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ART HISTORY

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Academies and Academy Exhibitions

During the seventeenth century, the French government founded a number of **academies** for the support and instruction of students in literature, painting and sculpture, music and dance, and architecture. In 1664, the Royal Academy of Painting and Sculpture in Paris began to mount occasional exhibitions of members' recent work. This exhibition came to be known as the Salon because it was held in the Salon Carré in the Palace of the Louvre. As of 1737, the Salon was held every other year, with a jury of members selecting the works to be shown.

History paintings (based on historical, mythological, or biblical narratives and generally conveying a high moral or intellectual idea) were accorded highest place in the Academy's hierarchy of genres, followed by historical portraiture, landscape painting, various other forms of portraiture, genre painting, and still life. The Salon shows were the only public art exhibitions of importance in Paris, so they were highly influential in establishing officially approved styles and in molding public taste; they also consolidated the Academy's control over the production of art.

In recognition of Rome's importance as a training ground for aspiring history painters, the Royal Academy of Painting and Sculpture opened a French Academy in Rome in 1666. A competitive "Prix de Rome," or Rome Prize, enabled the winners to study in Rome for three to five years. A similar prize was established by the French Royal Academy of Architecture in 1720. Many Western cultural capitals emulated the French academic model: Academies were established in Berlin in 1696, Dresden in 1705, London in 1768, Boston in 1780, Mexico City in 1785, and New York in 1802. Members of London's Royal Academy of Arts are depicted in Johann Zoffany's portrait of 1771–1772.

Although there were several women members of the European academies of art before the eighteenth century, their inclusion amounted to little more than an honorary recognition of their achievements. In France, Louis XIV proclaimed in his founding address to the Royal Academy that its purpose was to reward all worthy artists "without regard to the difference of sex," but this resolve was not put into practice. Only seven women gained the title of "Academician" between 1648 and 1706, after which the Royal Academy was closed

to women. Nevertheless, four more women were admitted by 1770; however, the men, worried that women would become "too numerous," limited the total number of female members to four. Young women were neither admitted to the Academy School nor allowed to compete for Academy prizes, both of which were required for professional success. They fared even worse at London's Royal Academy. The Swiss painters Mary Moser and Angelica Kauffmann were both founding members in 1768, but no other women were elected until 1922, and then only as associates.



Johann Zoffany ACADEMICIANS OF THE ROYAL ACADEMY

1771–1772. Oil on canvas, 47 $\frac{1}{2}$ × 59 $\frac{1}{2}$ " (120.6 × 151.2 cm).
The Royal Collection, Windsor Castle, England.

Zoffany's group portrait of members of the London Royal Academy reveals how mainstream artists were taught in the 1770s. The painting shows artists, all men, setting up a life-drawing class and engaging in lively conversation. The studio is decorated with the Academy's study collection of Classical statues and plaster copies. Propriety prohibited the presence of women in life-drawing studios, so Zoffany includes Royal Academicians Mary Moser and Angelica Kauffmann in portraits on the wall on the right.

to exchange ideas about science and technology. As part of the society's attempts to popularize science, Wright painted a series of "entertaining" scenes of scientific experiments.

The second half of the eighteenth century was an age of rapid technological change (see "Iron as a Building Material," page 926), and the development of the air-pump was among the many scientific innovations of the time. Although primarily used to study the properties of gas, it was also widely used in dramatic public demonstrations of scientific principles. In the experiment shown here, air was pumped out of the large glass vessel above

the scientist's head until the bird inside collapsed from lack of oxygen. Before it died, air was reintroduced by a simple mechanism at the top. Wright depicts the moment before air is reintroduced, engaging the viewer with the excitement of the moment: Dramatically lit from below by a single light source on the table, the scientist peers out of the picture and gestures like a magician about to perform a trick. By delaying the reintroduction of air, the scientist has created considerable suspense. The three men on the left watch the experiment with great interest, while the young girls on the right have a more emotional response to

DAVID. The most important French Neoclassical painter of the era was Jacques-Louis David (1748–1825), who dominated French art for over 20 years during the French Revolution and the subsequent reign of Napoleon. In 1774, he won the Prix de Rome and spent six years there, studying antique sculpture and learning the principles of Neoclassicism. After his return to Paris, he produced a series of severely plain Neoclassical paintings extolling the antique virtues of stoicism, masculinity, and patriotism.

Perhaps the most significant of these works was the **OATH OF THE HORATII** (FIG. 29–36) of 1784–1785. A royal commission, the work reflects the taste and values of Louis XVI, who along with his minister of the arts, Count d’Angiviller, was sympathetic to the Enlightenment. Like Diderot, d’Angiviller and the king believed that art should improve public morals. One of d’Angiviller’s first official acts was to ban indecent nudity from the Salon of 1775 and commission a series of didactic history paintings. David’s

commission for the *Oath of the Horatii* in 1784 was part of that general program.

The subject of the painting was inspired by the drama *Horace*, written by the great French playwright Pierre Corneille (1606–1684), which was in turn based on ancient Roman historical texts; the patriotic oath-taking incident depicted by David here, however, is not taken directly from these sources and seems to have been the artist’s own invention. The scene is set in the seventh century BCE, at a time when Rome and its rival, Alba, a neighboring city-state, agreed to settle a border dispute and avert a war by holding a battle to the death between the three sons of Horace (the Horatii), representing Rome, and the three Curatii, representing Alba. In David’s painting, the Horatii stand with arms outstretched toward their father, who reaches to them with the swords on which they pledge to fight and die for Rome. The power running through the outstretched fingers of young men to their father almost makes him



29–36 • Jacques-Louis David OATH OF THE HORATII
1784–1785. Oil on canvas, 10'8 $\frac{1}{4}$ " × 14' (3.26 × 4.27 m). Musée du Louvre, Paris.

EXPLORE MORE: Gain insight from a primary source on Jacques-Louis David www.myartslab.com

step back. In contrast to the upright, muscular angularity of the men, the group of weeping women and frightened children are limp. They weep for the lives of both the Horatii and the Curatii. Sabina (in the center) is a sister of the Curatii, and also married to one of the Horatii; Camilla (at the far right) is sister to the Horatii and engaged to one of the Curatii. David's composition, which separates the men from the women and children spatially using framing background arches, dramatically contrasts the young men's stoic and willing self-sacrifice with the women's emotional collapse.

The emotional intensity of this history painting pushed French academy rules on decorum to the limit. Originally commissioned by the monarchy, it quickly and ironically became an emblem of the 1789 French Revolution. Its message of patriotism and sacrifice for the greater good effectively captured the mood of the leaders of the new French Republic established

in 1792. As the revolutionaries abolished the monarchy and titles of nobility, took education out of the hands of the Church, and wrote a declaration of human rights, David joined the leftist Jacobin party and served very briefly as President of the National Convention in 1792 and as President of the Jacobin Club.

In 1793, David painted the death of the Jacobin leader, Jean-Paul Marat (**FIG. 29–37**). A radical journalist, Marat lived simply among the packing cases that he used as furniture, writing pamphlets urging the abolition of aristocratic privilege. Because he suffered from a painful skin ailment, he would often write while sitting in a medicinal bath. Charlotte Corday, a supporter of an opposition party, held Marat partly responsible for the 1792 riots in which hundreds of political prisoners judged sympathetic to the king were killed, and in retribution she stabbed Marat as he sat in his bath. David avoids the potential for sensationalism in the

29–37 • Jacques-Louis David
DEATH OF MARAT
 1793. Oil on canvas, 5'5" × 4'2½"
 (1.65 × 1.28 m). Musées Royaux
 des Beaux-Arts de Belgique,
 Brussels.

In 1793, David was elected a deputy to the National Convention and was named propaganda minister and director of public festivals. Because he supported Robespierre and the Reign of Terror, he was twice imprisoned after its demise in 1794, albeit under lenient conditions that allowed him to continue painting.



subject by portraying the tragic aftermath: the dead Marat slumped in his bathtub, his right hand still holding a quill pen, while his left hand grasps the letter that Corday used to gain access to his home. The simple wooden block beside the bath, which Marat used as a desk, is inscribed with Marat's name and the painter's dedication, and becomes his tombstone. David's painting is a tightly composed, powerfully stark image. The background is blank and undifferentiated, adding to the quiet mood of the piece in the way that the background of the *Oath of the Horatii* added to its drama. The color of Marat's pale body is echoed by the bloodstained sheets on which he lies; he is framed by the dark background and green blanket draped over the bath. David has transformed an ugly, brutal scene into one of somber eloquence. Marat's pose, which echoes Michelangelo's Sistine *Pietà* (SEE FIG. 20–9), implies that, like Christ, Marat was a martyr for the people.

The French Revolution eventually degenerated into mob rule in 1793–1794 as various political parties ruthlessly executed thousands of their opponents in what became known as the Reign of Terror. David, as a Jacobin, served a two-week term as president, during which time he signed several arrest warrants. When the Jacobins lost power in 1794, he was twice imprisoned, but he later emerged as a supporter of Napoleon and reestablished his career at the height of Napoleon's ascendancy to power.

GIRODET-TRIOSON. David was a charismatic and influential teacher who trained most of the major French painters of the 1790s and early 1800s. His teaching is evident, for example, in the **PORTRAIT OF JEAN-BAPTISTE BELLEY (FIG. 29–38)** by Anne-Louis Girodet-Trioson (1767–1824). The painting combines the restrained color and composition of early David with a relaxed new elegance. In addition, this portrait has a significant political aspect. The Senegal-born Belley (1747?–1805) was a former slave who was sent to Paris as a representative to the French Convention by the colony of Saint-Domingue (now Haiti). The Haitian Revolution of 1791, in which African slaves overturned the French colonial power, resulted in the first republic to be ruled by freed African slaves. In 1794, Belley led the successful legislative campaign to abolish slavery in the colonies and to grant full citizenship to people of African descent. In the portrait, Belley leans casually on the pedestal of a bust of the abbot Guillaume Raynal (1711–1796), the French philosopher whose 1770 book condemned slavery and paved the way for such legislation, making the portrait a tribute to both Belley and Raynal. Napoleon reestablished slavery in the Caribbean islands in 1801, but the revolt continued until 1804, when Haiti finally achieved full independence.



29–38 • Anne-Louis Girodet-Trioson PORTRAIT OF JEAN-BAPTISTE BELLEY
1797. Oil on canvas, 5'2½" × 3'8½" (1.59 × 1.13 m).
Musée National du Château de Versailles.

LABILLE-GUIARD. Also reflecting the revolutionary spirit of the age, the painter Adélaïde Labille-Guiard (1749–1803) championed the rights of women artists. Elected to the French Royal Academy of Painting and Sculpture in the same year as Vigée-Lebrun, Labille-Guiard asserted her worthiness for this honor in a **SELF-PORTRAIT WITH TWO PUPILS** that she submitted to the Salon of 1785 (FIG. 29–39). The painting was a response to sexist rumors that her work, and that of Vigée-Lebrun, had actually been painted by men. In a witty role reversal, the only male in this monumental painting of the artist at her easel is her father, shown in a bust behind her canvas, as her muse, a role usually played by women. While the self-portrait flatters the painter, it also portrays Labille-Guiard as a force to be reckoned with, a woman who engages the gaze of the viewer uncompromisingly, and whose students are serious and intent on

paintings often explored dramatic subject matter taken from literature, current events, the natural world, or the artist's own imagination, with the goal of stimulating the viewer's sentiments and feelings. Romantic architecture experimented with the idea of matching a building's style to the personal needs, desires, and even fantasies of the patron.

NEOCLASSICISM AND ROMANTICISM IN FRANCE

Paris increasingly established itself as a major artistic center in the nineteenth century. The *École des Beaux-Arts* attracted students from all over Europe and the Americas, as did the **ateliers** (studios) of Parisian academic artists who offered private instruction. Artists competed fiercely for a spot in the Paris Salon, the annual exhibition that gradually opened to those who were not Academy members. Between 1800 and 1830, the academy system was the arbiter of artistic success in Paris. At the beginning of the nineteenth century there was a deep division between the *poussinistes* and *rubénistes* (see "Grading the Old Masters," page 764). The *poussinistes* argued that line, in the style of Poussin (SEE FIG. 22–54), created fundamental structure in a painting and should drive the work; the *rubénistes* argued that essential structure could be achieved more eloquently through a sophisticated use of rich, warm color, as demonstrated by Rubens (SEE FIG. 22–26). Similarly, the relative value of the *esquisse*, a preliminary sketch for a much larger work, was debated. Some argued that it was simply a tool for the larger, finished work, while others increasingly argued that the fast, impulsive expression of imagination captured in the *esquisse* made the finished painting seem dull and flat by comparison. This emphasis on expressiveness is seen in the blossoming of Romanticism in the period from 1815 to 1830.

THE GRAND MANNER PAINTINGS OF DAVID AND GROS. With the rise of Napoleon Bonaparte, Jacques-Louis David reestablished his dominant position in French painting. David saw in Napoleon the best hope for realizing France's Enlightenment-oriented political goals, and Napoleon saw in David a tested propagandist for revolutionary values. As Napoleon gained power and extended his rule across Europe, reforming law codes and abolishing aristocratic privilege, he commissioned David and his students to document his deeds.

David's glorification of Napoleon is already evident in his 1800 painting **NAPOLÉON CROSSING THE SAINT-BERNARD** (or *Bonaparte Crossing the Alps*) (FIG. 29–47). Napoleon is represented in the Grand Manner, with David using artistic license to imagine how Napoleon might have appeared as he led his troops over the Alps into Italy. He is shown exhorting

his troops to follow as he charges uphill on his rearing horse. His horse's flying mane and wild eyes, and his own swirling cape convey energy, impulse, and power. He charges past the heavy guns and troops in the background. When Napoleon fell from power in 1814, David went into exile in Brussels, where he died in 1825.

Antoine-Jean Gros (1771–1835) began working in David's studio as a teenager and eventually vied with his master for commissions from Napoleon. Gros traveled with Napoleon in Italy in 1797 and later became an official chronicler of his military campaigns. His painting **NAPOLÉON IN THE PLAGUE HOUSE AT JAFFA** (FIG. 29–48) is also a representation of an actual event in the Grand Manner. During Napoleon's campaign against the Ottoman Turks in 1799, bubonic plague broke out among his troops. Napoleon decided to try to quiet the fears of the still-healthy soldiers by visiting the sick and dying, who were housed in a



29–47 • Jacques-Louis David NAPOLÉON CROSSING THE SAINT-BERNARD

1800–1801. Oil on canvas, 8'11" × 7'7" (2.7 × 2.3 m). Musée National du Château de la Malmaison, Rueil-Malmaison.

David flattered Napoleon by reminding the viewer of two other great generals from history who had led armies across the Alps—Charlemagne and Hannibal—by inscribing the names of all three in the rock in the lower left.



29-48 • Antoine-Jean Gros **NAPOLÉON IN THE PLAGUE HOUSE AT JAFFA**
1804. Oil on canvas, 17'5" × 23'7" (5.32 × 7.2 m). Musée du Louvre, Paris.

converted mosque in the town of Jaffa (then part of the Ottoman Empire, and now in Israel). The format of Gros's painting—a shallow stage and a series of arcades behind the main protagonists—seems to have been inspired by David's *Oath of the Horatii*. But Gros's painting is quite different from David's: His color is more vibrant and his brushwork more spontaneous. The overall effect is Romantic, not simply because of the dramatic lighting and the wealth of details, both exotic and horrific, but also because the main action is meant to incite veneration of Napoleon the man more than republican virtue. At the center of the painting, surrounded by a small group of soldiers and a doctor, Napoleon reaches toward the sores of one of the victims in a pose that was meant to evoke Christ healing the sick with his touch. The huddled figures to the left remind us of the mouth of hell in Michelangelo's *Last Judgment* (SEE FIG. 20-34). At that time there was a rumor that shortly after Napoleon's visit to Jaffa, he ordered the remaining sick to be poisoned. Gros may have been aware of this rumor when he painted Napoleon as small and tentative compared to the Arab doctors and even the sick.

GÉRICAUT. Théodore Géricault (1791–1824) was a major early Romantic painter in Paris, although his career was cut short by his untimely death at age 32. After a brief stay in Rome in 1816–1817, where he discovered the art of Michelangelo, Géricault returned to Paris determined to paint a great modern history painting. He chose for his subject the scandalous and sensational shipwreck of the *Medusa* (see “*The Raft of the ‘Medusa,’*” pages 946–947). In 1816, the *Medusa*, a ship carrying around 400 French colonists bound for Senegal, ran aground close to its destination. Its captain, an incompetent aristocrat commissioned by the newly restored monarchy of Louis XVIII, reserved all six lifeboats for himself, his officers, and several government representatives. The remaining 152 people were set adrift on a makeshift raft. When those on the raft were rescued 13 days later, only 15 had survived, some by living on human flesh. Since the captain had been a political appointee, the press used the horrific story to indict the monarchy for this and other atrocities in French-ruled Senegal. The moment in the story that Géricault chose to depict is one fraught with emotion, as the survivors on the raft experience both the fear that



The Raft of the “Medusa”

Théodore Géricault's monumental *The Raft of the “Medusa”* (FIG. A) fits the definition of a history painting in that it is a large (16 by 23 feet), multi-figured composition that represents an event in history. It may not qualify, however, on the basis of its function — to expose incompetence and a willful disregard for human life rather than to ennoble, educate, or remind viewers of their civic responsibility. The hero of this painting is also an unusual choice for a history painting; he is not an emperor or a king, or even an intellectual, but Jean Charles, a black man from French Senegal who showed endurance and emotional fortitude in the face of extreme peril.

The painting speaks powerfully through a composition that is arranged in a pyramid of bodies. The diagonal that begins in the lower

left extends upwards to the waving figure of Jean Charles; the diagonal beginning with the dead man in the lower right extends through the mast and billowing sail, directs our attention to a huge wave. The painting captures the moment between hope of rescue and despair that the distant ship has not seen the survivors. The figures are emotionally suspended between hope of salvation and fear of imminent death. Significantly, the “hopeful” diagonal in Géricault's painting terminates in the vigorous figure of Jean Charles. By placing him at the top of the pyramid of survivors and giving him the power to save his comrades by signaling to the rescue ship, Géricault suggests metaphorically that freedom is often dependent on the most oppressed members of society.

Géricault prepared his painting carefully, using each of the prescribed steps for history painting in the French academic system. The work was the culmination of extensive study and experimentation. An early pen drawing (*The Sighting of the “Argus,”* FIG. B) depicts the survivors' hopeful response to the appearance of the rescue ship on the horizon at the extreme left. Their excitement is in contrast to the mournful scene of a man grieving over a dead youth on the right side of the raft. The drawing is quick, spontaneous and bursting with energy, like the *esquisse*. A later pen-and-wash drawing (FIG. C) reverses the composition, creates greater unity among the figures, and establishes the modeling of their bodies through light and shade. This is primarily a study of light and shade. Other



A. Théodore Géricault THE RAFT OF THE “MEDUSA”
1818–1819. Oil on canvas, 16'1" × 23'6" (4.9 × 7.16 m). Musée du Louvre, Paris.

studies would have focused on further analyses of the composition, arrangement of figures, and overall color scheme. The drawings look ahead to the final composition of the *The Raft of the "Medusa,"* but both still lack the figure of Jean Charles at the apex of the painting and the dead and dying figures at the extreme left and lower right, which fill out the composition's base.

Géricault also made separate studies of many of the figures, as well as of actual corpses, severed heads, and dissected limbs (FIG. D) supplied to him by friends who worked at a nearby hospital. For several months, according to Géricault's biographer, "his studio was a kind of morgue. He kept cadavers there until they were half-decomposed, and insisted on working in this charnel-house atmosphere..." However, he did not use cadavers for any specific figures in *The Raft of the "Medusa."* Rather, he traced the outline of his final composition onto its large canvas, and then painted each body directly from a living model, gradually building up his composition figure by figure. He drew from corpses and body parts in his studio to make sure that he understood the nature of death and its impact on the human form.

Indeed, Géricault did not describe the actual physical condition of the survivors on the raft: exhausted, emaciated, sunburned, and close to death. Instead, following the dictates of the Grand Manner, he gave his men athletic bodies and vigorous poses, evoking the work of Michelangelo and Rubens (Chapters 20 and 22). He did this to generalize and ennoble his subject, elevating it above the particulars of a specific shipwreck in the hope that it would speak to more fundamental human conflicts: humanity against nature, hope against despair, and life against death.



B. Théodore Géricault THE SIGHTING OF THE "ARGUS" (top)

1818. Pen and ink on paper, $13\frac{3}{4} \times 16\frac{1}{8}$ " (34.9 × 41 cm). Musée des Beaux-Arts, Lille.

C. Théodore Géricault THE SIGHTING OF THE "ARGUS" (middle)

1818. Pen and ink, sepia wash on paper, $8\frac{1}{8} \times 11\frac{1}{4}$ " (20.6 × 28.6 cm). Musée des Beaux-Arts, Rouen.

D. Théodore Géricault STUDY OF HANDS AND FEET (bottom)

1818–1819. Oil on canvas, $20\frac{1}{2} \times 25\frac{3}{8}$ " (52 × 64 cm). Musée Fabre, Montpellier.



the distant ship might pass them by and the hope that they will be rescued.

Géricault exhibited *The Raft of the "Medusa"* at the 1819 Salon, where it caused a great deal of controversy. Most contemporary French critics and royalists interpreted the painting as a political jibe at the king, on whose good grace many academicians depended, while independent liberals praised Géricault's attempt to expose corruption. This debate raises the larger question of the point at which a painting crosses the line between art and political advocacy. If David's and Gros's paintings of Napoleon still fall under the definition of contemporary history painting for supporting the state, does Géricault's painting fall outside it because it criticizes the state or because the intention of the painting was to shock and horrify rather than to edify and ennoble? Admittedly, Géricault's painting is sensationalist and topical, but it also conforms to academy rules in every other way (see "*The Raft of the 'Medusa,'*"

pages 946–947). The crown refused to buy the canvas, so Géricault exhibited it commercially on a two-year tour of Ireland and England; the London exhibition alone attracted more than 50,000 paying visitors.

DELACROIX The French novelist Stendhal characterized the Romantic spirit when he wrote, "Romanticism in all the arts is what represents the men of today and not the men of those remote, heroic times which probably never existed anyway." Eugène Delacroix (1798–1863), the most important Romantic painter in Paris after Géricault's early death, depicted contemporary heroes and victims engaged in the violent struggles of the times. In 1830, he created his masterpiece, **LIBERTY LEADING THE PEOPLE: JULY 28, 1830 (FIG. 29–49)**, a painting that encapsulated the history of France after the fall of Napoleon. When Napoleon was defeated in 1815, the victorious neighboring nations reimposed a monarchy



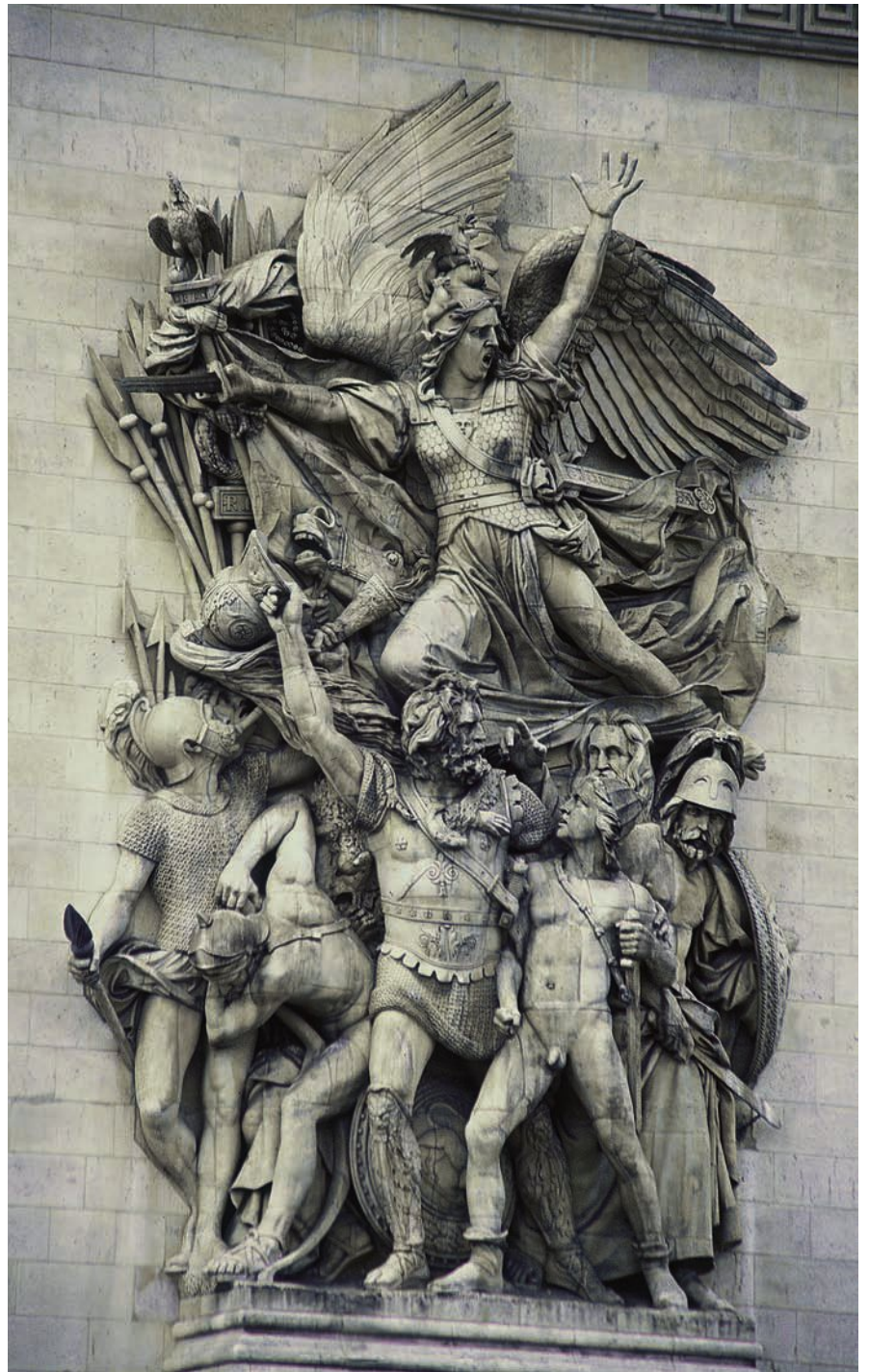
29–49 • Eugène Delacroix LIBERTY LEADING THE PEOPLE: JULY 28, 1830

1830. Oil on canvas, 8'6½" × 10'8" (260 × 325 cm). Musée du Louvre, Paris.

on France under Louis XVIII, brother of the last pre-revolutionary monarch. The king's power was limited by a constitution and a parliament, but the government became more conservative as years passed, undoing many revolutionary reforms. Louis's successor, Charles X, reinstated press censorship, returned education to the control of the Catholic Church, and limited voting rights. These actions triggered a large-scale uprising in the streets of Paris. Over the course of three days in July 1830, the Bourbon monarchical line was overthrown and Charles X was replaced by a more moderate king from the Orléanist line, who promised to abide by a new constitution. This period in French history is known as the "July Monarchy."

Delacroix memorialized the July 1830 revolution just a few months after it took place. His large modern history painting reports significant events, but it also departs from facts in ways appropriate to the intended message. His revolutionaries are a motley crew of students, craftworkers, day laborers, and even children and top-hatted intellectuals. They stumble forward through the smoke of battle, crossing a barricade of refuse and dead bodies. The towers of Notre-Dame are visible through the smoke and haze of the background. This much of the work is plausibly accurate. Their leader, however, is an energetic, allegorical figure of Liberty, personified by a gigantic, muscular, half-naked woman charging across the barricade with the revolutionary flag in one hand and a bayoneted rifle in the other. Delacroix has literally placed a Classical allegorical figure in the thick of battle, replete with a contemporary weapon and Phrygian cap (the ancient symbol for a freed slave and the cap used by the insurgents). He presents the event as an emotionally charged moment, full of passion, turmoil and danger. He chooses to show the moment just before the ultimate sacrifice, as the revolutionaries charge the barricades to near-certain death, making this a dramatic example of Romanticism.

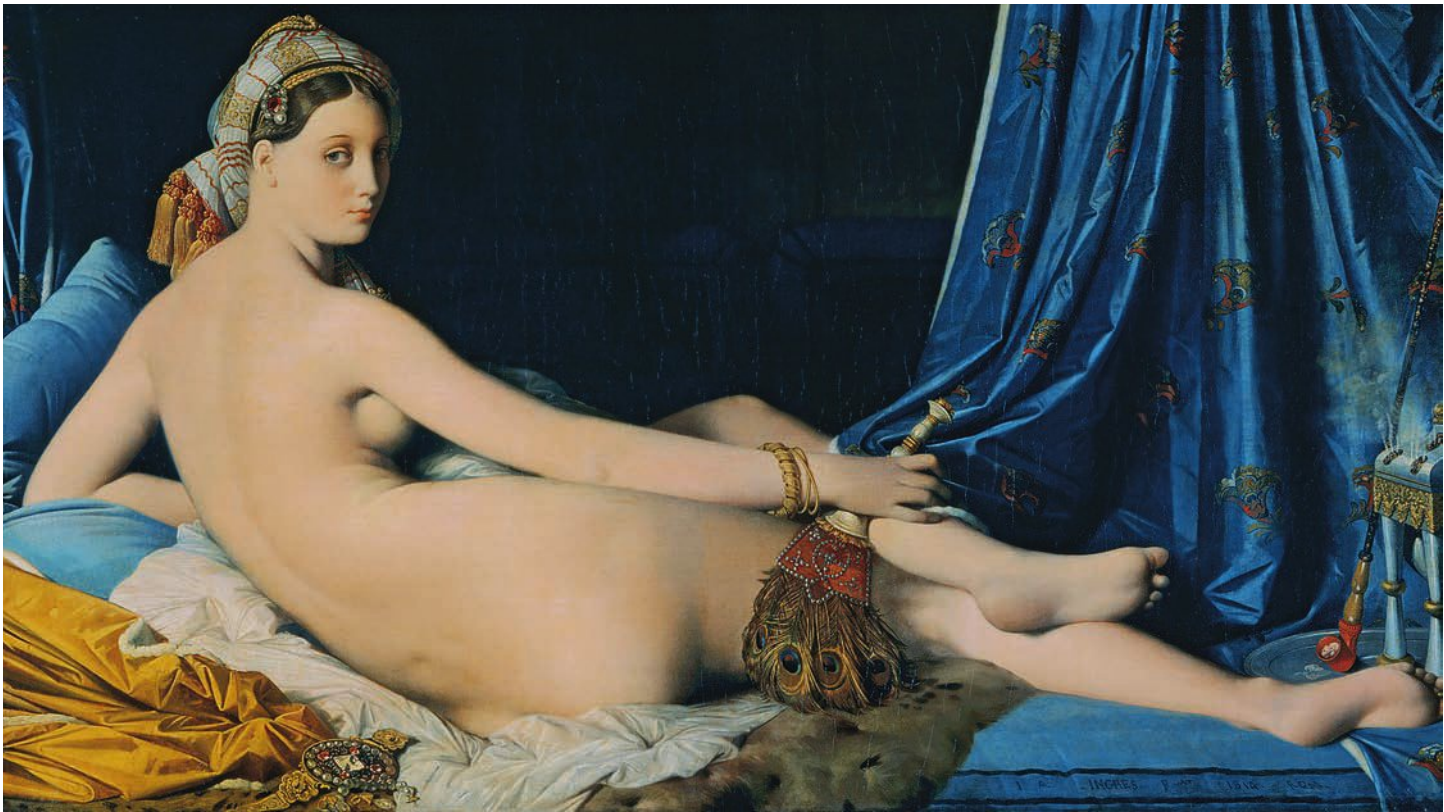
RUDE. Artists working for the July Monarchy increasingly used the more dramatic subjects and styles of Romanticism to represent the 1830 revolution, just as Neoclassical principles had been used to represent the previous revolution. Early in the July Monarchy, the minister of the interior decided, as an act of national reconciliation, to complete the triumphal arch on the Champs-Élysées in Paris begun by Napoleon in 1806. François Rude (1784–1855) received



29-50 • François Rude DEPARTURE OF THE VOLUNTEERS OF 1792 (THE MARSEILLAISE)

1833–1836. Limestone, height approx. 42' (12.8 m). Arc de Triomphe, Place de l'Étoile, Paris.

the commission for a sculpture to decorate the main arcade with a scene that commemorated the volunteer army that had halted a Prussian invasion in 1792–1793. Beneath the urgent exhortations of the winged figure of Liberty, the volunteers surge forward, some nude, some in Classical armor (**FIG. 29-50**). Despite these Classical details, the overall impact of this sculpture is Romantic. The crowded, excited group stirred patriotism in Paris, and the



29-51 • Jean-Auguste-Dominique Ingres **LARGE ODALISQUE**
1814. Oil on canvas, approx. 35 × 64" (88.9 × 162.5 m). Musée du Louvre, Paris.

During Napoleon's campaigns against the British in North Africa, the French discovered the exotic Near East. Upper-middle-class European men were particularly attracted to the institution of the harem, partly as a reaction against the egalitarian demands of women of their own class that had been unleashed by the French Revolution.

sculpture quickly became known simply as **THE MARSEILLAISE**, the name of the French national anthem written in 1792, the same year as the action depicted.

INGRES. Jean-Auguste-Dominique Ingres (1780–1867) served as director of the French Academy in Rome between 1835 and 1841. As a teacher and theorist, Ingres became one of the most influential artists of his time. His paintings offer another variant on the Romantic and Neoclassical, combining the precise drawing, formal idealization, Classical composition, and graceful lyricism of Raphael (SEE FIG. 20-6) with an interest in creating sensual and erotically charged images.

Although Ingres fervently desired to be accepted as a history painter, it was his paintings of female nudes and his portraits of women that made him famous. He painted numerous versions of the **odalisque**, an exoticized version of a female slave or concubine in a sultan's harem. In his **LARGE ODALISQUE** (FIG. 29-51), the cool gaze of the odalisque is leveled at her master, while she twists her naked body in a sinuous, snakelike reclining pose, revealing a calculated eroticism. The cool blues of the divan and the curtain at the right heighten the effect of her cool, white skin and blue eyes; she is Ingres's and his patrons' fantasy of a "white" slave. The exotic details of her headdress, fan, and the

jeweled object in the foreground add to her languid sensuality. Ingres's commitment to academic line and formal structure was grounded in his Neoclassical training, but his fluid, attenuated female nudes are much more in the Romantic tradition.

Although Ingres complained that making portraits was a "considerable waste of time," his skill in rendering a physical likeness in a scintillating way and in mimicking the material qualities of clothing, hairstyles, and jewelry in paint was unparalleled. He painted many life-size and highly polished portraits, but he also produced—usually in just a day—exquisite, small portrait drawings that are extraordinarily fresh and lively. The charming **PORTRAIT OF MADAME DÉSIKÉ RAOUL-ROCHETTE** (FIG. 29-52) is a flattering yet credible interpretation of the relaxed and elegant sitter. With her gloved right hand, Madame Raoul-Rochette has removed her left-hand glove, drawing attention to her social status (traditionally, fine kid gloves were worn by members of the European upper class, who did not work with their hands) and her marital status (a wedding band is on her left hand). Her shiny taffeta dress, with its fashionably high waist and puffed sleeves, is rendered with deft yet light strokes that suggest rather than describe the fabric. Greater emphasis is given to her refined face and elaborate coiffure, which Ingres has drawn precisely and modeled with subtle handling of light and shade.



29-52 • Jean-Auguste-Dominique Ingres **PORTRAIT OF MADAME DÉSIRÉ**
RAOUL-ROCHETTE

1830. Graphite on paper, 12 $\frac{5}{8}$ × 9 $\frac{1}{4}$ " (32.2 × 24.1 cm). Cleveland Museum of Art, Ohio.
Purchase from the J. H. Wade Fund (1927.437)

Madame Raoul-Rochette (1790–1878), née Antoinette-Claude Houdon, was the youngest daughter of the famous Neoclassical sculptor Jean-Antoine Houdon (SEE FIG. 29-40). In 1810, at age 20, she married Désiré Raoul-Rochette, a noted archaeologist, who later became the secretary of the Académie des Beaux-Arts (Academy of Fine Arts, founded in 1816 to replace the French Royal Academy of Painting and Sculpture) and a close friend of Ingres. Ingres's drawing of Madame Raoul-Rochette is inscribed to her husband, whose portrait Ingres also drew around the same time.

EXPLORE MORE: Gain insight from a primary source about Jean-Auguste-Dominique Ingres www.myartslab.com

DAUMIER. Honoré Daumier (1808–1879) came to Paris from Marseille in 1816. He studied drawing at the Académie Suisse, but he learned the technique of **lithography** (see page 952) as assistant to the lithographer Béraud. He published his first lithograph in 1829, at age 21, in the weekly satirical magazine *La Silhouette*. In the wake of the 1830 revolution in Paris, Daumier began

supplying pictures to *La Caricature*, an anti-monarchist, pro-republican magazine, and the equally partisan *Le Charivari*, the first daily newspaper illustrated with lithographs. In 1834, Daumier made a lithographic print of the atrocities on **RUE TRANSNONAIN** (FIG. 29-53). A government guard was shot and killed on this street during a demonstration by workers, and in response the guards

ROMANTIC LANDSCAPE PAINTING

The Romantics saw nature as ever-changing, unpredictable, and uncontrollable, and they interpreted its many aspects as analogous to equally unpredictable and changeable human moods and emotions. They found nature awesome, fascinating, powerful, domestic, and delightful. The landscape became perhaps the most important visual vehicle for Romantic thought.

CONSTABLE. John Constable (1776–1837), the son of a successful miller, claimed that the quiet domestic landscape of his youth in southern England had made him a painter before he ever picked up a paintbrush. Although he was trained at the Royal Academy, he was equally influenced by the British topographic watercolor tradition of the late eighteenth century and by seventeenth-century Dutch landscape painting (SEE FIG. 22–46). After moving to London in 1816, he dedicated himself to painting monumental views of the agricultural landscape (known as “six-footers”), which he considered as important as history painting. Constable’s commitment to contemporary English subjects was so strong that he opposed the establishment of the English National Gallery of Art in

1832 on the grounds that it might distract painters by enticing them to paint foreign or ancient themes in unnatural styles.

THE HAY WAIN (FIG. 29–54) of 1821 shows a quiet, slow-moving scene from Constable’s England. It has the fresh color and sense of visual exactitude that persuades viewers to believe that it must have been painted directly from nature. Constable made numerous drawings and small-scale color studies for his open-air paintings, but the final works were carefully constructed images produced in the studio. The paintings are very large even for landscape themes of historic importance, never mind views derived from the local landscape. *The HayWain* represents England as Constable imagined it had been for centuries—comfortable, rural and idyllic. Even the carefully rendered and meteorologically correct details of the sky seem natural. The painting is, however, deeply nostalgic, harking back to an agrarian past that was fast disappearing in industrializing England.

TURNER. Joseph Mallord William Turner (1775–1851) is often paired with Constable. Both were landscape painters of roughly the same period, but Turner’s career followed a different path. He



29–54 • John Constable THE HAY WAIN

1821. Oil on canvas, 51¼ × 73" (130.2 × 185.4 cm). National Gallery, London. Gift of Henry Vaughan, 1886

EXPLORE MORE: Gain insight from a primary source by John Constable www.myartslab.com



29-55 • Joseph Mallord William Turner **SLAVERS THROWING OVERBOARD THE DEAD AND DYING—TYPHOON COMING ON (“THE SLAVE SHIP”)**
1840. Oil on canvas, 35³/₄ × 48¹/₄” (90.8 × 122.6 cm). Museum of Fine Arts, Boston.

SEE MORE: View a video on Joseph Mallord William Turner www.myartslab.com

29-56 • Joseph Mallord William Turner **THE BURNING OF THE HOUSES OF LORDS AND COMMONS, 16TH OCTOBER 1834**
Oil on canvas, 36¹/₄ × 48¹/₂” (92.1 × 123.2 cm). Philadelphia Museum of Art. The John Howard McFadden Collection, 1928



entered the Royal Academy in 1789, was elected a full academician at the unusually young age of 27, and later became a professor at the Royal Academy Schools. During the 1790s, Turner helped revolutionize the British watercolor tradition by rejecting careful underdrawing and topographic accuracy in favor of a freer application of paint and more generalized atmospheric effects. By the late 1790s, he was also exhibiting large-scale oil paintings of grand natural scenes and historical subjects. In his later work he sought to capture the **sublime**, a concept defined by philosopher Edmund Burke (1729–1797) as something that strikes awe and terror into the heart of the viewer. There is no real threat, however; the sublime is experienced vicariously and it is therefore thrilling and exciting.

Turner engages with contemporary social and political issues in his art on a sublime and cataclysmic scale. One of his later works, **SLAVERS THROWING OVERBOARD THE DEAD AND DYING—TYPHOON COMING ON (“THE SLAVE SHIP”)** (FIG. 29–55), depicts an event of genuine horror, based on an account in Thomas Clarkson’s *The History of the Abolition of the Slave Trade* (1783), which was reprinted in 1840. Clarkson described the captain of a slave ship caught in the path of a typhoon. It was widely believed that insurance companies reimbursed for slaves lost at sea but not for those who died from sickness on board ship. In the foreground of Turner’s painting, not readily recognizable and never quite legible, are the writhing bodies of slaves thrown overboard but still shackled together, fighting in vain for their lives. The fiery swirl of the sun, storm, and waves overwhelms these doomed souls.

Blazing color and light also dominate Turner’s portrayal of **THE BURNING OF THE HOUSES OF LORDS AND COMMONS, 16TH OCTOBER 1834** (FIG. 29–56), which thrills with a sense of drama. We are not the only ones transfixed by the sight of a magnificent conflagration here: The foreground of the painting shows the south bank of the Thames packed with spectators. The fire was a national tragedy. London’s ancient Houses of Parliament in Westminster Palace had witnessed some of the most important events in English history. The fire completely destroyed the House of Lords and left the House of Commons without a roof. Turner himself was witness to the scene and hurriedly made watercolor sketches; within a few months he had the large painting ready for exhibition. The brilliant light and color is the true theme of this painting, explaining why Turner was called “the painter of light.”

COLE. Thomas Cole (1801–1848) was one of the first great professional landscape painters in the United States. Cole emigrated from England at age 17 and by 1820 was working as an itinerant portrait painter. With the help of a patron, he traveled in Europe between 1829 and 1832; upon his return to the United States he settled in New York and became a successful landscape painter. He frequently worked from observation when making sketches for his paintings, but, like most landscape painters of his generation, he produced his large finished works in the studio during the winter months.

In the mid 1830s, Cole painted **THE OXBOW** (FIG. 29–57) for exhibition at the National Academy of Design in New York. He

29-57 •
Thomas Cole
THE OXBOW
1836. Oil on
canvas, 51½ ×
76" (1.31 ×
1.94 m).
Metropolitan
Museum of Art,
New York. Gift of
Mrs. Russell Sage,
1908 (08.228)





29-58 • Caspar David Friedrich *MONK BY THE SEA*
1809. Oil on canvas,
43 × 67³/₄" (110 × 172 cm).
Nationalgalerie, Berlin.

considered this one of his “view” paintings because it represents a specific place and time. Although most of his other view paintings were small, this one was for exhibition at the National Academy, so it is monumentally large. Its scale allows for a sweeping view of a spectacular oxbow bend in the Connecticut River from the top of Mount Holyoke in western Massachusetts. Cole wrote that the American landscape lacked the historic monuments that made European landscape interesting; there were no castles on the Hudson River of the kind found on the Rhine, and there were no ancient monuments in America of the kind found in Rome. On the other hand, he argued, America’s natural wonders, such as this oxbow, should be viewed as America’s natural “antiquities.” The painting’s title tells us that Cole depicts an actual spot, but, like other landscape painters who wished to impart a larger message about the course of history in their work, he composed the scene to convey the landscape’s grandeur and significance, exaggerating the steepness of the mountain and setting the scene below a dramatic sky. Along a great sweeping arc produced by the dark clouds and the edge of the mountain, he contrasts the two sides of the American landscape: its dense, stormy wilderness and its congenial, pastoral valleys with settlements. The fading storm seems to suggest that the land is bountiful and ready to yield its fruits to civilization.

FRIEDRICH. In Germany, the Romantic landscape painter Caspar David Friedrich (1774–1840) considered landscape as a vehicle through which to achieve spiritual revelation. As a young man, he was influenced by the writings and teachings of Gotthard Kosegarten, a local Lutheran pastor and poet who taught that the divine was visible through a deep personal connection with nature. Kosegarten argued that just as God’s book was the Bible, the

landscape was God’s “Book of Nature.” Friedrich studied at the Copenhagen Academy before settling in Dresden, where the poet Johann Wolfgang von Goethe encouraged him to make landscape the principal subject of his art. He sketched from nature but painted in the studio, synthesizing his sketches with his memories of and feelings about nature. In **MONK BY THE SEA (FIG. 29-58)**, a long expanse of dark, moody beach is differentiated from the sky by no more than a vague horizon. The tiny figure of a monk contemplates the vastness and sublimity of the landscape from the edge of the water. The coastline is mysteriously quiet and fog has drawn a veil over most of the details of the landscape, creating a mood that is hushed and solemn.

Friedrich’s landscape paintings were popular among members of the emerging nationalist movement in Germany after Napoleon’s invasion in 1806. Interestingly, his work became less popular after Napoleon’s defeat in 1815.

GOTHIC AND NEOCLASSICAL STYLES IN ARCHITECTURE

A mixture of Neoclassicism and Romanticism motivated architects in the early nineteenth century, many of whom worked in either mode, depending on the task at hand. Neoclassicism in architecture often imbued secular public buildings with a sense of grandeur and timelessness, while Romanticism evoked, for instance, the Gothic past with its associations of spirituality and community.

GOTHIC ARCHITECTURE. The British claimed the Gothic as part of their patrimony and erected a plethora of Gothic Revival buildings in the nineteenth century, among them the **HOUSES OF**

IMPRESSIONISM

The generation of French painters maturing around 1870 also painted modern urban subjects, but from a perspective very different from that of Manet and the Realists. These artists painted the upper middle class at leisure in the countryside and in the city, and although several members of this group painted rural scenes, their point of view tended to be that of a city person.

In April 1874, a group of artists, including Paul Cézanne, Edgar Degas, Claude Monet, Berthe Morisot, Camille Pissarro, and Pierre-Auguste Renoir, exhibited together in Paris under the title of the Société Anonyme des Artistes Peintres, Sculpteurs, Graveurs, etc. (Anonymous Corporation of Artist-Painters, Sculptors, Engravers, etc.). Pissarro organized the group along the lines advocated by anarchists such as Proudhon, who urged citizens to band together into self-supporting grass-roots organizations, rather than relying on state-sanctioned institutions. Pissarro envisioned the Société as a mutual aid group for artists who opposed the state-funded Salons. While the Impressionists are the best remembered of its members today, at the time the group included artists working in several styles. All 30 participants agreed not to submit anything that year to the Salon, which had in the past often rejected their work. This exhibition was a declaration of independence from the Académie and a bid to gain the public's attention directly.

While their exhibition received some positive reviews, one critic, Louis Leroy, writing in the satirical journal *Charivari*, seized upon the title of Monet's painting *Impression: Sunrise* (SEE FIG.

30–26), and dubbed the entire exhibition “impressionist.” Leroy sought to ridicule the fast, open brushstrokes and unfinished look of some of the paintings, but Monet and his colleagues liked the name and kept it as it aptly described their aim to render the fleeting moment in paint. Seven more Impressionist exhibitions were held between 1876 and 1886, with the membership of the group varying slightly on each occasion; only Pissarro participated in all eight shows. The relative success of these exhibitions prompted other artists to organize their own alternatives to the Salon, and by 1900 the independent exhibition and gallery system had all but replaced the Salon system in Paris. This in turn brought to an end the Académie des Beaux-Arts' control over the display of art and thus centrally determined artistic “standards” effectively ended.

THE LANDSCAPE

Claude Monet (1840–1926) was a leading exponent of Impressionism. Born in Paris but raised in the port city of Le Havre, he trained briefly with an academic teacher but soon established his own studio. His friend Charles-François Daubigny urged him to “be faithful to his impression” and suggested that he create a floating studio on a boat and paint *en plein air* (outdoors). Monet's early works depict a side of modernity that the Realists did not show. Like other Impressionists, he was more interested in creating a modern painting style than in producing biting social commentary, although his thematic focus was also modern life. The Impressionists celebrated the semi-rural pleasures of outings to the suburbs



30–25 • Claude Monet
ON THE BANK OF THE SEINE, BENNECOURT
1868. Oil on canvas, 32 × 39²/₈" (81.5 × 100.7 cm). Art Institute of Chicago. Potter Palmer Collection, 1922.427

EXPLORE MORE: Gain insight from a primary source on Claude Monet www.myartslab.com



30-26 • Claude Monet IMPRESSION: SUNRISE
1872. Oil on canvas, 19 × 24³/₈" (48 × 63 cm). Musée Marmottan, Paris.

afforded by the Paris train system. Few early works depict locations far from Paris; most feature the Parisian middle and upper middle classes out walking, boating, and visiting the fashionable new parks in the city or at places just outside of town.

Many of Monet's early works include shimmering expanses of water, such as **ON THE BANK OF THE SEINE, BENNECOURT** (FIG. 30-25), a scene of a young woman in summer, sitting under trees on a riverbank, a small row boat on the river in front of her. At first we think this is a country scene; on closer inspection, however, we see a landing and several buildings on the far bank, and other boats on the water. It is quite a crowded scene, but the intense brightness of Monet's colors makes the first impression one of pure sunlight. (One critic even complained that the painting made his eyes hurt.) To achieve this effect, Monet dispensed entirely with underpainting as taught by the Académie des Beaux-Arts, instead applying flat expanses of pure color directly onto the canvas, unmixed and straight from the tube. The invention of the collapsible metal paint tube in 1841 led to the manufacture of ready-to-use oil colors that painters could conveniently pack and take with them. No longer confined to grinding colors in a studio,

artists like Monet could now paint anywhere. Eschewing the tedium of the academic program for painting, Monet sought to capture the play of light quickly, before it changed. This was a new, modern landscape. As he said: "The Romantics have had their day."

In the summer of 1870, the Franco-Prussian War broke out and Monet fled to London, where he spent time with Pissarro and his future art dealer, Paul Durand-Ruel. The disastrous loss of the major industrial regions of Alsace and Lorraine to Prussia at the end of the war had an equally disastrous impact on the French economy. In Paris, for two months between March and May 1871, the working classes rose up and established the Commune, a working-class city government, the suppression of which led to an estimated 20,000 dead and 7,500 imprisoned. The horror rocked Paris and made people fearful. Courbet was imprisoned for a short time and, in artists' circles, the fear of being branded as an enemy of the state sent a chill through everyone. After 1871, overt political commentary in French art diminished, and the challenge of the avant-garde was expressed increasingly as a rebellion in style.

In 1873, just after returning to Paris, Monet painted **IMPRESSION: SUNRISE** (FIG. 30-26), a view of the sun rising in



30-27 • Camille Pissarro WOODED LANDSCAPE AT L'HERMITAGE, PONTOISE

1878. Oil on canvas, $18\frac{5}{8} \times 22\frac{1}{8}$ " (46.5 × 56 cm). Nelson-Atkins Museum of Art, Kansas City, Missouri. Gift of Dr. and Mrs. Nicholas S. Pickard

the morning fog over the harbor at Le Havre. The painting is rendered almost entirely as color alone. The foreground is eliminated and the horizon line disappears among steamships and docks in the background; forms and atmosphere are shimmering shapes in color. We find our bearings in this painting slowly, but once we do, we “feel” the scene with our eyes. Monet registers the intensity and shifting forms of a first sketch and renders it as the final work of art. The criticism leveled against his paintings was that they were not “finished.” The American painter Lilla Cabot Perry, who befriended Monet in his later years, recalled him telling her:

When you go out to paint, try to forget what objects you have before you—a tree, a house, a field, or whatever. Merely think, Here is a little square of blue, here an oblong of pink,

here a streak of yellow, and paint it just as it looks to you, the exact color and shape, until it gives your own naive impression of the scene before you.

Monet’s friend and fellow artist Camille Pissarro (1830–1903) offered a new image of the landscape in a style similar to Monet’s. He painted scenes where the urban meets the rural; some of his paintings portray the rural landscape alone, but many show urban visitors to the countryside or small towns or factories embedded in the land as the city encroaches upon them. Born in the Dutch West Indies to French parents and raised near Paris, Pissarro studied art in Paris during the 1850s and early 1860s. In 1870, while he and Monet lived in London, Pissarro embraced the ideas that would later become known as Impressionism. The two artists worked together in England, trying to capture what Pissarro described as

“plein air light and fugitive effects.” The impact on both painters was a lightening of color intensity and hue, and a loosening of brushstroke.

Following his return to France, Pissarro settled in Pontoise, a small, hilly village northwest of Paris where he worked for most of the 1870s in an Impressionist style, using high-keyed color and short brushstrokes to capture fleeting qualities of light and atmosphere. In the late 1870s, his painting became more visually complex and the colors darkened again. His **WOODED LANDSCAPE AT L'HERMITAGE, PONTOISE (FIG. 30-27)**, for instance, has a foreground composition of trees that screens the view of a rural path and village behind, flattening space and even partly masking the figure at the lower right. Pissarro applies his paint thickly here, with a multitude of short, multi-directional brushstrokes.

THE FIGURE

In contrast, the Impressionist painter Pierre-Auguste Renoir (1841–1919) focused most of his attention on figure painting,

producing mostly images of the upper middle class at leisure. When he met Monet at the École des Beaux-Arts in 1862, he was in fact working as a figure painter. Monet encouraged him to lighten his palette and to paint outdoors, and by the mid 1870s Renoir was combining a spontaneous handling of natural light with animated figural compositions. In his **MOULIN DE LA GALETTE (FIG. 30-28)**, for example, Renoir depicts crowds dancing in dappled sunlight that falls through the trees. The Moulin de la Galette (the “Pancake Mill”), in the Montmartre section of Paris, was an old-fashioned Sunday afternoon dance hall, which opened its outdoor courtyard during good weather. In this painting, Renoir has glamorized the working-class clientele of the dance hall by placing his artist friends and their models in their midst. These attractive people are shown in attitudes of relaxed congeniality, smiling, dancing, and chatting. He underscores the innocence of their flirtations by including children in the painting in the lower left, while emphasizing the ease of their relations through the relaxed informality of the scene. The overall mood is knit together by sunlight falling through the



30-28 • Pierre-Auguste Renoir MOULIN DE LA GALETTE
1876. Oil on canvas, 4'3 $\frac{1}{2}$ " × 5'9" (1.31 × 1.75 m). Musée d'Orsay, Paris.



30-29 • Mary Cassatt MOTHER AND CHILD
c. 1890. Oil on canvas, 35 $\frac{1}{2}$ × 25 $\frac{3}{8}$ " (90.2 × 64.5 cm). Wichita Art Museum, Kansas.

trees and Renoir's soft brushwork weaving blues and purples through the crowd and around the canvas. This idyllic image of a carefree time and place encapsulates Renoir's idea of the essence of art: "For me a picture should be a pleasant thing, joyful and pretty—yes pretty! There are quite enough unpleasant things in life without the need for us to manufacture more."

The American expatriate Mary Cassatt (1844–1926; SEE FIG. 30-32) also exhibited her work with the Impressionists and, like Renoir, became highly skilled in compositions that focused on the figure. Born near Pittsburgh to a well-to-do family, she studied at the Pennsylvania Academy of the Fine Arts in Philadelphia between 1861 and 1865, and then moved to Paris for further

academic training, eventually settling in France. The realism of the figure paintings she exhibited at the Salons of the early and mid 1870s attracted the attention of Degas, who invited her to participate in the fourth Impressionist exhibition in 1879. Although she, like Degas, remained a studio painter and printmaker, her distaste for what she called the "tyranny" of the Salon jury system made her one of the group's staunchest supporters.

Cassatt focused her artistic career on the world she knew best: the domestic and social life of upper-middle-class women. Around 1890 she painted **MOTHER AND CHILD** (FIG. 30-29), one of many representations of the theme in her career. The painting shows the intimate contact between a mother and child after a bath and just before the child falls asleep. The drowsy face and flushed cheeks of the child and the weight of its limbs have a natural quality to them, even though the space occupied by the figures seems flattened. The solidly modeled forms of the hands and faces contrast with the strong, broad, and unfinished quality of the brushstrokes of the lower part of the mother's dress and the background. Cassatt elevates this small vignette of modern life into a homage to motherhood. Though she lived as an expatriate, Cassatt retained her connections in the United States, and when her friends and relatives came to visit she encouraged them to buy art by the Impressionists, thus creating a market for their work in the United States even before one developed in France.

The French artist Berthe Morisot (1841–1895) also defied societal conventions to become a professional painter, and her work also took as its main subject the female

figure. Morisot and her sister, Edma, copied paintings in the Louvre and studied with several teachers, including Corot, in the late 1850s and early 1860s. The sisters exhibited their art in the five Salons between 1864 and 1868, the year they met Manet. In 1869, Edma married and gave up painting to devote herself to domestic duties, but Berthe continued painting, even after her 1874 marriage to Manet's brother, Eugène, and the birth of their daughter in 1879. Morisot sent nine paintings to the first exhibition of the Impressionists in 1874 and showed her work in all but one of their subsequent shows.

As a respectable bourgeois lady, Berthe Morisot was not free to prowl the city looking for modern subjects, and, like Cassatt's,



30-30 • Berthe Morisot SUMMER'S DAY

1879. Oil on canvas, 17¹³/₁₆ × 29⁵/₁₆" (45.7 × 75.2 cm). National Gallery, London. Lane Bequest, 1917

her painting was confined to depictions of women's lives, a subject she knew well. In the 1870s, she painted in an increasingly fluid and painterly style, flattening her picture plane and making her brushwork more visible. In her oil painting **SUMMER'S DAY** (FIG. 30-30), Morisot shows two elegant young ladies on a pleasant outing on the lake of the fashionable Bois du Boulogne. Unlike the figures in Manet's *Boating* (SEE FIG. 30-19), Morisot's women are properly accompanied by each other, and their ferry is steered by an unseen boatman who is at their behest. First exhibited in the fifth Impressionist exhibition in 1880, *Summer's Day* explores the formal side of Impressionism: Its brushstrokes and colors are skillfully handled. While Morisot was unable to comment on modern city life in ways her brother-in-law might, she nevertheless painted intensely modern pictures.

MODERN LIFE

Subjects of urban work and leisure also attracted Edgar Degas (1834–1917), although his vision is closer to Realism in its social commentary. Instead of painting out of doors, Degas composed his pictures in the studio from working drawings and photographs. He received rigorous academic training at the École des Beaux-Arts in the mid 1850s and subsequently spent three years in Italy studying the Old Masters. Assured compositional structure and intensity of line were hallmarks of his art throughout his career.

The son of a Parisian banker, Degas's painting themes and style were closer to Manet's than to the Impressionists'. In the 1870s, he began painting the modern life of the city: the racetrack, the music hall, and the opera, often focusing on those working to provide the entertainment rather than on their audience. He became the painter of the Paris ballet in the 1870s and 1880s at a time when it was in decline. Degas did not draw or paint actual dancers in rehearsal; rather, he hired dancers, often very young "ballet rats," to come to his studio to pose for him. His ballet paintings and pastels contain acerbic social commentary. **THE REHEARSAL ON STAGE** (FIG. 30-31), for example, is a contrived scene, not an actual event. Many dancers' poses are uncharacteristic of the actual ballet but are included to show how the life of a dancer is tiresome, involving tedious hours of work. In this pastel, several young dancers look bored or exhausted, and to the far right sit two gentleman visitors who, the artist may be suggesting, pay to see the girls practice. The composition is set in a raked space, as if viewed from a box close to the stage. The abrupt foreshortening is emphasized by the dark scrolls of the double basses that jut up from the lower left. The angular viewpoint may derive from Japanese prints, which Degas collected, while the cropping of figures on the left suggests photography, which he also practiced. The Realist novelist Edmond de Goncourt (1822–1896), a friend of Degas, described him as capturing "the soul of modern life."



30-31 • Edgar Degas THE REHEARSAL ON STAGE
c. 1874. Pastel over brush-and-ink drawing on thin, cream-colored wove paper, laid on bristol board, mounted on canvas, $21\frac{3}{4} \times 28\frac{3}{4}$ " (54.3×73 cm). Metropolitan Museum of Art, New York. Bequest of Mrs. H. O. Havemeyer Collection, Gift of Horace Havemeyer, 1929 (29.160.26)

In the right background of Degas's picture sit two well-dressed, middle-aged men, who enjoy their intimacy with the dancers at informal rehearsal. Because ballerinas generally came from lower-class families and exhibited their scantily clad bodies in public—something prohibited for “respectable” bourgeois women—they were widely assumed to be sexually available, and they often attracted the attentions of wealthy men willing to support them in exchange for sexual favors. Thus several of Degas's ballet pictures also include one or more of the dancers' mothers, who would accompany their daughters to rehearsals and performances in order to safeguard their virtue.



30-32 • Edgar Degas PORTRAIT OF MARY CASSATT
1880-1884. Oil on canvas, $28\frac{1}{4} \times 23\frac{1}{8}$ " (71.4×58.7 cm). National Portrait Gallery, Smithsonian Institution, Washington, D.C.



30-33 • Gustave Caillebotte PARIS STREET, RAINY DAY
1877. Oil on canvas, 83½ × 108¾" (212.2 × 276.2 cm). Art Institute of Chicago. Part of the Charles H. and Mary F. S. Worcester Fund

Degas's **PORTRAIT OF MARY CASSATT** (FIG. 30-32) is very different from his ballet pictures. It shows Cassatt as an uncharacteristically strong, intense, and intelligent woman for her time. She leans forward in her chair as if to engage the viewer in conversation in the midst of playing cards. Cassatt carved out a career for herself painting in a radical style and earned the respect of artists like Degas at a time when such professionalism in women was frowned upon. In this portrait Degas shows Cassatt's sharp intellect, something he rarely revealed in other paintings of women.

Gustave Caillebotte (1848–1894), another friend of Degas, was involved in organizing several Impressionist exhibitions; he also purchased the work of his friends, amassing a large collection of paintings. He studied with an academic teacher privately and qualified for the École des Beaux-Arts, but never attended. Caillebotte was fascinated by the streets of Paris, especially Haussmann's modernized street plan, and his subjects and compositions

characteristically represent modern life. His **PARIS STREET, RAINY DAY** (FIG. 30-33) has an unconventional, almost telescopic composition that tilts the perspective. The street itself seems to be the subject of this painting; the people are huddled under umbrellas or pushed to the sides of the composition. The figure to the far right is even cropped in half, as in a photograph, and the couple strolling toward us are squeezed between him and the lamppost.

LATE NINETEENTH-CENTURY ART AND THE BEGINNINGS OF MODERNISM

The Realists and Impressionists continued to contribute to avant-garde art until the late nineteenth century, but by the mid 1880s they had relinquished their dominance to a younger generation of artists. The period after Impressionism seems less

unified and less directed, involving artists from several different nations taking art in many new visual directions. This generation of artists increasingly defined avant-garde art in terms of visual experimentation, working to develop the precise manner of painting appropriate to their message. Some reinterpreted art as an expression of an interior world of the imagination, while others reconstructed the world around them in paint using new visual languages.

These artists included French Post-Impressionists, who explored inner ways of expressing the outer world, sometimes escaping from the city to the countryside or even to far-flung places; late nineteenth-century French sculptors, who studied the passionate physicality of the human form; British artists, inspired by medieval history in both painting and design; Symbolist artists, who retreated into fantastical and sometimes horrifying worlds of the imagination; Art Nouveau artists, who rejected the rational order of the industrial world to create images and designs ruled by the writhing, moving asymmetrical shapes of growing plants; and even landscape designers, who recast the urban cityscape into a rambling natural landscape.

At the end of the century and late in his life, Paul Cézanne (see pages 1007–1009) altered this course by returning to an intense visual study of the world around him, scrutinizing it like a specimen on a dissecting table and urging younger artists to consider new ways of creating meaning in painting. In 1906, the year Cézanne died, a retrospective exhibition of his life's work in Paris revealed his methods to the next generation of artists, the creators of Modernism.

POST-IMPRESSIONISM

The English critic Roger Fry coined the term “Post-Impressionism” in 1910 to describe a diverse group of painters whose work he had collected for an exhibition. He acknowledged that these artists did not share a unified style or approach to art, but they all used Impressionism as a springboard for their individual expressions of modernity in art.

SEURAT. Georges Seurat (1859–1891) was born in Paris and trained at the École des Beaux-Arts. He was dedicated to the clarity of structure that he found in Classical relief sculpture, and to



30-34 • Georges Seurat A SUNDAY AFTERNOON ON THE ISLAND OF LA GRANDE JATTE
1884–1886. Oil on canvas, 6'9½" × 10'1¼" (207 × 308 cm). Art Institute of Chicago. Helen Birch Bartlett Memorial Collection

the seemingly systematic but actually quite emotive use of color suggested by optics and color theory. He was particularly interested in the “law of the simultaneous contrast of colors” formulated by Michel-Eugène Chevreul in the 1820s. Chevreul observed that adjacent objects not only cast reflections of their own color onto their neighbors, but also create in them the effect of their **complementary color**. Thus, when a blue object is set next to a yellow one, the eye will detect in the blue object a trace of purple, the complement of yellow, and in the yellow object a trace of orange, the complement of blue.

Seurat explored how color hues and tones adjacent to one another create this visual effect of a third color. He studied carefully which hues could be combined, and in what proportions, to produce the effect of a particular color. His goal was to find ways to create retinal vibrations that enlivened the painted surface. He painted in distinctive short, multi-directional strokes of almost pure color, in what came to be known by the various names of “Divisionism” (the term preferred by Seurat), “Pointillism,” and “Neo-Impressionism.” In theory, these juxtaposed small strokes of color would merge in the viewer’s eye to produce the impression of other colors. When perceived from a certain distance they would appear more luminous and intense than the same colors seen separately, while on close observation Seurat’s strokes and colors would remain distinct and separate, creating an almost abstract arrangement of color and shape.

Seurat’s monumental painting **A SUNDAY AFTERNOON ON THE ISLAND OF LA GRANDE JATTE (FIG. 30–34)** was first exhibited at the eighth and final Impressionist exhibition in 1886. He presented this large canvas as a “demonstration” piece to prove his worth as an artist and to advertise his smaller works. The painting contained 11 colors, with the purest hue of each that he could find. He laid these out in a single row on his palette, while creating a second, upper row of the same colors mixed with white and a third lower row mixed with black. He painted the entire canvas using this range of colors. When viewed from a distance of about 9 feet, the painting reads as figures in a park rendered in many colors and tones; but when viewed from a distance of 3 feet, the individual marks of color become more distinct and the forms begin to dissolve into abstraction.

The painting represents a sunny Sunday afternoon, the newly designated official day off for French working families to spend time together. The park, on the island of the Grande Jatte, just west of Paris, was accessible by train. There was a social hierarchy in Parisian parks in the late nineteenth century; the Bois du Boulogne (SEE FIG. 30–30) was an upper-middle-class park in an area of grand avenues, whereas the Grande Jatte faced a lower-class industrial area across the river. The figures represent a range of lower-middle-class “types” that would have been easily recognizable to the nineteenth-century viewer, such as the strolling man and his companion to the right, usually identified as a *boulevardier* (or citified dandy) and a *cocotte* (a single woman of the demi-monde), or the *canotier* (working-class oarsman) to the left.

VAN GOGH. Among the artists to experiment with Divisionism, Impressionism and modernity was the Dutch painter Vincent van Gogh (1853–1890), who transformed his artistic sources into a highly expressive personal style. The oldest son of a Protestant minister, Van Gogh worked as an art dealer, a teacher, and an evangelist before deciding in 1880 to become an artist. After brief periods of study in Brussels, The Hague, and Antwerp, in 1886 he moved to Paris, where he discovered the Parisian avant-garde. Van Gogh adapted Seurat’s Divisionism, for instance, by applying brilliantly colored paint in multi-directional strokes of **impasto** (thick applications of paint) to give his pictures a turbulent emotional energy and a palpable surface texture.

Van Gogh was a socialist who believed that modern life, with its constant social change and focus on progress and success, alienated people from one other and from themselves (see “Modern Artists and World Cultures: Japonisme,” pages 994–995). His own paintings are efforts to communicate his emotional state and establish a connection between artist and viewer, thereby overcoming the emotional barrenness that he felt modern society created. In a prolific output over only ten years, he produced paintings that would contribute significantly to the later emergence of Expressionism, in which the artist’s emotional intensity overrides fidelity to the actual appearance of things. Van Gogh described his working method in a letter to his brother:

I should like to paint the portrait of an artist friend who dreams great dreams, who works as the nightingale sings, because it is his nature. This man will be fair-haired. I should like to put my appreciation, the love I have for him, into the picture. So I will paint him as he is, as faithfully as I can—to begin with. But that is not the end of the picture. To finish it, I shall be an obstinate colorist. I shall exaggerate the fairness of the hair, arrive at tones of orange, chrome, pale yellow. Behind the head—instead of painting the ordinary wall of the shabby apartment, I shall paint infinity, I shall do a simple background of the richest, most intense blue that I can contrive, and by this simple combination, the shining fair head against this rich blue background, I shall obtain a mysterious effect, like a star in the deep blue sky.

One of the most famous examples of this approach is **THE STARRY NIGHT (FIG. 30–35)**, painted from careful observation and the artist’s imagination. Above the quiet town, the sky pulsates with celestial rhythms and blazes with exploding stars. Contemplating life and death in a letter, Van Gogh wrote: “Just as we take the train to get to Tarascon or Rouen, we take death to reach a star.” This idea is rendered visible in this painting by the cypress tree, a traditional symbol of both death and eternal life, which rises dramatically to link the terrestrial and celestial realms. The brightest star in the sky is actually a planet, Venus, which is associated with love. It is possible that the picture’s extraordinary energy also expresses Van Gogh’s euphoric hope of gaining in death the love that had eluded him in life. The painting is a riot of



Modern Artists and World Cultures: Japonisme

In 1887, Vincent van Gogh painted *Japonaiserie: Flowering Plum Tree*. He was deeply affected by recently imported examples of Japanese art and prints, which he appreciated for their “exotic” visual effects. Japan was opened to Western trade and diplomacy in 1853, after a lengthy isolation, and in 1855 trade agreements permitted the regular exchange of goods with Japan. Among the first Japanese art objects to come to Paris was a sketchbook entitled *Manga* by Hokusai (1760–1849), which was eagerly passed around by Parisian artists. Several of them began to collect Japanese objects; the 1867 Paris International Exposition mounted the first show of Japanese prints in Europe; and immediately thereafter, Japanese lacquers, fans, bronzes, hanging scrolls, kimonos, ceramics, illustrated books, and *ukiyo-e* (prints of the “floating world,” the realm of geishas and popular entertainment) began to appear for sale in specialty shops, art galleries, and even some department stores in Paris. The French obsession with Japan reached such a level by 1872 that the art critic Philippe Burty named the phenomenon **Japonisme**.

Vincent van Gogh admired the design and handcrafted quality of Japanese prints, which he both owned and copied. His *Japonaiserie: Flowering Plum Tree* is largely copied from Hiroshige’s woodblock print *Plum Orchard, Kameido*. Van Gogh makes use of the same flattened tree with its asymmetrical branches, thin, shooting twigs, and tiny blossoms in his foreground; the same smaller trees in the middle ground; and the same railing in the background, behind which can be seen several figures and a small hut. Van Gogh has also appropriated Hiroshige’s color scheme and flattened picture plane, as well as his banners of text. But he also made significant changes in his adaptation. He flattened the scene more extremely than Hiroshige had done. His grass is a uniform blanket of

green, the flat gray trees with hard black outlines are flat and undifferentiated, and it is not clear whether the yellow blossoms are in front of or behind the thickly painted red sky. Indeed, Hiroshige’s print suggests greater spatial depth than Van Gogh’s imitation. Van Gogh also frames his painting with a bold, rather crudely painted orange frame with pseudo-Japanese characters scrawled around it, as if to accentuate the

“primitiveness” of the image and its source. Van Gogh knew little about Japanese culture and less about the Japanese painting or printmaking tradition. He uses the Hiroshige print as a prompt in order to conjure up what he saw as a simpler, more “primitive” culture than his own, at a time when other artists, such as Paul Gauguin traveled the world in search of “primitive” cultures to inspire their art.



Hiroshige PLUM ORCHARD, KAMEIDO

1857. From *One Hundred Famous Views of Edo*. Woodblock print, 13 $\frac{1}{4}$ × 8 $\frac{5}{8}$ " (33.6 × 47 cm). Brooklyn Museum, New York.



Vincent van Gogh **JAPONAISERIE: FLOWERING PLUM TREE**
 1887. Oil on canvas, 21½ × 18" (54.6 × 45.7 cm). Vincent van Gogh Museum, Amsterdam.



30-35 • Vincent van Gogh THE STARRY NIGHT

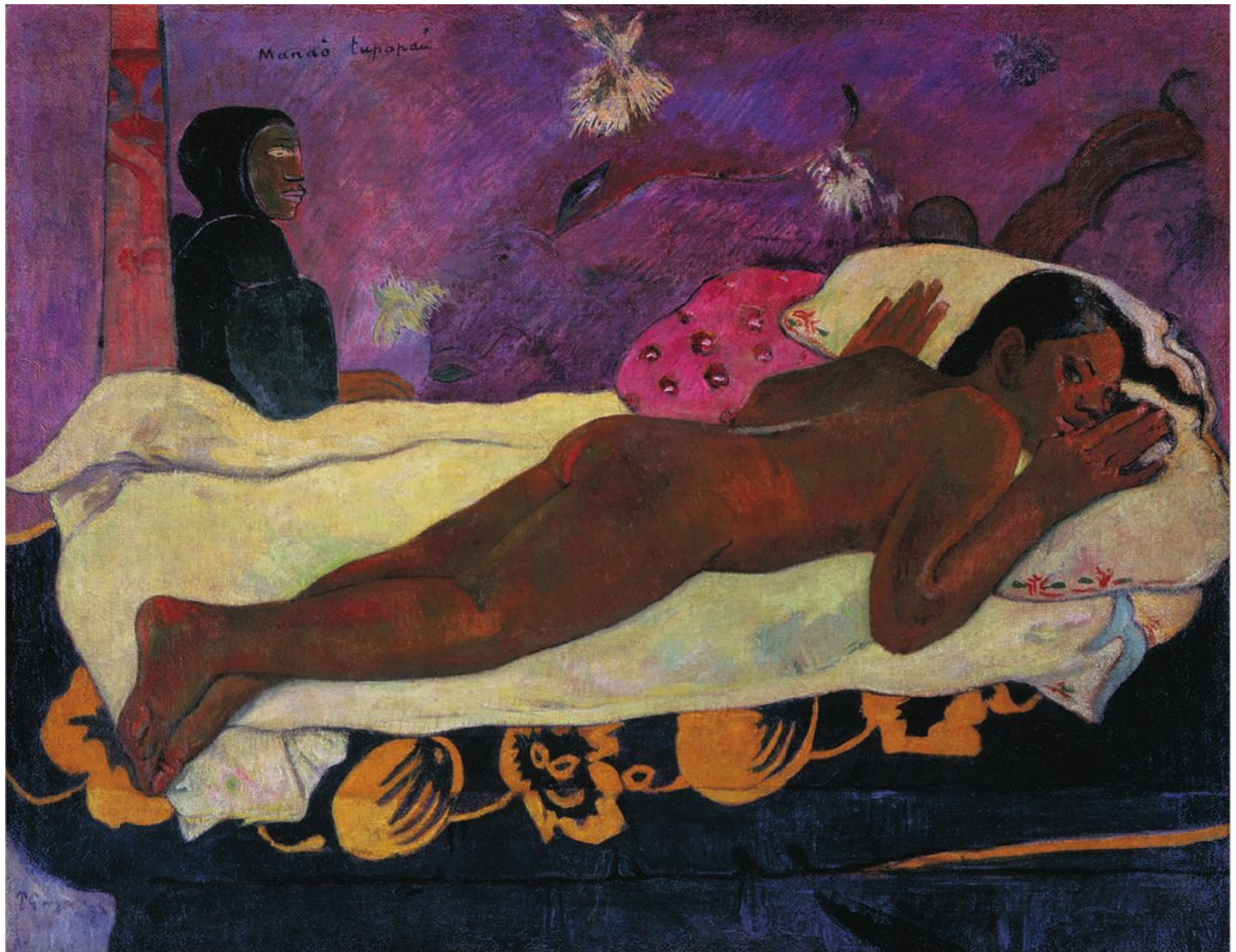
1889. Oil on canvas, 28³/₄ × 36¹/₄" (73 × 93 cm). Museum of Modern Art, New York.

Acquired through the Lillie P. Bliss Bequest (472.1941)

brushwork, as rail-like strokes of intense color writhe across its surface. Van Gogh's brushwork is immediate, expressive, and intense. During the last year and a half of his life, he experienced repeated psychological crises that lasted for days or weeks. While they were raging, he wanted to hurt himself, heard loud noises in his head, and could not paint. The stress and burden of these attacks led him to the asylum where he painted *The Starry Night*, and eventually to suicide in July 1890.

GAUGUIN. In painting from imagination as much as from nature in *The Starry Night*, Van Gogh may have been following the advice of his friend Paul Gauguin (1848–1903), who once counseled another artist: "Don't paint from nature too much. Art is an abstraction. Derive this abstraction from nature while dreaming before it, and think more of the creation that will result." Gauguin's

art abstracts from nature like Van Gogh's, and it laid foundations for even more abstracted art in the twentieth century. Born in Paris to a Peruvian mother and a radical French journalist father, Gauguin lived in Peru until age 7. During the 1870s and early 1880s, he enjoyed a comfortable bourgeois life as a stockbroker, painting in his spare time under the tutelage of Pissarro. Between 1880 and 1886, he exhibited in the final four Impressionist exhibitions. In 1883, he lost his job during a stock market crash; three years later he abandoned his wife and five children to pursue a full-time painting career. Gauguin knew firsthand the business culture of his time and came to despise it, writing disparagingly to a friend of "the European struggle for money." Believing that escape to a more "primitive" place would bring with it the simpler pleasures of life, Gauguin lived for extended periods in the French province of Brittany between 1886 and



30-36 • Paul Gauguin MANAO TUPAPAU (SPIRIT OF THE DEAD WATCHING)

1892. Oil on burlap mounted on canvas, 28 $\frac{5}{8}$ × 36 $\frac{2}{8}$ " (73 × 92 cm). Collection Albright-Knox Art Gallery, Buffalo, NY.

A. Conger Goodyear Collection, 1965.

EXPLORE MORE: Gain insight from a primary source on Paul Gauguin www.myartslab.com

1891, traveled to Panama and Martinique in 1887, spent two months in Arles with Van Gogh in 1888, and then in 1891 sailed for Tahiti, a French colony in the South Pacific. After a final sojourn in France in 1893–1895, Gauguin returned to the Pacific, where he died in 1903.

Gauguin's art was inspired by sources as varied as medieval stained glass, folk art, and Japanese prints; he sought to paint in a "primitive" way employing the so-called "decorative" qualities of folk art such as brilliantly colored flat shapes, an anti-naturalist use of color, and thick, black outlines to feign "primitiveness." Gauguin called his style "synthetism," because he believed it synthesized observation and the artist's feelings about a subject in an abstracted application of line, shape, space, and color.

MANAO TUPAPAU (THE SPIRIT OF THE DEAD KEEP WATCH) (FIG. 30-36) portrays a thickly outlined, androgynous nude figure lying prone on a bed, close to sleep. In the background the spirit

of the dead watches over the figure. Gauguin implicitly suggests that this painting represents a scene from Tahitian religion, but there is no evidence that this is the case. The painting is not intended to be naturalistic or realistic, evoking a mood rather than representing a specific scene. Like many of Gauguin's works, this painting shows the late nineteenth-century desire to "get away" from the oppressive life of the city, and to get back to so-called "primitive" versions of culture.

LATE NINETEENTH-CENTURY ART IN BRITAIN

In the 1840s, Britain also encountered social and political upheaval. The depression of the "hungry forties," the Irish Potato Famine, and the Chartist Riots threatened social stability in England. Artists in Britain at mid century painted scenes of religious, medieval, or moral exemplars using a tight realistic style that was quite different from French Realism.

beauty in the roughest raw material. Toulouse-Lautrec outlines his forms, flattens his space, and suppresses modeling to accommodate the cheap colored lithographic printing technique he used, which afforded only three or four colors. His curving lines and the hand-drawn lettering are also distinctively Art Nouveau.

CÉZANNE AND THE BEGINNINGS OF MODERNISM

No artist had a greater impact on the next generation of Modern painters than Paul Cézanne (1839–1906). The son of a prosperous banker in the southern French city of Aix-en-Provence, Cézanne studied art first in Aix and then in Paris, where he participated in the circle of Realist artists around Manet. His early pictures, somber in color and coarsely painted, often depicted Romantic themes of drama and violence, and were consistently rejected by the Salon.

In the early 1870s, Cézanne changed his style under the influence of Pissarro. He adopted a bright palette and broken brushwork, and began painting landscapes. Like the Impressionists,

with whom he exhibited in 1874 and 1877, Cézanne dedicated himself to the study of what he called the “sensations” of nature. Unlike the Impressionists, however, he did not seek to capture transitory effects of light and atmosphere; instead, he created highly structured paintings of an ordered nature through a methodical application of color that merged drawing and modeling into a single process. His professed aim was to “make of Impressionism something solid and durable, like the art of the museums.”

Cézanne’s dedicated pursuit of this goal is evident in his repeated paintings of **MONT SAINTE-VICTOIRE**, a mountain close to his home in Aix, which he depicted in hundreds of drawings and about 30 oil paintings between the 1880s and his death in 1906. The view here (**FIG. 30–49**) presents the mountain rising above the Arc Valley, which is dotted with buildings and trees, and crossed at the far right by a railroad viaduct. Framing the scene to the left is an evergreen tree, which echoes the contours of the mountains, creating visual harmony between the two principal elements of the



30–49 • Paul Cézanne MONT SAINTE-VICTOIRE

c. 1885–1887. Oil on canvas, 25 $\frac{1}{2}$ × 32" (64.8 × 92.3 cm). Courtauld Institute of Art Gallery, London. P.1934.SC.55

SEE MORE: View a video about Paul Cézanne’s *Mont Sainte-Victoire* www.myartslab.com



30-50 • Paul Cézanne THE LARGE BATHERS

1906. Oil on canvas, 6'10" × 8'2" (2.08 × 2.49 m). Philadelphia Museum of Art. The W. P. Wiltach Collection

composition. The even light, still atmosphere, and absence of human activity create the sensation of hermetic stillness.

Cézanne's handling of paint is deliberate and controlled. His brushstrokes, which vary from short, parallel hatchings to light lines to broader swaths of flat color, weave together the elements of the painting into a unified but flattened visual space. The surface design vies with the pictorial effect of receding space, generating tension between the illusion of three dimensions within the picture and the physical reality of its two-dimensional surface. Recession into depth is suggested by the tree in the foreground—a *repoussoir* (French for “something that pushes back”) that helps draw the eye into the valley—and by the transition from the saturated hues in the foreground to the lighter values in the background, creating an effect of atmospheric perspective. But recession into depth is challenged by other more intense colors in

both the foreground and background, and by the tree branches in the sky, which follow the contours of the mountain, subtly suggesting that the two are on the same plane. Photographs of this scene show that Cézanne created a composition in accordance with a harmony that he felt the scene demanded, rather than from the details of the scene itself. His commitment to the painting as a work of art, which he called “something other than reality”—not a representation of nature but “a construction after nature”—was crucial for modern art of the next century.

Cézanne enjoyed little professional success until the last years of his life, at which time his paintings became more complex internally and less tied to observed reality. **THE LARGE BATHERS (FIG. 30-50)** was probably begun in the last year of his life and left unfinished. This canvas, the largest he ever painted, returns in several ways to the academic conventions of the history painting: it

is a multi-figured painting of nude figures in a landscape setting that suggests a mythological theme. The bodies cluster in two pyramidal groups at the left and right sides of the painting, beneath a canopy of trees that opens in the middle onto a triangular expanse of water, landscape, and sky. The figures assume statuesque poses (the crouching figure at the left quotes the Hellenistic *Crouching Venus* that Cézanne copied in the Louvre) and seem to exist in a timeless realm. Using a restricted palette of blues, greens, ochers, and roses, laid down over a white ground, Cézanne suffuses the picture with a cool light that emphasizes the scene's remoteness from everyday life. Despite its unfinished state, *The Large Bathers* brings nineteenth-century painting full circle by reviving the Arcadian landscape, a much earlier category of academic painting, while opening a new window on the radical rethinking of the fundamental practice and purpose of art.

THE ORIGINS OF MODERN ARCHITECTURE

The history of late nineteenth-century architecture reflects a dilemma faced by the late nineteenth-century industrial city, caught between the classicizing tradition of the Beaux-Arts academic style and the materials, construction methods, and new aesthetic of industry. The *École des Beaux-Arts*, although weakened in painting by the end of the century, came into its own as the training ground for European and American architects after

1880, while industrialization in places like Chicago simultaneously demanded new ways of thinking about tall and large buildings.

TECHNOLOGY AND STRUCTURE

The pace of life sped up considerably over the course of the nineteenth century. Industrialization allowed people to manufacture more, consume more, travel more, and do more, in greater numbers than before. Industrialization caused urbanization, which in turn demanded more industrialization. A belief in the perfectibility of society spawned more than 20 international fairs celebrating innovations in industry and technology. One of the first of these took place in London in 1851. The Great Exhibition of the Industry of All Nations was mounted by the British to display their industrial might, assert their right to empire, and quell lingering public unrest after the 1848 revolutions elsewhere in Europe. The centerpiece of the Great Exhibition, the Crystal Palace, introduced new modern building techniques and aesthetics.

THE CRYSTAL PALACE. The revolutionary construction of **THE CRYSTAL PALACE** (FIG. 30–51), created by Joseph Paxton (1803–1865), featured a structural skeleton of cast iron that held iron-framed glass panes measuring 49 by 30 inches, the largest size that could be mass-produced at the time. Prefabricated wooden ribs and bars supported the panes. The triple-tiered edifice was the largest space ever enclosed up to that time—1,851 feet long, covering more than 18 acres, and providing almost a million



30–51 • Joseph Paxton THE CRYSTAL PALACE

London. 1850–1851. Iron, glass, and wood. (Print of the Great Exhibition of 1851; printed and published by Dickinson Brothers, London, 1854.)



31-1 • Pablo Picasso MA JOLIE 1911–1912. Oil on canvas, $39\frac{3}{4} \times 25\frac{3}{4}$ " (100 × 65.4 cm).
Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest (176.1945)

MODERN ART IN EUROPE AND THE AMERICAS, 1900–1950

Pablo Picasso was a towering presence at the center of the early twentieth-century Parisian art world, transforming the form, meaning, and conceptual framework of Modern art. In his great Cubist work **MA JOLIE (FIG. 31–1)** of 1911–1912, Picasso challenges his viewers to think about the very nature of communication through painting. Remnants of the subjects Picasso worked from are evident throughout, but any attempt to reconstruct the subject—a woman with a stringed instrument—poses difficulties for the viewer. *Ma Jolie* (“My Pretty One”) is in some sense a portrait, though hardly a traditional one. Picasso makes us work to see and to understand the figure. We can discover several things about *Ma Jolie* from the painting; we can see parts of her head, her shoulders, and the curve of her body, a hand or a foot. But in Paris in 1911, “Ma Jolie” was also the title of a popular song, so the inclusion of writing and a musical staff in the painting may also suggest other meanings. Our first impulse might be to wonder what exactly is pictured on the canvas. To that question, Picasso provided the sarcastic answer “It’s My Pretty One!”

On the other hand, it might be argued that the human subject provided only the raw material for a formal, abstract arrangement. A subtle tension between order and disorder is maintained throughout this painting. For example, the shifting effect of the surface, a delicately patterned texture of grays and browns, is given regularity through the use of short, horizontal brushstrokes. Similarly, with the linear elements, strict horizontals and verticals dominate, although many irregular curves and angles are also evident. The combination of horizontal brushwork and right angles firmly establishes a grid that effectively counteracts the surface flux. Moreover, the repetition of certain diagonals and the relative lack of details in the upper left and upper right create a pyramidal shape. Thus, what at first may seem a chaotic composition of lines and muted colors turns out to be a well-organized unit. The aesthetic satisfaction of such a work depends on the way chaos seems to resolve itself into order.

LEARN ABOUT IT

- 31.1** Assess the impact of Cubism on abstract art in the early twentieth century.
- 31.2** Examine the different ways that artists in the Modern period responded directly or indirectly to the violence of war.
- 31.3** Investigate how Dada and Surrealism changed the form, content, and concept of art.
- 31.4** Analyze the relationship between function, form, and technology in early twentieth-century architecture.
- 31.5** Determine the political and economic impact of the Great Depression on interwar European and American art.
- 31.6** Assess how and why Abstract Expressionism transformed painting after 1940.

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EUROPE AND AMERICA IN THE EARLY TWENTIETH CENTURY

At the beginning of the twentieth century, the fragile idea that “civilization” would inexorably continue to progress began to fissure and finally crack in an orgy of violence during World War I. Beginning in August 1914, the war initially pitted the Allies (Britain, France, and Russia) against the Central Powers (Germany and the Austro-Hungarian Empire) and the Ottoman Empire. The United States eventually entered the war on the side of Britain and France in 1917, the American contribution helping guarantee victory for the Allies the following year.

World War I transformed almost every aspect of politics, economics, and society in the Western world (**MAP 31–1**). The war was fought with twentieth-century technology but nineteenth-century strategies. Trench warfare and the Maxim gun caused the deaths of millions of soldiers and the horrible maiming of as many again. Europe lost an entire generation of young men; whole societies were shattered. The war also caused Europe to question the nineteenth-century imperial social and political order that had precipitated this carnage and foreshadowed a change in the character of warfare itself. Future wars would be over ideology rather than—as in the nineteenth century—territory.

In the first half of the twentieth century, three very different political ideologies struggled for world supremacy: communism (as in the U.S.S.R. and China), fascism (as in Italy and Germany), and liberal-democratic capitalism (as in America, Britain, and Western Europe). The October 1917 Russian Revolution led to the Russian Civil War, which in turn led to the triumph of the Bolshevik (“Majority”) Communist Party, led by Vladimir Lenin, and to the founding of the U.S.S.R. in 1922. After Lenin’s death and an internal power struggle, Joseph Stalin emerged as leader of the U.S.S.R.. Under Stalin, the U.S.S.R. annexed several neighboring states, suffered through the Great Purge of the 1930s, and lost tens of millions during the war against Nazi Germany.

Fascism first took firm root in Italy when Benito Mussolini came to power in October 1922. In Germany, meanwhile, the postwar democratic Weimar Republic was destroyed by a combination of rampant hyperinflation and the enmity between communists, socialists, centrists, Christian Democrats, and fascists. By the time of the 1932 parliamentary election, Germany’s political and economic deterioration had paved the way for a Nazi Party victory and the promotion of its leader, Adolf Hitler, to chancellor. Fascism was not limited to Germany and Italy—it was widespread throughout Central and Eastern Europe and on the Iberian peninsula, where General Francisco Franco emerged victorious from the Spanish Civil War.

The economic impact of World War I was global. Although the United States emerged from it as the leading economic power in the world, the hyperinflation of Germany in the 1920s, the repudiation of German war debt under the Versailles Treaty, and the Stock Market Crash of 1929 in the United States plunged

the Western world into a Great Depression that exacerbated political hostility between the major European countries, served as an incubator for fascism and communism in Europe, and tore apart the social and political fabric of Britain and America. In America, President Franklin D. Roosevelt created the New Deal programs in 1933 to stimulate the economy with government spending, and France and Britain took their first steps toward the modern welfare state. But ultimately the Great Depression was only ended by the military build-up of World War II. The latter lasted from 1939 to 1945, and the human carnage it caused both in battle and to civilians, particularly in German concentration camps, raised some difficult questions about the very nature of our humanity.

Changes in scientific knowledge were no less dramatic at this time. The foundations of Newtonian physics were shaken by Albert Einstein’s publication of his Special Theory of Relativity and collapsed with the development of quantum theory by Niels Bohr, Werner Heisenberg, and Max Planck. These theories also unlocked the Pandora’s box of nuclear energy, first opened when the British split the atom in 1919, and unleashed on the world when America dropped nuclear bombs on Japan in 1945.

The twentieth century also witnessed amazing new innovations in technology and manufacturing: the first powered flight (1903); the mass manufacture of automobiles (1909); the first public radio broadcast (1920); the electrification of most of Western Europe and North America (1920s); and the development of television (1926) and the jet engine (1937), to mention only a few. Technology led both to better medicines for prolonging life and to more efficient warfare, which shortened it. Information about the outside world became even more accessible with the advent of radio, television, and film. Where the visual culture of the nineteenth century was based on paper, that of the early twentieth century was based on photographs and films.

Just as quantum physics fundamentally altered our understanding of the physical world, developments in psychology fundamentally altered our conception of how the mind works and consequently how humans view themselves. In 1900, Austrian psychiatrist Sigmund Freud published *The Interpretation of Dreams*, which posited that our behavior is often motivated by powerful forces that are below our level of awareness. The human unconscious, as he described it, has strong urges for love and power that we simply cannot act upon if society is to remain peaceful and whole. Our psychic lives are not wholly, or even usually, guided by reason alone, but often by these urges that we may be unaware of. Thus we are always attempting to strike a balance between our rational and irrational sides, often erring on one side or the other. Also in 1900, Russian scientist Ivan Pavlov began feeding dogs just after ringing a bell. Soon the dogs salivated not at the sight of food but at the sound of the bell. The discovery that these “conditioned reflexes” also exist in humans showed that if we manage the external stimuli we can control people’s appetites. Political leaders of all stripes soon took advantage of this fact.



MAP 31-1 • EUROPE, THE AMERICAS, AND NORTH AFRICA, 1900–1950

The first half of the twentieth century was a time of exciting new technologies and increased access of ordinary people to consumer items, but it was also a time of cataclysmic social, economic, and political change, and a time when millions died in prison camps and wars. These changes, some for the better and some for the worse, shaped the art of the early twentieth century.

EARLY MODERN ART IN EUROPE

Modern artists invented myriad new ways of seeing our world. Few read academic physics or psychology texts, but they lived in a world that was being transformed by such fields, along with so many other technological advances. Modern art was frequently subversive and intellectually demanding, and it was often visually, socially, and politically radical. In the modern period it seemed as if every group of artists developed a manifesto or statement of intent along with their art, leading this to be described later as the age of “isms.”

Yet most Modern art was still bound to the idea that a work of art, regardless of how it challenged vision and thought, was still a precious object—a painting or a sculpture or a designed object. Only a few artistic movements of this time, notably Dada and some elements of Surrealism, both of them prompted by the horrors of World War I, challenged this idea; their artistic preoccupations provided the foundation for much art after 1950.

THE FAUVES: WILD BEASTS OF COLOR

The Salon system still operated in France, but the ranks of artists dissatisfied with its conservative precepts were swelling. In 1903, a group of malcontents including André Derain (1880–1954), Henri Matisse (1869–1954), Georges Rouault (1871–1958), and Albert Marquet (1875–1947) organized the first Salon d’Automne (Autumn Salon) exhibition, so named to suggest its opposition to the official Salon show that took place every spring. The Autumn Salon, which continued until after World War I, promised juries more open to avant-garde art. The first major Modern movement of the twentieth century made its debut in this Salon’s disorderly halls. Paintings by Derain, Matisse, and Maurice de Vlaminck (1876–1958) displayed in the exhibition in 1905 were filled with explosive colors and blunt brushwork. Responding to these characteristics in his review of the show, the critic Louis Vauxcelles described the young painters as *fuives* (“wild beasts”), the French term by which they soon became known. These artists took the French tradition of color and strong brushwork to new heights of intensity and expressive power, and entirely rethought the picture’s surface.

Among the first major Fauve works were paintings that Derain and Matisse made in 1905 in Collioure, a Mediterranean port. Derain’s **MOUNTAINS AT COLLIOURE (FIG. 31–2)** is painted in short, broad strokes of pure color. By placing the complementary colors of blue and orange together, as in the mountain range, or red and



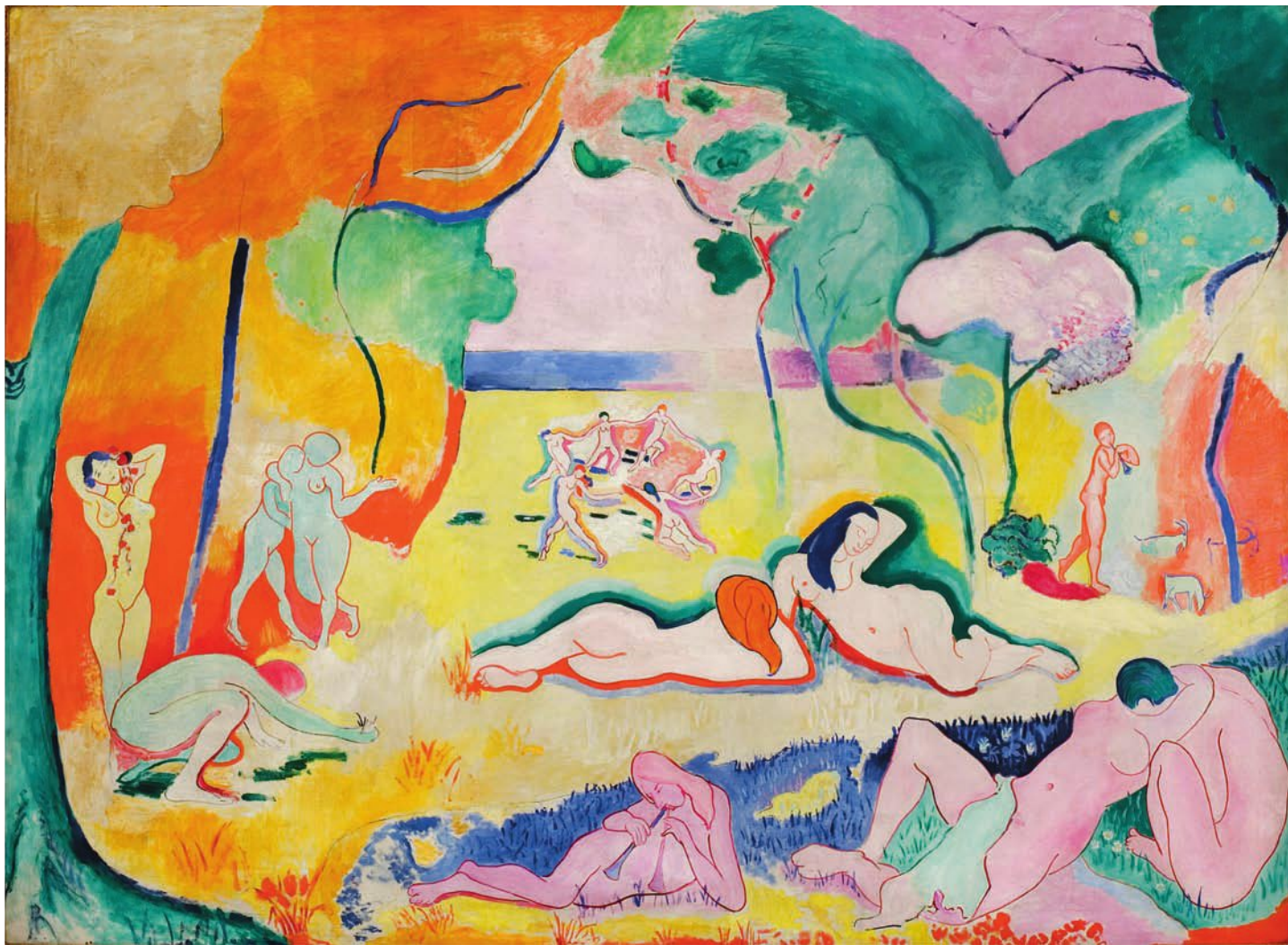
31-2 • André Derain
MOUNTAINS AT COLLIOURE
 1905. Oil on canvas, 32 × 39½"
 (81.5 × 100 cm). National Gallery
 of Art, Washington, D.C. John Hay
 Whitney Collection

green together, as in the trees, the artist intensifies the hue of each. The scene is painted in a range of seminaturalistic colors—the trees are sort-of green, their trunks are sort-of brown, and the grass is a kind-of green. It is visibly a landscape, but it is also a self-conscious exercise in painting. The colors are so bright that they seem to advance or push forward out of the picture plane (instead of creating an illusion of space behind it): As a consequence, we are very aware that what we are looking at is a flat canvas decorated with paint. This tension, along with explosive color, generates a visual energy that positively pulses from the painting. Derain described his colors as “sticks of dynamite,” and his stark juxtapositions of complementary hues as “deliberate disharmonies.”

Equally interested in such deliberate disharmonies was Matisse, whose **THE WOMAN WITH THE HAT** (FIG. 31-3) proved particularly controversial at the 1905 Autumn Salon because of its thick swatches of crude, arbitrary, nonnaturalistic color and its broad and blunt brushwork—the sitter, an otherwise conventional subject for a portrait, has a thick green stripe across her brow and down her nose. The uproar did not stop siblings Gertrude and Leo Stein, among the most important American patrons of avant-garde art at this time, from purchasing the work in 1905.



31-3 • Henri Matisse **THE WOMAN WITH THE HAT**
 1905. Oil on canvas, 31¾ × 23½" (80.6 × 59.7 cm). San Francisco
 Museum of Modern Art. Bequest of Elise S. Haas



31-4 • Henri Matisse LE BONHEUR DE VIVRE (THE JOY OF LIFE)
1905–1906. Oil on canvas, 5'8¹/₂" × 7'9³/₄" (1.74 × 2.38 m). The Barnes Foundation, Merion, Pennsylvania. BF 719

The same year, Matisse also started **LE BONHEUR DE VIVRE (THE JOY OF LIFE)** (FIG. 31-4), a large pastoral landscape depicting a golden age—a reclining nude in the foreground plays pan pipes, another piper herds goats in the right mid-ground, lovers laze in the foreground while others frolic in dance in the background. Like Cézanne's *Large Bathers* of the same time (SEE FIG. 30-50), *The Joy of Life* is academic in scale and theme, but it is avant-garde in other respects—in the way the figures appear “flattened” and in the distortion of the spatial relations between them. Matisse emphasizes expressive color and draws on the tradition of folk art in his use of unmodeled forms and strong outlines. As he explained in 1908: “What I am after, above all, is expression.” In the past, an artist might express feeling through the figure poses or facial expressions that the characters in the painting had. But now, he wrote, “The whole arrangement of my picture is expressive. The place occupied by figures or objects, the empty spaces around them, the proportions, everything plays a part.” As for the colors he used: “The chief aim of color should be to serve expression as well as possible.”

PICASSO, PRIMITIVISM, AND THE COMING OF CUBISM

Of all Modern art “isms” created before World War I, Cubism probably had the most influence on later artists. The joint invention of Pablo Picasso (1881–1973) and Georges Braque (1882–1963), Cubism proved a fruitful launching pad for both artists, allowing each to comment on modern life and to investigate how we perceive the world.

PICASSO'S EARLY ART. Of all the “Modern” artists working in Paris, the undisputed capital of the art world prior to 1950, Picasso probably had the most significant impact on avant-garde art with this radical rethinking of how and what art communicates. Born in Málaga, Spain, Picasso was an artistic child prodigy. During his teenage years at the National Academy in Madrid, he made highly polished works that portended a bright future, had he stayed on a conservative artistic path. But his restless temperament led him to Barcelona in 1899, where he involved himself in avant-garde circles. In 1900, he traveled to Paris and moved there permanently in 1904. During this period he painted



31-5 • Pablo Picasso
FAMILY OF
SALTIMBANQUES
 1905. Oil on canvas, 6'11³/₄"
 × 7'6³/₈" (2.1 × 2.3 m).
 National Gallery of Art,
 Washington, D.C.
 Chester Dale Collection

the outcasts of both cities in weary poses using a coldly expressive blue palette (his Blue Period). These paintings seem to have been motivated by Picasso's political sensitivity to those he considered victims of modern capitalist society, which eventually led him to join the Communist Party.

In 1904–1905, Picasso joined a larger group of Paris-based avant-garde artists and became fascinated with the subject of *saltimbanques* (traveling acrobats). He rarely painted them performing, however, focusing instead on the hardships of their existence on the margins of society. In **FAMILY OF SALTIMBANQUES (FIG. 31-5)**, a painting from his Rose Period (so called because of the introduction of that color into his palette), five *saltimbanques* stand in weary silence to the left, while a sixth, a woman, sits in curious isolation on the right. All of the *saltimbanques* seem psychologically withdrawn, as uncommunicative as the empty landscape they occupy. Picasso began to sell these works to a number of important collectors around 1905.

Around 1906, Picasso became one of the first artists in Paris to study and actively use images from African art in his paintings. This encounter with “primitive” art and art beyond the Western tradition would prove decisive in his career. In 1906, the Louvre installed a newly acquired collection of sixth- and fifth-century

BCE sculpture from the Iberian peninsula (present-day Spain and Portugal), but it was an exhibition of African masks that he saw around the same time that really changed the way Picasso thought about art. The exact date of this encounter is not known, but it might have occurred at the Musée d'Éthnographie du Trocadéro (now the Musée du Quai Branly) which was opened to the public in 1882, or at the Musée Permanent des Colonies (now the Musée National des Arts d'Afrique et d'Océanie), or in any number of stores in the city that sold “primitive” objects, mostly brought back from French colonies in Africa. Picasso greatly admired the expressive power and formal strangeness of the African masks that he saw. Since African art was relatively inexpensive, he also bought several pieces and kept them in his studio.

The term **primitivism**, as applied to the widespread tendency among Modern artists to scour the art of other cultures beyond the Western tradition for inspiration, is not benignly descriptive, since it implicitly makes a statement about perceptions of relative cultural superiority and inferiority. The inherent assumption is that Western culture is superior, more civilized, more developed, and more complex than other cultures, which are less civilized, less developed, and simpler than our own. It could be argued that, just as colonizing nations exploited “primitive” ones in

the nineteenth century for their raw materials and labor to increase their own wealth and power, so Western artists exploited the visual cultures of “primitive” nations merely to amplify ideas about themselves. Many early Modern artists thus represented other cultures and their art without understanding, or really caring to understand, how the cultures actually functioned or how their art was used—this was the case with Picasso.

Picasso was certainly influenced by African art when he created **LES DEMOISELLES D’AVIGNON (THE YOUNG LADIES OF AVIGNON)** (FIG. 31–6), one of the most radical and complex paintings of the twentieth century. The artist deliberately sends mixed messages in this work, beginning with the title: Avignon was the seat of a papal court in the fourteenth century, so it may mean that these figures are young ladies of the court; on the other hand, Avignon was also a red-light district in Barcelona, which would suggest that they are prostitutes—the most common interpretation of the scene. The work’s boldness does not end with its controversial subject matter. Picasso may have undertaken such a large (nearly 8 feet square) painting in competition with both Matisse (who exhibited *The Joy of Life* in the 1906 Salon) and Cézanne (whose *Large Bathers* was shown the same year). Like Matisse and Cézanne,

Picasso revives and renegotiates the ideas of large-scale academic history painting, making use of the traditional subject of nude women shown in an interior space. There are other echoes of the Western tradition in the handling of the figures: The two in the center display themselves to the viewer like *Venus Anadyomene* (Venus Rising from the Sea), while that to the left stands in a rigid pose like an Archaic Greek figure (SEE FIG. 5–16) and the one seated on the right might suggest the pose of Manet’s *Le Déjeuner sur l’Herbe* (SEE FIG. 30–17). Other visual references are Iberian and African. An Iberian influence is evident specifically in the faces of the three leftmost figures, with their flattened features and wide, almond-shaped eyes. The faces of the two right-hand figures, painted in a radically different style, were inspired by African art.

We see the African references not only in the masklike faces, but also in the handling of their forms in space. The women in the painting are flattened and fractured into sharp angular shapes. The space they inhabit is equally fractured and convulsive. The central pair of *demoiselles* raise their arms in a traditional gesture of accessibility but contradict it with their hard, piercing gazes and firm mouths. Even the fruit displayed in the foreground, perhaps a symbol of female sexuality, seems dangerous. The women, Picasso



31–6 • Pablo Picasso LES DEMOISELLES D’AVIGNON (THE YOUNG LADIES OF AVIGNON)

1907. Oil on canvas, 8' × 7'8" (2.43 × 2.33 m). Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest (333.1939)



suggests, are not the gentle and passive creatures that men would like them to be. With this viewpoint he contradicts much of the tradition of erotic imagery since the Renaissance. Likewise, his treatment of space shatters the orderly perspective first proposed in Renaissance painting.

Most of Picasso's friends were shocked by his new work. Matisse, for example, accused Picasso of making a joke of Modern art and threatened to break off their friendship. But one artist, Georges Braque, responded positively—he saw in *Les Femmes d'Alger* a potential for new visual experiments. Picasso used broken and distorted forms expressionistically to convey his view of women, which some feminists have described as misogynist. But what secured Picasso's place in the Parisian avant-garde was the revolution in form that *Les Femmes d'Alger* inaugurated. Braque responded eagerly to Picasso's formal innovations and set out, alongside Picasso, to develop them. This painting inaugurated two phases of Cubism: Analytic and Synthetic.

ANALYTIC CUBISM. In 1907–1908, Picasso and Braque began a close working relationship that lasted until the latter went to war in 1914. According to Braque: “We were like two mountain climbers roped together.”

Braque, a year younger than Picasso, was born near Le Havre, France, where he trained as a decorator. In 1900, he moved to Paris and began painting brightly colored landscapes in the Fauvist manner, but it was the 1906 Cézanne retrospective that established his future course. Picasso's *Femmes d'Alger* sharpened his interest in altered form and compressed space and emboldened Braque to experiment in ways that built on Cézanne's late art.

Braque's 1908–1909 **VIOLIN AND PALETTE** (FIG. 31-7) shows the kind of relatively small-scale still-life paintings that the two artists experimented with initially. In it, the move toward the gradual abstraction of recognizable subject matter and space is evident. The still-life items are not arranged in illusionistic depth but are pushed close to the picture plane in a shallow space. Braque knits the various elements—a violin, an artist's palette, and some sheet music—together into a single shifting surface of forms and colors. In some areas of the painting, these formal elements have lost not only their

31-7 • Georges Braque VIOLIN AND PALETTE
1909–1910. Oil on canvas, 36 $\frac{1}{4}$ × 16 $\frac{7}{8}$ " (91.8 × 42.9 cm).
Solomon R. Guggenheim Museum, New York. 54.1412



31-8 • Pablo Picasso **PORTRAIT OF DANIEL-HENRY KAHNWEILER**

1910. Oil on canvas, 39 $\frac{1}{2}$ × 28 $\frac{5}{8}$ " (100.6 × 72.8 cm). Art Institute of Chicago.

natural spatial relations but their coherent shapes as well. Where representational motifs remain—the violin, for example—Braque fragmented them to facilitate their integration into the compositional whole.

Picasso's 1910 Cubist **PORTRAIT OF DANIEL-HENRY KAHNWEILER** (FIG. 31-8) shows the artist's first and most important art dealer in Paris, who saved many artists from destitution by buying their early works: He was an early champion of Picasso's art, being one of the first to recognize the significance of *Les Femmes d'Alger*. His impressive stable of artists included—in addition to Picasso—Braque, André Derain, Ferdinand Léger, and Juan Gris. Being German, Kahnweiler was forced to flee France for Switzerland during World War I, and being Jewish, he was forced into hiding in Paris during World War II.

Braque's and Picasso's paintings of 1909 and 1910 initiated what is known as Analytic Cubism because of the way the artists broke objects into parts as if to analyze them. The works of 1911 and early 1912, such as Picasso's *Ma Jolie* (SEE FIG. 32-1), are also grouped under the Analytic label, although they reflect a

different approach to the breaking up of forms. Picasso and Braque did not simply fracture objects visually; they picked them apart and rearranged their component parts. Thus, Analytic Cubism resembles the actual process of perception. When we look at an object, we are likely to examine it from various points of view and reassemble our glances into a whole object in our brain. Picasso and Braque shattered their subjects into jagged forms analogous to momentary, partial glances, but they reassembled the pieces to communicate meaning rather than to represent observed reality.

SYNTHETIC CUBISM. Works such as *Ma Jolie* brought Picasso and Braque to the brink of complete abstraction, but in the spring of 1912 they pulled back and began to create works that suggested more visually discernible subjects. Neither artist wanted to break the link to reality; Picasso said that there was no such thing as completely abstract art, because "You have to start somewhere." This second major phase of Cubism is known as Synthetic Cubism because of the way the artists created complex compositions by combining and transforming individual elements, as in a chemical synthesis. Picasso's **GLASS AND BOTTLE OF SUZE** (FIG. 31-9), like many of the works he and Braque created from 1912 to 1914, is a



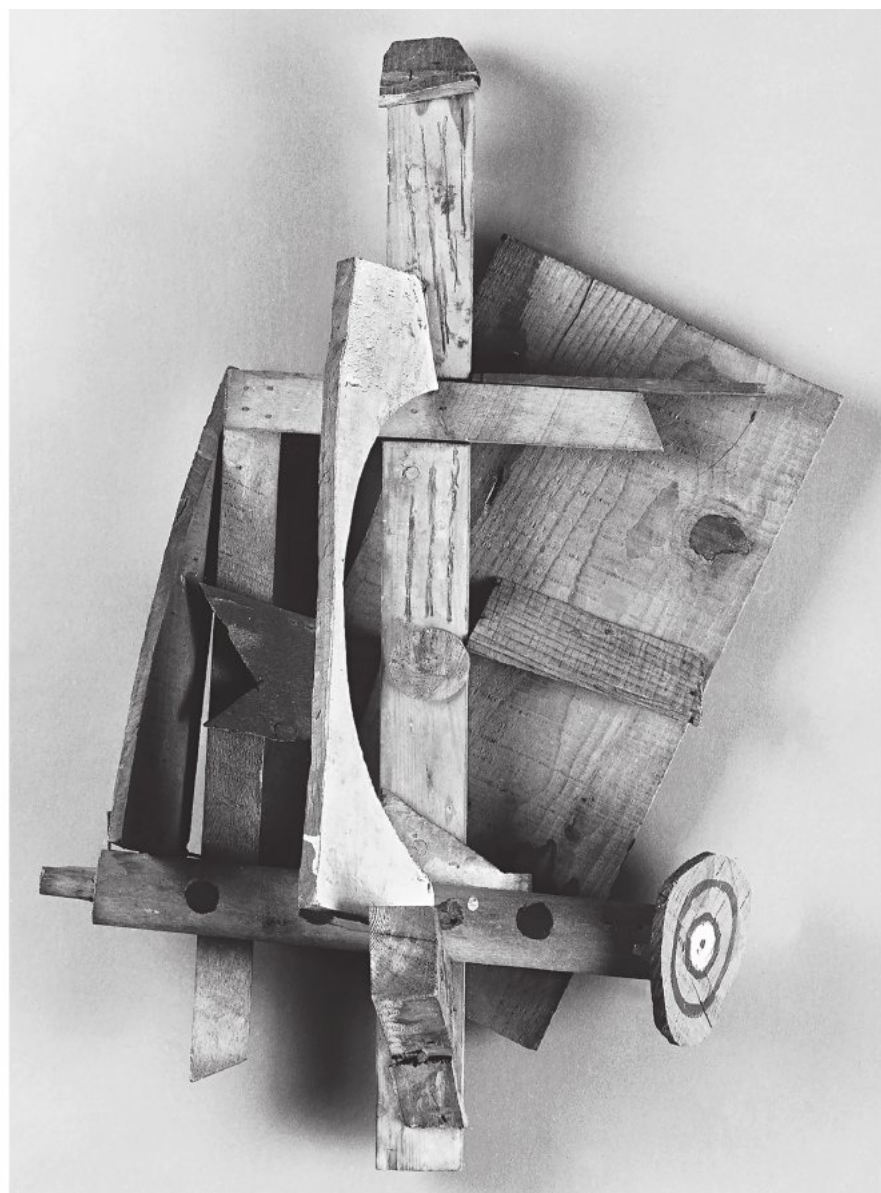
31-9 • Pablo Picasso **GLASS AND BOTTLE OF SUZE**

1912. Pasted paper, gouache, and charcoal, 25 $\frac{3}{4}$ × 19 $\frac{1}{4}$ " (65.4 × 50.2 cm). Washington University Gallery of Art, St. Louis, Missouri.

collage (from the French *coller*, meaning “to glue”), a work composed of separate elements pasted together. At the center, newsprint and construction paper are assembled to suggest a tray or round table supporting a glass and a bottle of liquor with an actual label. Around this arrangement Picasso pasted larger pieces of newspaper and wallpaper. The composition is Cubist; its angular shapes overlap in a shallow space. The elements together evoke not only a place—a bar—but also an activity: the viewer alone with a newspaper, enjoying a quiet drink. However, the newspaper clippings deal with the First Balkan War of 1912–1913, which contributed to the outbreak of World War I. Picasso may have wanted to underline the modernity of his art with this reference to the political chaos then building in the Balkans.

Picasso employed collage three-dimensionally to produce Synthetic Cubist sculpture, such as **MANDOLIN AND CLARINET**

(FIG. 31–10). Composed of wood scraps, the sculpture suggests the Cubist subject of two musical instruments, here shown at right angles to each other. Sculpture had traditionally been either carved, modeled, or cast, but Picasso’s sculptural collage was new. In works such as this, Picasso introduced the sculptural technique of **assemblage**, giving sculptors the option not only of carving or modeling but also of constructing their works out of found objects and unconventional materials. Another of Picasso’s innovations was his introduction of space into the interior of the sculpture. The parts of the sculpture do not fit perfectly together, leaving gaps and holes. Moreover, the white central piece describes a semicircle that juts outward toward the viewer. The sculpture creates volume by using both forms and spaces rather than mass alone. Thus Picasso challenged the traditional conception of sculpture as a condensed solid form.



31–10 • Pablo Picasso MANDOLIN AND CLARINET
1913. Construction of painted wood with pencil marks, 25 $\frac{5}{8}$ × 14 $\frac{1}{8}$ × 9"
(58 × 36 × 23 cm). Musée Picasso, Paris.

THE BRIDGE AND PRIMITIVISM

Simultaneously with all this activity in Paris, a group of radical German artists came together in Dresden as Die Brücke (The Bridge), taking their name from a passage in Friedrich Nietzsche’s *Thus Spake Zarathustra* (1883) which described contemporary humanity’s potential as a “bridge” to a more perfect humanity in the future. Formed in 1905, The Bridge included architecture students Fritz Bleyl (1880–1966), Erich Heckel (1883–1970), Ernst Ludwig Kirchner (1880–1938), and Karl Schmidt-Rottluff (1884–1976). Other German and northern European artists later joined the group, which continued in existence until 1913. These artists hoped The Bridge would be a gathering place for “all revolutionary and surging elements” who opposed Germany’s “pale, overbred, and decadent” society.

Drawing on northern visual prototypes, such as Van Gogh or Munch, and adopting traditional northern media such as woodcuts, these artists created intense, brutal, expressionistic images of alienation in response to Germany’s fast, intensive, and brutal urbanization. Not surprisingly, their favorite motifs were the natural world and the nude body—nudism was also a growing cultural trend in Germany in those years, as city dwellers forsook the city to reconnect with nature. Karl Schmidt-Rottluff’s **THREE NUDES—DUNE PICTURE FROM NIDDEN** (FIG. 31–11) portrays three bulky but flattened female nudes. By integrating these nude women into their surroundings, Schmidt-Rottluff makes them seem “natural” and the landscape “feminine,” in contrast to more masculine

clearly that of an artist for whom sound and color were inextricably linked. His early study of the work of Whistler (SEE FIG. 30–39) convinced him that the arts of painting and music were related: Just as a composer organizes sound, so a painter organizes color and form. Kandinsky was particularly interested in the music of the Austrian composer Arnold Schoenberg, who around 1910 introduced a momentous change in musical history: All Western music since antiquity was previously based on the arrangement of notes into scales, or modes (such as today's common major and minor), and composers chose the scale they worked in for expressive reasons. Particularly since the Baroque period, each note in any given scale had a role to play, and these roles operated in a clear hierarchy that served to reinforce what became known as the “tonal center,” a kind of home base or place of repose in the musical composition. Schoenberg eliminated the tonal center and treated all tones equally, denying the listener any place of repose and instead prolonging the tension (and thus, he felt, the expression) of his music indefinitely. Kandinsky contacted the composer and was delighted to find out that he also painted in an Expressionist style. Kandinsky believed that if music could exist without a tonal center, could art exist without subject matter?

Kandinsky was thus one of the first artists to investigate the theoretical possibility of purely abstract painting. He gave his works musical titles, such as “Composition” and “Improvisation,” and aspired to make paintings that responded to his inner state rather than an external stimulus and which would be entirely autonomous, making no reference to the visible world. In 1912, he painted a series of works, including **IMPROVISATION 28** (FIG. 31–18), that he claimed was the first truly abstract art. In these, Kandinsky's colors leap and dance, with different colors expressing different emotions. For Kandinsky, painting was a utopian spiritual force. He believed that art's traditional focus on accurate rendering of the physical world was a basically materialistic quest. Art should not depend so much on mere physical reality. He hoped that his paintings would lead humanity toward a deeper awareness of spirituality and the inner world. Rather than searching for correspondence between the painting and the world where none is intended, the artist asks us to look at the painting as if we were hearing a symphony, responding instinctively and spontaneously to this or that passage, and then to the total experience. Kandinsky further explained the musical analogy in his book *Concerning the Spiritual in Art*: “Color directly influences the soul. Color is the keyboard, the eyes are the hammers, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another purposively, to cause vibrations in the soul.”

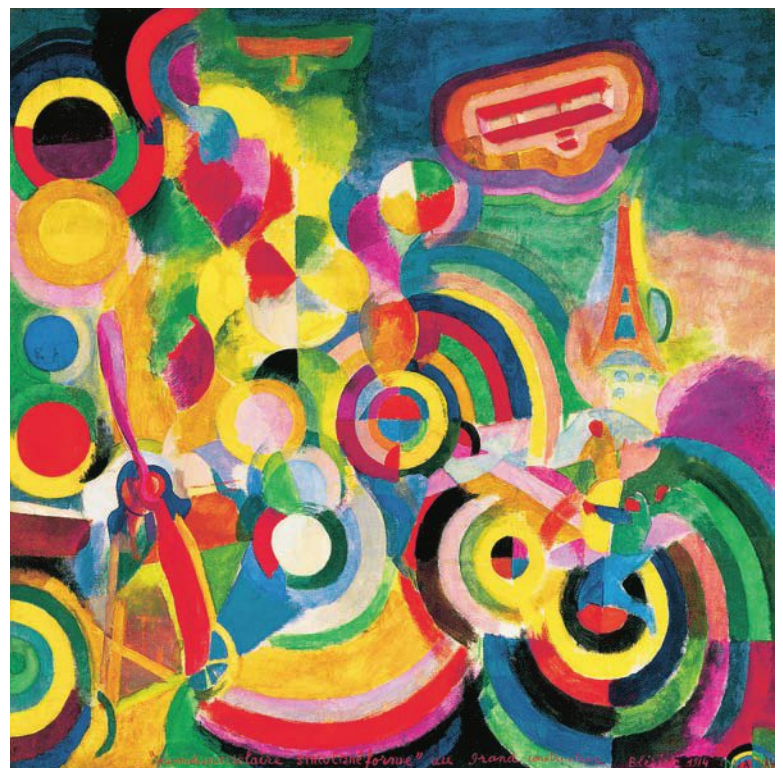
31–19 • Robert Delaunay HOMAGE TO BLÉRIOT
1914. Tempera on canvas, 8'2½" × 8'3" (2.5 × 2.51 m).
Öffentliche Kunstsammlung Basel, Kunstmuseum, Basel,
Switzerland. Emanuel Hoffman Foundation

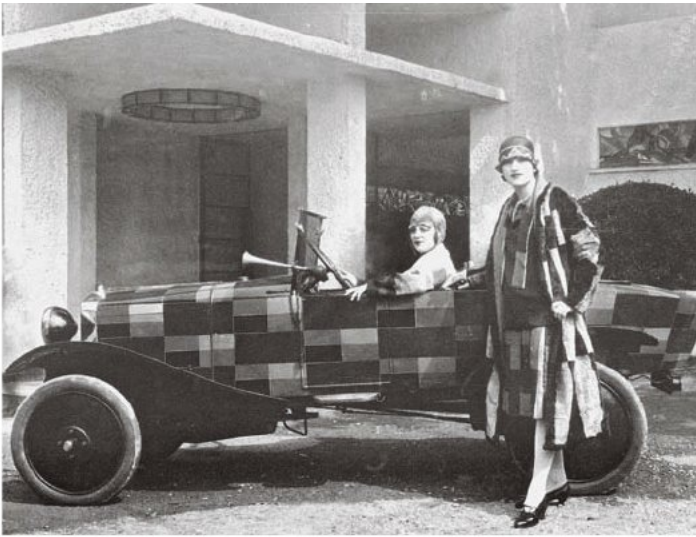
Despite Kandinsky's noble aspirations, however, works such as *Improvisation 28* are not entirely abstract. They often retain a vestige of the landscape—Kandinsky found references to nature the hardest to transcend—as well as suggestions of horses, boats, and oars. But these half-recognized forms increasingly act in his works as a kind of punctuation mark to increase or decrease our speed, or raise or lower our emotions, as our eyes fly around his canvases.

EXTENSIONS OF CUBISM

As Cubism emerged from the studios of Braque and Picasso, it was clear to the art world that they had altered the artistic discourse irrevocably. Cubism's way of viewing the world resonated with artists all over Europe, in Russia, and even in the United States. These artists interpreted Cubism in their own ways, significantly broadening and extending its visual message beyond the ideas and objects of Picasso and Braque.

FRANCE. Robert Delaunay (1885–1941) and his wife, the Ukrainian-born Sonia Delaunay-Terk (b. Sonia Stern, 1885–1979), took the relatively monochromatic and relatively static forms of Cubism in a new direction. Delaunay's early work was inflected with Fauvist color; he also had a deep interest in communicating spirituality through color and participated in Blue Rider exhibitions. In 1910, he began to fuse this intense interest in color with Cubist forms to create paintings celebrating the modern city and modern technology. In **HOMAGE TO BLÉRIOT** (FIG. 31–19), Delaunay pays tribute to Louis Blériot, the French pilot who in 1909 became the first person to fly across the English Channel, by





31-20 • Sonia Delaunay-Terk CLOTHES AND CUSTOMIZED CITROËN B-12 (EXPO 1925 MANNEQUINS AVEC AUTO)

From Maison de la Mode, 1925.

portraying his airplane flying over the Eiffel Tower, the Parisian symbol of modernity. The brightly colored circular forms that fill the rest of the canvas suggest the movement of the airplane's propeller, a blazing sun in the sky, and the great rose window of the Cathedral of Notre-Dame, representing Delaunay's ideas of "progressive" science and spirituality. This painting's fractured colors suggest both the power of the Christian God's light and the fast-moving parts of modern machinery.

The critic Guillaume Apollinaire labeled the art of both Robert and Sonia Delaunay "Orphism" after Orpheus, the legendary Greek poet whose lute playing charmed wild beasts, thus implying that their art had similar power. They preferred the term "simultaneity," a concept based on Michel-Eugène Chevreul's law of the simultaneous contrast of colors that proposed collapsing spatial distance and temporal sequence into the simultaneous "here and now" to create a harmonic unity out of the disharmonious world. They envisioned a simultaneity that combined the modern world of airplanes, telephones, and automobiles with spirituality.



31-21 • Fernand Léger THREE WOMEN

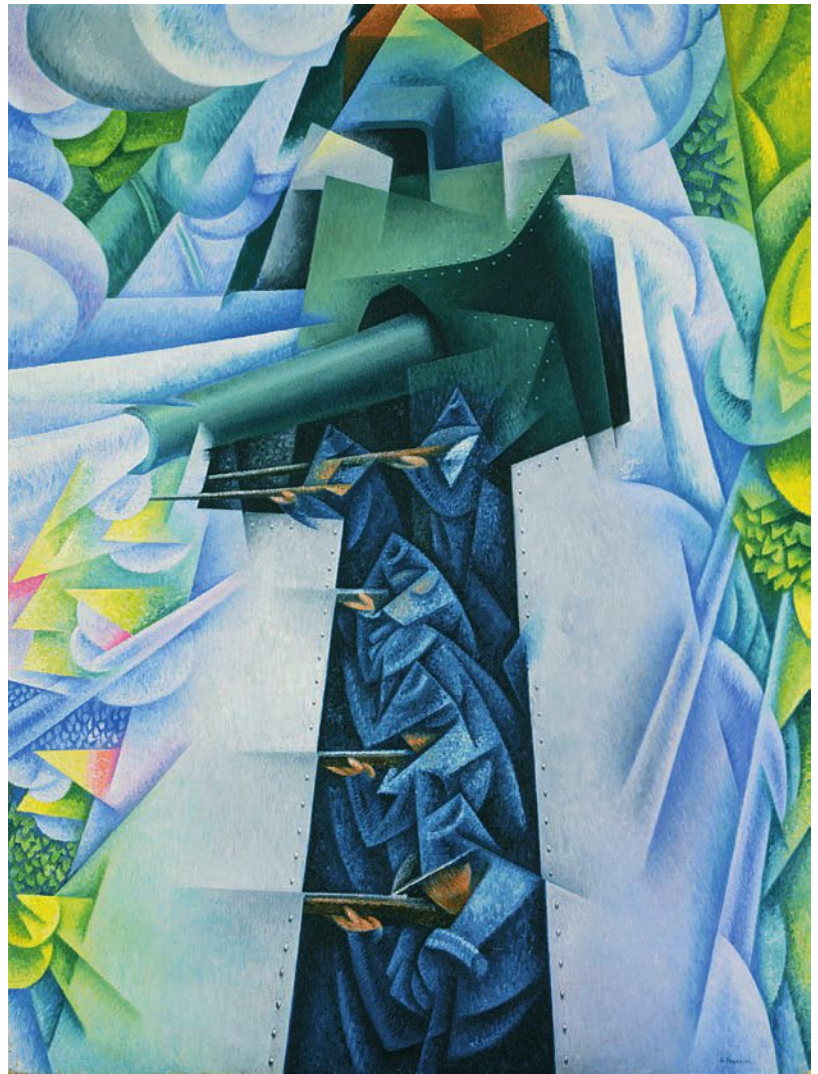
1921. Oil on canvas, 6'1½" × 8'3" (1.84 × 2.52 m). Museum of Modern Art, New York. Mrs. Simon Guggenheim Fund

Sonia Delaunay (née Terk) produced Orphist paintings with Robert, but she was also an important fabric and clothing designer. She created new clothing patterns similar to Cubist paintings that she called Simultaneous Dresses and exhibited a line of inexpensive ready-to-wear garments with bold geometric designs at the important 1925 International Exposition of Modern Decorative and Industrial Arts. She decorated a Citroën sports car to match one of her ensembles for the exhibition (FIG. 31–20), choosing the sports car as an expression of the new automobile age, because like her clothing this car was produced inexpensively for a mass market and because the small three-seater was designed specifically to appeal to the newly independent woman of the time, Delaunay's clientele base. Sadly, there are only black-and-white photographs of these designs.

Technology also fascinated Fernand Léger (1881–1955), who painted a more static but brilliantly colored version of Cubism based on machine forms. **THREE WOMEN** (FIG. 31–21) is a Purist, machine-age version of the French academic subject of the reclining nude. Purism was developed in Paris by Le Corbusier (b. Charles-Édouard Jeanneret, 1887–1965) and Amédée Ozenfant in a 1925 book, *The Foundation of Modern Art*, that argued for a return to clear, ordered forms and ideas to express the efficient clarity of the machine age. In Léger's painting, the women's forms are constructed from large machinelike planes arranged in an asymmetrical geometric grid that both embodies a cool Classicism and suggests an arrangement of plumbing parts. The women are dehumanized; they have identical, bland, round faces; they seem to be assembled from standard, interchangeable parts; and the brightly colored background suggests fantastic plumbing. The exuberant colors and patterns that surround the women suggest an orderly industrial society in which everything has its place.

ITALY. In Italy, technology and speed were combined with Cubism to create Futurism. In 1908, Italy was a state in crisis: There were huge disparities of wealth between the north and south; four-fifths of the country was illiterate; poverty and near-starvation were rampant; and as many as 50,000 people had recently died in one of the nation's worst earthquakes. On February 20, 1909, the Milanese poet and editor Filippo Tommaso Marinetti (1876–1944) published his "Foundation and Manifesto of Futurism" on the front page of the Parisian newspaper *Le Figaro*, in which he attacked everything old, dull, and "feminine," and proposed to shake Italy free of its past by embracing an exhilarating, "masculine," "futuristic," and even dangerous world based on the thrill, the speed, energy, and power of modern urban life.

In April 1911, a group of Milanese artists followed Marinetti's manifesto with the "Technical Manifesto of Futurist Painting," in



31–22 • Gino Severini ARMORED TRAIN IN ACTION
1915. Oil on canvas, 45 $\frac{5}{8}$ × 34 $\frac{7}{8}$ " (115.8 × 88.5 cm). Museum of Modern Art, New York. Gift of Richard S. Zeisler. 287.86

which they demanded that "all subjects previously used must be swept aside in order to express our whirling life of steel, of pride, of fever, and of speed." Some of these artists traveled to Paris for a Futurist exhibition in 1912, after which they harnessed the visual forms of Cubism to their love of machines, speed, and war.

Gino Severini (1883–1966) signed the "Technical Manifesto" while living in Paris, where he served as an intermediary between the Italian-based Futurists and the French avant-garde. Perhaps more than other Futurists, Severini embraced the concept of war as a social cleansing agent. In 1915, he painted **ARMORED TRAIN IN ACTION** (FIG. 31–22), which was probably based on a photograph of a Belgian armored car on a train going over a bridge. Severini uses the jagged forms and splintered overlapping surfaces of Cubism to describe a tumultuous scene of smoke, violence, and cannon blasts issuing from the speeding train as seen from a dizzying and disorienting viewpoint.

In 1912, Umberto Boccioni (1882–1916) argued for a Futurist "sculpture of environment," in which form should explode in a



31-23 • Umberto Boccioni UNIQUE FORMS OF CONTINUITY IN SPACE

1913. Bronze, $43\frac{7}{8} \times 34\frac{7}{8} \times 15\frac{3}{4}$ " ($111 \times 89 \times 40$ cm). Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest (231.1948)

EXPLORE MORE: Gain insight from a primary source by Filippo Tommaso Marinetti www.myartslab.com

violent burst of motion from the closed and solid mass of traditional sculpture into the surrounding space. In **UNIQUE FORMS OF CONTINUITY IN SPACE** (FIG. 31-23), Boccioni portrays a figure striding powerfully through space, like the ancient *Nike (Victory of Samothrace)* (SEE FIG. 5-56), with muscular forms like wings flying out energetically behind it. Many of Boccioni's sculptures made use of unconventional materials; this sculpture was actually made of plaster. It was cast in bronze after the artist's death. In keeping with his Futurist ideals, Boccioni celebrated Italy's entry into World War I by enlisting and was killed in combat.

RUSSIA. By 1900, Russian artists and art collectors in the cosmopolitan cities of St. Petersburg and later Moscow had begun to embrace avant-garde art and to travel to Paris regularly. Russian artists also drew on Futuristic ideas about the possibility of technology and the aesthetic of speed to modernize Russia. In 1912, Russian Futurist artists, also known as Cubo-Futurists, claiming to have emerged independently of Italian Futurism, began to move toward abstraction in art.

Natalia Goncharova's (1881–1962) **ELECTRIC LIGHT** of 1913 (FIG. 31-24) shows a brightly artificial new electric light fracturing and dissolving its surrounding forms. Goncharova also combined Russian folk art with abstraction in costumes and sets for several of Sergei Diaghilev's Ballet Russes stagings, including *Le Coq d'or* (1914), *Night on Bald Mountain* (1923) and the 1926 revival of Stravinsky's *Firebird*.

After 1915, Kazimir Malevich (1878–1935) emerged as the leader of the Moscow avant-garde. According to his later reminiscences, "in the year 1913, in my desperate attempt to free art from the burden of the object, I took refuge in the square form and exhibited a picture which consisted of nothing more than a black square on a white field." *The Black Square* was one of the backdrops for Mikhail Matiushin's Russian futurist opera, *Victory Over the Sun*. Malevich exhibited 39 works of art, consisting of flat, abstract shapes collaged together which he termed Suprematism, at the "Last Futurist Exhibition of Paintings: 0.10," held in St. Petersburg in the winter of 1915–1916. One work, **SUPREMATIST PAINTING (EIGHT RED RECTANGLES)** (FIG. 31-25), consists of eight red rectangles arranged diagonally on a white painted ground. Malevich described Suprematism as "the supremacy of pure feeling in creative art."



31-24 • Natalia Goncharova ELECTRIC LIGHT

1913. Oil on canvas, $41\frac{1}{2} \times 32$ " (105.5×81.3 cm). Musée National d'Art Moderne, Centre National d'Art et de Culture Georges Pompidou.

Horror at the enormity of the carnage and loss arose on many fronts. One of the first artistic movements to address the slaughter and the moral questions it posed was Dada. If Modern art until that time questioned the traditions of art, Dada went further to question the concept of art itself. Witnessing how thoughtlessly life was discarded in the trenches, Dada mocked the senselessness of rational thought and even the foundations of modern society. It embraced a “mocking iconoclasm,” even in its name, which has no real or fixed meaning. *Dada* is baby talk in German; in French it means “hobbyhorse”; in Romanian and Russian, “yes, yes”; in the Kru African dialect, “the tail of a sacred cow.” Dada artists annihilated the conventional understanding of art as something precious, replacing it with a strange and irrational art about ideas and actions rather than about objects.

Dada was a transnational movement with several quite distinct local manifestations that arose almost simultaneously in the cities of Zürich, New York, Paris, and Berlin, as Paris temporarily relinquished its place at the center of the art world in 1914.

HUGO BALL AND THE CABARET VOLTAIRE. Dada’s opening moment was probably the first performance of poet Hugo Ball’s poem “Karawane” at the Cabaret Voltaire. Ball (1886–1927) and his companion, Emmy Hennings (d. 1949), a nightclub singer, moved from Germany to neutral Switzerland when World War I broke out and opened the Cabaret Voltaire in Zürich on February 5, 1916. Their cabaret was based loosely on the bohemian artists’ cafés of prewar Berlin and Munich, and its mad irrational world became a meeting place for exiled avant-garde writers and artists of various nationalities who shared Ball’s and Hennings’s disgust for the war.

At the Cabaret Voltaire, Ball recited one of his sound poems, “**KARAWANE**” (FIG. 31–29), while wearing a strange costume, with his legs and body encased in blue cardboard tubes and a white-and-blue “witch doctor’s hat,” as he called it, on his head. He also wore a huge, gold-painted cardboard cape that flapped when he moved his arms and lobsterlike cardboard hands or claws. He solemnly recited his poem, the text of which can be seen in the photograph and which comprised a list of nonsensical sounds. Ball’s poetry renounced “the language devastated and made impossible by journalism,” and mocked traditional poetry and the rationality of adulthood by creating a new, randomly based and wholly incomprehensible private language that seemed to mimic baby talk.

MARCEL DUCHAMP. Although not formally a member of the movement, Marcel Duchamp (1887–1968) created some of Dada’s most complex and challenging works. He also took Dada to New York when he moved there to escape the war in Europe. In Paris in 1912, Duchamp experimented with Cubism by painting *Nude Descending a Staircase*, one of the most controversial works to be included later in the Armory Show (see page 1042). By the time Duchamp arrived in the United States, he had discarded painting, which he claimed had become for him a mindless activity, and he devised the Dada concept that he termed the **readymade**, in



31-29 • HUGO BALL RECITING THE SOUND POEM “KARAWANE”

Photographed at the Cabaret Voltaire, Zürich, 1916.

which he transformed ordinary, often manufactured objects into works of art.

On arrival in New York in 1915, Duchamp was warmly welcomed by the American art world. He was invited to become a founding member of the American Society of Independent Artists, and was appointed chair of the hanging committee for its first annual “Forum” exhibition in 1917. The show was advertised as unjuried: Any work of art submitted (for the fee of \$6) would be hung. Yet, in Dada fashion, Duchamp spent almost two years devising a work of art that would be so shocking and offensive that it would have to be rejected, thus commenting on the contemporary process of art making and its exhibition. The piece that he created was a common porcelain urinal that he purchased from a plumber, which he turned on one side so that it was no longer functional and signed it “R. Mutt” in a play on the name of the urinal’s manufacturer, J. L. Mott Iron Works. He submitted it anonymously to the exhibition and it was indeed rejected.

FOUNTAIN (FIG. 31–30) of 1917 was, and still is, one of the most controversial works of art of the modern age. In it Duchamp asks: What is the essence of a work of art? How much can be



31-30 • Marcel Duchamp FOUNTAIN

1917. Porcelain plumbing fixture and enamel paint, height 24⁵/₈" (62.5 cm). Photograph by Alfred Stieglitz. Philadelphia Museum of Art, Pennsylvania. Louise and Walter Arensberg Collection (1998-74-1)

SEE MORE: View a video on Marcel Duchamp www.myartslab.com

stripped away before the essence of art disappears? Since Whistler's famous court case (see "Art on Trial in 1877," page 999), most avant-garde artists would have responded that a work of art need be neither descriptive nor well-crafted but, before 1917, none would have argued, as Duchamp does in this piece, that "art" might be primarily conceptual. For centuries, artists regularly employed studio assistants to craft parts, if not all, of the art objects that they designed. In some ways Duchamp translated that practice into modern terms by arguing that art objects might not only be crafted (in part) by others, but that the objects of art could actually be manufactured for the artist in the mass-produced world. In a clever twist of logic, Duchamp simultaneously makes a commentary on consumption, modernity, and the irrationality of the modern age by arguing that the "readymade" work of art, as a manufactured object, simply bypasses the craft tradition. Duchamp translated this idea into physical form in *Fountain*.

Fountain is one of the most transgressive works of art in Western history. It is still funny, mad, and obscene; it refers openly to bathroom functions, to humanity's most degraded functions and vulnerable states, and it challenges every assumption made about the nature of art. When *Fountain* was rejected, as Duchamp anticipated it would be, the artist resigned from the Society in mock horror, and

published an unsigned editorial in a Dada journal detailing what he described as the scandal of the R. Mutt case. He wrote: "The only works of art America has given are her plumbing and bridges," adding, "Whether Mr. Mutt with his own hands made the fountain or not has no importance. He **CHOSE** it. He took an ordinary 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."

After Duchamp returned to Paris, he challenged the French art world with a piece that he entitled **L.H.O.O.Q.** (FIG. 31-31), and that he described as a "modified readymade." In 1911, Leonardo's famous *Mona Lisa* (SEE FIG. 20-5) was stolen from the Louvre and it took two years to recover it. While missing, however, the painting became even more famous than when it had actually been on public display, being widely and badly reproduced on postcards, posters, and in advertising. Duchamp chose to comment on the nature of fame and on the degraded image of the *Mona Lisa* in *L.H.O.O.Q.* In 1919, he purchased a cheap postcard reproduction of the *Mona Lisa* and drew a mustache and beard on her famously



31-31 • Marcel Duchamp L.H.O.O.Q.

1919. Pencil reproduction of Leonardo da Vinci's *Mona Lisa*. 7³/₄ × 4³/₄" (19.7 × 12.1 cm). Philadelphia Museum of Art, Pennsylvania. Louise and Walter Arensberg Collection

enigmatic face. In doing so he turned a sacred cultural artifact into an object of crude ridicule. The letters that he scrawled across the bottom of the card, “L.H.O.O.Q.,” when read aloud sound phonetically similar to the French slang phrase *elle a chaud au cul*, politely translated as “she’s hot for it,” thus adding a crude sexual innuendo to the already cheapened image. Like *Fountain*, this work challenges preconceived notions about morality or virtue being a basis for art and introduces disgust as a viable artistic subject. Indeed, as one of Dada’s founders said: “Dada was born of disgust.”

Duchamp made only a few readymades. In fact, he created very little art at all after about 1922, when he devoted himself mostly to chess. When asked about his occupation, he described himself as a “retired artist,” but his ideas have been among the most influential on art produced since 1960.

BERLIN DADA. Early in 1917, Hugo Ball and the Romanian-born poet Tristan Tzara (1896–1963) organized the Galerie Dada. Tzara also edited the magazine *Dada*, which quickly attracted the attention of like-minded artists and writers in several European capitals and in the United States. The movement spread farther when expatriate members of Hugo Ball’s circle in Switzerland returned to their homelands after the war. Richard Huelsenbeck (1892–1974), for instance, took Dada to Germany, where he helped found the Club Dada in Berlin in April 1918.

Dada pursued a slightly different agenda and took on different forms in each of its major centers. A distinctive feature of Berlin Dada was its agitprop agenda. It also produced an unusually large amount of visual art—especially collage and **photomontage** (photographic collage)—compared to the more literary forms of Dada elsewhere.

Kurt Schwitters (1887–1948), for instance, who met Huelsenbeck and other Dadaists in 1919, used discarded rail tickets, postage stamps, ration coupons, beer labels, and other street detritus to create visual poetry. Schwitters termed his two- and three-dimensional works of art, made out of the wasted ephemera of the industrial world, *Merzbilder*. *Merz* was Schwitters’s term for the refuse he collected; *Bild* is German for “picture.” In his “Merz Pictures,” Schwitters’s collaged together fragments of newspaper and other printed material with drawn or painted images. He wrote that garbage demanded equal rights with painting. In **MERZBILD 5B (FIG. 31–32)**, Schwitters has collaged printed fragments from the street with newspaper scraps to comment on the postwar disorder of defeated Germany. One fragment describes the brutal overthrow of the short-lived socialist republic in Bremen.

Hannah Höch (1889–1978) produced even more pointed political photomontages. Between 1916 and 1926, she worked for Verlang, Berlin’s largest publishing house, designing decorative



31–32 • Kurt Schwitters MERZBILD 5B (PICTURE-RED-HEART-CHURCH)

April 26, 1919. Collage, tempera, and crayon on cardboard, 32 $\frac{7}{8}$ × 23 $\frac{3}{4}$ " (83.4 × 60.3 cm). Guggenheim Museum, New York. 52.1325

patterns and writing articles on crafts for a women’s magazine. Höch considered herself part of the women’s movement in the 1920s. She disapproved of contemporary mass-media representations of women and had to fight for her place as the sole woman among the Berlin Dada group, one of whom described her contribution disparagingly as merely conjuring up beer and sandwiches. In **CUT WITH THE DADA KITCHEN KNIFE THROUGH THE LAST WEIMAR BEER-BELLY CULTURAL EPOCH IN GERMANY (FIG. 31–33)**, Höch collages images and words from the popular press, political posters, and photographs to create a complex and angry critique of the Weimar Republic in 1919. She shows women physically cutting apart the beer-bloated German establishment in this photomontage and includes portraits of androgynous Dada characters, such as herself and several other Berlin Dada artists, along with Marx and Lenin. It is tempting to wonder which side she really thinks her fellow Dadaists stand on.



31-33 • Hannah Höch CUT WITH THE DADA KITCHEN KNIFE THROUGH THE LAST WEIMAR BEER-BELLY CULTURAL EPOCH IN GERMANY

1919. Collage, 44⁷/₈ × 35³/₈" (114 × 90 cm).
Nationalgalerie, Staatliche Museen zu Berlin, Berlin.

EXPLORE MORE: Gain insight from a primary source on Hannah Höch
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MODERNIST TENDENCIES IN AMERICA

When avant-garde Modern art was first widely exhibited in the United States, it received a cool welcome. While some American artists did work in abstract or Modern ways, most preferred to work in a more naturalistic manner, at least until around 1915.

THE ASHCAN SCHOOL

In the first decade of the twentieth century, a vigorous realist movement coalesced in New York City around the charismatic painter and teacher Robert Henri (1865–1929), who rejected the idyllic Impressionist imagery of the previous generation in America. Henri told his students: “Paint what you see. Paint what is real to you.” In 1908, he organized an exhibition of artists called The Eight, four of whom trained and worked as newspaper illustrators and whose exhibition introduced scenes of gritty urban life in New York City to American art. Five of The Eight, who painted the street life of the immigrant poor specifically, were dubbed the Ashcan School.

Henri greatly admired Manet’s paintings of modern life and the art of the Spanish Baroque. He traveled to Spain where, in 1906, he painted **LA REINA MORA (FIG. 31-34)**. “La Reina Mora” (the Moorish Queen) was the stage name of Milagros Morena, a well-known Andalusian dancer. In the painting Moreno stands proudly in a red-flowered costume with a fringed skirt, a luxurious silver-white shawl, and pink satin dancing shoes, wearing several rings on her fingers, a golden bracelet around one wrist, and two decorative necklaces around her neck. Her jet-black hair is dressed with ribbons or flowers. Morena’s face is covered with a whitish makeup that is in contrast to the darker skin of her neck and arms, making her strong black eyebrows, deep dark eyes, rouged cheeks, and red lips stand out dramatically.

STIEGLITZ AND THE “291” GALLERY

The chief proponent of European Modern art in the United States was the photographer Alfred Stieglitz (1864–1946), who in the years before World War I organized several small exhibitions