

The Fauves, remember them?



Franz Marc was a theology student before an artist.

To him animals came to represent a sort of primeval purity, each signifying some admirable strength or desirable virtue: the deer fragile agility, the tiger restrained, latent strength. Although at first he painted animals in the foreground of his pictures, later they became integrated with the landscape, as though he were seeking a complete identification of both.





Painted on the eve of WW1, this painting, showing the destruction of the natural world due to logging and industrialization, is also viewed as a premonition of war.

FRANZ MARC, Fate of the Animals, 1913. Oil on canvas, 6' 4 3/4" x 8' 9 1/2". Kunstmuseum, Basel.

After the War.



Pablo Picasso, *Three Musicians* (1921), Museum of Modern Art. Three Musicians is a classic example of Synthetic cubism.



Georges Braque, *Studio with Skull* (1938)

https://www.youtube.com/watch?v=K1_qjc4SQLk



Painted for the Spanish Pavilion at the 1937 Paris Exposition, Picasso's response to the bombing of a Basque town during the Spanish Civil War at the hands of the German Luftwaffe (supported by Franco) stands as one of the most powerful anti-war paintings every made.

PABLO PICASSO, *Guernica*, 1937. Oil on canvas, 11' 5 1/2" x 25' 5 3/4". Museo Nacional Centro de Arte Reina Sofía, Madrid. Blue, black and white.



After the bombing, Picasso was made aware of what had gone on in his country of origin. At the time, he was working on a mural for the Paris Exhibition to be held in the summer of 1937, commissioned by the Spanish Republican government. He deserted his original idea and on 1 May 1937, began on Guernica.

Cubism and Composers—Igor Stravinsky, 1910

<http://www.youtube.com/watch?v=kd1xYKKnOEw&feature=kp>

PABLO PICASSO, Guernica, 1937. Oil on canvas, 11' 5 1/2" x 25' 5 3/4". Museo Nacional Centro de Arte Reina Sofia, Madrid.

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Cubism and Fashion



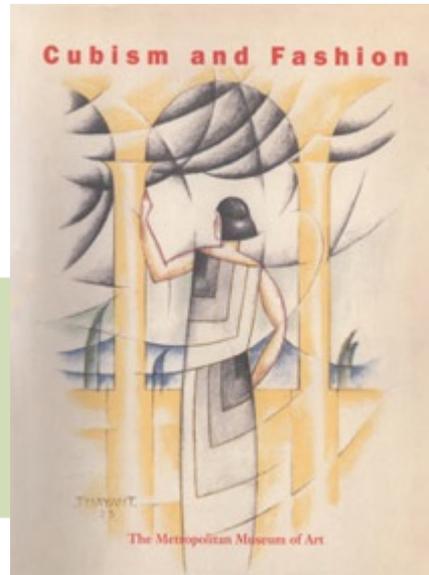
Gareth Pugh –
London Fashion
Week, 2008 (fashion
inspired by the
Cubist movement)

Catalogue to
accompany an
exhibition at the
MET Museum.

Cubism and Architecture —



GERRIT THOMAS RIETVELD, Schröder House, Utrecht, the Netherlands, 1924.



Cubism and Furniture





FRANK LLOYD WRIGHT, Robie House, Chicago, Illinois, 1907–1909.



FRANK LLOYD WRIGHT, Kaufmann House (Fallingwater), Bear Run, Pennsylvania, 1936–1939.

Futurism–

was an artistic and social movement that originated in Italy in the early 20th century. It emphasized and glorified themes associated with contemporary concepts of the future, including speed, technology, youth and violence, and objects such as the car, the airplane and the industrial city.



Giacomo Balla, *Abstract Speed + Sound*, 1913–1914

Futurism–

it just so happens that the Guggenheim Museum has just installed a major retrospective of Futurist works, painting and poetry.

WNYU--

<http://www.wnyc.org/story/future-without-museums-or-women/>

Guggenheim.org–
Reconstructing the Universe

<http://exhibitions.guggenheim.org/futurism/>



Fortunato Depero, *Skyscrapers and Tunnels (Grattacieli e tunnel)*, 1930. Tempera on paper, 68 x 102 cm. MART, Museo di arte moderna e contemporanea di Trento e Rovereto, Italy © 2014 Artists Rights Society (ARS), New York/SIAE, Rome.
Photo: © MART, Archivio Fotografico



Inspired by the markers of modernity—the industrial city, machines, speed, and flight—Futurism’s adherents exalted the new and the disruptive.

Umberto Boccioni, *The City Rises* (1910)

This painting represents scenes of construction and manual labor with a huge, rearing red horse in the center foreground, which workmen struggle to control.

Futurist artists experimented with the fragmentation of form, the collapsing of time and space, the depiction of dynamic motion, and dizzying perspectives.



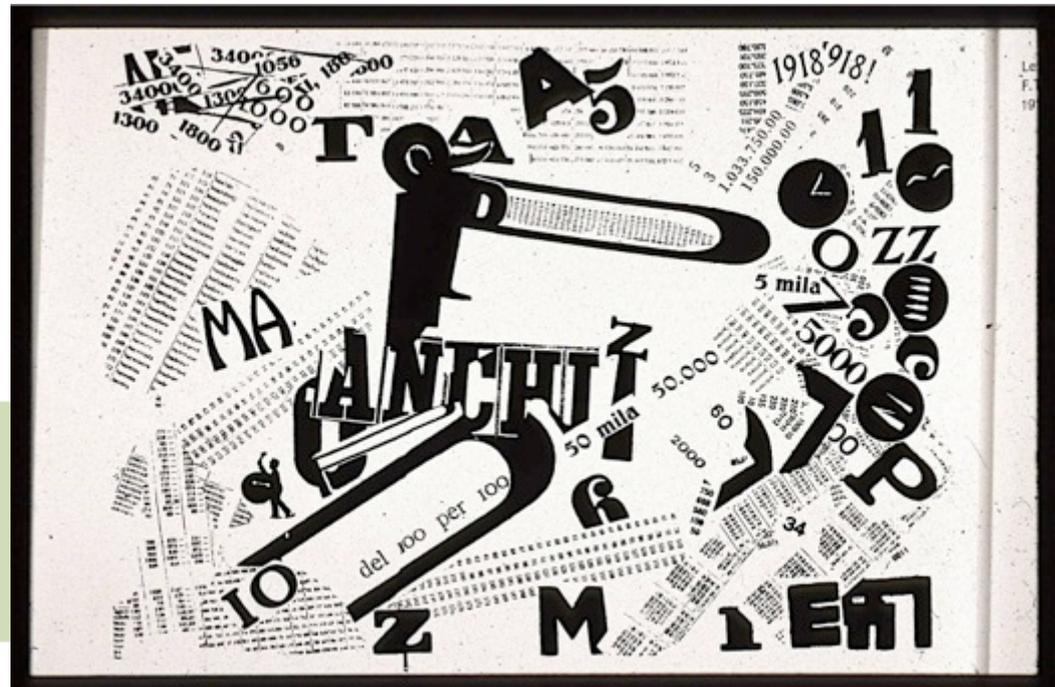
Umberto Boccioni, '*Elasticity*' (1912)

The founder of the movement was Filippo Tommaso Marinetti, A poet.

He wrote the first Futurist Manifesto in 1908.



In early 1918 he founded the *Partito Politico Futurista* or Futurist Political Party, which only a year later merged with Benito Mussolini, *Fascist Party*. Marinetti was one of the first affiliates of the Italian Fascist Party.



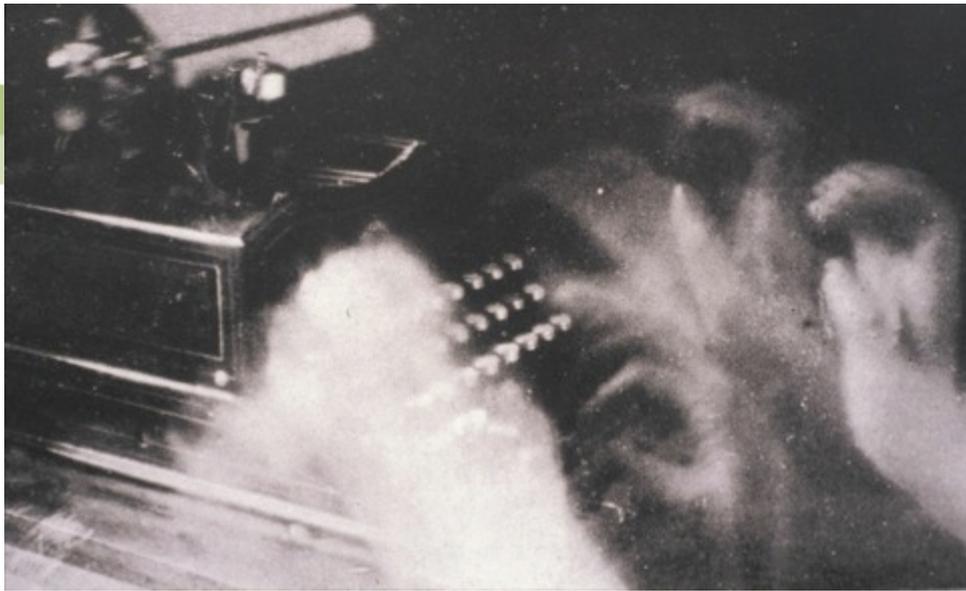
From the First Futurist Manifesto, Filippo Tommaso Marinetti,

1. We want to sing the love of danger, the habit of danger and of temerity.
2. The essential elements of our poetry will be courage, daring, and revolt.
3. Literature having up to now magnified thoughtful immobility, ecstasy, and sleep, we want to exalt the aggressive gesture, the feverish insomnia, the athletic step, the perilous leap, the box on the ear, and the fisticuff.
4. We declare that the world's wonder has been enriched by a fresh beauty: the beauty of speed. A racing car with its trunk adorned by great exhaust pipes like snakes with an explosive breath ... a roaring car that seems to be driving under shrapnel, is more beautiful than the Victory of Samothrace.
5. We want to sing the man who holds the steering wheel, whose ideal stem pierces the Earth, itself launched on the circuit of its orbit.
6. The poet must expend himself with warmth, refulgence, and prodigality, to increase the enthusiastic fervor of the primordial elements.
7. There is no more beauty except in struggle. No masterpiece without an aggressive character. Poetry must be a violent attack against the unknown forces, summoning them to lie down before man.
8. We stand on the far promontory of centuries!... What is the use of looking behind us, since our task is to smash the mysterious portals of the impossible? Time and Space died yesterday. We live already in the absolute, since we have already created the eternal omnipresent speed.
9. We want to glorify war - the only hygiene of the world - militarism, patriotism, the anarchist's destructive gesture, the fine Ideas that kill, and the scorn of woman.
10. We want to demolish museums, libraries, fight against moralism, feminism, and all opportunistic and utilitarian cowardices.

The Futurists admired speed, technology, youth and violence, the car, the airplane and the industrial city, all that represented the technological triumph of humanity over nature, and they were passionate nationalists.

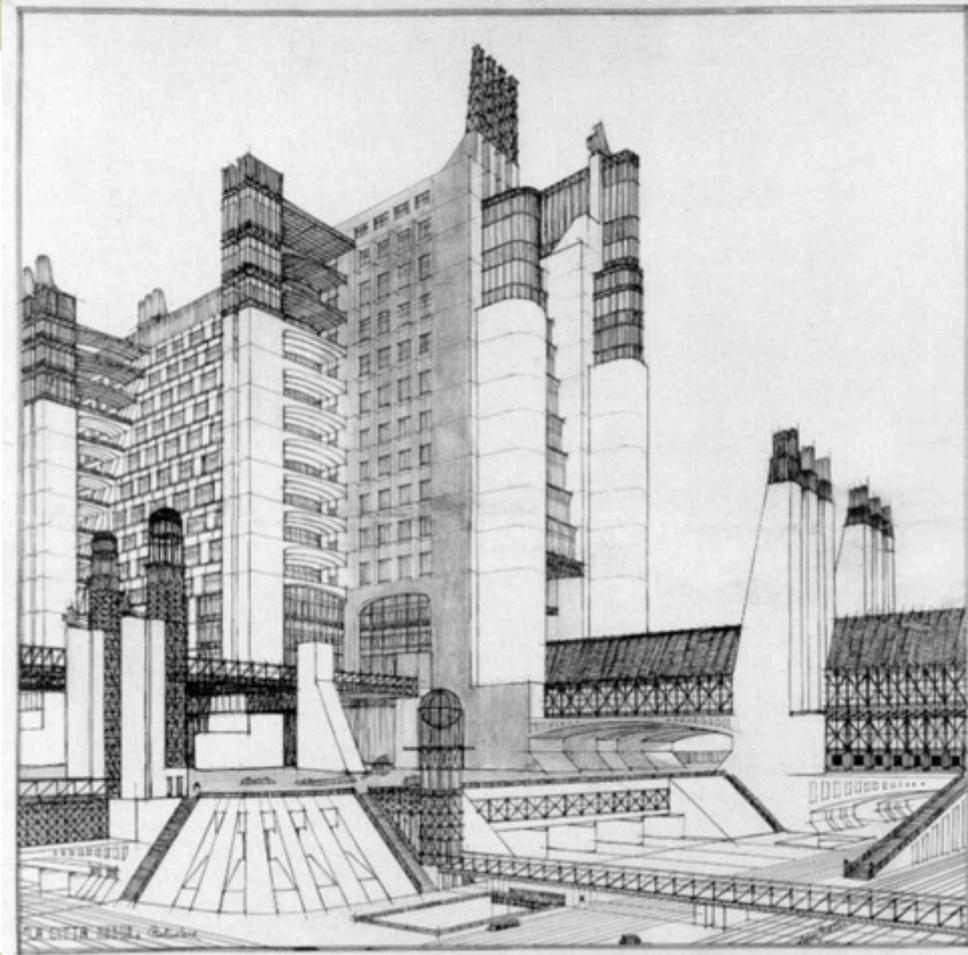
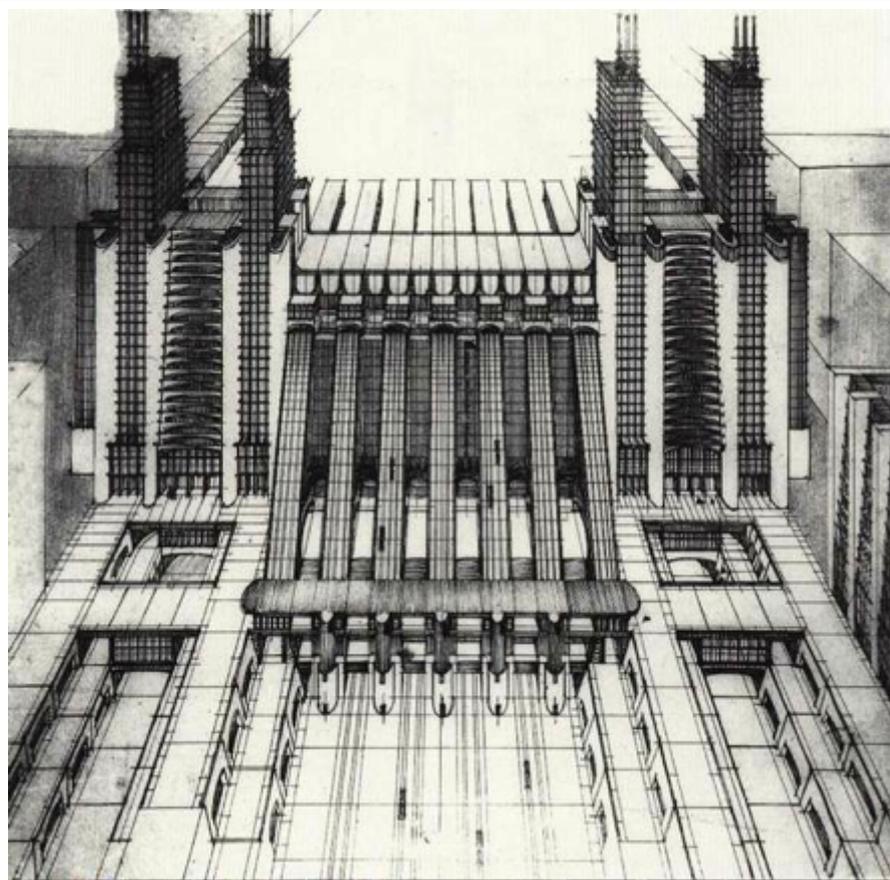


GINO SEVERINI, *Armored Train*, 1915. Oil on canvas, 3' 10" x 2' 10 1/8". Collection of Richard S. Zeisler, New York.



There was also
Futurist
photography.

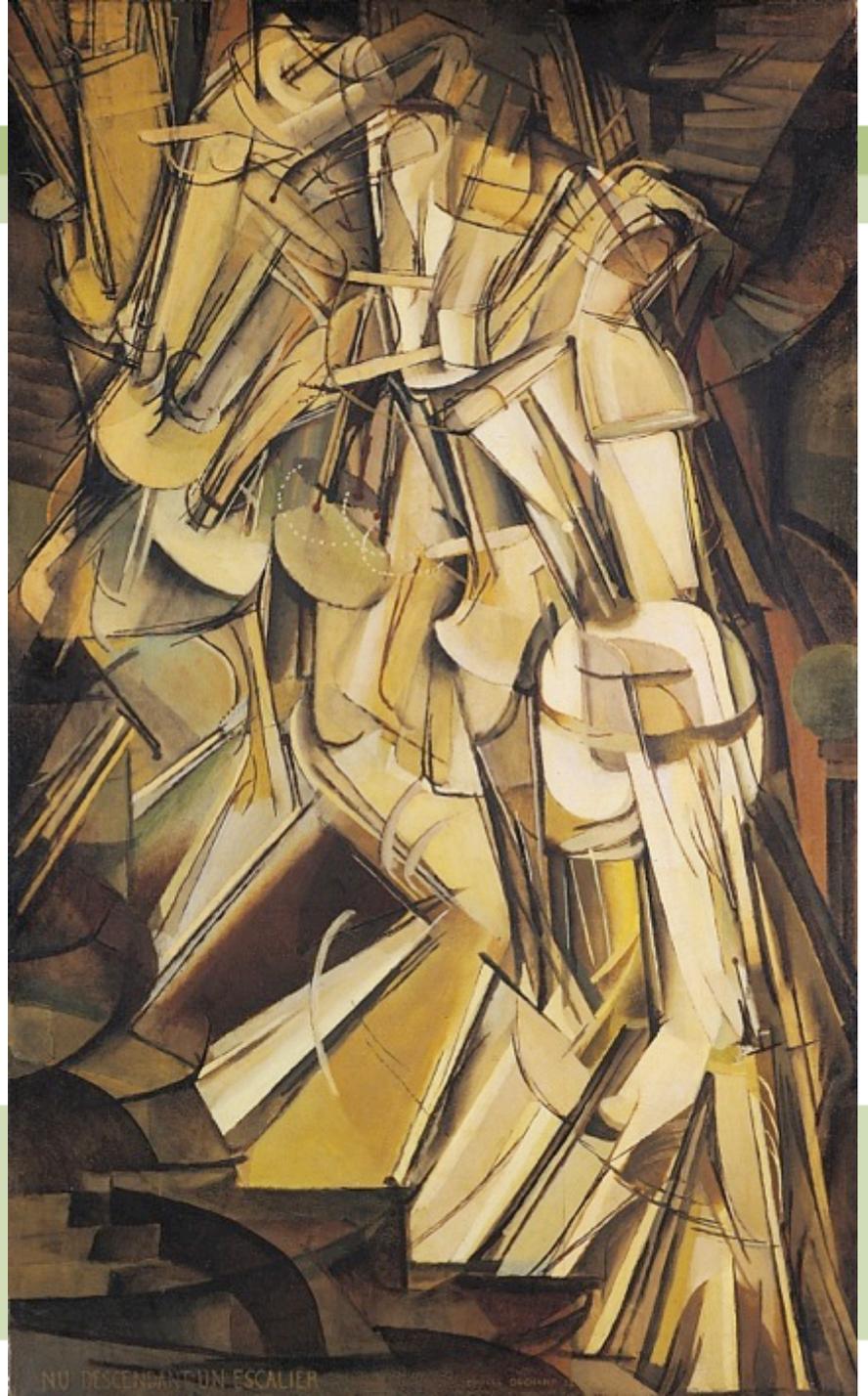




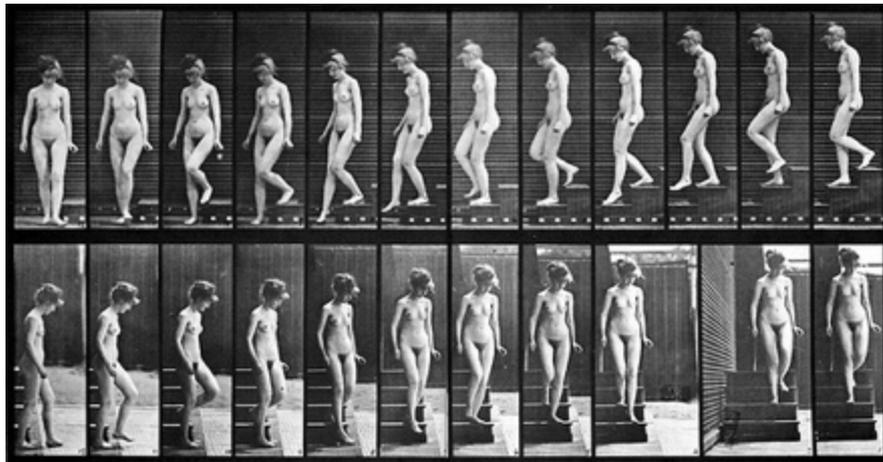
Futurist Architecture-- The city was a backdrop onto which the dynamism of Futurist life is projected. The city had replaced the landscape as the setting for the exciting modern life. Sant'Elia aimed to create a city as an efficient, fast-paced machine.

One of the most influential Cubist/Futurist works was made by a Frenchman, the '*Nude Descending a Staircase*', by Marcel Duchamp.

MARCEL DUCHAMP, *Nude Descending a Staircase, No. 2*, 1912. Oil on canvas, approx. 4' 10" x 2' 11". Philadelphia Museum of Art, Philadelphia (Louise and Walter Arensberg Collection).



“In 1912... the idea of describing the movement of a nude coming downstairs while still retaining static visual means to do this, particularly interested me. The fact that I had seen chronophotographs of fencers in action and horse galloping (what we today call stroboscopic photography) gave me the idea for the Nude...The Futurists were also interested in somewhat the same idea, though I was never a Futurist. And of course the motion picture with its cinematic techniques was developing then too. The whole idea of movement, of speed, was in the air”.



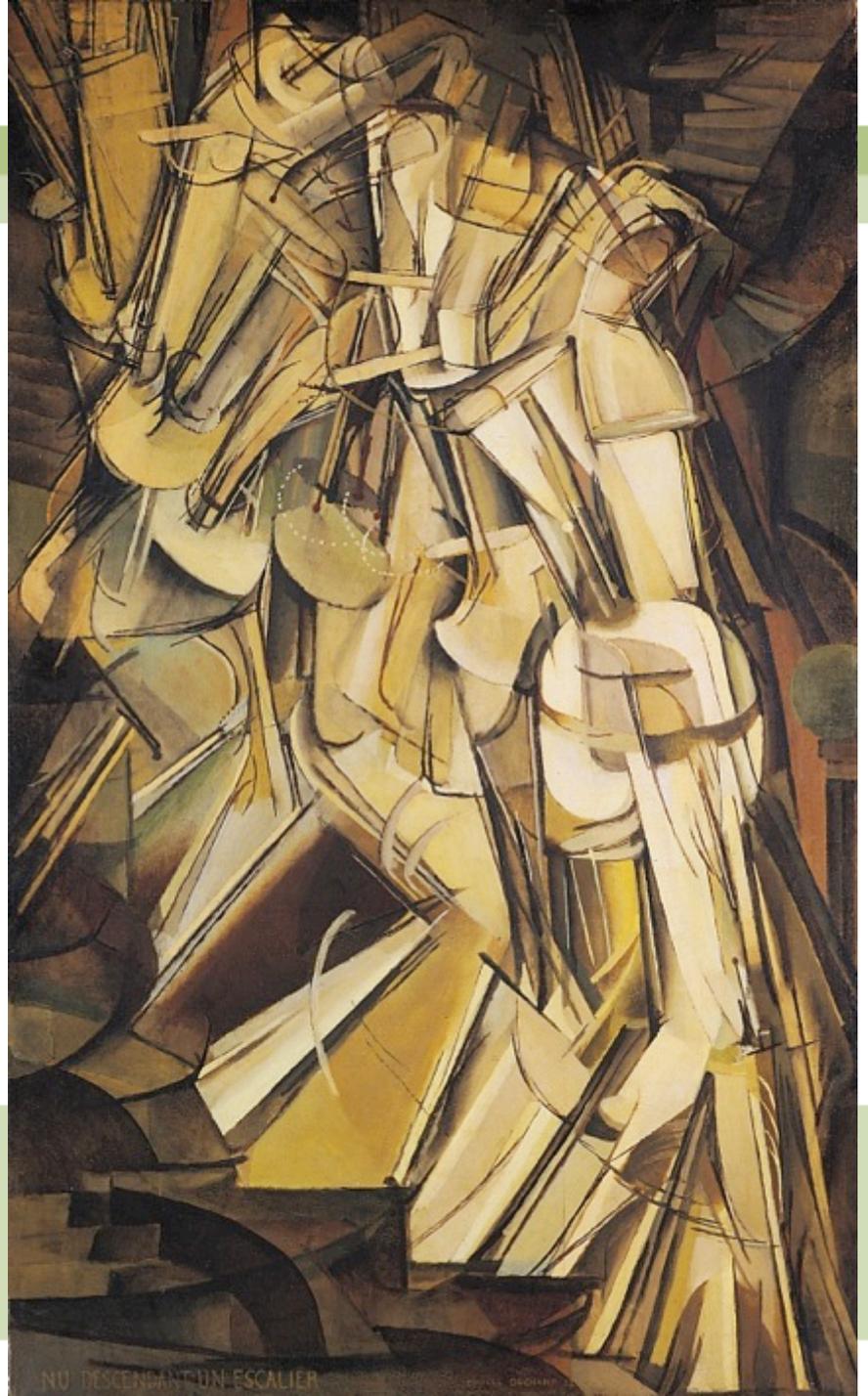
Based on one of the photo series of Eadweard Muybridge, Duchamp's painting shows a machine-like figure in motion.

Eadweard Muybridge, women walking down stairs, 1878.
Marcel Duchamp, Bride, 1912, Philadelphia Museum of Art



Next class we will look at how Cubism and Futurism, including Marcel Duchamp factor into the next movement, Dada.

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European Expressionism after World War I

- Understand the intense realistic post-war expressionism of German artists.
- Understand the European post-war malaise and the importance of cathartic subject matter in Expressionist art.
- Examine the origins, development, methods and content of Surrealism and Fantasy art.

After the war, German art tended toward intense realism with political leanings. The European post-war malaise led to more Expressionistic subject matter.

GEORGE GROSZ, *Fit for Active Service*, 1916–1917. Pen and brush and ink on paper, 1' 8" x 1' 2 3/8". Museum of Modern Art, New York (A. Conger Goodyear Fund). Copyright © Estate of George Grosz/Licensed by VAGA, New York, NY.





MAX BECKMANN, *Night*, 1918–1919. Oil on canvas, 4' 4 3/8" x 5' 1/4". Kunstsammlung Nordrhein-Westfalen, Düsseldorf.