modern artists from purchasing painting materials. Those who remained in Germany were forbidden to work at universities and were subject to surprise raids by the Gestapo to ensure they were not violating the ban on producing artwork. Believing that his religious paintings would hang in the great German cathedrals, Nolde, who was a Nazi, was horrified when the Nazi regime condemned his paintings as degenerate, Bolshevik, Jewish, and an affront to German nationalism.

Among the many art groups the Nazis denounced, the Bauhaus was forced to close in 1933. Emigrants fleeing Nazi Germany spread the Bauhaus experiments to other countries, including the United States, where the "New Bauhaus" was founded in Chicago. The architect Mies van der Rohe emigrated to the United States, where he became one of the most important modern architects in America. And Gropius and Breuer eventually taught at the Harvard Graduate School of Design, which was extremely influential in America in the late 1920s and early 1930s. Marked by absence of ornamentation, the Bauhaus style of architecture, known in America as the International Style, harmonized function and design in rational, sleek, and simplified forms appropriate for modern cities. Architects such as Mies van der Rohe transformed the urban fabric of North American cities with towering yet simple, modern, and utilitarian skyscrapers. With the exiled artist came modernism, which propelled America culturally onto the world's stage.

Further Reading

Art Movements Directory. http://witcombe.sbc.edu/ARTHvarious.html#ahvarious

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