

PORTABLE EDITION

Janson's History of Art

SEVENTH EDITION

The Modern World



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Janson's History of Art

THE WESTERN TRADITION

Seventh Edition

The Modern World

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Art in the Age of Romanticism, 1789–1848

THERE IS NO PRECISE MOMENT WHEN NEOCLASSICISM DIED AND Romanticism was born. Just as Neoclassical and Romantic elements—the rational and the emotional—coexisted in the arts of the Enlightenment era (see Chapter 23) from 1750 to 1789 (and sometimes in the same work), Neoclassicism and Romanticism also thrived side by side from 1789 to

1848, the years bracketed by the French Revolution and the European workers' revolts. If rational Neoclassical components prevailed in the earlier period, then emotional, Romantic components did in the later one. No matter how Neoclassical in look or style, a work produced during this later period is still tinted with Romanticism. The word *Romanticism* did not appear until 1798, when the German writer and poet Friedrich von Schlegel (1772–1829) applied it to poetry. The term itself derived from the Gothic novels of such writers as Horace Walpole in England (see page 805), which projected an aura of gloom that became popular in the second half of the eighteenth century. By the end of that century, the Western world began to sense a fundamental transformation in consciousness occurring, a transformation that reached its peak in the first half of the nineteenth century.

This change in consciousness was an indirect result of the upheavals that accompanied the French Revolution, the Napoleonic wars, and the rise of industrialization and urbanization. The Enlightenment seemed to have failed; instead of social reform and progress, there was turmoil and dislocation. The French Revolution may have given rise to republican government, political enfranchisement, nationalism, and public institutions, including museums, but it also threw most of Europe into war by 1792 and resulted in the execution of some 17,000 people

under Robespierre's Reign of Terror in 1793–1794. Fearful that Enlightenment reform spawned revolution, European governments cracked down on liberals, instituting a harsh reactionary conservatism. The rise of Napoleon Bonaparte from commander of the army under the Directory to leader of the coup d'état against that body and consul of a provisional government and eventually to hereditary Emperor in 1804 quashed the French Republic and initiated the Napoleonic Wars, which at their peak saw France occupy most of Europe and lasted until 1815.

The military needs of war hastened the pace of the Industrial Revolution begun in England the previous century, and the return to peace with the defeat of Napoleon in 1815 hardly served as a brake. Waves of people fled the poverty of the countryside for the city to work in manufacturing. This new *proletariat* class, separated from the comforting predictability of the timeless rural world and needing to sell their labor, now experienced oppressive working conditions and subsistence wages, as well as poor housing facilities in cities not designed to accommodate such a dramatic increase in population. The period saw the birth of modern labor and worker-management conflict, which culminated in 1848 with the publication of Karl Marx and Friedrich Engels's *Communist Manifesto* and a Europe-wide workers's revolution. The Industrial Revolution also gave rise to a powerful *bourgeoisie*, a wealthy middle class that controlled the means of production and demanded a greater voice in government.

Detail of Figure 24.9, Joseph Mallord William Turner, *The Slave Ship*



Map 24.1 Europe and North America in the Age of Romanticism

With this seemingly endless succession of crises, the West found a need to believe in something other than the Enlightenment values of logic and scientific empiricism. Thus arose a belief in the subjective emotion of the individual, promoted by Jean-Jacques Rousseau in France and the *Sturm und Drang* movement in Germany (see Chapter 23). What had been a strong undercurrent in the eighteenth century surfaced as the defining psychology of the West by the end of the century. Artists, writers, composers, and intellectuals now placed a premium on powerful emotion, intuition, and unrestrained creative genius. The era itself is often described as being dedicated to the “Cult of the Individual.” For the intellectual and cultural elite, total liberation of imagination and creative freedom replaced rules, standards, and logic. As expressed by the French Romantic writer Victor Hugo, “All systems are false; only genius is true.” From this perspective, the mind was the conduit of Nature, the only means of accessing elemental universal forces, and the goal of the artist was to tap into this reservoir of higher reality and express it. Sincerity and truthfulness were therefore now critical. Enlightenment morality was not applicable. Powerful emotions in response to violence, suffering, chaos, and ugliness replaced virtuous and noble actions and the perfection associated with ideal beauty. Romanticism produced a cult not only for exotic experiences but also for frightening, horrific, and extreme experiences as well. Uniqueness became a strong value in art; copying someone else’s genius, originality, or individualism was the manufacture of something false. Consequently, Romanticism was not a style, but an attitude. It was a license to abandon logic and to follow one’s genius wherever it led.

The worlds that Romanticism led to included the distant past—Egypt, Rome, Athens, the Middle Ages, and the Renaissance—as well as the present, where such cultures as Muslim or Native American, because of their “otherness,” were considered exotic, primitive, and generally inferior but nonetheless fascinating. Rather than nobility and virtue, the values of the Enlightenment, the Romantic mind immersed itself in cruelty, suffering, and sexual oppression. Nature was among the favorite destinations of genius. It was the font of truth, and at one extreme, artists were enthralled by its awesome universal forces, and at the other, by its magical beauty. For artists who still believed in God in the wake of Enlightenment empiricism, nature was a manifestation of the divine. But for those who did not, or who at least questioned the existence of a supreme being, fear of the permanency of death permeated their art, a particularly modern psychology, not possible in the pre-Enlightenment Christian world.

Powerful emotions also arose from the nationalism consuming Europe, a nationalism that would result in the unification of various political entities into such nations as Germany and Italy in the second half of the century. (see map 24.1) Instead of a begrudging allegiance to a king or an aristocracy, there was now a powerful bonding of individuals based on shared language and collective experience—yet another emotion with which artists identified and that they used as the foundation for their work. In part driven by nationalism, artists would abandon painting Italianate Classical arcadias and focus instead on the distinctive qualities of their own countryside.

24.1. Francisco Goya. *The Sleep of Reason Produces Monsters*, from *Los Caprichos* (1st edition 1799, plate 43). ca. 1799. Etching, aquatint, drypoint and burrin, $8\frac{7}{8} \times 6"$ (21.5 × 15.2 cm). The Metropolitan Museum of Art, New York. Gift of M. Knoedler & Co., 1918.(18.64(43))

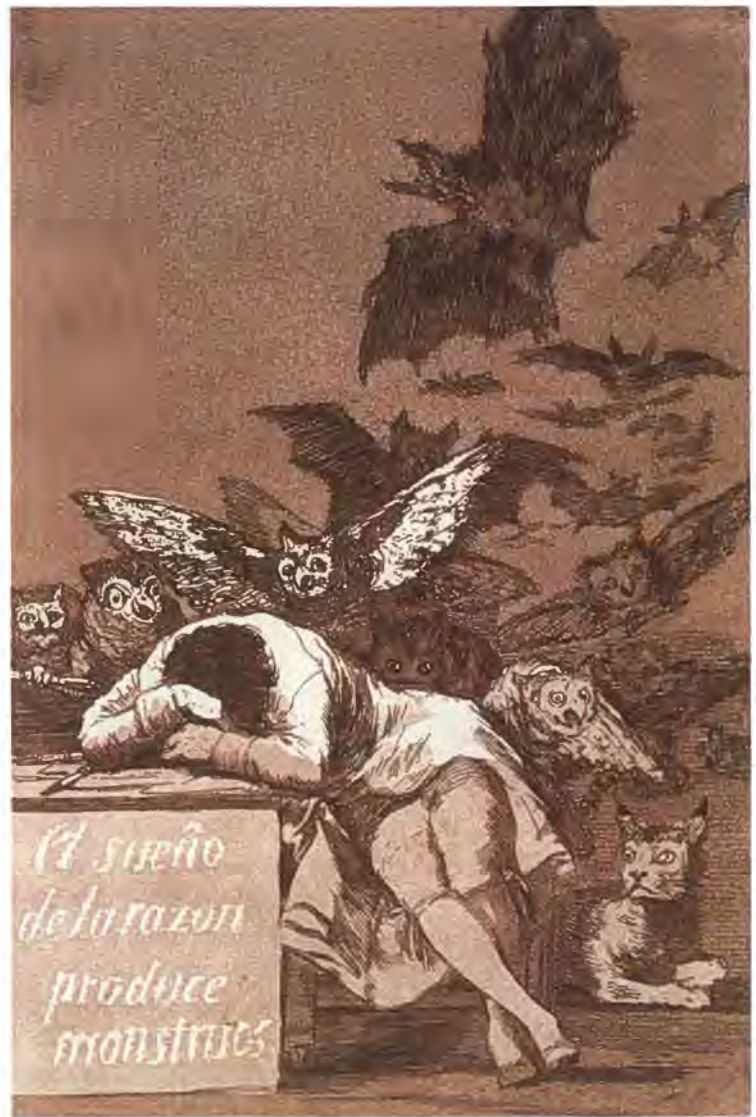
PAINTING

Of all the visual arts painting is most closely associated in our minds with Romanticism because, unlike sculpture and architecture, it allowed for a spontaneous outpouring of emotion. In fact, many art historians think of the study or sketch, whether painted or drawn, as the quintessential Romantic medium. While some of the most famous Romantic paintings are Baroque in their dramatic handling of paint and energetic compositions, Romantic paintings can just as readily be tightly painted and composed in accordance with Neoclassical planes, resulting in frozen images that project chilling emotions.

Spain: Francisco Goya

In the opening decades of the nineteenth century, Spanish art was dominated by Francisco Goya y Lucientes (1746–1828), an artist whose work in many ways encapsulates the new psychology and issues pervading Europe. Charles III (r. 1759–1788) appointed Goya royal painter in 1786, putting him directly in the tradition of Velázquez (see pages 689–693). For Goya, there was not necessarily a conflict between supporting the monarchy and advocating liberal reform. The king recognized the need to bring a stagnant Spain into the eighteenth century and permitted a degree of economic and social development, which gave hope to the progressive forces. Goya was a member of this progressive group. He was an Enlightened Spaniard who admired the French *philosophes*. His social circle, which included many of his aristocratic clients, was like-minded. But the French Revolution terrified heads of state throughout Europe and ushered in reactionary oppression, for now the Enlightenment was associated with revolution, not reform. Both church and state suppressed the liberal reformers. Spain went to war with France, forging an alliance with its old enemy England. On top of these reversals, Goya fell mysteriously ill in 1793, going deaf while barely surviving.

THE SLEEP OF REASON We can get some idea of Goya's reaction to the period's crises by looking at *The Sleep of Reason Produces Monsters* (fig. 24.1), one of 80 etching-and-aquatint prints from the series *Los Caprichos* (*The Capriccios*), conceived by the artist in 1797 and published at his own expense at a financial loss. Here we see the artist asleep on the geometric block of reason, while behind him rises an ominous disarray of owls and bats, symbols of folly and ignorance, respectively. On the margin of a study for this image, Goya wrote, "The author's . . . intention is to banish harmful beliefs commonly held, and with this work of *caprichos* to perpetuate



the solid testimony of truth." This print introduces the second half of the series, which satirizes a range of sins, superstitions, and ignorance, and is populated with witches, monsters, and demons, in effect showing what the world is like when Enlightenment logic is suspended. But it is just as easy to interpret *The Sleep of Reason* as exposing a second, non-Enlightenment side to Goya's own personality—the emotional and illogical rather than the rational. The clue to this reading is the alert bobcat, a predatory night stalker anchored on the floor. Its feet echo Goya's crossed legs and arms, while its head with pointed ears links it to the owls and bats. Although traditionally a symbol of evil, the cat seems to be both Goya and the monsters behind him. Goya is announcing his right to abandon reason and use his imagination to express his deepest feelings, his innermost psychology—to release his demons and employ whatever stylistic tools and symbols he needs to do so.

ROYAL COMMISSIONS Goya continued to paint for church and state, which, in addition to portraits, is how he earned a living. In 1800, the king commissioned him to paint



24.2. Francisco Goya. *The Family of Charles IV*. 1800. Oil on canvas, 9'2" × 11' (2.79 × 3.35 m). Museo del Prado, Madrid

The Family of Charles IV (fig. 24.2). This work is hardly a simple documentation of the royal family's likeness. And it certainly is not a grand machine designed to reaffirm the family's divine privilege and superiority, for the painting undermines this traditional premise by exposing their basic humanness, their ordinariness. The key to the picture is knowing that Goya meant it to be compared with Velázquez's *The Maids of Honor* (see fig. 19.38), a picture in the royal collection and

known to everyone at court. In each painting, the artist is present and the royal family appears before a shadowy backdrop of two large oils. In addition, Goya's Queen Maria Luisa (standing in the center) strikes the same pose as Velázquez's *infanta*. Missing in Goya's portrait, however, is the all-important mirror, which in the *Maids of Honor* reveals the royal parents, the keystone that holds the picture together compositionally and thematically because it not only explains the scene



24.3. Francisco Goya. *The Third of May, 1808*. 1814. Oil on canvas, 8'9" × 13'4" (2.67 × 4.06 m). Museo del Prado, Madrid

but also establishes the hierarchical order of the figures. But where is the mirror in *Charles IV*? We must ask another question first, one that is always posed about Goya's picture: What is everyone gaping at so intently? The most likely answer is themselves. They are looking in a mirror—the unaccounted for mirror—and Goya shows himself painting their reflection as they see themselves.

Théophile Gautier, a nineteenth-century French critic, cleverly noted their discomfort when he described the royal couple as looking like "the corner baker and his wife after they have won the lottery." Goya reduces his sitters to human animals, uncomfortable with themselves. Their clothes may be royal, but the family members are as awkward in them as in their false aristocratic poses, which lack the assuredness we saw in royal portraits by Van Dyck and Rigaud (see figs. 20.8 and 21.10). The figures appear lonely, isolated, even afraid. Goya presents each one as an individual, plagued by the same doubts about the meaning of existence and the same sense of alienation that haunt all humans. This Romantic sense of awe when confronting the infinite is Goya's creation, superimposed onto the royal family. The Enlightenment and the French Revolution denied the presence of God, which meant the meaning of existence is unknowable and beyond comprehension. This shockingly modern psychology casts a dark shadow over the room. Surprisingly, Charles IV did not reject the portrait, although he did not like it either.

Goya covered the canvas with some of the most flamboyant brushwork in the history of art (difficult to see in reproduction), even outdoing Velázquez in its Baroque bravura. The dynamic paint handling animates the surface, sparkling and dazzling, especially as seen in the clothes, jewelry, and medals, obviously blinding the royal family to the truths lying beneath the surface.

An even more powerful mood of futility pervades Goya's *The Third of May, 1808* (fig. 24.3), painted in 1814 and one of many paintings, drawings, and prints the artist made from 1810 to 1815 in response to the French occupation of Spain in 1808. The corruption of his administration forced Charles IV to abdicate in 1807. He was replaced by his son Ferdinand VII, who was deposed in 1808 when Napoleon's troops marched into Madrid and put the emperor's brother, Joseph Bonaparte, on the throne. Enlightened Spain was initially optimistic that the Enlightened French would reform their nation. But in Madrid a people's uprising spurred by nationalism resulted in vicious fighting and wholesale slaughter on both sides, within days fanning out across the entire country and then dragging on for six years. Goya's enormous, dramatic picture, painted after Napoleon had been deposed and Ferdinand reinstated, shows the mass execution of Spanish rebels that took place on May 3, 1808, on a hill outside Madrid.

How different from Neoclassical history painting that presented great and famous exemplars of nobleness, morality, and fortitude! Goya presents anonymous nobodies caught up in the powerful forces of history. Here we see the mechanical process of the slaughter. One rebel with raised arms, dressed in the yellow and white colors of the papacy, has the pose of Christ in the Garden of Gethsemane when he was surprised by Roman soldiers. His right hand has a wound suggesting the stigmata. But ironically Goya denies the rioters status as martyrs. They are

consumed by the fear of death, not the ecstasy of sacrifice. No divine light materializes to resurrect them, and the church in the background of this imaginary scene remains dark. When the stable lantern—which in its geometry and light could be construed as an emblem of Enlightenment logic and progress—is extinguished, there will be only eternal night, symbolized by the inert foreground body, whose face is reduced to a gory mass of paint. The faceless executioners, also small cogs in the wheel of history, are indifferent to their victims' fear of death and frantic pleas for mercy.

Goya painted *The Third of May, 1808* at a time when he was desperate for work and wanted to gain royal favor with this picture, hence his scripting it so it could be read as being about the sacrifice of the Spanish to the agents of political tyranny. But the real themes of the image are the anonymity of death and the senseless brutality of war. Its power lies in its ability to instill in a viewer an intense sense of terror that makes one confront the inescapable knowledge of one's own mortality.

THE BLACK PAINTINGS Increasingly, in true Romantic fashion, Goya made pictures for himself, working out in paint his own emotions in a way that few had done before. Among his most famous pictures are the "Black Paintings," painted directly on the wall of his farmhouse just outside of Madrid, a clear sign they were personal works never to be sold. Image after image is dark, bleak, frightening, or horrifying, probably reflecting Goya's depression after recovering from an illness as well as his disappointment at the failures of the Enlightenment and the basic irrationality of civilization. We have no idea if Goya had titles for the pictures or what their subjects are, which means it is unlikely that the work generally described as *Saturn Devouring One of His Children* (fig. 24.4) actually represents this scene from Classical mythology. We see none of the attributes usually associated with Saturn, and the child does not look like a child. In some respects, the painting does not need a title—it speaks for itself in its horror, irrationality, and madness. Contributing to the power and effectiveness of the image is the expressiveness of the brushwork; Goya virtually separates paint and color from what they represent in order to allow them a life all their own, one that reflects his own innermost emotions while supporting the theme. The intensity of paint application—the strident burst of red here and highlighted bright brown there—makes the picture explode with raw energy. Arms and legs are atrophied and contorted, virtually reduced to rubbery bone, as darkness seems to consume them. Here we witness the "Sleep of Reason" writ large.

England: Spiritual Intensity and the Bond with Nature

The road taken by Goya into a fantasy world that allowed his imagination and passions to go wild was most closely followed in England by William Blake. However, many English painters during the Romantic era followed the lead of such poets as William Wordsworth (1770–1850) and Percy Bysshe Shelley (1792–1822) and steeped themselves in Nature,



24.4. Francisco Goya. *Untitled (Saturn Devouring One of His Children)*, ca. 1819–1823. Detached fresco mounted on canvas, 57 $\frac{1}{8}$ " $\times$ 32 $\frac{5}{8}$ " (145 $\times$ 82.9 cm). Museo del Prado, Madrid

emotionally swept away by its beauties and moods or awed by its sublime power and intimations of the infinite.

WILLIAM BLAKE Across the English Channel in London, the artist William Blake (1757–1827) was also retreating into a personal visual world as he responded to issues very similar to those affecting Goya. Blake was an ardent admirer of Jean-Jacques Rousseau and his theories about the inherent goodness of humans, who are born primitive savages, and then become corrupted by the restrictive artificialities of society. He detested European civilization for its rules and conventions, which he felt hindered personal freedom and also equality for women.

He loathed European materialism and the lack of spirituality, and condemned institutional religion for being as autocratic as government and society in general. His passion to find spiritual truths in a physical world led him to flirt with fringe religions in the 1780s. He began his career as an artisan engraver. He then enrolled in the Royal Academy in 1779 but left within a year, declaring its president, Joshua Reynolds, and the institution itself a microcosm of society, repressing imagination, creativity, and progress. In effect, he was largely self-taught. While never a recluse, Blake was quite insular, functioning on the edge of society. He did not show at the academy after the mid-1780s and received virtually no critical notice throughout his career.

Despite his intense dislike of the academy, Blake was a proponent of history painting, which he saw as a vehicle for reforming society. However, he shunned oil painting, which he associated with the artificial hierarchies of the academy, and instead turned to medieval manuscript illumination for inspiration, producing his own illustrated books designed to evoke the same kind of spirituality found in his model. Blake began his career as a poet, garnering an impressive reputation. In the late 1780s, he started publishing his own poems, which praised nature, freedom, youth, and imagination while denouncing the corruption of all components of civilization, a corruption stemming from an overreliance on reason. Toward 1793–1794, Blake spiraled into a deep depression, triggered by the violence and chaos of the French Revolution, England's declaration of war on France, and the repressive policies that British Prime Minister William Pitt instituted in response to the radical phase of the French Revolution. Like Goya, Blake was witnessing the failure of the Enlightenment.

At this point the images began to dominate the poetry in Blake's books. Simultaneously, his art reached maturity in twelve unusually large color prints made mostly in 1795, such as *The Lazar House* (fig. 24.5). These works were never bound and presented in book form, so we do not know for sure the order in which they were meant to be seen or how Blake intended to use them. (See *Materials and Techniques*, page 827.) However, all of the prints relate to his vision of the early history of the world, in which humans, when born, are still attached to the infinite from which they have just come, and are morally good, free, and filled with imagination. As they age, they are ruled by reason, lose their freedom and morality, and become consumed by materialism, thus trapped in the finite. The subjects for this series are not all invented, some coming instead from Shakespeare, Milton, and the Bible, which, as we have discussed (see page 807), were favorite sources of the period for sublime imagery. Blake appropriated these themes because they could be integrated into his own philosophical system and thus support it. *Lazar House* comes from the eleventh book of Milton's *Paradise Lost*, where the angel Michael makes Adam look into the future and confront the consequences of his sin—mortality in its various forms, from the first death by violence (Abel murdered by his brother Cain) to death by disease in a lazar house, a hospice for the sick and dying. In Blake's representation of the lazar house, we see a fantastically bearded Death holding a scroll that probably represents law, the repres-

Blake's Printing Process

For the series of twelve prints that included *The Lazar House* (see fig. 24.5), William Blake invented a process that is similar to **monotype**, a printing technique that would become popular by the end of the nineteenth century but was rarely used earlier. Monotype involves painting an image on one surface and then pressing paper against this wet surface to attain a counterimage, which unlike the original has a mottled, softer looking surface. As the word *monotype* implies, generally only one impression is taken. However, a few impressions can be obtained before all of the original paint is consumed, with each image lighter than the previous.

sive instrument of reason, while the slumped jailer on the right, who appears in previous books by Blake, represents spiritual absence and evil.

Since the mid-1770s, Blake had been influenced by Michelangelo and the Mannerists as well as by medieval art, and the presence of all can be detected in this picture though transformed by Blake's own style. We see Michelangelo's overstated musculature (see fig. 16.21), as well as the curvilinear line of manuscript illumination (see fig. 10.9). The absence of an environmental setting and the emphasis on figures alone, as well as the selection of a sublime, horrifying situation derives from Fuseli (see figs. 23.18, 23.19), whom Blake greatly admired and periodically tried to befriend, without success.

The degree to which Blake mentally immersed himself in his fictitious worlds is remarkable. He claimed his visions were revealed to him by spirits: "I am under the direction of Messengers from heaven, Daily and Nightly." While we have to take this statement with a grain of salt, nonetheless, his art was not naturalistic (a faithful representation of reality), but a conceptual fantasy world for playing out his passionate moral beliefs, historical views, and vision of a utopian future. Objects are relatively flat, with space kept to a minimum, an artistic strategy that reinforces the ideal concepts behind his images.

JOHN CONSTABLE Landscape gradually became a major vehicle for the period's search for the truth. This is not surprising considering the importance of nature in Romantic ideology—the need to bond with Nature and to express its essence as personally experienced. John Constable (1776–1837) is one of two British artists who stand out in the period for their landscapes. Constable was born and raised in the village of East Bergholt, in the Stour Valley of Suffolk, and spent most of his life painting this rich farmland, which until then had been considered too ordinary and thus not suitable subject matter. Instead of working at the family's prosperous farm and mill, Constable, in 1799, was permitted to study at the Royal Academy School in London. He eventually realized that he was just

Blake's process for the series that included *The Lazar House* was to first outline his image in black paint on a piece of millboard (a thick paperboard), often adding a small amount of modeling and details as well. He would pull roughly three paper impressions from the millboard, using low pressure so as not to extract too much paint at one time. This would produce a simple black design without color. To finish his image he would paint the millboard again but with colors, and then press it on top of the pulled impressions with the black design. He then touched up the works with watercolor. Blake is said to have used oil paint for his printing, but considering his distaste for the medium he most likely used an egg-based tempera.

learning to replicate painting conventions, and returned to Bergholt to make "laborious studies from nature," drawings and oil sketches that he worked up into finished pictures in the studio but that retained the freshness and details of the original source. Constable even considered landscape scientific: "Painting is a science, and should be pursued as an inquiry into the laws of nature. Why, then, may not landscape painting be considered as a branch of natural philosophy, of which pictures are but experiments?" Constable was especially adept at capturing the ephemeral properties of Nature—clouds, light, and atmosphere. He made countless studies of just the sky, "the key note, standard scale, and chief organ of sentiment."

Constable's pictures are packed with the emotion that welled within him when experiencing the beauty of the Stour Valley—"Painting is but another word for feeling," he claimed.



24.5 William Blake. *The Lazar House (The House of Death)*. 1795. Color print. 17 × 21" (48.5 × 61 cm). This print illustrates lines from Book XI of Milton's poem, *Paradise Lost*. London, Tate Gallery

John Constable (1776–1837)

From a letter to John Fisher

Fisher, the archdeacon of Salisbury Cathedral, was a lifelong friend of the artist. This letter of October 23, 1821, reflects Constable's sensitivity to the beauties of the English landscape.

How much I wish I had been with you on your fishing excursion in the New Forest! What river can it be? But the sound of water escaping from mill-dams, etc., willows, old rotten planks, slimy posts, and brickwork, I love such things. Shakespeare could make

everything poetical; he tells us of poor Tom's haunts among "sheep cotes and mills." As long as I do paint, I shall never cease to paint such places. They have always been my delight, and I should indeed have been delighted in seeing what you describe, and in your company, "in the company of a man to whom nature does not spread her volume in vain." Still I should paint my own places best; painting is with me but another word for feeling, and I associate "my careless boyhood" with all that lies on the banks of the Stour; those scenes made me a painter, and I am grateful; that is, I had often thought of pictures of them before I ever touched a pencil.

SOURCE: CHARLES ROBERT LESSLIE, *MEMOIRS OF THE LIFE OF JOHN CONSTABLE*, ED. J. MAYNE (LONDON: PHAIDON PRESS, 1951)

(See *Primary Source*, above.) His pictures were both scientific and subjective, as in *The Haywain (Landscape: Noon)* (fig. 24.6) of 1821, shown at the Royal Academy, where he had been exhibiting since 1811. We sense a blue sky pushing out darker clouds, and an atmosphere of moisture that makes everything glisten. Vibrant flecks of paint and color dissolve the material world and make the atmosphere sparkle. The sky is a symphony of subjectivity, presenting a range of emotion, as does the

land as well. It can be dark and undulating, as in the dramatic, energized twisting of tree branches, or bright and placid, as in the horizontal spread of the distant hayfield. Constable fills his picture with detailed anecdote; besides the haywain, there is the dog, the boat, the harvesters in the distant field, and the puffs of smoke coming from the mill. This is no perfect world, representing ideal beauty or a Classical Arcadia. Rather it is a particular site presented in all of its heart-felt specificity.



24.6. John Constable. *The Haywain (Landscape: Noon)*. 1821. Oil on canvas, 51 $\frac{1}{4}$ " $\times$ 73" (1.3 $\times$ 1.85 m). The National Gallery, London. Reproduced by Courtesy of the Trustees



24.7. John Constable. *Salisbury Cathedral from the Meadows*. 1829–1834. Oil on canvas, $59\frac{3}{4} \times 74\frac{1}{4}$ " (151.8 × 189.9 cm). Private Collection, on Loan to the National Gallery, London

The 6-foot canvas—an unusually large size for a genre painting and a controversial strategy for elevating landscape to a higher status as well as an attempt to gain attention—was based on numerous outdoor studies, mostly from 1814 to 1816, and developed into this large presentation format in the artist's London studio, where he worked in the winter. Typical of his Stour pictures, life in *The Haywain* moves slowly, with rural laborers routinely doing what they have done for millennia and in blissful harmony with Nature. This was a period of social and economic unrest in the British agricultural community, putting tremendous financial pressure on the Constable property, then run by the artist's brother. This labor crisis is absent from Constable's poetic picture, which instead focuses on personal attachment to the land and the life the artist knew as a boy.

Constable's landscapes grew darker and more turbulent during the course of the 1820s as family sicknesses and a lack of professional success sent him into periodic depression. Subjective poetry began to outweigh empirical observation. This

mood reached a climax with *Salisbury Cathedral from the Meadows* (fig. 24.7), begun in 1829, a year after his wife died. When the painting was exhibited at the academy in 1831 (it was reworked afterward), Constable attached several lines from *The Seasons*, James Thomson's Romantic poem celebrating the rural life, which reveal that the rainbow represents hope after the death of a young woman in the arms of her lover. The impassioned drama and how it is accomplished is evident, with trees, water, and sky reaching a feverish pitch, whipped up by bold, agitated brushwork—paint is even slathered on with a palette knife—and the harsh conflict of lights and darks. The huge ash tree on the left can be seen as a symbol of life, while the tomb on the farther left is death. Salisbury Cathedral, with its steeple reaching high into a clear spot in the sky, is the most stable element in the composition and an emblem for faith and resurrection. Constable added the rainbow last, inspired by the rainbow in a version of Jacob Ruisdael's *The Jewish Cemetery* (see fig. 20.29). But Constable's is not a Classical painting of dry allegorical symbols. It is a passionate display of deep-seated



24.8. Joseph Mallord William Turner. *Snowstorm: Hannibal and His Army Crossing the Alps*. 1812. Oil on canvas, 57 × 93" (144.8 × 236.2 cm). Tate Gallery, London

emotion that stems from extremely personal issues, far removed from the more literal world of the seventeenth-century Dutch painters (see fig. 20.28) or the Classical vision of Claude Lorrain (see fig. 21.8).

JOSEPH MALLORD WILLIAM TURNER The second major British landscape artist in this period is Joseph Mallord William Turner (1775–1851). In their basic operating premises Constable and Turner could not be further apart. Whereas Constable painted with scientific accuracy the land he intimately knew, Turner aspired to rival great history painting and consequently invested his views with a rich overlay of historical motifs, references to the Old Masters, and metaphorical themes. Constable was drifting into territory dominated by Turner when his landscapes became increasingly cataclysmic, symbolic, and metaphorical, in effect aspiring to a complexity generally associated with history painting. He was also touching on the sublime, as defined by Burke, when he portrayed powerful, uncontrollable natural forces. This is turf that Turner had staked out in the closing decade of the previous century.

Turner began his career in the early 1790s as a for-hire topographical watercolorist, and by 1799, at the unheard age of 24, he became an associate of the Royal Academy. While he made numerous landscape studies of specific rural scenes as Constable did of Stour, his drive to artistic greatness led him to take on the great landscape and marine painters of the past—Claude

Lorrain and Jacob Ruisdael—whose works his landscapes resemble in composition, subject, and atmosphere. The reason for this mimicry was to outdo them at their own game; his sun was brighter, atmosphere moister, haze hazier, and perspectival space deeper. Like Constable, his handling of the intangible properties of nature—wind, light, reflections, atmosphere—was magical.

Turner's quest for the grandiose and his rich imagination led him to embed spectacular mythological and historical moments in his landscapes, creating historical landscape on an epic, sublime scale. *Snowstorm: Hannibal and His Army Crossing the Alps* (fig. 24.8) of 1812 is one of his best-known historical landscapes, a genre he had developed by the late 1790s. In this work the Carthaginian general Hannibal leads his troops across the French Alps in 218 BCE to launch a surprise attack on the Romans during the Punic Wars. A human sea of turmoil reigns in the valley below as Hannibal's troops plunder the alpine villages for desperately needed supplies. Above, the cataclysmic forces of nature—a wild snowstorm, turbulent wind, crashing storm clouds, and a blinding light from an ominous sun—threaten to engulf the insignificant figures below, too preoccupied with their immediate survival to notice. The great Hannibal is barely present, reduced to a speck on an elephant in the background.

During the Napoleonic Wars, Turner made several pictures about Carthage, with which, as a great maritime empire, the British identified. In *Snowstorm*, however, the reference is

probably to Napoleon's 1800 march across the Alps to invade Italy. However, it probably does not matter if the reference is to France or England, for the theme of the work is the folly of empire, and imperial expansion was a hotly debated issue in both France and England at the time. The picture is also about the folly of existence. When Turner exhibited *Snowstorm* at the Royal Academy, he accompanied it with several lines from his unfinished poem "The Fallacies of Hope," which moralized about the plundering and ultimate defeat of Hannibal's army. This picture, like his later Carthage paintings, including the 1817 *Decline of the Carthaginian Empire*, is not meant to glorify or condemn human activity. Instead it is designed to put human activity and civilization into a grander cosmic scheme, in which they appear insignificant compared to the relentless, uncontrollable power of sublime universal forces. Turner's goal is the Romantic notion of making a viewer feel Nature's unfathomable enormity, not to reproduce a landscape (although the painting is based on studies he made in the Alps). Consequently an atmospheric haze shrouds the insignificant figures and a dramatically receding vortex ends in a blaze of eternal light. With Turner, Edmund Burke's idea of the sublime reaches a terrifying pitch. But more horrifying than the sheer power of Nature are "the fallacies of hope," the Romantic notion that the infinity of the universe is unknown territory and that death could be permanent, a modern psychology we have already seen in Goya.

The direct experience of Nature becomes stronger in Turner's late work. Now the image begins to disappear, replaced by an atmospheric blur of paint and color that seems to sit on the surface of the canvas, making the viewer feel immersed in it. Today, Turner is best known for his late abstract style, which he developed toward 1838 and is seen in *The Slave Ship* or *Slavers Throwing Overboard the Dead and Dying—Typhoon Coming On* (fig. 24.9) of 1840. These late works were condemned in Turner's own time. His contemporaries thought he had gone mad, for they found the works virtually unreadable, and certainly unintelligible. Furthermore, his epic stories were no longer coming from mythology or history but from seemingly minor contemporary events. His earlier work may have been atmospheric, but there was always enough drawing to suggest precise objects and legible spatial recession and relationships, as we see in *Snowstorm*. Later this readability evaporates in a haze of color and paint that represents the essence of mist, light, and atmosphere.

The Slave Ship shows the sick and dying human cargo thrown into the sea during a typhoon. Turner, like Constable, was inspired by James Thomson's *The Seasons*, where the poet describes how sharks follow a slave ship during a typhoon, "lured by the scent of steaming crowds, or rank disease, and death." Turner was also influenced by a recent newspaper account of a ship's captain who jettisoned slaves in order to collect insurance, which paid for cargo lost at sea but not for death



24.9. Joseph Mallord William Turner. *The Slave Ship* or *Slavers Throwing Overboard the Dead and Dying—Typhoon Coming On*. 1840. Oil on canvas, 35 $\frac{1}{4}$ × 48" (90.8 × 122.6 cm). Museum of Fine Arts, Boston. Henry Lillie Pierce Fund, Purchase. 99.22

from illness. Turner gives us a close-up of human suffering. Outstretched hands pleading for help, a leg about to disappear into the deep for a last time, the gruesome blackness of flailing chains and manacles, the frenzied predatory fish, and bloodstained water all dominate the immediate foreground. In the background is the slave ship, heading into the fury of the typhoon and its own struggle for survival, its distance and silence a metaphor for the callous indifference of the slavers. The searing brilliance of the sun bathes the sky in a blood-red aura, its seemingly infinite reach complementing the omnipotence of the raging sea.

This is a tragic, horrific scene, made a few years after Britain banned the slave trade. Turner certainly makes us feel the callous inhumanity of the slavers, encouraging us to despise them. And yet, the picture has a haunting thematic and moral ambiguity: Birds eat fish and human carcasses, fish feed on other fish and discarded slaves, and slavers fight for their lives in the face of a storm. The picture is as much about the struggle of daily life and the role of fate as it is about the immorality of the slavers, the only constant being the frightening power of Nature.

Germany: Friedrich's Pantheistic Landscape

Human destiny is treated with a chilling bleakness and unsettling silence in the sublime landscapes of the German artist Caspar David Friedrich (1774–1840). His mature pictures were so radical in their rejection of narrative history painting that they received little acclaim during his lifetime, although he had a small coterie of admirers who bought them. While Turner focuses on the insignificance of all life and endeavors in the face of the all-powerful cosmos, Friedrich's concern is the passage from the physical way station of earth to the spiritual being of eternity. His landscapes are virtually pantheistic, an especially German phenomenon, and he invests his detailed, realistic scenes with metaphysical properties that give them an aura of divine presence.

Friedrich was born into a prosperous bourgeois family of candle and soap manufacturers in the Baltic-coast harbor town of Greifswald, then part of Sweden. Here he found the austere landscape that served as the source material for his drawings, which formed the foundation of many of his paintings. He studied drawing at the Academy of Copenhagen from 1794 to 1797 and then continued his training in Dresden, where he would maintain a studio throughout his life. Until 1807, he worked exclusively in drawing, shunning historical themes and instead making topographical landscapes, including many of the Baltic region. His paintings would retain the hard linear draftsmanship he developed in these years.

Gradually, his landscape drawings became metaphorical, often presented in pairs with cyclical themes, such as the times of the day or the seasons. He continued this practice in his early paintings, which include *Monk by the Sea* (fig. 24.10), which was paired with *Abbey in an Oak Forest* (fig. 24.11), made in 1809–1810. The former, which would be hung on the left and read first, pits the small vertical figure of a standing monk against the vastness of an overwhelming explosive sky in a landscape so barren and abstract that the beach, sea, and sky are



24.10. Caspar David Friedrich. *Monk by the Sea*. 1809–1810. Oil on canvas, 42½ × 67" (1.08 × 1.70 m). Nationalgalerie, Staatliche Museen zu Berlin

virtually reduced to vague horizontal bands. Traditionally, art historians interpret the funeral depicted in *Abbey* as that of this monk, in part because the coffin-bearing Capuchins wear the same habit as that of the *Monk by the Sea*. If the first picture depicts life contemplating death, this second is an image of death, as suggested by a frozen snow-covered cemetery, a lugubrious funeral procession, distraught barren oak trees, the skeletal remains of a Gothic abbey, and a somber winter sky at twilight. The abbey and oaks, obviously equated, form a gate that the burial cortege will pass under. Religious hope is stated in the crucifixion mounted on the portal. The oval at the peak of the tracery window is echoed by the sliver of new moon in the sky, a symbol of resurrection. We sense a rite of passage, a direct connection, between abbey and sky. Just as the moon goes through a cycle as it is reborn, twilight yields to night followed by sunrise and day, and winter gives way to spring, summer, and fall; so also, it is suggested, death will be followed by an afterlife or rebirth. And yet, this is a very gloomy picture that leaves our fate after death in doubt, making us dread the unknown on the other side of the horizon.

Friedrich was influenced by the pantheism of the theologian and friend Gotthard Ludwig Kosegarten, who delivered his sermons on the shores of the Isle of Rügen in the Baltic, using the awesome and desolate coastal landscape as a metaphor for God. Kosegarten's pantheism was far from unique in Germany, and in large part it was a product of the *Sturm und Drang* movement of Goethe, Schiller, and Johann Gottfried von Herder (1744–1803), (see page 807).

Herder played a significant role in stimulating late eighteenth-century German nationalism, the political manifestation of Romanticism, which is also reflected in Friedrich's painting. In *Origin of Language* (1772) he argued that language was not divinely endowed but stemmed from the collective experience of a people, triggering a search to define this experience. Herder, for example, collected an anthology of German folk songs, while the Grimm brothers did the same for folktales. This delving into the distant primitive past in search of one's roots was distinctly Romantic, for it created a emotional bond among people that in intensity was quite different from



24.11. Caspar David Friedrich. *Abbey in an Oak Forest*. 1809–1810. Oil on canvas, $44 \times 68\frac{1}{2}$ " (111.8 $\times$ 174 cm). Nationalgalerie, Staatliche Museen zu Berlin

their former practical allegiance to the aristocracy. For his part, Goethe declared that Gothic architecture was native to Germany, and unlike Classical buildings, it was premised not on calculation but Romantic intuition, the cathedrals rising like the towering oak trees that made up the great northern forest.

It is not coincidental that Friedrich's most salient motifs in *Abbey* are the Gothic ruin and barren oak trees, motifs he knew his audience would immediately recognize as national emblems. The picture was made at a moment of national crisis. There was no Germany in 1810, only a loose confederation of some 300 German-speaking states and free cities called the Holy Roman Empire, nominally ruled by Austrian emperors of the Habsburg dynasty. The emotional surge toward unification was crushed when Napoleon's troops marched in. Friedrich's crumbling abbey and striped oaks are symbols of the demise of nationalism, while the winter chill, deadening silence, and gloomy light of a disappearing sun is a reflection of the national mood, and especially Friedrich's.

America: Landscape as Metaphor and the Popularity of Genre

Art had not been a priority in the struggling British colonies in America during the seventeenth and eighteenth centuries, and the only art market that existed was largely for portraiture. Sculpture was mostly limited to weathervanes and tombstones. This did not change dramatically in the Federalist period (1789–1801) and the opening decades of the nineteenth century, although the first academies and galleries were founded in the

first quarter of the century—the Pennsylvania Academy of Fine Arts (1802), the Boston Atheneum (1807), and New York's National Academy of Design (1825). By 1825 New York surpassed Philadelphia as the largest and wealthiest city in the nation—in large part due to the opening of the 383-mile Erie Canal that ran from Buffalo to the Hudson River at Albany, funneling the raw materials and produce of the hinterlands into New York City. New York simultaneously became the nation's art capital, and consequently our discussion of American art will center on New York well into the twentieth century.

In the 1820s, landscape began to acquire status and by the 1840s it had eclipsed portraiture as the most esteemed form of American art. A young nation with little history, the United States became preoccupied with a search for its own identity, one that would distinguish it from its Old World roots. Literary figures such as William Cullen Bryant (1794–1878) and Ralph Waldo Emerson (1803–1882) identified the land itself as America's wealth and contrasted its unspoiled virginity to the densely populated, resource-impooverished lands of Europe. America was overflowing with natural resources, a veritable Garden of Eden. They also interpreted this pristine land as a manifestation of God, whose presence was to be seen in every blade of grass, ray of sun, and drop of water. To meditate on Nature was to commune with God. This belief stemmed not only from the metaphysics of such German philosophers as Herder and Immanuel Kant (1724–1804)—the same thought we saw expressed in Friedrich's paintings—but also from the American Transcendentalist movement, which surfaced in the 1830s and is perhaps best known today from such works as

Emerson's *Nature* (1836) and Henry David Thoreau's *Walden* (1852). In this famous quote from *Nature*, Emerson expresses the spiritual unification with Nature and the consequent role of the artist or writer to channel this unification into art:

Standing on the bare ground—my head bathed by the blithe air, and uplifted into infinite space—all mean egotism vanishes. I become a transparent eyeball; I am nothing; I see all; the currents of the Universal Being circulate through me; I am part or parcel of God. . . .

Elsewhere, Emerson wrote: "The poet must be a rhapsodist—his inspiration a sort of bright casualty; his will in it only the surrender of will to the Universal Power." The American landscape became the emblem of the young nation.

THOMAS COLE AND THE HUDSON RIVER SCHOOL

America's first art movement, based on landscape and born in the 1820s, is called the Hudson River School, because the artists, most with studios in New York, were initially centered on the Hudson River Valley before fanning out through all of New England in the 1830s through 1850s. Spring through fall, the artists traveled through New York and New England making studies, generally drawings, of this unique land, which they then developed into large paintings in their New York studios during the winter. The lead figure in this group was Thomas Cole (1801–1848), who produced his first major landscapes after an 1825 summer sketching trip up the Hudson. Initially, his views were sublime, presenting a wild, primordial nature, often with storms pummeling the forests, dark clouds blacken-

ing the earth, and lightening-blasted trees. Despite depicting specific sites, his style relied on European landscape conventions and formulas, with little attention given to detail.

By the 1830s, however, Cole's paint handling became tighter and his pictures less formulaic and more specific, embracing a Romantic truth to Nature that we saw in Constable. This is apparent in *The Oxbow* (fig. 24.12), made in 1836 for exhibition at the National Academy of Design. In this breathtaking view from atop Mount Holyoke in western Massachusetts, Cole presents the natural wonder of the American landscape. The foreground is sublime wilderness, with blasted and windswept trees and dark storm clouds dumping sheets of rain. Except for the representation of Cole next to his parasol looking up at us (and in effect declaring his preference for primordial Nature), there is no sign of humans in the foreground. Far below in the sunlit valley, separated by distance, height, and the sharp contour of the mountain ridge, are the Connecticut River and its plain. Closer inspection reveals not just a natural plain but also cultivated fields and settlements. But they are in such harmony with Nature they seem to blend in. Here is the "Garden of Eden," as Americans described their land, blessed by the divine light breaking through the clouds. Cole underscores God's presence in the land by roughly etching, under the guise of cleared forest, the name *Noah* into the distant hill; upside down, these same letters become Hebrew letters for *Shaddai*, meaning "the Almighty."

Cole's settlers respect Nature as well as its cycles and natural course, fitting right in. In the wilderness foreground, the dead trees and seedlings represent this life cycle, death, and



24.12. Thomas Cole. *The Oxbow* (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm). 1836. Oil on canvas, 51½ × 76" (1.31 × 1.94 m). The Metropolitan Museum of Art, New York. Gift of Mrs. Russell Sage, 1908 (08.228)

resurrection. First and foremost, the picture is paean to the glory of the American land. Cole captures the immense scale of the American landscape and its many moods, from the wild sublimity of the foreground, to the pastoral tranquility of the valley, to the majestic vastness of the distant hills. In *The Oxbow*, we see the artist rhapsodizing in Romantic fashion as Emerson prescribed, bonding with Nature and God.

The Oxbow was also a political painting, which viewers at the 1836 exhibition would have recognized. While most Hudson River School painters depicted the glory of God as manifested in the American land, a handful, following Cole's lead, used landscape painting also to comment on the economic and social issues consuming the nation. An 1829–1832 trip to Europe gave Cole firsthand knowledge of Turner's paintings and reinforced Cole's interest in using landscape as a vehicle for themes of historical significance. In 1836, for example, Cole painted a five-picture series titled *The Course of Empire*, which traced the transformation of the same site from a primitive state, to an agrarian society, to a thriving empire, to a decadent empire, and lastly to a state of ruin. Just as Turner's landscapes were metaphors for social and political issues, so were Cole's. His audience would recognize in *The Course of Empire* a statement reflecting the heated debate about progress then consuming the country. On one side were those Americans arguing for a Jeffersonian agrarian America; on the other were the advocates of Jacksonian laissez-faire economics, which embraced unrestricted industrial, commercial, and financial development. Cole, who like the novelist James Fenimore Cooper (1789–1851) was an early environmentalist, found the rapid destruction of the wilderness and disrespect of

the land disheartening. His vision of healthy development stopped at Jeffersonian agrarian society, where Americans lived in harmony with the land. He equated Jacksonian politics with empire, which would result not only in the destruction of the land but also the eventual downfall of America. In *The Oxbow*, Cole proclaims his own personal preference for the wilderness, while championing the virtue of an agrarian civilization, one where Americans respect their covenant with God.

WILLIAM SIDNEY MOUNT AND GENRE PAINTING

Ever since the ratification of the U.S. Constitution, the North-South conflict over slavery plagued the nation as the most demanding and threatening issue. Not only does it appear in landscape painting but also in genre painting, which along with landscape became popular with the American public. In the hands of major artists, genre painting was rarely just a depiction of contemporary life. Like landscape, it was filled with references to the most pressing issues facing the nation. One of America's first outstanding genre painters was William Sidney Mount (1807–1868), who was raised in Stony Brook, on New York's Long Island, where he spent most of his life and found his subject matter. In 1826, at the age of 18, he enrolled in the National Academy of Design, where he barely spent a year. He became a portrait painter, although he also showed, without success, history paintings at the National Academy. Soon after 1831, he returned to the Stony Brook area for good, specializing in genre painting, depicting the world he knew best.

This world is seen in *The Power of Music* (fig. 24.13) of 1847, which acknowledges the large African-American



24.13. William Sidney Mount. *The Power of Music*. 1847. Oil on canvas, 17 × 21" (43.2 × 53.3 cm).
© The Cleveland Museum of Art 2002. Leonard C. Hanna, Jr., Fund. 1991.110



24.14. Anne-Louis Girodet. *The Sleep of Endymion*. 1791. Oil on canvas, $19\frac{3}{8} \times 24\frac{1}{2}$ " (49 × 63 cm). Musée du Louvre, Paris

community in Setauket, where Mount lived. It is obvious that Mount did not reject the vocabulary of history painting when he abandoned the field for genre, as this picture of everyday life has Neoclassical planarity, geometry, and solidity, which are delicately balanced with realistic details, specificity, and American subject matter. The scientific perspective of the horse stalls and the geometry of their square openings recall the precise spatial structure and order of Renaissance painting (see fig. 16.25). His carefully drawn and modeled figures stand in Classical contrapposto poses. They seem to be individual people, and yet they have been subtly idealized. Mount was adamant about creating an American art, one that did not look to Europe; he even rejected offers from patrons to finance a Grand Tour of Europe so that his vision for an American art would remain pure. A Neoclassical vocabulary was for him not so much a means to aggrandize ordinary life as to transform the specific and unique into powerful symbols that reinforced his message. Old World art may underlie Mount's composition, but its importance is diminished by the picture's Americanness.

The Power of Music is a complex picture that juxtaposes the Jeffersonian bedrock of American democracy with the hypocrisy of racism that pervaded the nation. The black worker, who has just put down his ax and jug to listen to the fiddling, is physically and compositionally separated from the white world of the barn. Further suggesting racial prejudice, Mount draws a parallel between the black worker and the horses in the barn, for he has cropped square the barn door opening so that it is like the squares of the darkened stall openings; by using the same geometric shape for both the African American and the horses, Mount emphasizes their separation

from the white domain in the heart of the barn. Mount draws a parallel as well with the white worker, who is allowed inside the stable; they have identical poses, although facing in different directions, and each has put down a tool and jug while concentrating on the music. The invisible sounds link the two figures together, in effect functioning as a metaphor for the spiritual connectedness, emotional unity, and sameness of all humans, regardless of exterior appearances. In a sense, Setauket is left far behind in this picture that becomes an emblem of America, speaking to the harsh divisions separating the nation and appealing for universal compassion and understanding. The composition may be Neoclassical, but the emotional yearning for equality and democracy are Romantic.

France: Neoclassical Painting in the Romantic Era

Neoclassicism dominated French art in the late eighteenth and early nineteenth century. This was because of Jacques-Louis David's powerful impact on painting (see pages 817–820). In his lifetime, David had some 400 students, and after 1800 his most gifted followers from the 1790s began to rival him for public attention. Although David convinced the new Republican government to abolish the French Academy—which was eventually replaced and redefined—the biennial Louvre salon exhibitions were still held during the Directory (1794–1799) and the Napoleonic era (1799–1814) and remained critical for an artist's success.

ANNE-LOUIS GIRODET AND THE PRIMITIVES

Anne-Louis Girodet (1767–1824), one of David's most brilliant pupils, introduced a new Neoclassical type of painting in 1791 when he sent *The Sleep of Endymion* (fig. 24.14) back to Paris

from Rome, where he was a pensioner at the French Academy, having won the Prix de Rome. The painting was shown at the Salon of 1793 to universal praise. As part of their requirements, Prix de Rome students were required to execute an oil painting of a nude. Girodet's figure conforms to the Neoclassical paradigm: It is a Classical nude with sharp contours and is carefully painted with tight brushwork. Rather than virile and virtuous, however, Girodet's nude is androgynous and sensuous. The choice of subject was also startling. Derived from Classical mythology, its theme was an indulgent hedonism at a time when everyone else was portraying noble sacrifice. Girodet presents the story of the moon goddess Selene (Diana), who fell desperately in love with the mortal shepherd Endymion, whom she put into an eternal sleep so she could visit him every night. Here we see one of these nocturnal visits, with Zephyr pulling back the branches of a tree so that Selene can seduce the sleeping shepherd. David's harsh, raking light gives way to a softer, more sensual illumination that gently caresses Endymion, creating a *chiaroscuro* that emphasizes the slow undulation of his soft, beautiful flesh. Moonbeams dramatically backlight the figures, etching strong, elegant curvilinear contours.

Despite the erotic content, this is hardly a titillatingly playful Rococo picture, for the work has a powerful mood of a primal sensuality, brought about in part by the mysterious moonlight. Combining Correggio's *chiaroscuro* and vaporous *sfumato* (see fig. 17.24) with the grace of Bronzino's contours (see fig. 17.8), both of whom Girodet studied firsthand in Rome, the artist created a painting that does not illustrate a story so much as it projects a state of mind characterized by powerful elemental urges, a quality that is distinctly Romantic.

By the late 1790s, a number of David's followers, who called themselves the Primitives, took their cue from Girodet's *Endymion*. Themes of sensuous love based on Classical myth, such as Cupid and Psyche and the death of Hyacinth in the arms of Apollo, became popular. Figures were backlit to highlight strong contours and create a sensuous undulating line. Reinforcing this taste for prominent outlines was the publication of John Flaxman's engraved illustrations of Homer's *The Iliad* and *The Odyssey*, made in Rome in 1792–1793 and based on Greek vase painting (see *Materials and Techniques*, page 796). Flaxman's startlingly severe engravings, in which he reduced figures and objects to a simple line with no shading or modeling, were popular throughout Europe and tremendously influenced the style and motifs of art during the Romantic era. While the Primitives in David's studio were heavily influenced by Flaxman and Girodet, they also admired the stripped-down clarity of Greek vase painting and the simple forms of fifteenth-century Italian painting, then considered "primitive" compared with the High Renaissance and hence the source of the group's name.

JEAN-AUGUSTE-DOMINIQUE INGRES The painter Jean-Auguste-Dominique Ingres (1780–1867) was briefly in the Primitive group, and a strong emphasis on contour and line became one of the hallmarks of his Neoclassical style. He entered David's studio in 1797 and won the Prix de Rome in 1801, although in part because of the Napoleonic wars he could

not take advantage of his award until 1806. Before leaving for Italy, he received a commission from the French Legislative Assembly for a *Portrait of Napoleon on His Imperial Throne* (fig. 24.15), which he showed at the Salon of 1806, where it was heavily criticized, even by Napoleon. Ingres's Neoclassical roots are evident in the harsh Davidian planarity, compressed space, and emphasis on line or contour, although Ingres's edge is sharper, more lively, almost seeming to have a life of its own, as, for example, in the white border of Napoleon's robe.

But here the comparison with David and the Primitives stops and Ingres's Romanticism begins, although it does not supersede the importance of his Neoclassicism and the fact that he would be recognized as the great standard-bearer of the style in the first half of the nineteenth century. Ingres fills every square inch of his portrait of Napoleon with opulence—gold, gems, ermine, marble, tapestries, rare objects. In one hand Napoleon holds the golden scepter of Charlemagne, in the other the ivory hand of justice of the French medieval kings, both certifying his royal legacy. The elaborate gilt throne looks as if it is from Imperial Rome. Its curved back forms a halo around the emperor's head, which contemporaries recognized as a reference to God the Father in the central panel of Jan and Hubert van Eyck's *Ghent Altarpiece* (see fig. 14.12), then installed in the Napoleon Museum in the Louvre and part of the immense



24.15. Jean-Auguste-Dominique Ingres. *Portrait of Napoleon on His Imperial Throne*. 1806. Oil on canvas, 8'9" × 5'3" (2.66 × 1.6 m). Musée de l'Armée, Palais des Invalides, Paris

booty of Napoleon's conquests. Ingres even has Napoleon strike the same pose as the Van Eyck's God, which when combined with the iconic frontal position suggests Napoleon is endowed with the same qualities, or at least is sanctioned by God. Ingres's deification of Napoleon is also strengthened by a resemblance to Zeus in a Flaxman line engraving.

Ingres's frozen larger-than-life image presents Napoleon as aloof and divine, but its wondrously exotic and Romantic content had to have fascinated, even awed, the audience at the Salon of 1806. While preferring tight brushwork and a hard icy surface to painterly gesture, Ingres was clearly a magnificent colorist. In *Napoleon*, his hues match the objects in opulence and have the same gemlike quality he found in the sparkling oils of the Van Eyck paintings. They have a similar level of realism in capturing various lush textures. Ingres was as concerned with harmonizing complex relationships of deeply saturated color as he was in balancing the intricate designs of his compositions.

In Italy, Ingres studied ancient art and fell in love with the classicism of Raphael. But as a Romantic, his interests were broad, even exotic, and led him to medieval, Byzantine, and Early Renaissance art. After his 4-year stipend expired, Ingres stayed on in Italy at his own expense for an additional 14 years, often impoverished and, like a Romantic artist, painting what he wanted. Periodically, he sent pictures back to Paris for exhibition, where they were generally met with derision. An example is *Grand Odalisque* (fig. 24.16), commissioned in 1814 by Caroline Murat, Napoleon's sister and the Queen of Naples, and submitted to the Salon of 1819.

This picture is even more exotic than his portrait of Napoleon, for it represents a Turkish concubine and is one of the earliest painted examples of *Orientalism*—as the Western fascina-

tion with the culture of the Muslim world of North Africa and the Near East was then called. (Byron's Romantic poem *The Corsair*, also featuring a harem slave, was published the same year the painting was commissioned.) This fascination was, in part, sparked by Napoleon's campaign in Egypt in 1798–1799 and the detailed description of the region and its culture and customs in the 24-volume government-sponsored publication *Description de l'Égypte*, which appeared from 1809 to 1822. Orientalism reflects European imperialism and its accompanying sense of superiority that viewed non-Christian Arab culture as not only different and exotic but also inferior—backward, immoral, violent, and barbaric. Here, the exotic subject gave Ingres license to paint a female nude who was not a Greek goddess, although she recalls numerous Renaissance and Baroque paintings of a reclining Venus and sculptures of Ariadne from antiquity. To make his figure more appealing to a Paris audience, Ingres gave his odalisque European features, even a Raphael face and coiffure. Although the figure is alluringly sensual, and the hashish pipe, incense burner, fan, and turban “authenticate” the exotic scene, the painting as a whole projects a soothing sense of cultivated beauty, refinement, and idealization that seems Classical.

Ingres focuses on the odalisque's flesh, delineated by a beautiful classical line, Ingres' trademark. Bathed in a caressing chiaroscuro, the body gently swells and recedes with delectable elegance. Its contours languidly undulate with sensuality, the sharply defined edges and tan color contrasting with the objects around it. The opulent color of the objects and the lush fabrics and peacock feathers enhance the sensual aura of the picture. Salon viewers noted the concubine's back had too many vertebrae and certainly her elbowless right arm is too long; but as far as Ingres was concerned, the sweeping curves of both were



24.16. Jean-Auguste-Dominique Ingres. *Grand Odalisque*. 1814. Oil on canvas, $35\frac{7}{8} \times 63''$ (91 × 162 cm). Musée du Louvre, Paris.

essential components of the graceful composition, the line of the right arm even being continued into the folds of the drapery.

In 1821, Ingres received a commission to make an enormous painting of *The Vow of Louis XIII* for the cathedral in Montauban in his home town. Penniless, otherwise forgotten, and living in Florence, the painting turned Ingres's life around. Ingres showed the picture at the Salon of 1824 to rave reviews and was hailed as the great savior of the Classical tradition. With the final fall of Napoleon in 1815, David, who had been named painter to the emperor in 1801, was exiled to Brussels, and the careers of all of his students had stalled at the same time, displaced by a new generation of painterly Romantic artists. Almost by default, then, Ingres was crowned the protector of classicism, the champion of

line over color, and the savior of the "wholesome traditions of great art" and ideal beauty over the unfettered emotionalism of the Romantics. In 1825, Ingres was elected to the French Academy he had disdained, and soon became its director. He was also awarded the Legion of Honor. His studio became the destination of choice for aspiring young history painters.

While Ingres defined himself as a history painter since it held the greatest prestige within the academy, his strength was portraiture, especially of women. His 1856 *Portrait of Madame Inès Moitessier* (fig. 24.17) is a good example. The work was commissioned in 1844, and over the next 12 years the guardian of ideal beauty transformed the wife of a wealthy banker into an image of Classical perfection, an earthly goddess. He gave



24.17. Jean-Auguste-Dominique Ingres. *Portrait of Madame Inès Moitessier*. 1856. Oil on canvas, $47\frac{1}{4} \times 36\frac{1}{4}$ " (120 × 92.1 cm). © The National Gallery, London



24.18. Antoine-Jean Gros. *Napoleon in the Pesthouse at Jaffa, 11 March 1799*. 1804. Oil on canvas, 17'5½" × 23'7½" (5.32 × 7.20 m). Musée du Louvre, Paris

her creamy smooth skin, beautiful curvilinear shoulders, arms, and hands, and a Raphaelesque face. He enriched her with an opulently rose-patterned gown, jewelry, and a peacock-feather fan, and placed her in front of a gilt-frame mirror. Contributing to her perfection also are the immaculately smooth paint surface (free of painterly brushwork), the precise drawing, and the harmonious blending of a complicated composition with a richly colored palette.

Moitessier's pose suggests various Classical prototypes, while her contemplative hand-to-head gesture derives from Roman murals at Herculaneum. The profile in the mirror, an obvious distortion, could not be more Greek. It also superimposes an eerie psychological veil on the work, reinforcing the introspection of her gesture and tinting the painting with a mysterious mood that converts the realistic materiality of Moitessier's physical surroundings into a spiritual embodiment of beauty. While the style is distinctly Neoclassical, this mysterious mood gives the picture Romantic overtones.

France: Painterly Romanticism and Romantic Landscape

While Ingres was taking Neoclassicism deep into the nineteenth century, Antoine-Jean Gros, a second student of David's,

opened up an alternative course, one that would abandon line, order, clear rational space, evenly diffused light, and Classical repose for bold brushstrokes, dazzling color, impetuous drama, confused space, irrational lighting, and extreme emotions. In his wake came Théodore Géricault and Eugène Delacroix, who brought painterly Romanticism to the fore in the 1820s, resulting in contemporaries applying to art the word *Romanticism*, previously reserved for literature and music. In the 1820s as well, landscape painting in France began to emerge from under the shadow cast by Neoclassicism. French Romantic landscape was never as apocalyptic as its British counterpart nor as pantheistic as in Germany and America. Instead it was more serene and poetic.

ANTOINE-JEAN GROS Gros (1771–1835) entered David's studio in 1785. During the turmoil of the French Revolution, David was able to secure a pass for Gros to go to Rome, although by the time Gros arrived the city was closed to the antipapist French. Through circumstance, he met Napoleon in Milan, traveled with his army, and impressed the general with his art. Napoleon charged Gros with painting his battles and glorifying his campaigns. Bonaparte, who was as brilliant at propaganda as he was at military strategy, carefully controlled

his public image and relied heavily on art to reinforce his political position. He made sure his commissions were shown at the Salons, where they would be seen by everyone and reported in the press.

The Napoleonic era was a catalyst for French Romanticism. The drama, glory, valor, and adventures of the Napoleonic Wars provided endless material for the artistic imagination. The North African campaigns took Europeans into the forbidden Arab world and introduced them to a wondrous exotic subject matter that they brought back to Europeans anxious for new experiences. Gros's first commission, *Napoleon in the Pesthouse at Jaffa, 11 March 1799* (fig. 24.18), came in 1804 and was exhibited in that year's Salon to huge success. This 23-foot-wide picture was commissioned not only to promote the emperor's bravery and leadership but to reinforce his humanitarian image, which was propagandistically essential considering the enormous human loss tallied in many of his battles, especially in Jaffa, then in Palestine but today a section of Tel Aviv, Israel. During the campaign, the bubonic plague broke out among the French ranks. Legend has it that to calm his troops, Napoleon fearlessly entered the pesthouse and walked among the patients. Here we see the general, like Christ healing the sick, courageously touching the open sore of a victim, his presence virtually willing the dying to rise. The painting ignores the fact that Napoleon poisoned these same sick troops when he retreated from Jaffa.

While Gros's drawing and brushwork are relatively tight and Davidian, the picture has an overt turbulent drama, created by the dark shadows, bursts of light, splashes of bright red, the rapidly receding perspective of the arcades, and cloud-filled sky. Chaos prevails. Although Napoleon is placed in the center as a compositional anchor, he momentarily gets lost in the turmoil of the scene. Our eye goes to the circle of the dead, dying, and sick surrounding him, which includes the Michelangelesque figures in the foreground shadows and the "resurrected" nudes next to Bonaparte. The male nude is now neither heroic, as in David, nor lovely, as in Girodet, but helpless and horrifying. Napoleon's courageous act has to vie for a viewer's attention with the dark mood of psychological and physical suffering and the exoticism, to Western eyes, of the Arab attendants and Islamic architecture. (This picture helped launch the vogue for Oriental subjects that we saw in Ingres's *Grand Odalisque*; see fig. 24.16.) The monumental arches compositionally may pay homage to David's *Oath of the Horatii* (fig. 23.29), but instead of supporting a narrative of Neoclassical stoicism and clarity they contribute to a passionate Romantic exoticism and a foreboding of horrifying uncertainty.

THÉODORE GÉRICAUT Without the Napoleonic campaigns to feed his imagination, Gros's career soon waned. David's other outstanding students and followers, such as Girodet, were simultaneously eclipsed. The future was now represented by Théodore Géricault (1791–1824) and those who followed him. Géricault was independently wealthy and largely self-taught, frequenting the Napoleon Museum, where he copied the great colorists: Rubens, Van Dyck, and Titan. Gros,

however, was his role model, and Gros and Rubens were clearly the artistic sources for Géricault's submission to the Salon of 1812, *Charging Chasseur* (fig. 24.19). The energetic brushwork, the sharp diagonal recession of the horse, the bold contrast of light and dark, the rippling contours on the horse's right legs, and the flashes of color could not be further from David or closer to Rubens. Completely gone is the Davidian planarity that structured the turmoil of Gros's pesthouse. Made during Napoleon's Russian campaign, the picture functions as an emblem of heroic valor. It is not meant to represent a specific event or person. Instead, the twisting *chasseur* (cavalryman) and rearing horse embody the psychological and physical forces that consume combatants in the heat of battle, and it is interesting how many compositional parallels there are between rider and horse, suggesting the sheer animalistic forces driving the cavalryman's heroism. This is a picture of raw emotion and physical tension, devoid of Neoclassical reason and the rules of beauty and morality. As the great Romantic writer Stendhal (pseudonym of Marie-Henri Beyle; 1783–1842) said in his review of the 1824 Salon, "The school of David can only paint bodies; it is decidedly inept at painting souls."



24.19. Théodore Géricault. *Charging Chasseur*. 1812. Oil on canvas, 11'5" × 8'9" (3.49 × 2.66 m). Musée du Louvre, Paris

But *Charging Chasseur* revealed Géricault's lack of formal training, namely his inability to draw, and continuing his independent study, he now worked from Classical models, copying High Renaissance painters at the Royal Museum, as the Louvre was called after the second fall of Napoleon in 1815 and with the establishment of Louis XVIII's Restoration monarchy. In 1816, he went to Italy, stopping in Florence to draw Michelangelo's Medici tombs (see fig. 17.3), before going to Rome to study the antiquities. Not long after his return to Paris in late 1817, he began thinking about the third and last painting he would exhibit at the Salons, *The Raft of the Medusa* (fig. 24.20), painted between 1818 and 1819 after many studies. In 1816 the *Medusa*, a government vessel, foundered off the West African coast with approximately 400 people aboard. The captain commandeered the six lifeboats for government officials and officers, with the remaining 150 passengers consigned to a makeshift raft that was set adrift by the crew and at the mercy of the sea. When the passengers were finally rescued some two weeks later, only a handful had survived. The callous captain was incompetent, an aristocrat who had been politically appointed by the government of Louis XVIII, and the headline-making event was condemned in the press as a reflection of the corruption of Louis's administration.

Géricault decided to paint the moment when the survivors first sight a ship, not the more politically charged moment when the captain set the raft adrift. The painting is thus about the harrowing mental and physical experience of survival rather than an accusation of injustice. Géricault seems to have latched onto his subject after revisiting Gros's *Napoleon in the Pesthouse*, for the foreground is littered with Michelangelesque nudes. From the bodies of the dead and dying in the foreground, the composition recedes in a dramatic Baroque diagonal (see fig. 20.1), climaxing in the group supporting the frantically waving black man. As our eye follows this line of writhing, twisting bodies, we move from death to hope. But this is not a painting just about hope, for there are no heroes, no exemplary moral fortitude. Rather the theme is the human species against Nature, and Géricault's goal was to make a viewer feel the trials and tribulations of the castaways. The academic, classically proportioned monumental figures are a catalog of human misery, reflecting the death, cannibalism, fighting, insanity, sickness, exhaustion, hunger, and thirst that tormented the victims. The stark realism, obtained in part through tighter brushwork, heightens our visceral connection to the dramatically lit event; we too are on the crude raft, pitched about in the high sea, and aimlessly buffeted by the wind.



24.20. Théodore Géricault. *The Raft of the Medusa*. 1818–1819. Oil on canvas, 16'1" × 23'6" (4.9 × 7.16 cm). Musée du Louvre, Paris

Géricault would never exhibit again in a Salon and within six years would be dead at the age of 32. His later work, unlike *The Raft*, was not monumental; nor does it show off the artist's ability to draw and incorporate Classical models into an otherwise Baroque composition with a Romantic mood. Rather, it was largely painterly, a commitment reinforced by a trip to London in 1820 where he saw the work of Constable and Turner. His technique is apparent in a remarkable series of ten portraits of insane men and women made during the winter of 1822–1823, his last active months. Again, he was exploring the mind and human suffering, as seen in *Portrait of an Insane Man (Man Suffering from Delusions of Military Rank)* (fig. 24.21). Using energetic brushwork that virtually signifies mental energy, he exposes the psychotic derangement plaguing his subject, including nervousness, fear, and a sternness that implies a delusion of importance. The presentation is sympathetic, but it does not undermine the powerful mood of alienation and irrationality that consumes the sitter. In contrast to the goddesslike perfection and poise of Ingres's *Mme. Inès Moitessier*, Géricault's insane man is an emblem of imperfection, embodying a range of human psychoses and foibles. It is a reflection of the Romantic antipathy to Enlightenment rationalism and Romantic interest in the psychological and physical suffering of the socially marginalized.

EUGÈNE DELACROIX In 1822 Eugène Delacroix (1798–1863) emerged as the standard bearer of painterly Romanticism, the position Géricault so dearly coveted. Delacroix was seven years younger than Géricault and came from a similar background—Parisian and wealthy. Like Géricault, he was essentially independent and self-taught, studying the great masterpieces at the Louvre, especially Rubens, Titian, and Veronese. His greatest excitement came when visiting the studios of Gros and Géricault. He befriended the latter in 1818 and posed for one of the figures in *The Raft of the Medusa*. His submission to the Salon of 1824, *Scenes from the Massacre at Chios* (fig. 24.22), presents a compendium of misery and suffering in the foreground and was obviously inspired by the groupings of the dead and dying in Gros's *Pesthouse at Jaffa* and Géricault's *The Raft of the Medusa*. In 1820 the Greeks had revolted against the ruling Ottoman Empire, and the following year the Turks raided the Greek island of Chios, destroying villages and either massacring or enslaving virtually the entire populace of 20,000. Delacroix's painting was based upon this event and was, in part, made to show support for Greek independence as well as to express the Romantic passion for democracy and individual freedom.

Burning and slaying take place in a blur of smoke and confusion in the middle- and background of Delacroix's painting, while the foreground, which focuses on a group of Greeks gathered up for execution or enslavement, is remarkably devoid of violence. Instead, resignation, desperation at the impending loss of loved ones, and hopelessness reign, this pessimism symbolized by the foreboding silhouette of the armed Ottoman guard. Delacroix reinforces the turmoil of the violence in the background through the twisting and turning of the foreground figures and their undulating contours as well as by the chaotic piling up of bodies. The intense colors of the painting have dark-



24.21. Théodore Géricault. *Portrait of an Insane Man (Man Suffering from Delusions of Military Rank)*. 1822–1823. Oil on canvas, 32½ × 26" (81 × 65 cm). Collection Oskar Reinhart "Am Römerholz," Winterthur, Switzerland. Inv. no.1924.7

ened considerably over time, especially the blues and reds, which originally created an optical snap that was reinforced by the bravura of the brushwork and sharp value contrasts. Clearly, Rubens is behind these qualities as well as the two asymmetrical compositional pyramids organizing the foreground group and the diagonal recession into deep space. (Delacroix, however, subverts the traditional device of putting a hero at the apex of the pyramids by instead placing villains, the Turkish guards, there.) Delacroix was also influenced by the color and brushwork of Constable, who had three landscapes, including *The Haywain* (see fig. 24.6), in the same Salon. Upon seeing them, Delacroix repainted the sky at the last minute, giving it a brilliant luminosity, and he worked vivid colors into the garments.

This "terrifying hymn in honor of doom and irremediable suffering," as the poet and critic Charles Baudelaire (1821–1867) described the painting, established Delacroix as the great Romantic painter. It was the first time the term *Romantic* was applied to a visual artist, making him the artistic equivalent of composer Hector Berlioz (1803–1929) and writer Victor Hugo (1802–1885). And certainly Delacroix shared their Romantic spirit. (See *Primary Source*, page 846.) The year 1824 therefore was a critical one. It was the year Géricault died, Constable was introduced in Paris, and Ingres returned from Italy, unaware that he would be anointed the guardian of the Classical tradition.

Eugène Delacroix (1798–1863)

From His *Journal*

Delacroix began his Journal in 1822 and maintained it irregularly until his death in 1863. He wrote it, he said "for myself alone" in the hope that it would "do me a lot of good." This excerpt is from an entry of May 14, 1824.

What torments my soul is its loneliness. The more it expands among friends and the daily habits or pleasure, the more, it

In 1825 Delacroix went to England, like Géricault before him, reinforcing his appreciation of British landscape and literature, especially the plays of Shakespeare, the poetry of Lord Byron (George Gordon; 1788–1824), and the novels of Walter Scott (1771–1832). Delacroix would turn to their imagery, and

seems to me, it flees me and retires into its fortress. The poet who lives in solitude, but who produces much, is the one who enjoys those treasures we bear in our bosom, but which forsake us when we give ourselves to others. When one yields completely to one's soul, it opens itself completely. . . .

Novelty is in the mind that creates, and not in nature, the thing painted.

SOURCE: JOURNALS OF EUGÈNE DELACROIX, TR. WALTER PACH. (NEW YORK: CROWN PUBLISHERS, A DIVISION OF RANDOM HOUSE INC. 1948)

to the imagery of Dante and Goethe, to fire his imagination and cultivate his moods. One product of his reading was the 1827 painting *Death of Sardanapalus* (fig. 24.23), based on Byron's 1821 unrhymed poem *Sardanapalus*. Sardanapalus, the last Assyrian king, was overthrown by rebels because of his



24.22. Eugène Delacroix. *Scenes from the Massacre at Chios*. 1824. Oil on canvas, 13'8" x 11'7" (4.17 x 3.54 m). Musée du Louvre, Paris



24.23. Eugène Delacroix. *Death of Sardanapalus*. 1827. Oil on canvas, 12'1½" × 16'2⅞" (3.69 × 4.94 m). Musée du Louvre, Paris

licentiousness and apathy. Rather than fight or flee, he committed suicide. Immersing himself in the king's mind as developed by Byron, Delacroix invented his death: He commands his eunuchs to bring to his bed, which is on a pyre, all of his prized possessions, including wives, pages, horse, and dog. The Rubenesque traits we identified in the foreground of the *Massacre at Chios* are intensified in this claustrophobic, chaotic composition. The only unifying element is the red bed, the perspective of which is so skewed it acts as a funnel, channeling all of the writhing energy and jumble of precious and exotic opulence to the anchor of the composition, the inert, indifferent king. He is the epitome of ennui. As in *Massacre at Chios*, Delacroix ignores Classical space and volume, allowing undulating contours, riotous color, and compositional pandemonium to project simultaneously the disparate moods of destruction, fear, violence, power, despair, sensuality, and indifference. With this

enormous canvas of wanton annihilation, Delacroix offended just about everybody at the Salon of 1827, for in it there was nothing left of David's Classical formula, and there was no redeeming moral, just fascinating horror. To modern eyes, the work is strongly misogynistic, reflecting male violence and the humiliation and domination of women.

Delacroix's style underwent a change in the 1830s after a trip to North Africa; his palette became brighter and his paint handling looser. In 1832–1833, Delacroix was asked to visually document the Duc de Mornay's diplomatic mission to Morocco, and he excitedly made hundreds of watercolors that provided him with wondrous Oriental themes for the rest of his life. In Morocco, Delacroix entered a world of exotic architecture, clothing, and landscape, of intense light, and of unimaginably bright colors in fabrics, tiles, and interior design that displayed a *horror vacui* rivaling his own. Delacroix's palette became more colorful, as one

can see in *Women of Algiers* (fig. 24.24), made in Paris in 1834 from studies. To enter the secluded world of a harem, Delacroix had to obtain special permission, and the mood of the painting captures the sultry, cloistered feeling of this sensual den. We can almost smell the aroma of incense, the fragrance of flowers, and the smoke from the hookah. Delacroix's hues are as sensual as the subject. Color is dappled, and contours are often not continuous or drawn but just materialize through the buildup of adjacent marks. A sea of paint and color covering the entire surface dissolves Neoclassical planarity and space. This technique began to free paint from what it was supposed to represent and established a platform for a new artistic style just over the horizon, Impressionism.

Romantic Landscape Painting

David's Neoclassicism was so dominant it even cast its shadow over French landscape painting in the opening decades of the nineteenth century, which was planar and stylized, largely modeled on Poussin and Claude Lorrain. The exhibition of Constable's landscapes at the pivotal Salon of 1824 opened up new possibilities, and a younger generation impressed by his powerful naturalism and Romantic moods made it the foundation of their work. By the following decades, they established landscape as a viable genre in France, one that could rival history painting in popularity and pave the way for the rise of Impressionism in the 1860s.

JEAN-BAPTISTE-CAMILLE COROT The first major nineteenth-century French landscape painter was Jean-Baptiste-Camille Corot (1796–1875), who was already committed to a vision of landscape that had Romanticism's fidelity to nature when Constable's *Haywain* was exhibited at the Salon of 1824. Uninfluenced by Constable, Corot's landscapes had Classical underpinnings. In 1822, he studied with a Parisian Classical landscape painter, Victor Bertin, who taught him the rudiments of drawing and, more important, emphasized making small *plein-air* ("open air") studies, called *pochades*, rapidly executed color studies in oil. In the studio, Bertin developed his sketches into large formulaic Salon-oriented canvases. Corot rarely did, at least not initially; his small *plein-air* sketches generally remained the final products until many years later, although he did not exhibit them either. In 1825, Corot went to Italy and produced his first major body of work, about 150 small paintings, most of famous sites. *View of Rome* (fig. 24.25), an oil on paper, is a typical work. Made on the spot in an hour or so, it is a literal, objective presentation of "the truth of the moment," as Constable would say. We are convinced we are looking at the Castel Sant'Angelo and St. Peter's Basilica and real, not stylized clouds. We can feel the sun's intense heat bouncing off stone and see the clear late afternoon light crisply delineating the buildings and bridge. Without idealizing his landscape, Corot displays an instinct for Classical clarity and



24.24. Eugène Delacroix. *Women of Algiers*. 1834. Oil on canvas, 70 $\frac{7}{8}$ × 90 $\frac{1}{8}$ " (180 × 229 cm). Musée du Louvre, Paris



24.25. Jean-Baptiste-Camille Corot. *View of Rome: The Bridge and Castel Sant' Angelo with the Cupola of St. Peter's*. 1826–1827. Oil on paper mounted on canvas, $10\frac{1}{2} \times 17$ " (26.7 × 43.2 cm). Fine Arts Museum of San Francisco. Museum Purchase, Archer M. Huntington Fund. 1935.2

stability that recalls Poussin and Claude. Strong verticals and horizontals anchor his composition to its surface of creamy brushwork, and his buildings, no matter how loosely painted and insignificant, have a monumental presence. Nature inspired Corot to create little poems of beautifully harmonized tones and colors and a seamless integration of painterly brushwork with a Classical grid.

After a second trip to Italy in 1834, Corot made a concerted effort to receive attention at the salons and added to his output

large historical landscapes, such as *Hagar in the Wilderness*, which gained him occasional sales and some interest. But it was not until the late 1840s, when he developed his third category of picture, the lyrical landscape, that he became popular, financially successful, and famous. Corot was no longer inspired directly by Nature, but by his memories of landscape and the romantic moods it provoked, as in his *Morning: Dance of the Nymphs* (fig. 24.26) of 1850. These pictures are idealized arcadias, often set against a sunrise or sunset reminiscent of Claude Lorrain and



24.26. Jean-Baptiste-Camille Corot. *Morning: Dance of the Nymphs*. 1850. Oil on canvas, $38\frac{5}{8} \times 51\frac{5}{8}$ " (97.1 × 130 cm). Musée d'Orsay, Paris.

painted with a silvery green and blue palette laid on with light feathery brushwork. Everything is soft and undulates in a pleasant curvilinear rhythm, with no monumental feature to impede this continuous visual ballet. Watteau's languid *fête-galantes* come to mind (see fig. 22.1), not Constable's turbulent *Haywain*.

THÉODORE ROUSSEAU AND THE BARBIZON SCHOOL Unlike Corot, a group of academically trained painters called the Barbizon School took their aesthetic lead directly from Constable, augmenting his direct impression of nature with a study of the great seventeenth-century Dutch landscapists, such as Ruisdael (see fig. 20.28), who were exhibited in the Louvre. The group emerged in the 1830s and got its name from the village of Barbizon, which bordered the Forest of Fontainebleau, where the artists painted and many settled. (Corot also often painted there.) The forest had been a royal hunting preserve, and as a result it offered Nature in a relatively unspoiled state, undisturbed by the Industrial Revolution smoldering just 40 miles away in Paris. The best-known Barbizon painter is Théodore Rousseau (1812–1867). He learned the rudiments of painting from two academically trained artists and by copying landscapes in the Louvre. In the early to mid-1830s, his work was occasionally accepted at the Salons, from which he was banished from 1837 to 1848, his view of Nature deemed too unseemly. He led a rather bohemian existence and permanently settled in Barbizon in 1848.

Under the Birches (fig. 24.27) of 1842–1843 is a fine example of Rousseau's work, which is perhaps the most diverse of all of the Barbizon painters. Produced in the studio from studies made on a seven-month trip to the Berry region in central France, the painting, like that of Constable and Corot, avoids artificial compositional and stylized motifs and instead captures the essence of Nature. We readily sense this is a specific site; each tree seems individualized, for example, and each wisp of cloud unique. We can feel the onset of twilight and the cool damp atmosphere of autumn. While the blue-green sky and brownish-orange foliage offer a touch of color, Rousseau's palette is somber and earthy, evoking soil, decaying plant and animal matter, and the interior gloom of a thicket. Like Constable, Rousseau's brushwork is stippled, applied in small flecks that make the landscape pulse with energy, reinforced by the nervous outline of trees and bushes. We sense growth and the constant movement of nature. It is little wonder Rousseau was rejected at the salons. His dark, honest pictures with their turgid brushwork had to have been considered ugly and depressing by conservative taste.

SCULPTURE

Compared with painting, sculpture was a severely limiting medium for an artist at the opening of the nineteenth century. In its most monumental form, free-standing historical sculpture, it was



24.27. Pierre-Étienne-Théodore Rousseau. *Under the Birches*. 1842–1843. Oil on wood panel, $16\frac{5}{8} \times 25\frac{3}{8}$ " (42.2 × 64.4 cm). Toledo Museum of Art, Ohio. Gift of Arthur J. Secor.



The Age of Positivism: Realism, Impressionism, and the Pre-Raphaelites, 1848–1885

ROMANTICISM BEGAN TO DISSIPATE IN EUROPE AS AN INTELLECTUAL attitude and stylistic trend after 1848 and was gradually superseded by Realism. Increasingly, people came to rely on the physical, physiological, empirical, and scientific as a way to understand nature, society, and human behavior. Hard facts, not feelings, became the bricks and mortar of knowledge.

Positivism is the term often used to describe the new mentality of pragmatism and materialism that emerged in the 1840s. The word was coined by the French philosopher Auguste Comte (1798–1857), who in 1830 began to write a multivolume series called *Positive Philosophy*. Comte called for social progress to be based on observable fact and tested ideas—in other words, on science. This new scientific approach to studying society came to be called sociology.

Paralleling Comte's sociology was the appearance in the 1830s and 1840s of popular and widely distributed pamphlets called *physiologies*. These were short essays that analyzed in tremendous detail different niches of French society, not just professions and types, such as the Lawyer, the Nun, the Society Woman, but such specific categories as the Suburban Gardener and the Woman of Thirty. In a world undergoing tremendous flux due to rapid industrialization and urbanization, the *physiologies* were a means of understanding the dramatic transformations that were occurring.

In politics, this new tough pragmatism was called *Realpolitik*, a German word meaning the “politics of reality,” a concept that Otto von Bismarck (1815–1898), first chancellor of the German Empire, deftly used to create a united Germany toward 1870.

(See map 25.1.) In religion, Positivism brought about a renewal of eighteenth-century skepticism. Epitomizing Positivism is the rise of photography in the 1840s, which most people perceived not as an art form but as a tool for faithfully recording nature and documenting the rapidly changing world.

In the arts, Positivism resulted in Realism. Now, artists and writers did not idealize or fictionally dramatize life but instead presented it unembellished, unidealized, and by definition as fleeting. As early as 1846, the poet and critic Charles Baudelaire called for an art based on modern life, writing that “The pageant of fashionable life and the thousands of floating existences—criminals and kept women—which drift about in the underworld of a great city . . . all prove to us that we have only to open our eyes to recognize our heroism. . . .” By the 1850s, *réalisme* was the rallying cry of the new art and literature. The evangelist of realism was critic Jules-Antoine Castagnary (1831–1888), who in his 1857 Salon review wrote “There is no need to return to history, to take refuge in legends, to summon powers of imagination. Beauty is before the eyes, not in the brain; in the present not in the past; in truth, not in dreams.”

Instead of valuing wild flights of imagination, the exotic, and the sublime, Realists planted both feet firmly on the ground and, generally without emotion, bluntly depicted modern life. This ranged from the grim existence of country peasants and the downtrodden urban poor to the leisure activities of

Detail of Figure 25.17, Camille Pissarro, *Climbing Path*
L'Hermitage, Pontoise



Map 25.1. Europe and North America in the Age of Positivism

the rapidly growing metropolitan middle class and *nouveau riche*. In landscape painting, this realism evolved into Impressionism. Often working in the environs of Paris as well as in the city itself, the Impressionist painters documented the transformation of the landscape from rural to suburban, recording the incursion into the countryside of factories and railroads. They observed, too, the influx of moneyed Parisians, who built fancy weekend villas in farm villages, raced sailboats in regattas on such waterways as the Seine and Oise rivers, and dined, danced, and swam at fashionable riverside establishments. Painting rapidly outdoors with bold brushstrokes and strong colors, the Impressionists empirically captured the world before their very eyes, the shimmering sketchiness of their finished paintings reflecting the impermanence of a constantly changing contemporary world.

While the Impressionists were committed to creating an empirical representational art—a realistic art—a by-product of their stylistic developments was the advent of Modernism. To the following generations, their bright color and broad brushwork, that is, the abstract qualities, seemed to challenge the representational components as the subject matter of the painting. In the twentieth century, critics and historians would label this shift in art towards abstraction as “Modernism.” Impressionism also marked the appearance of the *avant-garde*: the notion that certain artists and ideas are strikingly new or radical for their time. This meant, in effect, that artists began making art that was only understood by a handful of people, namely other *avant-garde* artists and a few art experts, including collectors. The disconnect between the *avant-garde*

and the general public, including the working class, who felt comfortable attending the highly publicized academy exhibitions, is reflected in the rise of commercial art galleries as the principal venue for the display of new art and the corresponding decline in power of academic salons throughout the Western world. While Realism served as a springboard for the abstraction of Modernism, we must remember that first and foremost it was a movement preoccupied with the dramatic changes occurring in society, and that its birth coincides with the great European-wide Revolution of 1848.

REALISM IN FRANCE

The year 1848 was one of uprising in France. Republicans, liberals, and socialists (those advocating a classless society in which either a popular collective or the government controls the means of production) united in that year to demand an increased voice in government, and when King Louis-Philippe refused, armed conflict was imminent. The king abdicated. A provisional government was soon replaced by the Constituent Assembly. But the working class was still not represented, and already organized into labor camps instituted by the new government, it revolted, storming the parliament. War raged in the streets of Paris, and 10,000 people were killed or wounded. This proletarian rebellion produced shock waves of class revolution that radiated throughout Europe, resulting in similar uprisings in major cities. Even England was threatened, as the Chartists, a socialist group, agitated for workers’ rights, going so far as to gather arms and conduct military drills. As one contemporary French writer

said, European society was "prey to a feeling of terror incomparable to anything since the invasion of Rome by the barbarians."

The forces of conservatism ultimately prevailed everywhere. In France, Louis Napoleon Bonaparte (1808–1873), the emperor's nephew, was overwhelmingly elected president of the Second Republic, largely on name recognition. By 1852, however, he dissolved the parliament and arranged to have himself "elected" emperor, becoming Napoleon III and establishing the Second Empire. France prospered under his reign, which ended in 1870 with the Franco-Prussian War.

The Industrial Revolution, which had not gained momentum in France until the 1840s, now increased dramatically, and new financial systems instituted by Louis Napoleon created unprecedented wealth. Dominated by financiers, industrialists, manufacturers, lawyers, and merchants, the bourgeoisie flourished, as did their desire for material possessions. Reflecting the new consumerism was the 1855 Paris International Exposition, or World's Fair, in which countries from all over the world displayed their products. The Parisian exposition was a competitive response to the first international trade fair presented in London in 1851, the Great Exhibition of the Works of Industry of All Nations. In Paris, the new wealth and increased time for leisure activities gave rise to grand restaurants, cafés, department stores, theaters, clubs, parks, and racetracks, where people, often from different social classes, congregated and shopped.

Paris itself received a makeover, taking on its glorious modern-day form when, beginning in 1853, Georges-Eugène Haussmann (1809–1891), Louis Napoleon's minister of the interior, initiated huge municipal improvements. Among them were the creation of magnificent wide avenues that cut through the medieval rabbit warren of the Old City and were flanked by chic modern apartments. The result was spectacular perspectives (and arteries that permitted the rapid deployment of troops in the event of more insurrections), punctuated by beautifully landscaped parks, gardens, and squares, and anchored by grand civic buildings, including an opera house and stately railway stations.

Realism in the 1840s and 1850s: Painting Contemporary Social Conditions

French Realism arose simultaneously with the Revolution of 1848. Especially in the hands of Gustave Courbet, the self-proclaimed banner carrier of this art movement, and Jean-François Millet, the painter of peasants, Realism was a highly political style. It championed laborers and common country folk, groups that challenged the authority and privilege of the Parisian aristocracy and bourgeoisie and that were in part responsible for the upheavals of 1848.

GUSTAVE COURBET Gustave Courbet (1819–1877) came from Ornans, a town at the foot of the Jura Mountains near the Swiss border, where his father, a former peasant, was a prosperous landowner and vintner. He went to Paris in 1839 to study painting, and by the late 1840s became a dominant figure

at the cafés on the Left Bank, a neighborhood made famous by Henri Murger's book *Scenes of Bohemian Life*. On the Left Bank, Courbet met the literary avant-garde, befriending Baudelaire, the socialist journalist Pierre-Joseph Proudhon (1809–1865), and the critic and writer Champfleury (the pen name of Jules-François-Félix Husson; 1821–1889). Largely under the influence of Proudhon, Courbet, already a Republican, became a socialist. Meanwhile, Champfleury swayed him toward Realism. Champfleury, who collected folk art and was interested in such nonelitist art forms as popular prints, children's art, and caricature, convinced Courbet to return to his rural roots and paint the simple world of Ornans.

In the fall of 1849, Courbet returned to Ornans, and there in his family's attic painted the 22-foot-wide *Burial at Ornans* (fig. 25.1), which was accepted at the Salon of 1850–1851. The picture was an affront to many viewers. It presented common provincial folk, portrayed in a coarse, heavy form, without a shred of elegance or idealization. The people of Ornans, many of whom can be identified, posed for Courbet, and the artist not only documented their clothes and bearing but their distinguishing facial features, which included bulbous noses, grotesquely wrinkled faces, and unkempt hair. The bleak overcast landscape is equally authentic, based on studies made at the Ornans cemetery. Courbet's realism extends to the democratic presentation of the figures. Despite bold brushwork and a *chiaroscuro* vaguely reminiscent of his favorite artists, Rembrandt and Velázquez, the picture has no Baroque drama and no compositional structure designed to emphasize one figure over another—the dog is as important as the priest or mayor. Nor does it use Classical formulas, as Benjamin West did in his pyramidal groupings in *The Death of General Wolfe* (see fig. 23.7). Instead, the image embraces the bold, simple compositions found in such popular art as broadsides, almanacs, and song sheets—the art of the people, not the academy.

The picture seems so matter-of-fact it is difficult to know what it is about. We see pallbearers and the coffin on the left, then a priest and assistants, followed by small-town patricians, and to the right, womenfolk. An open grave is in the foreground center. We do not even know whose funeral it is. Nor is it clear that this is a statement about the finality of death, although it is the strongest candidate for the theme. Clearly, the picture is a document of social ritual that accurately observes the distinctions of gender, profession, and class in Ornans. More important, it brazenly elevates provincial bourgeois events to a lofty status equal to historical events. In effect, it was an assault on the highly esteemed genre of history painting. As such, Courbet's work repulsed many Parisians. Equally unsavory was the political threat represented by the Ornans bourgeoisie, who under the Second Republic had considerable voting power, capable of swaying national elections. Furthermore, they were a sobering reminder to many Parisian bourgeoisie of their own provincial origins, which many tried to hide.

Courbet exhibited a second Ornans painting in the Salon of 1850–1851, *The Stone Breakers* (fig. 25.2). Here he presents on a



25.1. Gustave Courbet. *Burial at Ornans*. 1849–1850. Oil on canvas, 10'3 1/2" x 21'9 1/2" (3.13 x 6.64 m). Musée d'Orsay, Paris

confrontational, life-size scale two workers he met on the outskirts of town who were pounding stones to make gravel for a road. Again, Courbet portrays the figures with complete veracity, their poverty and social class announced by their ragged clothes, by the coarseness of their labor, and by the dirt under their fingernails. He gives the workers the same detailed intensity as the stones, and the fact that their faces cannot be seen virtually transforms them into inanimate objects, like the rocks and tools. Once more, the composition lacks conventional structure, resulting in our eye jumping from one fact to another.

While the public both condemned and praised the picture for having a socialist message, both political sides admired the image's materiality. As in the *Burial*, Courbet used a broad application of paint, sometimes troweling it on with a palette knife, in effect transforming the artist into an artisan-laborer. This bold paint application reinforces the powerful physicality of the figures and by its physical presence virtually stands in for the material objects. In both *Burial* and *Stone Breakers*, figures are in shallow space, pushed up to the surface of the canvas, and the landscape is so flat it seems like a backdrop that forces our eye to stay in the foreground. Courbet never admitted to having a socialist agenda in *Stone Breakers*, but this "complete expression of human misery," as the artist himself described it, was about social injustice and was a product of the Revolution of 1848. Rather than presenting rural life as pastoral or comic, as had been traditional in art, Courbet depicts its harsh reality.

In 1855, Courbet had 11 paintings accepted for the Paris Universal Exposition, a trade fair designed to promote French commerce and industry. The fair's fine arts section replaced the Salon exhibition that year and featured such famous French

masters as Ingres and Delacroix. To promote his career, Courbet created a sensation by doing what no living artist had ever done: He commissioned a Classically inspired building near the fair where he mounted his own one-person show, which included *Burial at Ornans*. He titled his exhibition *Du Realisme* (About Realism) and sold a pamphlet, a "Manifesto of Realism." In it he made the following proclamation: "To be in a position to translate the customs, the ideas, the appearance of my epoch according to my own estimation: to be not only a painter, but a man as well, in short to create living art—this is my goal." At every turn, Courbet challenged academic values. He replaced the hallowed Greek and Roman tradition with bold images of the contemporary world, images that contained no references, either iconographic or compositional, to the Classical tradition or history painting. He daringly troweled paint into the canvas, undermining the refinement of academic paint handling technique, whether the Neoclassical hard smooth surface of Ingres or the painterly Venetian and Rubensian tradition found in Delacroix; and while not rejecting the Salons, he refused to rely on them to promote his career and instead turned to commercial exhibition.

JEAN-FRANÇOIS MILLET We can see how matter-of-fact in presentation and unemotional Courbet's pictures are if we compare them with another Realist entry at the Salon of 1850–1851, *The Sower* (fig. 25.3), by Jean-François Millet (1814–1875). Like Courbet, Millet had a rural upbringing. Born into a family of well-to-do farmers near Cherbourg in Normandy, he grew up steeped in the land and the timeless seasonal cycle of farm life. He was well educated and well read, and after choosing a career in painting and studying in both Cherbourg and Paris, he began by making portraits, using a



25.2. Gustave Courbet. *The Stone Breakers*. 1849. Oil on canvas, 5'3" × 8'6" (1.6 × 2.59 m). Formerly Gemäldegalerie, Dresden. (Believed to have been destroyed in World War II)

dark palette that reflected his love of seventeenth-century Spanish painting and Rembrandt. In the late 1840s, when back in Paris, he befriended several of the landscape painters of the Barbizon School (see page 850), and in 1848 he produced his first peasant picture, *Le Vanneur* (*The Grain Sifter*). Pictures of peasant life would become his specialty for the remainder of his life. In 1848, after an outbreak of cholera in Paris, Millet settled permanently in Barbizon.

Coming on the heels of the Revolution of 1848, Millet's pictures dignifying the peasant were read politically. As seen in *The Sower*, Millet's workers, like Courbet's, are clearly poor and downtrodden: They wear tattered clothing and are consigned to a life of endless backbreaking work on the land. Shadowy and enormous, they were frightening to a Parisian audience that was reeling from the Revolution of 1848. More threatening yet, Millet ennobled them. The anonymous sower is monumental in size, a massive dynamic form consuming most of the picture frame. He is not so much an individual, as are Courbet's figures in *Burial at Ormans*, but rather a type—the noble farmworker, who is poorly paid for his dedicated labor. Using a dark *chiaroscuro* reminiscent of Rembrandt, Millet casts the laborer in murky shadow, making him blend in with the soil from which he seems to emerge. He is the embodiment of the earth, a reading enhanced by the gritty coarseness of Millet's paint. The dramatic sweep of the gesture and the undulating contours of the body align him with the eternal cyclical forces of nature itself. While a Realist in his peasant subject, Millet is clearly a Romantic in sensibility, his pictures aspiring to poetry and mood, not sheer fact.



25.3. Jean-François Millet. *The Sower*. ca. 1850. Oil on canvas, 40 × 32½" (101.6 × 82.6 cm). Museum of Fine Arts, Boston. Gift of Quincy Adams Shaw through Quincy A. Shaw, Jr., and Mrs. Marion Shaw Haughton. 17.1485

HONORÉ DAUMIER Also appearing for the first time in the salons at this time was Honoré Daumier (1808–1879). Daumier was famous as a caricaturist but virtually unknown as a painter. His lithographs began appearing regularly in Paris newspapers about 1830. (See *Materials and Techniques*, page 911.) The emergence of a sizeable and literate bourgeois public and the development of inexpensive paper and printing processes resulted in the modern-day newspaper, made all the more popular by being illustrated with lithographs and woodcuts. Daumier worked mostly for the socialist newspapers *La Caricature* and *Le Charivari*, both devoted to political and social satire. This was a perfect match, for Daumier was passionate about social causes, dedicating his life to exposing all evil, from the corrupt and repressive activities of the government to the avarice and vanity of the nouveau riche. His brilliant lithographs quickly and subtly documented the different professions, classes, and types emerging in a rapidly growing and changing Paris, in some respects paralleling the lengthy factual descriptions of the physiology pamphlets. His characterizations anticipated the observations of types found in the urban Realists and Impressionists of the 1860s and 1870s. We can see Daumier's sharp eye, caustic humor, and succinct draftsmanship in *It's Safe to Release This One!* (fig. 25.4), made in 1834 after a workers' uprising in Paris that resulted in the deaths of numerous poor and innocent citizens. It presents a caricature of the overweight pear-shaped King Louis-Philippe, who, upon feeling no pulse in a chained emaciated worker, announces he is now free to go.

Daumier undoubtedly wanted to be considered a fine artist, and with this in mind he exhibited a handful of paintings at the Salons of 1849 and 1850–1851. He was ignored, however. For the rest of his life he painted privately, exhibiting only one more time, the year before he died, at a private gallery. His paintings were therefore essentially unknown. It appears Daumier taught himself to paint during the 1840s. In contrast to his



25.4. Honoré Daumier. *It's Safe to Release This One!* 1834. Lithograph

commercial work, his oils are pure compassion. He dispensed with humor and satire and, relying on his caricaturist's ability to concisely capture character and types, uncannily nailed down the psychology of contemporary urban life, as seen in *The Third-Class Carriage* (fig. 25.5), made about 1863. Here he captures a peculiarly modern condition: "the lonely crowd," in which throngs of workers are jammed into a third-class railway car, consigned to hard benches rather than to the wide plush seats of first-class cars. A range of types, all anonymous, and part of the growing urban masses, endure their daily commute. The weary family in the foreground is the focus of the picture. They are simpler and poorer than the petit bourgeoisie behind them and seem to represent the uprooted rural poor



25.5. Honoré Daumier. *The Third-Class Carriage*. ca. 1863–1865. Oil on canvas, $25\frac{3}{4} \times 35\frac{1}{2}$ " (65.4 × 90.2 cm). The Metropolitan Museum of Art, New York. Bequest of Mrs. H. O. Havemeyer, 1929. The H. O. Havemeyer Collection (29.100.129)



25.6. Rosa Bonheur. *Plowing in the Nivernais*. 1849, Oil on canvas, 5'9" × 8'8" (1.75 × 2.64 cm) Musée d'Orsay, Paris

who have come to Paris in search of opportunity, only to become victims of modern urbanism. Silent and tired, they are imprisoned in a turgid gloom, shut off from the wholesome bright light seen through the windows. But Daumier presents them with fortitude and dignity, for the two women have the monumental forms we saw in Millet's *Sower*. What appears to be a simple peasant family is transformed into the Mother and Child with St. Elizabeth. Like Millet, whom he admired, Daumier is alternately labeled a Realist and a Romantic, his paintings similarly combining Realist subject matter with the powerful compassion of a Romantic.

ROSA BONHEUR A fourth Realist exhibiting at the Salon of 1850–1851 was Rosa Bonheur, who garnered considerable attention. She studied with her father, a drawing instructor and socialist, who advocated full equality for women. From early on, Bonheur was determined to become a successful woman in a man's world. Instead of making small still lifes and watercolors traditionally associated with women, Bonheur became an animal painter and worked on a large scale, displaying the technical finesse of the finest academicians. Rather than the exotic animals of the Romantic world of Delacroix and Bayre, Bonheur painted farm animals, including cows, horses, and sheep. Influenced by the scientific empiricism of natural history, she carefully studied her subjects, accurately rendering them, often in minute detail. Bonheur began showing at the Salon of 1841, and during the course of the decade, her reputation grew. (See end of Part IV, *Additional Primary Sources*.)

In 1848, the new Second Republic, reflecting a Positivist compunction to document French regional agriculture, commissioned a large painting from Bonheur. At the Salon of 1850, she unveiled the 8-foot-wide result, *Plowing in the Nivernais*:

The Dressing of Vines (fig. 25.6). The inspiration for this subject is believed to be *The Devil's Pool* (1846), a novel by George Sand (pen name of Amandine-Aurore-Lucile-Dupin, Baroness Dudevant [1804–1876]), who, as a successful woman author, was a role model for Bonheur. In the book's preface, Sand announced that the novel "brings back civilized man to the charms of primitive life." As industrialization was beginning to transform France dramatically, creating complex urban centers filled with such ills as overcrowding, poor housing, class conflict, and dislocated migrants, Sand advocated a return to nature, to a simple "primitive" world, a theme also found in Millet's paintings and one that would become popular with the cultural community in the closing decades of the century. Bonheur's interest in animals in part reflected her own interest in nature, and after 1860, she left Paris and permanently settled in the rural Forest of Fontainebleau, near Barbizon. There she lived with her companion, Nathalie Micas, and challenged societal conventions about women by wearing men's clothing, cropping her hair short, and smoking in public.

To create *Plowing in the Nivernais*, Bonheur spent weeks in the Nivernais, a rural area in central France, studying the unique qualities of the land, animals, farm tools, and regional dress, all of which salon goers recognized in her tightly-painted detailed picture and responded to favorably. Unlike Millet's *Sower*, her image is factual and unemotional, and in contrast to Courbet's Ornans paintings, it plays down the unseemly qualities of rural life. We may see the ponderous weight of the enormous Nivernais oxen, but we experience no stench of animals, no sweat of labor, and no smell of earth, although it is all represented. Like the physiologies, Bonheur documents, catalogues, and presents. The large size of the oxen and the processional alignment even lend a grandeur to the scene.

The Realist Assault on Academic Values and Bourgeois Taste

By presenting provincial bourgeoisie and peasants on a scale reserved for history painting, Courbet launched an assault on the values of the French Academy and bourgeois taste. In effect, he declared contemporary life, and especially contemporary social conditions, just as valid (if not more valid) a subject for painting as historical events, and his emergence signals the death knell of the hierarchy of the genres that can be traced back to the establishment of the academies. (Ironically, vanguard artists would return to history and religious painting in the closing decades of the century.) Courbet's rejection of academic values in order to depict the social conditions of the modern world was taken up by Édouard Manet (1832–1883) in the 1860s. Focusing on urban rather than rural life, he painted musical gatherings in the Bois de Boulogne, the new park on the western outskirts of Paris where the upper classes came to be seen, and he painted the fashionable throngs who congregated at Longchamp, the

new racetrack, also in the Bois. He painted chic masked balls held at the opera, courtesans with their clients, and the new leisure activities at the new cafes, dance halls, and restaurants. His pictures are often complex, loaded with references, and densely layered with multiple readings. They are so rich that he could comment on academic values while capturing the energy, psychology, and changes occurring in modern society. Such is the case with *Luncheon on the Grass* (fig. 25.10), which he submitted to the Salon of 1863. To understand this picture, it is first necessary to look at the academic values that prevailed in the 1860s and were used by the Salon jury.

OFFICIAL ART AND ITS EXEMPLARS While it is dangerous to characterize any one kind of art as being academic and taught at the Ecole des Beaux-Arts in the 1860s, most of the academicians still believed in the supremacy of history painting, the Greco-Roman paradigm, and the highly finished Neoclassical style of paint handling epitomized by Ingres. Among the more popular subjects was the female nude, and images of nudes plastered the walls of the salons. However, they were not ordinary nudes, for they were all Venuses, Dianas, bacchantes, or nymphs; that is they were noble beings with a Classical pedigree. Equally popular were nudes in genres scenes that took place in an exotic setting, such as a harem, or in a setting from the historical past, such as ancient Rome. Nonetheless, the pictures were esteemed since they continued the Classical tradition of beauty and perfection.

The most famous academic painter of the period was Adolphe-William Bouguereau (1824–1905), who became president of the Institute of France and the French Legion of Honor, and was the most famous French artist of his day. In addition to gypsies, peasant girls, and religious themes, he painted mythological scenes, such as *Nymphs and a Satyr* (fig. 25.7) of 1873. Here, nymphs playfully tug a satyr into the water in an image that is overtly erotic, as epitomized by the background nymph clutching the satyr's horn in unabashed ecstasy. Heightening the sensuality of flesh, gesture, and expression is Bouguereau's detailed naturalism, which reflects a Positivist penchant to record, not normally associated with the Classical tradition. Even Bouguereau's idealized women seem real and not godlike, not just because of their naturalistic flesh but also because they are voluptuous—they look more contemporary than Greek or Roman.

Despite upholding the Classical tradition into the twentieth century, Bouguereau is far from being just a standard bearer of a dying tradition. Besides his remarkable technical finesse, his pictures are distinguished by a powerful psychology—here of erotic abandonment—which will preoccupy artists later in century. His images are generally set against a backdrop of nature, reinforcing the expression of elemental desires and reflecting the period's desire to escape from the complex world of urbanization and industrialization and the longing to return to simpler times of Arcadian and rural retreats.

Sculpture remained tied to the Classical tradition and similarly often focused on the female nude. One of the outstanding



25.7. Adolphe-William Bouguereau. *Nymphs and a Satyr*. 1873. Oil on canvas, 9'3/8" x 5'10 7/8" (2.8 x 1.8 m). Sterling and Francine Clark Art Institute, Williamstown, MA



25.8. Jean-Baptiste Carpeaux. *The Dance*, 1867–1869. Plaster, $13\frac{3}{4} \times 9\frac{3}{4}$ " (420 × 298 cm). Musée de l'Opéra, Paris

sculptors from the period was Jean-Baptiste Carpeaux (1827–1875), and among his best known works is *The Dance* (fig. 25.8), one of four marbles commissioned in 1867 for the public facade of the new Paris Opéra, each sculpture representing a component of opera. In the plaster model reproduced here—which is livelier and more precise than the finished marble—Dance is represented by an erect, winged allegorical male, who serves as an erotic maypole around which gleeful, well-proportioned bacchantes worshipfully prance. The satyr lurking under Dance's cape underscores the licentious intentions of their ritualistic play.

When *The Dance* was unveiled in 1869, critics panned the piece, declaring that the figures looked drunk, vulgar, and indecent. The naturalism certainly makes the dancers look undressed rather than nude; we see elbows, kneecaps, and rolls of flesh on bodies that Canova (see fig. 24.28) would have presented perfectly smooth. While the figures may be Classically derived, they do not look quite Greek or Roman but rather Second Empire. Within a year, however, eyes adjusted to

Carpeaux's naturalism and the egregiously erotic work was hailed as a great monument in the Classical tradition.

Because of its dynamic Baroque composition and excessiveness (too much flesh, too much mirth), *The Dance* was a perfect complement for its setting, the Opéra (fig. 25.9), of Charles Garnier (1825–1898), built from 1861 to 1874 and sharing the same qualities. The Opéra has become an emblem of the opulence and extravagance of the Second Empire, reflecting the pretentious taste of the bourgeois audience that patronized Bouguereau and Carpeaux. The building was a lynchpin in Haussmann's design for Paris, the dramatic focal point for the Avenue de l'Opéra, as well as the hub for several other major arteries.

The Opéra marks the extension of nineteenth-century revival styles to the Baroque, rivaling the Classical and Gothic revivals that had prevailed before 1860. With the double-columned colonnade Garnier suggests Perrault's Louvre (see fig. 21.12), putting Louis Napoleon in a line of descent from Louis XIV. The segmented arches springing from the columns at either end of the facade recall Lescot's Square Court of the Louvre (see fig. 18.4). The endless variety of colors and textures, the dazzling accretion of sculpture and decoration, and the extensive borrowing and recombining of architectural forms from the Renaissance and the Baroque—just the sheer density of *everything*—resulted in an opulent, ostentatious style that paralleled the materialistic conspicuous consumption of the period and appealed to nouveau riche tastes, although it was disdained by the old-moneyed aristocracy.



25.9. Charles Garnier. The Opéra, Paris. 1861–1874



25.10. Édouard Manet. *The Luncheon on the Grass* (*Le Déjeuner sur l'Herbe*). 1863. Oil on canvas, 7' x 8'10" (2.13 x 2.69 m). Musée du Louvre, Paris

ÉDOUARD MANET Manet's *The Luncheon on the Grass* (fig. 25.10) was a condemnation of bourgeois values and academic taste as well as a statement about what art should be about—the modern world. Manet himself came from a Parisian bourgeois background, and he studied with a famous academician, Thomas Couture (1815–1879). His true masters were the painterly artists he copied at the Louvre—Hals, Titian, and the Spaniards Velázquez and Goya. He was a regular at the cafés, especially befriending Courbet, who was his role model, as well as Baudelaire, and the Realist novelist and art critic Émile Zola (1840–1902). Like many Realist writers and artists, Manet was a *flâneur*, a social type that surfaced as early as the 1830s, when the physiology pamphlets began appearing. Initially based on the British aristocrat and dandy, the *flâneur* was an impeccably dressed man with perfect manners who kept abreast of current events through newspapers and gossip. His day was spent inconspicuously strolling the streets of Paris and acutely observing the fleeting moments of modern life, which he then translated into a painted or written image. The *flâneur* was witty and gregarious and delighted in shocking the bourgeois. Manet's close friend Baudelaire ranks among the most famous *flâneurs* of the period.

Out of this background Manet produced the *Luncheon*, which shows two couples picnicking in the Bois de Boulogne. The painting was rejected by the 1863 Salon jurors. But that year the jurors rejected a record number of artists, causing such a popular outcry that Louis Napoleon declared there

would be a *Salon des refusés* (Salon of the Refused), an exhibition of the rejected artists to be held in conjunction with the official Salon of 1863. Many of the rejected artists preferred not to participate in what was perceived as an inferior exhibition; Manet, however, did.

The public showed up in record numbers to laugh at the rejects, and especially to view Manet's *Luncheon*, which was front-page news in all the papers. *Luncheon* created a scandal by presenting a contemporary scene of a naked woman in a park with two nattily dressed men. The public was outraged, for obviously the nude had to be a prostitute. It did not matter that critics acknowledged that the painting was inspired by the well-known *Fete Champêtre* (fig. 16.30) in the Louvre, which similarly presented a nude seated with two dressed men. One writer even correctly recognized that the seated group exactly replicates the poses of river gods in a circa 1520 print by Marcantonio Raimondi after Raphael's *The Judgment of Paris* (fig. 16.29). No mention was made, however, that the background woman in a shift is based on Watteau's *The Bather*, also in the Louvre; in fact, Manet originally used this title for his painting.

As far as the critics were concerned, referencing these august sources was not enough to overcome Manet's flagrant lack of decorum, a crime he brazenly committed on a roughly 7-by-9-foot scale, a scale generally reserved for history painting. So, why did Manet base his contemporary scene on historical sources? The answer may lie in the artificiality of his figures,

who fail to interact convincingly. As pointed out by one art historian, they look like *École des Beaux-Arts* students posing to recreate a famous painting. In effect, Manet is telling us the present cannot live in the past, which many academicians chose to do. As trumpeted by Baudelaire in 1846, Manet was declaring that artists must find their subject matter, their heroes, in the modern world. Furthermore, he was exposing the disguised eroticism that the tradition of the Classical nude had now stooped to. It is possible, as well, that Manet used historical sources as a device to put himself into the long tradition of great art. In effect, he is announcing that his Realism is not only the most valid direction for art to take, but also that it is as important and vital as the great art of the past.

What convinced the jurors and public that Manet was an incompetent sensationalist who deserved to be relegated to the *Salon des refusés* was his style. To their academically focused eye, he could neither model nor create convincing space. The picture looked like a preliminary sketch, not a finished picture. The figures are two-dimensional cutouts, flattened by their crisp, silhouetting contours and a flourish of broad brushstrokes that dispense with the halftones between dark and light needed to mold volume. A shadow indicating a fold on a pant's leg, for example, is rendered with one bold, black sweep of the brush. The woman wading in the background is too large for her recessed location and seems to float directly over the seated group. All of the objects—figures, trees, the colorful still life of clothes and basket—hover in space, failing to connect and assemble into a coherent spatial structure.

Manet has undermined the order of the illusionistic Renaissance window and replaced it with a new unifying logic—a sensual sea of brushwork composed of lush, oily, and thickly applied paint that dramatically covers the entire surface of his canvas. Our eyes delight in the lusciousness of his brushwork, the wonderful variety of his Velázquez- and Goya-inspired blacks, the range of greens in the grass, and the deft play of darks next to lights that makes our eyes jump from one light area to another and from one dark patch to the next. These abstract qualities—paint handling and value contrasts, for example—are the new structure of painting, not illusionistic space and modeling. With *Luncheon on the Grass*, Manet began what twentieth-century critics would consider the Modernist tradition, a tradition that emphasized the abstract qualities of art and that would continue for the next hundred years. Manet undoubtedly delighted in how the unfinished, sketchy look of his paintings irreverently countered the slick drawing and modeling of academic tradition and shocked bourgeois taste. Additionally, he used it to create a fleeting, momentary quality that reflected the quickly changing modern world, the world captured by the *flâneur's* perspicacious eye.

Surprisingly, Manet was accepted into the Salon of 1865, for his *Olympia* (fig. 25.11), painted in 1863, is unequivocally a courtesan, a prostitute with a wealthy, upper-class clientele. This nude, based on Titian's *Venus of Urbino* (fig. 17.30), is the Second Empire gentleman's idea of a modern-day goddess, and everyone in Paris knew this, since *Olympia* was a common name adopted by powerful courtesans and kept women. With



25.11. Édouard Manet. *Olympia*. 1863. Oil on canvas, 4'3" × 6'2 1/4" (1.31 × 1.91 m). Musée d'Orsay, Paris. Inv. RF2772



25.12. Edgar Degas. *The Orchestra of the Paris Opéra*. 1868–1869. Oil on canvas, 22 $\frac{1}{4}$ × 18 $\frac{3}{16}$ " (56.5 × 46.2 cm). Musée d'Orsay, Paris

its Classical ring, the name was also a sly attack on the allegorical veiling of erotic nudes that appeared in the Salons.

Manet's *Olympia* portrays a reality of contemporary Paris: Many wealthy men—the same ones who bought academic nudes for their eroticism, not for their smoke-screen Classicism—kept mistresses and visited prostitutes. Unlike Titian's Venus, Manet's *Olympia* is more real than idealized—she is somewhat angular, awkward, and harsh rather than voluptuously curvilinear. Furthermore, she is all business, returning our gaze with a daringly confident stare, a power stare that made men uncomfortable and fulfilled their worst fears of controlling, independent women. She engages the viewer in a way rarely seen in genre painting, and in a way that reflects Manet's interest in the new social mobility of Parisian society, the interaction of classes, and the importance of money and commodities in contemporary society.

EDGAR DEGAS AND JAPONISME Like Manet, Edgar Degas (1834–1917) came from a wealthy background, his father heading up the Paris branch of a family bank. And like Manet, he was something of a *flâneur*, although too much of a recluse to be considered a full-blown one. Initially he aspired to be a history painter. An admirer of Ingres, Degas studied with an Ingres follower and emphasized drawing and modeling in his early work. By 1865, Degas entered Manet's and Baudelaire's orbit at the Café Guerbois, and he turned to capturing

modern Paris. Degas developed a Manet-inspired painterly approach to his subject, as well as innovative compositional devices that give his images a spontaneous, transitory quality and put the viewer in the voyeuristic position of the unobserved *flâneur*. Now he painted the new Haussmann boulevards, the millinery shops, Longchamp racetrack, café concerts, the opera, bars, and cafés. His sharp eye captured types from all levels of society, from the bourgeoisie to performers, to the socially marginalized, to the working class.

A classic work from the 1860s is *The Orchestra of the Paris Opéra* (fig. 25.12) of 1868–1869. The painting began as a portrait of the bassoonist, in the foreground, but was extended to include the other musicians, most of whom can be identified. Essentially the picture is a genre scene, in which we see not only the members of the orchestra but also the ballet dancers onstage. Yet the subject is not just the talented, toiling performers but the intensity, excitement, and fragmentation of contemporary life itself, which is presented in a matter-of-fact way. Degas has put us virtually in the pit, and we feel like unobserved voyeurs. Our view is not head-on but at an angle, which is unusual for a painting but certainly typical for a theatergoer. The cellist is arbitrarily cropped on the right, suggesting we are only looking at the left side of the orchestra, seeing only a fragment of a complete view. The same is true of the ballet dancers, whose heads and legs are chopped off.

Building on this energy are the planes of the wall, the stage, the front row of the orchestra, and the ballet dancers, all of which are slightly skewed, along with the angular thrust of instruments and the dancers' legs and arms. Space seems compressed, as far and near are dramatically juxtaposed, for example in the dark cello head and brightly colored tutus. The image seems to climb up the picture plane rather than recede in space. A precise line defines figures and objects, but a sporadic spray of dashing brushwork, best seen in the dancers' tutus, adds spontaneity and a fleeting quality, giving us a feeling of the moment.

Scholars often attribute Degas's innovative compositions to the influence of Japanese prints, which flooded the Parisian market in the late 1850s. In 1853, American Commodore Matthew Perry steamed into Tokyo Bay with four warships and forced Japan to open its doors to the West after two centuries of isolation. By the early 1860s the world was saturated with Japanese products. Fans, vases, kimonos, lacquer cabinets, folding screens, jewelry, and tea services were common items in most fashionable Western homes. The French were especially taken by Japanese culture, and their infatuation was called *Japonisme*, a term also used by the English and Americans. The most popular display at the 1867 Universal Exposition in Paris was the Japanese pavilion. Especially intriguing for artists were Japanese prints, works that first arrived in France as packing material for fragile objects but were nonetheless collected by the late 1850s by the artists in Manet's circle, who found them visually fascinating.

As can be seen in *Plum Estate, Kameido* (fig. 25.13) by Andō Hiroshige (1797–1858), Japanese image making was quite foreign to a Western way of seeing. Forms are flat with sharp



25.13. Andō Hiroshige, *Plum Estate, Kameido*, from the series *One Hundred Famous Views of Edo*. 1857. Woodblock print, $13\frac{3}{8} \times 8\frac{5}{9}$ " (34 × 22.6 cm). Brooklyn Museum of Art, New York. Gift of Anna Ferris. 30.1478.30

contours, while space is compressed, the foreground pressed up against the viewer's nose, the background pulled right into the foreground space. There is no transition between near and far. Just the concept of situating a viewer in a tree from which to see the main activity miniaturized in the distance would have been radical to the eye of a Western artist. However, the flat contours, abrupt cropping, and spatial contraction of Japanese prints certainly influenced Degas and Manet, although in a far from obvious manner and never approaching direct copying.

Impressionism: A Different Form of Realism

The label *Impressionism* was coined by a hostile conservative critic in 1874 when reviewing the first exhibition of an artists' collaborative called the *Société anonyme des artistes* (Artists, Inc.). We now refer to that show as the first Impressionist exhibition (there would be eight altogether between 1874 and 1886). Like the general public, the writer found the paintings so sketchy that he felt they were just *impressions*, not finished paintings. Actually, the word *impression* had already been applied to the Realism of Manet and Degas to describe the sketchiness of their images. It appears in the title of an oil by Claude Monet of the harbor at Le Havre, which he exhibited in

the first Impressionist exhibition and called *Impression: Sunrise*, and Monet used the term on occasion when explaining his ideas on art to friends (see *Primary Source*, page 874).

Impressionism shares with the Realism of Manet and Degas a sketchy unfinished look, a feeling of the moment, and a desire to appear modern. It too presents its subjects matter-of-factly. Many scholars even apply the term Impressionism to the work of Manet and Degas, in part to distinguish their Realism from the earthy, rural Realism of Courbet and Millet and to indicate how Impressionism often shares with them a sense of the urbane and the modern. Like Manet and Degas, the Impressionists were interested in recording the transformations occurring in French society, especially the leisure activities of the *nouveau riche*. While they, too, painted city scenes and genre, they focused more on the evolution of the sleepy rural villages surrounding Paris into bustling suburbs containing factories, commercial wharves, and railroad trestles, on the one hand, and restaurants, regattas, and boating for Parisian weekenders on the other. Rather than the figure, the Impressionists focused more on landscape and cityscape, and instead of constructing their compositions in the studio using models, they worked empirically, outdoors, where they recorded the landscape and weather conditions that they witnessed at a fleeting moment in time. They painted not so much objects as the colored light that bounced off them. In effect, they painted what they saw, not what they knew.

CLAUDE MONET The leader in developing Impressionism was Claude Monet (1840–1926), who was born and raised in Le Havre in Normandy. He casually studied with an accomplished local landscape painter, Eugène Boudin (1824–1898), who painted outdoors, *en plein air*. But in order to get financial support from his grocer father, he was forced to study in Paris, and chose the academically-minded but liberal painter Charles Gleyre. In this studio he met Auguste Renoir, who along with the much older Camille Pissarro would form the core of the Impressionists. In the early 1860s, he was forced to serve in the army in Algeria, and like Delacroix before him, he experienced intense light and color that was foreign to the cloud-covered temperate Normandy coast. Throughout the 1860s, Monet and his friends painted the landscape surrounding Paris, meeting Corot and the Barbizon artists, who further encouraged their working *en plein air*. For Monet and his colleagues, however, these *plein-air* paintings were not small studies but large finished products. Painting rapidly in the landscape with bold brushwork, they sought to capture light (and the color it carried) as it bounced off of objects. Unlike Manet, who added oil to his store-bought paints to make them unctuous, Monet added none or very little, leaving them chalky and allowing color to supercede the plasticity of the paint. He did not varnish his finished oils, which would diminish their color. Monet's extensive use of primary and secondary colors, the principal hues on the traditional color wheel, was also influenced by recent scientific research about color that demonstrated that the intensity of complementary colors (e.g., blue and orange, red and green, and yellow and violet) is increased when they are placed next to one another. (See *Materials and Techniques*, page 876.)

Lila Cabot Perry (1848?–1933)

From “Reminiscences of Claude Monet from 1889 to 1909”

Perry was an American expatriate painter working in France in an Impressionist vein. Monet did not publicly theorize about art, and Perry's statement gives us one of the best insights into his ideas.

He never took any pupils, but he would have made a most inspiring master if he had been willing to teach. I remember his once saying to me:

“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 naïve impression of the scene before you.” . . .

He held that the first real look at the motif was likely to be the truest and most unprejudiced one, and said that the first painting should cover as much of the canvas as possible, no matter how roughly, so as to determine at the outset the tonality of the whole. . . .

Monet's philosophy of painting was to paint what you really see, not what you think you ought to see; not the object isolated as in a test tube, but the object enveloped in sunlight and atmosphere, with the blue dome of Heaven reflected in the shadows.

SOURCE: THE AMERICAN MAGAZINE OF ART, MARCH 18, 1927

We can see the effectiveness of Monet's palette in *On the Bank of the Seine, Bennecourt* (fig. 25.14), painted in 1868 in a small town upriver from Paris, one of the many Seine and Oise river locations that Parisians took the train to on summer weekends and where they built impressive villas. The artist works with glaring sun-drenched whites and bright blues and greens accented with touches of red and yellow. Objects in shadow, such as leaves and grass, retain color and do not go black. Browns are not muddy but a light-filled tan. Monet maintains the strength of his colors by keeping the imagery close to the picture plane, not allowing it to suggest depth. There is no *chiaroscuro* to model forms. The tree foliage is a two-dimensional silhouette, while the blue sky behind is equally

flat. The reflection of the house on the water runs up and down the picture plane, reinforcing the two-dimensionality of the broad smears of light and dark blue in the river just below. The solid blue sky is virtually the same shade as the darker blue in the water, a correlation that momentarily pulls the sky to the foreground. The only motif that suggests depth is the rowboat running diagonally back in perspective. Also asserting the surface of the canvas is Monet's bold, variegated brushwork, which changes character from one object to the next and gives the picture a shimmering quality that suggests we are witnessing a fleeting moment in time.

Equally important, contemporaries realized the brushwork represented the unstable, rapidly changing qualities of modern



25.14. Claude Monet. *On the Bank of the Seine, Bennecourt*. 1868. Oil on canvas, $32\frac{1}{8} \times 39\frac{5}{8}$ " (81.6 $\times$ 100.7 cm). The Art Institute of Chicago. Mr. and Mrs. Potter Palmer Collection

life. These pictures looked nothing like previous landscapes; they lacked the Classical look of Claude Lorrain, the Baroque conventions of the Dutch landscape painters and their earthy palette, and the emotional constructions of the Romantics. Their very look was considered modern as was their subject matter. We can safely assume that the fashionably dressed woman is not a local, but rather a Parisian who has been boating.

Monet also painted modern Paris from roughly the mid 1860s to the mid 1870s, picturing such new modern icons as the Gare St. Lazare train shed and the *Boulevard des Capucines* (fig. 25.15), one of Haussmann's new wide avenues located near the Opéra and lined with fashionable apartment buildings and shops. In his street scene, Monet's flickering brushstrokes and contrasting lights and darks capture the pulse of the city street and sidewalk, while rendering such details as the white shirt and top hat of a well-to-do pedestrian and a bunch of pink balloons. The picture was made from the balcony of the studio of the photographer Nadar (see page 893), where the first Impressionist exhibition would be held. The high angular viewpoint, rare for painted cityscapes but not for photographic urban views, lends drama, energy, and scope to a picture meant to capture the transitory nature of the modern world.

AUGUSTE RENOIR After meeting and befriending Monet in Gleyre's studio, Auguste Renoir (1841-1919) also developed an Impressionist style of bright color, bold paint handling, and modern subjects. Often working beside Monet, Renoir painted landscapes. But he was attracted to the figurative tradition as well, and his career straddles the two genres.

Among his best known genre paintings is *Luncheon of the Boating Party* (fig. 25.16) of 1881. The picture is set in the Restaurant Fournaise on an island in the Seine at Chatou,



25.15. Claude Monet, *Boulevard des Capucines, Paris*. 1873-1874. Oil on canvas, $31\frac{1}{4} \times 23\frac{1}{4}$ " (80.4 × 60.3 cm). The Nelson-Atkins Museum of Art, Kansas City, Missouri. Purchased: the Kenneth A. and Helen F. Spencer Foundation Acquisition Fund (F72-35)



25.16. Auguste Renoir, *Luncheon of the Boating Party*. 1881. Oil on canvas, 51×68 " (130.2 × 175.6 cm). Acquired 1923. The Philips Collection, Washington, DC

Impressionist Color Theory

Impressionism was more than just the result of a Realist premise based on spontaneously and empirically capturing color and light on canvas. Scientific discoveries, technical developments, and mundane practicalities also went into the evolution of the style. One was the development of the theory of color by chemist Michel-Eugène Chevreul (1786–1889) that appeared in his 1839 book *The Principles of Harmony and Contrast of Colors*. Chevreul worked in the dyeing department of the tapestry workshop of Les Gobelins in Paris, and he noticed the intensity of a color was determined not just by the color itself but also by its relationship to a neighboring color. Primary colors (red, yellow, and blue) and secondary colors (green, orange, and violet), which were made by combining two primaries, became stronger when placed next to one another, a relationship he called **simultaneous contrast**. (Tertiary colors combine two secondaries.) Value contrast, placing a light hue next to a dark one, also affected the power of a color. The greatest intensity came from the juxtaposition of complements—red and green,



The Traditional Color Wheel

blue and orange, purple and yellow—colors opposite one another on the traditional color wheel. Place a pure green next to pure red and the red becomes redder and the green greener, the energy of each color escalating to the point that they seem to vibrate and pop.

Eugène Delacroix was probably the first artist influenced by Chevreul's theories, although he had intuitively developed similar ideas earlier (see page 845) and placed small marks of strong contrasting colors next to one another. However, the Impressionists were the first to work principally with primary and secondary color, though their palette was hardly restricted to just these hues. To maintain color intensity, the Impressionists began working on a primed surface that was light, instead of the traditional somber brown or brownish red ground. Camille Corot pioneered a lighter primed canvas when he started using silver, which helped harmonize his tight palette of greens, silver, and blue. It is unlikely that any of the Impressionists read Chevreul. But by the 1860s, his theories were common knowledge among many artists interested in color, and in 1867 they were repeated

in Charles Blanc's *The Grammar of Painting and Engraving*, along with a discussion of Delacroix's use of simultaneous contrast.

a small village nine miles from Paris's Gare Saint Lazare. Chatou was especially popular with boaters, and restaurants like this catered to Parisians. In the background, on the river, we can just barely see sailboats, a rowboat, and a commercial barge. We also get a glimpse of a train bridge.

The restaurant party consists of urban types, with the exception of Alphonse Fournaise, the restaurant owner's son, who leans against the railing, his muscular biceps reflecting his time spent putting rental boats in the water. Renoir carefully observes his figures' attire, allowing us to identify each type. The top-hatted man, for example, appears to be more conservative and moneyed (the model was a collector) than the younger men (the models were Renoir's friends) wearing straw boating caps. Renoir even presents a range of boating caps, from a citified version worn by the seated figure on the lower right to a country version on the man on the upper right, to an old-fashioned mariner's cap popular some twenty years earlier, worn by the man to the left of the top-hatted gentleman. The colorful sundrenched scene of suburban leisure is pleasurable, relaxed, and sensuous, its sensuality enhanced by the lavish spread on the table and the glorious lush brushwork of the tablecloth. The picture has the momentary quality we associate with Realism, achieved in part by the flickering, feathery brushwork and the asymmetrical composition that runs off the

right side of the canvas, the picture cropped and fragmented as in Degas's *The Orchestra of Paris Opera*.

Luncheon of the Boating Party was made shortly before Renoir abandoned Impressionism. Renoir, like several of his colleagues, began to believe the critics' claim that the Realists could not draw and that their art lacked the timeless, monumental, and enduring qualities found in the great art of the past. In *Luncheon of the Boating Party*, Renoir began to model his figures and even give distinctive contours to his objects and figures. As we shall see, vanguard artists in the 1880s would return to many values we associate with Classical art.

CAMILLE PISSARRO (1830–1903) Pissarro was the elder statesman of the Impressionists. A decade older than the others, he came to Paris in 1855 from St. Thomas in the Caribbean, where he was born and raised. During the 1860s, he sought out Corot, who advised him, and he also studied the landscapes of Courbet and Charles Daubigny, a famous Barbizon-style artist, who worked outdoors and was especially known for painting on a boat. As much as Pissarro was committed to landscape, he was dedicated to developing a radical modern art, and by the late 1860s he arrived at a style that like Monet's was empirical, spontaneous, and used bright color. Unlike Manet, Monet, Degas, and Renoir, he never considered himself a Parisian, and



25.17. Camille Pissarro. *Climbing Path L'Hermitage, Pontoise*. 1875. Oil on canvas, $21\frac{1}{8} \times 25\frac{3}{4}$ " (54 × 65 cm). Brooklyn Museum of Art, New York. Purchased with Funds Given by Dikran K. Kelekian 22.60

instead lived in the surrounding countryside, which was becoming suburban. While he occasionally painted factories and trains, he was a social anarchist who was dedicated to the people. Peasants and farms, not city dwellers and suburban pleasures, were his preferred subject matter. When in Paris, he socialized with his fellow artists at the Café Guerbois, and not only mentored the younger artists but served as the arbitrator for Artists, Inc., of which he was a member, participating in all eight exhibitions.

Pissarro was a cautious, intellectual, and deliberate painter, who, like Monet in the 1860s, worked outdoors where he developed a colorful palette and bold paint handling that captured weather conditions and a sense of fleeting imagery. His compositions were often extremely complex, as seen in *Climbing Path at the Hermitage* (fig. 25.17) of 1875, set in Pontoise, a suburb of Paris. Here he places a dense flat screen of trees in front of a deep view back to a village. This peek into the distance is contrasted by the path to the right, which seems to rise up the picture plane rather than recede. While the tree trunks, leaves, and rocks are painted with broad brushwork and bold sweeps of a palette knife that render them as flat, almost abstract objects, the distant houses are constructed in perspective, as dense three-dimensional cubic forms whose solidity contrasts with the flatness of the foreground. While

reflecting a Barbizon love of nature and rural life, Pissarro simultaneously emphasized the abstract qualities of picture making, playing flat off of solid, straight geometric line off of unstructured organic forms, or a deep view through flat trees off of a trail that rises up the picture plane. As we shall see Pissarro's complex, highly structured compositions would have an enormous impact on fellow Impressionist Paul Cézanne, who in turn influenced Pablo Picasso and Cubism.

MANET AND IMPRESSIONISM The landscape styles of Monet, Renoir, and Pissarro resembled one another the most from the late 1860s to the mid 1870s. However what is called the first Impressionist exhibition in 1874 was not designed to promote a particular style or artistic movement, although most of the 36 artists, could be described as painterly and often used bright color, many of them doing their work *en plein air*. Rather, the exhibition was meant to provide an alternative to the annual salons. Degas, who participated in most of the exhibitions and was one of the most vociferous in promoting them, repeatedly disclaimed being an Impressionist. His lack of emphasis on color and light certainly separates him from the core group. Manet never exhibited with the Impressionists, holding out for salon recognition and acceptance into the academy. By the early 1870s, however, he adopted Impressionist color, and in 1873 was

25.18. Édouard Manet. *A Bar at the Folies-Bergère*. 1881–1882. Oil on canvas, 37½ × 52" (96 × 130 cm). The Samuel Courtauld Trust, Courtauld Institute of Art Gallery, London. P.1934.SC.234



painting outdoors next to Monet in Argenteuil, just outside of Paris, although his paint application remained unctuous and his colors were never quite as intense.

We can see this more colorful palette in his last great Realist masterpiece, *A Bar at the Folies-Bergère* (fig. 25.18), of 1881–1882. Typical of Manet, the picture is rich in ideas and filled with references and hidden meanings, qualities generally not found in Realism or Impressionism. Most of the image occurs in a mirror, a flat surface, like a painting, that presents an illusion. Here, the illusion reflected behind the barmaid is that modern life is gay and festive. We see the densely packed sparkling interior of the dance hall that virtually symbolized Paris night life at the time. But the barmaid, who is real, not a reflection, looks out at us with a sad blank expression, suggesting alienation, the reality of contemporary urban life. She, too, appears in the mirror, although her image is distorted, as she leans slightly forward and appears active and engaged. The mirror reveals that she has been approached by a dapper top-hatted man, supposedly intent on buying the sensual drink and fruit at the bar. Some historians suggest he is propositioning the barmaid, citing evidence that some of the barmaids were also prostitutes and that they were as much an attraction of the Folies Bergère as the entertainment and conviviality. This theory would certainly account for the unexplainable distortion of the barmaid in the mirror, suggesting she has two identities or roles. Regardless of the interpretation, their quiet encounter, removed from the commotion in the mirror, reflects the reality of modern life—anonymous, arbitrary encounters and urban alienation. The picture also seems to comment on the materialism pervading modern life. The Folies Bergère was very expensive, catering to the well-to-do, and the remarkable still life on the bar captures the lavish richness of the music hall. But despite the illusion of gaiety

in the mirror, an emptiness and sadness fills the picture, evoking the inability of money to buy meaningful happiness. But Manet's pictures are often elaborate puzzles, which generally defy a secure reading and remain open to wide and controversial interpretation.

BERTHE MORISOT Berthe Morisot (1841–1895) was a key figure in the Impressionist circle. Born into a comfortable Paris family, she and her sister Edna took up painting seriously in the late 1850s. Women were not permitted to attend the École des Beaux-Arts, but the sisters studied independently with minor but supportive and knowledgeable artists. When they gravitated toward landscape in the early 1860s, they sought out Corot, who, struck by the quality of their work, met with them repeatedly, even giving them one of his paintings to study. Both Morisots had Corot-like landscapes accepted at the Salon of 1864, and Berthe had a figure painting accepted the following year. Edna married in 1869 and stopped painting, but Morisot continued to evolve as an artist.

As a woman, Morisot could not go to the Café Guerbois, but nonetheless she became an intimate of and even a favorite within the avant-garde circle, socializing with Manet, Degas, and other Realists at dinners and *salons*—weekly evening receptions at someone's home, such as the one that Manet's mother hosted. She especially developed a close friendship with Manet, posing for him in seven paintings. Morisot's brushwork became looser and her palette brighter. She made landscape and figure paintings, depicting the modern leisure activities of the city, suburbs, and the seashore. Her figures are generally women and children, the models most readily available to her. While her women are fashionably dressed, they are not pretty, frivolous, and mindless; rather they are meditative and thoughtful, sophisticated and in control of their image. They

are never presented as appendages to men (as in Renoir's *Luncheon of the Boating Party*). We sense Morisot defining a woman's world, one that is as valid and meaningful as a man's.

Morisot's pictures are virtually a catalogue of a well-to-do woman's activities: gathering flowers, taking tea, caregiving, reading, sewing, and vacationing in the suburbs and by the sea. But undoubtedly what impressed Morisot's vanguard colleagues was her brilliant technique and finesse: Her bold brushwork magically defined figures and objects while creating an abstract tapestry of paint across the surface of the canvas, a deft balancing act that even Manet had to admire. (The hanging committee for her memorial exhibition at the Durand-Ruel Gallery in 1894 consisted of Monet, Degas, and Renoir.) We can see her painterly brilliance in *Summer's Day (The Lake in the Bois de Boulogne)* (fig. 25.19), a classic Realist/Impressionist theme of a leisure activity taking place at a trendy venue. Typical of Morisot, the fashionably dressed figures do not interact, but instead are deep in thought, or perhaps are even viewing, generally considered the attribute of a man, not a woman. While the palette is closer to Manet and Corot than to Monet, the scene is a summer day with light flickering off of objects. Morisot enhances the spontaneity created with her brush marks by using an asymmetrical, cropped composition, first developed by Degas.

MARY CASSATT Like Morisot, Mary Cassatt (1844-1926) approached Impressionism from a woman's perspective, her Realism even reflecting the social concerns developing within the women's movement of her time. Cassatt was an American, born into a wealthy family and raised in Pittsburgh. She trained at the Pennsylvania Academy of Art in Philadelphia, where her family moved, in part to support her career as an

artist, a most unusual attitude for the time. In 1866 she went to Paris and first studied with an artist who offered classes for women, before being accepted as a student of the renowned academic Jean-Léon Gérôme. She also studied in Parma and Rome before returning to Paris in 1874, where she spent the remainder of her life. In Paris, she befriended Degas and abandoned her academic style for Realism. Invited by Degas, she participated in the fourth Impressionist exhibition in 1879. Now she displayed a bright palette, strong brushwork that hugged the surface, and the Realist compositional devices of asymmetry and cropping.

Like Degas and Manet, Cassatt was a figure painter, and her most famous themes from the late 1870s include women in loges at the opera, a subject treated by Renoir and Degas as well. She also painted women at home: reading, visiting, taking tea, sewing, or bathing an infant. Like Morisot, she presents the modern sophisticated woman in dress, manners, and leisure activities. In the 1880s, she abandoned her loge theme and focused increasingly on domestic scenes, especially of women and children.

Scholars often attribute Cassatt's subject matter to the restrictions she faced as a female: As a respectable woman, she could not go unattended to the same places as her male counterparts. But more at issue was her belief in the importance of women in society, even if this importance was largely restricted to the home. Her views coincided with developments then occurring within the women's movement. In 1878, the International Congress of Women's Rights was held in Paris, and at the top of its agenda was the need for better education for women that would mean free and compulsory education through secondary school, which France enacted as law in the 1880s. Education would not



25.19. Berthe Morisot. *Summer's Day* ca. 1879. Oil on canvas, $17\frac{13}{16} \times 29\frac{5}{16}$ " (45.7 × 75.2 cm). The National Gallery, London. Lane Bequest, 1917



25.20. Mary Cassatt. *The Child's Bath*. 1891–1892. Oil on canvas, 39½ × 26" (100.3 × 66 cm). The Art Institute of Chicago. Robert S. Waller Collection

only allow women to become professionals but also to better manage the home and family. The Congress also focused on the important role that women played in nurturing children, advocating that mothers nurse and care for their offspring rather than hiring wet nurses. This position reflects the increased importance sociologists placed on the care of children in general in the 1870s, which in part stemmed from a concern about the high infant mortality rate in Europe, especially in France. The path to a healthier society and nation, many argued, began in the home and was in the hands of the mother who nurtured her children, both physically and emotionally, including attending to hygiene.

Cassatt's many domestic scenes of mothers tending their children, such as *The Child's Bath* (fig. 25.20) of 1891–1892, came out of this context. The pitcher and basin may seem quaint and old-fashioned to us today (only America had widespread indoor plumbing at this point), but regular bathing was

a modern phenomenon for late nineteenth-century Paris, when people generally bathed only once a week. Not only is the picture about health, but also about intense emotional and physical involvement, as is reflected in the sensual yet tender manner with which the caregiver touches the child.

The picture contains all the ingredients we associate with Realism—the fashionable bourgeois décor, the bright colors, and the sense of spontaneity in the brushwork and skewed composition with its high viewpoint. The style of the picture reflects Cassatt's intense attraction to Japanese prints at this point in her career, an interest that is reflected in the overhead viewpoint as well as in the boldness of her forms and contours. Cassatt was also influenced by Renaissance art. Her palette has a chalky softness resembling tempera, and the strong line-defining contours have the same crispness found in *quattrocento* painting. Many of Cassatt's presentations of a mother and child resemble Renaissance depictions of a Madonna and Child, an allusion that sanctifies the important role of women in creating a better society. But it also reflects the direction that Realism took after 1880, as many of the artists, as we saw in Renoir's *The Luncheon of the Boating Party*, began to make a more monumental art that recalled the Classical art of the past.

MONET IN THE 1890s By the time the last Impressionist exhibition took place in 1886, any cohesiveness the core group had possessed was long gone, replaced by new concerns and styles. Manet's death in 1883 symbolically marks the death of a movement that began with Courbet in the 1840s. Monet, however, would live well into the twentieth century, and, while never abandoning the Realistic premise for his art and his commitment to Impressionism, he succeeded in making paintings that were among the most abstract of their day. At the same time they became increasingly dreamlike.

In the early 1890s, Monet began working in a series format, painting the same subject over and over. His motifs included wheatstacks, Rouen Cathedral, and a line of poplar trees. The stack paintings came first, and he painted 30 of them, beginning in 1890. His goal was to show the same subject at different times of the day and year, and under different weather conditions, believing life is not fixed but in continual flux. Working in a series format meant that the composition remained largely the same from one picture to the next. Again and again Monet painted a two-dimensional triangular wheatstack (occasionally he painted two) superimposed on top of a field in the foreground, with a line of trees, houses, and distant hills at the horizon, and with the sky above. With composition out of the way, Monet concentrated on color, his first love, which he changed from one painting to the next, theoretically to capture atmospheric and light conditions but also to have a free rein with color.

In *Wheatstack, Sun in the Mist* (fig. 25.21) of 1891, Monet used basically two complementary colors, orange and blue, pitting them against each other to make the entire image vibrate. Monet's flickering brushwork, now long streaks of varying length and direction, increases the shimmering effect and give his wheatstacks a dreamy, haunting quality. Like the English landscapists Constable and Turner, Monet focused on

capturing atmospheric effects, although it can be argued because of his interest in color that he was not as dedicated to transforming paint into atmosphere. He heavily reworked the *Wheatstacks* in his studio, suggesting that he was not solely committed to painting empirically. Critic Gustave Geffroy, in the introduction to the catalogue that accompanied the presentation of the *Wheatstacks* at the Durand-Ruel Gallery in Paris in 1891, strongly suggested the series is about experience and not seeing—that the paintings are about Monet's emotional reaction to the stacks and to Nature. Geffroy gave the images a poetic reading, describing the stacks in one painting as “glow[ing] like heaps of gems,” and in another as “hearth fires.”

ART IN TIME

1849—Courbet's *Burial at Ornans*

1852—Louis Napoleon, nephew of Napoleon I, proclaims himself Napoleon III, emperor of second Empire

1859—Charles Darwin publishes *The Origin of Species*, formulating the theory of evolution.

1863—Manet's *Olympia*

1885—Marxist party founded in Russia

1891—Monet's *Wheatstack, Sun in the Mist*

25.21. Claude Monet. *Wheatstack, Sun in the Mist*. 1891. Oil on canvas, $25\frac{5}{8} \times 39\frac{1}{8}$ " (65 cm $\times$ 1 m). Minneapolis Institute of Arts



Monet's *Wheatstack* paintings seem more imaginary than realistic. Despite his claims to the contrary, Monet had moved well beyond the empiricism of 1870s Impressionism to create poetic, visionary images that paralleled the dreamlike fantasy worlds then being created by the Symbolist avant-garde, whom we will meet in the next chapter.

BRITISH REALISM

Realism took a very different form across the English Channel, although the word itself was never applied to the art. There Positivism produced a detailed naturalism, an intense truth to nature, and an interest in social types. In England, the Industrial Revolution had an almost 100-year head start over France. Industrialization and urbanization accounted for the poverty and other social ills so familiar to us today from the serialized novels of Charles Dickens (1812–1870), which were set in a cruel, corrupt London suffocated by grime and soot. Materialism and greed were rampant. Cheap, ugly mass-produced objects replaced the highly refined handmade products that the aristocracy and upper class had once demanded. No longer was the worker a highly trained artisan with pride in his or her product but a human machine suffering the drudgery of dawn-to-dusk mindless labor to turn out an inferior product without personal identification.

It is precisely these conditions that gave rise to the most radical of socialist organizations, the Chartists, and gave new energy to Christian socialism, the biblically based belief in community service and in the renunciation of or sharing of personal wealth. It is these conditions that the German political philosopher Karl Marx (1818–1883) and socialist Friedrich Engels (1820–1895) addressed in their *Communist Manifesto*, published in 1848 in England, where they were then living and working.

It was artist, educator, writer, art critic, and environmentalist John Ruskin (1819–1900), however, who took the lead in attempting to arrest this decline into industrial hell. After Queen Victoria, he ranks as one of the greatest forces in the Victorian era, his impact extending well beyond Great Britain to mold American taste as well. His influence began in 1846, when he published the first of his four volumes of *Modern British Painters*, and continued from 1851 to 1853 with his *Seven Lamps of Architecture*.

Among Ruskin's most prominent beliefs was the need for contemporary society to aspire to a new spirituality and moral pride, which required adherence to truth and identification with the divinity of Nature. He advocated art education for all social classes, for the producer working class as well as the bourgeois consumer. He firmly believed art was a necessity, not a luxury, for it molded people's lives and moral values; great art

made great people. And by art, Ruskin meant not only painting, sculpture, and architecture but also the decorative arts, all of which had to be as handcrafted, beautiful, and sincere, as in the Middle Ages. Ruskin himself was influenced by the Ecclesiology Movement, which first appeared in England in the 1830s and was charged with reversing the increasing social and moral inertia, if not outright decline, of the Anglican church by, among other things, resurrecting church ritual, almost to the point of flirting with Catholicism.

Ruskin's emphasis on nature and religion marks the beginning of the nineteenth-century search for a simpler life, one that rejected the advances of urbanization and industrialization. As we've seen, Rosa Bonheur and George Sand were at virtually the same moment advocating a return to a "primitive" world—the countryside. For Ruskin, this purer primitive world could be found either in Nature or in the spirituality of medieval Christianity. By the end of the century, this escape from the modern world and a search for the primitive would be a dominant theme. The seeds for this quest, however, were planted at mid-century.

The Pre-Raphaelite Brotherhood

Ruskin championed the Pre-Raphaelite Brotherhood, a secret society started in September 1848 by three students enrolled in the Royal Academy School: William Holman Hunt, John Everett Millais, and Dante Gabriel Rossetti, who was the leader and spokesperson. The PRB, as they signed their paintings, denounced the art of the Royal Academy and most painting since the Italian Renaissance after the time of early Raphael. They found the work decadent in that it clouded truth and fact with a muddy *chiaroscuro* and placed a premium on such artificial formal qualities as elegant contours or pleasing compositional patterning. Like Ruskin, the PRB abhorred bourgeois materialism and taste. Their heroes were the fifteenth-century Italian and Netherlandish primitives, such as Jan van Eyck (see page 479), whose work they perceived as simpler, more direct, and hence sincere in its attempt to represent nature. They also considered this work more spiritual and moral because it was identified with the intensely religious Late Gothic period.

WILLIAM HOLMAN HUNT The most religious of the Pre-Raphaelite Brotherhood was William Holman Hunt (1827–1910), who came from a poor working-class family. His work is characterized by a combination of Victorian moral didacticism and intense naturalism. *The Awakening Conscience* (fig. 25.22) of 1853–1854 was inspired by a passage in Charles Dickens's *David Copperfield* when David's friend, the simple fisherman Peggotty, goes searching for his beloved Emily, who has run off with an amoral dandy. Hunt tells the tale of one of the thousands of poor women appearing in the Realist literature of the period who perceived prostitution as their only hope of improvement even though it would inevitably lead to ruin. While sitting on her lover's lap and singing a song, a kept woman becomes aware of the lyrics, thinks of her family, and suddenly abhors her sinful situation, from which she must then immediately escape. Hunt renders the room, cluttered with the



25.22. William Holman Hunt. *The Awakening Conscience*. 1853–1854. Oil on canvas, 29½ × 22" (76.2 × 55.9 cm). Tate Gallery, London

shiny, vulgar products of crass consumerism, with a microscopic attention to detail worthy of Jan van Eyck, whose *Arnolfini Portrait* (see fig. 14.16) entered the collection of the National Gallery in London in 1842. In his review of the academy exhibition, Ruskin described the objects in Hunt's painting as having a "terrible lustre" and a "fatal newness" that reflected "the moral evil of the age." As in the *Arnolfini Portrait*, every object seems to function symbolically. The cat chasing the bird under the table reflects the kept woman's predatory position, and the clock approaching high noon denotes that the time left for decisive action is quickly expiring. The background mirror reflects an open window—freedom—and through it the purity and beauty of sunlit nature beckons. Biblical warnings appear throughout the image, and on the bottom of the frame is a moralistic passage from Proverbs. The density of objects and figures in the painting eliminates the compositional patterning and pleasing aesthetic contours that the PRB disliked.

FORD MADOX BROWN An older painter who served as a professional mentor and father figure for the PRB was Ford Madox Brown (1821–1893), whose attention to meticulous detail and ethical issues in his complex images was inspirational. His *Work* (fig. 25.23), begun in 1852 but not finished until 1865 after the PRB had disbanded, is a veritable Christian Socialist sermon on how dignified work cures social ills. It is a visualization of a book by Scottish essayist and historian Thomas Carlyle (1795–1881) called *Past and Present* (1843), in

which the “reactionary socialist,” as Carlyle was described by Marx, argues for great minds to conceive gratifying work for laborers. Carlyle viewed such physical toil as a “free-flowing channel, dug and torn by noble force . . . draining off the sour, festering water . . . making instead of a pestilent swamp, a green fruitful meadow.”

Brown’s scene, teeming with objects and details, takes place on Heath Street in Hampstead, a suburb of London, where laborers—called “navvies”—are vigorously but proudly engaged in laying water and sewer pipes. To the right they are observed by two gentlemen, the “sages” of labor: Thomas Carlyle, with the cane, and the Christian Socialist Frederick Denison Maurice. Behind the navvies are the idle rich, mounted on horseback. To the left is a wildflower vendor, who has no skills and knowledge and is therefore considered inherently lazy. In the foreground, a ten-year-old waif abandoned by her drunkard father—this we know from a pamphlet Brown wrote detailing

his picture—watches the workers while tending her siblings. Even the foreground dogs reflect the artist’s scrupulous cataloguing of London’s social types, with the orphan’s mongrel and the navvies’ bull pup apprehensively staring down the elegant bourgeois’ whippet. Brown’s immaculate brushwork records the bright light of the summer midday sun. Like Hunt’s *Awakening Conscience*, a Biblical quotation appears on the frame: “In the sweat of thy face shalt thou eat bread” (Genesis 3:19), a reference to God’s curse upon humankind for the Original Sin of eating the forbidden apple of the Tree of Knowledge.

JOHN EVERETT MILLAIS The PRB was initially best known for biblical and literary pictures. While the subjects were set in a spiritual past, the themes were selected for their parallels with contemporary London and served as moral lessons. This is clear in *Christ in the Carpenter’s Shop* (fig. 25.24), by John Everett Millais (1829–1896) and shown at the Royal Academy in 1850,

25.23. Ford Madox Brown, *Work*. 1852–1865. Oil on canvas, 54 × 78" (137 × 197.3 cm). Manchester Art Gallery, Manchester, England



25.24. John Everett Millais. *Christ in the Carpenter’s Shop* (*Christ in the House of His Parents*). 1849–1850. Oil on canvas, 34 × 55" (86.4 × 1.4 m). Tate Gallery, London



where it was poorly received. The painting shows Jesus as a young boy in his stepfather's shop being comforted by his parents over a wound to his hand. Virtually every object in the room is a disguised symbol prefiguring the future role of Jesus as the Savior. His cut palm anticipates the stigmata, his cousin John carries a bowl that prefigures the baptism, the flock beyond the door represents the congregation, and the tools on the wall, especially the ladder, announce the Crucifixion. Millais's attention to realistic detail was perhaps the most intense of any member of the PRB. To paint this picture, for example, he went to a carpenter's shop to make studies of wood shavings and the musculature of a woodworker. He painted the sheep from severed heads.

The picture is more than an uncanny recreation of a genre scene set during Jesus' boyhood. It is also an appreciation of quality workmanship and labor, its spirituality an attribute of hard-working artisans. Millais depicts dirt beneath Jesus' fingernails, just as Courbet did with his stone breakers, further identifying him with the working class.

WILLIAM MORRIS About 1856, two young painters attached themselves to the PRB: William Morris and Edward Burne-Jones. Morris (1834–1896) would dabble in architecture and become a renowned poet, but his true calling was implementing Ruskin's theories about replacing shoddy mass-produced products with beautifully designed handcrafted ones that, as in the Middle Ages, would reunite workers with their commodities. After collaborating in 1859 with architects, painters, and designers in the PRB and Ruskin's circle to design and furnish his own house, Morris in partnership with some of these same artists opened a design company in 1865, which eventually was called Morris & Co. It manufactured beautifully crafted fabrics, wallpaper, tapestries, carpets, tiles, furniture,

and stained glass, with Morris himself designing most of the wallpaper and fabrics, a talent that translated easily into the many book designs he also undertook and that had international influence as well.

The motifs and palette of Morris and his company were organic and Gothic, creating an aura of Nature and spirituality. This aesthetic is apparent in the dining room (fig. 25.25) that Morris designed in 1867 for a new applied arts museum called the South Kensington Museum, known today as the Victoria & Albert Museum. The gold-ground panels, painted principally by Burne-Jones, represent the 12 months of the year. Morris's wallpaper, laboriously hand printed from woodblocks, is a flat abstract pattern based on an olive branch. The simple chest, also decorated by Burne-Jones, is by the architect Philip Webb, who also designed the ceiling and the frieze above the wallpaper. As important as the handcrafting were the principles of truth to materials and form following function that Ruskin had advocated. Prefabricated plaster moldings, brackets, and decoration were no longer allowed. Wallpaper could no longer mimic the lush fabric that before the 1840s covered the walls of upper-class homes. Inferior wood could no longer be painted to resemble the grain of expensive woodwork. Morris's impact on the applied arts was far-reaching, launching what is known as the Arts and Crafts Movement, which soon spread to the United States.

The Aesthetic Movement: Personal Psychology and Repressed Eroticism

While William Morris kept the moral and spiritual program of Ruskin alive with his Arts and Crafts Movement, the Pre-Raphaelite group dissolved by 1860. Millais, for example,



25.25. William Morris (Morris & Co.). Green Dining Room (William Morris Room). 1867. Victoria & Albert Museum, London

turned to anecdotal genre painting, and in 1863, ironically, became president of the Royal Academy. Rossetti, who had not been very productive in the 1850s, meanwhile gravitated toward a visionary art set in a medieval guise and expressing his own personal psychology, not social morality. Edward Burne-Jones followed Rossetti down this path toward a visionary art that eventually developed into what is known as the Aesthetic Movement. Running through the paintings of both Rossetti and Burne-Jones is an undercurrent of repressed sexuality, a reflection of the strict moral codes of Victorian England that did not allow for a display of sexual appeal or even the discussion of sex.

DANTE GABRIEL ROSSETTI Today Dante Gabriel Rossetti (1828–1882) is best known and most appreciated for his post-PRB work. As the initial leader and spokesperson for the PRB, his shift from its principles was significant. His *Beata Beatrix* (fig. 25.26), begun in 1864, is closer to this later phase of his production. It is a portrait of his wife and most frequent model, Elizabeth Siddal, who had committed suicide in 1862 by taking an overdose of laudanum, an addictive derivative of opium that was used for pain but often abused.

Rossetti depicts Siddal as Beatrice, the elusive, fictitious spiritual lover of his namesake the Italian poet Dante Alighieri in *La Vita Nuova* (ca. 1293), and the style is early Renaissance in its simplicity and linearity (compare fig. 15.17). The sundial in her hand records the hour of nine, when Siddal expired, while a haloed dove, reminiscent of the Holy Spirit, drops the poppy of death in her lap. In the background, Dante and Love walk the streets of Florence, missing each other in the fog, a prefiguration of Beatrice's death before they ever meet. Siddal is dressed in medieval garb, her famous flowing red hair looking very Late Gothic in style. Her head is encased in a "halo" of orange and yellow. She appears in a transitory state between life and death, her expression suggesting prayer, longing, resignation, and even sexuality, all a reflection of Rossetti's state of mind at the loss of his beloved and his own sexual frustration. Rippling contours add to the erotic tension. We are now far removed from the Realism and social concerns of the Brotherhood and witnessing the emergence of an art that expresses fantasy and deep psychological urges.

EDWARD BURNE-JONES Like Rossetti, Edward Burne-Jones (1833–1898) escaped the modern world to live in the medieval past, as can be seen in *Laus Veneris* (*Praise of Venus*) (fig. 25.27) of 1873–1878. The subject derives from the legend of Tannhäuser, concerning a knight torn between the carnal love of Venus and the pure love of his sweetheart, and which was famously used in an opera by the German composer Richard Wagner in 1845. Burne-Jones shows Venus being praised in song by maidens, whom the American novelist Henry James (1843–1916) in his review described as "pale, sickly, and wan, in the manner of all Mr. Burne-Jones's young people." The same could be said of Venus. Her languorously slumped body expresses longing and frustration, as well as sexual repression. She merges into a background tapestry

ART IN TIME

1848—Karl Marx's, *The Communist Manifesto*

1851—Herman Melville's, *Moby Dick*

1863—First subways built, London

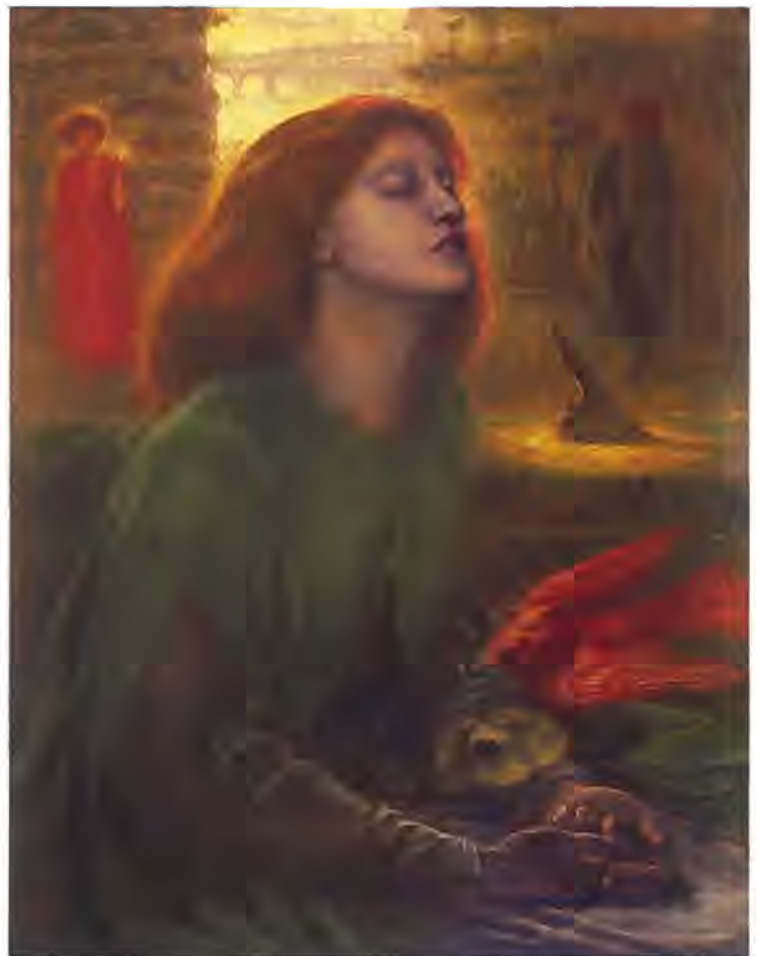
ca. 1864–1870—Rossetti's *Beata Beatrix*

1864—Whistler's *Symphony in White No. II: The Little White Girl*

1877—Queen Victoria becomes Empress of India

depicting a story from her life, while in the window to the left, appearing as surreal and artificial as the tapestry, voyeuristic knights peer in. There is a sexual tension between their open male space and the dense, enclosed world of the women. A strange linear patterning covers the work, and since everything in it has a single texture, the entire image becomes an elaborate tapestry.

In *Laus Veneris* the blunt morality and realism of the Pre-Raphaelites has given way to a strange, compelling dream world dominated not by action, resolve, or fact but a psychology



25.26. Dante Gabriel Rossetti. *Beata Beatrix*. ca. 1864–1870. Oil on canvas, 34 × 26" (86.4 × 66 cm). Tate Gallery, London



25.27. Edward Burne-Jones. *Laus Veneris*. 1873–1878. Oil on canvas, $48\frac{3}{4} \times 73\frac{1}{4}$ " (1.23 $\times$ 1.86 m). Laing Art Gallery, Newcastle-upon-Tyne, England

of smoldering yet repressed eroticism. Burne-Jones showed this painting at the Grosvenor Gallery, which was a relatively new gallery dedicated to art that is now called the Aesthetic Movement. The English catalyst for this new attitude was the poet Algernon Charles Swinburne (1837–1909), who in turn was influenced in the 1850s by the French critic Théophile Gautier. Gautier was a leading advocate of "art for art's sake," a theory maintaining that art's function was first and foremost to be beautiful, to appeal to the senses and not project moral values or tell stories. Both Rossetti and Burne-Jones came under Swinburne's spell. But the most famous and notorious proponent of the Aesthetic Movement is the American painter James Abbott McNeill Whistler.

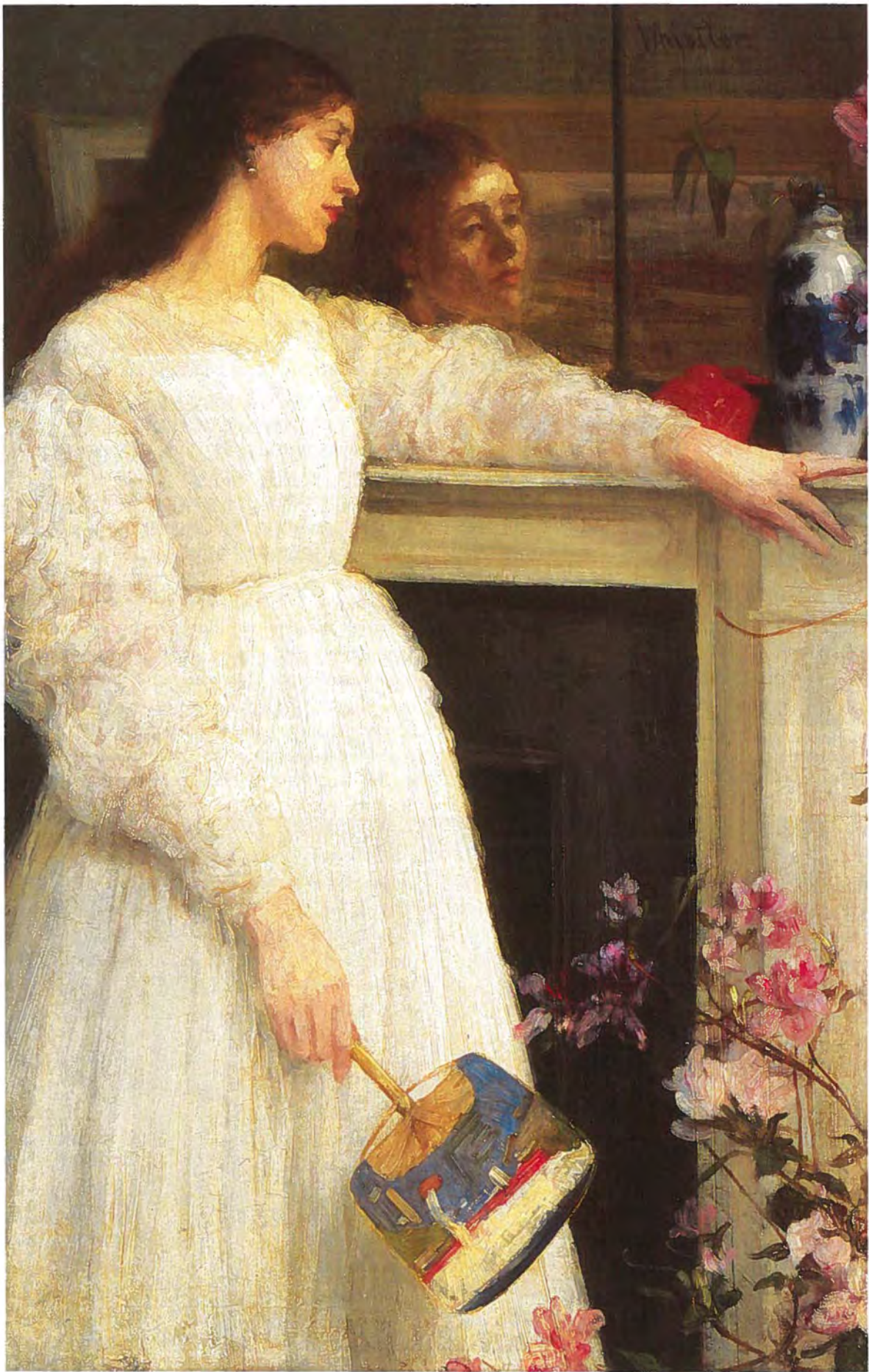
JAMES ABBOTT MCNEILL WHISTLER Raised in New England and Russia, James Abbott McNeill Whistler (1834–1903) studied painting with Charles Gleyre (1806–1874) in Paris, where he lived from 1855 to 1859. He met Monet in Gleyre's studio and befriended Courbet and made his mark as a Realist, painting scenes of contemporary life that captured the underbelly of the city. After moving to London in 1859 (he never returned to America), he continued to spend long periods in Paris, and traveled back and forth between the two cities into the 1860s, maintaining his Parisian connections and friendships and submitting to the salons. He knew Gautier through Courbet and Manet, and in London he befriended Swinburne.

By 1863, Whistler renounced French Realism to pursue Aestheticism, an example of which is his *Symphony in White No. I: The White Girl*, a title applied later and probably inspired by Gautier's poem "Symphony in White Major." Whistler submitted the picture to the 1863 *Salon des refusés*, where it hung not far from Manet's *Luncheon on the Grass*. Like Gautier's

poem, which is a complex interfacing of different white visions, the painting orchestrates a range of whites, soft yellows, and reds in a full-length portrait of the artist's mistress Jo, who is dressed in white against a largely white ground. While Gautier and Swinburne conceptually influenced Whistler, visually the artist came under the spell of Japonisme, an influence that is more clearly stated in *Symphony in White No. II: The Little White Girl* (fig. 25.28) of 1864. Here, Jo leans on the mantle of Whistler's London home, surrounded by a Japanese blue-and-white vase, fan, and a spray of cherry blossoms, often identified with Japan. At one level, the painting is a sensual display of abstract color, shapes, and composition. Using thin, delicate brushstrokes and almost transparent layers of paint, Whistler creates a symphony of whites, yellows, reds, pinks, and blues that gracefully dance across the picture plane. He plays the softness of his paint and such forms as Jo's dress against the rectangular linearity of the mantle, mirror, and reflected picture frames. The flowers entering the composition on the right are another delicate touch, a Japanese compositional device used earlier by Degas to create fragmentation and spontaneity but here to make the petals seem to float magically.

The painting was conceived as a tribute to Ingres, compositionally echoing his *Portrait of Madame Inès Moitessier* (see fig. 24.17) and acknowledging the great classicist's ability to create perfect beauty. But its psychology is similar to Rossetti's *Beata Beatrix* (fig. 25.26), for Whistler depicts a similarly dreamy, meditative, yet sensual mistress with long flowing hair. Jo's reflection floats ghostlike in the mirror, and this image inspired Swinburne to write a poem, which Whistler affixed to the back of the canvas: "Art thou the ghost, my sister / White sister there / Am I the ghost, who knows?"

In the following decade, Whistler became increasingly abstract, as in *Nocturne in Black and Gold: The Falling Rocket*



25.28. James Abbott McNeill Whistler. *Symphony in White No. II: The Little White Girl*. 1864. Oil on canvas, $30\frac{1}{8} \times 20\frac{1}{8}$ " (76.7 × 51.3 cm). Tate Gallery, London



25.29. James Abbot McNeil Whistler. *Nocturne in Black and Gold: The Falling Rocket*. ca. 1875. Oil on panel, $23\frac{3}{4} \times 18\frac{3}{8}$ " (60.2 × 46.8 cm). The Detroit Institute of Arts. Gift of Dexter M. Ferry, Jr.

(fig. 25.29) of 1875. He exhibited the painting in 1877 at the Grosvenor Gallery with seven other ethereal, thinly painted blue-gray *nocturnes* (night scenes) of the Thames River, all meant to support his art-for-art's-sake position. *The Falling Rocket* is by far the most abstract, to the point that the aging Ruskin accused Whistler of "throwing a pot of paint in the public's face." Depicting fireworks at Cremorne Gardens, a popular nightspot in the Chelsea section of London, the theme allowed Whistler to be at once realistic and abstract, creating an image that was credible, even fulfilling the Realist quest to produce an image of modern life, but nonetheless concocted in the studio based on subjective dictates. As suggested by his titles, which included words such as *symphony*, *sonata*, and *nocturne*, Whistler considered painting visual music, declaring it, in essence, abstract. (See *Primary Source*, page 889.) (It is for the sake of this same analogy that Burne-Jones often portrayed music-making maidens.) Without *The Falling Rocket* in the title, we would be hard pressed to understand what the painting is about. We would be left savoring Whistler's abstract display of orange and yellow sprinkles lazily drifting down over a gray-blue-brown ground of gossamer-thin brushstrokes. As in *Symphony in White No. II*, Whistler's surface has a delicate

Japanese sensitivity, so refined that shapes and marks barely exist as one color bleeds through the haze of another. With his Grosvenor Gallery exhibition, Whistler moved art into a subjective, nonempirical realm based on a private vision and aesthetics. Unwittingly, he was presenting a preview of the art of the next two decades.

REALISM IN AMERICA

The ripple effect of the revolutions of 1848 did not reach America, although it did produce waves of new immigrants. A more defining benchmark for the United States is the Civil War, which had a devastating physical, psychological, and economic impact on the nation. The Garden of Eden was ravaged. After the war, that metaphor was replaced by the *Gilded Age*, a term coined by Mark Twain and his coauthor for an 1871 book of the same title describing the robber barons. These were the American speculators, manufacturers, industrialists, real estate investors, and railway, coal, and iron magnates who made vast fortunes, often exploiting workers. Their new wealth transformed them into an American aristocracy with aspirations to all things European, and the Europe-trained American painter John Singer Sargent (1856–1925) was their preferred portraitist. (See *The Art Historian's Lens*, page 890.) The robber barons and their families traveled to Europe, brought back European furniture and art, and built European-style villas and châteaux. The period is also defined by continued Western expansion, fulfilling what the nation saw as its God-given Manifest Destiny to overrun the North American continent. Survey teams mapped the new territories, and poorly paid workers completed the Transcontinental Railroad, connecting East and West, in 1869. By 1890, the government had subdued the Native American nations, either by containment in restricted territories or by violent annihilation.

Scientific Realism: Thomas Eakins

Thomas Eakins (1844–1916), a Philadelphian, was among the earliest and most powerful Realist painters in America. His scenes of the modern world included not only middle-class leisure activities and the popular sports and past-times of post-Civil War America but also surgery clinics portraying surgeons as modern heroes and highlighting new scientific techniques such as anesthesia and antiseptic surgery. Eakins even brought a scientific approach to his Realism, which made it quite different from the Realism of Manet and Degas that he witnessed in Paris from 1866 to 1869 while studying with a renowned academician.

Among Eakins's first works upon returning to Philadelphia was a series of sculling pictures, such as *Max Schmitt in a Single Scull* (also called *The Champion Single Sculls*) (fig. 25.30), a painting that reflects the rising popularity of the sport and presents Max Schmitt, the winner of a championship race on the Schuylkill River in Philadelphia, as a hero of modern life. While the picture looks like a *plein-air* painting, we do not see a quickly recorded Impressionist moment but a painstakingly reconstructed event in time. Eakins's paintings are grounded in intense scientific inquiry designed to ensure the accuracy of his

James Abbott McNeill Whistler (1834–1903)

From *The Gentle Art of Making Enemies*

The Gentle Art of Making Enemies (1893) is Whistler's autobiography.

As music is the poetry of sound, so is painting the poetry of sight, and the subject matter has nothing to do with harmony of sound or of colour.

The great musicians knew this. Beethoven and the rest wrote music—simply music; symphony in this key, concerto or sonata in that. . . .

This is pure music as distinguished from airs—commonplace and vulgar in themselves, but interesting from their associations, as for instance, “Yankee Doodle. . . .”

Art should be independent of all clap-trap—should stand alone, and appeal to the artistic sense of eye or ear, without confounding this with emotions entirely foreign to it, as devotion, pity, love, patriotism, and the like. All these have no kind of concern with it, and that is why I insist on calling my works “arrangement” and “harmonies.”

SOURCE: *THE GENTLE ART OF MAKING ENEMIES*. (NY: PUTNAM, 1925)

Realism. He made numerous perspective studies of the boats and oars, which result in the river receding with breathtaking mathematical precision, firmly locking the boats in place in space. He carefully studied light effects and anatomy, and as a teacher at the Pennsylvania Academy of Art, outraged his colleagues and suffered public scorn by having his students work from the nude model, rather than imitate plaster casts of Classical figures. His quest for realism drove him to record minute details, including a steamboat and landscape behind the distant bridges, details beyond the reach of normal vision (shortly later he would use photographs in addition to drawings as his preliminary studies). Eakins's Realism extends to modern psychology, for Schmitt's isolation in the broad expanse of the river seems a form of alienation, as does his expression of unfamiliarity as he twists to squint at us, not Eakins, who is in the scull behind Schmitt.

Iconic Image and Naturalist Landscape: *Winslow Homer and Albert Bierstadt*

Winslow Homer (1836–1910) was in Paris about the same time as Eakins. He was already disposed toward painting the modern world, for he began his career in 1857 as a magazine illustrator, recording the latest fashions and social activities and later covering the Civil War. He was in Paris in 1866–1867, where he saw the work of Courbet, Millet, and Manet, but he was too early to experience the full impact of Impressionism. Upon returning to New York, he made outdoor scenes of the middle class engaged in leisure activities of contemporary life, such as playing croquet, swimming at the newest shore resorts, and taking horseback tours in the White Mountains of New Hampshire, diversions now accessible by train.



25.30. Thomas Eakins. *Max Schmitt in a Single Scull (The Champion Single Sculls)*. 1871. Oil on canvas, $32\frac{1}{4} \times 46\frac{1}{4}$ " (82 × 117.5 cm). The Metropolitan Museum of Art, New York. Alfred N. Punnett Endowment Fund and George D. Pratt Gift, 1934. (34.92)

An Artist's Reputation and Changes in Art Historical Methodology

A change in the methodology of art history can sometimes affect scholars' attitudes toward artists, sometimes resurrecting figures who had once been renowned but had gradually disappeared from the history books. A case in point is the American painter John Singer Sargent (1856–1925). In his day, he was one of the most famous and financially successful artists. He can even be considered the quintessential American artist, for he lived and worked in Europe and his art appeared to embrace the European values that so many nouveau riche Americans aspired to emulate.

Sargent was born and raised in Florence, studied at the *École des Beaux-Arts* in Paris, and by 1879 was winning medals at the salons. In part due to the encouragement of novelist Henry James, he moved permanently to London in 1886. He made his first professional trip to America in 1887, and immediately became the portraitist to high society, painting William Henry Vanderbilt of New York and Isabella Stewart Gardner of Boston, among others. By 1892, he was the most fashionable portraitist in London and perhaps on the Continent as well. Sargent's success was in part based on the luxuriousness of his imagery—expensive fabrics and furnishings—reinforced by his dramatic sensual brushwork.

Sargent was a proponent of the *avant-garde*. He befriended Claude Monet and acquired his paintings as well as Manet's. His own work reflects the painterly bravura of Manet, and like Manet he admired Velázquez. He also made numerous Impressionist landscapes and urban views, often in watercolor. Ironically, Sargent fell into oblivion because of the Modernism that evolved in the twentieth century. His consummate handling of paint may have had the abstract qualities that the Modernists admired, but his work was perceived as conservative. It failed to offer anything new. Worse yet, his *avant-garde* brushwork was carefully packaged in the old-fashioned formulas of society portraiture.

Sargent's reevaluation began in the 1950s, with a renewed appreciation of the paint handling in his Impressionist watercolors. In succeeding decades his reputation gradually inched its way up as Modernism was replaced by Post-Modernism and its broader values (see Chapter 30). Representational art became fashionable again, and art historians began to appreciate art for the way in which it reflected the spirit of its age. Sargent's portraiture was now perceived as the embodiment of Victorian and Edwardian society and of the later Gilded Age.

For example, gender studies, which began appearing in the 1970s, looked at his daring presentation of women, as can be seen in his 1897 portrayal of New York socialite Edith Stokes in *Mr. and Mrs. I. N. Phelps Stokes*. Instead of giving us a demure and feminine woman, Sargent presents a boldly aggressive Mrs. Stokes, who represents the "New Woman" who emerged in the 1890s (see page 903). In a period when the women's movement was fiercely advocating equal rights, many women were asserting their independence and challenging conventional gender roles. This New Woman was independent and rebelled against the conventional respectability of the Victorian era that sheltered women in domesticity. She went out in public; she was educated, and she was athletic, spirited,



John Singer Sargent. *Mr. and Mrs. I. N. Phelps Stokes*, 1897. Oil on canvas, $84\frac{1}{4} \times 39\frac{3}{4}$ " (214 × 101 cm). Metropolitan Museum of Art, New York. Bequest of Edith Minturn Phelps Stokes (MRS. I. N.), 1938. (38.104)

and flaunted her sexual appeal. Not only did she wear comfortable clothes, she even wore men's attire, or a woman's shirtwaist based on a man's shirt. Instead of self-sacrifice, she sought self-fulfillment. Sargent presents Edith Stokes as just such a woman, even having her upstage her husband. For its time, this was a radical presentation of a woman and a reflection not only of the sitter's personality and identification with women's issues but also of Sargent's willingness to buck portrait conventions and societal expectations.

25.31. Winslow Homer. *Snap the Whip*. 1872. Oil on canvas, 22 $\frac{1}{4}$ × 36 $\frac{1}{2}$ " (56.5 × 92.7 cm). The Butler Institute of American Art, Youngstown, Ohio



Rather than portraying a fleeting moment, however, Homer created iconic symbolic images of American life and issues, as had Millet of the French peasant. We can see this emblematic approach in his *Snap the Whip* (fig. 25.31) of 1872. This visual record of a children's game, appears at first glance to be an Americanization of Impressionism, for the image is a sun-filled scene rendered with fairly strong color and flashy passages of brushwork. But Homer's color is not as intense as the Impressionists, nor his brushwork as loose. The picture is not about color and light and empirically capturing a specific scene and fleeting moment. This image is frozen. The figures are carefully outlined, modeled, and monumental, their solidity reinforced by the geometry of the one-room schoolhouse and the bold backdrop of the mountain, which parallels the direction of the boys' movement. The barefoot children in their plain country clothes, like the one-room school house behind them, are emblems of simplicity and wholesomeness, their youth projecting innocence and future hope for a recently reunified country. The game itself is symbolic of union, since the chain of boys is only as strong as its

weakest link. At a time when the nation was staggering under the weight of the disillusionment brought on by the Civil War and the turmoil of rampant industrialization, *Snap the Whip* embodied the country's lost innocence and was a nostalgic appeal for values that were quickly fading into memory.

The detailed naturalism and scientific documentation we associate with Positivism became increasingly present in American landscape painting by the 1850s, although in essence the work remained Romantic as it continued to emphasize the sublimity of the nation's wilderness. This urge to document in detail is especially apparent in the work of the artists-explorers, such as Albert Bierstadt (1830–1902), painters who traveled to the West as well as to South America and the Arctic to record awesome exotic locales.

Albert Bierstadt was a German raised in Massachusetts and trained at the Düsseldorf Academy. In 1859, he was attached to an army unit surveying an overland route through the Rockies and was one of the first Euro-Americans to witness the sublime beauty of these spectacular mountains. He painted *The Rocky Mountains, Lander's Peak* (fig. 25.32) in his New York studio in



25.32. Albert Bierstadt. *The Rocky Mountains, Lander's Peak*. 1863. Oil on canvas 6'1 $\frac{1}{4}$ " × 10'3 $\frac{3}{4}$ " (1.86 × 3 m). Metropolitan Museum of Art, New York. Rogers Fund, 1907. (07.123)

1863 from sketches and photographs of that trip. The picture continues the sublime landscape tradition of the Hudson River School (see page 836), for Bierstadt captures the awesome scale of the Rocky Mountains, which dwarf an enormous waterfall. Divine light bounces off of a crystalline lake, and peaceful Native Americans harmoniously live with nature.

Made during some of the fiercest fighting of the Civil War, the huge painting when shown was viewed as an emblem of peace, for its subject was far removed from contested ground, reassuring Americans that the Garden of Eden was still intact somewhere. After the war, such pictures would play a major role in sparking western migration, and with the opening of the railroads they helped promote tourism.

PHOTOGRAPHY: A MECHANICAL MEDIUM FOR MASS-PRODUCED ART

In 1839 photography was commercially introduced almost simultaneously in both France and England. As a mechanical process that would eventually lend itself to mass-production and popular culture, it was a perfect fit with the Industrial Revolution and seems a natural consequence of it. It was also a perfect tool for the Positivist era, for initially it was largely perceived as a recording device for cataloguing, documenting, and supporting scientific inquiry. It had the appearance of being objective, paralleling the matter-of-fact presentation of much Realism and Impressionism.

The potential of photography had existed since antiquity in the form of the *camera obscura*, a box with a small hole in one end that allowed the entrance of light, projecting an upside-down image of an object outside to be cast on the inside wall of the opposite end of the box. An artist could then trace the projected image. We know that Vermeer and Canaletto, for example, occasionally used the camera obscura for their paintings. However, the problem that remained was how to *fix* the image mechanically, that is, how to give it permanence without the intervention of drawing.

First Innovations

In the early eighteenth century silver salts were discovered to be light sensitive, but it was not until 1826 that the French inventor Joseph-Nicéphore Niépce (1765–1833) made the first photographic image, a blurry view out of his window that required an eight-hour exposure time. He teamed up with artist Louis-Jacques-Mandé Daguerre (1787–1851), who after discovering the light-sensitive properties of silver iodide and the use of mercury fumes to fix a silver iodide-coated copper plate, unveiled the *daguerreotype* in 1838. The French government acquired the process and offered it free to the rest of the world, excepting England, with whom the French were in fierce economic competition. The invention represented both a nationalistic and imperialistic triumph, for it enabled the French nation to document not only the monuments of France but its colonies as well, especially Egypt. And it was also viewed as a very Republican medium since unlike painting and sculpture it was affordable, making portraits available to all social classes.

Meanwhile in England, William Henry Fox Talbot (1800–1877) announced in 1839 that he could fix an image on paper, rather than on metal or glass, and in 1841 he took out a patent for the new negative-positive photograph he called a *calotype*, a salted paper print. Unlike the daguerreotype, which resulted in a single image, the calotype generated endless positive paper prints from one paper negative.

Both the daguerreotype and calotype were displaced in the early 1850s with the simultaneous invention in France and Britain of the *wet-collodion process*. This technique used a very sensitive emulsion, collodion (gun-cotton dissolved in alcohol ether), that cut exposure time to under a second and produced a sharp, easily reproducible negative. However, the process was cumbersome, for it required the photographic glass plate to be prepared and processed when used. This meant keeping the plate chemically wet at all times and transporting a portable darkroom. At about the same time, Louis-Désiré Blanquart-Evrard (1802–1872) developed the *albumen print*, which used salted egg white on paper, creating a smooth, more refined surface that revealed greater detail with less graininess. For the next 30 to 40 years, photographers used wet-collodion plates for recording images and then printed them on albumen paper.

In 1846 Talbot published a photographically illustrated book, *The Pencil of Nature*, the title a reference to light, "nature's pencil," which "draws" on an emulsion-coated surface. (The word *photograph* is from the Greek words for light and drawing.) Here Talbot framed many of the basic issues that would surround photography well into the future. He not only saw the medium as a *recording* process capable of scientifically documenting the world but also as an *interpretative vehicle* that would allow for new ways of perceiving and understanding reality. Well into the twentieth century these insights did not prevent the general public from viewing photography primarily as a tool for recording truths and a symbol of mechanization and its accompanying social ills.

Recording the World

By the 1850s the most prevalent use of photography was for recording the world: people, sights, and objects. These pictures were generally viewed as fact, which is ironic since, as we shall see, photographers could manipulate images in various ways, including the selection of motif and the objects to be included or excluded in a photograph.

PORTRAITURE Americans especially took to photography, which the artist and inventor Samuel Morse (1791–1872) brought back from France just weeks after the French government made it available in 1839. Soon every American city had photography studios offering daguerreotype portraits, and this form of photograph remained popular in the United States long after it was superseded in Europe. Americans especially loved its wealth of details and simple factuality, which was reinforced by the blunt presentation of the sitter, posed against a plain background that did not detract from his or her physical presence. The daguerreotype could record the most minute details clearly, a quality that holds up even under a magnifying glass. (Do the same with an albumen print and you get a blur.)



25.33. Augustus Washington. *John Brown*. ca. 1846–1847. Quarter-plate daguerreotype. $3\frac{9}{10} \times 3\frac{1}{4}$ " (10 × 8.2 cm). National Portrait Gallery, Smithsonian Institution, Washington, DC

In the daguerreotype portrait of the abolitionist John Brown (fig. 25.33) taken by Augustus Washington (1820–1875) about 1846–1847, we can count the hairs on Brown's head, trace the wrinkles on his face and hands, and even inspect the thread holding his buttons on! Unlike most of their European counterparts, American portraitists encouraged their clients to project a personality for their photographs. Undoubtedly the stern, determined, and almost confrontational pose in Brown's portrait was projected by the abolitionist himself, perhaps with some coaxing from Washington. The photographer captured Brown taking a vow and holding what historians believe to be a flag for the Subterranean Pass Way, the name he gave to an "underground railroad" he was planning for transporting runaway slaves north. Washington had the most successful studio in Hartford, Connecticut, but Brown undoubtedly went to him as a fellow abolitionist, which the portraitist, a free African American and political activist, most likely was. But convinced that blacks would never achieve equality during his lifetime, Washington sold his business and immigrated to the newly founded republic of Liberia, in Africa, before the Civil War.

In Europe, the largest portrait studio in the 1850s and 1860s belonged to Adolphe-Eugène Disdéri, whose business was headquartered in Paris but had branches in Madrid and London. His enormous staff churned out formulaic portraits using the same props and settings (e.g., a Greek column and a swag of drapery) designed to fulfill the social aspirations of his bourgeois patrons. In 1854 he increased the popularity of photographs when he invented the multi-image *carte-de-visite*, a visiting card left by a visitor and containing multiple small portraits of that person.

Among the most celebrated early portraitists of the era was the Parisian Gaspard-Félix Tournachon (1820–1910), known simply as Nadar. He began his career as a journalist and caricaturist and may have taken up photography as an aid in making the lithographic caricatures for his planned compendium of the 1,000 most prominent personalities of the day, which he called *Le Panthéon Nadar*. He began cashing in on the public infatuation with celebrities by mass-producing albumen prints of the famous, specializing in writers, actors, performers, and artists of bohemian Paris. His skill as a caricaturist proved invaluable in setting up his shots, enabling him to create incisive portraits that captured the essence of his sitter's mystique.

We can see this skill in Nadar's 1854–1855 portrait of the art critic Théophile Gautier (fig. 25.34), who although in repose has a forceful presence. A low camera angle makes the sitter loom large, a quality reinforced by the stomach protruding through the parted coat. The artistically out-of-focus right side of the figure, anathema to the reality-oriented American photographers, serves as foil to the sharp-focus bulk of Gautier's body. Nadar spotlights the writer's forehead and casts the eyes in shadow, suggesting acute mental power and a moody thoughtfulness. The disheveled bohemian outfit removes Gautier from the fantasy world that Disdéri captured in his bourgeois portraits.

VIEWS Along with portraits, views dominated photography, for they allowed people to travel the world without leaving their living room. Fulfilling the French government's vision of documenting its African conquests, Maxime Du Camp (1822–1894),



25.34. Nadar. *Théophile Gautier*. 1854–1855. Albumen salted paper print, mounted on Bristol board. Musée d'Orsay, Paris

ART IN TIME

1853—Commodore Perry of the United States opens up Japan to trade with West

1854—Nadar's *Théophile Gautier*

1861–1865—American Civil War

1876—Alexander Graham Bell patents the telephone

a Parisian journalist, photographed the French territories in Africa and the Middle East from 1848 to 1852, and in 1852 published 125 images in *Egypt, Nubia, Palestine and Syria*. More popular than such albums, which could be quite expensive, were **stereocards**, which by the 1860s were as prevalent as musical compact disks are today. Stereocards are side-by-side photographs of the same image taken by a camera with two lens, replicating human binocular vision. When put into a special viewer, the twin flat pictures appeared as a single three-dimensional image. To accommodate the tremendous demand for these images, distributing companies stocked as many as 300,000 different images at one time. The quality of the rapidly reproduced prints was generally low, a problem compounded by their 2-by-5-inch size, although much larger versions also existed.

A large contingent of American photographers, like their fellow painters, specialized in landscape, traveling West, often with survey teams, to record the sublime wilderness that symbolized the nation. One of the first and most famous of this

group is Carleton Watkins (1829–1916), who beginning in 1861 made hundreds of glass stereographic views of Yosemite along with some 1,000 18 by 22-inch albumen prints. Despite his commercial marketing, Watkins thought of his work as art, not documentation. Originally from Oneonta, New York, he went west to San Francisco with the Gold Rush in 1851, eventually making daguerreotype portraits and photographically documenting land for surveys. Hearing about the sublime wonders of Yosemite, he took off in 1861 to photograph this awesome, primeval landscape. In order to capture the vast scale of the land, he felt it was necessary to make large prints, and consequently he developed a mammoth camera that used large glass plates. He then set off in a covered wagon with a ton of equipment, which included the wet-glass plates and a dark-room to process them immediately after they were exposed.

The results, as seen in *Yosemite Valley from the Best General View* (fig. 25.35), made on a second trip to Yosemite in 1865–1866, were so breathtaking that when shown to President Lincoln they helped convince him to preserve Yosemite as a park. Watkins, like Bierstadt in his painting of Landers Peak, captures the sublime scale of the American wilderness, the mountain peaks dramatically dwarfing Yosemite Falls, one of the highest falls in America. Watkins produced a lush image by working up extremely rich textures in the developing process and a sense of drama by creating powerful value contrasts and a composition of forceful diagonals descending from both right and left. To keep the sky from going a monotonous white, Watkins used a second negative to add clouds. If we take into



25.35. Carleton Watkins. *Yosemite Valley from the Best General View*. 1865–1866. Albumen print, $16\frac{1}{8} \times 20\frac{1}{2}$ " (85 × 113 cm).

consideration the degree of manipulation of the camera, including depth of focus and aperture time, the decisions that went into selecting and framing the composition, and the numerous tools used in the darkroom, we can understand why Watkins declared his photographs art, even exhibiting them in 1862 at the prestigious Goupil Gallery in New York.

DOCUMENTATION Photography was also put into the service of categorizing the social types so central to the Positivist mentality. One of the earliest examples of this use occurs in Henry Mayhew's *London Labour and London Poor* (1851–1862), a catalog of workers and street walkers illustrated by lithographs after now-lost daguerreotypes by Richard Beard, who opened the first portrait studio in London. Perhaps the best example of this use of photography is Adolphe Smith's *Street Life in London* (1878), initially issued monthly as illustrated brochures, much like the *physiologies* in France. Smith was the nom-de-plume for Adolphe Smith Headingley (1846–1924), a social activist, who teamed up with photographer John Thomson (1837–1921), who also wrote some of the lengthy text for each social type. As stated in their introduction, they viewed the photograph as an objective tool for validating their descriptions: "[We wish to bring] . . . to bear the precision of photography in illustration of our subject. The unquestionable accuracy of this testimony will enable us to present true types of the London Poor and shield us from the accusation of either underrating or exaggerating individual peculiarities of appearance."

While most of Thomson's images are quite objective and unbiased, some, like *The Crawlers* (fig. 25.36), are powerful and compassionate, making the viewer sympathize with the plight of the poor. Here a homeless widow minds the child of a working mother. The photo appeared in a brochure called *The Crawlers*, a reference to the indigent street dwellers who occasionally got enough money to buy tea and then crawled to a pub for hot water.



25.36. John Thomson. *The Crawlers*. 1877–1878. Woodburytype. Victoria & Albert Museum, London

Reporting the News: Photojournalism

Early photography also recorded famous events, and this was the forerunner of photojournalism. Among the most outstanding examples are images of the Civil War, such as *A Harvest of Death* (fig. 25.37) by Timothy O'Sullivan (ca. 1840–1882), who like Watkins became one of the great photographers of the West. Before setting off to document the Civil War, O'Sullivan



25.37. Timothy O'Sullivan. *A Harvest of Death, Gettysburg, Pennsylvania, July 1863*, from Alexander Gardner's *Gardner's Photographic Sketchbook of the War*. 1866. Albumen print, $7 \times 8\frac{11}{16}$ " (17.8 × 22 cm). Brady Civil War Collection. Library of Congress, Washington, DC

began his career as an apprentice to Mathew Brady (1823–1896), owner of the most famous photographic portrait gallery in America located in New York. (Abraham Lincoln sat for Brady over 30 times and credited Brady's flattering 1860 portrait for helping him win that November's presidential election.) In 1862–1863, O'Sullivan signed up with the photographic team of Alexander Gardner and contributed 44 images to the album *Gardner's Photographic Sketchbook of the War* (1866). Unlike the banal photographic images of wars, such as the 1854–1856 Crimean War, the Civil War photographs of O'Sullivan and his colleagues captured the horrific devastation of the American conflict, despite the fact that the exposure time required by their cameras did not permit action pictures.

In *A Harvest of Death*, we feel the power of the documentary reality of photography, which a painted image can never have. We see *real* people and *real* death—images of an actual event on a definite date, the Battle of Gettysburg on July 3, 1863—not a fictitious image. Although we know that the war photographers often moved objects and bodies for the sake of their image, we have no evidence that O'Sullivan did so here. In any case, he conveys the grim reality of war. The anonymous corpses are as lifeless as bales of hay waiting to be collected, their dark forms hauntingly contrasted with the void of the overcast sky. The cropped bodies at the right and left add to the brutality of the scene, so convincingly registered with the gaping mouth on the face of the dead soldier in the foreground. The living are pushed deep into the background, shrouded in the morning mist, as though life during this seemingly endless national conflict is itself dissolving into just the barest memory.

Photography as Art: Pictorialism and Combination Printing

Not all nineteenth-century photographers saw the new medium as primarily a tool to document reality. Some viewed it as high art and deliberately explored photography's aesthetic potential, confident it was as valid an art form as painting and sculpture. This attitude, which some critics found threatening (see *Primary Source*, page 898), was more prevalent in Europe than America in the first 50 years following the advent of photography. Many artists experimented with the camera. Degas, for example, used it independently of his painting, and Eakins used the photograph as he would a preliminary drawing, allowing it to establish his compositions, which ultimately do not look photographic. Many painters and sculptors had collections of photographs, especially of models. Arguments have been made that the look of photographs influenced artists, particularly Realists and Impressionists, but these claims remain controversial.

ENGLISH PICTORIALISM In London, a group headed by Oscar Gustave Rejlander (1813–1875), a former painter who has been called “the father of art photography,” and Henry Peach Robinson (1830–1901), another former painter who at one time was perhaps the most famous photographer in the world, began making composite images designed to look like Old Master and esteemed contemporary painting. Rejlander used as many as 30 negatives to make his works, while Robinson used just a handful.

They both experimented with cut-and-paste assemblage. The results were heavy-handed images that were far from seamless and did not look lifelike. Contemporaries derogatorily referred to them as “patchwork quilts.” Their style is called Pictorialism, because the staged images were meant to look like paintings. Despite the fame of its principal practitioners, Pictorialist combination printing did not develop into a major trend, although it has been revived periodically to the present day.

More successful were Pictorialists who had an aesthetic vision and manipulated the camera and printing process to meet their needs. Although far less known during her lifetime, Julia Margaret Cameron (1815–1879) is perhaps the most celebrated today of the British Pictorialists. Unlike Rejlander and Robinson, she did not use combination printing. Her trademark was an out-of-focus blurring of images to make them seem painterly, as seen in *Sister Spirits* (fig. 25.38) of about 1865. Born in Calcutta and settling on the Isle of Wight in 1860 after the death of her husband, Cameron soon became an intimate of leading poets and scientists and a thorn in the side of the photography world when she challenged the supremacy of crisp, focused imagery. Like Rejlander and Robinson, she staged scenes using actors, costumes, and sets, and illustrated such literary sources as the Bible, Shakespeare, and the poet laureate Alfred, Lord Tennyson (1809–1892). Stylistically, her images recall artists as diverse as Rembrandt and Perugino.

Sister Spirits reflects the impact of the Aesthetic Movement, an example of which is seen in Rossetti's *Beata Beatrix* (see fig. 25.26). The scene in Cameron's photograph evokes a spiritual late medieval or early Renaissance past. The women look as though they stepped out of a Perugino painting and suggest



25.38. Julia Margaret Cameron. *Sister Spirits*. ca. 1865. Albumen print, $12\frac{7}{16} \times 10\frac{1}{2}$ " (31.6 × 26.6 cm). George Eastman House, Rochester, New York. Gift of Eastman Kodak Company



25.39. Gustave Le Gray. *Mediterranean Sea at Sète*. 1856–1859. Albumen silver print from two glass negatives. $12\frac{5}{8} \times 16\frac{1}{2}$ " (32.1 × 41.9 cm). The Metropolitan Museum of Art, Gilman Collection. Purchase, Robert Rosenkranze Gift, 2005. (2005.100.48)

such saints as Mary and Anne; the two children look like angels, and the sleeping child like the Christ Child. One can also view the picture as the three ages of woman, since the title suggests that the baby is most likely female. Cameron's blurred foreground is more than just a gimmick to give the image a painterly touch. It also carries psychological and symbolic meaning, for by dissolving the flowers and baby, leaving them unformed, Cameron makes the focused women consciously aware of the undetermined fate of the sleeping infant. Concern, pensiveness, and questioning are registered on the faces, and we sense a spiritual female bonding in this tight grouping of figures, who are closed off in the background as the image again goes fuzzy. While the image has sensual elements, it does not present women as objects meant for a male viewer, nor as appendages to a male world. Instead it reflects a powerful female vision as it embraces a female spirituality.

Cameron was generally criticized not only for her blurry images, which were attributed to incompetence, but also for just making photographs. As a female photographer in a sexist society, she found it difficult getting men to pose for her. She was criticized for exhibiting, which was a rare event for respectable Englishwomen in the Victorian era, and she was admonished for selling her photographs with a major London print dealer because it was deemed inappropriate for women to earn money. By redefining focus, Cameron challenged not only what was becoming the normative approach to photographic

vision but also a vocation that was specifically male. Ironically, by the end of the century, men adopted her vision.

COMBINATION PRINTING IN FRANCE In France, one of the most passionate champions of art photography was Gustave Le Gray (1820–1884). Initially a painter, he turned to photography and became one of the medium's technical innovators, being the first to use double printing, which he used to compensate for the bleaching out of the sky in his marine photographs. While he pioneered paper negatives and the wet-collodion process, both of which allowed for finer images and greater detail, his approach to the medium was often quite painterly, focusing on a dramatic contrast of dark and light. To accomplish this, he invented processes that produced extremely fine gradations of tone and one technique that allowed him to develop a print for up to two weeks after it was exposed, during which he could manipulate the image in the darkroom. He also touched up negatives with a brush to alter the tonality and remove objects.

These techniques can be seen in *Mediterranean Sea at Sète* (fig. 25.39), of about 1856–1859, an especially lush albumen print made from two wet-collodion glass negatives, one for the sky, the other for the sea. Darkening large areas of the sky and sea, Le Gray transformed a simple, empty composition into a transcendental seascape where the drama of clouds, light, and sea seem to embody the elemental forces of nature.

Charles Baudelaire (1821–1867)

“The Modern Public and Photography,” from Part 2 of *The Salon of 1859*

Baudelaire, now known primarily for his poetry, was an important art critic at midcentury and a powerful advocate for artists painting contemporary life.

I am convinced that the badly applied advances of photography, like all purely material progress for that matter, have greatly contributed to the impoverishment of French artistic genius. . . . Poetry and progress are two ambitious men that hate each other, with an instinctive hatred, and when they meet along a pathway one or other

must give way. If photography is allowed to deputize for art in some of art's activities, it will not be long before it has supplanted or corrupted art altogether, thanks to the stupidity of the masses, its natural ally. Photography must, therefore, return to its true duty, which is that of handmaid of the arts and sciences. . . . Let photography quickly enrich the traveller's album, and restore to his eyes the precision his memory may lack; let it adorn the library of the naturalist, magnify microscopic insects, even strengthen, with a few facts, the hypotheses of the astronomer; let it, in short, be the secretary and record-keeper of whomsoever needs absolute material accuracy for professional reasons. . . . But if once it be allowed to impinge on the sphere of the intangible and the imaginary, on anything that has value solely because man adds something to it from his soul, then woe betide us!

SOURCE: *ART IN PARIS, 1845–1862*. TR. JONATHAN MAYNES (LONDON: PHAIDON PRESS, 1965)

Le Gray is believed to be the first photographer to appear in the graphic arts section of the Salon des Beaux-Arts, although we do not know for sure that he was included in the Salon of 1850–1851. He wrote, “the future of photography does not lie in the cheapness but in the quality of a picture. . . . it is my wish that photography, rather than falling into the domain of an industry or of commerce, might remain in that of an art.”

ARCHITECTURE AND THE INDUSTRIAL REVOLUTION

Iron was another product of the Industrial Revolution, and its relationship to architecture was as nebulous as was that of photography to fine art. Initially, in the late eighteenth and early nineteenth centuries, iron was used for civil engineering, in such projects as bridges and factories. England, home of the Industrial Revolution, began mass-producing cast iron in 1767 and remained its greatest producer through the first half of the nineteenth century. It led the way in the architectural adaptation of iron, erecting in 1779 the first iron bridge, an arched structure spanning the narrow Severn River at Coalbrookdale. Soon, the metal was used for the columns in textile factories and by 1796–1797 for an entire internal structure. Revival styles continued to dominate architecture up to the closing decades of the nineteenth century, but the use of iron, while quite limited, freed buildings and civic structures from historicism because form (design) was now determined by the material and by engineering principles, thus setting the stage for the advent of modern architecture in Chicago in the 1880s. The pragmatism of iron construction and the blunt presentation of the medium's structural properties parallel the pragmatism and realism of the Age of Positivism.

Ferrovitreous Structures: Train Sheds and Exhibition Palaces

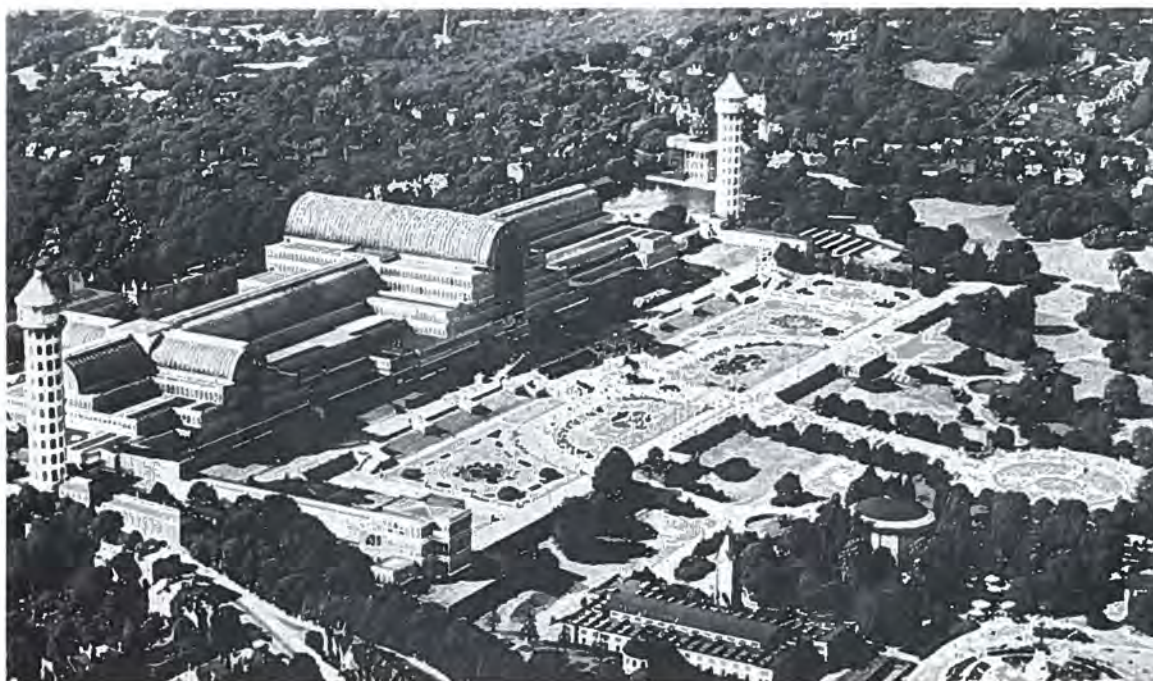
In the early nineteenth century, builders often used cast iron for the columns of Gothic revival churches, and in the 1830s, with the rise of railroads, they employed it for train sheds as well. The sheds had to span parallel tracks and platforms and be

high enough to allow steam and smoke to dissipate. The first of these sheds, London's Euston Station (1835–1839), spanned 40 feet. The grandest was London's St. Pancras Station (1863–1876), the girded metal arches of which spanned 263 feet (fig. 25.40) and when extended in depth formed the largest undivided space enclosed up to that time. The cast-iron skeleton supported a roof of glass. This combination of iron and glass is often called *ferrovitreous*. Each arch of St. Pancras Station is actually a double arch, one on top of the other, tied together with a *truss*, a reinforcing structure composed of two or more triangles sharing sides. Known since Roman times when it was used for wood construction and hence by all roof and bridge builders, the truss by 1860 was ubiquitous in metal construction spanning large spaces.

As spectacular an engineering feat as a train shed like St. Pancras was, it paled in comparison to the new railway bridges, which had to cross deep canyons and broad rivers. Train sheds were nothing more than small-scale bridge architecture, the arches girded together to whatever depth was needed. The regularized repetition of arches is itself symbolic of mass-production,



25.40. Lithograph of St. Pancras Station, London, 1863–1876. Science Museum, London



25.41. Sir Joseph Paxton. The Crystal Palace, London. 1851; reerected in Sydenham 1852; destroyed by fire 1936

reflecting the ability of industry to churn out an endless supply of the exact same product at a constant pace or rhythm.

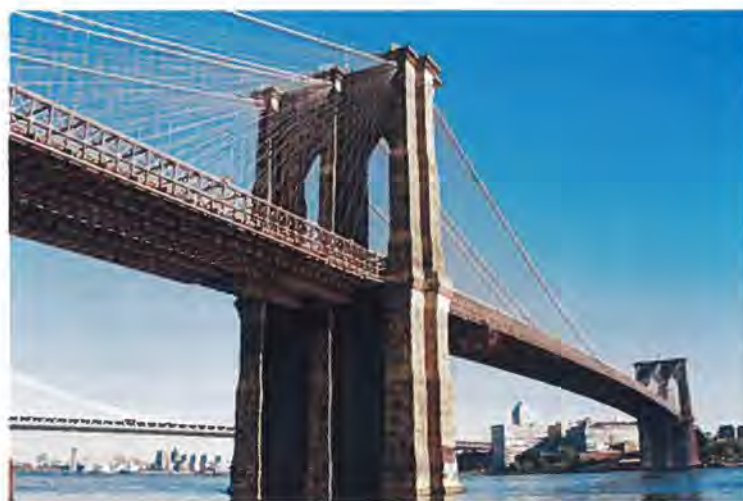
Perhaps the most famous ferrovitreous building of the nineteenth century is the Crystal Palace (fig. 25.41), built in London in 1851 to house the first great international trade fair, the Great Exhibition of the Works of Industry of All Nations. The fair was designed to showcase the product development, technological advances, agricultural improvements, and fine and applied arts of the new industrial nations, with Britain expecting to shine as the most advanced. The exposition was not just a trade fair but a celebration of Western industrialization. England's preeminent greenhouse architect, Sir Joseph Paxton (1801–1865), designed the building and with engineers erected what is essentially a giant greenhouse. While the ferrovitreous materials are the same as in Paxton's earlier greenhouses, the form is not, for it resembles an English cathedral, with a long, barrel-vaulted center nave, a lower barrel-vaulted transept, and stepped-down side aisles. (After the exposition closed, the building was dismantled and moved to nearby Sydenham, where another transept was added.) The building was a cathedral of industry, which had become the new religion. The familiar form and human scale of the building's small component parts such as panes of sheet glass, must have helped put people at ease within this looming, visionary, 1,851-foot-long structure.

Historic Eclecticism and Technology

The Crystal Palace had a strong technological look, perhaps because it was conceived as a temporary, nontraditional building designed to host an exposition dedicated to technology and industry. Generally, monumental, stately buildings, such as courts, theaters, and parliaments, were not built of iron. Instead they were executed in stone and were "representational," designed in a

revival style that established a lineage to the Classical, Gothic, or Renaissance past. We saw, for example, how Garnier incorporated elements of the Louvre into the Opéra in order to link Louis Napoleon to Louis XIV.

THE BROOKLYN BRIDGE The need to cloak technology in historic eclecticism is apparent in what is perhaps the greatest spanning structure of the nineteenth century, the Brooklyn Bridge (fig. 25.42), designed by John Roebling (1806–1869) in 1867 and finished by his son Washington Roebling (1837–1926) in 1883. When announced, the bridge was considered a folly; when finished, a wonder of the world. Suspension bridges had existed on a much smaller scale, but no one imagined it possible to dig piers in such a deep waterway as New



25.42. John and Washington Roebling. Brooklyn Bridge, New York. 1867–1883

ART IN TIME

1861—Abolition of serfdom in Russia

1869—American Transcontinental Railroad completed

1879—Thomas Edison invents the incandescent light bulb

1887–1889—Eiffel Tower built in Paris

York's East River, to have them rise 300 feet above the water, and then to span the vast distance from Brooklyn to Manhattan *while* supporting five lanes for railroads, carriages, and pedestrians. To accomplish this feat, Roebling not only used vertical cables attached to the main drooping suspension cables but also wire cables running from the top of the piers to regular intervals on the bridge, creating triangular units that Roebling considered trusses.

Typical of the taste of the times, the two enormous piers are an eclectic combination of revival styles, with Gothic revival prevailing. In the original plan, however, the piers were Egyptian pylons, a motif retained in the final version only in the gorge moldings where the cables thread the top of the granite structure. As everyone at the time noted, the piers functioned like enormous Roman triumphal arches. The bridge was declared "America's Arch of Triumph," a reference not only to its awesome scale and achievements but also to America's technological superiority.

BIBLIOTHÈQUE SAINTE-GENEVIÈVE By the 1850s, New York excelled at the production of cast-iron facades, where five- and six-story buildings, generally used for light manufacturing, were entirely sheathed in skins of iron arches and columns resembling stone. The more monumental and nonindustrial the building, the less likely the overt use of iron. The most innovative use of iron in an important civic building is in Paris, where the Bibliothèque Sainte-Geneviève was designed in 1842 by Henri Labrouste (1801–1875). The exterior of the library (fig. 25.43) evokes the Renaissance. Jacopo Sansovino's famous Library of San Marco (1536) in Venice inspired the arches springing from piers, while the building's proportions and such components as the closed lower and open upper stories recall the Medici Bank in Milan (ca. 1460), suggesting the structure is an intellectual treasury. Labrouste evokes Ptolemaic Egyptian temples by his inscription-covered, half-filled-in second-story openings, telling us the contents are sacred. The inscriptions are the names of great authors.

The exterior gives no hint of the radical technology displayed within. The main reading room (fig. 25.44), located on the second floor, consists of two airy vaults, their columns and arches made of cast iron (the ceiling is mesh-reinforced plaster). Whereas the exterior mostly recalls the Classical Renaissance, the interior suggests the Gothic, specifically a Romanesque refectory. But to a Parisian, the metal arches would immediately bring to mind the new train sheds, suggesting not only modern life but also a sense of voyage, which indeed is the function of books.

Labrouste did not *need* to use iron in his library but he chose to do so for metaphorical and symbolic purposes. This symbolic

use of iron even appears in the first-floor entrance, where a dense arrangement of fluted square Classical columns suggesting an Egyptian hypostyle hall supports metal arches resembling modern iron bridges, a reminder to the visitor that books are a bridge to the future.

Announcing the Future: The Eiffel Tower

The most famous iron structure from the period is the Eiffel Tower (fig. 25.45), erected by the French engineer Gustave Eiffel (1832–1923) in 1887–1889 as an entrance to the 1889 Paris International Exposition. To create his tower, Eiffel basically appropriated a trussed pylon from the many bridges he had already constructed. At 984 feet (300 meters) high, twice the height of any other structure then in the world, it dominated the city, and because its design was largely due to its structural integrity and not to a standard architectural style, it initially affronted the Parisians, who declared it an eyesore. The lace-work tower was so thin it looked fragile and unstable, and Eiffel added arches at the base and organic decoration on the two platforms (removed in the 1930s) to make visitors more comfortable with his radical, visionary structure.



25.43. Henri Labrouste. Bibliothèque Sainte-Geneviève, Paris. Designed 1842, built 1842–1851



25.44. Main Reading Room, Bibliothèque Sainte-Geneviève



25.45. Gustave Eiffel. Eiffel Tower, Paris, 1887–1889

As with the Brooklyn Bridge, however, the public, grasping at the familiarity of the arches at the base, soon viewed the tower as a triumphal arch, one heralding the triumph of French technology and industry. It also saw the tower as a declaration of the triumph of the people: For a pittance, anyone could take the elevator to the upper platforms. Here common citizens could look down on the churches and palaces, the bastions of tradition and privilege, which the century's continuous march toward democracy had undermined. The Eiffel Tower became a tower of the people and a symbol of Paris, if not France as well. More important, it pointed to the architecture of the next century, one of Modernism that would shed historical references and instead allow style to reflect the nature and geometry of the new building materials.

SUMMARY

Widespread revolutions rocked many countries throughout Europe in 1848, a year that coincided with the rise of a philosophy of materialism and pragmatism that replaced Romantic imagination. Once again new governments—as well as new outlooks—were reshaping European societies. Europeans increasingly regarded science and tested facts as the foundation of knowledge.

Art in this so-called Age of Positivism became defined by Realism. Rather than idealizing life, artists candidly depicted the realities of the modern era, from the grim existence of the poor to the leisure activities of the well-to-do. In landscape painting this Realism evolved into Impressionism, which documented the transformation of rural France into Parisian suburbs.

REALISM IN FRANCE

With the rise of Louis Napoleon following the Revolution of 1848, French society was greatly transformed. Industrialization and the rise of the bourgeoisie were intensely accelerated and Paris was transformed into its modern-day form. Artists recorded the dramatic societal transformation of France. Gustave Courbet and Jean-François Millet championed the lifestyles and occupations of the laboring classes. Rosa Bonheur turned to the animal world, grounding her artwork in scientific observation of anatomy and movement. Beginning in the 1860s, such painters as Édouard Manet and Edgar Degas shifted Realism's focus to city life, whereas Impressionist artists like Claude Monet and Camille Pissarro relied on careful observation to record the hues of both natural and human-made objects.

BRITISH REALISM

In England, meanwhile, industrialization and urbanization engendered new wealth for some people but abject poverty for others. Many intellectuals decried the rise of crass materialism and amorality. In art, the era's Positivist mentality resulted in a detailed naturalism, truth to nature, and interest in social issues. The Pre-Raphaelite Brotherhood focused on the industrial and moral evils of contemporary London, using highly detailed, naturalistic style, sometimes set in the medieval spiritual past that served as a parable for modern society. A similar emphasis on spirituality and naturalism surfaced in the decorative arts as well, led by William Morris's design company that manufactured beautiful hand-crafted objects. In contrast to France, Realism died out early in England, supplanted in the 1860s by the Aesthetic Movement. Led by J. A. M. Whistler, artists embraced an art for art's sake aesthetic that also explored private visions and repressed eroticism.

REALISM IN AMERICA

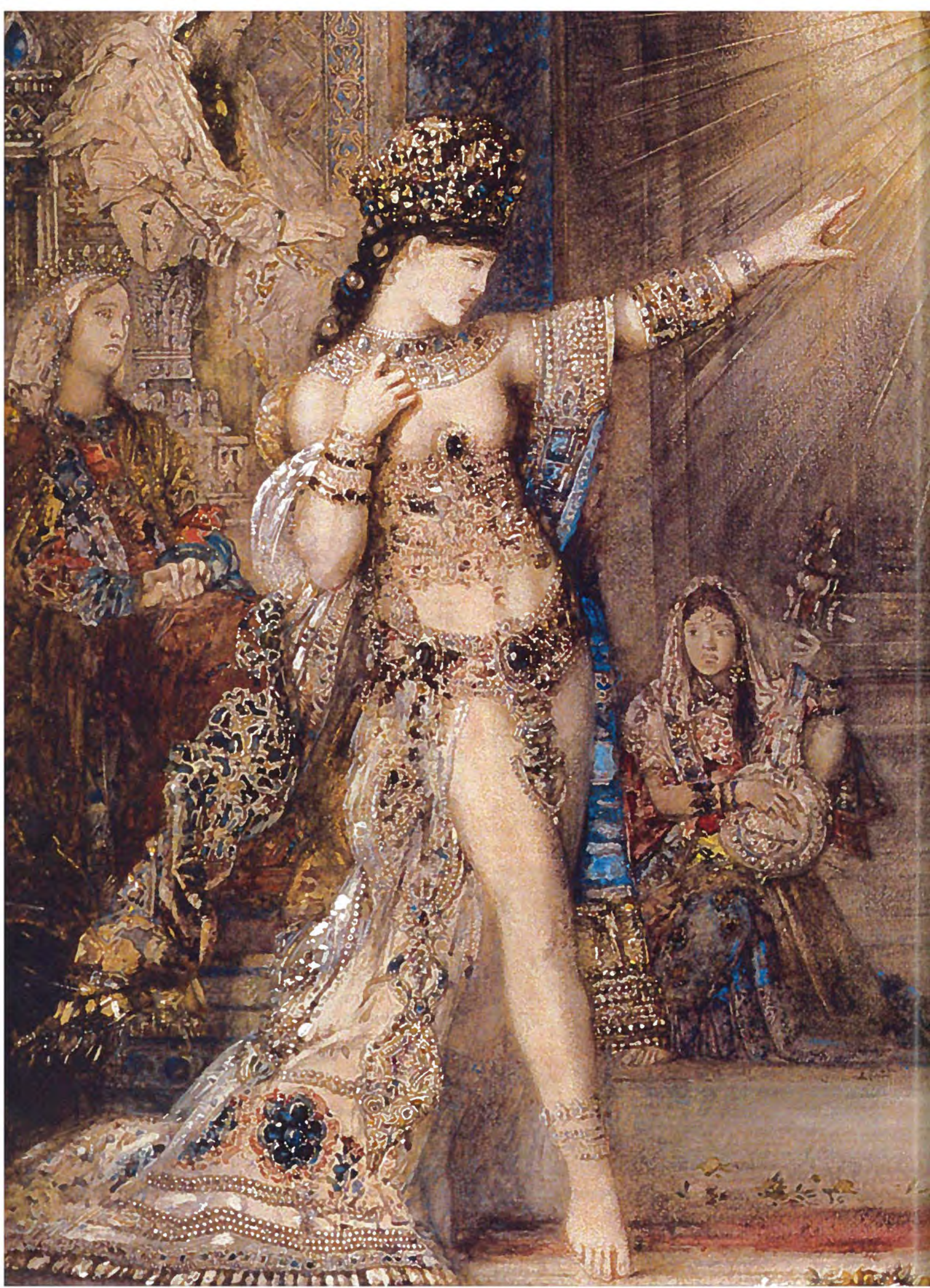
The Civil War rather than the Revolution of 1848 had the greatest impact on the United States. Winslow Homer, for example, produced iconic and naturalist genre scenes incorporating symbolic imagery about the war. Meanwhile, Thomas Eakins applied a scientific Naturalism to his Realist presentations of contemporary America.

THE ADVENT OF PHOTOGRAPHY: A MEDIUM FOR MASS-PRODUCED ART

The perfect tool for the Positivist era, photography was used initially to record the world and support scientific inquiry. Portraits and places were favorite subjects. However, many photographers thought of their medium as art, not as a mechanical tool. Imitating painting, these photographers, called Pictorialists, staged their motifs and manipulated their images.

ARCHITECTURE AND THE INDUSTRIAL REVOLUTION

Iron helped free architecture from the eclecticism of revival styles. Used mainly for such non-stately buildings as train sheds, and often combined with glass, iron buildings were pragmatically skeletal, with form (that is, design) following function and having no historical references. The Eiffel Tower, built for the 1889 International Exposition in Paris, epitomizes this modern approach to building design.



Progress and Its Discontents: Post-Impressionism, Symbolism, and Art Nouveau, 1880–1905

THE CLOSING DECADES OF THE NINETEENTH CENTURY PRESENTED A cultural dichotomy. On one side were those who optimistically reveled in the wealth, luxury, and technological progress of the industrialized world. On the other were those who perceived these same qualities as signs of decadence, excess, and moral turpitude. The former experienced

exuberance and pride, the latter despair and anxiety. Depending on one's viewpoint, the period was either *La Belle Époque*, "the beautiful era," or *Le Fin de Siècle*, "the end of the century."

The end of the century, as well as the 14 years leading up to World War I, indeed constituted a period of unprecedented economic growth and prosperity, nurtured by virtually forty years of peace following the 1870 Franco-Prussian War. National consolidation was largely complete, with many countries functioning as republics. Germany and France joined England and Belgium as truly industrialized countries, with Germany producing twice as much steel as England by 1914. The United States was included as well in this exclusive group. Spurred by both capitalism and a heated nationalism was a dramatic increase in imperialism, which resulted in the carving up of Africa as well as parts of Asia and the Pacific islands into fiefdoms to be economically exploited. Now there was a true world market, with goods, services, capital, and people continually circulating across borders and around the globe.

The modern era, which began in the eighteenth century, now evolved into a new phase called *modernity*, often labeled the "New Industrial Revolution." The steam engine was refined and improved. Electricity, the telephone, the internal combustion engine, automobiles, submarines, airplanes, oil,

moving pictures, and machines increasingly defined modern life, whose pace quickened even as it became more comfortable and efficient. In 1901, Guglielmo Marconi sent a wireless signal across the Atlantic, further shrinking the globe.

Cities epitomized modernity. Anonymous and impersonal, they were a magnet for people uprooted from the countryside as industrialization spread. These new city dwellers were less respectful of tradition than their rural counterparts and open to new ideas, which circulated rapidly with the dramatic increase in newspapers and literacy. Detached from traditional institutions, they identified with the state, reinforcing the fierce nationalism that also defines the period. With this confluence of people and ideas, cities became powerful centers for social reform, especially supporting socialism and Marxism. Newspapers, magazines, and books exposed the miserable living and working conditions of the poor, and became a persuasive force for change, especially when illustrated with photographs.

Another major force for molding this period was the emergence of the "New Woman," women bent on changing the restrictive laws and conventions of Victorian society. The women's movement launched in the second quarter of the nineteenth century in both Europe and America became a powerful force in the last quarter, as women organized and forcefully demanded political, economic, and educational and social equality. By the 1890s the term "New Woman" was coined, and the mass media, especially in America, developed a visual image

Detail of figure 26.16, Gustave Moreau, *The Apparition*



Map 26.1. Europe and North America 1904–1914

to describe her: She was tall, athletic, and independent and she rejected the restrictive conventions of the Victorian era, wearing comfortable masculine-inspired clothing and even flaunting her sexuality. This New Woman threatened most Victorian men who viewed her independence as a challenge to their power. They preferred women stay at home, uneducated and without financial independence. Male artists were no exception, and the castrating, dominating *femme fatale* became a popular theme, a visual expression of male fears. At the same time, an increasing number of women artists presented women from a female viewpoint, one that gave them social importance and dignity, as Mary Cassatt and Julia Margaret Cameron had done before (see Chapter 25). These artists broke with the male tradition of depicting women as sex objects, defined only by their dependence on men.

On the world stage, the late nineteenth century saw a dramatic increase in a sense of European superiority. Despite the sharp political divisions arising from nationalism, Europeans and such European-linked countries as the United States, Canada, Australia, and New Zealand shared a similar way of life and attitudes. They felt their world constituted the “civilized” world, and everything—and everyone—else was “backward.” Enlightenment philosophy and science, Europeans believed, had reached a climax, creating the most sophisticated and elevated branch of humankind. As never before, Europeans became race conscious, with whites considering themselves superior. Charles Darwin’s theory of evolution, set forth in the *Origin of Species* (1859) and *Descent of Man* (1871), was twisted to

reinforce this view of white supremacy. If life was a struggle that resulted in the “survival of the fittest” through “natural selection” of the “most favored races,” then clearly, it seemed, advanced European civilization was the “most favored race.”

Many cultural anthropologists, however, refused to label any society as better than any other, and found tribal societies to be just as complex as Western civilization. The mores and values of any culture, they argued, were appropriate to its environment and circumstances. Nonetheless, those Europeans who lamented industrialization and who were suspicious of unchecked progress perceived the newly colonized, exploited territories as unspoiled utopias, havens from the materialistic evils of modern civilization. Continuing the tradition launched by Jean-Jacques Rousseau in the eighteenth century, they viewed these so-called primitive societies as still steeped in Nature and thus virtuous and pure, as well as connected to universal spiritual forces.

A renewed search for the spiritual appeared in the closing decades of the century. Anthropologists demonstrated that the rituals, practices, and beliefs of Christianity were not unique at all, but had parallels in tribal cultures and Eastern religions. The strongest expression of this attitude appeared in Sir James Frazer’s (1854–1941) multi-volume *The Golden Bough*, which even declared that magic and religion were separated by a very fine line. As growing numbers of people fled progress by embracing an intense spirituality, they were drawn to orthodox Western religions as well as to Eastern-inspired practices such as Theosophy and Rosicrucianism. Many were also drawn to animism and the occult.

The late nineteenth century also marks the rise of psychology. The German physiologist Wilhelm Wundt (1832–1920) transformed psychology from a philosophy to a natural science by basing it on scientific method, which he detailed in his 1874 *Principles of Physiological Psychology*. From Russia, the research of Ivan Pavlov (1849–1936) sparked an intense interest in how human behavior is conditioned by experience and environment. And in Vienna, the neurologist Sigmund Freud began to formulate his theories of the unconscious, publishing his *Interpretation of Dreams* in 1900. This interest in the mind and the elemental forces driving human responses went well beyond science to permeate popular and high culture, and artists as diverse as Auguste Rodin and Edvard Munch increasingly focused on the unseen forces residing deep within the mind that produced such outward manifestations as sexual urges and anxiety.

In many respects progress was the watchword of the late nineteenth century, and the force to which artists responded. The vast majority rejected it, seeking a spiritual, utopian, or primitive alternative. The result was a range of styles or movements, chief among them Post-Impressionism, Symbolism, and Art Nouveau. Most of the artists built on the brilliant formal innovations of Manet and the Impressionists and created work that was more abstract than representational. Their art was also highly personal, not reflecting a group vision. Consequently many artists, like Vincent Van Gogh and Paul Cézanne, cultivated their own distinctive form of mark-making. Often their work was visionary, depicting fantasies and dreamworlds, and often it was spiritual, as it sought relief from the crass, empty materialism of modernity and a more meaningful explanation for existence. Many artists found their subject matter in the sanctuary of the Classical, medieval, and biblical past, which the Realists had so fiercely rejected. Even modern architecture indulged in fantasy and spirituality. Art Nouveau, for example, succeeded in freeing architecture from the dominance of the eclecticism of revival styles by creating buildings that eerily resembled strange but marvelous organic forms. At the same time, the great Chicago architects of the 1880s and 1890s developed the first glass and steel skyscrapers and, in the case of Frank Lloyd Wright, complex houses made up of a relentless modern geometry of horizontals and verticals. Still, they invested their modern buildings and houses with a powerful spirituality that tied them as much to cosmic forces as they did to the constant march of progress. While Realism and Impressionism had sought to capture the essence of the modern world, Post-Impressionism, Symbolism, and Art Nouveau largely struggled to escape it and provide an antidote.

POST-IMPRESSIONISM

The early twentieth-century British art critic Roger Fry coined the term Post-Impressionism to describe the avant-garde art that followed Impressionism, work that became a springboard that took art in new directions. Each of the Post-Impressionist

artists—Paul Cézanne, Georges Seurat, Vincent Van Gogh, and Paul Gauguin—developed a unique style. Still there are artistic conditions that unify the period from 1880 to 1904. The Post-Impressionists rejected the empiricist premises of Realism and Impressionism in order to create art that was more monumental, universal, and even visionary. Post-Impressionists also rejected a collective way of seeing, which we saw in Impressionism; instead, each artist developed a personal aesthetic. Like the Impressionists, however, many Post-Impressionists continued to mine Japanese art for aesthetic ideas. They also maintained the anti-bourgeois, anti-academic attitude of the Impressionists, similarly turning to artists' cooperatives and private galleries to promote their art.

Paul Cézanne: Toward Abstraction

Actually, Cézanne (1839–1906) is the same generation as the Impressionists, developing his Post-Impressionism in tandem with the rise of the style. Born into a wealthy but socially isolated family in Aix-en-Provence in southern France, he rejected law and went to Paris to study art in 1861. He enrolled at a drawing academy, but was essentially self-taught, copying paintings in the Louvre by Delacroix and Courbet, among others. From 1864 to 1869, Cézanne submitted rather crude, dark, intensely worked paintings depicting mysterious, morbid, and anonymous orgies, rapes, and murders to the Salon. These works were rejected, as the anti-bourgeois, anti-academic Cézanne knew they would be. In part, they were meant to shock. Using a palette knife and the dark pigments of Courbet, he was also inspired by the Romantic imagery of Delacroix as well as the thematic brazenness of Manet. He even painted several *Modern Olympias*, one of which he showed at the first Impressionist exhibition in 1874. (He would participate in the first three shows.)

In 1872, Cézanne left Paris for Pontoise and then nearby Auvers at the suggestion of Pissarro (see fig. 25.17), who was already living there. The older artist became his mentor, and they bonded in their desire to make an art that stylistically looked modern. He began painting landscapes, occasionally at Pissarro's side. With this steadying influence, Cézanne's emotionalism dissipated, his palette lightened, even becoming colorful, and his compositions took on a powerful structural integrity, which had been suggested in his earlier work but now blossomed. As he would state later in life, he wanted "to make of Impressionism something solid, like the art in the museums." We can see how he achieved this goal in a work from the next decade, *Mont Sainte-Victoire* (fig. 26.1), painted in Provence around 1885 to 1887. Typical of Impressionism, this canvas presents a light-filled landscape painted with broad brushstrokes and fairly bright color. The picture seems to shimmer at first, then it freezes. Cézanne has locked his image into a subtle network of shapes that echo one another. The curves and bends of the foreground tree branches can be found in the distant mountain and foothills. The diagonal lines on the edges of the green pastures reverberate in the houses, mountain slopes, and the directionality of the clusters of parallel dashlike brushstrokes,



26.1. Paul Cézanne. *Mont Sainte-Victoire*. ca. 1885–1887. Oil on canvas, $25\frac{1}{2} \times 32$ " (64.8 × 92.3 cm). The Samuel Courtauld Trust, Courtauld Institute of Art Gallery, London. P. 1934. SC. 55

perhaps best seen in the green pine needles. Just as the building to the right of the tree has a solid cubic presence, combinations of contiguous flat green pastures and ochre fields cause blocklike forms to emerge from the earth, before they dissolve once again in thin planes of color. A fair number of vertical stresses, often quite minute, are tucked into the landscape and play off strong horizontals to suggest an underlying grid.

Many aspects of the picture can be read in two diametrically opposed ways. There is an Impressionistic flicker, but a structurally frozen image. The picture is a deep panoramic view, and yet it is also flat and compressed, for the distant sky sits on the same plane as the foreground tree branches. This conflation is in part due to the tapestry of aligned, off-white brushstrokes that seem simultaneously to encase the pine needles and be woven into the sky. Every brushstroke sits on the surface of the canvas as a flat mark asserting the surface; and yet the strokes overlap one another, causing a sense of space or depth to exist between them. Even line has a dual function, for it can be read as shadow, as on the top of the mountain, making depth happen, or it can be seen as flat contour line. There is a conflict between figuration and abstraction, for while the pic-

ture obviously depicts a real world, we are never allowed to forget that we are looking at flat paint, lines, and patches of color applied to a flat canvas. We can sense the enormous amount of time that went in to resolving all of these conflicts and achieving a balance of two- and three-dimensional space. Most pictures took Cézanne years to paint as he meticulously pondered every mark. (See *Primary Source*, page 907.)

In addition to landscape, Cézanne made portraits of acquaintances (never commissions, since his father provided him with a modest income), still lifes, and figure paintings, especially bathers in a landscape, and in every genre we can see the same conflicts and suppression of tension. In his 1879–1883 *Still Life with Apples in a Bowl* (fig. 26.2), we can immediately sense a Chardinesque monumentality (see fig. 22.8). There is a balancing of apples in the compote with those on the dish, and a balancing of the folds of the white cloth with the wallpaper's leaf motif. Everything is framed by the forceful horizontal edges of the table. Each apple has a powerful physical presence as it is built up out of slablike brushstrokes, its form also carefully delineated with a distinct line. The folds of the cloth are equally plastic, their illusionistic tactility reinforced by the concrete

PAUL CÉZANNE (1839–1906)

From a letter to Emile Bernard

Bernard had worked with Gauguin to formulate the style of the Pont-Aven school. He began a correspondence with Cézanne after meeting him at Aix-en-Provence in the spring of 1904, when this letter was written.

May I repeat what I told you here: treat nature by the cylinder, the sphere, the cone, everything in proper perspective so that each side of an object or a plane is directed towards a central point.

Lines parallel to the horizon give breadth, that is a section of nature or, if you prefer, of the spectacle that the Pater Omnipotens Aeternus Deus spreads out before our eyes. Lines perpendicular to this horizon give depth. But nature for us men is more depth than surface, whence the need of introducing into our light vibrations, represented by reds and yellows, a sufficient amount of blue to give the impression of air.

SOURCE: PAUL CÉZANNE, LETTERS. ED. JOHN REWALD. TR. MARGUERITE KAY. (LONDON: BRUNO CASSIRER, 1946)

presence of parallel bricks of paint. But the picture also has a nervous energy and ethereal flatness: The compote refuses to recede in space because its back lip tips forward. The same is true of the dish. Its edges disappear behind the apples and we have difficulty imagining their connection to each other in space. The tabletop is also spatially disorienting, for it tilts forward and up the canvas rather than moving back into space. The chunks of brushstrokes are obviously flat marks, and they cover the surface with a nervous energy. This energy is epitomized by the strange

interior life that the folds of the cloth seem to have. Meanwhile, the wallpaper's leaf pattern momentarily does a reversal as it escapes its two-dimensional assignment to take on a three-dimensional life, one as concrete as that of the apples or folds of cloth. Cézanne has abandoned faithfully observed reality to create his own pictorial world, one that adheres to a private aesthetic order and acknowledges with every move that art is inherently abstract—painting is first and foremost about putting paint on canvas to create an arrangement of line and color.



26.2. Paul Cézanne. *Still Life with Apples in a Bowl*. 1879–1883. Oil on canvas, $17\frac{1}{8} \times 21\frac{1}{4}$ " (43.5 × 54 cm). Ny Carlsberg Glyptotek, Copenhagen, Denmark



26.3. Paul Cézanne. *Mont Sainte-Victoire Seen from Bibemus Quarry*. ca. 1897–1900. Oil on canvas, $25\frac{1}{2} \times 31\frac{1}{2}$ " (65.1 × 80 cm). The Baltimore Museum of Art. The Cone Collection, Formed by Dr. Claribel Cone and Miss Ette Cone of Baltimore, Maryland. (BMA 1950.196)

Cézanne's art became increasingly abstract in the last ten years of his life, as can be seen in *Mont Sainte-Victoire Seen from Bibemus Quarry* (fig. 26.3), painted from 1897–1900. Mont Sainte-Victoire was a favorite motif, almost an obsession, as it appeared in over 60 late paintings and watercolors. The deep vista we saw in the earlier view of the mountain (see fig. 26.1) has now been replaced with a more compressed version. The overlapping of representational objects is one of the few devices suggesting depth. Otherwise, the image is an intense network of carefully constructed brushstrokes, lines, and color that begs to be read as an intricate spaceless tapestry. The foreground trees bleed into the quarry rock, or on the upper right into the sky. The sky in turn melds into mountain, from which it is distinguished only by its defining line of the summit. No matter how flat and airless, the image, as with any Impressionist picture, paradoxically is also filled with light, space, and movement. Looking at this hermetic picture we cannot help but feel how the tension and energy of his early romantic pictures were suppressed and channeled into a struggle to create images that balanced his direct observation of nature with his desire to abstract nature's forms. Here is the work of the painter most responsible for freeing the medium from a representational role and giving artists license to invent images that instead adhered to painting's own inherent laws. The Paris gallery Durand-Ruel began exhibiting Cézanne in the late 1890s, and the public exposure had a powerful influence on artists, especially Pablo Picasso and Henri Matisse.

Georges Seurat: Seeking Social and Pictorial Harmony

Like Cézanne, Georges Seurat (1859–1891) wanted to make Impressionism more like the great art of the past. He studied briefly in 1878 at the École des Beaux-Arts with a follower of Ingres, and after a year of compulsory military service in Brittany returned to Paris, where he spent the rest of his short life. He set up a studio, and in 1884 he unveiled his new style with a large picture called *A Bathing Place, Asnières*, which depicts a group of workers swimming in the Seine in a working-class suburb of Paris, not far from where Seurat grew up. The picture, refused at the Salon, was shown in 1884 at the first exhibition of the Independent Artists, a new artists' cooperative whose shows were unjuried like those of the Impressionists' Artist's, Inc. Seurat next participated in what would be the last Impressionist exhibition, in 1886, submitting *A Sunday Afternoon on the Island of La Grande Jatte* (fig. 26.4). The dates of the two shows are significant, for they mark the end of the Impressionist era and the rise of Post-Impressionism.

La Grande Jatte's roots in the realism of Manet and in Monet's impressionistic canvases are obvious, since it is a scene of the middle class taking its Sunday leisure on a sunny, color-filled afternoon. The painting presents a compendium of types that contemporaries would have easily recognized, such as the courtesan, shown walking a monkey, and the boatman, who is the sleeveless man smoking a pipe in the left corner. (Seurat's



26.4. Georges Seurat. *A Sunday Afternoon on the Island of La Grande Jatte*. 1884–1886. Oil on canvas, 6'10" × 10 1/4" (2.08 × 3.08 m). The Art Institute of Chicago. Helen Birch Bartlett Memorial Collection. 1926.224

cataloging of types extends to the dogs in the foreground and boats on the Seine.) Seurat renders his figures as icons, for each is silhouetted in profile, frontally, or three-quarter view, following the prescription of the famous Roman architect Vitruvius for the arrangement of sculptural figures on temples. Seurat declared that he wanted "to make the moderns file past like figures on Phidias' Pan-Athenaic Frieze on the Parthenon, in their essential form. . . ." And this was no idle claim. The 6 by 10-foot canvas was meant to function on the scale of great history painting and be seen in the tradition of Poussin and David. Like a history

painter, Seurat made detailed studies for every component of his work, even making a painting of the landscape alone, before the insertion of the figures and looking like a stage set.

INFLUENCE OF PUVIS DE CHAVANNES Critics noted that Seurat's *La Grande Jatte* recalls the Classical murals of Pierre Puvis de Chavannes (1824–1898), whose work was so ubiquitous his fame was widespread by the 1880s. His paintings, such as *The Sacred Grove* (fig. 26.5), are set in an idyllic mythical or biblical past where life is serene, bountiful, and



26.5. Puvis de Chavannes. *The Sacred Grove*. 1884. Oil on canvas, 3 1/2" × 7 1/2" (93 × 231 cm). The Art Institute of Chicago. Potter Palmer Collection. 1922.445

carefree. In Puvis's world there is little movement, and certainly no exertion. Without appearing geometric, everything is orderly, either vertical or horizontal, with a soothing planarity bringing everything into harmonious alignment. The decorative flatness evokes ancient murals as well as primitive Italian trecento and quattrocento frescos. There is a minimum of detail, endowing the picture with a tranquil and unencumbered look. His figures tend to be silhouetted in profile or frontal, and often have an archaic angularity and simplicity that adds to the aura of primitive purity and innocence. Puvis, who emerged from the academic ranks in the early 1860s, provided a startling Classical alternative to Bouguereau (see page 868), although his classicizing dreamy images often appealed to the same conservative audience. By the 1880s, they would attract the avant-garde as well, which saw in their visionary world and abstract simplicity the same sanctuary from the modern world that they too were trying to attain.

SEURAT AND NEO-IMPRESSIONISM As much as Seurat was influenced by Puvis, his agenda could not be more different, for instead of escaping into a distant past his goal was to create a utopian present, a poetic vision of middle- and working-class tranquility and leisure. His religion was not just Classicism, but also science. Familiar with the color theory of

the American physicist Ogden Rood, he believed that colors were more intense when mixed optically by the eye rather than on the palette. Consequently, he would build up his paint surface, first laying down a thin layer of a partially mixed local color, over which came a layer of short strokes of related hues, and finally a top layer of equally sized dots of primary and binary color. As explained in an 1886 article by Seurat's art critic friend Félix Fénéon, this top layer of "... colors, isolated on the canvas, recombine on the retina: we have, therefore, not a mixture of material colors (pigments), but a mixture of differently colored rays of light." It does not matter that Seurat misinterpreted Rood and that the claim is not true. Seurat believed his colors were more luminous than the Impressionists, and certainly his technique, which he called "Chromoluminarism" and scholars later labeled "Pointillism" or "Divisionism," created a uniform, if vibrant, surface that was a systematized Impressionism. Like the figures, the regularized dot surface of Seurat's pictures seems mechanical, as though the subjective hand-eye reaction of the Impressionist has been replaced by a machine capable of recording color and light with uniform dots of paint.

In his review of the Impressionist show, Fénéon labeled Seurat's style Neo-Impressionism, the "New Impressionism," and before the decade was out, it had an army of practitioners who were attracted to its scientific approach, monumentality,



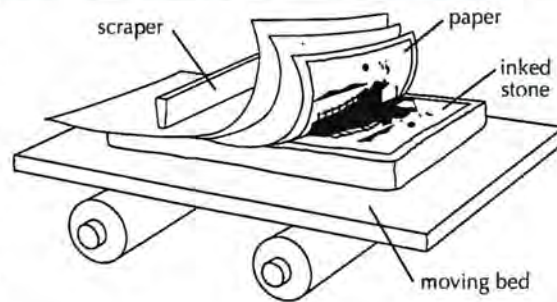
26.6. Georges Seurat. *Le Chahut*. 1889–1890. Oil on canvas, $66\frac{1}{2} \times 54\frac{3}{4}$ " (169 × 139 cm). Rijksmuseum Kröller-Müller, Otterlo, The Netherlands

LITHOGRAPHY

Grease rejects water. Starting with that principle, Aloys Senefelder, an inspector of maps at the royal printing office in Munich, invented the process of lithography shortly before 1800. Essentially, an artist draws on stone with greasy crayon or ink, called *tusche*. The stone is then dampened with water, which is absorbed into the porous stone, except for where there is *tusche* drawing. The printmaker next applies printer's ink, which adheres only where there are *tusche* marks. The stone is then put through a press, and the image is printed in reverse on paper. The process requires such technical proficiency that artists usually work with skilled lithographers who do the technical work and "pull" the prints, that is, they run the paper through the press. A later variation of the process allowed artists to draw with *tusche* on paper, which was then transferred onto the stone. Artists immediately embraced lithography, and it became one of the most popular print mediums of the nineteenth and twentieth centuries.

Unlike engraving plates (see *Materials and Techniques* in Chapters 14 and 20), which wear down with repeated printing and require frequent strengthening of the lines, lithography needs no maintenance, and a seem-

ingly unlimited number of prints could be produced from a single stone. Toward 1830, paper was becoming less expensive and literacy was growing, a combination that increased the medium's appeal to newspaper and magazine publishers, whose print runs were rising. Of the many newspaper illustrators who worked in lithography, Honoré Daumier became the most celebrated (see fig. 25.4).



With the development of larger printing presses and the ability to print in several colors, lithography became the preferred medium for posters, which in the closing decades of the nineteenth century began to feature images in addition to words. Advertisers now wanted pictures of their products and strong colors so that their poster would stand out on a building wall that was filled with advertisements. Artists

responded. Large colored lithographic posters began to plaster the sides of buildings, commercial wagons, and omnibuses, reflecting the consumerism overtaking Europe. The art world quickly recognized the artistic merit of many such posters, and in 1889 a poster exhibition was mounted for the International Exposition at the Palace of Liberal Arts. Collectors began buying posters, galleries began selling them, and artists made them with collectors in mind. Today, Henri de Toulouse-Lautrec is among the most acclaimed of the artists who made colored lithographic posters (see fig. 26.7).

and modern look. Many worked well into the twentieth century. As distinctive as the technique is, it would be a mistake to emphasize it at the expense of the meaning of art. Seurat was a socialist sympathizer and was dedicated to creating a utopia of middle- and working-class tranquility and leisure. His socialist vision of a harmonious, perfect world and belief in science as the force to make this happen characterize his method.

Seurat's experimental approach led him to the theories of Charles Henry as outlined in the treatise, *A Scientific Aesthetic* (1885). Henry claimed that colors, as well as line, carried specific emotional meaning (e.g., yellow or a line rising from a horizontal connotes happiness, while blue or a descending line evokes sadness). Seurat put this theory into practice in the major paintings of his last five years, genre paintings of popular urban entertainment, such as circuses and cabarets. In the joyous and festive *Le Chahut* (fig. 26.6) of 1889–1890, we cannot miss the dominant yellow hue and upward thrusting lines. The scene represents the finale of a cancan-like dance at a nightclub near Seurat's studio, a scene so based on reality that the performers can be identified, although they, like the audience to either side of the runway, function as a catalogue of types as well. Seurat uses a Degas-like skewered, cropped, and conflated composition, which he then freezes, transforming

figures and even furniture, such as the gas lamps, into powerful icons. His passionate belief in science, technology, and machines as the tools to attain progress and equality will be shared by later generations of artists.

Henri de Toulouse-Lautrec: An Art for the Demi-Monde

Paradoxically, Seurat, like the other Post-Impressionist artists, constituted a new avant-garde that would lead art down a path that made it esoteric and thus incomprehensible for mass audiences. The artist who succeeded in capturing the urban exuberance at the close of the nineteenth century and had a major impact on the public was Henri de Toulouse-Lautrec (1864–1901). His pictures of the Cirque Fernando were exhibited at the circus, and his work of dance halls, cabarets, and nightclubs were shown at those same venues (of course he also exhibited with the new artists' cooperatives). His widest impact, however, was made through his large colorful lithographic posters for these popular spectacles, which were plastered over all of Paris. His images of urban nightlife became the public's perception as well, and his work continues to form our image of the period. (See *Materials and Techniques*, above.)



26.7. Henri de Toulouse-Lautrec. *La Goulue*. 1891.
Colored lithographic poster, 6'3" x 3'10" (1.90 x 1.16 m).
Private Collection

Toulouse-Lautrec was a master of caricature, as can be seen in *La Goulue* (fig. 26.7), which depicts the popular Moulin Rouge dancer surrounded by an audience. With minimum marks and working with flat planes of color and line, he captures the dancer's physical exertion as well as her psychological isolation and detachment. The repetition of silhouetted feet on the right elicits the collective spirit of the dance; the Seurat-like outlines of hats indicates different personalities and types. *La Goulue* herself is poignantly contrasted with the performer Valentin le désossé ("Valentin the Boneless"), known for his idiosyncratic dancing. Unlike Seurat, who creates a three-dimensional monumental world, Toulouse-Lautrec's vision is paper thin and satirical. Even the writing reinforces the spirit of overindulgence and consumerism, with "Moulin Rouge" prominently repeated three times. While wording within a poster's image was not new, it generally was restricted to the top and bottom and never fully integrated into the picture as we see here. Nor did it have the same shifts in scale and

typeface, which along with undulating version of the word Moulin Rouge and the syncopation of the three colored inks, produce a rhythm corresponding to the music.

Along with Japanese art, Degas was Toulouse-Lautrec's idol and his artistic starting point. If the decorative patterning of Japanese prints can be sensed in *La Goulue*, then it is Degas who comes to the fore in the slightly later oil *At the Moulin Rouge* (fig. 26.8). But Toulouse-Lautrec's ability to dramatically satirize and caricature separates him from his mentor, who was more subtle in his caricaturing. The woman in the foreground, whose face is so garishly lit by a gas lamp that it takes on the character of mask, sets the tone for the painting. In this joyless room, we sense the folly of the social strutting and pretense that took place every evening under the guise of gaiety. Toulouse-Lautrec, who died of alcoholism, certainly knew this dissolute world as well as anyone, which he proclaims here by picturing himself in the background, the third of the four aligned top-hatted men. Here is depicted the decadent fin de siècle world from which artists like Van Gogh and Gauguin will try to escape.

Vincent van Gogh: Expression through Color and Symbol

Before becoming a painter, the Dutch artist Vincent van Gogh (1853–1890) had tried his hand at preaching, teaching, and art dealing. Drawn to these vocations by his desire for a life both spiritually fulfilling and socially useful, Van Gogh determined that art alone could provide access to the ideal world he sought. After receiving rudimentary art training, he spent the years 1883 through 1885 painting at the family's vicarage (his father was a pastor) in the village of Nuenen in Holland, where he was deeply affected by the dignity, spirituality, and stolid sturdiness of the impoverished peasants. His major work from this period, *The Potato Eaters* (fig. 26.9), reflects his compassion and respect for the underclasses, as described in one of the 650 pages of letters he wrote to Theo, his brother: "I have tried to emphasize that these people eating their potatoes in the lamplight, have dug the earth with those very hands they put in the dish, and so it speaks of manual labor, and how they have honestly earned their food. I have wanted to give an impression of a way of life quite different from us civilized human beings." Here we see Van Gogh's admiration and respect for a simple life based on direct contact with nature as well as his suspicion of bourgeois values and urban modernity. His artistic role models include Millet, whose powerful and sympathetic depictions of peasants are echoed in Van Gogh's, and his countryman Rembrandt, whose tenebrism shrouds this humble, almost ritualistic supper in a reverential cloak. What especially distinguishes this image is Van Gogh's technical naïvete, which gives the picture a raw, crude energy that simultaneously endows the peasants with a surging elemental vitality and reflects the artist's own uncontainable enthusiasm and passion for his subject. Gnarled fingers and hands, prominent twisted physiognomies, rippling folds of clothing, ceiling beams that recede with eruptive force, a clock and a picture of the Crucifixion that seem to jump off rather than hang on the wall—everything explodes within the picture, despite the tranquility of



26.8. Henri de Toulouse-Lautrec. *At the Moulin Rouge*. 1893–1895. Oil on canvas, $58\frac{3}{8} \times 55\frac{1}{2}$ " (123 × 144 cm). The Art Institute of Chicago. Helen Birch Bartlett Memorial Collection



26.9. Vincent van Gogh. *The Potato Eaters*. 1885. Oil on canvas, $32\frac{1}{4} \times 45$ " (82 × 114.3 cm). Vincent van Gogh Foundation/Van Gogh Museum, Amsterdam



26.10. Vincent van Gogh. *Portrait of Père Tanguy*. 1887–1888. Oil on canvas, $36\frac{1}{4} \times 29\frac{1}{2}$ " (92 × 75 cm). Musée Rodin, Paris

this event of work-weary laborers taking their frugal evening meal. Van Gogh's thick excited marks, which convey his overbearing enthusiasm and compassion, reinforce the powerful physical presence of his peasants.

Van Gogh briefly enrolled at the Academy of Fine Arts in Antwerp, where he studied Rubens's paintings and collected Japanese prints. Unhappy in Belgium, Van Gogh went to Paris to be with his brother, who handled the contemporary painting department at an art gallery. Here, from 1886 to 1888, he experienced Impressionism and Neo-Impressionism firsthand, consuming their lessons with the same fervor he applied to everything else. In the *Portrait of Père Tanguy* (fig. 26.10), a paint supplier and outspoken socialist, he joyously embraced a palette of vivid primary and binary colors. While retaining his passionate brushwork, he now employs it in a more systemized fashion. It courses through Tanguy, investing him with a spiritual verve and making him radiate a peaceful harmony. Van Gogh even presents his friend in the pose of a Buddha with folded hands. Behind him is a wall of Japanese prints, which Van Gogh admired not only for obvious aesthetic reasons but also because they represented a blissful utopian world. He started hounding fellow painters in Paris to join him in starting an artist's commune in the sun-drenched south of France, a "Studio of the South" that he envisioned as a Occidental Japan.

Only Paul Gauguin bought into this dream, although he only lasted two months. Alone in Arles, Van Gogh thrived in

ART IN TIME

1880s—European nations colonize Africa

ca. 1885–1887—Paul Cézanne's *Mont Sainte-Victoire*

1888–1889—Vincent van Gogh's *Night Café*

1891—Paul Gauguin's first visit to Tahiti

1899—Claude Debussy composes *Nocturnes*

the Provençal landscape, fiercely generating from 1888 to 1889 his strongest body of work, including *Night Café* and *Starry Night*. His intense uncontrollable emotions took over and his painting became increasingly expressionistic, using color to convey emotion rather than to document reality and employing a personal symbolic vocabulary. In *Night Café* (fig. 26.11) he registered his repulsion at an Arles den of iniquity, claiming he wanted "to express the terrible passions of humanity by means of red and green." This symbolic use of complementary color visually creates a harsh acidic atmosphere, made all the more sour by the jarring range of off-greens that appears on the billiard table, tabletops, bar, ceiling, and even the waiter's hair. The morbid blood red of the walls bleeds into the strident floor boards, whose fiery yellow seems to connote hell, not happiness, an aura reinforced by the rays emanating from the gas ceiling lamps.



26.11. Vincent van Gogh. *Night Café*. 1888. Oil on canvas, $8\frac{1}{2} \times 36\frac{1}{4}$ " (72.4 × 92.1 cm). Yale University Art Gallery, New Haven. Bequest of Stephen Carlton Clark, B.A. 1903.1961.18.34



26.12. Vincent van Gogh. *Starry Night*, 1889. Oil on canvas, $28 \frac{3}{4} \times 36 \frac{1}{4}$ " (73 × 93 cm). Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest (472.1941)

The personality that prevailed in the majority of Van Gogh's pictures, however, belongs to the secular evangelist who celebrated all life and longed for universal harmony. This can be seen in *Starry Night* (fig. 26.12). Here we see snugly ensconced in a valley the inviting hearth-lit homes of plain rural folk. The yellow glow from their rectangular windows unites them with yellow round stars in the universe above, their contrasting shapes a yin and yang of elemental harmony. An upwardly spiraling cypress tree filled with life dominates the foreground. It parallels the church steeple, and both penetrate the fiery, star-filled sky, linking earth with the transcendental. The sky is alight with a spectacular cosmic fireworks—halos of stars and joyous tumbling clouds echo the undulation of the mountains and trees below. Harnessing his expressionistic vocabulary, Van Gogh painted the primitive world and utopia he dreamed of: the peaceful tranquility of simple, unpretentious people, nurtured by nature and in harmony with universal forces. Yet, despite Van Gogh's frenetic output and his humanitarian yearnings, he was a deeply troubled and depressed man. He gradually began to doubt his ability to paint and committed suicide within a year of painting *Starry Night*.

Paul Gauguin: The Flight from Modernity

Paul Gauguin (1848–1903), the fourth of the major Post-Impressionists, shared Van Gogh's distaste for advanced civi-

lization and likewise yearned for a utopian alternative. His abandonment of society, however, was perhaps the most radical of any artist of his time. A stockbroker, he was attracted to art, collected the Impressionists, and by the early 1870s, had taken up painting himself. He lost his job in 1882 and began to paint full time. He studied with his friend Pissarro, who introduced him to the work of Cézanne, and participated in the last four Impressionist exhibitions between 1881 and 1886. In 1886, he abandoned Paris to begin a nomadic search for a more meaningful existence, which he believed existed in a simpler society steeped in nature. He first went to the village of Pont-Aven, a remote, rural community in Brittany. Here locals wore a distinctive regional costume and displayed an intense, charismatic piety.

After briefly leaving Brittany for the Caribbean island of Martinique in 1887, Gauguin returned to Pont-Aven in 1888, where he painted with a colleague Émile Bernard. Together they developed a style they called Synthetism, a reference to their synthetic production of images based on imagination and emotion as opposed to a mimetic, empirical replication of reality. In their search to produce an authentic, direct art, as free of civilized influences as possible, they turned to a variety of vernacular and primitive sources, including crude popular illustrations (especially religious) and folk, children's, and medieval art. They were also attracted to such archaic styles as the fourteenth-century Italian primitives and both Egyptian

PAUL GAUGUIN (1848–1903)

From a letter to J. F. Willumsen

The Danish painter J. F. Willumsen was a member of Gauguin's circle in Brittany. Gauguin wrote this letter in the autumn of 1890, before his departure for the South Seas.

As for me, my mind is made up. I am going soon to Tahiti, a small island in Oceania, where the material necessities of life can be had without money. I want to forget all the misfortunes of the past, I want to be free to paint without any glory whatsoever in the eyes of the others and I want to die there and to be forgotten there. . . . A terrible epoch is brewing in Europe for the coming generation: the king-

dom of gold. Everything is putrefied, even men, even the arts. There, at least, under an eternally summer sky, on a marvellously fertile soil, the Tahitian has only to lift his hands to gather his food; and in addition he never works. When in Europe men and women survive only after unceasing labor during which they struggle in convulsions of cold and hunger, a prey to misery, the Tahitians, on the contrary, happy inhabitants of the unknown paradise of Oceania, know only sweetness of life. To live, for them, is to sing and to love. . . . Once my material life is well organized, I can there devote myself to great works of art, freed from all artistic jealousies and with no need whatsoever of lowly trade.

SOURCE: *THE GENESIS OF MODERNISM*, ED. SVEN LOEVGREN (NEW YORK: HACKER ART BOOKS, 1983)

and Mesopotamian art. Especially appealing were medieval stained-glass windows, because of their spiritual function and saturated colors, and cloisonné enamels, which similarly use curvilinear lead dividers to separate areas of flat color.

The impact of medieval glass and cloisonné is apparent in Gauguin's *The Vision after the Sermon* (fig. 26.13), where an undulating blue line encases everything. Gauguin presents a group of Breton women just after they have heard a sermon about Jacob wrestling with the angel. The artist attributes to the women a blind, naïve piety that allows them to see spirituality in

such mundane objects as a cow, whose shape resembles the two struggling biblical figures the priest had just described. In a bold composition that conceptually comes from Japanese prints (see fig. 25.13), Gauguin places the cow and the wrestlers to either side of a tree, sharply contrasted on an intense mystical field of red. The objects of the women's vision clearly exist in an otherworldly sphere, where they appear to float magically. Everything seems possessed in Gauguin's picture, invested with an unseen religiosity. The string ties on two of the caps are animated like snakes, while the silhouettes of the hats on the two



26.13. Paul Gauguin. *The Vision after the Sermon (Jacob Wrestling with the Angel)*. 1888. Oil on canvas, $28\frac{3}{4} \times 36\frac{1}{2}$ " (73 × 92.7 cm). The National Galleries of Scotland, Edinburgh



26.14. Paul Gauguin. *Where Do We Come From? What Are We? Where Are We Going?* 1897. Oil on canvas, 4'5 $\frac{3}{4}$ " $\times$ 12'3 $\frac{1}{2}$ " (1.39 $\times$ 3.74 m). © Museum of Fine Arts, Boston. Arthur Gordon Tompkins Residuary Collection. 36.270

women seen from the back on the right seem to take on a life all their own. Flat, curvilinear forms, and even forms within forms, can be found throughout the image, levitating, just as the cow and the wrestlers do.

Despite its provincial charm and remove from Paris, Brittany for Gauguin was geographically far too close to modern civilization and its decadent materialism. In 1891, he left for the French colony of Tahiti in the South Pacific, convinced that on this remote island he would find Jean-Jacques Rousseau's "noble savage," an elemental, innocent human, "a primitive" steeped in nature and in harmony with the universe. In Tahiti he also felt he would be able "to go back . . . as far back as the *dada* from my childhood, the good old wooden horse." (*Dada* is French for rocking horse.) He expected to live in a tropical Garden of Eden, uncovering the most basic truths about human existence. And a Garden of Eden is what he depicts in *Where Do We Come From? What Are We? Where Are We Going* (fig. 26.14) from 1897. Fruit hangs from the trees for the picking, while a statue of a god oversees the welfare of the islanders, bestowing blessings and an intense spirituality on every aspect of daily life, while pointing to heaven and the afterlife. The tropical landscape is dense, lush, and sensuous, an abstract tapestry of deeply saturated, flat curvilinear forms in which everything seems to gently float. Life is languorous and untroubled, and time has stopped. When the picture was shown in Paris, critics, not surprisingly, compared it with Puvis's Classical worlds of milk and honey. (See *Primary Source*, page 917.)

As the title suggests, the painting represents the three stages of life we have already seen in Renaissance art; birth is pictured on the right, youth in the center, and old age at the far left. The center figure is obviously a Tahitian Eve. The statue of the deity is a compilation of the Tahitian goddess Hina, a Javanese Bud-dha, and an Easter Island megalith. Torsos are twisted so that

they resemble Egyptian figures, and the bright gold upper corners with title and signature recall Byzantine and early Renaissance icons. The old woman on the left is derived from a Peruvian mummy Gauguin saw at a Paris ethnological museum. Pervading the image is the spirituality and look of medieval stained glass, as well as the bold forms and colors of Japanese prints. The entire painting is a remarkable synthesis of cultures, religions, and periods, testifying to Gauguin's desire to portray the elemental mythic forces underlying all humanity.

Gauguin believed the renewal of Western art and Western civilization as a whole must come from outside its traditions. He advised other artists to shun Graeco-Roman forms and to turn instead to Persia, the Far East, and ancient Egypt for inspiration. This idea itself was not new. It stems from the Romantic myth of the noble savage and the ideas of the Enlightenment more than a century earlier, and its ultimate source is the age-old belief in an earthly paradise where people once lived, and might one day live again, in a state of nature and innocence. No artist before Gauguin had gone as far to put this doctrine of "primitivism"—as it was called—into practice. His pilgrimage to the South Pacific had more than a purely private meaning: It symbolized the end of the 400 years of expansion that had brought most of the globe under Western domination. Colonialism, once so cheerfully—and ruthlessly—pursued by the empire builders, was, for many, becoming a symbol of Western civilization's corruption.

SYMBOLISM

Although Gauguin devised the label Synthetism to describe his art, he was soon heralded as a Symbolist. Symbolism was a literary movement announced in a manifesto issued by poet Jean Moréas (1856–1910) in the newspaper *Figaro littéraire* in 1886. The poet Baudelaire, author of the *Flowers of Evil* (1857),

was considered a forebear of the movement, and the poets Stephen Mallarmé and Paul Verlaine ranked among its salient representatives. Another poet, Gustave Kahn, succinctly encapsulated the movement's essence when he wrote shortly after Moréas that the writer's goal was to "objectify the subjective . . . instead of subjectifying the objective," meaning the everyday, contemporary world was rejected, replaced by one of dreams that abstractly expressed sensations, moods, and deep-seated fears and desires. The label was soon extended to art, and Gauguin's name always topped anyone's list of important Symbolists. Van Gogh, with his expressionist fantasies, was considered a Symbolist as well. In 1891, art critic Georges-Albert Aurier defined Symbolism with five adjectives: "ideal, symbolist, synthetist, subjective, and decorative." Gauguin himself felt compelled to use Symbolist terminology to describe his painting *Where Do We Come From?* when it was exhibited at the Ambroise Vollard Gallery in Paris in 1898. Writing from Tahiti, he stressed the picture was "musical," declaring it communicates via the abstract qualities of line, color, and form, and not through anecdote. At this time, the operas of Richard Wagner were the rage in Paris, as they were throughout Europe and America, and they inspired Symbolist writers and painters alike to use abstract means to project powerful emotional yearnings and the most elemental psychology.

The Nabis

Gauguin's impact was tremendous, and by the 1890s, flat curvilinear organic patterning was ubiquitous. For example, it is the basis for Toulouse-Lautrec's posters (see fig. 26.7), and it is apparent in many of his oils, such as *At the Moulin Rouge* (see fig. 26.8). Gauguin was also the formative influence on the Nabis, a secret organization founded in 1888 by young Parisian artists, including Edouard Vuillard and Pierre Bonnard, who were stunned by the novelty and spirituality of Gauguin's Pont-Aven paintings. *Nabis* is Hebrew for "prophet," and as the name suggests, the members immersed themselves in religion, which was perhaps an easier way to flee modernity than voluntary exile in Tahiti.

Their spiritual interests were extremely broad and included the occult and the supernatural, concerns sweeping Europe and America at the same time as people sought relief from the blunt materialism of modernity. Besides Near and Far Eastern religions, many of the Nabis were taken in by the craze for Theosophy and Rosicrucianism. While theosophical mysticism dates to Plato, nineteenth-century theosophy originated with the Theosophical Society, founded in New York in 1875 by the Russian emigré, occultist, medium, and mystic, Madame Helena Blavatsky. The Theosophical Society basically claimed all religions were essentially the same and sought to reveal the mystical connectedness of all things. Like Gauguin, whose *Where Do We Come From?* attempted to give pictorial form to a synthesis of diverse spiritual and cultural influences, the Nabis sought to convey theosophical mysticism through their art. But instead of seeking transcendent imagery in far-off places, Vuillard and Bonnard turned to scenes of domestic life, leisure activities, and views of their native French landscape.

Although the Nabis fizzled out in the 1890s, Edouard Vuillard (1868–1940) and Pierre Bonnard developed into prominent artists. Abandoning the group's religious thrust, they retained its emphasis on emotion expressed through abstraction, which Denis, in a famous quote, summed up when he wrote "A picture—before being a warhorse, a female nude, or some anecdote—is essentially a flat surface covered with colors in a particular order." Reality dissolving into an abstraction of emotion can be seen in Vuillard's small intimate oil of 1893, *The Suitor* (fig. 26.15). Here we see the artist's favorite theme, interiors, which are magical, not mundane. He presents his dressmaker mother, his sister, and her husband, a respected painter and member of the Nabis. The real world disappears into a poetry of paint. Lush, dappled brushwork and a subdued but colorful, rich palette create a tranquil, sensuous mood. Tables, chairs, figures, and bolts of fabric are two-dimensional ghosts floating in an enchanting sea of paint, color, and form that embody the sweet intimacy and languid pace of bourgeois domesticity.

Other Symbolist Visions in France

Two artists predating Symbolism were embraced by the movement: Gustave Moreau and Odilon Redon. Moreau emerged in the 1860s, and Redon the following decade. Both gained in notoriety when they were featured in Joris-Karl Huysman's Symbolist novel *À Rebours* (*Against Nature*) of 1884. Huysman's protagonist is a jaded eccentric who retreats into a strange dream world that is filled with such surreal items as a live turtle with a jewel-encrusted shell and artworks by Moreau and Redon.



26.15. Édouard Vuillard. *The Suitor*. 1893. Oil on millboard panel, 12½ × 14" (31.8 × 35.6 cm). Smith College Museum of Art, Northampton, Massachusetts. Purchased, Drayton Hillyer Fund, 1938. SC. 1938:15. © Artists Rights Society (ARS), New York/ADAGP, Paris

GUSTAVE MOREAU The imagery of Gustave Moreau (1826–1898) combined exotic Romantic motifs with an unsettling, mysterious psychology set in a supernatural world. In his large watercolor *The Apparition* (fig. 26.16) of about 1876, Salomé is presented with the head of St. John the Baptist, as she requested. But instead of appearing on a plate, as is traditional, the head, gushing blood and encased in bright halo, magically levitates. We see a bold stare-down between good and evil and between the sexes, since it was Salomé's physical lusting that resulted in John's beheading—if she could not have him in life, then she would in death. The setting and costumes are vaguely Near Eastern, and the vast hall dazzles with imperial opulence. Flowers, clothing, columns, and walls are created with minute, gem-like brushstrokes that are reminiscent of Delacroix and make everything sparkle. (Even the palette is Delacroix's, although the Classical structure is Ingres's.) In Moreau's hands the story of Salomé is not simply illustrated, but becomes a macabre hallucination of sex and death, presented through a dazzling haze of jewel-like marks and a strange, smoldering light.

ODILON REDON Even more visionary and dreamlike, perhaps, are the intense images of another artist claimed by the Symbolists, Odilon Redon (1840–1916). His drawings and prints deliver crepuscular fantasies enveloped in a velvety blurring of black charcoal or lithographic crayon. He drew inspiration from the prints of Goya (see fig. 24.1), and probably saw the Black Paintings (see fig. 24.4) when they were exhibited at the Paris international exposition in 1878. Redon's style can be seen in the print reproduced here from an 1882 series dedicated to Edgar Allan Poe (fig. 26.17). Translated into French by Baudelaire and Mallarmé, Poe's terrifying psychological tales were popular in France. Redon was inspired by Poe's Romantic mood, but his lithographs do not illustrate Poe. They are "visual poems" in their own right, evoking the macabre, hallucinatory world of Poe's imagination. If Goya created very pointed horrific nightmares, Redon envisions nebulous poetic dreams. Things float, glide, and hover, and edges are soft, grainy, and indistinct. Everything in Redon's world is in doubt and in some kind of strange evolutionary flux. Here a balloon quietly morphs into a hairy eye and parts



26.16. Gustave Moreau. *The Apparition* (*Dance of Salomé*). ca. 1876. Watercolor, $41\frac{3}{4} \times 28\frac{3}{8}$ " (106 × 72 cm). Musée du Louvre, Paris.



26.17. Odilon Redon. *The Eye Like a Strange Balloon Mounts Toward Infinity*, from the series *Edgar A. Poe*. 1882. Lithograph, $10\frac{1}{4} \times 7\frac{1}{16}$ " (25.9 × 17.8 cm). The Museum of Modern Art, New York. Gift of Peter H. Deitsch

the sky as it rises up to heaven carrying a mysterious cargo of a head, while a primordial plant with pyrotechnic fronds glows against the forbidding dark sea. Connotations of resurrection, transcendence, a rite of passage, life, death, eternity, and the unknown are embedded in *The Eye*, but the image's narrative meaning remains shrouded in mystery. Instead, what prevails is a troubling psychology and a feeling of frightening uncertainty.

HENRI ROUSSEAU A Symbolist preoccupation with portraying fundamental human urges and the psychology of sexual desire can be seen in the French primitive painter Henri Rousseau (1844–1910). A retired customs officer who started painting later in life, Rousseau took as his ideal the hard-edged academic style of the followers of Ingres (see fig. 24.16). In his 1910 painting *The Dream* (fig. 26.18), he presents a nude woman mysteriously lying on a sofa in a cardboard stage-set fantasy of a luxuriant jungle. Wide-eyed animals stare voyeuristically at her. We assume they are male: The phallic orange snake points directly at her and the musician holds a flute, a conventional symbol of masculine sexual desire. The primordial pull of the jungle with its voluptuous iridescent flowers and fruit is reinforced by the cosmic glow of a full moon presiding in the sky.



26.18. Henri Rousseau. *The Dream*. 1910. Oil on canvas, $6'8\frac{1}{2} \times 9'9\frac{1}{2}$ " (2.05 × 2.96 cm). The Museum of Modern Art, New York. Gift of Nelson A. Rockefeller. © Estate of Henri Rousseau

Rousseau received no official recognition during his lifetime, but in 1905 he was discovered by Pablo Picasso and his circle, who found in his naive paintings the creative honesty and authenticity they felt academic art lacked.

Symbolism Beyond France

Strange dreamlike imagery was not unique to Paris. By the late 1880s, a Symbolist otherworldly aesthetic of fantasy, escapism, and psychology could be found throughout the Western world, including America.

MAX KLINGER In Berlin, Symbolism was perhaps best represented by Max Klinger (1857–1920), a painter and sculptor. In 1881 he made a series of ten etchings called *The Glove*, which is every bit as suggestive, inexplicable, and psychological as Redon's response to Edgar A. Poe. His work is perhaps more illustrational and conventional with a stronger narrative, but it is equally bizarre and hallucinatory. Each print in the series shows a futile attempt to retrieve a lost glove. In *The Abduction* (fig. 26.19), a glove is being carried off by a prehistoric bird located just beyond the reach of outstretched arms that have crashed through glass window panes. Below is a bush of brutally cropped flowers. As in Redon's *The Eye*, it is a disturbing psychology, not a rational story, that prevails. The anthropomorphic glove is presented as a fetish, a must-have object of desire or need, and we sense sex, longing, abandonment, and passion lurking beneath the surface of the visual world in Klinger's strange juxtaposition of objects.

JAMES ENSOR AND LES VINGT In Belgium, Symbolism surfaced in the extraordinarily crude and visually aggressive paintings of James Ensor (1860–1949), who like Gauguin was repulsed by modernity and led a reclusive life above his parents' souvenir shop at the seaside resort of Ostend. In 1877, he enrolled in the Brussels Academy of Fine Arts, lasting three years even though he described it as "that establishment for the near blind" and declaring, "All the rules, all the canons of art vomit death like their bronze brethren." He joined with socialists and anarchists and in 1883 helped found in Brussels the

counterpart of the Parisian Independent Artists association. Called *Les Vingt* (The Twenty), it offered unjuried exhibitions for a wide range of avant-garde Belgium artists, from Impressionists to Neo-Impressionists to Symbolists. But when the group started showing Whistler, Seurat, and Redon and became international, Ensor, a Belgian nationalist, permanently retreated to Ostend, where he immersed himself in his own world, one of disgust at the pretenses, artificiality, corruption, and lack of values of modern civilization. Turning his back on the cold refinement of academic art, he embraced popular culture, declaring "Long live naïve and ignorant painting!" His nationalism and loathing of insincere refinement led him to admire the grotesque depictions of Breugel and Bosch. The carnivals they favored still lived on in Ostend in annual festivals, for which the Ensor souvenir shop sold masks.

Ensor's mature style can be seen in his enormous 14-foot wide *Christ's Entry into Brussels in 1889* (fig. 26.20), painted in 1888 and representing a second coming of Christ. Beneath a banner declaring "Long Live Socialism" and swallowed up in the crowd and pushed into the background is a diminutive Christ on a donkey. The crowd wears masks, which reveal as opposed to hide the greed, corruption, and immorality that resides behind the false face of contemporary society. Not only does he appropriate the masks from his parents' shop to give his image a primitive grotesqueness, but he paints everything with a crudeness and distortion we associate with popular art forms—caricature, graffiti, and naïve and children's art. A garish red intensified by its complement green hypes the stridency of this repulsive, claustrophobic image. Here we see the philosophical antithesis of Seurat's genteel *La Grande Jatte*, which was shown at a *Les Vingt* exhibition the year before and seen by Ensor. The similar scale of *Christ's Entry* suggests Ensor's chaotic vision of ubiquitous evil is a sarcastic response to Seurat's Pollyanna rendition of modernity.

EDVARD MUNCH Much Symbolist painting was influenced by Gauguin's mysterious sinuous patterning and abstracting as well as by a quest to explore visually the most elemental psychological forces underlying modern civilization. Perhaps no



26.19. Max Klinger. *The Abduction* (from *A Glove*). 1881. Etching, printed in black, $3\frac{1}{2} \times 9\frac{1}{2}$ " (8.9 × 22 cm). Kupferstichkabinett, Staatliche Museen zu Berlin. Inv: 426-92



26.20. James Ensor. *Christ's Entry into Brussels in 1889*. 1888. Oil on canvas, 8'6½" × 14'1½" (2.6 × 4.3 m). Collection of the J. Paul Getty Museum, Los Angeles. 87. PA. 96. © Artists Rights Society (ARS), New York/SABAM, Brussels

one did this better than the Norwegian painter Edvard Munch (1863–1944), whose style matured in the early 1890s after he spent time in Paris, where he experienced firsthand Gauguin's Pont-Aven paintings and the intense brushwork and color of Van Gogh's Arles pictures. Munch's themes were similar to those of his Scandinavian friends, the playwrights Henrik Ibsen and August Strindberg, whose investigations of sexuality and inquiries into the meaning of existence plumbed the deepest recesses of the mind to tap into primordial forces.

Munch crafts an image of horrifying anxiety in *The Scream* (fig. 26.21), painted in 1893 after he had moved to Berlin. Clasp hands to a skull-like head, a grotesquely compressed writhing figure gives voice to a base fear that appears funneled into it from the oozing hysterical landscape behind. The violent perspective of the uptilted walkway and the Van Gogh brushwork elevates the hysteria to a frightening feverish pitch. The scene was perhaps in part prompted by the 1883 eruption of the Indonesian volcano Krakatoa, which was so violent it generated the loudest sound heard by any human (the sound waves traveled 1,500 miles) and spewed forth ashes that circled the globe, immersing Europe in frightening blood-red or blue sunsets for some six months. After witnessing such an apocalyptic display of color in Christiania (now Oslo), Munch, already in a melancholic mood, wrote in his diary "... I sensed a great, infinite scream pass through nature."

26.21. Edvard Munch. *The Scream*. 1893. Tempera and casein on cardboard, 36 × 29" (91.4 × 73.7 cm). Munch Museet, Oslo, Norway. (Stolen in May, 2003). © The Munch Museum/The Munch-Ellingsen Group/Artists Rights Society (ARS), New York

AUBREY BEARDSLEY While a morbid, fear-of-the-infinite psychology appears in much of Munch's work, perhaps his most prevalent subject is the uncontrollable yearnings of the libido, along with the sexual conflict it produces, especially as expressed by the femme fatale theme. This is a topic that preoccupied contemporary artists and writers, one of the most



famous works of which is Oscar Wilde's French play *Salomé*, which launched a vogue for Salomé images. One example (fig. 26.22) is by British illustrator Aubrey Beardsley (1872–1898), which was commissioned for the play's publication in 1894. Salomé possessively holds John's severed head, which although dead still projects disdain. His snakelike hair and her octopus coif transform each into an irrational Medusa driven by a base hatred. John's blood drips into a black pool of phallic plants that, like an insidious vine, slither around Salomé. Their nightmarish confrontation takes place in an abstract world of curvilinear elegance, one so precious that the line virtually disappears at times as it twists in a sultry rhythm. As we shall shortly see, this plantlike, tendril quality is characteristic of Art Nouveau (see page 929), an architectural and decorative arts style that emerged in the 1890s.

GUSTAVE KLIMT A fascination with organic patterns and the psychological meanings they might convey also pervades the work of Gustave Klimt (1862–1918), whose career unfolded primarily in Vienna. Beginning in 1902, Klimt made a series of paintings centering on “the kiss,” the best known version dating from 1907 to 1909 (fig. 26.23). Although



26.22. Aubrey Beardsley. *Salomé*. 1892. Pen drawing, 11 × 6" (27.8 × 15.2 cm). Aubrey Beardsley Collection. Manuscripts Division, Department of Rare Books and Special Collections, Princeton University Library, New Jersey.



26.23. Gustav Klimt. *The Kiss*. 1907–1908. Oil on canvas, 70 ⁷/₈ × 70 ⁷/₈" (180 × 180 cm). Österreichische Nationalbibliothek, Vienna

reflecting Klimt's own personal life (the woman is his lover), the theme is Symbolist inspired and relates directly to an 1897 painting by Munch of the same title. (In turn, both pictures were inspired by Rodin's *The Kiss*.) Munch's image presents a couple in a similarly unified form, but they are a simple dark mass, with the lovers' faces frighteningly merging as if consuming one another. Klimt's version of the theme with its rich surface patterning shows a faceless lustful male losing his identity as he is lured by passion and consumed by an enticing but indifferent femme fatale, who appears about to pull him over the edge into the abyss below. The femme fatale—a sexually alluring yet dangerous woman—became commonplace in avant-garde as well as popular art, in part due to the rise of the New Woman. (See *The Art Historian's Lens*, page 926.)

Formally inspired by the divine shimmer of Byzantine mosaics, which he studied firsthand in Ravenna, Klimt cloaks his figures in richly patterned gold-leafed robes and encases them in a halo of bright light. In his intricate designs and shifting surfaces, Klimt hints at the instability inherent in individual subjectivity and social relations. Set on a mountain carpet of wild flowers and floating high above a celestial neverland, the painting simultaneously suggests the beauty and the spiritual pull of passion as well as its fleeting nature and painful consequences.

The Kiss has a strong decorative component, most evident in the exotic robes the lovers are wearing. In 1897 Klimt was one of 22 founders and the first president of Vienna Secession, an avant-garde artists' organization. It was part of a loosely allied international secession movement that started in Munich in 1892 and spread to Berlin that same year. Not only did the Vienna Secession provide an alternative to the conservative

academy, but its objectives included showcasing the applied arts and breaking down the hierarchy of the arts that placed painting and sculpture at the pinnacle and the decorative arts in the artisanal lower ranks.

Symbolist Currents in American Art

In the 1880s, a smaller number of American artists also began to make more ethereal, otherworldly pictures. Their imagery was more poetic and music-inspired, in many respects reflecting Whistler's aestheticism. Some Americans, like George Inness and Henry O. Tanner, however, are never labeled Symbolists. Inness is considered a late Hudson River painter working in a Romantic vein, while Tanner tends to be associated with the Realism of Thomas Eakins, reflecting his training in Philadelphia. Nonetheless, their art has the dreamlike, visionary, and spiritual qualities found in Symbolist art, and if not Symbolists per se, their art is highly influenced by the movement, to the point of sharing its spirit if not its abstract look.

GEORGE INNESS The Hudson River School painter, George Inness (1825–1894), who in his youth studied in France where he was influenced by the Barbizon artists, began in the mid 1880s to dissolve his landscapes in a mystical haze, with trees and figures dematerializing before our very eyes, as seen in *The Trout Brook* (fig. 26.24). “What is art anyway? Nothing but temperament, expression of your feelings,” declared Inness. The mystical and spiritual theories of Emanuel Swedenborg, which made a deep and lasting impression on Inness, became a major force in his intellectual life. These theories included the idea that a sacred omnipotent force coursed through all things and harmoniously unified them. Inness sought to make his



26.24. George Inness. *The Trout Brook*. 1891. Oil on canvas, 30 $\frac{1}{4}$ × 45 $\frac{1}{4}$ " (76.8 × 104.9 cm). The Newark Museum, New Jersey. 65.36

ART IN TIME

1883—Les Vingt founded in Belgium

1884—Paul Verlaine publishes *Les Poètes maudits* (Cursed Poets)

1886—Friedrich Nietzsche publishes *Beyond Good and Evil*

1888—Nabis founded in France

1893—Edvard Munch's *The Scream*

1897—Vienna Secession forms

1900—Sigmund Freud publishes *The Interpretation of Dreams*

ca. 1910—Henry O. Tanner's *Angels Appearing before the Shepherds*

paintings convey the profound spiritual meaning he felt in landscape. In other words, his pictures were about experience and not seeing, about mood, not observation, much like Monet's *Wheatstack* (see fig. 25.21). In the *Trout Brook*, we sense a divine presence in the soft light, and in the Corot-like green tones mystically unifying the objects.

ALBERT PINKHAM RYDER Far more than Inness, Albert Pinkham Ryder (1847–1917), a somewhat reclusive artist working in New York, abandoned empirical observation to abstractly express his emotions. It was literature that inspired him, in particular works by Chaucer and Poe. He was influenced by the Bible, and, as with so many artists on both sides of the Atlantic, by Wagner's operas. In 1881, Ryder painted *Siegfried and the Rhine Maidens* (fig. 26.25), beginning at midnight after



26.25. Albert Pinkham Ryder. *Siegfried and the Rhine Maidens*. 1888–1891. Oil on canvas, 19 $\frac{7}{8}$ × 20 $\frac{1}{2}$ " (50.5 × 52.1 cm). National Gallery of Art, Washington, DC. Andrew W. Mellon Collection

Feminist Art History

It is tempting to view Gustav Klimt's *The Kiss* as just another example of Fin de Siècle decadence and indulgence, and a preoccupation with the psychology of sexual urges. But we can begin to read the image in other ways if we ask how this picture and others of its kind from this period present women, recognizing that it was made by a male and reflects male attitudes toward women. Now we can place the picture within the context of the late nineteenth-century feminist movement and the emergence of the New Woman, both of which threatened male dominance. Interestingly, this new approach to interpreting images like *The Kiss* is itself a product of another feminist movement that began late in the twentieth century.

Feminism emerged from the social radicalism of the 1960s, and its effects on the practice of art history were felt almost immediately. Feminist art historians began to reconstruct the careers and examine the work of women artists including Berthe Morisot, Mary Cassatt, Paula Modersohn-Becker, and Käthe Kollwitz. These studies demonstrated that women artists, far from being peripheral oddities, contributed importantly to the nineteenth-century avant-garde. In her groundbreaking essay of 1971, "Why Have There Been No Great Women Artists?", Linda Nochlin examined Western notions of genius and artistic success and concluded that social and economic factors prevented women from achieving the same status as their male counterparts. These factors, not inherent ability, were responsible for the relative paucity of "great women artists." Nochlin's essay spurred the historical study of artists' training, exhibition practices, and the effects of the art market on artists' careers. Other scholars, including Griselda Pollock and Rozsika Parker even went further, examining art historical language with its gender-based terms such as *Old Master* and *masterpiece*.

Nochlin's essay also sparked an interest in studying artistic genres, such as the female nude and scenes of everyday, modern life. Feminist scholars

revealed the unspoken commercial and ideological interests vested in these scenes. In particular, feminist art historians brought to light previously ignored connections between depictions of women and late nineteenth-century attitudes toward gender roles and female sexuality. Quite often in the art of this period, images of women conform to simplistic (yet socially powerful) stereotypes of good or bad women. Mothers, virginal heroines, and martyrs represent the good women; prostitutes, adulteresses, and the myriad femmes fatales, such as vampires and incubuses, represent the bad.

The second wave of feminist art history, which would continue throughout the 1980s, was launched as early as 1973 when British film critic Laura Mulvey used psychoanalytic methods to introduce the concept of the controlling power of the male viewer's gaze. Studying Impressionist and Post-Impressionist imagery in terms of who gets to look and who is watched, feminist art historians exposed the operation of power, visual pleasure, and social control. "Men look at women, women watch themselves being looked at," the critic John Berger wrote in *Ways of Seeing* (1972). For Berger, Western art reflects the unequal status of men and women in society. Griselda Pollock analyzed the "Spaces of Femininity" in Impressionist paintings, and examined the ways in which some respectable bourgeois women artists like Cassatt and Morisot depicted a very different experience of modern life from that of their male peers. Alternately, the working-class Montmartre model turned artist Suzanne Valadon, who grew up in the studios of Impressionists such as Degas, went on to paint revolutionary nudes from the position of someone who knew what it meant to pose for the artist's gaze.

In the 1990s, a third generation of feminist art historians broadened the scope of feminist art history to include gender studies, queer theory, the politics of globalization and post-colonial studies. Nineteenth-century art remains fertile ground, however, for such interdisciplinary study, and new feminist investigations of this period continue to shape the discipline of art history.

attending a performance of *Götterdämmerung* in New York, and obsessively painting nonstop for 48 hours. He reworked the painting until 1891, when it was exhibited at the Society of American Artists. Here we see again a variant of the femme fatale theme, as a sexual struggle is embedded in the legend of the alluring Rhine maidens who foretell Siegfried's doom for refusing to return to them an all-powerful ring. Echoing the power of Wagner's music, which embodies mythic Nordic forces, the broadly painted fantastical landscape erupts with seething trees and sky and is possessed by the supernatural illumination of a full moon. We sense uncontrollable power, reflecting uncontainable emotions, channeled through every brushstroke and distorted form.

HENRY O. TANNER The African-American artist Henry O. Tanner (1859–1937) fell under the spell of Symbolism in Paris. Tanner studied in the 1880s under the liberal and supportive Thomas Eakins in Philadelphia, becoming a Realist. With little hope of achieving artistic parity in racist America, he went to Paris in 1892, where he permanently settled. There, his work began to show the influence of Symbolism as he experimented



26.26. Henry Ossawa Tanner. *Angels Appearing before the Shepherds*. ca. 1910. Oil on canvas, $25\frac{3}{4} \times 31\frac{7}{8}$ " (65.3 × 81.1 cm). Smithsonian American Art Museum. Gift of Mr. and Mrs. Norman Robins

with abstraction and pursued new themes, even producing several Salomé paintings. Tanner was the son of a preacher, and his work is dominated by religious imagery, such as *Angels Appearing before the Shepherds* (fig. 26.26). The composition is ingenious, for Tanner positions us in the sky with the angels. From this vantage we see the Holy Land: a breathtaking abstraction of lines and marks that nonetheless unmistakably contains hills, terraces, walls, and a city. We can even make out the shepherd's fire, the only note of color in what is otherwise a blue symphony. This spiritual blue pervades earth, sky, and angels, linking them together. Although the paint handling is rich and lush, everything in the image seems ethereal and ephemeral, the material world as transitory and weightless as the transparent angels.

The Sculpture of Rodin

The Symbolist desire to penetrate and portray the innermost essence of being had a parallel in the sculpture of Auguste Rodin (1840–1917). The most influential sculptor of the late nineteenth century, who single-handedly laid the foundation for twentieth-century sculpture, Rodin's career started slowly.



26.28. Auguste Rodin. *The Thinker*. 1879–1887. Bronze, height 27½" (69.8 cm). Musée Rodin, Paris



26.27. Auguste Rodin. *The Gates of Hell* (entire structure). 1880–1900. Plaster, height 217 × 157 × 37" (552 × 400 × 94 cm). Musée d'Orsay, Paris

He was rejected at the École des Beaux-Arts, forcing him to attend the Petit École, which specialized in the decorative arts. His big break came in 1880, when he won a prestigious commission to design the bronze doors for a new decorative arts museum. Although the project eventually fell through, Rodin continued to work on it right up to his death. Called *The Gates of Hell* (fig. 26.27), the 17-foot high doors were inspired by Baudelaire's *Flowers of Evil* and Dante's *Inferno* from the *Divine Comedy*, and at one point the thinker sitting in the tympanum contemplating the chaotic ghoulish scene below was to be Dante. Ultimately, the doors became a metaphor for the futility of life, the inability to satisfactorily fulfill our deepest uncontrollable passions, which is the fate of the sinners in Dante's second circle of hell, the circle that preoccupied Rodin the most. It is the world after the Fall, of eternal suffering, and Adam and Eve are included among the tortured souls below. Despite Rodin's devotion to the project, the Gates were never cast during his lifetime.

Rodin made independent sculptures from details of the *Gates*, including *The Thinker* (fig. 26.28) and *The Three Shades*, the group mounted at the very peak of the *Gates*, which shows the same figure merely turned in three positions. While his figures are based on familiar models—*The Thinker*, for example, recalls the work of Michelangelo, his favorite artist—they have



26.29. Auguste Rodin. *The Walking Man*. Model 1878–1900, cast ca. 1903. Bronze, height 33 $\frac{1}{4}$ " (84.45 cm). National Gallery of Art, Washington, DC. Gift of Mrs. John W. Simpson

an unfamiliar, organic quality. Rodin preferred to mold, not carve, working mostly in plaster or terra cotta, which artisans would then cast in bronze. We see where Rodin's hand has worked the malleable plaster with his fingers, for his surfaces ripple and undulate. His medium, instead of being smoothed out, remains intentionally rough and uneven, unlike Canova, for example, whose marble aspires to a graceful smoothness (see fig. 24.28). With Rodin, we are made to feel privy to the creation of the figure, as if watching God making Adam out of clay. This primal quality is reinforced by his figures' nudity, which is less a Classical reference than a device to present an elemental figure, a figure who has been stripped down to the very core of its humanity to expose primordial fears and passions.

For the sake of expression, Rodin does not hesitate to distort his figures, shattering Classical notions of the idealized form and beauty. Look, for example, at *The Shades* atop the doors of *The Gates*. Their Michelangelesque musculature has been yanked and twisted, endowing these specters with a form that is at once familiar and unfamiliar. These uncanny messengers have arisen from tombs and now cast their message of eternal gloom on the teeming humanity below. We can even see this distortion to a lesser degree in *The Thinker*. Here, massive hands and feet project a ponderous weight that underscores the

thinker's psychological load, while his elongated arm is draped limply over his knee, suggesting inertia and indecision.

Equally expressive is Rodin's use of fragments, works that are just a hand or a torso, for example. The part not only represents the whole, embodying its essence, but it serves to strip away the unessential and focus on specifics. In *The Walking Man* (fig. 26.29), which he began in 1877–1878 as a preliminary study for a St. John, we see another example of this distortion. The anatomy was again inspired by Michelangelo, while the partial body evokes damaged Classical statues. By not including a head, Rodin removed the distraction of the face and any associations it may embody including identity and psychology, allowing Rodin instead to stress movement, specifically forward motion. Rodin eventually recognized it as a self-sustaining work, casting it in bronze before 1888, when it was exhibited at the Georges Petit Gallery in Paris.

Rodin's emphasis on psychology can be seen in the *Burghers of Calais* (fig. 26.30), a monument commissioned by the city fathers to commemorate six citizens who agreed to sacrifice themselves during the 1347 English siege of Calais, a major event in the Hundred Years' War. In exchange for the execution of the six burghers, the English agreed to lift the siege and spare the town and its citizens. Rodin depicts the volunteers in crude burlap sacks and snakelike ropes trudging to their imprisonment and death. (Ultimately, they were freed.) Instead of courageous heroes, he presents six men confronting death and displaying, among their emotions, fear, resignation, and anguish. They are not a united group but a chaotic mass, each alone with his thoughts. Massive hands and feet, slumped bodies, and awkward gestures make the figures human. Rodin wanted the monument to sit on the ground in a plaza outside of the town hall, so it would appear that the figures were walking from the building, thus allowing viewers to share the space of the burghers and experience their trauma. The ignoble, blunt monument embarrassed the town council, however, which hid it at a desolate site, mounted on a high pedestal.

Clearly, Rodin's preoccupation with expressing elemental fears and passions relates him to the Symbolist quest to plumb the depths of the mind. His thematic interests were stated as early as 1864, and in some ways it is possible to view him as a late Romantic. What marks him as a Symbolist, though, is his interest in the psychic toll exacted on the individual by civilization. Whether he is exploring the crushing effects of war or the emotional costs of creative effort, Rodin emphasizes the psychological consequences of modern life. His ability to convey intense psychological states through forms at once both familiar and abstract confirms his kinship with Symbolism. While the Romantics called for action—as in, for example, the case of the War of Greek Independence (1821–1832)—the Symbolists embraced a contemplative, inward-turning relationship to the world. The Franco-Prussian War (1870–1871) and the horror of the 1871 Commune offered a grim lesson in direct action and political engagement. It was the hidden, inner struggle that Rodin, the Symbolists, and the nascent science of psychology now sought to understand and render visible. And this inner struggle would preoccupy European artists until 1914.

26.30. Auguste Rodin. *Burghers of Calais*. 1884–1889. Bronze, 6'10½" × 7'11" × 6'6" (2.1 × 2.4 × 2 m). Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC. Gift of Joseph H. Hirshhorn, 1966. 66.4340



ART NOUVEAU AND THE SEARCH FOR MODERN DESIGN

In 1895, a German entrepreneur, Siegfried Bing, opened a decorative arts shop called *La Maison de l'Art Nouveau* (The House of New Art) in Paris. He had made a fortune importing Japanese art and furnishings, and now sought to promote the Japanese principle of total design: Every detail of an interior space would be integrated into a single style. Aiming to eliminate any distinction between the fine and decorative arts, he hired famous architects, artists, and designers to develop every detail of entire rooms for his shop, as well as to design individual products, including furniture, vases, tiles, and stained-glass windows. This new style was called *Art Nouveau*, after Bing's shop. Elsewhere in Europe it took on different names, such as *Jugendstil* (Youth Style) in Germany and the *Secession Style* in Vienna. Though

varying somewhat from one country to the next, the style is usually characterized by organic forms and arabesques.

Art Nouveau can be seen as a response to William Morris's Arts and Crafts Movement, and certainly the emphasis on handcrafted, finely designed products reflects this. The design products of Louis Comfort Tiffany (1848–1933) were another important influence on Art Nouveau, especially his stained-glass windows (fig. 26.31) and glass lampshades with their organic motifs. Tiffany's New York store was actually the inspiration for Bing's *La Maison de l'Art Nouveau*. Important differences exist between the Arts and Crafts Movement and Art Nouveau. For instance, many Art Nouveau artists embraced mass-production and new, industrial materials. Also, it is important to note that Art Nouveau designs, though clearly organic, are often purely abstract rather than based on identifiable botanical specimens, as is the case in Morris's designs.

26.31. Louis Comfort Tiffany. *A Wooded Landscape*. ca.1905. Glass, copper-foil, and lead, Museum of Fine Arts, Houston, Museum Purchase with funds provided by the Brown Foundation Accessions Endowment Fund. 96.765. A, B, C





26.32. Victor Horta. Interior Stairwell of the Tassel House, Brussels. 1892–1893. © SOFAM, Brussels

whiplash tendrils on the walls, ceiling, and mosaic floor. The supporting role of the column has been made as slender as possible. In a play on the Corinthian capital, it sprouts ribbonlike tendrils that dissolve into arches. The linear patterns extend to the floor and wall, a device that further integrates the space visually. Sunlight filters through the glass ceiling, heightening the organic quality of the stairwell. The curvilinear patterning derives from a variety of sources, including Japanese prints and Gauguin's cloisonnism. (See fig. 26.13.) Everything has an organic fluidity, a springlike sense of growth and life, which has the effect of destroying the conventional boxlike quality of interior space.

HECTOR GUIMARD Art Nouveau next migrated to Paris, where its most famous practitioner was the architect Hector Guimard (1867–1942), who is especially renowned for designing the entrances to the Paris Métro, or subway, which opened in 1900 (fig. 26.33). Like Horta, he worked with wrought and cast iron, patinated a soft, earthy green, but his sensitivity, while still organic, is quite different. If Horta suggests dynamic whiplash tendrils, Guimard evokes a lethargic prehistoric world, part plantlike, suggesting stalks and tendrils, and part zoomorphic, evoking praying mantises and dinosaurs. Even the lettering of *Métropolitain* morphs into strange organic characters, irregular, primitive, and scary. How appropriate for an architecture marking entrances to a new underworld. And how revealing that the style for a high-tech, machine world should be an escapist fantasy that is emphatically organic. Aside from his very public designs for the Métro, Guimard's

The Public and Private Spaces of Art Nouveau

Compared with dark, ponderous Victorian interiors, the buoyant naturalism of Art Nouveau was a breath of fresh air, exuding youth, liberation, and modernity. It shared with Symbolism the element of fantasy, in this case a biomorphic fantasy, which can especially be seen in architecture. Art Nouveau designers concerned themselves equally with exterior finish and interior space. The typically complex, animated facades endow Art Nouveau buildings with a sculptural quality that engages a viewer as he or she approaches. This energetic dialogue continues in the interior, for Art Nouveau spaces pulse with a sense of movement: Interior decoration and furnishings give the impression of having germinated and grown *in situ*. This effect is often enhanced by the admission of sunlight through glass ceilings or skylights, lending the space the fecundity of a greenhouse where everything seems to have grown spontaneously.

VICTOR HORTA The style began in Brussels with Belgian architect Victor Horta (1861–1947). Born in Ghent, Horta studied drawing, textiles, and architecture there at the Académie des Beaux-Arts, and worked in Paris before returning to Belgium to start his own practice. In 1892, Horta designed the Tassel House in Brussels. The centerpiece of the design is the ironwork of the stairwell (fig. 26.32), the malleable wrought-iron columns and railings that were easily shaped into vines that evolve into



26.33. Hector Guimard. Métro Station, Paris. 1900

practice was largely limited to private houses and apartment buildings for the *haute bourgeoisie*. He remained faithful to Art Nouveau even after it passed from fashion, around 1910.

ANTONI GAUDÍ By far the most bizarre creations sprung from the wild imagination of Antoni Gaudí (1853–1926). Gaudí worked in Barcelona, the next and last major stop for the short-lived Art Nouveau, and his style reflects the fervent nationalism of the period, drawing heavily upon Mediterranean architectural traditions. His remarkable Casa Milà

ART IN TIME

1889—Eiffel Tower completed

1892–1893—Victor Horta's Tassel House

1895—Siegfried Bing opens La Maison de l' Art Nouveau in Paris

1898—Spanish-American War

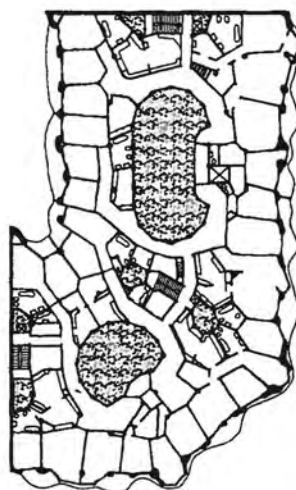
1900—Paris Métro opens

1905–1910—Antoni Gaudí's Casa Milà Apartments



26.34. Antoni Gaudí. Casa Milà Apartments, Barcelona. 1905–1910

(figs. 26.34 and 26.35), a large apartment house, expresses one person's fanatical devotion to the ideal of "natural" form, one quite different from Horta's plantlike designs. The building conjures up the Spanish Baroque, the Plateresque (indigenous Renaissance architecture suggesting elaborate silver plate), and the Moorish mosques of southern Spain. Believing there are no straight lines in nature, Gaudí created an undulating facade and irregularly shaped interior spaces, in effect destroying the architectural box. With its huge stone blocks, the exterior evokes austere seaside cliffs, while the wrought-iron balconies resemble seaweed and the scalloped cornice mimics ocean waves. To twenty-first century eyes, the chimneys may recall soft ice cream cones, but in 1905, they would have evoked, among other things, sand castles. These references to the seashore elicit Barcelona's distinctive geographic, cultural, and economic relationship to the Mediterranean. As the capital of Catalonia, Barcelona held a special significance for Gaudí, who supported Catalan nationalism.



26.35. Antoni Gaudí. Plan of typical floor, Casa Milà



26.36. Charles Rennie Mackintosh. North facade of the Glasgow School of Art, Glasgow, Scotland. 1897–1909

CHARLES RENNIE MACKINTOSH Just as Gaudí's buildings evoke the landscape and culture of Catalonia, the work of the Glasgow architect Charles Rennie Mackintosh (1868–1928) speaks to a decidedly northern, Scottish sensibility. Mackintosh's designs are often labeled Art Nouveau, and he certainly began in this camp, especially adhering to Arts and Crafts values, and retaining organic qualities in his work throughout his career. As can be seen in his most famous project, the Glasgow School of Art (fig. 26.36) built from 1897 to 1909, his work is infinitely more mainstream than Gaudí's, Guimard's, or Horta's. The facade is largely rectangular. Its austere windows, which hint at the Queen Anne revival style, dominate the building, making it look very geometric. The grid of the windows is reinforced by the horizontal overhang above the entrance. The entrance section evokes a Scottish baronial tower, within which is set an arched Baroque aedicula, or altar, with a Queen Anne oriel, or picture window, in a niche above. In other words, the building is an abstract presentation of revival styles, but those styles are so reduced to a geometric essence that they almost disappear. The only suggestion of the curvilinear Art Nouveau is in the eccentric, organic ironwork, including the railings and fences, the entrance arch with lantern, and the strange plantlike brackets used by window cleaners.

Mackintosh's interiors, for which he is most noted, retain more of a balance between the geometric and organic, as seen in his 1904 Salon de Luxe at the Willow Tea Room in Glasgow (fig. 26.37). The door and walls have a frail linear patterning suggesting willow branches, and the backs of the chairs gracefully buckle and taper, while their leg brackets curve. A severe grid of verticals and horizontals, however, symbolized by the nine squares on the backs of the chairs, sharply organizes the room, which nonetheless is quite elegant and refined. Regardless of labeling, Mackintosh's design is certainly "new" and also total, encompassing every detail in the room, down to the door handle, all of which are beautifully handcrafted. While not the botanical



26.37. Charles Rennie Mackintosh. Salon de Luxe, Willow Tearoom, Sauchiehall Street, Glasgow. 1904



26.38. Henry Hobson Richardson.
Marshall Field Wholesale Store, Chicago.
1885–1887. Demolished 1931

and zoological fantasies of Horta and Guimard, Macintosh's vision equally dispatches the historical past and certainly charts strange territory, making tearoom guests feel as though they have passed through a magic door into a marvelous wonderland.

AMERICAN ARCHITECTURE: THE CHICAGO SCHOOL

Little did anyone know in 1871 that Chicago's devastating Great Fire would launch modern architecture and make American architects for the first time the most advanced in the world. Once the flames of the fire were extinguished, the issue at hand was not just one of rebuilding. Chicago had been growing rapidly, putting a premium on real estate, and now there was a need to maximize land use by building vertically. This was made possible by the invention of the safety elevator, perfected in New York in the 1850s and 1860s by Elisha Otis. Ambitious construction was delayed for ten years, however, due to the national financial collapse of 1873, which lasted through the decade. When rebuilding finally proceeded in the 1880s, it was dominated by young designers who were largely trained as engineers with virtually no architectural background. This meant they were not hampered by strong preconceived notions of what buildings should look like and were open to allowing their structures to reflect the new technologies and materials they employed. They abandoned the historicism of revival architecture and designed abstract structures as they allowed form to follow function. The buildings they erected were technically so complicated and the work load so great that

the major architects paired off into complementary teams: Burnham and Root, Holabird and Roche, and Adler and Sullivan. Of this group, only Louis Sullivan had attended architectural school, one year at MIT and a half year at the École des Beaux-Arts in Paris.

Henry Hobson Richardson: Laying the Foundation for Modernist Architecture

Designed by Boston architect Henry Hobson Richardson (1838–1886), the Marshall Field Wholesale Store (fig. 26.38) provided an intellectual challenge to the new generation of Chicago architects. Born in New Orleans and educated at Harvard, Richardson rose to international fame for his Romanesque revival style, which became so renowned that the style was eventually named after him. Made of stone, his buildings were massive, bold, and highly textured. They were also quite simplified, emphasizing volumetric forms. With the Marshall Field Wholesale Store, a seven-story building that took up an entire Chicago block, Richardson's style evolved to its most refined form, one that moved beyond the Victorian Romanesque revival. The internal structure contains some cast iron columns, pointing to the new age of skyscraper construction, though this is disguised by walls of red granite and red sandstone. And these walls are free-standing, not a veneer attached to the steel. The building looks as though it were made of stone, not metal, and it feels massive because it takes up the entire city block, asserting its physical presence. The scale and texture of the blocks as well as the dark hollows of the deeply recessed windows add to the sculptural quality of this vital building.

The arches, especially when used by Richardson, recall the Romanesque, although the three arched tiers evoke a quattrocento Florentine palazzo as well (see fig. 15.32). The three-tier layering of the building also calls to mind Beaux-Arts architecture (see fig. 25.9), a reference to the rigorous architectural program of the Paris École des Beaux-Arts that established strict design principles. These rules included a stylobate-column-entablature configuration, that is, a base, rise, and crown format. In the Marshall Field building, the stylobate, or platform, is represented by the basement level, with the next two tiers representing the columnated level and the entablature. Despite parallels to past architecture, the building is innovative because it is remarkably abstract: There are no columns, piers, capitals, or entablatures per se. Instead the uniform stone, despite its rustication, is like a skin covering the building, and there is just enough stone to keep the building from becoming skeletal and reflecting the grid structure of the interior framework.

Louis Sullivan and Early Skyscrapers

Richardson did not consider himself a Modernist, and he wasn't. But the abstraction of the Marshall Field building helped spawn Modernist architecture. As important as Richardson were technical developments. As the Chicago fire clearly demonstrated,

iron is not fire resistant; intense heat makes it soften, bend, and, if hot enough, melt. To avoid towering infernos, it was necessary to fireproof the metal, enveloping iron, and shortly thereafter steel (which was only developed as we know it today in the early twentieth century) with terra-cotta tiles and later in a coating of concrete (modern concrete, called Portland cement, was invented in England in 1825). The insulation also prevented corrosion.

An equally important technological development was the invention of the *curtain wall*. Unlike a self-supporting wall, the type Richardson used for the Marshall Field Wholesale Store, a curtain wall hangs from the lip of a horizontal I-beam. Without this innovation, the base of the wall for a tall building would have had to be extremely thick (6 to 10 feet for a 15-story building) in order to support the weight of the wall above, severely limiting the number of floors. Furthermore, curtain walls allowed for entire walls to be made of glass. The first extensive use of the curtain wall was in Chicago for the 1884–1885 Home Insurance Building, built by William Jenney, the elder statesman of the Chicago architects.

The architect generally credited with playing the main role in developing the aesthetic implications of the steel skeleton into powerful architecture is Louis Sullivan (1856–1924). In 1880 Sullivan joined the Chicago firm of Dankmar Adler, which in 1883 became Adler and Sullivan (Adler left the firm in 1891). Adler was the engineer, planner, and project manager who kept building construction moving forward, while Sullivan was the idealistic visionary who provided the design concepts.

Sullivan's early masterpiece is the Wainwright Building (fig. 26.39), erected in St. Louis in 1890–1891 (most of his major buildings, however, are in Chicago). Using the curtain wall, Sullivan designed a building that reflects the grid structure of the steel skeleton, although for aesthetic purposes he has doubled the number of external piers, with only every other one having a structural beam behind it. The major problem for the early architects of skyscrapers was how to design a building that rose so many floors, while maintaining a visually interesting exterior that did not rely on outmoded revival styles. Sullivan's solution was ingenious. Like Richardson's Marshall Field Wholesale Store, the end piers are widened, dramatically framing the building, and the *spandrels* (the decorated horizontal panels between piers) are recessed, both elements giving the building a monumental sculptural quality and the sense of the building evolving from a solid block. The seven-story colossal piers and the enormous one-story cornice add to this grandeur. Again, we see the Beaux-Arts stylobate-column-entablature configuration of the Marshall Field building, which feels even more Classical in the Wainwright Building because of the grid and absence of Romanesque arches.

While the building's exterior presents a compilation of abstract, geometric forms, largely reflecting the substructure, Sullivan did not hesitate to design terra-cotta panels for the cornice and spandrels that feature a pattern based on an antique rinceau motif (an ornamental vine, leaf, or floral design). Sullivan intended these biomorphic decorations to symbolize his belief that architecture should utilize new technologies to promote social harmony and progress and to be part of a natural



26.39. Louis Sullivan. Wainwright Building, St. Louis, Missouri. 1890–1891. Destroyed

organic evolution of the world. Like the painter George Inness, Sullivan believed in Swedenborg's ideas of correspondence—that universal forces run through and unite all things, each of which is otherwise unique and an individual. The decoration allowed Sullivan to distinguish the various parts of the building, giving each a separate identity (e.g., the upper story, the spandrels), and yet at the same time, all of these distinctive parts are tightly woven together into a unified whole, as suggested by the powerful grid of piers and spandrels. The flowering plant life energizes the building, reflects the vitality of the human element within, and relates both to the universal current flowing through all things. Although he was down-to-earth, practical, and functional—it was Sullivan who issued the famous dictum that “form ever follows function”—Sullivan was also a visionary Symbolist. (See end of Part IV, *Additional Primary Sources*.)

Sullivan's style became considerably lighter, airier, and abstract by 1900, anticipating the floating, geometric, glass boxes of the twentieth century modernist architecture. This style can be seen in the Schlesinger and Meyer Store in Chicago (fig. 26.40), which originally was a commission for the three-



26.41. Louis Sullivan. Cast-iron ornament, Schlesinger and Meyer Store



26.40. Louis Sullivan. Schlesinger and Meyer Store (now Carson, Pirie & Scott Department Store), Chicago. 1899–1901, 1903–1904

bay, nine-story section on the left but evolved into the twelve-story structure we see today. The thin vertical piers actually reflect the skeleton behind, and the mechanomorphic facade echoes the structural grid behind it. The wall has virtually disappeared, giving way to glass. Instead of the enormous monumental one-story cornice we saw on the Wainwright Building, Sullivan's top floor “entablature” is actually a hollow recessed balcony, capped by a sliver of a cornice, which instead of being a weighty lid seems to be a floating piece of cardboard. There is still a two-story Beaux-Arts “base,” but it seems recessed (although it is not) because of the horizontal molding above, making the nine-floors of horizontal windows seem to float. The first floor dissolves in a wild flurry of Art Nouveau plant forms that cover cast-iron panels (fig. 26.41), in effect unifying the building with cosmic forces. With the Schlesinger and Meyer Store, the aesthetic for the Modernist skyscraper had perhaps reached its finest expression to date.

Frank Lloyd Wright and the Prairie House

After studying engineering at the University of Wisconsin, Frank Lloyd Wright (1867–1959) worked for Sullivan from 1888 until 1893. His sensitivity and strengths, however, could not have been more different. While Sullivan specialized in commercial buildings, Wright's forte was domestic architecture, although his public buildings are brilliant. Sullivan's innovations were largely in facades, whereas Wright's was in space, including interior



26.42. Frank Lloyd Wright. Robie House. Chicago. 1908–1910. © Frank Lloyd Wright Foundation, Scottsdale, Arizona/Artists Rights Society (ARS), New York

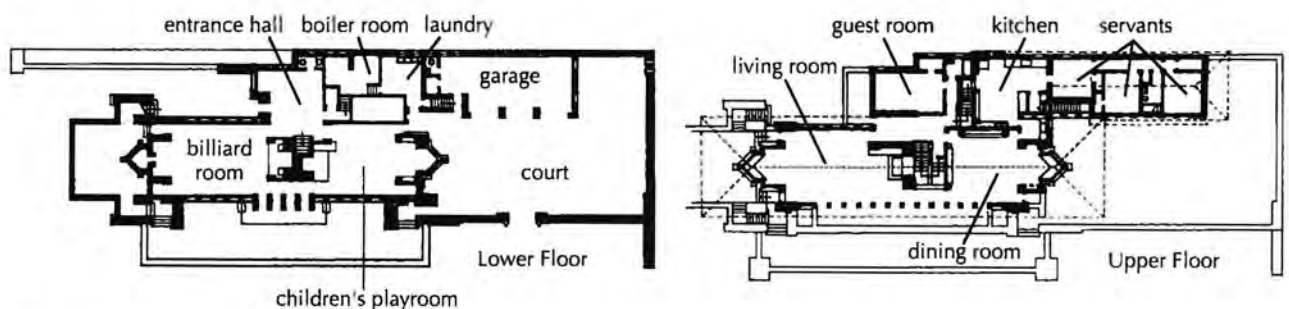
space and its relationship to the exterior. Wright's architecture, like Sullivan's, is based on nature, and his reputation was established with what are known as his Prairie Houses, so-called because their strong horizontal sweep echoes the planarity of the Midwest landscape where the homes were built.

The crowning achievement of Wright's Prairie Houses, which he began designing in the early 1890s, is the Robie House (fig. 26.42), designed in Chicago in 1908. The building was so shockingly modern it would take architects a good 10 to 20 years to understand it and develop its implications. As can be readily seen from the exterior, the house is an abstract play of not only horizontals and verticals, but also of open spaces and enclosed volumes. The dramatic cantilevered roofs (which are not flat as suggested by our reproduction, but slightly sloping) define one space, while the floor of the terrace, or the balcony below, charts another. The interior spaces not only flow into the exterior, but into one another, for rooms, especially communal rooms, generally do not have doors and four walls (fig. 26.43).

Wright always claimed his extraordinary ability to envision complex space and design came from playing with the Froebel Blocks that his mother bought for him at the 1876 World's Fair in Philadelphia. Developed by Friedrich Froebel as part of his

campaign to institute kindergarten throughout the country, the blocks were the first children's blocks, and part of a program that progressed to working with sticks, clay, folding paper, and weaving various materials. The Froebel "gifts," as each stage was called, not only taught Wright to think in terms of abstract form, but also organic growth. Froebel was influenced by crystallography and consequently emphasized pattern making, not construction, with the pattern spreading out uniformly from a center row (the child was required to use all of the blocks). When complete, the child was encouraged to attach symbolic content to the shapes, relating the patterns to the living world of plants and cosmos (suns and stars, for example). Equally important for Wright's development was a visit to the Japanese temple at the 1893 Chicago World's Fair. Here he saw the dramatic projection of eaves, and severely geometrically shaped rooms that had sliding doors, which allowed one room to flow into another. Everything in a Japanese building was as tightly interlocked as a Froebel project.

As abstract and geometric as the Robie House is, the home resonates with nature and the organic. Even from our reproduction, the house, built with a horizontal brick made to Wright's specifications (the face is $1\frac{1}{2}$ by 5 inches), appears per-



26.43. Plan of Robie House

fectly integrated into the land, its lateral spread paralleling the surrounding plains. Wright thought of his architecture as organic, evolving much as a crystal develops or a tree grows. The Robie House, like many of his homes, radiates from a large masonry fireplace, which Wright saw as a domestic altar to the "gods of shelter." The rest of the house develops organically from this fulcrum, with one room naturally flowing into another and into the exterior, which in turn is integrated into the surrounding land. This sense of growth can be readily seen from the exterior, where the lateral spread of roofs, terraces, and balconies seems to be in constant movement. The picturesque variety of overhangs and recesses creates a play of light and shadow that we do not normally associate with architecture, but rather with nature.

Wright's interior design also embraces this organic note. Reproduced here is the living room from the Francis W. Little House (fig. 26.44), perhaps his finest extant early interior. Influenced by William Morris's Arts and Crafts Movement as well as the principles, if not the look, of Art Nouveau, Wright, when possible, designed every detail of his interiors, with everything handmade and of the highest quality. Like his architecture, his furniture and designs are geometric, continuing the spatial interplay of his building. But the geometric designs that appear on the leaded stained-glass windows and ceiling grillwork are actually abstractions of plant and landscape motifs, and the palette of the room features somber, warm, earth colors. As much as we may want to see early Wright as an abstract, machine-age thinker conceptually play-

ART IN TIME

1883—Brooklyn Bridge completed

1884—Mark Twain publishes *The Adventures of Huckleberry Finn*

1885–1887—Henry Hobson Richardson's **Marshall Field Warehouse**

ca. 1887—High-speed elevator perfected

1890–1891—Louis Sullivan's **Wainwright Building**

1901—United States Steel Corporation formed

ing with spaces and completely breaking with tradition, his theories and sensitivity are very much of the 1890s—he still has one foot planted in the Symbolist nineteenth century that advocated a retreat from modernity into the arms of nature and its rejuvenating spiritual forces.

PHOTOGRAPHY

The primary preoccupation of photographers at the end of the century was the ongoing debate of whether photography was art. Complicating their cause was the dramatic increase in nonart photography. The invention of the half-tone printing process was one reason for this upsurge, for it resulted in photographs being directly printed in newspapers, magazines,



26.44. Frank Lloyd Wright. Living room of the Francis W. Little House, Wayzata, Minnesota, designed 1912–1914, as installed at The Metropolitan Museum of Art, New York. Purchase Bequest of Emily Crane Chadbourne, 1972. 1972.60.1 © Frank Lloyd Wright Foundation, Scottsdale, Arizona/Artists Rights Society (ARS), New York

ART IN TIME

- 1884–1888—George Eastman invents photographic film and paper
- 1888—Kodak camera introduced
- 1890—Jacob Riis publishes *How the Other Half Lives*
- 1895—Auguste and Louis Lumière invent the cinématographe, the first moving pictures
- 1899—Gertrude Käsebier's *Blessed Art Thou Among Women*
- 1910—Alfred Stieglitz's *The City of Ambition*

and books using either lithographic or relief printing. It also brought about the rise of the picture postcard, which during the height of its popularity in 1907–1908 resulted in some 667 million postcards, most with pictures, being sent through the U.S. Mail. Another reason for the proliferation of photographs was the invention of dry plates, which replaced the awkward and impractical wet-plate process. Now photographers could work faster and go anywhere. The process reduced exposure time to one-fiftieth of a second, and hand-held cameras with shutters were invented. Tripods were no longer necessary, and cameras could now record movement. In 1888, the Eastman Dry Plate Company of Rochester, New York, introduced the Kodak camera. It came loaded with a

paper roll containing 100 frames, which once exposed, were sent back to the company in the camera for developing and printing. The company's advertisement declared "You press the button—We do the rest." Also appearing about this time was the single-lens reflex camera, which had a mirror that allowed the photographer to see the image in a viewer. Suddenly, everyone was taking pictures, and the word "snapshot" came into common parlance. Toward 1890, there were 161 photographic societies worldwide and 60 photographic journals. The medium became so popular that newspapers had an amateur photography column.

Pictorialist Photography and the Photo Secession

To counter the image of photography as a ubiquitous, mindless, popular tool best suited for documenting the visual world, organizations sprang up dedicated to promoting the medium as high art. The first was the Wien Kamera Klub (Vienna Camera Club), founded in 1891, soon followed by the Linked Ring in London and The Photo-Club de Paris (1894). The Berlin, Munich, and Vienna secessions, dedicated to breaking down any hierarchical ranking of the arts, showed art photography. In 1902, Alfred Stieglitz quit the conservative Camera Club of New York to form the Photo Secession, taking its name from the European secession groups. All of



26.45. Peter Henry Emerson. *Poling the Marsh Hay*. 1886. Platinum print. Gernsheim Collection. Harry Ransom Humanities Research Center, University of Texas, Austin

these photography organizations had international membership, often with the same members, and mounted exhibitions and published magazines. And they all promoted a Pictorialist aesthetic, placing a premium on a painterly look, countering the sharp focus that characterized postcard, stereoscope, newspaper, and magazine images and the single fixed focus of the Kodak camera. Photographs by art photographers were taken out of focus, like those of Julia Margaret Cameron, whose work experienced a resurgence of interest. Pictorialist photographs were often highly textured, with gum brushed onto the printing paper before exposure or due to the use of a rough, pebbly paper.

PETER HENRY EMERSON The British photographer Peter Henry Emerson (1856–1936) became a role model for Pictorialist photography, although ironically his own aim was to combine art and science by applying a scientific approach to the creation of the image. His pictures were meant to look scientific, not artistic. Emerson was a medical doctor, who abandoned the profession for photography in 1885. He was influenced by the German scientist Hermann von Helmholtz's theory of vision, which maintains that the eye at any one time can only focus on one area with everything else becoming hazy. Wanting to make a realistic photography based on scientific principle, Emerson set out to produce images that replicated Helmholtz's optical premise. In *Poling the Marsh Hay* (fig. 26.45), the foreground woman is most focused while the rest of the image is mildly blurred or indistinct. The picture appeared in Emerson's book *Life and Landscape on the Norfolk Broads* (1888), a folio of 40 mounted platinum prints, a photographic process that yielded an extraordinarily fine range of soft gray tones. Emerson was fascinated by the rural world of Southeast England, where time seemed to stand still and hay was harvested by hand, not with the new steam-driven tractors. In this nostalgic image, we are presented with a Romantic view of an idyllic life of humans immersed in nature. Ironically, Emerson's scientific goal to realistically replicate the world as the eye sees it resulted in a poetic timeless vision, a soft-focused dream world of indistinct lush grays and of mysteriously floating darks and lights, such as a ghostly silhouetted tree and the light mystically shimmering on the canal and marshes.

GERTRUDE KÄSEBIER The international Pictorialists took their lead from Emerson and Cameron, among others, and similarly created painterly, dreamlike images. New Yorker Gertrude Käsebier (1852–1934) was one of the more prominent figures in the group, becoming a member of the Linked Ring in 1900, less than five years after taking up photography, and one of the founding members of Stieglitz's Photo Secession in 1902. Fleeing a wretched marriage, she enrolled in art classes at Pratt Institute in 1889, and soon took up the camera with the intention of making art, although she supported herself through studio portraiture. In *Blessed Art Thou Among Women* (fig. 26.46), an 1899 platinum print on Japanese tissue, we see Käsebier displaying all of the hallmarks of Pictorialism: a soft, grainy image, slightly off focus, and with a spectacular range of lush grays that only a platinum print can pro-



26.46. Gertrude Käsebier. *Blessed Art Thou Among Women*. 1899. Platinum print on Japanese tissue, $9\frac{1}{2} \times 5\frac{1}{16}$ " (24.2 × 14.8 cm). Princeton University Art Museum. The Clarence H. White Collection; Collection assembled and organized by Professor Clarence H. White and given in memory of Lewis F. White, Dr. Maynard P. White, Sr., and Professor Clarence H. White, Jr., the sons of Clarence H. White, Sr. and Jane Felix White

vide, made all the more delicate by being printed on a gossamer-like Japanese tissue. The mother wears a white Pre-Raphaelite robe and conspicuously stands before an image of the Annunciation on the back wall. The daughter, who is about to cross the threshold to go out into the world, is encased in a mandorla-like divine light created by the brilliant white that surrounds her, especially defined by the small gap between her and her mother. The scene has a spiritual quality, set within a sanctum dedicated to maternal protection and nurturing. In a modern urban society becoming increasingly fast, fragmented, and materialistic, Käsebier creates a tranquil domestic sanctuary based on, as the title suggests, the nurturing care of a mother. Käsebier's image shares with Mary Cassatt's *The Child's Bath* (see fig. 25.20) the same late nineteenth-century feminist belief in the important role that women play in the development of children, and with Cameron's *Sister Spirits* (see fig. 25.38) a female bonding or spiritual sisterhood designed to protect the rights and future of their gender.



26.47. Edward Steichen. *Rodin with His Sculptures "Victor Hugo" and "The Thinker."* 1902. Gum print, $14\frac{1}{4} \times 12\frac{1}{4}$ " (36.3 × 32.4 cm). Courtesy George Eastman House. © Joanna T. Steichen

EDWARD STEICHEN Along with Käsebier and Stieglitz, Edward Steichen (1879–1973) helped to found the Photo Secession. Steichen's early contributions to this movement were painterly and moody, his landscapes having the same tonalist and mystical qualities as Inness's (see fig. 26.24). His early style can be seen in his 1902 portrait *Rodin with His Sculptures "Victor Hugo" and "The Thinker"* (fig. 26.47), a gum print. Using the painterly effect of the gum combined with the fuzziness of the focus, he created an image that looks more handcrafted than mechanically reproduced, demonstrating that the photographer made aesthetic decisions that profoundly affected the meaning of the image. Picturing together the brooding silhouettes of Rodin and *The Thinker*, Steichen uses them to frame a brightly lit, phantomlike *Victor Hugo*. Clearly, Steichen identifies Rodin with *The Thinker*. One of the readings of the famous sculpture is that it is meant to represent Rodin and the daunting creative process and mental struggle behind the development of a work of art. This interpretation certainly accounts for this image, as suggested by the light striking Rodin's "brain" and the emergence of Victor Hugo as an apparition, a figment of Rodin's imagination. While in some respects Rodin is portrayed here as a Romantic genius, we also sense a Symbolist psychology at work—ideas do not gush from his imagination and emotions, but instead they are the result of a prolonged search into the dark recesses of the mind.

ALFRED STIEGLITZ Several of the Pictorialists in the Stieglitz circle photographed New York City, although paradoxically their images have a Romantic atmospheric quality more appropriate to landscape than urban concrete and steel. By 1900, New York, not Chicago, was the city of skyscrapers, and as America attained global technological and financial superiority, New York and its "cathedrals of capitalism" became an emblem of this superiority. Even though Stieglitz

(1864–1946) abhorred modernity and lamented the city's "mad, useless Materiality," he repeatedly photographed Gotham from the early 1890s up to 1910, as seen in *The City of Ambition* (fig. 26.48) of 1910. Typical of Pictorialist images of New York, his pictures allow meteorological effects, such as snow, mist, steam, and fog, to upstage the buildings. In *The City of Ambition*, Stieglitz uses the Pictorialists' characteristic soft focus. The metropolis looms large, but buildings are indistinct and in shadow, softened by puffs of smoke and the clouds behind. Light shimmering on the water gets as much attention as the skyline, and we are very much aware of the glow of the sun setting behind the buildings. Stieglitz capitalizes on this light to orchestrate a beautiful symphony of gray rectangular forms harmonizing with rich darks and bright whites. He captures the awesome scale of the city, this "monster" as he described it, and he suggests, by immersing it in an atmospheric veil, that it seems to harness the awesome forces of nature.

Documentary Photography

Among the most powerful documentary photographs made in the closing decades of the nineteenth century were those chronicling the horrific working and living conditions of the modern city. Some of the best known work was made in New York, a crowded, fast-growing metropolis teeming with indigent immigrants and migrants readily victimized by unscrupulous landlords and employers. These masses were unsupported by social services and unprotected by the government. Conditions were especially appalling in the immigrant slums on the Lower East Side and the violent, lawless bars and brothels of Five Points, a district largely centering on the Bowery. Unlike the Pictorialists, whose techniques and subjects often softened the realism of their images, documentary photographers embraced the medium's capacity to secure direct, seemingly truthful records. Some



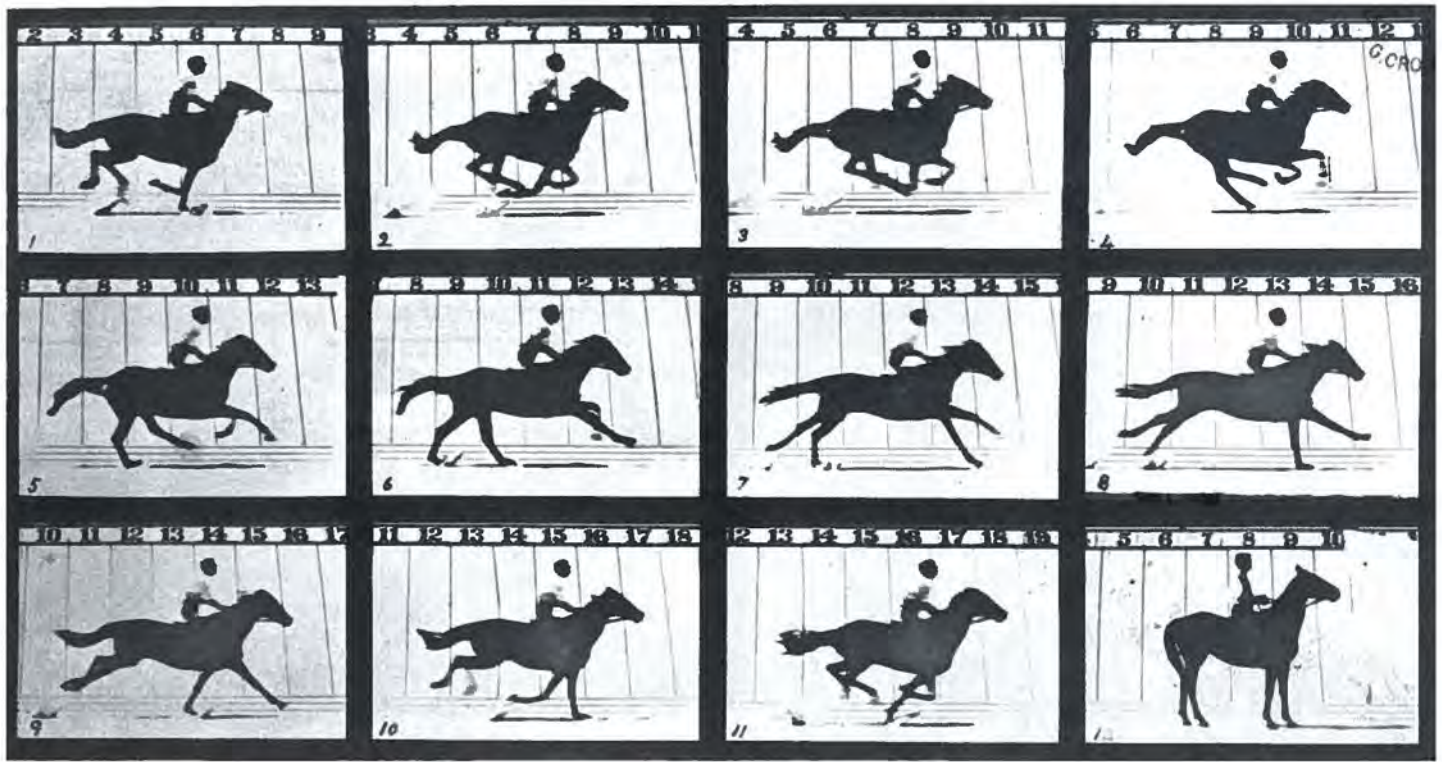
26.48. Alfred Stieglitz. *The City of Ambition*. 1910. Photogravure on Japanese tissue mounted on paperboard, $13\frac{3}{8} \times 10\frac{1}{4}$ " (34 × 26 cm). The Metropolitan Museum of Art, Alfred Stieglitz Collection. 1949. (49.55.15)

documentary photographers felt that their work attained the status of art due to its apparent ability to convey "truth"; others pursued documentary photography for commercial or even political ends. Jacob Riis numbered among the latter.

JACOB RIIS Emigrating from Denmark in 1870, Jacob Riis (1849–1914) became a police reporter in the roughest neighborhoods of New York City, and was so appalled by the degradation and squalor that he began photographing it in order to generate support for social reform. He made lantern slides of his images to illustrate his lectures, and published others in newspapers and magazines. Although Riis did not consider himself an artist, his works are undeniably striking. In order to create authentic, unposed, spontaneous images, he used a "flash," a magnesium flash powder (the predecessor of the flashbulb), which allowed him to enter tenements, flop houses, and bars at night and instantaneously take a picture, temporarily blinding his shocked subjects but capturing a candid image, as seen in *Five Cents a Spot* (fig. 26.49). Here he has burst into an overcrowded sleeping den on Bayard Street, creating an image that documents the greedy abuse of the homeless and leaves no doubt to the unsanitary conditions that made such squalid, illegal quarters a breeding ground for disease. Riis published his photographs in a groundbreaking book, *How the Other Half Lives* (1890), which



26.49. Jacob Riis. *Five Cents a Spot, Unauthorized Lodgings in a Bayard Street Tenement*. ca. 1889. Gelatin silver print, 8×10 " (20.3 × 25.4 cm). Museum of the City of New York, Jacobs Riis Collection #155



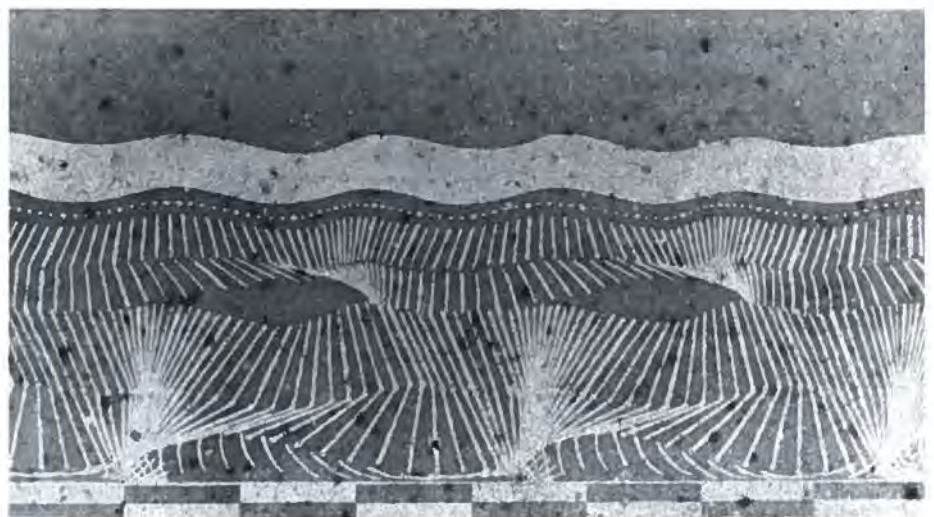
26.50. Eadweard Muybridge. *Untitled* (Sequence photographs of the trot and gallop), from *La Nature*, December 1878. Gravures. George Eastman House, Rochester, New York

in part resulted in the bulldozing of the shanties in the Bayard Street neighborhood and the transformation of the site into a park. An army of social photographers emerged around and after the turn of the century, among the best known Lewis Hine and Jessie Tarbox Beals.

Motion Photography and Moving Pictures

In 1878, Eadweard Muybridge (1830–1904), who had made some of the most remarkable photographs of Yosemite the decade before, was hired by Leland Stanford, a business tycoon,

politician, and founder Stanford University, to use photography to resolve one of the great questions plaguing horse trainers and artists for centuries: Do all four legs of a horse leave the ground when it is running? Setting up 12 cameras on a raceway and creating a calibrated backdrop, he made a series of sequential photographs (fig. 26.50) that once and for all answered the question: Yes. Artists ever since have used these images to draw a horse in motion, including Degas in 1879. Muybridge became a celebrity, and was invited to the University of Pennsylvania in Philadelphia to make studies in locomotion, producing in the



26.51 (a and b). Étienne-Jules Marey. *Man in Black Suit with White Stripes Down Arms and Legs, Walking in Front of a Black Wall*. ca. 1884. Chronophotograph. Institut Marey, Beaune, France

1880s some 100,000 images of nudes and animals. He published 781 plates in *Animal Locomotion* (1887). These motion studies convey a peculiarly modern sense of dynamics, reflecting, especially in their regularly repeated serial imagery, the new tempo of life in the machine age.

The French physiologist Étienne-Jules Marey (1830–1904) saw Muybridge's horse-in-motion photographs reproduced in the magazine *La Nature*, and became obsessed with studying motion as well. He used a single camera, the lens open, placed behind a rotating disk with regularly placed slots. When a slot appeared, an image was recorded, so that a moving object would appear in a different position each time. Since he was interested in the mechanics of locomotion and not the figure itself, he clothed his models in black body suits with a white stripe running along the length of the side. The models were then photographed in action against a black wall. Thus, only the white line of movement is visible in his photographs (fig. 26.51). Though Marey saw no artistic merit in these studies, the results offer fascinating abstractions. And they would influence artists who were interested in rendering the movement of an object through space.

SUMMARY

Although the visual art produced in Europe and the United States from 1880 to 1914 does not cohere around a single style, it can be understood collectively as a response to the development of modernity. The ambivalence displayed toward urban life, new technologies, imperialism, and capitalism reflects the contradictions that define modernity. The Positivist embrace of scientific inquiry and technological advances points to a widespread optimism, but the idealist attempt to find authenticity in life through spirituality or through “primitive” cultures shows that modern life was not welcomed by everyone.

POST-IMPRESSIONISM

United by their responsiveness to the stylistic innovations of Impressionism and their desire to make a distinctly modern art, the Post-Impressionists worked with a variety of styles, subjects, and techniques as they turned away from the Realist premises of Impressionism to create utopias and private or primitive worlds. Georges Seurat was the only one of the four major Post-Impressionists to continue to present images of modernity. Using scientific theories about optics and the psychology of color and line, he sought to present modern life in a controlled, idealistic way. Finding little solace in science or civilization, Paul Cézanne, Vincent van Gogh, and Paul Gauguin sought aesthetic (and often spiritual) authenticity by working outside the rush of Paris. Gauguin, in particular, attempted to adopt both the artistic habits and themes of cultures he believed to be more primitive than that of Paris, Europe, or America in order to produce artworks that conveyed honesty rather than artificiality, which he associated with modernity. Of course, not all Post-Impressionists left Paris to find the “truth.” Henri de Toulouse-Lautrec instead turned an unblinking, sarcastic eye to the cafés, dance halls, and brothels of Paris.

SYMBOLISM

The search for escape from modern pressures and a desire for authentic experiences led the Symbolists in a very different direction. Rather than seeking inspiration in distant lands, the Symbolists turned instead to their own imaginations, seeing the mind as the only true vehicle for aesthetic transformation. Wild fantasies and strange imaginings characterize the work of many Symbolists. Mysterious narratives, as conveyed in Max Klinger's series *The Glove*, give many Symbolist works a dreamlike quality, where objects take on the function of personal talismans or fetishes, precisely the sort of visual fragments Freud was exploring in his contemporaneous work on dreams and the unconscious. Indeed, it almost seems as though a tortured unconscious is pouring forth from the agonized figure in Edvard Munch's *The Scream*.

ART NOUVEAU AND THE SEARCH FOR MODERN DESIGN

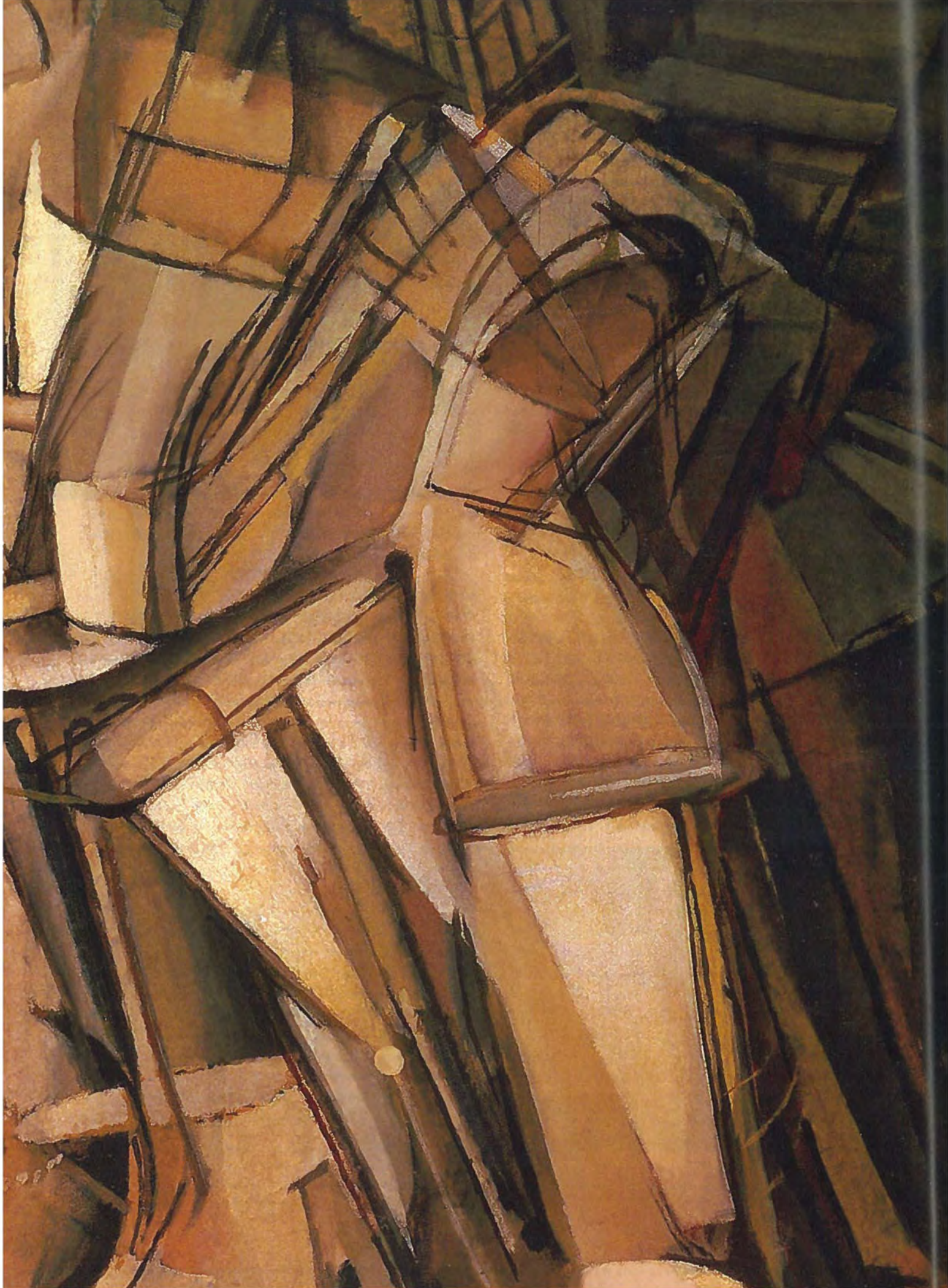
Art Nouveau was considered a modern style, the first to turn its back on revival styles and eclecticism and forge a new, fresh look in architecture and design. It especially relied on biomorphic motifs, which resulted in an organic style that broke down the box of conventional architecture and suggested growth and evolution, as can be seen in Victor Horta's Tassel House and Antoni Gaudí's Casa Milà. In addition to creating a fresh, new look that rejected the styles of the past, Art Nouveau was important for advocating tearing down the division between the fine and decorative, or applied arts, and the creation of total environments. These environments share with Symbolism a dreamlike fantasy quality.

AMERICAN ARCHITECTURE: THE CHICAGO SCHOOL

Many scholars date the rise of modern architecture to the skyscrapers that went up in Chicago in the 1880s and 1890s. Known as the Chicago School, the architects, who included Louis Sullivan, used new building materials and techniques to design what were considered tall buildings for their time. As important, they allowed form to follow function, making their designs reflect the metal grid skeleton of the building rather than incorporate historical styles. Frank Lloyd Wright also worked in Chicago, but is best known for his Prairie Houses. While the Chicago skyscrapers were remarkable for their exteriors, Wright also developed innovative interiors, with one space flowing into another, and then out to the exterior of the building and the surrounding land. Despite developing a modern architecture, Sullivan and Wright invested their structures with universal, spiritual qualities designed to make modernity more meaningful.

PHOTOGRAPHY

The late nineteenth century saw the development of the Kodak camera, which made picture taking ubiquitous and further challenged the notion that photography could be art. Art photographers increasingly turned to a style called Pictorialism, where photographs were made to look like fine art, such as paintings or drawings. Countering the crisp, sharp images of documentary photography, Pictorialists, such as Gertrude Käsebier and Edward Steichen, worked in soft-focus, even blurry styles that imitated painterly brushwork or dark chiaroscuro. Another aspect to the period's photography was a fascination with portraying movement, which resulted in sequence photography and ultimately moving pictures.



Toward Abstraction: The Modernist Revolution, 1904–1914

IT IS TEMPTING TO VIEW THE FIRST YEARS OF THE TWENTIETH CENTURY AS A time of wholesale modernization, when traditional ideas and values joined the horse and buggy as outmoded and irrelevant. In reality, the situation was much more complex. Astonishing scientific discoveries and new modes of living did transform irrevocably the day-to-day existence of most inhabitants of the

industrialized West. Yet, at the same time, traditional social values and habits of thought continued uninterrupted. A defining characteristic of early twentieth-century culture was the ability to reconcile the competing impulses of tradition and innovation. By knitting together the new and revolutionary with the familiar and enduring, a new social fabric was created.

In the political arena, imperialism continued to stoke nationalist ambitions and economic growth. This combination gave the West tremendous military and industrial strength but was also the root of its greatest weaknesses. Fervent nationalism led many toward a narrow patriotism, or chauvinism, that sharpened political, racial, economic, and religious differences. Of course, many rejected such ideas and instead embraced an Enlightenment-generated liberalism that exalted the individual over the state. But the intensifying nationalism and its accompanying imperialism won out, culminating in 1914 with the start of World War I, with most of Europe against Germany, Bulgaria, Austro-Hungary, and Turkey (see map 27.1). This conflict was so cataclysmic that it transformed utterly Western cultural assumptions and aspirations.

Scientific endeavors reveal clearly the interplay between tradition and innovation. By the turn of the twentieth century, scientists recognized that Newtonian physics could only partially

explain the nature of atoms. Physicists sought to understand where Newtonian principles succeeded in predicting the structure and behavior of atoms and where they failed. One major breakthrough came via the experiments of Max Planck (1858–1947), who proved in 1900 that energy was not distinguishable from matter. He also showed that energy was emitted and absorbed in bundles called quanta, disproving the idea that energy existed in a stable, uniform state. Energy and, hence, matter were in constant flux. This concept was especially pertinent to the discovery of radioactivity in 1902 by Ernest Rutherford (1871–1937). In 1913, the atom itself was further redefined when Niels Bohr (1885–1962) declared that it consisted of protons and neutrons. But the greatest amendment to classical physics was proposed by Albert Einstein (1879–1955). Einstein's revolutionary proposals appeared in a series of papers published in 1905 and 1916, and they included his theory of relativity, which claimed that time, space, and motion were not fixed but all relative, especially in relation to the observer's own position. The Newtonian world order, based on notions of energy and matter that remained stable, was now supplanted by a more complex and contingent notion of the universe.

Similar ideas emerged in accounts of human behavior by philosophers and psychologists. Henri Bergson (1859–1941), a French philosopher, was so influential in the first years of the twentieth century that he was well known even to the general public. Bergson postulated that we experience life not as a series

Detail of figure 27.30, Marcel Duchamp, *Nude Descending a Staircase*, No. 2



Map 27.1. Europe and North America 1904–1914

of continuous rational moments, but as intuited random memories and perceptions that we then piece together to form ideas. The world, therefore, was complex and fractured, or as expressed by the Harvard philosopher and psychologist William James (1842–1910), whose theories independently paralleled Bergson's, a "booming buzzing confusion." Only intuition transcended this chaos. The mind, according to Bergson, was pure energy, an *élan vital* ("vital force") that penetrated the essence of all things. While Bergson was philosophically redefining consciousness, Austrian neurologist and founder of psychoanalysis Sigmund Freud (1856–1939) continued to refine his ideas of the unconscious through observations made during clinical practice, an approach that he felt gave his conclusions a scientific basis. Despite taking a different approach, Freud likewise developed a model of human consciousness as fragmented and conflicted.

Artists pursued similar lines of inquiry, testing traditional approaches to art making against new ideas. And, as did the philosophers and scientists discussed above, they used diverse measures to gauge their success. Some artists, like Pablo Picasso and Georges Braque, emulated scientists, treating their studios like laboratories where each creative breakthrough served as a steppingstone to the next, as they sought to develop a new model of visual perception. Others, such as the Italian Futurists, embraced modernity and used the radical stylistic developments of Picasso and Braque to capture the technological wonders and new psychology of the modern world. Others, however, like the German Expressionists, sought an antidote for the cold, impersonal tenor and crass materialism of modernity and tried to invest contemporary life with spirituality. Continuing Gauguin's quest to find a spiritual peace in a primitive world that was in tune with nature, many artists turned to the direct, more abstract vocabulary of tribal art as well as children's, folk, and medieval art. Many of these artists were heavily influenced by Theosophy (see page 919) and believed in the mystical interpenetration of all

things, which they sought to capture in their art and architecture. For artists attempting to visualize the spiritual, the essence of which is abstract, the new stripped down vocabulary of art was the perfect vehicle.

FAUVISM

The rise of Fauvism, the first major style to emerge in the twentieth century, is part of a colorist tradition that can be traced back through Van Gogh, Gauguin, Monet, and Delacroix to Titian and the Venetians. The Fauves, however, took the free, expressive use of color to new heights. Van Gogh and Gauguin had the greatest impact on the Fauves, as is readily apparent in the work of Henri Matisse (1869–1954) and André Derain (1880–1954). Matisse was well aware of the aesthetic traditions with which he was wrestling. Trained in the studio of Gustave Moreau (see fig. 26.16), Matisse had received an exacting academic education under the auspices of the *École des Beaux-Arts*. He understood the extent of his participation in and departure from tradition when, in 1905, he presented his latest pictures at the *Salon d'Automne*, or Autumn Salon, an important venue for vanguard artists. As exhibitions of avant-garde art proliferated in Paris at the turn of the century, the *Salon d'Automne* enjoyed a special status as a juried show where critics anticipated seeing the best of the new work. Few critics or other viewers for that matter were prepared for what they saw there in 1905.

By that year, Matisse had not only moved beyond his academic training with Moreau, but had passed through an Impressionist phase in the 1890s, then a Cézannesque period, and finally a Neo-Impressionist stage. Strongly influenced by the Post-Impressionists' use of color for formal and expressive ends, Matisse pushed even further the independence of color. His experiments proved too radical for some. Art critic Louis Vauxcelles was so shocked by the "orgy of pure colors" he encountered



27.1. Henri Matisse. *The Woman with the Hat*. 1905. Oil on canvas, $31\frac{3}{4} \times 23\frac{1}{2}$ " (80.6 $\times$ 59.7 cm). San Francisco Museum of Modern Art. Bequest of Elise S. Haas. 91.161. © Succession H. Matisse, Paris/Artists Rights Society (ARS), New York

in the work of Matisse, Derain, and their colleagues at the Salon d'Automne that he declared the pictures *fauves*, or wild beasts.

A classic example of the Fauve work exhibited in 1905 is *The Woman with the Hat* (fig. 27.1). While the subject evokes a tradition of coloristic, virtuoso portraiture that stretches back to Élisabeth-Louise Vigée-LeBrun, Peter Paul Rubens, and Titian (see figs. 22.10, 20.4, and 16.34, respectively), Matisse's use of color presents something totally new. Matisse constructed the portrait using primary and secondary colors that look as if he had squeezed them directly from the tube. As in the works of Cézanne, pigments both suggest and deny perspectival space. The background splashes of greens, yellows, reds, and blues appear to reside on the same plane as the head and body in the foreground, locking all together as in one continuous flat mosaic. Matisse has dispensed with Cézanne's structure and monumentality, and instead achieves compositional coherence by balancing intense, complementary hues applied with brash, seemingly spontaneous brushwork.

Traditionally, art historians have placed the work of the Fauves in the category of Expressionism, but this is problematic, since the term generally applies to work displaying an outpouring of emotion—a tortured, anguished, or a pained state of mind. Despite the riot of color and chaos of brushstrokes, *The Woman with the Hat* is not about the sitter's or the artist's psychology. The figure is nothing more than an armature for an exercise in design and the release of color from a naturalistic or documentary function. The same is true of Matisse's landscapes and still lifes from this period as well.

André Derain, likewise, understood painting as an intellectual rather than emotional medium. His *Mountains at Collioure* (fig. 27.2), a subject located in the south of France, where he was



27.2. André Derain. *Mountains at Collioure*. 1905. Oil on canvas, $32 \times 39\frac{1}{2}$ " (81.5 $\times$ 100 cm). National Gallery of Art, Washington, DC. John Hay Whitney Collection. © Artists Rights Society (ARS), New York/ADAGP, Paris



27.3. Henri Matisse. *Le Bonheur de Vivre* (*The Joy of Life*). 1905–1906. Oil on canvas, 5'8" × 7'9 ³/₄" (1.74 × 2.38 m). The Barnes Foundation, Merion, Pennsylvania. © Succession H. Matisse, Paris/Artists Rights Society (ARS), New York

painting with Matisse in 1905, may seethe with Van Gogh's energetic brushwork and Gauguin's arabesques, but Derain did not intend it to embody those artists' spirituality or primitivism. Like the figure for Matisse, the landscape is just a vehicle for Derain's complex play of joyous color and surface design. Derain's overriding interest is in the *formal*—meaning abstract—qualities of image-making, with special emphasis on bright color in a nonrepresentational role.

The Fauves were never an organized group. The term was applied by critics to artists, many of whom had been friends since 1900, who used bright color and happened to show together at the Salon d'Automne of 1905, where the similarity of their work was recognized. By 1908, Fauvism had disintegrated. For Matisse, Fauvism was just one more stage toward making art that was, as he put it, "something like a good armchair in which to rest from physical fatigue." In other words, Matisse sought to use color in an abstract way that was beautiful, peaceful, serene, and sensuous.

We can see Matisse beginning to move out of Fauvism in his 1905–1906 painting *Le Bonheur de Vivre* (*The Joy of Life*) (fig. 27.3). This work shows the influence not only of Derain's curvilinear patterning but also of firsthand experience with Gauguin's paintings. In fact, Gauguin's estate was being stored near Collioure, and Matisse visited the collection twice. The color remains intense and nonrealistic, but now it is contained in

graceful arabesques. Matisse's most innovative move here is to dispense with logical space and scale while increasing the abstraction. No matter how abstract and flat Derain's and Matisse's Fauvist pictures of just a year earlier are, they still project a rational progression of space. Now, in Matisse's work, that space is gone, as two enormous reclining nudes in the middle ground are as large if not larger than the pipe player and kissing couple in the foreground. Figures dissolve into one another and so do trees into sky and hills, so that it is nearly impossible to tell which sits in front of which. Reality gives way to a joyous abstract orchestration of colored lines and planes, which takes its hedonistic cue from the Classical idyll of dance, passion, and music making of Puvis de Chavannes (see fig. 26.5). We sense we are witnessing a primitive rite or bacchanal that takes place in a prehistoric time, when humans were still harmoniously integrated with nature. The pipes, garlands, shepherd, and sense of Graeco-Roman nudity evoke an archaic Classical world, the same world conjured by French painters like Poussin and Claude, (see figs. 21.7 and 21.8).

Because of the intensity of its color, *The Joy of Life* is generally labeled a Fauvist picture. By 1907, however, Matisse's palette, while still colorful, was subdued, becoming sensuous and serene rather than joyfully riotous. We can see this new sensitivity in his 1911 *The Red Studio* (fig. 27.4). While the subject is again a conventional one—in this case, the artist's

studio—in Matisse's hands, the theme takes on new import. On the one hand, reassuringly familiar objects appear, such as pencils, a collection of studio props arranged as a still life, and even several of Matisse's own canvases. On the other hand, *The Red Studio* offers a viewer a completely novel visual experience through the manipulation of color and line to radically redefine pictorial space.

As the title indicates, the painting's keynote is the color red, which is like a flat window shade pulled through the entire canvas. Basically unvarying in tone, it momentarily becomes floor, wall, and tablecloth because of the white-line drawing, before popping back to the surface as a flat red shade. Even the white lines that delineate the table, high-backed chair, and wall, for example, and suggest recession and thus space, reinforce the two-dimensionality of the image, for they are not painted lines. Rather, they are slivers of canvas that Matisse has allowed to show through. The red itself is highly evocative. It is enticing, lush, sensuous, soothing, and comforting, telling us with extraordinary efficiency and immediacy that this studio is warm, cheerful, and relaxing. The paintings on the wall seem to float on this red field, asserting themselves as objects of pride and accomplishment. Matisse similarly highlights his box of pencils, plate, flowers, and chair, personal objects that must have been special to him. Only by dispensing with conventional space and volume, meaning realism, could Matisse push these objects to the fore and make them so prominent. The flat red field also allowed Matisse to create a wonderful syncopated rhythm with the paintings and other objects, producing a vitality that suggests artistic creativity, which complements the sensual pleasantness of the room.

ART IN TIME

1905—André Derain's *Mountains at Collioure*

1905—Critic Louis Vauxcelles names Fauvism

1907—Henri Bergson publishes *Creative Evolution*

1911—Henri Matisse's *The Red Studio*

1913—Marcel Proust publishes *Swann's Way*, volume one of *Remembrance of Things Past*

CUBISM

The second major style to emerge in the new century was Cubism, largely under the leadership of Pablo Picasso and Georges Braque. As much an analysis of artistic traditions and possibilities as an approach to making art, Cubism sparked new ways of thinking about the appearance and even the purpose of art. The journey to Cubism was a long one, however, starting only after both artists had fully absorbed the lessons offered by Post-Impressionism and Fauvism. Picasso was the first to press further the limits of abstraction observed by Cézanne, Derain, and Matisse.

Reflecting and Shattering Tradition:

Les Femmes d'Alger (O. J. R. M.)

Pablo Picasso (1881–1973) was born in the Spanish town of Malaga, on the Mediterranean coast, where he began his artwork under the direction of his father, who was a painter. At age 15 he moved to Barcelona and continued his training at the



27.4. Henri Matisse. *The Red Studio*. 1911. Oil on canvas, 5'11 $\frac{1}{4}$ " $\times$ 7'2 $\frac{1}{4}$ " (1.81 $\times$ 2.19 m). The Museum of Modern Art, New York. Mrs. Simon Guggenheim Fund. © Succession H. Matisse, Paris/Artists Rights Society (ARS), New York

Escuela de Bellas Artes. He was soon a major figure in Barcelona's art community, working primarily in a Symbolist style. After roughly four years of shuttling back and forth between Barcelona and Paris and leading a desperate, abject existence, he settled permanently in Paris, moving into a run-down building nicknamed the "*bateau-lavoir*" ("laundry boat") in bohemian Montmartre, the hill overlooking the city. The neighborhood was a center for the impoverished cultural avant-garde, and Picasso quickly became part of the group's inner circle, which also included writers Max Jacob (1876–1944) and Guillaume Apollinaire (1880–1918). In 1907 Picasso shocked even his closest companions when he unveiled in his studio *Les Femmes d'Alger* (O.J.) (fig. 27.4). The painting's style departed sharply from Picasso's previous work. To his contemporaries, this large, frightening picture seemed to come out of nowhere.

Of course, the painting did not emerge from an aesthetic vacuum. Among Picasso's sources were the great French history paintings of the seventeenth and eighteenth centuries. The canvas he chose for the work is uncharacteristically large, consistent with the dimensions of a painting destined for the traditional salon. Another influence was the work of Matisse, with whom Picasso maintained a friendly rivalry until the older artist's death in 1954. In the case of *Les Femmes d'Alger*, he was responding to the spatial ambiguity of Matisse's *The Joy of Life*, which Picasso felt compelled to upstage. These sources were not immediately apparent to visitors to Picasso's studio, and *Les Femmes d'Alger* initially outraged Matisse and everyone else. But once understood, it provided inspiration for untold artists.

The title of the painting refers to the "red-light" district in Barcelona. Early studies show a sailor in a brothel, seated before a table with a plate of fruit and surrounded by prostitutes.



27.5. Pablo Picasso. *Les Femmes d'Alger* (O.J.) (The Young Ladies of Avignon). 1907. Oil on canvas, 8' x 7'8" (2.44 x 2.34 m). The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest. © Estate of Pablo Picasso/Artists Rights Society (ARS), New York

The Myth of the Primitive

Over the past two decades, art historians have studied critically the practice by Western artists of borrowing themes and forms from non-Western art. Known as **primitivism**, this practice raises complex issues. Modern artists were attracted to non-Western artworks for aesthetic as well as ideological reasons. Aesthetically, the avant-garde saw these works as a means to escape the influence of Western artistic traditions, especially the Graeco-Roman tradition. Because non-Western artworks offered alternative ways of conceiving form and space, artists eagerly studied, collected, and emulated them. Ideologically, this fascination with non-Western cultures is an offshoot of Jean-Jacques Rousseau's eighteenth-century concept of the "noble savage": a belief that nonindustrialized, non-Western indigenous peoples were less civilized, more "natural" and in touch with nature than urban Western Europeans and that they could express their emotions, sexuality, and religious beliefs more directly. Many Western artists deliberately adopted a Westernized style of primitivism in emulation of these cultures in order to energize their artwork and find alternatives to centuries' old standards of beauty, standards that seemed to many to be exhausted or irrelevant.

Among the European Modernists who pursued primitivism were Pablo Picasso and Ernst Ludwig Kirchner, both of whom collected and drew inspiration from African and Oceanic art. Before European artists came in contact with African or Oceanic art, however, they turned to peasant culture for a view of "primitive" life. The progression of this notion from the domestic to the exotic is exemplified by Paul Gauguin, who sought out primitive inspiration first in the peasant culture of the French province of Brittany, as in *The Vision after the Sermon* (see fig. 26.13), before going farther afield to Tahiti, as in *Where Do We Come From? What Are We? Where Are We Going?* (see fig. 26.14).

Agrarian and subsistence-based cultures were not the only sources for primitivism. For example, Matisse's development of flat decorative pat-

terns, as in *The Red Studio* (see fig. 27.4), was inspired by his travels in Islamic North Africa, a region with an advanced trade economy and urban centers. Thus, we use the term **primitivism** to describe borrowings from diverse cultures that had little in common except their place in the Western imagination. Some artists even turned to works by children or the insane in their quest for primitive sources. The willingness of these avant-garde artists to equate non-Western artworks with works by children or the insane as equally "primitive" points to a widely held perception of non-Western cultures as untutored, immature, and irrational, ignoring the research of anthropologists who found so-called primitive cultures as complex and sophisticated as Western civilization.

Generally speaking, when European artists looked at non-Western art, they did not care to understand it in the same way that they appreciated art of their own cultures. Because many of the masks and other carvings that arrived in Europe in the early twentieth century were essentially the spoils of colonialism, much information about them had been lost. Western artists approached these objects without knowing the artists' names, the cultures that produced them, the ways in which they were carved, and the cultural contexts in which they were originally used and viewed.

By the mid-twentieth century, when many anticolonialist movements were well underway it was clear that the West's attitude toward non-Western art and cultures was extremely problematic. The field of postcolonial studies came into being with the publication of Edward Said's book *Orientalism* (1978). Said argued that Western, especially imperialist, societies defined themselves in opposition to the cultures they dominated. Focusing on colonialist literature, Said showed that non-Western societies were characterized as uncivilized, chaotic, and violent and were seen in contrast to the advanced, rational, and benevolent societies of the West. Said's observations applied equally to visual representations of colonized cultures. For the past two decades, art historians have researched the political as well as aesthetic significance of primitivism.

The sailor is now gone, but the theme remains, for we, the viewers, are seated in place of the sailor at the table in front of the fruit, an age-old symbol of lust. Coming through the brothel curtains and staring directly at us are five of the most savage, confrontational nudes ever painted. Thematically, then, the picture began as a typical Symbolist painting about male lust and castrating women. From its inception, then, *Les Demoiselles* represented a continuation of the femme fatale theme prevalent in late nineteenth century art and literature. The painting also speaks to Picasso's personal ambivalence toward women and his intense fear of venereal disease.

Instead of relying on conventional forms of pictorial narrative to tell his tale, Picasso allowed the abstract qualities of the medium to speak for him. The formal qualities are threatening and violent. The space is incoherent and jarring, virtually unreadable. The entire image is composed of what looks like enormous shards of glass that overlap in no comprehensible way. Instead of receding, they hover on the surface of the picture plane, jostling each other. Sometimes the facets are shaded, as in the diamond-shaped breast of the harlot parting the curtain on the right, but Picasso has reversed the shading, in effect,

detaching the breast from the body. Even more incomprehensible is the seated figure below her, who has her back to us yet simultaneously faces us. The table with fruit is tilted at such a raking angle it would shock even Cézanne, who provided the most immediate model for this spatial distortion (see fig. 26.2) and was the subject of a major retrospective in Paris in 1907. The menacingly pointed melon sets the shrill tone for the picture and through its unobtrusive phallic erection announces the sexual theme.

The use of conflicting styles within a single picture is another disturbing quality. The three nudes to the left with their almond-shaped eyes and severe facial features were inspired by ancient Iberian sculptures, which Picasso collected. But the frightening faces on the right are entirely different. At this point in the creation of the painting, or so the story goes, Picasso's Fauve friends took him to the Trocadéro Museum of ethnographic art, where he saw African masks, providing the source for the ski-jump noses, facial scarifications, and lopsided eyes. The story seems logical enough. We know Matisse and Derain were already collecting African art, and that Picasso and Matisse had known one another since 1905. Direct



27.6. Georges Braque. *The Portuguese*. 1911. Oil on canvas, $45\frac{7}{8} \times 32\frac{1}{8}$ " (116 × 81.6 cm). Kunstmuseum, Basel. Gift of Raoul LaRoche, 1952. © Artists Rights Society (ARS), New York/ADAGP, Paris

sources for Picasso's borrowings can be found in African sculpture, and the abstraction and "barbarism" of the masks must have appealed to the artist's sensibility. (See *The Art Historian's Lens*, page 951.)

Picasso adamantly denied the influence at this time of *art nègre*, as African art was then called, although he would soon collect it himself. And, sure enough, in the early 1990s, art historians discovered that his source was most likely his own imagination. Doodlings that predate his exposure to African art appear in his sketchbooks. The striations, for example, were notational marks for shadow. The head of the crouching demoiselle was actually the result of the witty transformation of a female torso into a face (visual double-entendres occur frequently in Picasso's art). But given Picasso's friendship with the Fauves, it is hard to imagine that he had not heard about and visited the Trocadéro Museum before he finished the painting.

Regardless of his sources, what cannot be denied is Picasso's willingness to look anywhere for inspiration, from the lowly source of his own caricaturing to African masks (then considered artifacts and not art), to Classical Greek sculpture, reflected here by the tradition of the monumental nude, which Matisse had presented so differently in the *The Joy of*

Life. But most important about *Les Femmes d'Alger* is the new freedom it announced for painting, for now line, plane, color, mass, and void were freed from their representational role to take on a life all their own. The picture laid the foundation for Analytic Cubism.

Analytic Cubism: Picasso and Braque

It may seem incredible that *Les Femmes d'Alger* owes anything to the methodical, highly structured paintings of Cézanne, but Picasso had carefully studied Cézanne's late work and found in his abstract treatment of volume and space the basic units from which to derive the faceted shapes of what became Analytic Cubism. Picasso did not arrive at this style on his own, however, and even seemed creatively stalled after *Les Femmes d'Alger*. To help him move beyond this point, the emotional Spaniard needed an interlocutor, a steadying force, someone with whom he could discuss his ideas and experiment. This intellectual partner was the French artist Georges Braque (1882–1963), who conveniently lived around the corner from him in Montmartre. From 1908 to 1910 the two fed off each other, their styles developing from a representational picture of fractured forms and space like *Les Femmes d'Alger* to a shimmering evanescent mirage of abstract lines and brushwork like Braque's *The Portuguese* (fig. 27.6) of 1911. Picasso and Braque were so intertwined that their styles began to merge by 1910.

The Portuguese is a classic example of the Analytic Cubism that had emerged in 1910. Gone is the emotional terror and chaos of *Les Femmes d'Alger*. Braque arranged a grid of lines following the shape of the canvas and an orderly geometric pattern of diagonal lines and curves, all recalling Cézanne's vision of a tightly structured world. Despite being abstract, however, these shapes also represent signs. The circle at the lower center is the sound hole of a guitar, and the horizontal lines are the strings, although Braque used the same sign to indicate fingers, a confounding or visual punning of objects that is characteristic of Cubism. The stenciled letters and numbers are borrowed from a poster that probably read "Grand Bal" and listed the price of admission (10 francs, 40 centimes). The lines and shadows suggest arms, shoulders, and the frontal pose of a figure tapering toward the head. Behind the figure hangs a poster and, in the upper right, we see the harbor from a window. By providing these subtle visual clues, Braque prompts the viewer to recognize that the painting shows a guitar player in a Marseilles bar. Once again, we find a conventional subject—a genre scene—presented with a radical new artistic language. The atmosphere and light that floods the picture and falls on individual facets seems real or naturalistic but fails to create coherent space and volume. Ultimately everything is in a state of flux without absolutes, including a single interpretation of reality. The only reality is the pictorial world of line and paint. In a 1909 review of Braque's earlier work, Louis Vauxcelles, who had named Fauvism, labeled the paintings *Cubism*, influenced by Matisse's description of earlier Cubist works as appearing to be made of little cubes. The word was then applied to the analytic experiments of Braque and Picasso.

Synthetic Cubism: The Power of Collage

To focus on structure and line, Picasso and Braque painted monochrome images, thus removing the problem of color from their Analytic Cubism. This situation changed in 1912, however, when they began working in collage, pasting flat objects, generally paper, onto the canvas. Picasso made the earliest known example in May 1912, when he glued onto the surface of a painting a sheet of imitation chair caning, a product not unlike contact paper. (These oilcloth sheets with a chair-caning pattern printed on them were normally pasted on wood as an inexpensive way to repair a broken seat.) This device allowed him to complicate notions of the real and the illusionistic, for the chair caning was simultaneously real—a piece of real imitation chair caning—and illusionistic, a picture of chair caning.

Picasso and Braque realized immediately the broader implication of this daring move. The pasted image now literally sat on top of the canvas, a statement Matisse had made a year earlier in *The Red Studio* when he revealed the canvas to emphasize how paint sat atop its surface. Once and for all, the Renaissance conception of the picture plane as a window into an illusionistic world was shattered. Instead of a window, the picture surface became a tray on which art was served. Art occurred in front of, not behind, the canvas, a fact Edouard Manet had implied some 50 years earlier (see page 870).

Collage changed completely the way in which Braque and Picasso made their images. Instead of breaking down or abstracting an object into essential forms, the artists now synthetically constructed it by building it up or arranging it out of cut pieces of paper, hence the name Synthetic Cubism. Constructing the image out of large, flat shapes meant that they could introduce into Cubism a variety of textures and colors, as seen in Picasso's *Guitar, Sheet Music, and Wine Glass* (fig. 27.7) of 1912. Because music is abstract, like their art, it became a favorite theme for the Cubists, who wished to establish parallels between the two art forms. Picasso built his composition on a background of real wallpaper that, like the imitation chair caning used earlier, serves as a visual pun on illusion and reality.

Picasso puns with solid forms and intangible space as well. The guitar sound hole, an element that should be negative space but appears as a solid circle of paper, contrasts with the wine-glass in the Analytic Cubist drawing, which should be three dimensional and solid but instead consists of lines on a flat piece of off-white paper that has more physical presence than the drawn glass. Picasso even tells us he is punning, for he has cropped the newspaper collage at the bottom to read *LE JOU*, a shortening of *Le Journal*, or “newspaper,” which in French sounds like the verb *jouer*, meaning “to play” or the noun *jouet*, meaning “toy.” The headline for the article is “*La Bataille s’est engagé*,” which translates as “The Battle Has Started,” and refers to the violent war then raging in the Balkans, with Greece, Serbia, Bulgaria, and Montenegro fighting for independence against the Ottoman Empire (see map. 27.1). Picasso uses

ART IN TIME

1905—Albert Einstein formulates his Theory of Relativity

1907—Pablo Picasso's *Les Femmes d'Alger*

1911—Georges Braque's *The Portuguese*

1913—Igor Stravinsky's ballet *The Rite of Spring*

1914—James Joyce publishes *Ulysses*

the announcement to signal the friendly rivalry between himself and Braque. Possibly, he is subtly contrasting the sensual pleasure of his still life and comfortable bourgeois living with the horrendous suffering of the Balkan conflict, in effect commenting on French or middle-class indifference to the tragedy occurring to the east.

The logical peak of Cubism occurred when Picasso extended Synthetic Cubism to sculpture and created the first **construction**, a three-dimensional assemblage of materials. Although his earliest construction was made in 1912 (and evidence suggests Braque had made some even earlier), Picasso did not produce a large number of these sculptures until 1914–1915; most were musical instruments, such as *Violin*



27.7. Pablo Picasso. *Guitar, Sheet Music, and Wine Glass*. 1912. Charcoal, gouache, and pasted paper, $24\frac{5}{8} \times 18\frac{1}{2}$ " (62.5 × 47 cm). The McNay Art Institute, San Antonio, Texas. Bequest of Marion Koogler McNay. © Estate of Pablo Picasso/Artists Rights Society (ARS), New York

(fig. 27.8) of 1915. Instead of pasting paper to canvas, he assembled flat or slightly bent sheets of painted metal into a low relief. Just as he had for painting, he now redefined sculpture. Instead of being carved, chiseled, or molded, his sculpture was assembled, and, unlike most sculpture since the Renaissance, it was painted. He used paint perhaps with a bit of irony, since the cross hatching used to represent shading in painting is unnecessary for a sculpture, the three-dimensional form not requiring illusionistic shadow. Again Picasso creates puns about the medium. Without knowing the title, a viewer could not know for certain that this work represents a violin. That is not the issue, however, for Picasso is more concerned with creating a visual equivalent to music—here a staccato rhythm of shape, color, and texture—that transforms the individual metal pieces into playful musical notes that we can almost hear.

The outbreak of war in 1914 disrupted daily life, bringing an end to the brilliant visual game between Picasso and Braque. By then, the two artists had completely transformed painting and sculpture, undermining some 700 years of tradition by destroying notions about what art forms could be. Conventional systems for representing perspectival space were demolished and now line and color conveyed formal or expressive content instead of serving to duplicate observed reality.

Braque and Picasso sparked a revolution in our perception of reality as radical as those of Freud and Einstein. Music and literature were undergoing similar transformations. For example, Russian composer Igor Stravinsky (1882–1971) changed the face of music with his primitive, rhythmic ballet score *The Rite of Spring*, first performed in 1913 in Paris, where it caused a riot because people perceived it as cacophonous. Irish author James Joyce (1882–1941) similarly dismantled and restructured the novel in *Ulysses*, begun in 1914, in which he disrupted the continuity of the narrative by giving the reader multiple views of the character's personality and psychology.

Especially close to the Cubists, however, was the writer Gertrude Stein (1874–1946), who with her brother Leo amassed an astonishing collection of works by Picasso and Matisse, which they displayed in their Paris apartment. Stein is famous for such passages as “Rose is a rose is a rose is a rose” or “Out of kindness comes redness and out of rudeness comes rapid same question, out of an eye comes research, out of selection comes painful cattle.” Inspired by Cézanne, her novels and poems have a stream-of-consciousness and fractured abstract quality meant to evoke “the excitingness of pure being.” Like Cubism, Stein's rhythmic “word-paintings” deny any absolutes.

THE IMPACT OF FAUVISM AND CUBISM

Matisse's and Picasso's liberation of color and line from illusionistic roles marked important steps in the development of modern art. As innovative as their achievements were, their interests and sensitivity during these years were limited. Their works were rational, intellectual, and pleasurable, and they focused on such traditional subjects as still life, portraiture, and the figure. Yet they provided a new artistic vocabulary for



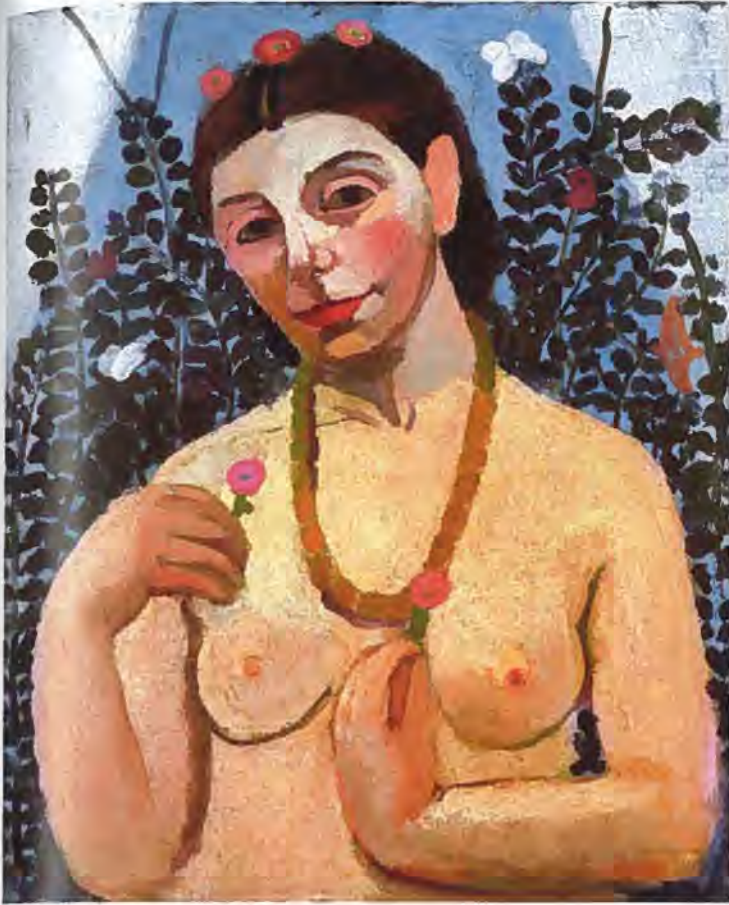
27.8. Pablo Picasso. *Violin*. 1915. Construction of painted metal, $37\frac{1}{2} \times 25\frac{5}{8} \times 7\frac{1}{2}$ " (94.5 × 65 × 19 cm). Musée Picasso, Paris.
© Estate of Pablo Picasso/Artists Rights Society (ARS), New York

artists with very different interests and concerns, artists who used this new language to project powerful emotions, spirituality, and the intensity of modernity.

German Expressionism

The long tradition of Expressionism in German art extends back to the grotesque physical and psychological tensions of such Renaissance artists as Matthias Grünewald (see fig. 18.13) and Albrecht Dürer (see fig. 18.17). German Expressionism surfaced as a cohesive movement, however, toward 1905, and although it encompassed a range of issues and styles, it can be characterized as tortured, anguished, brutally primitive, or passionately spiritual, reflecting elemental cosmic forces.

A precursor of the first German Expressionist movement is Paula Modersohn-Becker (1876–1907), whose career was cut short by her early death at the age of 31. Her artistic activity was limited to two mature years, during which she produced remarkable pictures that promised a brilliant future. In 1898, she settled in in the commune of Worpswede, a haven for artists and intellectuals seeking escape from modern urban life, just outside Bremen in north Germany. There, she befriended two major Symbolist writers, the poet Rainer Maria Rilke (1875–1926) and the novelist Carl Hauptmann (1862–1946),



27.9. Paula Modersohn-Becker. *Self-Portrait*. 1906. Oil on canvas, $24 \times 19\frac{3}{4}$ " (61 $\times$ 50.2 cm). Öffentliche Kunstsammlung Basel, Kunstmuseum, Basel, Switzerland. © Paula Modersohn-Becker

both of whom urged her to seek the spiritual in her art and to reject the naturalistic. Modersohn-Becker visited Paris regularly, and in 1905–1906 she was especially influenced by exhibitions of works by Gauguin and Cézanne.

The emergence of her individual style is represented by her 1906 *Self-Portrait* (fig. 27.9). In this revolutionary self-portrait, the artist presents herself nude. With this gesture, Modersohn-Becker reclaims the nude female form for women, endowing it with creative vitality and agency, challenging the tradition of the passive nude Venuses and bathers popular since the Renaissance. The artist presents herself as an emblem of fertility, an earth goddess. Showing herself frontally, like an icon, she reduces her contours to a Gauguin-like curvilinear simplicity. Her awkward yet charming pose suggests the primitive, recalling especially Gauguin's Tahitian women (see fig. 26.14); her amber necklace even resembles a lei. She poignantly displays two small flowers, symbols of fertility, which she has colored and shaped similarly to her nipples. Also symbolic of fecundity is the garden in which she depicts herself. A celestial blue halo deifies her and reinforces her elemental presence. What is revealing about the image is Modersohn-Becker's German primitivism, which differs so radically from that of Gauguin. There is a cultivated crudeness throughout the picture,

reflected in the pasty application of paint, particularly in the masklike face and neck, and the awkward gestures, especially of her left hand. It appears as well in the ungainly flat ear and coarse fingers of the right hand. Despite the beautiful colorful palette, we sense a raw, primal energy and an earthiness, characteristics of much German Expressionism.

DIE BRÜCKE (THE BRIDGE) Scholars generally assert that German Expressionism began with *Die Brücke* (The Bridge), a group conceived in 1903 when four Dresden architecture students, including Ernst Ludwig Kirchner (1880–1938) and Erich Heckel (1883–1970), decided to form an art alliance "to clear a path for the new German art." In 1905, the group officially formed and went public with no artistic program other than to oppose "older well-established powers" and create a "bridge" to the future. Like so many progressive Germans, their vision was formed by the philosopher Friedrich Nietzsche (1844–1900). In his most famous book, *Thus Spoke Zarathustra* (1883–1885), Nietzsche called for the rise of an *Übermensch*, or "superhuman," a youthful noble of superior intellect, courage, fortitude, creativity, and beauty who would dominate the inferior masses huddling safely in the conventional, restrictive past. This strong-willed *Übermensch* would be the "bridge" that would lead the world into a glorious future of new ideas.

The initial problem confronting these largely self-taught artists, who shared a communal studio in a former butcher shop, was to find subject matter and a way to express it. Initially they focused on the unsettling psychology of modern Germany and turned to intense color to express it. Kirchner, the leader of *Die Brücke*, was the first to mature artistically, about 1907, as seen in his *Street, Dresden* (fig. 27.10) of 1908. The group's love of Van Gogh and their recent discovery of Matisse are reflected in the intense Fauvist color liberated from a representational role. As important is the impact of Edvard Munch (see fig. 26.21), who



27.10. Ernst Ludwig Kirchner. *Street, Dresden*. 1908 (dated 1907 on painting). Oil on canvas, $4'11\frac{1}{4}" \times 6'6\frac{7}{8}"$ (1.51 $\times$ 2 m). The Museum of Modern Art, New York. © by Ingebourg and Dr. Wolfgang Henze-Ketter, Wichtrach/Bern



exhibited throughout Germany and often resided in Berlin after 1892. The disturbing psychological undertones and arabesque patterning are decidedly Munch-like, and Kirchner's crowded street evokes a claustrophobic anxiety worthy of Munch. Like most Munch images, this one focuses on sexual confrontation. Wraithlike women stare out. One, dressed in yellow, lifts her dress to reveal her petticoat. Searing pinks, yellows, and oranges contrast with electrifying blues and greens, creating a disturbing dissonance and sexual excitement. This picture could never be mistaken for one by Matisse.

In 1906, the Berlin artist Emil Nolde (1867–1956) had a one-person show at the Galerie Arnold in Dresden. The *Brücke* artists were so captivated by Nolde's powerful use of color that they invited him to join the group. Older than the other members, he lasted only a year, for his brooding nature and highly personal style were not really compatible with the group's communal mission. Still, his preoccupation with intense emotion and color conformed to the direction in which the group was heading, in part due to his influence. In 1909, after recovering from a serious illness, he made a series of religious pictures, including *The Last Supper* (fig. 27.11). Nolde claimed that in this picture he “followed an irresistible desire to represent profound spirituality, religion, and tenderness.” This painting, created in a flurry over several days, is about emotion, his own as well as that of Jesus and the apostles. Nolde crowds the figures and presses them to the surface of the picture plane, making their passions ours. A somber yet spiritual red dominates, contrasted by its complement green and laced with yellows and blues, making the surface appear to burn with emotion. He used bold slabs of paint to crudely construct faces and bodies, an effect difficult to see in reproductions. A brutal angularity occasionally appears in chins and noses, and color patterns have jagged edges, as in the hair of the foreground figures.

At first the faces look like masks and are almost grotesque. These are not Ensor masks (see fig. 26.20), however; nor are they masks at all. The distortions and strident gestures, both figural and painterly, underscore the powerful scene. The rawness of the figures enhances the direct emotional force. It also makes the protagonists appear more human and earthy, para-

27.11. Emil Nolde. *The Last Supper*. 1909. Oil on canvas, 32½ × 41¼" (86 × 107 cm). Copenhagen Statens Museum for Kunst Wvz Urban 316. © Nolde-Stiftung Seebull

doxically more real despite their sketchiness. By this point in his career, Nolde regularly visited the Völkerkundemuseum in Berlin, drawn to the spirituality and emotionalism of the tribal artifacts displayed there. Here we can sense his adoption of the abstraction and directness of these works in an effort to create similar powerful psychological effects.

The ranks of *Die Brücke* gradually expanded to eight or nine artists, but by 1909, they began moving one by one to Berlin. There they found a more sophisticated art scene, dominated by Herwarth Walden's avant-garde art publication *Der Sturm*, begun in 1910, a concept he expanded into a gallery by 1911. By that year, all the *Brücke* artists had relocated, although the group did not disband until 1913. Heavily influenced by Cubism, their style began to change as well. Most abandoned the undulating contours of Munch and the *Jugendstil* (German Art Nouveau) and embraced a fractured planarity and geometric linearity.

This new style that emerged toward 1910 can be seen in Erich Heckel's *A Crystal Day* (fig. 27.12) of 1915. Although *Die Brücke* artists retained the linear look of Cubism, they generally used it to create psychological tension rather than a complicated pictorial space. In this work, Heckel uses Cubist line and fracturing of space to portray abstract, universal ideals. While Kirchner portrayed the psychologically debilitating and moralistically bankrupt side of modernity, Heckel presented the antidote, a Rousseauian elemental, almost primitive, unification with nature and its universal forces. In *A Crystal Day*, Heckel captures cosmic forces through the energy of his colorful lines that, especially in sky and lake, look like a painterly abstract Cubist composition. Similar asymmetrical jagged shapes are echoed throughout, locked in a tight mosaic. Even the angular figure, reduced to a simplified form and vaguely reminiscent of the African sculpture the group so admired, is closely woven into the linearity of the land. Heckel gives us the feeling of a common life force surging through all of nature, binding everything together.

In their quest to create a nationalistic art, *Die Brücke* artists revived the printmaking technique of woodcut, favored by German artists during the early Renaissance. (See *Materials and Techniques*, page 958.) Adding to the medium's attraction was its rawness—one can sense the grain of the wood, which gives not only a stridency but also an earthly, organic feeling to the images. These qualities can be readily seen in Kirchner's *Peter Schlemihl: Tribulations of Love* (fig. 27.13) of 1915, one of a series Kirchner created to illustrate the prose tale *Peter Schlemihl's Wondrous History* (1814) by Adelbert von Chamisso (1781–1838), which tells the tale of a man who sells his shadow (soul) for a pot of gold. This colored woodcut shows the use of the ambiguous space of Cubism to project the invisible inner workings of the mind and to juxtapose that with the representational world. Here we see a man next to a manifestation of his psychosexual conflict. Spatial dislocation, a splintering sharpness to the edges, a chaotic composition, and the touches of emotion-evoking color (a passionate violent red and a chilling



27.12. Erich Heckel. *A Crystal Day*. 1913. Oil on canvas, $47\frac{1}{4} \times 37\frac{3}{4}$ " (120 × 96 cm). Pinakothek der Moderne, Munich. Loan from Collection of Max Kruss, Berlin. © Artists Rights Society (ARS), New York/ADAGP, Paris



27.13. Ernst Ludwig Kirchner. *Peter Schlemihl: Tribulations of Love*. 1915. Color woodcut from two blocks on wove paper, $13\frac{1}{8} \times 8\frac{1}{4}$ " (33.6 × 21.7 cm). National Gallery of Art and Brücke Museum. Collection of Karl and Emy Schmidt-Rottluff. © by Ingebourg and Dr. Wolfgang Henze-Ketter, Wichtrach/Bern

melancholy blue)—all abstract qualities—create an unsettling and distressing image. Kirchner, like Heckel, displays a *Brücke* reliance on African sculpture, seen especially in the sharp angularity and faceting of the man's face, although this time he uses it to impart a brutal harshness.

DER BLAUE REITER (THE BLUE RIDER) The second major German Expressionist group, *Der Blaue Reiter* (The Blue Rider), developed in Munich, in southern Germany. It lasted but four months, from December 1910 to March 1911. Like their *Brücke* counterparts, the artists associated with *Der Blaue Reiter* drew on art forms from Western art history as well as non-Western and folk art traditions to create images that reveal their skepticism toward modern, industrial life. The group focused on visually expressing a spirituality they believed resided beneath the surface of the visual world.

The key figure in *Der Blaue Reiter* was the Russian artist Vasily Kandinsky (1866–1944). He left Moscow in 1896 to study art in Munich and brought with him Russian influences, namely the spirituality of native religious icons and the robust, emotional

colors of folk art. His interest in folk culture was rekindled when, in 1908, he moved with painter Gabriele Münter (1877–1962) to Murnau, just south of Munich in the Bavarian Alps. There he immersed himself in folk culture and was deeply affected by the powerful colors and the directness of the decorations and paintings on glass, a medium that he and Münter adopted. The couple also lived in the Schwabing neighborhood of Munich, a bohemian enclave of cafés and liberalism. The area was a breeding ground for explorations of spirituality and the occult, where Theosophy was daily conversation. A mystical philosophy that attracted numerous adherents in the early twentieth century, Theosophy promoted spiritual attainment through meditation and esoteric teachings. Kandinsky owned the book *Theosophie* by German philosopher Rudolf Steiner (1861–1925) and attended his Theosophy lectures in Berlin in 1908. Inspired in part by Steiner's ideas, Kandinsky in 1910 wrote *Concerning the Spiritual in Art*, published the next year and read worldwide. He proclaimed the need to paint one's connectedness with the universe and to use an abstract vocabulary, one that functioned much like music, to portray the abstract qualities of spirituality.

The Woodcut in German Expressionism

Some of the best-known European artists in the fifteenth and sixteenth centuries practiced the printmaking medium of the woodcut, but by the early nineteenth century this method was eclipsed by commercial print technologies, such as wood engraving and lithography. These technologies produced images of great detail that could be executed rapidly and mass-produced. In the late nineteenth century, however, European painters and sculptors returned to the woodcut as an artistic medium precisely because it produced a crude, unsophisticated look in contrast to the slick techniques of modern image reproduction.

Japanese woodblock prints were the elaborate product of a series of designers, block cutters, and printers, and Europeans in the mid-nineteenth century avidly collected them. In the 1890s Edvard Munch and Paul Gauguin reinvented a very different form of the woodblock print, or woodcut, as did such German Expressionists as Ernst Ludwig Kirchner (see fig. 27.13) and, somewhat later, Käthe Kollwitz in the early 1900s. Their sim-

plified, handmade process contributed to the planar effect of flat, simplified shapes, which can evoke strong emotional tensions. Unlike the division of labor characteristic of the production of Japanese prints and those of Northern Renaissance artists such as Albrecht Dürer, these modern artists designed, cut, and printed the woodcuts themselves. They could thus exploit unforeseeable expressive qualities in the wood grain that became evident only during the carving process. Munch developed an influential technique in which he cut the block into jigsaw pieces that were inked individually, reassembled, and printed, resulting in a multicolor print produced in one pull through the press. The Kirchner woodcut seen in figure 27.13 was printed from two blocks.

Although many prints by these artists appear spontaneous or perhaps haphazard, they are in fact the result of deliberate forethought: The block had to be cut in such a way that the wood remaining in relief, when rolled with ink, produced the sought-after image. There was no room for error, for the artist had not only to plan the positive and negative spaces but also to reverse his intended picture because, when printed, the impression created is a mirror image of the original woodblock design.



27.14. Vasily Kandinsky. *Sketch for "Composition II."* 1910. Oil on canvas, $38\frac{1}{2} \times 51\frac{3}{8}$ " (97.5 × 131 cm). Solomon R. Guggenheim Museum, New York. 45.961. © Artists Rights Society (ARS), New York/ADAGP, Paris

Despite his rhetoric about abstraction, Kandinsky was reluctant to let go of representational imagery, fearing audiences would not understand his paintings. This hesitancy is visible in *Sketch for "Composition II"* (fig. 27.14) of 1910. Despite appearing abstract, the work is filled with recognizable forms—figures, mountains, waves, trees, flowers, the sun, and even Russian onion-domed cathedrals, now reduced to balls on sticks that resemble the foreground figures. Featured in the center foreground are two horses, one white, one blue, with riders. The horse and rider motif is common in Kandinsky's oeuvre, often interpreted as a reference to the artist himself and his idol St. George, the biblical dragon slayer, and their parallel quest to bring a new spirituality into the world. Kandinsky's palette has the festive coloration of folk art, although it still retains from his Murnau pictures of the year before a residue of the deep saturation of medieval stained-glass windows, evoked especially by the dark outlines suggestive of lead dividers. The bowed heads of the processional figures on the left add a reverent, even religious, note, while the mirthful reclining of animated forms on the right

suggest a classical idyll, reminiscent of Matisse's *The Joy of Life*. His goal was to portray not just his emotions, feelings, or states of mind but also this cosmic power as he felt it within himself.

Kandinsky made a total of ten "Compositions," and by 1911 they had become entirely abstract, as seen in *Sketch I for "Composition VII"* (fig. 27.15). Painted in 1913, this was one of numerous preliminary studies for a large final version that retains some of the same compositional elements but has an entirely different palette. Drawing a parallel with music, Kandinsky titled many of his works "composition," "improvisation," and "concert." (See *Primary Source*, page 960.) Kandinsky was especially influenced by Wagner in his conjuring of universal forces and a sense of musical abstraction. These qualities differ greatly from the lyrical, refined imagery of James Abbott McNeill Whistler, who similarly aspired to create visual music (see fig. 25.29). Horses, riders, figures, buildings, and specific landscape motifs are gone, yielding to an abstract play of color and painted line and form. The image may appear apocalyptic and chaotic, but these dynamic qualities are meant to capture the relentlessness of universal forces, not to portend a catastrophic future.

Franz Marc (1880–1916), who met Kandinsky in 1910 or 1911, shared many of the same objectives, especially the search to portray spirituality. Both artists discussed how animals instinctively bonded with nature and thus with the cosmos. (This belief underscores Kandinsky's repeated use of the horse and rider motif, which dates to 1903.) Marc claimed that "animals with their virginal sense of life awakened all that was good in me." This statement conveys a feeling shared by all the artists of *Der Blaue Reiter*: the belief that Western, industrialized



27.15. Vasily Kandinsky. *Sketch I for "Composition VII."* 1913. Oil on canvas, $30\frac{3}{4} \times 39\frac{3}{8}$ " (78 × 100 cm). Private Collection. © Artists Rights Society (ARS), New York/ADAGP, Paris

society was spiritually bankrupt. By 1911, Marc was interweaving animals, often horses, into tightly composed landscapes, and by early 1912, he was using Cubism to effect this instinctual interlocking of animal, natural, and primordial forces, as seen in *Animal Destinies* (fig. 27.16) of 1913.

In this work Marc has transformed Cubist facets into dynamic rays of light that seem to have passed through an unseen mystical crystal. The horses, foxes, and deer dissolve into these spiritual lightning bolts, becoming one with them and a universal life force. A sense of a cataclysmic finale



27.16. Franz Marc. 1913. *Animal Destinies (The Trees Showed Their Rings, The Animals Their Arteries)*. 1913. Oil on canvas, $6'4\frac{1}{2} \times 8'7"$ (1.94 × 2.62 m). Öffentliche Kunstsammlung Basel, Kunstmuseum, Basel, Switzerland. 1739

Vasily Kandinsky (1866–1944)

From *Concerning the Spiritual in Art*

Kandinsky hoped to inaugurate a new spiritual era for modern human beings through his art. These remarks first appeared in 1912.

If you let your eye stray over a palette of colors, you experience two things. In the first place you receive a purely physical effect, namely the eye itself is enchanted by the beauty and other qualities of color. You experience satisfaction and delight, like a gourmet savoring a delicacy. Or the eye is stimulated as the tongue is titillated by a spicy dish. But then it grows calm and cool like a finger after touching ice. These

pervades the image, suggesting death, or the end of the life cycle, at which point living matter fulfills its destiny by being absorbed back into the cosmos. On the reverse of the canvas, Marc wrote, "And all being is flaming suffering," suggesting the inevitability of a spiritual redemption and the innate ability of animals to accept this course. Marc's colors are the deep saturated hues of stained-glass windows, this reference to mystical illumination reinforced by the illusionistic light streaming through the image.

By 1912, *Der Blaue Reiter* had dissolved. The group had two shows. The first was in the Galerie Thannhauser in Munich in December 1911. It then toured Germany to harsh reviews, closing at Der Sturm Galerie in Berlin. Clearly, the German viewing public was not ready to embrace the group's striking and abstracted images of nature, despite the works' evocation of traditional art forms such as stained-glass windows and religious icons. The second exhibition featured works on paper and was mounted at a Munich bookstore. Perhaps more important than their exhibitions was *Der Blaue Reiter Almanac* (*The Blue Rider Yearbook*), which

are physical sensations, limited in duration. They are superficial, too, and leave no lasting impression behind if the soul remains closed.

And so we come to the second result of looking at colors: their psychological effect. They produce a correspondent spiritual vibration, and it is only as a step towards this spiritual vibration that the physical impression is of importance....

Generally speaking, 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.

It is evident therefore that color harmony must rest ultimately on purposive playing upon the human soul.

SOURCE: CONCERNING THE SPIRITUAL IN ART BY VASILY KANDINSKY. TR. FRANCIS GOLFFING, MICHAEL HARRISON, FERDINAND OSTERTAG. (NY: WITTENBORN, SCHULTZ, 1947)

included members' work along with reproductions of examples of Egyptian, Gothic, Asian, tribal, and folk art. Even works by children found a place in the *Yearbook*. Further enhancing the publication's eclecticism was an article on the spirituality of music by the great tonalist composer and Theosophist Arnold Schönberg (1874–1951), who was also a painter and member of *Der Blaue Reiter*. The *Yearbook* was in effect a catalog of art that was simple, direct, and spiritual—art that Kandinsky and Marc believed tapped into the cosmos and shared their own goals.

PAUL KLEE The artist whose long career touched on many of the elements expressed in the *The Blue Rider Yearbook* is the Swiss painter Paul Klee (1879–1940). Officially, Klee was only minimally involved with *Der Blaue Reiter*. He had come to Munich in 1898 to study painting and had settled there in 1906. On friendly terms with Kandinsky and other members of *Der Blaue Reiter*, Klee's understanding of Expressionism and other modern art movements came through his travels around Europe, though no voyage had a more decisive effect than a two-week trip to Tunisia. As had been the case with Delacroix and Monet the century before, the bright light and color of North Africa overwhelmed Klee. Soon after arriving he wrote in his diary, "Color has taken hold of me. . . . That is the meaning of this happy hour: Color and I are one. I'm a painter." But equally important for his development was his connection to *Der Blaue Reiter*, for his art was the most comprehensive amalgam of all the sources listed in the *Yearbook*, especially children's art, tribal art, and music.

Klee's new Tunisia-inspired palette appears in *The Niesen* (fig. 27.17) of 1915. Combined within the grid of Cubism is an abstract use of color reminiscent of Matisse and Kandinsky. The image echoes the directness and naiveté of children's and folk art as well as the luminescent, saturated colors of stained-glass windows, the white of the paper flickering through the transparent watercolor to create a glowing illumination. We instantly sense the spirituality that is the foundation of this picture and almost feel as though we can retrace Klee's steps in its creation. The triangular mountain, the Niesen, dominates the image, its rock-hard geometry providing a sense of permanence and eternity while reflecting the theosophical belief in the spirituality of the triangle, which represents, among other



27.17. Paul Klee. *The Niesen*. 1915. Watercolor, $7\frac{1}{8} \times 9\frac{1}{2}$ " (17.7 × 26 cm) watercolor and pencil on paper. Hermann and Marguerite Rupf-Stiftung. © Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

things, the mystical correspondence of the universe. The night sky is filled with religious symbols, such as the Jewish Star of David and the Islamic crescent moon, which mingle with primitive hieroglyphic suns. The branches of the sole tree, suggesting life and all living things, rhythmically corresponds to the rays emanating from the stars and suns above and is further linked to them by the Niesen, the shape of which powerfully connects earthly elements with cosmic ones.

Using an abstract vocabulary of color and shape, into which are inserted a handful of representational signs, Klee has stripped away everything unessential. He reveals in a poetic, understated way his innermost feelings about the nature of life and the universe. Or as he himself said, "Art does not render the visible; rather it makes visible." Adding to the charm and intimacy of Klee's art is its small scale and childlike "draftsmanship," which he used for both paintings and works on paper.

Austrian Expressionism

Another major center for German Expressionism was Vienna. Home of Sigmund Freud, it was an especially repressive city, socially and culturally dominated by a conservative bourgeoisie and a decadent aristocracy resistant to change. Not surprisingly, Viennese artists generated some of the era's most neurotic and disturbing visual imagery.

OSKAR KOKOSCHKA Perhaps the most prominent Viennese artist is Oskar Kokoschka (1886–1980), who entered the Vienna School of Arts and Crafts in 1905 and specialized

in portraiture. In 1908 he exhibited with Gustav Klimt (see fig. 26.23) and other avant-garde artists at the *Vienna Kunstschau*, an exhibition for avant-garde art, where his violent portraits, inspired by Van Gogh, generated so much controversy he was expelled from art school. Kokoschka called his expressionistic portraits "black portraits," and the sitters appeared to be so troubled that he became known as "the Freud of painting" who "paints the dirt of one's soul." Kokoschka described his process similarly: "From their face, from the combination of expressions and movement, I tried to guess the true nature of a person, recreating with my own pictorial language, what would survive in the memory."

We can get a sense of how expressionistic these portraits looked from the figures in *The Bride of the Wind* (fig. 27.18), Kokoschka's 1914 self-portrait with his lover Alma Mahler, the notoriously beautiful and sophisticated widow of the famous Austrian composer Gustav Mahler (1860–1911). By 1914, their passionate relationship was threatened, and it ended the following year. *The Bride of the Wind* visually encapsulates the artist's distress. Originally, Kokoschka intended to disguise this personal dilemma as *Tristan and Isolde*, based on Wagner's opera of tragic lovers. The final title comes from Georg Trakl (1887–1914), a depressed Viennese bohemian poet who produced morbid and nightmarish work. Kokoschka expresses his anxiety through coarse, violent brushstrokes and a seething, swirling composition. Oblivious to this turmoil, Mahler is shown peacefully sleeping, while Kokoschka restlessly worries, his body transformed into a flayed corpse, his hands grotesquely



27.18. Oskar Kokoschka. *The Bride of the Wind*. 1914. Oil on canvas, 5'11¹/₄" × 7'2⁵/₈" (1.81 × 2.20 m). Öffentliche Kunstsammlung Basel, Kunstmuseum, Basel, Switzerland.
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27.19. Egon Schiele. *Self-Portrait with Twisted Arm*. 1910. Watercolor and charcoal on paper, $17\frac{3}{4} \times 12\frac{1}{2}$ " (45 × 31.75 cm). Private Collection, New York

gnarled. The couple is cradled in a monstrous shell-like berth adrift in a landscape that is bleak, uncontrollable, and subject to cosmic forces, as suggested by the gravitational pull of a distant moon. This lunar force seems to represent a Freudian sexual drive, for the moon is recessed in a vaginal-like tube and framed by phallic peaks. The bizarre environment seems liquid and insubstantial, the entire image transformed into a threatening quagmire of paint.

EGON SCHIELE Egon Schiele (1890–1918), another major Viennese painter, likewise defied bourgeois mores. He watched his father's painful death from syphilis, which probably accounts in part for his preoccupation with sickness and mortality. He then feuded bitterly with his conservative middle-class uncle in order to become an artist. He attended the Vienna Academy of Fine Art, and Gustav Klimt soon took him under his wing. At Klimt's invitation, Schiele exhibited at the same 1908 and 1909 *Vienna Kunstschau* exhibitions as Kokoschka.

He soon dropped out of art school and with friends established yet another secessionist organization, the *Neukunstgruppe* (New Art Group). Inspired by Klimt's defiance toward bourgeois conservatism, he led a bohemian life, and in 1911 fled Vienna with his mistress to live in nearby small villages.

Schiele's art is dominated by images of nudes—of himself, prostitutes, and lovers—and although he worked in oil, many of his finest works are on paper, such as *Self-Portrait with Twisted Arm* (fig. 27.19) of 1910. The nude had dominated Western art since antiquity, but Schiele's presentation of the unclothed body departs from the tradition of the heroic male nude introduced in Classical antiquity and revived in the Renaissance. Here instead is an outright affront in its frank presentation of the body and its sickly and grotesque distortions of the figure. Schiele made the drawing most likely just after his uncle cut him off financially, and it seems to represent the conflict between conformist bourgeois guardian and independent bohemian painter. Schiele is defiant, not only in his demonic glare and bold, contorted gestures but also in his willingness to present himself as disfigured and ghoulish. However, we also sense an element of self-scrutiny. The 20-year-old artist reveals ribs, underarm hair, and nipple. We sense the body's skeleton, its physicality, and despite the confrontational stare, its vulnerability. Schiele's evocative handling of the medium, the velvety quality of the charcoal and splashes of watercolor, reinforce the sensuality of the flesh exposed to deterioration, one of the work's dominant themes. Just as his career was taking off in 1918, Schiele fell victim to the pandemic influenza that killed 20 million people worldwide, including his pregnant wife who died three days before him.

Cubism in Paris after Picasso and Braque

In France, Cubism was thoroughly entrenched by 1911–1912, expanding well beyond Picasso and Braque. A handful of individual painters had closely followed Picasso's and Braque's developments in 1909–1910, and in late 1910 they began exhibiting together at the large Paris salons and at a private gallery, calling themselves the *Section d'Or* (Golden Section). Original members Robert Delaunay, Albert Gleizes, Jean Metzinger, and Henri Le Fauconnier were soon joined by Fernand Léger, Roger de La Fresnaye, Marcel Duchamp, and his brother Raymond Duchamp-Villon. In 1912, Gleizes and Metzinger published *Du Cubisme* (*Cubism*), the first book on the subject.

ROBERT DELAUNAY Of this group, Robert Delaunay (1885–1941) was among the most influential. Unlike concurrent Analytic Cubist works by Braque and Picasso, Delaunay's 1910 Cubist paintings of the Eiffel Tower, an icon of modern technology, incorporated color. They also differed in their subject: the movement and energy of modernity and the constant flux of the contemporary world.



27.20. 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. © Robert Delaunay

Delaunay's preoccupation with the dynamism of the modern world is evident in his 1914 *Homage to Blériot* (fig. 27.20), honoring the French aviator Louis Blériot (1872–1936), inventor of the modern single-wing airplane and the first to fly across the English Channel. Delaunay integrates emblems of the modern world—airplanes, propellers, and the Eiffel Tower—into a kaleidoscope of floating balls and rotating disks suggesting whirling propellers and blazing suns. He creates movement not only through the ambiguity of Cubist space but also through the use of what Delaunay called “simultaneous contrasts,” the placement of flat planes of primary and secondary colors next to one another, not only creating movement but also light and space, none of which is illusionist.

Two years before, Delaunay had exhibited total abstractions called *Simultaneous Disks* or *Simultaneous Contrasts*, paintings consisting entirely of the multihued circles seen in *Homage to Blériot*. While Delaunay's color theory was derived from that of the nineteenth-century color theorist Michel-Eugène Chevreul (see page 876), his move into total abstraction was prompted by his contact with Marc and Kandinsky. (Delaunay had been included in the first *Blaue Reiter* exhibition.) Some of these abstract paintings contain overlapping circles, suggesting a relationship among spheres in space, a reading reinforced by the subtitle *Sun and Moon*. These works might be taken as evidence that Delaunay, like his German colleagues, was attempting to evoke a spiritual and cosmic world. If so, Delaunay did not pursue this theme for long.

FRANTIŠEK KUPKA In his 1913 review of the Salon des Indépendents, Apollinaire labeled Delaunay's abstract work *Orphism*, a reference to the mythological lyre player Orpheus and evocative of the parallel between abstract art and music. Apollinaire named Frantisek Kupka (1871–1957) an Orphist as well. Kupka's abstract art evolved out of his mysticism. A practicing medium, he was deeply steeped in Theosophy and the occult. His development of **nonobjective painting**, that is, paintings having no representational components, began perhaps as early as 1910, and was based on his passionate urge to capture unseen metaphysical forces, which he believed could be represented by color and geometric form. Kupka was from Bohemia (in the present-day Czech Republic), had trained in Vienna, and in 1896 moved to Paris. He was fascinated by the movement captured in the chronophotography of Muybridge and Marey (see pages 942–943). Kupka likewise sought to convey motion in order to represent cosmic energy, as in *Disks of Newton (Study for Fugue in Two Colors)* (fig. 27.21) of 1911–1912, which predates Delaunay's *Disks* series and was made independent of Kandinsky's abstraction. Like Kandinsky, Kupka draws upon the abstract power of music, as the subtitle suggests.

In this prismatic spiral of transparent colored rectangles, Kupka evokes a divine light, and his saturated palette recalls medieval stained glass. (Kupka also made a series of abstractions called *Cathedrals*.) Predominant is a gentle flow of cosmic forces, which the artist felt coursing within himself and strove to express visually.

Italian Futurism: Activism and Art

In January 1909, Filippo Tommaso Marinetti (1876–1944), a free-verse poet based in Milan, launched the Futurist movement when he published his *Manifesto of Futurism*, a pamphlet sent to thousands of artists and poets. On February 20, it appeared on the front page of the Parisian newspaper *Le Figaro*. Marinetti called for a rebirth of Italy, a country he saw as mired in the dusty, anachronistic Classical past. He advocated an uncompromising acceptance of modernity in all its manifestations, including electricity, automobiles, and machines, writing 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” (see page 1109, *Additional Primary Sources*).

For Marinetti, Futurism was a continual process, a permanent revolution. As soon as one change is effected, a new one must begin. Artists were no longer the manufacturers of a high-end product for a wealthy clientele, but rather they were vital forces operating within the community and influencing such daily concerns as fashions, games, toys, graphics, interior design, sports, food, and behavior. Marinetti toured Italy, enrolling artists, musicians, playwrights, architects, and designers into his movement. He arranged Futurist soirées, where from a stage he expounded upon his theories, often provoking, if not insulting, the audience in his attempt to incite them to action or even violence, which Marinetti perceived as socially



27.21. František Kupka. *Disks of Newton (Study for Fugue in Two Colors)*. 1911–1912. Oil on canvas, $39\frac{3}{8} \times 29$ " (100 × 73.7 cm). Philadelphia Museum of Art. The Louise and Walter Arensberg Collection, 1950–134-122. © Artists Rights Society (ARS), New York/ADAGP, Paris



27.22. Umberto Boccioni. *States of Mind I: Farewells*. 1911 (second version). Oil on canvas, $28 \times 37\frac{7}{8}$ " (70.7 × 96 cm). Museum of Modern Art, New York. Gift of Nelson A. Rockefeller. © Estate of Umberto Boccioni

cleansing and productive. Marinetti was intent on generating constant activism, which he saw as the conduit for a cultural *Risorgimento*, or rebirth, of Italy.

After a 1909 lecture in Milan presented to the avant-garde art group *Famiglia Artistica* (Artistic Family), Marinetti enlisted a handful of its members, including Umberto Boccioni (1882–1916), to become Futurists. In 1909, these artists were mostly Neo-Impressionists who transformed the color and energy of Divisionism to portray contemporary dynamism. Their manifesto claimed that “Motion and light destroy the materiality of bodies” and that their concern would be the visualization of movement and energy. For their visual vocabulary, they rejected anything redolent of Classical Italian culture and instead turned to science: the motion studies of Marey and Muybridge, Ernst Mach’s graphic representations of shock waves, and Wilhelm Konrad Röntgen’s x-rays, which proved the dematerialization of all things. Much like Seurat, they wanted to create a new artistic language based on science, but without prescribing any one style. Their goal was to capture the intensity of movement—physical, psychological, and universal. In effect, they wanted to visualize Bergson’s *élan vital*.

Initially following Marinetti’s lead, the Futurists were activists. By the end of 1911, however, they had become disenchanted with Marinetti’s politics and instead chose to concentrate on art. More important, they turned from Neo-Impressionism to Cubism in their search for aesthetic direction.

Their interest in Cubism, however, departed from the concerns of Braque and Picasso because the Futurists wanted to convey motion, dynamic energy, and social progress. After visiting Paris and seeing Cubist works in 1911, Boccioni painted *States of Mind I: Farewells* (fig. 27.22). Embedded in a fractured world of Cubist facets is an eruption of steam, sound, moving objects, and psychic energy. The white curving lines over the locomotive reflect Mach’s lines of thrust, whereas the repetition of the vaguely rendered green-tinted embracing couple is inspired by Muybridge’s motion sequences. Boccioni is championing not just modern technology, as represented by the train, electric railroad signals, and trussed steel towers, but the perpetual movement of all objects and energy. In a May 1911 lecture in Rome, he proclaimed that painting had to capture the energy in all matter, energy in perpetual motion that dissolves the object while fusing it with surrounding space, an effect he called “plastic dynamism.”

In *States of Mind I: Farewells*, we sense not only the dematerialization of the train and figures through time and movement, in part created by Boccioni’s application of Divisionism, but also the simultaneous presence of space as something plastic and as vital as form. Swirling throughout the chaotic image is also an emotional energy—a sense of painful separation and disappearance—which the title reveals as a theme of the work. This “plastic dynamism,” or the fusing of object and space, is evident in Boccioni’s sculpture *Unique Forms of Continuity in*



27.23. Umberto Boccioni. *Unique Forms of Continuity in Space*. 1913 (cast 1931). Bronze, $43\frac{7}{8} \times 34\frac{7}{8} \times 15\frac{3}{4}$ " (111.4 × 88.6 × 40 cm). The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest. © Estate of Umberto Boccioni

Space (fig. 27.23) of 1913. The pointed forms trailing off legs and torso capture the direction of the energy, as if the displaced space were itself worn like a mantle.

The leading Futurist architect was the Milanese Antonio Sant'Elia (1888–1916), who joined the movement in 1914, issuing the *Manifesto of Futurist Architecture*. Sant'Elia asserted that new buildings could no longer look like those of the past, but must be based on a "definitive Futurist aesthetic of giant locomotives, spiral tunnels, ironclads, torpedo boats, Antoinette monoplanes, and racing cars." He regarded Futurist architecture, like these conveyances, as impermanent, continually replaced to keep pace with industrial developments. The proposed tower reproduced here in *The New City* (fig. 27.24) is a study of movement and flux. Sant'Elia located the elevators on the building's exterior, as flying buttresses would be. The building is dramatically stepped-back, a feature that creates dynamic movement, and is surmounted by electric telegraph towers. The building straddles a major transportation artery and looks more like a futuristic factory than a comfortable dwelling. Sant'Elia's vision leaves no room for parks, plazas, or other places for rest and reflection. Instead, he encases structures in endless walkways, highways, train tracks, elevators, and runways. His efficient machinelike world is one of constant movement.

Cubo-Futurism and Suprematism in Russia

Of the major European countries in the 1910s, Russia was the least industrialized. Nevertheless, it became an important center for avant-garde art. Most of the population were serfs ruled

by an indifferent czar and dominated by the Orthodox Church. Despite a rush to modernize, Russia in some respects remained trapped in the Middle Ages. In a culture dominated by folk-art and icon-painting traditions, how did radical art emerge? Part of the explanation may lie in the country's desperate need for reform. When in 1917 the October (or Bolshevik) Revolution, led by Vladimir Ilyich Lenin (1870–1924) and marking the first officially Communist-led revolution of the twentieth century, finally brought about improvements, change was far more radical than it had been in eighteenth-century America or France. The transformation in Russia was so revolutionary that it even embraced equality for women, who had proved integral to developing the radical art of the preceding years.

THE RUSSIAN AVANT-GARDE In Moscow, Sergey Shchukin and Ivan Morozov, two of the greatest collectors of contemporary art, made available to Russian artists their extraordinary holdings of works by Matisse and Picasso. In response to these works and to growing ties with the Western European avant-garde, Russian artists began to explore Cubism and other approaches to abstraction. In 1910, a group of Russian artists



27.24. Antonio Sant'Elia. *The New City* (Building with outside elevators, arcade, covered passageway, on three street levels—tramway track, street for automobiles, metal footbridge—lighthouse and wireless telegraph). 1914. Ink and black pencil on yellow paper, $20\frac{3}{8} \times 20\frac{1}{4}$ " (52.5 × 51.5 cm). Private Collection

formed an avant-garde art association called the Jack of Diamonds to support exhibitions of experimental work. Two years later, a splinter group, The Donkey's Tail, emerged. The latter especially was modeled on the Futurists. These groups embraced the modern, emphasizing the machine and industry, both critical to bringing Russia into the twentieth century.

One of the outstanding painters in this avant-garde circle was Lyubov Popova (1889–1924), who studied in Paris in 1912 and in Italy in 1914, experiencing firsthand the latest developments in Cubism and Futurism. These influences are reflected in *The Traveler* (fig. 27.25) of 1915. In this depiction of a woman wearing a yellow necklace and holding a green umbrella, Popova combines the fracturing of Cubism with the energy and movement of Futurism.

KAZIMIR MALEVICH By 1913 many of the Russian artists were calling themselves *Cubo-Futurists*, a term coined by Kazimir Malevich (1878–1935) that reflects the dual origins of the style. Malevich had exhibited with both the Jack of Diamonds and The Donkey's Tail. In 1913 he designed Cubo-Futurist costumes and sets for what was hyped as the “First Futurist Opera” and titled *Victory over the Sun*. Presented in St. Petersburg, this radical “opera” embraced the principle of *zaum*, a term invented by progressive Russian poets. Essentially, *zaum* was a language based on invented words and syntax, the meaning of which was supposedly implicit in the basic sounds and patterns of speech. The poets’ intention was to return to the nonrational and primitive base of language that, unencumbered by conventional meaning, expressed the essence of human experience. In *Victory over the Sun*, performers read from nonnarrative texts often consisting of invented words while accompanied by the clatter of an out-of-tune piano. Malevich’s geometric costumes and sets were equally abstract. A stack of triangles ran up and down the legs of one costume, while one backdrop was a square divided in half to form two triangles, one white, the other black.

It took Malevich two years to realize the implications of *zaum* for his art. In 1915, after working in a Cubo-Futurist style similar to Popova’s, Malevich presented 39 nonobjective geometric paintings in a St. Petersburg exhibition entitled *0, 10 (Zero–Ten): The Last Futurist Exhibition* (fig. 27.26). The best-known work in the show is *Black Square*, seen in the installation photograph hanging in the manner of a Russian icon across the corner of a room. In the 1920s Suprematist treatise *The Non-Objective World*, Malevich explained that Suprematism is the supremacy of feeling. (See *Primary Source*, page 969.) This feeling is not just personal or emotional but revelatory, for the abstract essence of the world is translated into painting using an entirely new abstract language, stripped of any vestiges of realism. Like his fellow Russian Kandinsky, Malevich was a mystic, searching for cosmic unity, even a utopian world, as would supporters of the Bolshevik Revolution of 1917. *Black Square* embodies both the legacy of simple, otherworldly Russian icons and the mysticism of folk art.

Malevich’s abstract language included different geometric shapes and colors. In *Suprematist Composition: Airplane Flying*



27.25. Lyubov Popova. *The Traveler*. 1915. Oil on canvas, 56 × 41½" (142.2 × 105.4 cm). Norton Simon Art Foundation, Pasadena, California. © Lyubov Popova



27.26. Kazimir Malevich. Installation photograph of the artist's paintings in *0, 10 (Zero–Ten): The Last Futurist Exhibition*. St. Petersburg, December 1915

ART IN TIME

1904–1905—Russo-Japanese War

1906—Paula Modersohn-Becker's *Self-Portrait*

1909—Louis Blériot flies across English Channel

1911—Vasily Kandinsky publishes *Concerning the Spiritual in Art*

1913—Umberto Boccioni's *Unique Forms of Continuity in Space*

1914—Antonio Sant'Elia publishes *Manifesto of Futurist Architecture*



27.27. Kazimir Malevich. *Suprematist Composition: Airplane Flying*. 1915 (dated 1914). Oil on canvas, $22\frac{7}{8} \times 19$ " (58 × 48.3 cm). Museum of Modern Art, New York. Purchase. Acquisition confirmed in 1999 by agreement with the Estate of Kazimir Malevich and made possible with the funds from the Mrs. John Hay Whitney Bequest (by exchange). (248.1935)

(fig. 27.27), also painted in 1915, he used red, yellow, and blue shapes in addition to black to create a sensation of movement and floating. Color, size, and shape produce a unique rhythm against the white ground. From one composition to the next, Malevich altered the rhythm by changing these characteristics. Although the title includes the word *airplane* and suggests an

infatuation with technology, the image itself relates to the experience of air travel and the new relationship to the universe brought about by this mode of transportation.

Unfortunately, reproductions of Malevich's paintings almost never show their organic quality. The shapes in *Airplane Flying* may appear to be hard edged and geometric, but in person one can see that their boundaries waver ever so slightly. Malevich's paintings contain the same human presence evident in the work of Kandinsky. Like Kandinsky, Malevich powerfully projects a serene mystical connection with the universe, which he accomplishes through the use of the white ground extending beyond the canvas into infinity.

Cubism and Fantasy: Marc Chagall and Giorgio de Chirico

Malevich stripped down Cubist geometry so that Cubist structure itself disappeared. Fellow Russian Marc Chagall (1887–1985), however, embraced Cubist structure in many of his works. With its ability to juxtapose and integrate the most disparate objects, Cubism was a perfect tool for creating dreamlike, fantasy worlds. Chagall grew up in the Jewish quarter of Vitebsk, and his paintings evoke simpler times, values, and rituals. In 1910, Chagall moved to Paris, where he immediately converted to Cubism, as seen in *I and the Village* (fig. 27.28). But this dream image is hardly a Cubist intellectual dissection of form. Using the saturated colors of a stained-glass window and the simple shapes of Russian folk art, Chagall conjures up the most elemental issues of life itself. Man and animal are equated in almost mirrorlike symmetry, and the translucent, ephemeral quality of their heads makes the scene appear ethereal and mystical. The circular composition symbolizes the cycle of life, with birth as the blooming bush and death as the farmer carrying a scythe. Chagall adamantly denied any links to storytelling or fairytales in his paintings. Instead his dreamscapes are a Cubist kaleidoscope of objects and incidents he considered to be of elemental significance.

Arriving in Paris at virtually the same moment as Chagall was the Italian artist Giorgio de Chirico (1888–1978). While studying in Munich from 1905–1909, de Chirico was heavily influenced by German Romantic and Symbolist artists and the philosophy of Friedrich Nietzsche, who described life as a "foreboding that underneath this reality in which we live and have our being, another and altogether different reality lies concealed." Like Kandinsky, Marc, and Klee, de Chirico was steeped in the theosophical debates swirling around Munich. Upon arriving in Paris, de Chirico abandoned his painterly style for crisply drawn scenes with multiple vanishing points. His reliance on diagonal line and disjointed space vaguely echoes Cubism, which surely must have influenced his sudden and dramatic change in style. He set many of his scenes in an empty town square resembling a stage, such as in *Mystery and Melancholy of a Street* (fig. 27.29), made in Ferrara in 1914 after he returned permanently to Italy.

Unlike his Futurist compatriots, de Chirico idolized rather than rejected the Classical past, although he subverted its

Kazimir Malevich (1878–1935)

From *The Non-Objective World*

Kazimir Malevich published *"The Non-Objective World"* in 1919 in the catalogue for the 10th State Exhibition in Moscow. Here he emphasizes how non-objective art represents feeling, not objects, as it strips away all of the accumulations of civilization to get at the essence of existence, much as so-called primitive artists do.

Under Suprematism I understand the supremacy of pure feeling in creating art . . .

Hence, to the Suprematist, the appropriate means of representation is always the one which gives fullest possible expression to feeling as such and which ignores the familiar appearance of objects. . . .

Even I was gripped by a kind of timidity bordering on fear when it came to leaving "the world of will and idea," in which I had lived and worked and in the reality of which I had believed.

But a blissful sense of liberating nonobjectivity drew me forth into the 'desert,' where nothing is real except feeling . . . and so feeling became the substance of my life.

This was no "empty square" [referring to the Black Square] which I had exhibited but rather the feeling of nonobjectivity. . . .

The black square on the white field was the first form in which nonobjective feeling came to be expressed. The square = feeling, the white field = the void beyond this feeling. . . .

The Suprematist square and the forms proceeding out of it can be likened to the primitive marks (symbols) of aboriginal man which represented, in their combinations, *not ornament but a feeling of rhythm*.

Suprematism did not bring into being a new world of feeling, but, rather, an altogether new and direct form of representation of the world of feeling.

SOURCE: KAZIMIR MALEVICH, *THE NON-OBJECTIVE WORLD*. TR. HOWARD DEARSTYNE. (CHICAGO: THEOBALD, 1959).



27.28. Marc Chagall. *I and the Village*. 1911. Oil on canvas, 6' 3 ⁵/₈" × 4' 11 ¹/₂" (1.92 × 1.51 m). The Museum of Modern Art, New York. Mrs. Simon Guggenheim Fund. © Artists Rights Society (ARS), New York/ADAGP, Paris



27.29. Giorgio de Chirico. *Mystery and Melancholy of a Street*. 1914. Oil on canvas, 34 ¹/₄" × 28 ¹/₂" (87 × 72.4 cm). Private collection. © Artists Rights Society (ARS), New York/SIAE, Rome



27.30. Marcel Duchamp. *Nude Descending a Staircase, No. 2*. 1912. Oil on canvas, 4'10" × 2'11" (147 × 90 cm). Philadelphia Museum of Art. Louise and Walter Arensberg Collection. 1950–134-59. © Artists Rights Society (ARS), New York/ADAGP, Paris/Succession Marcel Duchamp

austere authority by evoking a Romantic melancholy, using ominous shadows, intense light, and skewed perspective to create an unsettling eeriness. In *Mystery and Melancholy of a Street*, railroad tracks, darkened windows and arches, the empty moving van, and the girl with the hoop seem to be symbols, but de Chirico provides no clues about their meaning, insisting none existed. Instead, the painting offers a dreamscape that can be interpreted uniquely by each viewer, just as individuals respond differently to the symbolic narratives of their dreams. De Chirico called his works metaphysical paintings, and his psychologically disturbing poetic reveries would serve as a springboard for representational Surrealism in the next decade.

MARCEL DUCHAMP AND THE DILEMMA OF MODERN ART

The tension between tradition and innovation erupts forcefully in the work of Marcel Duchamp (1887–1968). Like most artists studied in this chapter, Duchamp received academic training, even as its influence waned. He understood the traditional representational role of the fine arts; but he also understood the avant-garde's challenge to this tradition, a challenge asserting that the quest to represent an ideal can be distinct from the depiction of observed reality. What Duchamp recognized by the second decade of the twentieth century was that this struggle between tradition and innovation had called into question the very definition of art, a question that had been simmering beneath the surface of works by Matisse, Picasso, and Kandinsky, among others. Duchamp insisted that the very nature of art not only be made clearly visible, but that it also become a fundamental theme of art itself. In this way, Duchamp introduced the notion that art must be self-critical, calling into question its own status as a work of art.

Working in Paris in the 1910s, Duchamp quickly digested Impressionism and Post-Impressionism. Toward 1911, he took on Cubism, as seen in *Nude Descending a Staircase, No. 2* (fig. 27.30), which he attempted to exhibit at the 1912 Salon des Indépendents. The hanging jury, which included some of his friends and even his two brothers, Raymond Duchamp-Villon and Jacques Villon, found the painting neither serious nor Cubist enough, so Duchamp withdrew it. The work began as an illustration for a poem that described a figure ascending a stairway to the stars. Ever the iconoclast, Duchamp portrayed a nude figure, mechanical looking and grandly descending a staircase, as he described, "More majestic you know, the way it's done in music halls." Like Kupka, whose studio was next door, Duchamp was fascinated by Marey's chronophotographs, which inspired the sequential movement of his "nude." Because one needs to know the title to understand that the figure is unclothed, Duchamp underscores the way in which words become an integral part of an artwork, going so far as to paint the title on the front of the work. With this gesture, Duchamp makes an important move in his exploration of the essence of art. A title, which defines a work, circumscribes its meaning, and also recalls it to the mind of a viewer long after the work has been seen, fulfilling a role as important as the artwork itself. Here, then, Duchamp makes plain the inseparability not only of artwork and title, but of visual and linguistic experience.

Duchamp's machinelike figure was not unique for 1912. By then the theme was becoming commonplace in Cubist art, reflecting the era's worship of technology as a symbol of modernity and science's ability to improve the world. For example, Duchamp's older brother, Raymond Duchamp-Villon (1876–1918), was a Cubist sculptor who on occasion rendered living forms as machines, as in *The Great Horse* (fig. 27.31). Initial drawings show a realistic horse, but the final sculpture is an abstract monument to horsepower: The body has become a tapering cylinder with the tension of a coiled spring, and the legs look like thrusting pistons. Cubist facets and geometry have

been ordered into an animal of twisting dynamism. Duchamp-Villon's horse, like most other mechanomorphic figures from the period, underscores the import role of industry in fashioning the modern age. In contrast, Marcel Duchamp's mechanical nude is humorous, sarcastic, and iconoclastic.

The following year Marcel Duchamp's humorous inquiry into the nature of art culminated in a revolution as monumental as Picasso's *Les Femmes d'Alger*. Duchamp placed a bicycle wheel upside down on a stool (fig. 27.32) and declared it art. He later labeled his sculpture an "assisted Readymade," because he had combined two found mass-produced objects—a witty challenge to the notion that art involved only technical skill and craft. That the stool vaguely suggests a pedestal and the wheel a head underscores its clever engagement with artistic tradition, evoking the countless sculpted portrait busts that line museum galleries.

By providing no clues to the artwork's meaning and leaving it to the viewer to determine its content, Duchamp further tested the boundaries of art. Duchamp was adamant that his Readymades had no aesthetic value. The act of combining stool and wheel, placing each in a new context, was more important to him than the resulting object. The new context changes the meaning of the objects, demonstrating that context is fundamental to the meaning of art. Duchamp's claims notwithstanding, his Readymades may be seen as beautiful: They exhibit many qualities traditionally associated with beauty, such as balance, symmetry, and novelty. The artist also seems to want to call our attention to the often overlooked comeliness of com-



27.31. Raymond Duchamp-Villon. *The Great Horse*. 1914. Bronze, height 39 $\frac{1}{4}$ " (99.7 cm). The Art Institute of Chicago. Gift of Miss Margaret Fisher in Memory of Her Parents, Mr. and Mrs. Walter L. Fisher. © Estate of Raymond Duchamp-Villon



27.32. Marcel Duchamp, *Bicycle Wheel*. 1913/1951. (Third version, after lost original of 1913.) Assemblage: metal wheel mounted on painted wood stool, 50 $\frac{1}{2}$ × 25 $\frac{1}{2}$ × 16 $\frac{5}{8}$ " (128.3 × 64.8 × 42.2 cm). The Museum of Modern Art, New York. © Artists Rights Society (ARS), New York/ADAGP, Paris/Succession Marcel Duchamp

mon objects. Duchamp made three assisted readymades prior to World War I; none were exhibited. Only during the war years was his revolution fully unleashed on the art world, as we shall see in the next chapter.

MODERNIST SCULPTURE: CONSTANTIN BRANCUSI AND ARISTIDE MAILLOL

Like Picasso's constructions and Duchamp's assisted readymades, the sculptures of Constantin Brancusi (1876–1957) were among the most innovative artworks being produced before the war. Indeed, Brancusi's work is so minimal-looking

and abstract it has come to symbolize modern sculpture itself. Ironically, Brancusi's background could not have been more removed from the modern world. The son of Romanian peasants, he grew up herding sheep in the remote village of Tîrju-Jiu in the Carpathian Mountains. The region had a long tradition of ornate folk carving, in which Brancusi excelled. After studying art in Bucharest and passing through Munich in 1903, he settled in Paris and became an assistant to Auguste Rodin. Declaring that "Nothing can grow under big trees," he struck out on his own.

Besides Rodin, the other influential forward-looking sculptor working in Paris who could have exerted influence on Brancusi was Aristide Maillol (1861-1944). Maillol had begun making sculpture only in the late 1890s, and in the opening years of the new century and working in the Greco-Roman tradition, he developed a style of simple, geometric, monumental forms, as seen in *Seated Woman* (fig. 27.33) of about 1901. Maillol usually presented the female nude, his favorite subject, as voluminous and massive, reducing the figure to a severe geometry that gives it an archaic, almost primitive, quality. In this sculpture, the repeated triangular forms provide structure and "freeze" the pose. Maillol later titled this work *La Méditerranée*, in acknowledgment of the antique tradition in which he wanted it to be viewed.

Escaping the far-reaching shadow of Rodin and the growing presence of Maillol, two artists with strong ties to nineteenth-century art, Brancusi steered a radical course that aesthetically if not thematically broke with sculptural tradition and laid a foundation for much twentieth-century sculpture. Brancusi's mature



27.33. Aristide Maillol. *Seated Woman (La Méditerranée)*. ca. 1901. Stone, height 41" (104.1 cm). Collection Oskar Reinhart, Winterthur, Switzerland. Inv. no. 1931.9. © Artists Rights Society (ARS), New York/ADAGP, Paris



27.34. Constantin Brancusi. *The Kiss*. 1909. Stone, height 35 $\frac{1}{4}$ " (89.5 cm). Tomb of T. Rachevaskaia, Montparnasse Cemetery, Paris. © Artists Rights Society (ARS), New York/ADAGP, Paris

style began to evolve with *The Kiss* of 1907, here represented by the 1909 version (fig. 27.34). As we have seen, this Symbolist subject had also appeared in works by Rodin, Munch, and Klimt (see fig. 26.23). Brancusi's treatment of the theme is unique. The two nude figures are clenched together as one, forming a primordial block with minimal details etched in low relief. Rather than psychological conflict or Symbolist passion, Brancusi presents a tribute to the highest ideals, the universal need to procreate. The stone's geometric severity recalls prehistoric monuments such as Stonehenge or austere Egyptian sculpture. Through its simplicity, *The Kiss* has shed the clutter of visual reality to pursue invisible essential truths, the very core of existence and a life force. As Brancusi explained, "Simplicity is not an end in art, but one arrives at simplicity in spite of oneself in approaching the real sense of things."

In the early 1910s, Brancusi began to simplify his works further. In *The Newborn* (fig. 27.35), he reduced his subject to an ovoid suggesting an egg. The form also resembles a head, with the concave depression as the mouth releasing its first

ART IN TIME

1909—Brancusi's *The Kiss*

1912–1913—Balkan Wars

1914—World War I begins



27.35. Constantin Brancusi. *The Newborn*. 1915. Marble, $5\frac{3}{4} \times 8\frac{1}{4} \times 5\frac{7}{8}$ " (14.6 × 20.9 × 14.9 cm). Philadelphia Museum of Art. Louise and Walter Arensberg Collection. 1950–134–10. © Artists Rights Society (ARS), New York/ADAGP, Paris

cry and the narrow triangle as the nose. Yet the whole is so abstract that we are left with a sense of the elemental power of the marble, which seems to harbor the hidden mysteries of life. The work has the appeal of Cycladic sculpture and the types of simplified, geometric African masks that Brancusi knew well.

The relationship between medium and subject is important in Brancusi's work and must always be taken into consideration. The visual effect and psychic associations of a particular medium—sometimes traditional like marble or wood, sometimes industrial-looking as in highly polished brass—influence the meaning conveyed by the sculpture. Likewise, Brancusi's sensitivity to the display of his works reveals his understanding that a viewer's physical as well as emotional relationship to a sculpture affects its meaning. For instance, Brancusi insisted that *The Newborn* be exhibited on a low pedestal, forcing the viewer to lean over the piece in order to scrutinize it. In this way, Brancusi placed his viewers in the position of an adult looking down at a cradled infant, evoking physically feelings of awe and sympathy.

Brancusi repeated a few motifs throughout his long career, exploring slight variations in different materials. As early as 1910, he had introduced the motif of the bird. Titled *Maiastrea*, it was based on Romanian legends about a magical golden bird whose song held miraculous powers. By the 1920s, Brancusi showed the bird soaring, as in *Bird in Space* (fig. 27.36).

27.36. Constantin Brancusi. *Bird in Space*. 1928 (unique cast). Bronze, $54 \times 8\frac{1}{2} \times 6\frac{1}{2}$ " (137.2 × 21.6 × 16.5 cm). The Museum of Modern Art, New York. Given Anonymously. © Artists Rights Society (ARS), New York/ADAGP, Paris





27.37. George Bellows. *Stag at Sharkey's*. 1909. Oil on canvas, 36 $\frac{1}{4}$ × 48 $\frac{1}{4}$ " (92.1 × 122.6 cm). The Cleveland Museum of Art, Hinman B. Hurlbut Collection

The elegantly streamlined form balances on a short, tapering column, and the pinched section suggests the juncture of legs and body. In contrast to *The Newborn*, which is placed on a low base, *Bird in Space* is often mounted on a high geometric pedestal, soaring above the viewer. In some 20 versions made between the 1920s and 1940s, Brancusi explored the essence of flight. Inspired by a folktale of a spiritual bird, Brancusi's avian sculptures are meant to embody elemental forces.

AMERICAN ART

Eager to establish a decidedly American artistic sensibility, many artists working in the United States in the first years of the twentieth century self-consciously resisted emulating European models. These artists avoided both the conventional Classicism of European academic painting and the challenging experiments of the avant-garde. Instead, they sought to distinguish themselves from their European counterparts by pursuing typically American subjects, often depicted in deliberately antiacademic, graphic, or naive styles. Yet some American artists found in European avant-garde art a new, exciting artistic vocabulary that allowed them to express their reaction to modernity.

The Ashcan School

American art opened the century with a movement unique to the United States, the Ashcan School, which centered on the gritty urban realism of New York City. Originally, the members of the group were newspaper illustrators in Philadelphia, but Robert Henri (1865–1929) convinced them to become painters. Henri had studied painting at the Pennsylvania Academy of the Fine Arts with a pupil of the realist Thomas Eakins (see pages 888–889). Gradually the group moved to New York and by 1905 they were painting the energy of the city's streets, parks, and places of entertainment, capturing the rapidly changing social mores and styles. These artists found beauty in

the commonplace and the ordinary. They recorded especially the changing demographics resulting from the waves of immigrants from eastern and southern Europe and the migrations of African Americans from the South. In addition, they documented the new working-class woman and the mixing of the classes in the city's public spaces.

To capture this modern urban energy, Ashcan School artists used a Manet-like brushstroke and emphasis on the surface of the picture plane, which lent their paintings a sense of spontaneity and directness that we saw in nineteenth-century Realism (see chapter 25). This effect is clear in *Stag at Sharkey's* (fig. 27.37), a 1909 painting by George Bellows (1882–1925), the youngest of the group and not an original member. Bellows presents one of the city's favorite entertainment spots, Tom Sharkey's Athletic Club, a bar located across from Bellows's studio. The artist places a viewer in the scene by using a viewpoint located in the seats, causing the lunging fighters to hover over us like monumental gladiators. We sense the boxers' sweat, strain, and rippling muscles and the audience's enthusiasm and involvement. Inspired indirectly by Manet, a flicker of darks and lights as well as an intense creamy brushwork animate the surface of the painting. These, along with the rhythmic undulation of curved heads and the flailing arms and legs of the fighters, cause the image to pulsate with a powerful dynamism that captures the raw, crude tenor of the city.

The Armory Show:

Modernism Comes to America

Modernism did not come to America until the second decade of the twentieth century. It first appeared in New York at "291," the progressive art gallery owned by Alfred Stieglitz (see page 940). Beginning in 1909, Stieglitz started featuring such seminal modernists as Picasso, Matisse, Henri Rousseau, Rodin, and Brancusi as well as African art and children's art. The momentous Modernist event in New York was the 1913 International Exhibition of Modern Art, known as the Armory Show after the 26th Street armory where it was held. Exhibited were over 400 European works, mostly French, from Delacroix through Courbet, Monet, Gauguin, Van Gogh, and Cézanne to Picasso, Brancusi, and Matisse. Three times as many American artists were represented, but by comparison their work looked provincial and was largely ignored.

Ruthless newspaper reviews lambasted the radical contemporary French art, and the public came out in droves—75,000 people attended the four-week show. They came especially to ridicule Duchamp's *Nude Descending a Staircase*, which one reviewer claimed looked like an "explosion in a shingle factory." The exhibition's slogan was "The New Spirit," and its symbol was the pine tree flag of Revolutionary Massachusetts. The American organizers intentionally set out to create their own revolution to jolt conventional bourgeois taste and bring about an awareness and appreciation for contemporary art. Despite the public's derision, the show spawned several modern art galleries and collectors adventurous enough to dedicate themselves to supporting radical art.

America's First Modernists: Arthur Dove and Marsden Hartley

American artists digested European Modernism almost as quickly as it was made, but those in Europe, especially in Paris, absorbed most rapidly the new movements of Fauvism and Cubism. In 1908 a young Arthur Dove (1880–1946) was in Paris, where he saw work by Matisse and the Fauves. When he returned to New York, he met Stieglitz and began showing at “291.”

While remaining involved in the New York City art world throughout his life, Dove lived in rural areas in New York State and Connecticut, even spending several years on a houseboat anchored off Long Island. His art focused on nature, not modernity, and capturing universal forces. By 1910 he was painting complete abstractions, two years before Kandinsky. In *Plant Forms* (fig. 27.38), from a series of pastels titled *The Ten Commandments*, Dove has supplied all the components of nature without painting it illusionistically.

As with Cubism, the composition of *Plant Forms* is made up of abstract components, although they overlap in a logical, consistent fashion to suggest continuous recession in space. The work has light and atmosphere as well as an organic quality, largely due to the elliptical, oval, and round forms and the biomorphic shapes suggestive of plants and trees. We associate the colors green, ochre, and brown with earth and vegetation, and white and yellow with light. The curved white and yellow forms evoke suns, moons, and hills, and although the frondlike shapes recall plants and trees, they are also symbols of an unidentifiable burst of energy. We feel the powerful surge of

ART IN TIME

1901–1909—Theodore Roosevelt is U.S. president

1905—Alfred Stieglitz opens his gallery “291”

1908—Model T Ford developed

1909—George Bellows's *Stag at Sharkey's*

1913—Armory Show in New York City

1914—Panama Canal opens

nature and an elemental life force, and because each form suggests many different objects, Dove is able to convey the universal interconnectedness of all things. The picture is cosmic in its scope, yet provides an intimate view of nature. Dove's preoccupation with portraying potent natural forces will become a major theme in American art and, as we shall see, one of the major issues for artists in Stieglitz's circle.

Stieglitz's stable of artists also included Marsden Hartley (1877–1943), a Maine native who was making Pointillist paintings of the New England woods when the two met in 1909. In 1912 Hartley set off for Paris, where he became infatuated with the tribal art on view at the Trocadéro Museum, declaring, with an air of Western supremacy, that one “can no longer remain the same in the presence of these mighty children who get so close to the universal idea in their mud-baking.” He stated that art had to be “created out of spiritual necessity” and, finding French art superficial and lacking soul, he went to Berlin in 1913. There he read the writings of the great German mystics, such as Jakob Boehme (1575–1624). He then developed a unique form of



27.38. Arthur Dove. *Plant Forms*. ca. 1912. Pastel on canvas, $17\frac{1}{4} \times 23\frac{7}{8}$ " (43.8 × 60.6 cm). Whitney Museum of American Art, New York. Collection of the Whitney Museum of American Art. Purchase. Purchase with Funds from Mr. and Mrs. Roy R. Neuberger 51.20



27.39. Marsden Hartley. *Portrait of a German Officer*. 1914. Oil on canvas, $68\frac{1}{4} \times 41\frac{3}{8}$ " (173.4 × 105.1 cm). The Metropolitan Museum of Art, New York. The Alfred Stieglitz Collection, 1949. (49.70.42) © Marsden Hartley

Synthetic Cubism, which he combined with Fauvist and German Expressionist color to produce paintings filled with spiritual content, as can be seen in *Portrait of a German Officer* (fig. 27.39), completed in 1914 and later bought by Stieglitz.

This large painting is one in a series dedicated to the memory of Karl von Freyburg, Hartley's lover, who was among the first soldiers killed in World War I. Shown in the painting are such German military paraphernalia as iron crosses, insignia, helmets, boots, service stripes, badges, flags, spurs, and tassels. In a sense, this abstraction is a still life that in spirit recalls Victorian keepsake boxes made for the deceased and containing photographs, clothing, hair, and memorabilia—all pressed under glass. The painting is dominated by a triangle and is filled with circles and diamonds that recall Kandinsky's theological belief in the spirituality of geometry. In its jumble of color, form, and composition, *Portrait of a German Officer* expresses a cosmic force similar to Kandinsky's *Compositions* (see figs. 27.14 and 27.15) from this same period, and at times its abstraction seems to suggest landscape almost as readily as it does still life. Soon after returning to the United States, Hartley returned to making landscapes, using an expressionist style that revealed the elemental, spiritual power of nature.

EARLY MODERN ARCHITECTURE IN EUROPE

In Chapter 26, we saw the emergence of two distinct approaches to modern architecture, one in the United States and another in Europe. American artists like Louis Sullivan and Frank Lloyd Wright challenged historicism and conventional revivalism when they eliminated the distinction between the form of a building and its proposed function. In Europe, we also saw a rejection of revival styles when Art Nouveau defined modern architecture as an organic style of growth and movement. Throughout the twentieth century, modern architecture followed these opposite poles set by the Chicago School and Art Nouveau—the rational, geometric and functional versus the personal, referential, and expressive.

Austrian and German Modernist Architecture

Austria and Germany shaped modern architecture in the opening decades of the century. Charles Rennie Mackintosh, discussed in the previous chapter (see page 932), became the rage in Europe in the 1890s and was particularly idolized in Vienna at the turn of the century by young architects searching for an alternative to Art Nouveau.

JOSEF HOFFMANN The Austrian architect Josef Hoffmann (1870–1956) was especially taken by Mackintosh. In 1903 Hoffmann established the Wiener Werkstätte (Vienna Workshop), a Viennese version of the Arts and Crafts Movement that in the early twentieth century produced some of the greatest applied arts. Hoffmann, in both architecture and design, took his cue from Mackintosh's geometry, becoming so obsessed with the cube that he earned the nickname *Quadrat-Hoffmann* (*quadrat* is German for "square"). In 1903 he designed the Purkersdorf Sanitarium, an austere building lacking ornamentation or detailing, the expanses of white wall punctuated only by windows.

Hoffmann's masterpiece is the Palais Stoclet (fig. 27.40), a private residence built in Brussels in 1905 for a Belgium banker who had lived in Vienna. The dominance of squares and rectangles is obvious and extends to the white marble veneer, which is composed of square tiles, and the windows. Hoffmann also introduces the delicacy and refinement, if not the biomorphism, of Art Nouveau, apparent in the bands of gilt bronze outlining the borders of the palace, in the elegant scale of the rooftop railing, and in the tall, vertical staircase window. The bronze bands and joints of the marble veneer give the building a delicate linear surface. In keeping with the Arts and Crafts and Art Nouveau aesthetics, Hoffmann designed every element of the Palais Stoclet, from the gardens, to the furniture, to the cutlery. A sense of harmonious integration pervades the whole, generating a Zen-like serenity and reflecting the Wiener Werkstätte's emulation of the Arts and Crafts Movement's admiration for Japanese art and culture (see Chapter 26).



27.40. Josef Hoffmann. Palais Stoclet, Brussels. 1905–1911

ADOLF LOOS A second major Viennese architect was Adolf Loos (1870–1933). After graduating from the Dresden College of Technology, Loos traveled to Chicago to attend the 1893 Columbian Exposition and stayed three years, digesting the functionalism of the Midwest architects and especially coming under the spell of Louis Sullivan. Upon returning to Vienna, he designed interiors and wrote for a liberal magazine, in which he railed against the extravagant ornamentation of Art Nouveau. In 1908, he published his functionalist theories in a book titled *Ornament and Crime*. He declared that except for tombs and monuments, buildings should be functional. “Modern man, the man with modern nerves, does not need ornamentation; it disgusts him,” he wrote. He even drew a parallel between ornament and scatological graffiti. Furthermore, as a socialist, he found decoration and historicism particularly offensive because of their associations with the wealthy as well as with the oppression of the artisan.

Loos put his theories into practice in the Steiner House (fig. 27.41) of 1910. He based the U-shaped garden facade on the much larger Purkersdorf Sanitarium, designed by Hoffmann, although Loos’s design is much more severe and has greater emphasis on mass. Loos reduces the cornice to a thin, almost undetectable strip. The design of the windows, especially the horizontal ones, appears more functional than aesthetic. In 1923 Loos migrated to Paris, where, as we shall see, High Modernist architects embraced his antiornamentism, and viewed his Steiner House as an important model.

HERMANN MUTHESIUS AND PETER BEHRENS In Germany, government and industry nurtured Modernist architecture. In 1896, government officials sent architect Hermann Muthesius to London, then the world leader in quality mass production, to study British industry and design. Upon returning in 1904, Muthesius was appointed to the Prussian Trade Commission and given the task of restructuring education in the applied



27.41. Adolf Loos. Steiner House, garden facade, Vienna. 1910.
© Artists Rights Society (ARS), New York/VBK, Vienna



27.42. Peter Behrens. A.E.G. Turbinenfabrik (Turbine Factory), Berlin. 1909–1910. © Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

arts. To dominate world markets, he advocated mass production of functional objects executed in a well-designed machine style. In 1907, he was instrumental in establishing the Deutsche Werkbund, an association of architects, designers, writers, and industrialists whose goal was “selecting the best representatives of art, industry, crafts, and trades, of combining all efforts toward high quality in industrial work.” In architecture he called for a new monumental style based on Schinkel’s Classicism (see page 858), but reflecting modern industrial values.

One of Muthesius’s appointments to the Werkbund was architect Peter Behrens (1868–1940), who had been head of an applied arts school in Düsseldorf. Also in 1907, Behrens was named design consultant to A.E.G., the German General Electric Company; he was responsible for the design of their buildings,

products and marketing materials. Between the Werkbund and A.E.G., Behrens had a mandate to implement the German belief in industrialization as manifest destiny, and he was charged with finding a visual expression for the brute reality of industrial power. He accomplished this goal in his finest A.E.G. building, the 1909 Berlin Turbinenfabrik (Turbine Factory) (fig. 27.42).

This temple to industry is a veritable symbol of industrial might. The enormous main space is constructed of a row of hinged steel arches (their shape echoed in the roofline on the facade) such as those used for nineteenth-century ferroconcrete train stations and exhibition halls (see figs. 25.40 and 25.41). Instead of a greenhouse encased in historical facade, however, Behrens produces an abstract monumental structure that evokes a noble Classical temple and Egyptian entrance gateway. The corners are massive rusticated Egyptian pylons that support an enormous gable, whereas the windows on the side walls are recessed so that the lower portion of the steel arches is exposed, making the row of arches resemble a colonnade. Yet Behrens declares the building’s modernity not only in its austere vocabulary but also in the enormous window on the end—an unmistakably Modernist transparent curtain wall that seems to hang from the “pediment.”

Although Behrens aggrandized industry in the monumental Turbinenfabrik, he did not produce the machine style that Muthesius was advocating—the *Typisierung*, a type or a basic unit, the equivalent of a mass-produced modular building that could be used by all architects. This machine style would be developed by the three architects in Behrens’s office: Walter Gropius, Ludwig Mies van der Rohe, and Le Corbusier.

WALTER GROPIUS Of the architects in Behrens’s office in 1910, Walter Gropius (1883–1969) was the most advanced. With associate Adolf Meyer, he was commissioned in 1911 to design the Fagus Factory (fig. 27.43), a shoe plant in Alfeld-an-der-Leine. Well versed in the achievements of Hoffmann, Loos,



27.43. Walter Gropius and Adolf Meyer. Fagus Factory, Alfeld-an-der-Leine, Germany. 1911–1913. © Artists Rights Society (ARS), New York/VB Bild-Kunst, Bonn

and Behrens, Gropius nonetheless reached back to the Chicago School and utilized their steel-grid skeleton, sheathed in a ferrovitreous curtain wall. The factory's glass facade appears to be magically suspended from the brick-faced entablature above. It even turns corners unobstructed. The building feels light and transparent, the window mullions thin and elegant. Horizontal opaque panels, the exact size and shape of the glass, indicate each of the three floors and continue the modular composition of the windows. The only nod to the past is the Classical Beaux-Arts entrance and the thin pseudo-piers faced in brick that support the entablature. Otherwise, with the Fagus Factory, Gropius created the machine style Muthesius was seeking: An unadorned building that adheres to a grid skeleton. This building type was so efficient and reproducible it would serve as the prototype for the glass-box structures that would dominate world architecture for the rest of the century.

German Expressionist Architecture

Not all German architects embraced technology, the machine age, and Muthesius's concept of the *Typisierung*. Others instead designed expressive spiritual structures meant to counter the cold impersonal impact of modernity.

HENRI VAN DE VELDE Another Werkbund architect was Henri van de Velde (1863–1957), a native of Belgium, where he was initially a successful Neo-Impressionist painter and then an Art Nouveau architect and designer. In 1901 he became consultant to the craft industries in the Grand Duchy of Saxe-Weimer. Van de Velde was a strong advocate of Nietzsche's theory of the *Übermensch* and believed in the importance of designing powerful, expressive architecture. He was also heavily influenced by the Munich psychologist Theodor Lipps and his theory of *Einfühlung*, meaning "empathy," the mystical projection of the ego onto the art object. This background led him to examine Wilhelm Worringer's 1908 book *Abstraktion und Einfühlung* (*Abstraction and Empathy*), which advocated attaining transcendence through abstraction as well as championing an aesthetic of emphatic expression of vital psychic states.

On a 1903 trip to Greece and the Middle East, Van de Velde became entranced by the powerful simplicity and purity of Mycenaean and Assyrian buildings, which he translated into modern terms in the theater (fig. 27.44) he built for the 1914 Werkbund Exhibition in Cologne. This structure was designed to counter Muthesius's *Typisierung*, as best represented by Gropius's model factory at the 1914 fair. Despite its massive abstraction, Van de Velde's structure seems like a living organic body rather than a cold, rigid box. Each space within the building is readable from the exterior and has its own identity. Because of the curves, the building seems to swell and breathe. However, this is no longer the springtime effervescence of Art Nouveau; rather it is a reflection of a need to invest architecture with a spirituality and life force and to enhance these qualities by echoing the powerful monumentality and purity of the forms of ancient Near Eastern civilizations.

ART IN TIME

1908—Adolf Loos publishes *Ornament and Crime*

1908—Wilhelm Worringer publishes *Abstraction and Empathy*

1909–1910—Peter Behrens's A.E.G. Turbine Factory

1911–1913—Walter Gropius and Adolf Meyer's Fagus Factory



27.44. Henri van de Velde, Werkbund Theater, Cologne. 1913–1914. Demolished 1920

BRUNO TAUT (1880–1928) A more overt spiritual contribution at the 1914 Werkbund Exhibition was Bruno Taut's Glass Pavilion (fig. 27.45), built for the glass industry and reflecting his belief in the mystical properties of crystal. The guru of glass was poet Paul Scheerbart, whose 1914 essay *Glasarchitektur*, published in *Der Sturm*, had a tremendous impact on artists and architects. (See end of Part IV, *Additional Primary Sources*.) The entablature of Taut's Glass



27.45. Bruno Taut. Glass Pavilion, Werkbund Exhibition, Cologne. 1914



27.46. Bruno Taut. Staircase for Glass Pavilion, Cologne. 1914

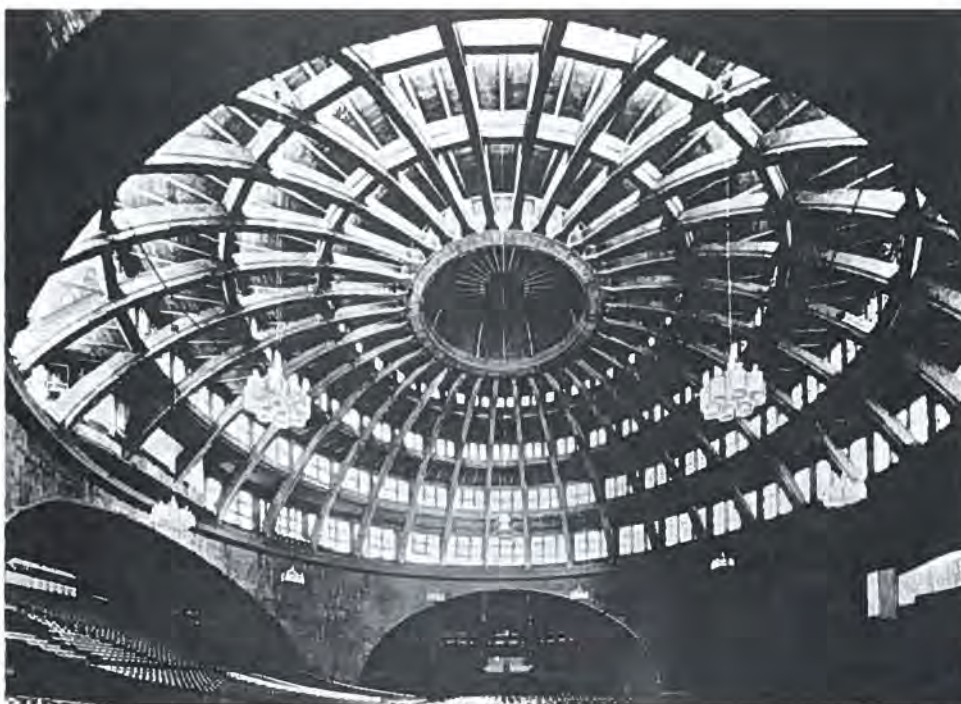
Pavilion is even etched with Scheerbart's aphorisms about the power of glass.

Scheerbart claimed that only a glass architecture that opened all rooms to light could raise German culture to a new spiritual level. Consequently, Taut used glass brick for the walls and floors (fig. 27.46). The bulbous dome, which resembles a giant crystal, is made of two layers of glass; the

outer one reflective, the inner a myriad of colored-glass pieces resembling medieval stained glass. Taut also considered his cupola to be Gothic, its facets evoking the *élan vital* of the ribbing of the Flamboyant style. The ceiling of the main space had a central oculus that emitted a shower of colored spiritual light.

MAX BERG. The year before, the mystically inspired architect Max Berg (1870–1947) used a similar ocular motif for his Jahrhunderthalle (Centennial Hall) (fig. 27.47) in Breslau, erected to celebrate the one-hundredth anniversary of Germany's liberation from Napoleon's rule. Berg's Expressionism is quite Romantic, for the enormous building, made possible by ferroconcrete (steel-reinforced concrete), conjures the sublime grandeur of Piranesi's fantasies of Rome (see fig. 23.4) and Boullée's visionary monuments (see fig. 23.25). (See *Materials and Techniques*, page 1013.) Massive elliptical arches resemble an ancient Roman aqueduct or bridge bent into a circle and springing from the floor. The ribbing of the ceiling recalls the Pantheon, but solid and void have been reversed since the coffered section is now windows, creating an aura of celestial light that makes the dome seem to float. The Pantheon's ocular opening is now closed. At the time, critics likened this dark disk to the iris of an eye, and the entire levitating dome to a giant eyeball connected to the universe. As expressed by one contemporary writer, "the cosmos opened to reveal the courses of the stars and the empyrean."

In 1925 Berg abandoned architecture to dedicate his life to Christian mysticism. But in 1912, when *Die Brücke* and *Der Blaue Reiter* were committed to leading Germany into a world of higher spirituality through painting, prints, and drawings, Berg sought to achieve the same in ferroconcrete and glass.



27.47. Max Berg. Interior of the Centennial Hall, Breslau, Germany. 1912–1913

SUMMARY

The social and cultural conditions of the early twentieth century were a crucible for the continuing development of modern art in the West. Scientific breakthroughs revised centuries' old beliefs about the fundamental nature of matter and energy, leading some artists to reconsider the basic principles of composition. For many in the avant-garde, it was as if a veil had been lifted, revealing new relationships between form and space, and new functions for line and color. Philosophic and psychoanalytic conceptions of human consciousness likewise encouraged many avant-garde artists to pursue new representations of self, some even finding the essence of humanity in pure abstraction.

FAUVISM

When seen at the Salon d'Automne of 1905, works by Matisse and Derain struck viewers as so shocking and unconventional that the artists were labeled *fauves*, wild beasts. With no apparent relationship to natural appearances, Fauvist color served strictly formal ends. Similarly, conventional systems of perspective, such as one-point perspective or objects getting smaller as they receded, were abandoned. Space was now treated as fluid, subjective, and subordinate to theme. Yet the themes adopted by the Fauves were far from radical: idyllic pastoral views, portraits, still lifes. These were the genres pursued by Claude and Poussin—a connection lost on the critics in 1905 but well understood by Matisse and his colleagues.

CUBISM

Like the Fauves, Picasso and Braque were conscious of artistic tradition when they embarked on their Cubist experiments. Indeed, Picasso had deliberately engaged French academicism when he painted his radical *Les Femmes d'Alger* in 1907 on a canvas consistent in size with history paintings destined for the official Salon. Cubism, however, would have been impossible to conceive without the aesthetic model developed by Cézanne. Cézanne's solidly structured meditations on nature pointed the way to Cubist approaches to form and line, while Picasso's and Braque's speculations on the nature of a space-time continuum freed them from the convention that held that pictures could represent only a single viewpoint.

THE IMPACT OF FAUVISM AND CUBISM

The emotional restraint of Fauvism and Cubism gives way in Expressionism and some aspects of Orphism. Tapping into elemental, often difficult emotions, the German and Austrian Expressionists sought a visual language that could convey the raw intensity of their feelings. Paula Modersohn-Becker led the way with her reformulation of the female nude, stripping away its hackneyed conventions and its anonymous, faceless eroticism in favor of a strong, monumental, and personal vision. Viennese Expressionist Egon Schiele did the same for the male nude, which he transformed into a conduit for personal emotion rather than a collective ideal. Orphists, like Robert Delaunay, found a different path. Seeking to depict a mystical encounter with the universe, the Orphists illuminated their vaguely Cubist constructions with Fauvist color to evoke an infinite space that pulses with vitality. Also intrigued by Cubist reconfigurations of space were painters like Marc Chagall and Giorgio de Chirico, who sought to represent fantastical landscapes of dream, myth, and memory. Cubism provided a means to leave behind the conventional logic of Renaissance perspective for a new, disorienting conception of space that enhanced the mysteriousness of their images.

Other artists and groups used Fauvism and Cubism as springboards to different, sometimes more doctrinaire directions. Futurism exemplifies this latter response. Believing Italy's Classical legacy to be a barrier to national progress, the Futurists embraced what they believed to be the hallmarks of modernity: industrialization, speed, factories, and even mechanized warfare. They deployed Fauvist color and the Cubist conception of the relation between form and space to convey movement and dynamic energy.

MARCEL DUCHAMP AND THE DILEMMA OF MODERN ART

Marcel Duchamp took art in a new direction when he invented the assisted readymade, such as *Bicycle Wheel*. Placing a bicycle wheel on a stool challenged numerous notions about art: that art is about craft, style, beauty, illusion or representation, and was invested with fixed meaning. Art was now a vehicle for ideas.

MODERNIST SCULPTURE: CONSTANTIN BRANCUSI AND ARISTIDE MAILLOL

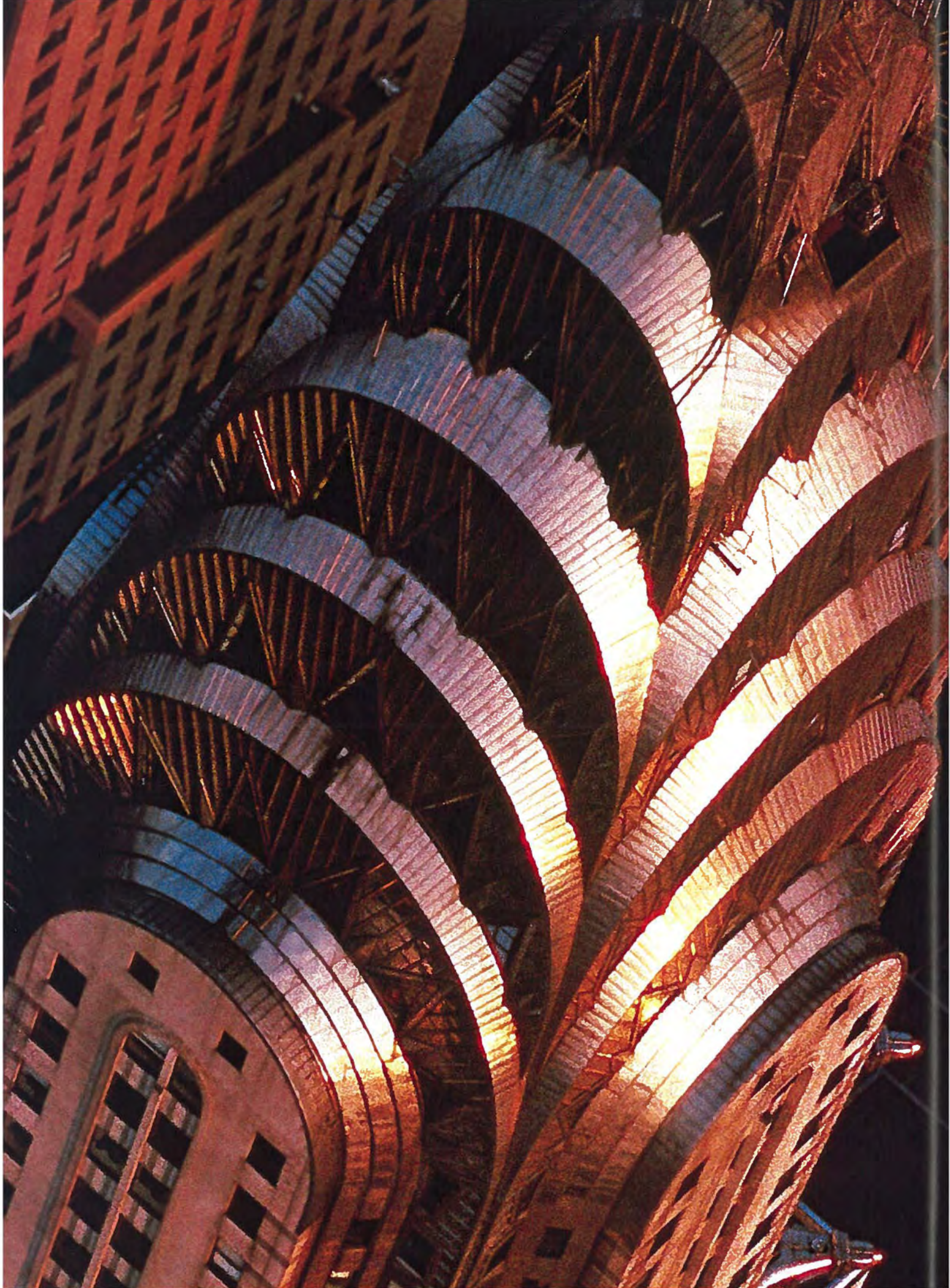
Constantin Brancusi simultaneously released art from the powerful hold of the Classical paradigm as well as Rodin's influence when he reduced sculpture to a minimal essence of abstract form that captured elemental truths about life and experience. Aristide Maillol before him had reduced his figures to simple monumental shapes, but they retained the look of Classical sculpture and evoked a sense of Mediterranean perfection, beauty, and idealism, reflecting an escape from modernity, as in Matisse's *The Joy of Life*.

AMERICAN ART

American Art opened the twentieth century with a style unique to the nation: the Ashcan School. Harking back to the Realism of Manet, a group of Philadelphia illustrators who moved from Philadelphia to New York recorded the dramatic social changes occurring in Manhattan, including the mass immigration from Europe and migration of African Americans from the rural South, as well as the emergence of the independent New Woman. Alfred Stieglitz's gallery "291," and the 1913 Armory Show sought to introduce Modernism to America and succeeded in generating a handful of galleries and collectors dedicated to supporting modern art. The most advanced art was made by those American artists who went to Europe, including Arthur Dove, who made abstract paintings as early as 1910, and Marsden Hartley, who made a series of expressionistic Synthetic Cubist paintings in Berlin toward 1915. Both artists anticipated a search for the spiritual that would preoccupy many American artists in between the wars.

EARLY MODERN ARCHITECTURE IN EUROPE

Modern European architecture first appeared in Vienna and in Germany. It followed one of two paths: It was mechanomorphic, following the form-follows-function concept of the Chicago School, or it was personal, expressionistic, and fantastic, following the model established by Art Nouveau. The former path was taken by Adolf Loos in Vienna, who rejected the notion of ornamentation in favor of simple forms, and Walter Gropius, who developed an architectural design that viewed a building as a steel grid skeleton clad in a thin skin of glass. The expressionist course was advocated by a group of German architects, especially Bruno Taut, who made buildings out of glass, allowing mystical light to permeate the interior, or Max Berg, whose monumental Roman-looking ferroconcrete auditorium had a ceiling that seemed to levitate and allow spiritual forces to enter.



Art Between the Wars

PHYSICALLY AND PSYCHOLOGICALLY, WORLD WAR I DEVASTATED WESTERN civilization. The destruction and loss of life were staggering, with hundreds of thousands of soldiers dying in single battles. The logic, science, and technology that many thought would bring a better world had gone horribly awry. Instead of a better world, the advancements of the nineteenth century had

produced such high-tech weapons as machine guns, long-range artillery, tanks, submarines, fighter planes, and mustard gas.

To many, the very concept of nationalism now seemed destructive, and the rise of the first Communist government in Russia in 1917 offered the hope of salvation. Around the world, branches of the Communist Party sprang up, with the goal of creating a nationless world united by the proletariat, the working class that provides the labor force for the capitalist system. Others maintained that a new world order could not be attained without first destroying the old; they advocated anarchy, which remained a constant threat in the postwar decades. Despite this drive to create a nationless and classless world, by the 1930s, it was fascism that took hold of European politics. Fascism, a totalitarian political system that exalts the nation over the individual and demands allegiance to a single leader, held a special appeal in nations defeated in World War I. Germany, in particular, had been humiliated by the terms of the Treaty of Versailles, and had suffered extreme inflation and then economic collapse. Germans gradually became enthralled by Adolf Hitler (1889–1945) and the Nazis, who skillfully used economic crises and anti-Semitism to consolidate their power. In Italy and Japan, as well, fascists, under the command of charismatic leaders took control. Armed with new technological tools of

destruction, these nations would plunge the world into another great war by 1939.

While fascism, communism, anarchy, and democracy jockeyed for dominance in Europe, America enjoyed unprecedented prosperity in the 1920s. Historians have called the economic and cultural exuberance of the postwar years the Roaring Twenties; it was a time of jazz, speakeasies, radio, and film. The 1920s also saw the rise of the city as the emblem of the nation. Technology and machines were king in America, where the world's largest skyscrapers could be erected in a year. This economic exhilaration came to a screeching halt with the stock market crash of October 1929, which sent the entire world into a downward economic spiral known as the Great Depression, which lasted throughout the 1930s. A reactionary backlash then occurred in both Europe and America: fascism in the former, and a conservative regionalism and isolationism in the latter. Nonetheless, the 1930s marked the advent in America of liberal social and economic programs, instituted by Franklin Delano Roosevelt's administration (1932–1944). Believing that economic markets were inherently unstable, Roosevelt advocated The New Deal, which created millions of government sponsored jobs, including many for artists.

Perhaps the strongest defining influence for artists between the wars was the Great War itself and the technology, science, and Enlightenment rationalism that allowed it to be so devastating. The war directly produced Dada, a movement

Detail of figure 28.47, William van Alen, Chrysler Building



Map 28.1. Europe and North America (with Asia insert)

that created a nonsensical nihilistic art that attacked bourgeois values and conventions, including a faith in technology. The Dadaists aimed to wipe the philosophical slate clean, leading the way to a new world order. Other artists embraced the modernity of the Machine Age (as this interwar period is sometimes called), seeing it as a means to create classless utopias; still others rejected it, seeking higher truths or a meaningful spirituality in an increasingly materialistic, soulless world. Both groups often turned to abstraction to implement their vision. Those supporting technology embraced the geometry and mechanical look of the Machine Age, while those who rejected it sought higher truths using an organic or biomorphic vocabulary.

A second major force for the period was Sigmund Freud, whose theories about the unconscious and dreams were a formative influence on Surrealism, a prevailing movement in the 1920s and 1930s. Like many abstract artists, the Surrealists sought to reveal invisible realities, not spiritual realities, but nonetheless elemental universal forces that drove all humans. These unseen realities were deeply embedded in the mind and symbolically revealed in dreams. Freud maintained that the conventions of civilization had repressed the elemental needs and desires that all people shared, and that this suppressed, invisible world of desires and sexual energy was fundamental to human behavior, the driving force within all humans. Freud acknowledged that civilized societies required the repression and channeling of those desires, but asserted that individuals paid a price in the form of neuroses and discontent. For Surrealist artists, as well as writers and intellectuals, Freud's theory of the unconscious confirmed the existence of realities unseen by the eye or perceived by the conscious mind, and they served as the springboard for the development of Surrealist imagery and style.

Politics also strongly shaped the art of the period. Many if not most avant-garde artists were socialists and Communists, or at least sympathizers, and their utopian dreams and aesthetic visions stem in part from these political ideologies. The narrative, representational murals of the great Mexican artists directly champion Communism, especially when paired with science, as the vehicle for creating a classless utopian society. With the rise to power of Hitler and his National Socialist Party, many avant-garde artists turned their attention to making anti-fascist imagery and exposing the insane thinking and sadistic brutality of the new German government.

This period also saw a growing interest in racial and ethnic identity, which was expressed in Mexican art and African American art. The Mexican muralists were preoccupied with national identity, which they associated with the indigenous population, not Euro-Mexicans, while African Americans sought to uncover their heritage and culture. Just as Mary Cassatt, Berthe Morisot, and Margaret Julia Cameron sought to present women from a female viewpoint as opposed to that of a male, obtaining very different results, the Mexicans and African Americans did the same for African and native cultures. These artists presented a very different image of and attitude toward non-European cultures.

DADA

The Great War halted much art making, as many artists were enlisted in their country's military service. Some of the finest were killed, such as Expressionists Marc and Macke, and Futurists Boccioni and Sant'Elia. But the conflict also produced one art movement: Dada. Its name was chosen at random, the story goes, when two German poets, Richard Huelsenbeck and Hugo Ball, plunged a knife into a French-German dictionary and its

point landed on *dada*, the French word for “hobbyhorse.” The word’s association with childishness as well as the random violence of the poets’ act of word choice fit the postwar spirit of the movement perfectly. As the birth story of Dada suggests, the foundations of the movement lay in chance occurrences and the absurd. Logic and reason, the Dada artists concluded, had led only to war. For them the nonsensical and the absurd became tools to jolt their audience out of their bourgeois complacency and conventional thinking. The movement was profoundly committed to challenging the status quo in politics as well as in culture. Dada began in 1916 in neutral Zurich, where a large number of writers and artists had sought refuge from the war and dedicated themselves, as Ball declared, “to remind the world that there are independent men, beyond war and nationalism, who live for other ideals.” The Dada spirit spread across the West and to parts of Eastern Europe and would become a reference point for artists throughout the twentieth century.

Zurich Dada: Jean (Hans) Arp

In Zurich, the poet Hugo Ball founded the Cabaret Voltaire in 1916 as a performance center where writers and artists could protest the absurdity and wastefulness of the Great War. (The name of Voltaire referred to the great Enlightenment *philosophe* whose ideas epitomized the logic that the Dadaists were attacking; see page 790.) Ball was soon joined by the Romanian poet Tristan Tzara, who became Dada’s most vociferous proponent. The artists and writers at the Cabaret Voltaire attacked the rational thinking that, in their view, produced the depraved civilization responsible for the war. Their target was all established values—political, moral, and aesthetic—and their goal was to level the old bourgeois order through “nonsense” and anarchy. In the end, they hoped to produce a *tabula rasa*, a clean slate, that would provide a new, fresh foundation for an understanding of the world.

The Cabaret Voltaire group, which included the Alsatian painter and poet Jean (Hans) Arp, mounted boisterous performances. Wearing fanciful costumes, including primitive cardboard masks, they recited abstract phonetic poems of nonwords and nonverses. (“Zimzum urallal zumzum urallal zumzum zanzibar zumazall zam” went one line in Hugo Ball’s *O Gadji Beri Bimba*.) The readings were virtually drowned out by an accompanying “music,” a cacophony of sounds, often the arhythmic beating of a drum. The performers’ chaos whipped the audiences into frenzies of catcalls, whistles, and shouts. Some evenings, Tzara harangued the audience with rambling, virtually incomprehensible Dada manifestos. And, just as chance had named the Dada movement, it was used to create works themselves. Dada poems were “written” by pulling words out of a hat. Sometimes one poem was read simultaneously in different languages, or different verses of the same poem were read simultaneously in one language. The resulting chance weaving of words together in a new way created a fresh unpredictable poetic fabric, both in sound and meaning. Some performances included *dances nègres* and *chantes nègres*, as African dance and music were called, reflecting the group’s interest in so-called primitive cultures, cultures supposedly free of the evils of advanced civilization.

Furthermore, the Dada artists believed that the directness and simplicity of African cultures put those cultures in touch with the primal essence of nature itself. Perhaps the most far-reaching influence of Dada performances was that they tore down the boundaries that had separated the various arts as visual artists, musicians, poets, actors, and writers worked together. Furthermore, the Dadaists destroyed any hierarchy of medium and genre. The Zurich Dadaists exhibited a broad range of avant-garde art, such as paintings by de Chirico and Klee—as long as the art undermined bourgeois taste and standards. Most of the art presented at the Cabaret Voltaire and its successor, the Galerie Dada, was abstract. Among the strongest visual artists in the group was Jean (Hans) Arp (1886–1966), whose abstract collages hung on the walls of the Cabaret Voltaire on opening night. Arp made his collages by dropping pieces of torn rectangular paper on the floor; where they fell determined the composition. Although he claimed that chance alone arranged the papers, Arp probably manipulated them.

Arp believed that chance itself replicated nature. For him, life, despite the best-laid plans, was pure chance. Arp had been in Munich with Kandinsky (see pages 957–958), and there he adopted a mystical view of the world that envisioned a life force running through all things, binding them together in no particular order. Like Kandinsky, Arp sought to capture abstract universal forces. This spiritual outlook can be seen in the low relief sculptures he began making at about this time, such as *The Entombment of the Birds and Butterflies (Head of Tzara)* (fig. 28.1).



28.1. Jean (Hans) Arp. *The Entombment of the Birds and Butterflies (Head of Tzara)*. 1916–1917. Painted wooden relief, 15 $\frac{3}{4}$ × 12 $\frac{3}{4}$ " (40 × 32.5 cm). Kunsthau, Zurich. © Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn



28.2. Marcel Duchamp. *Fountain*. 1917. Photograph by Alfred Stieglitz, from *The Blind Man*. May 1917. Philadelphia Museum of Art, Louise and Walter Arensberg Collection. © Artists Rights Society (ARS), New York/ADAGP, Paris/Succession Marcel Duchamp

The different shapes were determined by doodling on paper. He then had a carpenter cut the shapes out of wood, which Arp painted and assembled into abstract compositions evoking plant and animal forms as well as clouds, cosmic gases, and celestial bodies. The title came last, and, as it suggests, the image can be also seen as a mask, suggesting an elemental connection between humans and nature.

Cabaret Voltaire closed by the summer of 1916 and was replaced by a succession of other venues. Meanwhile, Tzara's magazine, *Dada*, spread the word of the movement worldwide. By the end of the war in late 1918, Zurich had been abandoned by many of the major artists, and by early 1919, Zurich Dada drew to a close. Only after the war was over did Tzara hear that there was a New York Dada movement happening simultaneously, if not in name, at least in spirit.

New York Dada: Marcel Duchamp

New York Dada was centered on Marcel Duchamp and Francis Picabia, both of whom fled Paris and the war in 1915. Picabia was notorious for his satirical portraits in which the subject is represented by a machine. In one, the photographer Alfred Stieglitz (see page 940) was portrayed as a camera, which takes on human qualities embodying Stieglitz's personality. The New York artists had no Café Voltaire, no manifestos, and no performances, although they did hold a weekly salon at the home of the wealthy writer Walter Arensberg and his wife, Louise. From 1915 to 1916 they published their avant-

garde art and ideas in a magazine entitled *291*, which was sponsored by Alfred Stieglitz, who as well as being a photographer was one of the first dealers of avant-garde art in America. The word Dada was never used at the time to describe their art; it was only applied in retrospect because their spirit was similar to that found in Zurich.

Perhaps the highlight of New York Dada is Duchamp's *Fountain* (fig. 28.2). Duchamp submitted this sculpture to the 1917 exhibition of the Society of Independent Artists, an organization begun several decades earlier to provide exhibition opportunities for artists who did not conform to the conservative standards of New York's National Academy of Design, which had been the primary exhibition venue. Duchamp labeled his *Fountain* an "assisted Readymade." He took the term from American readymade clothing, and applied it to his sculptures that simply re-presented a found object, such as a snow shovel, which Duchamp entitled *In Advance of a Broken Arm*. Objects that he "assisted," by joining them with other objects, as in *Bicycle Wheel* (see fig. 27.32), or by signing, as in *Fountain*, he called an "assisted Readymade." As we saw in Chapter 27, Duchamp began working with found objects when he made his *Bicycle Wheel* in 1913, although he did not exhibit his Readymades and coin the term until he was in New York. *Fountain* was, in fact, a urinal manufactured by J. L. Mott Iron Works in New York. Duchamp selected it, purchased it, turned it ninety degrees, set it on a pedestal, and crudely signed it with the fictitious name of "R. Mutt"—a reference not only to the manufacturer but also to the character Mutt in the popular Mutt and Jeff comic strip. The work was submitted to the Society's exhibition under Mutt's name, not Duchamp's. According to the Society's rules, anyone paying the \$6 admission fee would have his or her work accepted. But Duchamp knew the hanging committee would not allow *Fountain* to go on view, and when it was removed at the opening, his friends formed a rowdy procession that drew attention to its rejection.

Duchamp continued the hoax of R. Mutt's authorship of the work when he wrote an article about the piece in a small newspaper he published, *The Blind Man*, which only made it through two issues but was circulated in the art world. The article was illustrated by a Stieglitz photograph of *Fountain* placed before a painting by Marsden Hartley (see fig. 27.39), thus asserting that the proper context for the object was the art world. The article defended Mutt's right to create a Readymade: "Whether Mr. Mutt with his own hands made the fountain or not has no importance. He chose. He took an ordinary article of life, placed it so that its useful significance disappeared under a new title and point of view . . . [creating] a new thought for that object."

Like all of Duchamp's works, *Fountain* is rich in ideas, and it stands as one of the seminal works of twentieth-century art, although the original has disappeared. The sculpture is all about idea. A viewer of *Fountain* must ask, what is the work of art? Is it the urinal, the provocation of submitting it to the exhibition, the flamboyant parade when it was removed from the show, or the article about it in *The Blind Man*? Obviously, it is all of these things. Even the title is essential to the work, since it is an essential part of the sculpture, and it allows Duchamp to make it clear

28.3. Raoul Hausmann. *Mechanical Head (Spirit of the Age)*. ca. 1920. Assemblage. h. 12 $\frac{3}{4}$ " (32.5 cm). Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © Artists Rights Society (ARS), New York/ADAGP, Paris

that he is attacking one of the more revered of all art forms, the fountain, which is the centerpiece for most European towns and city squares and is, in some respects, a symbol for the tradition of fine art. The satirical title also reinforces the humor of the piece, an ingredient found in much of Duchamp's work. Duchamp is telling us art can be humorous; it can defy conventional notions of beauty, and while intellectually engaging us in a most serious manner, it can also make us smile or laugh. Duchamp challenges the notion of what is art and the importance of technique or craft, as well as the artist's signature. He also asks how a work of art takes on meaning. Here, Duchamp emphasizes the relationship between context and meaning: By taking a urinal out of its normal context he has changed its meaning. (For a more extensive discussion of Duchamp, see pages xxvi and 970–971.) He even allows a viewer to assign meaning to the work, underscoring how this is a reality for all art. Ironically, unlike all art that preceded his, his Readymades have no aesthetic value and theoretically no intended meaning. They are merely a device to launch ideas.

Because *Fountain* is industrially manufactured and can be easily replaced if broken or lost, Duchamp also questions the significance attached to the uniqueness of a work of art. As we shall see, in the second half of the twentieth century, Duchamp will become the dominant figure in art as artists worldwide make what will be called Conceptual Art. For those artists, an idea or conceptual premise is the most important component of their work, often the most important.

In contrast to Zurich Dada, New York Dada was very quiet. In Manhattan, the group was removed from the war, and it did not have a political agenda. Its focus was largely on defining art, following Duchamp's lead. More important, New York Dada was lighthearted and witty, as in Picabia's humanoid machines and Duchamp's *Fountain*. It attacked bourgeois artistic values through punning, teasing, irony, pranks, and intellectual games of the highest order. Dada art with a more acute sense of social mission was produced in war-torn Germany.

Berlin Dada

With the end of the war, the Dada poet Richard Huelsenbeck (1892–1974) left Zurich for Berlin. There he found a moribund city, which like all of Germany was without food, money, medicine, or a future. Germans, especially the working class, loathed the military-industrial machine, which they felt had betrayed their interests by leading them into war. With the surrender, conditions worsened as Germany was punished by harsh and, some thought, unrealistic reparation demands. Inflation was rampant, and the value of the German mark plunged. Open class conflict in 1919 resulted in Communist-led worker uprisings in Berlin and Munich that were brutally repressed by right-wing armed units. The Weimar Republic government, which had replaced the kaiser and represented Germany's first experience with democracy, failed to revive the



economy; its refusal in 1923 to make war reparations only resulted in further humiliation. The French military occupied the Ruhr Valley and seized the German assets in that coal-mining region.

For many, hope lay in the East, in Russia, where the Bolshevik Revolution established the prospect for a nationless world governed by the proletariat. The artists and writers in Berlin Dada looked to international worker solidarity as Germany's salvation. Here was a situation where Dada anarchy and nihilism could be put to practical use. Almost without exception, the Berlin Dada contingent made political art and were political activists, with some members, such as George Grosz and John Heartfield, joining the Communist Party.

In Berlin, the poet Huelsenbeck employed the usual Dada devices. He created an organization, Club Dada, and published manifestos calling for the overthrow of the bourgeois establishment and the creation of an egalitarian society. The principal members of the group included Raoul Hausmann, Hannah Höch, George Grosz, and John Heartfield. In 1920 they organized the first Dada International Fair, which featured worldwide Dada art. In the center of the fair, hanging from the ceiling, was an army-uniformed dummy with the head of a pig and wearing a sign saying "Hanged by the Revolution." The work, a collaboration by Hausmann and Grosz, epitomized Dada's abhorrence of the establishment.

RAOUL HAUSMANN Hausmann (1886–1971) quickly became the leader of Berlin Dada, and was perhaps the most visually inventive, as can be seen in his 1920 assemblage *Mechanical Head (Spirit of the Age)* (fig. 28.3). He used found

objects, which at the time were so foreign to the art world they were considered junk: a mannequin's head, a collapsible cup, a wallet, labels, nails, and rulers. But now we see a new approach to making sculpture: The found objects are assembled together, and for the purpose of making a statement condemning materialism and the loss of individuality and personal identity.

Hausmann, however, is best known for his use of language and collage. Like Hugo Ball in Zurich, he wrote and performed phonetic poems made according to the laws of chance. (To hear these poems, go to www.prenhall.com/janson.) His interest in words, letters, and sound led him to innovative experiments with typography, in which he used different typefaces and sizes for individual letters cut from magazines and newspapers, the shifts in scale indicating how the letter should be emphasized when sounded. These words were incorporated into ingenious collages made from material cut from different printed sources and rearranged in new contexts, as seen in *ABCD* (fig. 28.4). Collage, of course, was not new but previously it had been used in a refined manner, particularly by the Cubists, who had transformed the found materials taken from popular culture into beautiful art (see fig. 28.12). With

Hausmann, however, collage retained the look and feeling of popular culture, especially the advertising look seen in the mass media. The Berlin Dadaists did not call their works collages, which suggests fine art. Instead, they labeled them "photomontages," which evoked machinemade, mass-produced images. Their photomontages looked like antiart, and their powerfully abrupt compositions embodied the group's political stridency.

HANNAH HÖCH Some of the most elaborate and powerful Dada collages from the period were created by Hannah Höch (1889–1978), who was also Hausmann's companion. Her Dada collages mimic manipulated portraits made for the Germany military photographs. Individuals or entire battalions hired photographers to create fictitious portraits by photographing the patron or patrons, then cutting out their heads and pasting them onto pre-existing pictures of, for example, mounted militia. (See *Primary Source*, page 991.) *Cut with the Kitchen Knife Dada through the Last Weimar Beer Belly Cultural Epoch of Germany* (fig. 28.5) speaks volumes about the agenda of Berlin Dada. Using a chaotic, cramped composition of crowds, words, machinery, and lettering of different sizes and styles, Höch captures the hectic social, political, and economic intensity of the Weimar Republic. Her photomontage represents the reality captured by photographers for the popular press. To Höch and her Dada colleagues, the camera was another machine, related to the technological advances that had led to the war. With her "kitchen knife," she rearranged the imagery to create a handmade photograph, thus forcing the machine to be subject to the human rather than vice versa. The result is a spinning, gearlike composition with a portrait of the radical antiwar female artist Käthe Kollwitz at the center. German masses and the new leaders of their government, the Weimar Republic, are pushed to the sides and villainously labeled as the "anti-Dada," meaning against Dada and leftist politics.

KÄTHE KOLLWITZ Though not a Dada artist, Käthe Kollwitz (1867–1945), the artist spotlighted by Höch in *Cut with the Kitchen Knife*, provided an important precedent for the political and expressive nature of Berlin Dada. A generation older than Höch, she was denied admission to the Berlin Academy because she was a woman. She studied at a woman's art school, and after marrying a doctor, settled in a working-class neighborhood in Berlin. There, her husband treated the poor, who became the subject of her art. She shunned painting as an elitist medium of the academy and the bourgeois, and instead made drawings and prints, which could be mass produced and circulated to wide audiences. For the Berlin Dada artists, who were committed to clear political messages, Kollwitz was an inspiration. Although for



28.4. Raoul Hausmann. *ABCD*. 1923–24. Photomontage, 16 × 11¹/₄" (40.7 × 28.5 cm). Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © Artists Rights Society (ARS), New York/ADAGP, Paris



28.5. Hannah Höch. *Cut with the Kitchen Knife Dada Through the Last Weimar Beer Belly Cultural Epoch of Germany*. ca. 1919. Collage, 44 $\frac{7}{8}$ × 35 $\frac{3}{8}$ " (114 × 90.2 cm). Staatliche Museen, Berlin. © Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn



the 1920s, her representational style was somewhat conservative, her message was influential, for she had created a large body of powerful Expressionist work that conveyed her sympathies with the working class, women, and victims of war. In addition, her imagery contains far more women than does that of her male counterparts and reflects her socialist vision of women playing an equal role in the ideal Germany of the future. Typical of her Expressionistic style of strident marks, strong value contrast, and powerful emotions is *Never Again War!* (fig. 28.6), a lithograph published in 1924.

GEORGE GROSZ An early maker of Dada photomontages, George Grosz (1893–1959), provides a clear example of the Expressionist element in Berlin Dada and its direct connection with Kollwitz. Grosz, who had been seriously wounded twice in the war and had a mental breakdown, was especially bitter about the disastrous course charted by the German leaders.

28.7. George Grosz. *Germany, A Winter's Tale*. 1918. Formerly Collection Garvens, Hannover, Germany. Whereabouts unknown. Art © The Estate of George Grosz/Licensed by VAGA, New York

28.6. Käthe Kollwitz. *Never Again War!* 1924. Lithograph, 37 × 27½" (94 × 70 cm). Courtesy Galerie St. Étienne, New York. © Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

Upon convalescing and returning to Berlin, he was stylistically inspired by the expressive Cubism of the Futurists and worked in this style at the same time as he produced photomontages. A fine example of his Cubist style is *Germany, A Winter's Tale* (fig. 28.7) of 1918. Here, the city of Berlin forms the kaleidoscopic and chaotic background for several large figures, which are superimposed on it as in a collage. They include the marionette-like "good citizen" at his table and the sinister forces that molded him: a hypocritical clergyman, a brutal general, and an evil schoolmaster. This, Grosz tells us, is the decadent world of the bourgeoisie that he, like many German intellectuals, hoped would be overthrown by Communism. In 1920, he, along with Kollwitz and other artists, joined the International Workers Aid.



Hannah Höch (1889–1978)

From an interview with Édouard Roditi

In an interview with art historian Édouard Roditi, the German Dada artist Hannah Höch talks about the inspiration for Dada photocollage.

Actually, we borrowed the idea from a trick of the official photographers of the Prussian army regiments. They used to have elaborate oleolithographed mounts, representing a group of uniformed men with a barracks or a landscape in the background, but with the faces cut out; in these mounts, the photographers then inserted photographic portraits of the faces of their customers, generally coloring them

later by hand. But the aesthetic purpose, if any, of this very primitive kind of photomontage was to idealize reality, whereas the Dada photomonteur set out to give to something entirely unreal all the appearances of something real that had actually been photographed. . . .

Our whole purpose was to integrate objects from the world of machines and industry in the world of art. Our typographical collages or montages also set out to achieve similar effects by imposing, on something which could only be produced by hand, the appearances of something that had been entirely composed by a machine; in an imaginative composition, we used to bring together elements borrowed from books, newspapers, posters, or leaflets, in an arrangement that no machine could yet compose.

SOURCE: ÉDOUARD RODITI, *DIALOGUES: CONVERSATIONS WITH EUROPEAN ARTISTS* (BEDFORD ARTS PUBLISHERS, 1990)

Cologne Dada

In the city of Cologne, Dada initially took its lead from Berlin, but it was never as political. Dada artists here were intrigued by Freud's theory of the unconscious and favored figures that combined mechanical and human forms (sometimes called mechanomorphic art), reminiscent of the work of Duchamp and Picabia. The key Cologne Dada artists were Max Ernst (1891–1976) and Johannes Baargeld (a pseudonym meaning "money bags"), both of whom appropriated the Berlin artists' collage technique. Ernst and Baargeld were iconoclasts, not social evangelists, who delighted in submitting their witty low-end irreverent collages to the staid Cologne Kunstverein Exhibition in 1919, creating a scandal. When prohibited from showing there the following year, Ernst mounted a solo exhibition at a nearby brewery, forcing visitors to walk past the lavatory to get to the "gallery," where the central work was a sculpture that visitors were instructed to destroy with an axe he provided.

Typical of Ernst's work from this very productive period is *1 Copper Plate 1 Zinc Plate 1 Rubber Cloth 2 Calipers 1 Drainpipe Telescope 1 Piping Man* (fig. 28.8), a gouache, ink, and pencil drawing on an illustration from a 1914 book about chemistry equipment. With a line here and a dab of paint there, Ernst transformed the picture of laboratory utensils into bizarre robotic figures set in a stark symbol-filled landscape. Perhaps we should say dreamscape, for the glazed-over stares and skewed de Chirico-like perspective, which culminates in a mystifying square, give this little collage an elemental power that suggests some otherworldly sphere—one of the imagination. Ernst was influenced by others who had made dream imagery, but he was also familiar with de Chirico's metaphysical paintings, to which he was introduced by his friend Jean Arp. The dreamlike quality of Ernst's image endows his figures with heavy psychological overtones. Not surprisingly, Ernst was fascinated by Sigmund Freud's theories about the unconscious and the importance of dreams.



28.8. Max Ernst. *1 Copper Plate 1 Zinc Plate 1 Rubber Cloth 2 Calipers 1 Drainpipe Telescope 1 Piping Man*. 1920. Collage, 12 × 9" (30.5 × 22.9 cm). © Estate of Max Ernst

Through Arp, Ernst was put in contact with two leaders of the Paris Dada movement, poets André Breton and Paul Éluard, both of whom had also come under Freud's spell, entranced by the idea that the unconscious contained realities that had been suppressed by civilization. In 1921 they arranged for Ernst to show his Dada collages at a small avant-garde exhibition in Paris, where they made such a sensation he was hailed as the "Einstein of painting." The following year, Ernst emigrated to Paris. In 1924 Breton issued their Surrealist Manifesto, anointing Ernst's 1921 show as the first Surrealist exhibition.

Paris Dada: Man Ray

The transition from Dada to Surrealism was well on its way by 1922, and it occurred in Paris. Dada had established a foothold in the French capital with the return of Duchamp at the end of 1918 and with the arrival of Picabia from Barcelona in 1919. As in Zurich, the thrust behind Paris Dada came from the literary contingent. Inspired by Tzara's *Dada* magazine, three young poets—Louis Aragon, André Breton, and Phillipe Soupault—founded a journal called *Littérature*. It was so avant-garde that there was hardly anything in it that the literary establishment would consider literature. In addition to phonetic poems by Tzara, it included Breton and Soupault's collaborative poem *Les Champs magnétique* (*Magnetic Fields*) of 1920, which was written in a stream-of-consciousness style that was derived from working sessions lasting up to ten hours.

One of the artists who moved in and out of the Paris Dada circle was the independent American Man Ray (1890–1976). He had befriended Duchamp in New York, participated in New York *Dada*, and followed Duchamp to Paris in 1921. Best known as a photographer, Man Ray was extraordinarily inventive and worked in many media, some like airbrush painting being quite innovative. Most important, Man Ray was the first artist to consistently use photography within a Dada context, often using the same conceptual premises favoring idea over technique that are found in Duchamp's work, and thus freeing the medium from the merely representational restrictions placed on it by fine art photographers. Man Ray helped establish photography, at least within Dada and Surrealist circles, as a medium that was viewed on a par with painting and sculpture.

In 1922, Man Ray had a major impact on the development of photography, as well as on Dada and abstract art, when he popularized the *photogram*—a one-of-a-kind cameraless photograph made by putting objects directly on photographic paper and then exposing both the object and paper to light (fig. 28.9). Solid objects block light from striking the white paper, so they appear white in the image, while the spaces between and around objects become black, since there is nothing to prevent the light from exposing the paper. Tzara dubbed Man Ray's print a "rayograph," and that year, using cover prints (photographic copies of the original print) made by Man Ray, Tzara published a limited edition book, entitled *Champs délicieux*, (*Delicious Fields*), containing twelve rayographs.

Our reproduction is one of these untitled works, which reveals the silhouettes of a brush and comb, a sewing pin, a coil of paper, and a strip of fabric, among the identifiable items. The image, like much of Man Ray's work, helps demonstrate the close relationship between the random and defiant art of Dada and the evocative, often sensual, art of Surrealism. The objects appear ghostlike and mysterious and in a strange environment where darks and lights have been reversed and where a haunting overall darkness prevails. Shapes and lines move in and out of dark shadows, sometimes vibrating, as with the brush and comb silhouette, other times crisply stated, as in the center oval. Because Man Ray exposed the paper with a light bulb that he moved several times during the process, he created multiple light sources, which caused the edges of some objects to shimmer and allowed other forms to recede back in space instead of just existing as flat silhouettes. His pictures, as with the Surrealist art that would follow, have a magical blend of



28.9. Man Ray. *Champs délicieux*. 1922. Gelatin silver print. © Man Ray Trust

the real and nonreal. We feel the presence of a real comb and sewing pin, and yet they seem to exist in a dream world. Just as unexplainable is the relationship of these objects and shapes to one another.

Man Ray also used a chance process to make films, which have the same dreamlike quality of his rayographs. At Tzara's invitation, Man Ray participated in what turned out to be the final major Dada event in Paris, *La Soirée de la Coeur de la Barbe* (The Bearded Heart Soirée) in 1923. Using sand, nails, and pins sprinkled randomly on unexposed cinematic film, he created a short abstract movie titled *The Return to Reason* (to view the film, visit www.prenhall.com/janson), an ironic title because the hallucinatory flickering of white objects floating in dark blackness created a sense of chaos that was far from rational. Instead, it represented a new way to view the world, one that was Surrealistic, although the term had yet to be coined or the movement recognized. The film not only introduced the medium to the Parisian fine art world, but it also helped spawn a flurry of experimental films by other artists. Shortly after Man Ray's movie was screened that evening, a riot broke out when Breton, Éluard, and Soupault, all uninvited, stormed the stage screaming that Dada was dead. Though Dada continued to provide the intellectual foundation for challenging art throughout the century, the spirit of the moment was clearly shifting away from chance and nonsense to the psychological investigations of Surrealism.

SURREALISM

Surrealism had existed in spirit, if not in name, well before 1924, but the movement was formally launched by Breton that year with his Surrealist Manifesto. Surrealism, Breton wrote, is "pure psychic automatism, by which it is intended to express, either verbally, or in writing, or in any other way, the true functioning of thought. Thought expressed in the absence of any control exerted by reason, and outside all moral and aesthetic considerations." Banished was the Neoclassical god of reason, the sureness of logic, and the need to portray an observable reality. Also gone was Dada nihilism, replaced by an intensive exploration of the unconscious. Surrealists argued that we see only a surface reality. More important was uncovering the reality that, as Freud maintained, resided in the deep-seated secrets and desires of the unconscious mind. For Freud, the basic human desires, particularly sexual, that define our individual identities are repressed by the conventions of civilization but are revealed in dreams. Random dream images, are, for Freud, charged with meaning and provide the "royal road to the unconscious." They contain symbols of our desires and anxieties. Using his own and his patients' dreams as "raw material," Freud decoded dream images into what he believed to be their true meaning, claiming sexual desires or concerns were often disguised as ordinary objects. A vase, for example, is a symbol of female sexuality, the vagina, while a tall building or a mountain suggests phallic maleness.

ART IN TIME

1917—Marcel Duchamp's *Fountain*

1919—Weimar Republic in Germany

ca. 1919—Hannah Höch's *Cut with the Kitchen Knife*

1920—Dada International Fair

1922—James Joyce publishes *Ulysses*

1923—Sigmund Freud publishes *The Ego and the Id*

Breton's manifesto proposed several ways to tap into the unconscious. He encouraged the use of dreamlike images, the juxtaposition of unrelated objects, and stream-of-consciousness writing. He called for "... the future resolution of these two states, dream and reality, which are seemingly so contradictory, into a kind of absolute reality, a surreality." He emphasized the concept of creating "the marvelous," images, either verbal or visual, that are mysterious, chance, and poetic, and jolt the audience into a new, unknown plane of reality, a surreality.

Surrealism was first a literary style. Breton traced its roots to several sources, including Comte de Lautréamont's 1869 novel *Chants de Maldoror*, which included wondrous passages of surreal images, the most famous perhaps being "... as beautiful as a chance encounter of a sewing machine and an umbrella on an operating table." Breton's literary circle delighted in such "chance encounters" of words, even devising a game in which each participant provided words for a sentence, not knowing what had already been written. One game produced "The exquisite corpse will drink the new wine," and Exquisite Corpse became the game's name. Surrealist visual artists played Exquisite Corpse as well. Folding a piece of paper, each artist drew on his or her segment without seeing what the others had done. The result was a provocative image of unrelated objects or a strange form. But visual art had little place in Breton's manifesto, and artists were only mentioned as a footnote, appearing in a single sentence. Among those listed were Ernst, Man Ray, de Chirico, and Picasso.

Picasso and Surrealism

Perhaps the most surprising name on Breton's list is Picasso's. The Dada artists found little of interest in the analytic logical thinking of the Cubists. But Breton saw Picasso's Cubism as the first step toward loosening the grip of reality on the artistic imagination. Also, beginning in the mid 1920s, Picasso's work paralleled that of the Surrealists. They shared many symbols and myths, including the female praying mantis, which eats its male partner upon mating, and the suffering, tortured male minotaur. But Picasso was very independent, and though he provided artwork for Surrealist publications and participated in some Surrealist shows, he did not consider himself a Surrealist.

Picasso's interest in dreamlike imagery filled with sexual and psychological content can be seen in his 1921 *Three Musicians* (fig. 28.10). The picture is a traditional *comedia dell'arte*, or Italian comedy, subject. (This was improvisational theater dealing with jilted love and played by stock characters.) We instantly sense that this is no longer just a witty Synthetic Cubist painting of ingenious interlocking flat colored planes, although the painting suggests humor through its bright hues and playful patterning. Ultimately it is the black that prevails, as well as the frightening masks of the musicians. The jarring, even abrasive, rhythm of the composition has more in common with the brutal 1907 *Les Femmes d'Alger* than with the refined *Guitar, Sheet Music, and Wine Glass* of 1912 (see figs. 27.5 and 27.7). And what is the dog doing lurking under the table, his head demonically silhouetted against the barren corner of the room, his body sliced up by the legs of the table and intertwined with the musician's legs? These are not just jovial music-making men, but pathetic lustful lovers, in keeping with the *comedia dell'arte* theme. The wood-

wind player on the left resembles Henri Rousseau's snake charmer in his lustful painting *The Dream* (see fig. 26.18), which Picasso knew as intimately as he did the artist himself. Picasso has transformed this scene of music making into a ritualistic event, as further suggested by the masks, which are more mysterious than comic. The painting even has spiritual overtones, implied by the monk-like, and therefore celibate, vocalist on the right. The dark silhouetted head of the dog suggests deep-seated animalistic urges, which drives the music-making, while the austere boxlike room becomes a claustrophobic container—a room of the mind. Picasso has created a psychologically loaded dream world, one that Breton found compelling.

With the advent of Surrealism in 1924, the primal forces smoldering beneath the surface in *Three Musicians* burst into the foreground, as seen in *Three Dancers* (fig. 28.11), made in 1925, less than a year after Breton published his manifesto. These are not the Three Graces, but rather disquieting nudes engaged in a strange performance. The figure in the center—the most con-



28.10. Pablo Picasso. *Three Musicians*. Summer 1921. Oil on canvas, 6'7" × 7'3³/₄" (2 × 2.23 m). The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund. © Estate of Pablo Picasso/Artists Rights Society (ARS), New York

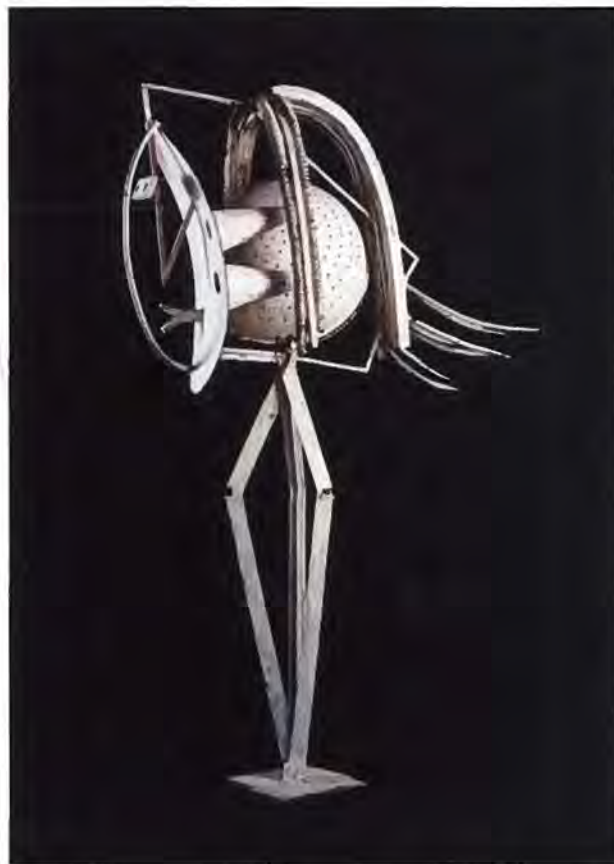


28.11. Pablo Picasso. *Three Dancers*. 1925. Oil on canvas, $7\frac{1}{2} \times 4\frac{1}{4}$ " (2.15 $\times$ 1.4 m). Tate Gallery, London. © Estate of Pablo Picasso/Artists Rights Society (ARS), New York

ventionally rendered—appears at one moment to be completing a pirouette, at the next moment to be crucified. The contorted figure to the left has been reduced to an assemblage of abstruse hieroglyphic forms, which never quite coalesce into a single meaning. Her head is shaped like a quarter moon, and it has been placed against a backdrop of a night sky filled with stars as represented by the abstracted *fleur-de-lis* of the wallpaper. At every turn, familiar forms are made to dissolve into disorienting shapes and colors. What seems to be a dance rehearsal in a light-filled studio at one moment turns into a midnight bacchanal at the next. What remains consistent, however, is the pivotal role of the female body whether as a symbol of erotic athleticism or of spiritual suffering. Just as Freud attributed to the female body the power to incite desire as well as dread in men, Picasso, like the Surrealists, places the female form at the service of the male viewer's contradictory libidinal impulses. Here, the Symbolist theme of the *femme fatale* is once again revisited through radically different formal means.

WELDED SCULPTURE Picasso also turned to sculpture to express his urge to portray the unseen deep-seated psychological passions that drive physical urges, and it led him to revolutionize sculpture for a second time. By late 1928, he was welding metal, which he experimented with for the next five years, starting a trend that by the 1940s established welded steel as a major sculptural process rivaling cast bronze and chiseled stone. Picasso began working in the medium when he decided to make sculpture based on the linear drawing of the figures in his current paintings, figures that were in effect skeletal stick figures. The resulting three-dimensional sculpture was made up of metal rods that represented the painted lines, and it looked like a line drawing in space.

Gradually, Picasso turned from metal rods to working with metal in a variety of shapes and sizes, including the use of found objects, as seen in *Head of a Woman* (fig. 28.12) from 1929–1930, which was made from colanders and scraps of metal. Picasso is still drawing in space, as seen in the hair, face, skull, and body—if this is indeed what these abstract shapes are. He has pared his figure down to a bare-bones essence, peeling away the superficial layers of physicality to reveal the psychological core of the woman that lies beneath. The sculpture's overall resemblance to African masks, and the use of tribal hieroglyphic notations for different parts of the body, such as the stick legs, reinforces its elemental quality.



28.12. Pablo Picasso. *Head of a Woman*. 1929–1930. Painted iron, sheet metal, springs, and colanders, $39\frac{3}{8} \times 14\frac{1}{2} \times 23\frac{1}{4}$ " (100 $\times$ 37 $\times$ 59 cm). Musée Picasso, Paris. © Estate of Pablo Picasso/Artists Rights Society (ARS), New York



28.13. Julio González. *Head*. ca. 1935. Wrought iron, $17\frac{3}{4} \times 15\frac{1}{4}$ " (45.1 $\times$ 38.7 cm). The Museum of Modern Art, Purchase (266.1937). © Artists Rights Society (ARS), New York/ADAGP, Paris

Picasso hired fellow Spaniard Julio González (1876–1942), who had learned welding in a Renault automobile factory, to do his welding. By the 1930s, González was making his own work, such as *Head* (fig. 28.13) of ca. 1935, which would garner him a reputation as the world's foremost practitioner of welded

sculpture. González specialized in figures and heads, which like Picasso's *Head of a Woman*, project primitive, psychological, and hallucinatory qualities. Here the sculptor reduces the figure to a pernicious clamplike mouth, stalklike eyes, spiky hair, and frazzled face, all attached to a moonlike crescent not only suggesting a skull but also the cosmos, a parallel we saw Jean Arp make as well in *The Entombment of the Birds and Butterflies* (see fig. 28.1)

Surrealism in Paris

In 1925, Breton, like everyone, had doubts about the possibility that there could even be Surrealist painting or sculpture. Many argued that the visual arts, unlike writing, did not allow for a stream of consciousness since artists always had the work in front of them and, while creating, could see where they have been and think about where they are at that moment. The imagery could seem surreal, but the method was not. Initially, many of the visual artists Breton championed relied on automatic drawing and chance to produce their images. In late 1925, Breton organized the first Surrealist exhibition, which featured Ernst, Picasso, André Masson, and Joan Miró, but also included de Chirico, Klee, Man Ray, and Arp.

ANDRÉ MASSON The use of automatic drawing had been initiated by André Masson (1896–1987) the year before, in 1924. In this process, Masson first made a series of lines while in a trancelike state, and he then used them to spur the imagination to further develop the image. In 1926, Masson began prompting his unconscious by randomly putting glue on his canvases and then sprinkling sand over the surface, the sand adhering where there was glue. In *Battle of Fishes* (fig. 28.14), the result was the creation of a mysterious environment inhabited by primitive organic forms, suggesting both the origin of life and the powerful universal urges that drive it.



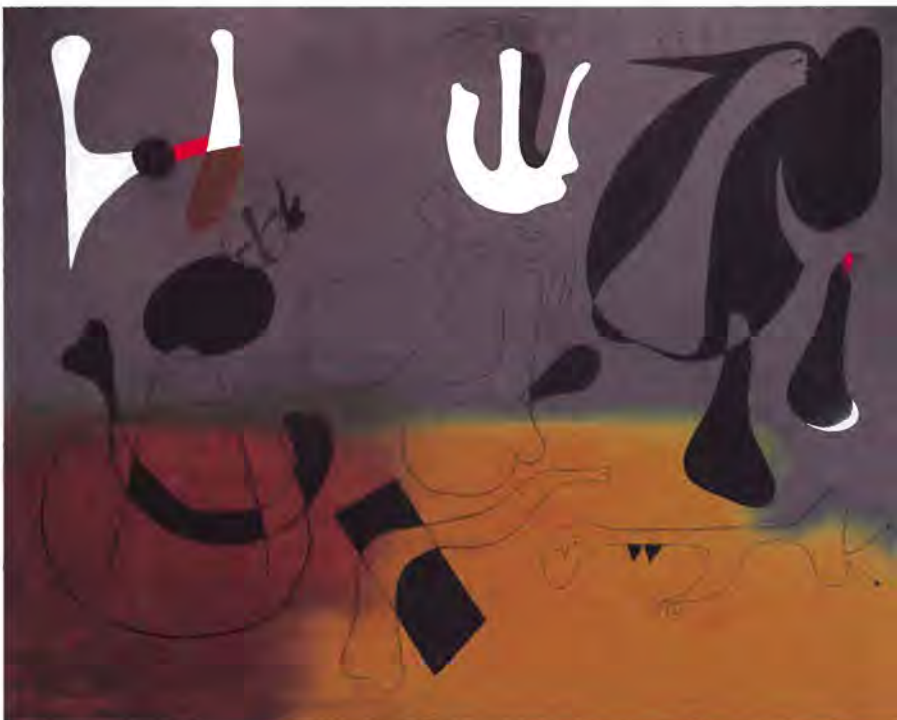
28.14. André Masson. *Battle of Fishes*. 1926. Sand, gesso, oil, pencil, and charcoal on canvas, $14\frac{1}{4} \times 28\frac{3}{4}$ " (36.2 $\times$ 73 cm). The Museum of Modern Art, Purchase (260.1937). © Artists Rights Society (ARS), New York/ADAGP, Paris

MAX ERNST Not to be outdone by Masson, Ernst in 1925 developed frottage. *Frottage* consisted of rubbing graphite over paper placed on an object, like floor boards, chair caning, and pressed flowers, and then discerning an image in the irregular pattern of wood grain or botanical geometry. The image often turned out to be a primeval forest filled with birds, animals, and bizarre creatures, having a mythic force similar to Masson's imagery. Among other techniques he devised to spur the imagination, Ernst in the 1930s, started working with *decalcomania*, a process that uses pressure to transfer diluted oil paint to canvas from some other surface, creating a highly suggestive irregular texture, which Ernst then developed into an illusionistic picture, as in *La Toilette de la mariée* (*Attirement of the Bride*) (fig. 28.15) of 1940. Here he used this technique to create hair and a robe. Its bizarre texture contrasts with the illusionistic style used in the rest of the image. The phallic spear, monstrous bird and bride, four-breasted potbellied monster on the floor, and picture-within-a-picture on the wall make this real scene unreal, and charges it with a disconcerting psychology of violence and sex.

JOAN MIRÓ A Catalan from Barcelona, Joan Miró (1893–1983) came to Paris in 1920 and took a studio next to Masson's. Soon after, through a hole in their adjoining wall, Masson whispered to Miró to go see Breton, not Picasso—because “he was the future.” Within a short time Miró abandoned Cubism and began painting from his imagination. (Actually, he claimed he was working from hallucinations brought on by starvation—“I was living on a few dry figs a day.”) He adopted Masson's wiry line and the childlike drawing and atmospheric quality of Klee (see fig. 27.17). Miró's pictures became abstractions of biomorphic and geometric forms set against a minimal color field that suggested a landscape or watery environment. Miró's paintings became increasingly abstract, as seen in *Composition* (fig. 28.16),



28.15. Max Ernst. *La Toilette de la mariée* (*Attirement of the Bride*). 1940. Oil on canvas, $51 \times 37\frac{7}{8}$ " (129.5×96.2 cm). Peggy Guggenheim Collection, Venice, 1976. 76.2553.78. © Estate of Max Ernst



28.16. Joan Miró. *Composition*. 1933. Oil on canvas, $51\frac{1}{4} \times 63\frac{1}{2}$ " (130.2×161.3 cm). Wadsworth Atheneum, Hartford, Connecticut. Ella Gallup Sumner and Mary Catlin Sumner Collection Fund. © Succession Miró/Artists Rights Society (ARS), New York/ADAGP, Paris



28.17. René Magritte. *The False Mirror*. 1928. Oil on canvas, 21 $\frac{1}{4}$ × 31 $\frac{1}{8}$ " (54 × 81 cm). The Museum of Modern Art, New York. © Herscovici, Brussels/Artists Rights Society (ARS), New York

a 1933 oil. The work was one in a series based on collages on cardboard made from images cut out of catalogues with the idea that the shape and even details of the objects would fire his imagination. The setting of *Composition* is a hazy atmospheric environment of washes, suggesting the same kind of primeval landscape we saw in Masson. This eerie world is populated by strange curvilinear floating forms that suggest prehistoric and microscopic creatures, as well as spirits, ghosts, or souls. We can even find a story in places, such as two figures playing with or fighting over a ball in the upper left corner. Or are they? Regardless, they suggest play or fighting, as other features in the painting express sex, struggle, and fear. Miró uses a minimal vocabulary, which includes color as well as form, to create a mythic image evoking primal conditions.

Representational Surrealism:

Magritte and Dali

Initially, Breton's strongest support was for an abstract Surrealism that was based on chance, spontaneity, and trance. Over the next decade, however, artists with all kinds of styles would move in and out of the movement, most abandoning it, in part because of the group's strong socialist and Communist stance, but also because of Breton himself, who was rather controlling and functioned as though he were the Pope of Surrealism, capriciously anointing or excommunicating artists as Surrealists for the flimsiest of reasons.

RENÉ MAGRITTE By the late 1920s, more and more artists worked in a representational or quasi-representational style. One was René Magritte (1898–1967), who was from Brussels. There, he was a member of the Surrealist circle, a group of artists and intellectuals who were also very involved with communism. Magritte spent 1927 to 1930 in Paris, but Breton never officially recognized him as a Surrealist. He returned to Belgium, where he spent the remainder of his life, not achieving fame until late in his career. His *The False Mirror* (fig. 28.17), painted in 1928, reads like a manifesto of Surrealism, proclaiming the superior reality of the unconscious mind. We see an uncanny close-up of an eye, which reflects a distant sky. The iris, however, is transformed

into an eerie eclipsed sun, behind which, Magritte suggests, lies the unconscious that perceives the reality of things. The eye absorbs only the visual, not the real, world.

SALVADOR DALI Arriving in Paris a few years after Magritte was another major representational Surrealist, Salvador Dali (1904–1989), who came from Madrid, where he had already developed a meticulously detailed realist style heavily based on the psychological complexes that Freud described in his writings. He made a grand entrance into the world of Parisian Surrealism with his 17-minute film *An Andalusian Dog* (to view the film visit www.prenhall.com/janson), which he made with fellow Spaniard, the filmmaker Luis Buñuel (1900–1983). The nonsequential movie opens with Buñuel on a balcony with a woman, and as a cloud mysteriously passes behind them the camera goes to a close-up of an eye, the woman's, which is dramatically sliced by a straight razor. This opening scene has been interpreted as a reference to the Oedipus complex and fear of castration, which is symbolized by a fear of blindness, two major themes in Freud's writings about male psychological development. The entire film lends itself to similar Freudian analysis. To produce their surrealist effects, Dali and Buñuel rely on montage, juxtaposing unrelated objects to create dream sequences that constantly put objects into new contexts designed to generate the "marvelous" and to jolt the unconscious. In one famous sequence, for example, the film's protagonist drags across a room two priests and two grand pianos, each containing a putrefying dead donkey. In another scene, an army of ants crawls over a hand.

Dali made his paintings using a process he called "paranoiac-critical"—"[a] spontaneous method of irrational knowledge based upon the interpretative-critical association of delirious phenomena." He created in a frenzy, a self-induced paranoid state where he would begin a painting with a single object in mind. Then, he would respond to that object and so on, developing a mysterious image reflecting an irrational process that released the unconscious. *The Persistence of Memory* (fig. 28.18) began with the strange amorphous head with an elongated trailing neck lying on the ground. Looking at a plate of soft Camembert cheese at dinner, he was then inspired to paint the soft pocket watches. While allowing no certain reading, the picture evokes a host of associations, most obvious the crippling passage of time that leads to inevitable deterioration and death, although the title suggests we are looking backward to the past, not forward to the future. Dali has created a provocative image of mysterious objects that can be read as metaphors for the deepest desires, fears, and anxieties, especially sexual, of the mind, and that can unleash multiple interpretations from a viewer's own unconscious.



28.18. Salvador Dali. *The Persistence of Memory*. 1931. Oil on canvas, $9\frac{1}{2} \times 13$ " (24.1 $\times$ 33 cm). The Museum of Modern Art, New York. Given Anonymously. (162.1934). © Salvador Dali, Gala-Salvador Dali Foundation/Artists Rights Society (ARS), New York

Surrealism and Photography

Photographers were discovering that film and photography, which could both manipulate reality and create dreamlike sequences, were perfect vehicles for Surrealism. Many major photographers, though not in Breton's circle, were deeply affected by Surrealism, including Henri Cartier-Bresson.

EUGÈNE ATGET In photography (and painting and sculpture as well), Surrealism did not always have to be consciously produced; it could just happen, confirming the Surrealist belief in the marvelous residing behind the appearance of things. Eugène Atget (1857–1927) was a photographer who just happened to make Surrealism happen

when he had an entirely different agenda. He was a self-taught commercial photographer, who began specializing in images of Paris and its environs about 1897. His self-proclaimed mission was to document old Paris, which was quickly disappearing with twentieth-century modernization. With blind dedication to his project, he produced some ten thousand images, despite the lack of a market for them and living in abject poverty.

Atget generally shot his photographs when no one was present, giving the images a desolate quality. The craftsmanship in his prints was high, and he was able to obtain lush textures and a remarkable range of tones and play of light and shadow. The result, as we can see in *Pool, Versailles* (fig. 28.19) is images that



28.19. Eugène Atget. *Pool, Versailles*. 1924. Albumen-silver print, $7 \times 9\frac{3}{4}$ " (17.8 $\times$ 23.9 cm). The Museum of Modern Art, New York. Abbott-Levy Collection. Partial Gift of Shirley C. Burden

are dreamlike and magical. Time has stopped, and in the hushed stillness, the fountain's figures seem to come to life. The plunging dark tunnel of the trees in the center, the flickering V-pattern of light in the leaves above, and the dramatic curve of the pool subtly animate this frozen image. A strange, unexplainable dialogue exists among the statue, wire fence, brightly lit tree trunks, and the alley. Atget's powerful images, which seem to burrow deep into a distant timeless past, went largely unnoticed until the 1920s when Man Ray, among others, became entranced by their otherworldliness and praised their surreal quality. Breton published several in *La Révolution surréaliste*.



28.20. Henri Cartier-Bresson. *Behind the Gare Saint-Lazare*. 1932. Gelatin silver print. © Henri Cartier-Bresson

HENRI CARTIER-BRESSON Surrealism had an enormous impact on many of the major photographers of the period, although most were not members of Breton's circle. In this group is the Frenchman Henri Cartier-Bresson (1908–2004), who made some of the most extraordinary images of the twentieth century. Cartier-Bresson is the master of what he termed “the decisive moment”: the instant recognition and visual organization of an event at the most intense moment of action and emotion. Using the new hand-held 35-mm Leica camera, he accomplished this vision, as can be seen in his *Behind the Gare Saint-Lazare* (fig. 28.20) of 1932. Cartier-Bresson made photograph after photograph that miraculously captured the same supernatural magic we see in this fleeting image of a silhouetted man unexplainably suspended in midair. A master of strong value contrasts, Cartier-Bresson was able to make strange hieroglyphic shapes materialize out of the water. Like Atget, he established a powerful eerie dialogue among the shapes and objects, such as the clock, ladder, and reflections, throughout the composition.

The Surrealist Object

When Joan Miró began work on his *Composition*, he started with an image that, like a dream, took him on a journey of psychological exploration and formal invention. Surrealists created objects that would initiate such journeys for viewers as well as for themselves. In fact some of the most succinct Surrealist artworks were fetishistic objects, mysterious poetic things that were found and created, and had no narrative, but jolted the unconscious and spawned infinite associations, mostly sexual and often violent. As early as 1921, Man Ray had already made one of the first Surrealist objects, *The Gift* (fig. 28.21), a gift for the composer Eric Satie. The work is nothing more than tacks glued onto the flat side of a clothing iron. It is a shocking dislocation of both a household item and hardware that creates something unidentifiable, without logic or narrative, but filled with innuendoes of violence, pain, and sex.

Probably the most famous Surrealist object was made by Meret Oppenheim (1913–1985). Oppenheim, the daughter of a Jungian psychologist, went to Paris as an 18-year-old in 1932. For a period she was Man Ray's model and assistant. Inspired by an off-hand comment she made when lunching with Picasso in 1936, she covered a teacup, saucer, and spoon with gazelle fur and called it *Object* (fig. 28.22), although Breton, when he included it in a Surrealist exhibition, retitled it *Luncheon in Fur*, punning on Manet's sexually fraught *Luncheon on the Grass* (see pages 870–871). Oppenheim presents us with eroticism offered and eroticism denied, for individually, fur and beverage are sensual, but juxtaposed as they are, they are disconcerting, if not outright repulsive. The fur anthropomorphizes the porcelain and spoon, and suggests pubic hair. The work is designed to trigger the unconscious, to evoke infinite associations that deal with the repressed realities of eroticism, sensuality, desire, and anxiety. Using minimal means, Oppenheim created the “marvelous” that takes a viewer into the realm of the surreal.

ART IN TIME

1915—Franz Kafka publishes *The Metamorphosis*

1919—Treaty of Versailles

1924—Eugene Atget's *Pool, Versailles*

1924—André Breton publishes his first Surrealist manifesto

1936—Meret Oppenheim's *Object*



ORGANIC SCULPTURE

The abstract Surrealism of Miró and Arp inspired many artists to search for universal truths beneath the surface of things. As did the Romantic landscape painters of the previous century, they focused on nature, trying to pry loose the unseen pulse of the cosmos that coursed through the natural world. To reveal these higher truths and realities, a number of artists, including Jean Arp and Alexander Calder in Paris and Henry Moore and Barbara Hepworth in England, turned to working with abstract organic forms. Often, they showed in Surrealist exhibitions and were occasionally labeled Surrealists, especially since their work dealt with hidden realities. But despite many parallels, their interests were quite different from Breton's as they evolved in the 1930s. Breton was more concerned with the psychology of anxiety, desire, and sex; the artists working with abstract organic forms were interested in the powerful forces of the universe.

28.21. Man Ray. *The Gift*. 1921 (1958 replica). Painted flatiron with row of 13 tacks with heads glued to the bottom, $6\frac{1}{8} \times 3\frac{5}{8} \times 4\frac{1}{2}$ " (15.5 × 9.2 × 11.43 cm). Museum of Modern Art, New York. James Thrall Soby Fund (249.1966). © Man Ray Trust



28.22. Meret Oppenheim. *Object (Luncheon in Fur)*. 1936. Fur-covered teacup, saucer, and spoon; diameter of cup $4\frac{3}{4}$ " (12.1 cm); diameter of saucer $9\frac{3}{8}$ " (23.8 cm); length of spoon 8" (20.3 cm). The Museum of Modern Art, New York. © Artists Rights Society (ARS), New York/ProLitteris, Zurich

28.23. Jean (Hans) Arp. *Human Concretion*. 1935. Original plaster, $19\frac{1}{2} \times 18\frac{3}{4} \times 15\frac{1}{2}$ " ($49.5 \times 47.6 \times 64.7$ cm). The Museum of Modern Art, New York, Gift of the Advisory Committee. © Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn



28.24. Alexander Calder. *Lobster Trap and Fish Tail*. 1939. Painted steel wire and sheet aluminum, approx. $8'6'' \times 9'6''$ (2.59×2.89 m). The Museum of Modern Art, New York, Commissioned by the Advisory Committee for the Stairwell of the Museum. © Estate of Alexander Calder/Artists Rights Society (ARS), New York

Jean Arp and Alexander Calder in Paris

In the early 1930s Jean Arp left the Surrealists and joined an international Paris-based group, called Abstraction-Création, which was dedicated to abstraction. He convinced his friend Alexander Calder (1898–1976) to become a member as well. Now Jean Arp turned away from making curious objects based on chance operations and began molding a series of forms called human concretions (fig. 28.23) that he conceived as metaphors for growth and life. Their organic quality and simplicity reminds us of Brancusi, but where Brancusi sought to strip everything away to project the essence of a subject, Arp wanted to create living organisms that seem to grow, even breathe, as they expand and contract, in effect, replicating the essence of life. Arp had his plasters executed in bronze and marble by artisans, but regardless of the medium, they have a smooth unblemished quality that lends them an aura of purity and perfection.

Born in Philadelphia, Calder moved to Paris in 1926, where he befriended Miró and the abstract Dutch painter Piet Mondrian. In the early 1930s he started making mobiles, a name that Duchamp gave his kinetic sculpture. Each mobile was constructed of painted sheet metal attached to metal wires that were hinged together and perfectly balanced. With the slightest gust of air, the mobile seems to glide, tilting and turning in space. Some of his mobiles make a chiming sound as round gonglike elements periodically swing around to strike a piece of flat metal. The mobiles vary in size from tabletop models to others with a 30-foot span that hang from a ceiling.

Taking his lead from Miró and Arp, Calder generally used organic shapes, as seen in *Lobster Trap and Fish Tail* (fig. 28.24) from 1939. The forms suggest marine life, but generally they are abstract, and like Miró's paintings, simultaneously suggest the microscopic and macroscopic. The black forms in *Lobster Trap* can be seen as a school of fish, but viewed together they can suggest something skeletal, even primeval. Calder was

inspired to develop kinetic sculpture to suggest growth and cosmic energy. He kept his colors basic, generally using primary and secondary colors, as well as black and white. All colors stem from these, so Calder's palette symbolized the basic building blocks of life, a notion Calder got from Mondrian, whose Paris studio he visited in 1930 (see page 1007).

Henry Moore and Barbara Hepworth in England

The organic abstract style favored by Miró and Arp jumped the English Channel in the 1930s, surfacing in the work of Henry Moore (1898–1986) and Barbara Hepworth. Moore studied at the Royal College of Art in London from 1921 to 1925, and in the following five years, from extensive museum visits in England and on the Continent, and through art publications, he digested the contemporary art of Brancusi, Arp, Miró, and Picasso. He was also influenced by the period's intense interest in non-Western art, including the Pre-Columbian art of Mexico.

By the early 1930s, Moore's mature style emerged, represented here by *Recumbent Figure* (fig. 28.25), made in 1938. The work is reminiscent of a Classical reclining river goddess, although based more directly on Pre-Columbian figures. Moore is more interested in projecting the elemental and universal than in Classical antiquity as he explores the associations between the forms of nature and the shapes of the figure. We see a woman, but the stone retains its identity as stone, looking like a rock that has been eroded by the elements for millions of years. Moore ingeniously suggests that figure and rock are one and the same, even making the female form harmonize with the striations of the stone. The universal forces present in the rock are transferred to the figure, which becomes an earth goddess or fertility figure. The undulation of her abstract body virtually transforms her into a landscape. Adding to the mystical aura is Moore's



28.25. Henry Moore. *Recumbent Figure*. 1938. Green Horton stone, length approx. 54" (137.2 cm). Tate Gallery, London.

ART IN TIME

1919—First commercial flights between London and Paris

1927—Abbé Lemaître puts forth the big bang theory

1929—Virginia Woolf publishes *A Room of One's Own*

1938—Henry Moore's *Recumbent Figure*

1940–1942—Barbara Hepworth's *Sculpture with Color*

brilliant interplay between solid and void, each having the same weight in the composition and evoking the womblike mystery of caves or tidal pools embedded in seashore rocks.

Moore felt comfortable showing works similar to *Recumbent Figure* at the International Surrealist Exhibition held in London in 1936; he may have seen an affinity with the Surrealists in his attempts to express a higher reality lying beneath the surface of things. But Moore felt equally comfortable exhibiting in shows of abstract art, and his sculpture poses a classic case of the problematic nature of labeling art.

Barbara Hepworth (1903–1975) identified entirely with abstraction, and was a member of Abstraction-Création. She traveled to Paris in 1933 and visited the studios of Arp and Brancusi, and she met Picasso. She was in Paris again in 1935 and met Mondrian. Like Moore, who was with her for a time at the Leeds School of Art and was a lifelong friend, she was interested in investing her abstract forms with a sense of the unseen forces of nature. She began working in abstraction in the early 1930s, and within a few years her sculpture became geometric. Instead of seeming hard-edge and mechanical, they are organic and mysterious, a quality that became even stronger after she moved to a cottage overlooking St. Ives Bay in Cornwall on the southwest tip of England when war broke out in 1939. Her sculpture was a personal response to nature. (See *Primary Source*, page 1006.) In *Sculpture with Color (Deep Blue and Red)* (fig. 28.26), the egglike form, vaguely reminiscent of Brancusi's heads and newborns, is an elemental shape, suggesting fertility and birth. The carved wood is finely polished and covered with an immaculate sheen of white paint producing a surface that, like the shape of the work, evokes purity. In addition, the bright white of the shell heightens the mystery of the dark cavity, which harbors a sky or water of deep blue. The stretched red strings have the intensity of the sun's rays and perpetual energy of life forces. Hepworth herself said, "the strings were the tension I felt between myself and the sea, the wind or the hills."

CREATING UTOPIAS

While Dada and Surrealism constituted a major force for the period between the wars, they were not the only movements. Many twentieth-century artists remained committed to exploring abstract art. Surrealists and abstract artists often shared similar social goals: Both groups championed individual freedom, and both wished to undermine bourgeois values, to eradicate nationalism, to destroy capitalism, and to create a classless society



28.26. Barbara Hepworth. *Sculpture with Color (Deep Blue and Red)*. 1940–1942. Wood, painted white and blue, with red strings, on a wooden base, 11 × 10" (27.9 × 26 cm). Private Collection. © Bowness, Hepworth Estate

(see page 1110, *Additional Primary Sources*.) Many Dadaists and Surrealists were socialists who also participated in Communist Party activities. Similarly, many abstract artists were socialists and Communists, but they viewed abstract art itself as a vehicle for creating a utopian society.

Two major centers of geometric abstraction emerged simultaneously: Constructivism, which appeared with the Russian Revolution in 1917, and de Stijl (The Style), which appeared in Amsterdam. A third center was the Bauhaus in Germany, an art school founded in 1919 that succeeded as a significant force in the following decade and was often influenced by Constructivist refugees from Russia and de Stijl artists.

Russian Constructivism: Productivism and Utilitarianism

The most direct connection between abstract art and radical politics came in the revolutionary society that developed in Russia. There, before and after the October Revolution of 1917, artists committed themselves to developing new art forms that they hoped would bring about a new utopian society. Building on the innovations of Malevich's Suprematism (see pages 967–968), several movements followed, each attempting to put art at the service of the new revolutionary society.

VLADIMIR TATLIN As Malevich was developing his Suprematist painting in Moscow (see pages 967–968), a fellow Russian, Vladimir Tatlin (1885–1953), was working in Berlin and Paris. In 1914, Tatlin visited Picasso's Paris studio and saw his constructions (see pages 953–954). Upon returning to Russia, he then made his own constructed reliefs (fig. 28.27), which he called "counter-reliefs," for which he used cardboard, wood, and metal covered with a variety of materials, including glazes, glass, and plaster. Similar to Russian icons and Malevich's *Black Square*



28.27. Vladimir Tatlin. *Corner Counter-Relief*. 1915. Mixed media, $31\frac{1}{2} \times 59 \times 29\frac{1}{2}$ " ($80 \times 150 \times 75$ cm). Presumed destroyed. Art © Estate of Vladimir Tatlin/RAO Moscow/Licensed by VAGA, New York

(see fig. 27.26), some of the counter-reliefs spanned corners, in effect, using the space of the room to create a small environment. Unlike Picasso's constructions, which were generally musical instruments, Tatlin's were nonobjective, that is, they were totally abstract, like Malevich's paintings, and not meant to evoke real objects. Following Tatlin's lead, other Russian sculptors began making abstract sculpture from geometric forms, a movement that in 1922 was formally called Constructivism.

With the Bolshevik Revolution in 1917, Tatlin's attitude toward his art changed. He embraced communism and focused his effort on supporting the party's goal of creating a utopian society. He worked for the Soviet Education Commissariat and turned his attention to architecture and engineering. A major component of his teachings was his passionate belief in the utility of modern machinery, the democratic quality of mass-produced objects, and the efficiency of industrial materials. Technological modernity was the future and the new religion, and industrial efficiency and materials had to be incorporated into art, design, and architecture, where they would produce a new, better, classless world. In other words, the social revolution had to be complemented with an aesthetic revolution. According to Tatlin's theory called Constructivist Productivism, everything—from appliances to clothing, from living space to theater—now had to be machinelike and streamlined. Form must follow function and objects were to be stripped of all ornamentation, which was associated with bourgeois values and aristocratic ostentation.

Tatlin's one famous work is his *Project for "Monument to the Third International"* (fig. 28.28), begun in 1919 and exhibited in Petrograd (St. Petersburg) and Moscow in December 1920. The project was supposed to be 1,300 feet high, which would have made it the tallest structure in the world at that time. It was to have a metal spiral frame tilted at an angle and encompassing a glass cube, cylinder, and cone. These steel and glass

units, housing conferences and meetings, were to revolve, making a complete revolution once a year, month, and day, respectively. The industrial materials of steel and glass and the dynamic, kinetic nature of the work symbolized the new machine age and the dynamism of the Bolshevik Revolution. The tower was to function as a propaganda center for the Communist Third International, an organization devoted to world revolution, and its rotating, ascending spiral symbolized the aspirations of communism.

Following Tatlin's dictum of "Art into Life," many artists, at least temporarily if not completely, gave up making conventional art in order to design functional objects that would help create the great classless utopia. Both Aleksandr Rodchenko (1891–1956) and his wife Varvara Fedorovna Stepanova (1894–1958) fall into this category. In the early 1920s, Rodchenko stopped making Suprematist paintings and Constructivist assemblages to focus on graphic design, as seen here in an untitled poster promoting literacy (fig. 28.29). We are far removed from the organic and human Art Nouveau posters of Toulouse-Lautrec (see fig. 26.7), for example. Instead, a bold mechanical geometry prevails, with a



28.28. Vladimir Tatlin. *Project for "Monument to the Third International."* 1919–1920. Wood, iron, and glass, height 20' (6.10 m). Destroyed; contemporary photograph. Art © Estate of Vladimir Tatlin/RAO Moscow/Licensed by VAGA, New York

Barbara Hepworth (1903–1975)

“On Sculpture” (1937)

In a 1937 book of artists' statements, British abstract sculptor Barbara Hepworth made the following statement about how her work reflects universal truths and an individual's relationship to nature.

The whole life force is in the vision which includes all phantasy, all intuitive imagination, and all conscious selection from experience. Ideas are born through a perfect balance of our conscious and unconscious life and they are realized through this same fusion and equilibrium. The choice of one idea from several, and the capacity to relate the whole of our past experience to the present idea is our conscious mind: our sensitivity to the unfolding of the idea in substance, in relation to the very act of breathing, is our unconscious intuition. . . .

Contemporary constructive work does not lose by not having particular human interest, drama, fear or religious emotion. It moves us profoundly because it represents the whole of artists' experience and vision, his whole sensibility to enduring ideas, his whole desire for a realization of these ideas in life and a complete rejection of the transitory and local forces of destruction. It is an absolute belief in man, in landscape and in the universal relationship of constructive ideas. The abstract forms of his work are now unconscious and intuitive—his individual manner of expression. His conscious life is bent on discovering a solution to human difficulties by solving his own thought permanently, and in relation to his medium. . . . [Abstraction] is no escapism, no ivory tower, no isolated pleasure in proportion and space—it is an unconscious manner of expressing our belief in a possible life. The language of colour and form is universal and not one for a special class (though this may have been in the past)—it is a thought which gives the same life, the same expansion, the same universal freedom to everyone.

SOURCE: *CIRCLE—INTERNATIONAL SURVEY OF CONSTRUCTIVE ART*. J. L. MARTIN, B. NICHOLSON, AND N. GABO, EDS. (LONDON: FABER AND FABER, 1937)



28.29. Alexander Rodchenko. *Advertisement: “Books!”* 1925. Rodchenko Archive, Moscow, Russia. Art © Estate of Alexander Rodchenko/Licensed by VAGA, New York/RAO, Moscow

nearly spaceless image pressed to the surface. Even the letters are austere and geometric. Bold color creates an energy that is reinforced by the design, where the word *Books*, for example, is shaped like a megaphone that emits the phrase “In All Spheres of Knowledge.” At the time, Stepanova was the designer for a Moscow textile factory. In the sportswear reproduced here (fig. 28.30), we again see bright colors and a simple yet energetic machinelike geometry. There is no ornamentation or reference to



28.30. Varvara Fedorvna Stepanova. *Design for Sportswear*. 1923. Gouache and ink on paper, $11\frac{7}{8} \times 8\frac{1}{2}$ " (30.2 × 21.7 cm). Collection Alexander Lavrentiev. Art © Varvara Stepanova/Licensed by VAGA, New York/RAO, Moscow

the past, nothing that could be associated with any class, time period, ethnic type, or region. Confronted with the problem of creating a new society, the Constructivist designers invented a new graphic language, one that was distinctly modern, utilitarian, and classless.

De Stijl and Universal Order

In 1917 in Amsterdam, Piet Mondrian (1872–1944) founded a movement called *de Stijl* (The Style) with painter Theo van Doesburg (1883–1931), architect Gerrit Rietveld (1888–1964), and several other artists and architects. Though not backed by a revolutionary government, as were the Russian artists, their goal was every bit as radical and utopian, for *de Stijl* artists sought to create, through abstraction, total environments that were so perfect they embodied a universal harmony. Unlike their Russian counterparts, their mission was literally spiritual. Driven by Mondrian's and Van Doesburg's intense commitment to Theosophy, *De Stijl*, as did the Communists, sought a universal order that would make nationalism obsolete. They called their style the International Style, applying it most often to a new architecture of glass and steel that was modern, pure, and universal, with no national identification.

PIET MONDRIAN In the magazine *De Stijl*, the group's publication, the artist Piet Mondrian (1872–1944) published his theory of art in a series of articles. (See *Primary Source*, page 1008.) His philosophy was based on Theosophy, which he was interested in before his move to Paris in 1910. After returning to neutral Amsterdam during the Great War, he was further influenced by the ideas of the mystical lay philosopher and his close acquaintance M. H. J. Schoenmaekers and especially Schoenmaekers's book *New Image of the World*, the only book other than his own publications in his library. Schoenmaekers argued that there was an underlying mathematical structure to the universe that constituted true reality. He believed that an artist could access and present this structure through the rational manipulations of geometric forms. Mondrian developed an art based on such geometry and using Schoenmaekers's term, he called it *Neo-Plasticism*, meaning "new plasticism." By "plastic" in painting, he meant that the world of the painting had a plastic, or three-dimensional, reality of its own that corresponded to the harmonious plastic reality of the universe. In other words, he sought to replicate in his art the unseen underlying structure of the universe.

Beginning in 1917 Mondrian struggled to achieve this using total geometric abstraction, and only succeeded in his efforts upon returning to Paris in 1920. Once establishing his style, he pretty much retained it for the rest of his life, as seen in *Composition with Red, Blue, and Yellow* (fig. 28.31) of 1930. His paintings, which are always asymmetrical, are remarkable for their perfect harmony. Mondrian very precisely gives every element in his painting equal weight. Each line and rectangle in



28.31. Piet Mondrian. *Composition with Red, Blue, and Yellow*. 1930. Oil on canvas, 20 × 20" (50.8 × 50.8 cm). Collection of Kunsthaus Zurich. © 2005 Mondrian/Holtzman Trust c/o HCR International, Warrenton, Virginia

this square canvas is assigned its own identity. Every line exists in its own right, not as a means of defining the color rectangles. (The thickness of the lines often varies in his paintings, a function of individual identity.) Each component in the painting sits on the same plane on the surface—there is no foreground or background, no one object sitting on top of another. Despite this perfectly interlocking surface, the painting has a feeling of tremendous space, even of infinity, largely due to the rectangles expanding off the edge of the canvas. Space and mass have merged into a harmonious whole of what Mondrian called "dynamic equilibrium," where everything is energized yet balanced. Mondrian has attempted to capture the complexity of the universe—the individuality of its infinite components and the harmony that holds everything together.

Mondrian did endless variations of these motifs. Even the color did not change, since these elementary hues, from which all colors are derived, are symbolic of the building blocks of the cosmos. But in principle, painting was not the end product of Mondrian's aesthetic program. He considered it just a stop-gap measure until perfect abstract environments of architecture, furniture, and objects embodying all of these same principles could be achieved. Until then the world needed his painting.

GERRIT RIETVELD Mondrian's *de Stijl* colleagues sought to implement his theories in architecture and interior design. In 1917, Gerrit Rietveld (1888–1964), a furniture maker who became a self-taught architect, designed the "Red-Blue" chair

Piet Mondrian (1872–1944)

From “Natural Reality and Abstract Reality” (1919)

This is an excerpt from an essay originally published in the magazine De Stijl in 1919. Here Mondrian explains how Neo-Plastic painting, using an abstract vocabulary, captures universal harmony.

The cultivated man of today is gradually turning away from natural things, and his life is becoming more and more abstract.

Natural (external) things become more and more automatic, and we observe that our vital attention fastens more and more on internal things. The life of the truly modern man is neither purely materialistic nor purely emotional. It manifests itself rather as a more autonomous life of the human mind becoming conscious of itself.

Natural man—although a unity of body, mind and soul—exhibits a changed consciousness: every expression of his life has today a different aspect, that is, an aspect more positively abstract.

It is the same with art. Art will become the product of another duality in man: the product of a cultivated externality and of an inwardness deepened and more conscious. As a pure representation of the human mind, art will express itself in an aesthetically purified, that is to say, abstract form.

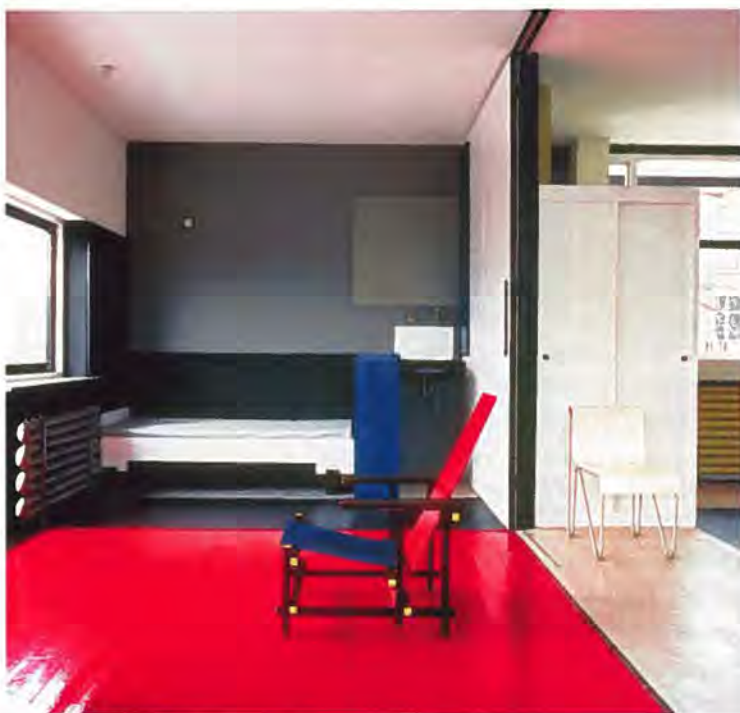
The truly modern artist is aware of abstraction in an emotion of beauty; he is conscious of the fact that the emotion of beauty is cosmic, universal. This conscious recognition has for its corollary an abstract plasticism, for man adheres only to what is universal.

The new plastic idea cannot, therefore, take the form of a natural or concrete representation, although the latter does always indicate the universal to a degree, or at least conceals it within. This new plastic idea will ignore the particulars of appearance, that is to say, natural form and color. On the contrary, it should find its expression in the abstraction of form and color, that is to say, in the straight line and the clearly defined primary color. . . .

We find that in nature all relations are dominated by a single primordial relation, which is defined by the opposition of two extremes. Abstract plasticism represents this primordial relation in a precise manner by means of the two positions which form the right angle. This positional relation is the most balanced of all, since it expresses in a perfect harmony the relation between two extremes, and contains all other relations.

If we conceive these two extremes as manifestations of interiority and exteriority, we will find that in the new plasticism the tie uniting mind and life is not broken; thus, far from considering it a negation of truly living life we shall see a reconciliation of the matter-mind dualism.

SOURCE: DE STIJL, VOL. I, 1919.



28.32. Gerrit Rietveld. Interior, Schröder House, with “Red-Blue” chair. Utrecht, Holland. 1924. © Artists Rights Society (ARS), New York/Beeldrecht, Amsterdam

(fig. 28.32), representing the first attempt to apply Neo-Plasticism to the decorative arts. One of the more uncomfortable chairs ever made, its emphasis was on spiritual aesthetics, employing flat planes and primary colors to implement Mon-



28.33. Gerrit Rietveld. Schröder House, Utrecht, Holland. 1924. © Artists Rights Society (ARS), New York/Beeldrecht, Amsterdam

drian’s dynamic equilibrium. Once the de Stijl members discovered and understood Frank Lloyd Wright (see pages 935–37), whose works were published and available in Europe in 1911, they were able to apply architectural solutions to the theoretical



28.34. Walter Gropius. Two houses for the Werkbund housing development Am Weissenhof, Stuttgart, with furniture by Marcel Breuer. 1927. © Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

ideas of Neo-Plasticism. They recognized that Wright had destroyed “the box,” and declared “the new architecture will be anticubic.” Combining the color and floating planes of Mondrian and the fluid spaces of Wright, Rietveld produced the definitive de Stijl building in 1924, the Schröder House in Utrecht (fig. 28.33), which was built onto the end of existing row houses. On the facade, we can find Mondrian’s “floating” rectangles and lines. Even the Wright-like cantilevered roof appears to float. The interior (fig. 28.32) is designed along the same principles, with wall-to-ceiling sliding panels allowing for a restructuring of the interior space. Both inside and out, the Schröder House is ethereal, buoyant, and harmonious, embodying dynamic equilibrium.

The Bauhaus: Creating the “New Man”

As we have seen, most Dadaists, Surrealists, and abstract artists were socialists or Communists who believed the Bolshevik Revolution in Russia would save the world from bourgeois materialism and decadence and would establish a worldwide utopian society. Left-wing artists flocked to Berlin in 1922 to see the first Russian Art Exhibition, which presented the Constructivists for the first time in the West. Twice more that year, the avant-garde held conferences in Germany, attempting to commit to a social program that would put art at the service of restructuring society. All of these attempts came to naught. Instead, it was the Bauhaus, an art and design school, that gradually emerged as the strongest center for advocating social progress through art.

The Bauhaus was founded in Weimar, Germany, in 1919 by Walter Gropius. In many respects, the Bauhaus School was the

embodiment of Muthesius’s German Werkbund (see page 978), since the goal of the workshops was to design modern high-quality production-line products (see page 978). Its guiding principle, however, was more utopian and less commercial, for the Bauhaus (meaning House of Building) was dedicated to the creation of utilitarian design for “the new man” through the marriage of art and technology. The school was formed by the merger of two Weimar arts and crafts schools, and designed to combine the fine and applied arts, giving each equal weight, as had the earlier Secessionist movements. The artists were called artisan/craftspeople, and their mission was to create an abstract environment of the most progressive modernity. Their design ethic was based on “the living environment of machines and vehicles.” Only “primary forms and colors” could be used, all in the service of creating “standard types for all practical commodities of everyday use as a social necessity.” Like de Stijl, this was a philosophy oriented toward environments, not just painting and sculpture, and the Bauhaus is often more associated with the work that came out of the textile, metal, and ceramic workshops, such as Marcel Breuer’s 1927 aluminum tubular chairs and Anni Albers’s abstract textiles, than the paintings of Klee, Kandinsky, and Josef Albers, who also taught at the school.

MARCEL BREUER We can see the Bauhaus machine aesthetic at work in the living room of a Gropius house built in 1927 for a Werkbund housing development in Stuttgart (fig. 28.34). The furniture and lighting were designed by Marcel Breuer (1902–1981), a former Bauhaus student who became a



28.35. László Moholy-Nagy. *Light-Space Modulator*. 1922–1930. Kinetic sculpture of steel, plastic, wood and other materials with electric motor, $59\frac{1}{2} \times 27\frac{1}{2} \times 27\frac{1}{2}$ " (151.1 $\times$ 69.9 $\times$ 69.9 cm). Busch-Reisinger Museum, Harvard University Art Museums, Cambridge, Massachusetts. © Artists Rights Society, New York/VG Bild-Kunst, Bonn

faculty member in 1925, heading the furniture workshop. All of Breuer's objects are geometric, made of modern materials, and easily mass produced. On the far right is perhaps his most famous product, the "Wassily" armchair, made of polished, nickel-plated tubular steel and cotton fabric. In its planarity, Breuer was clearly influenced by the Rietveld "Red-Blue" chair (which Van Doesburg had introduced to the Bauhaus in 1921 when he taught there and when Breuer was a student). But now heavy wood has been replaced by a strong but light metal tube that is geometrically structured in an airy, open pattern. The feeling that results echoes the transparency and weightlessness of Suprematist painting and Constructivist sculpture, qualities that can even be seen in Tatlin's *Project for "Monument to the Third International"* (see fig. 28.28). Breuer described a practical side to his design when in the product catalogue he wrote that the chair "provides a light, fully self-sprung sitting opportunity, which has the comfort of the upholstered armchair, but with the difference that it is much lighter, handier, more hygienic."

LÁZLÓ MOHOLY-NAGY Perhaps the strongest advocate of Constructivism at the Bauhaus, and perhaps the most influential figure, was the Hungarian László Moholy-Nagy (1895–1946). Gropius hired Moholy-Nagy in 1923 as head of the metal workshop, but gradually he became the school's primary theoretician, concerned particularly with light and movement. As early as 1922, he began designing Constructivist sculptures that generated light, as seen in *Light-Space Modulator* (fig. 28.35). This machinelike construction of planes of plastic, steel, and wood was propelled in a circle by a motor and projected an everchanging light spectacle onto its surroundings. It was used as a prop in a



28.36. Walter Gropius. Shop Block, The Bauhaus, Dessau, Germany. 1925–1926. © Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

1930 ballet at the Bauhaus, but Moholy-Nagy also viewed it as a tool to study light and space, hoping to uncover new applications for environmental or stage lighting.

WALTER GROPIUS Many art historians consider the crowning aesthetic achievement of the Bauhaus to be the building itself (fig. 28.36), designed by Gropius in 1925 when the school moved from Weimar to Dessau. The building consists of three L-shaped wings coming off a central hub: The Shop Block, a workshop wing, is shown in figure 28.36; a second wing had classrooms; and a third wing held an auditorium/theater, dining hall, and dormitory with studios. The complex is dominated by a clearly articulated geometry. The workshop wing looks like an empty glass box, the glass curtain wall on two sides continuing around corners and flush with the stuccoed parapet above and socle below. (A *socle* is the projecting molding that underlies a wall, pedestal, column, or superstructure of any kind.) Instead of mass, we feel a weightless volume as defined by the metal and glass wall. And because the building projects over a setback half-basement, it seems to float.

Perhaps more than anything designed by De Stijl, Gropius's Bauhaus came to epitomize High Modernist architecture—the architecture that evolved out of early Modernism (see pages 933–937) in the period between the two wars. With High Modernism, buildings became more severely geometric and so light they seemed to float. Their unadorned geometric shapes represented volume, not mass. Their walls were thin membranes of a taut veneer that encased the building, and, as with the Bauhaus Workshop, often this veneer was a curtain of glass, although horizontal strips of windows were generally favored by High Modernist architects. But High Modernism was more than just a style; it was a social movement predicated on utopian socialist philosophy and a rationalist belief in progress. Life could be improved, the theory went, by creating a machine-age environment. Ultimately, the movement was reduced to a style in 1932 when Philip Johnson and historian Henry-Russell Hitchcock organized an exhibition entitled “The International Style” at the

newly opened Museum of Modern Art in New York. Their concern was with the look of the architecture, not its social premises. The exhibition brought the style to the attention of Americans, and resulted in the label “International Style” being used to describe High Modernist architecture.

LUDWIG MIES VAN DER ROHE In 1930, architect Ludwig Mies van der Rohe (1886–1969) became the last director of the Bauhaus, which closed in 1933. In the 1920s, Mies had been at the center of the Berlin avant-garde. A student of Behrens, he became a leading Modernist, and in 1927 organized the experimental Weissenhof Estate exhibition in Stuttgart, where leading architects were invited to build inexpensive but quality housing for workers. At this point he was converted to High Modernism, or the International Style, and was heavily influenced by the floating planes of de Stijl and the complex spaces of Wright. His motto, however, was “Less is more,” and his architecture is characterized by a severe geometry and simplicity. Nonetheless, his buildings never seem austere; they invariably have elegant proportions and a sense of refinement that makes them seem rich and lush. When budget allowed, he augmented this refinement by using luxurious materials, such as expensive marble and travertine, bronze, and tinted glass.

We can see these qualities in his German Pavilion (fig. 28.37), designed for the 1929 Barcelona Exposition and dismantled after the fair closed. There is nothing overtly innovative here; the overlapping horizontal and vertical planes and the interlocking open-form space had been used in the work of Wright and the de Stijl architects. Mies's innovation is subtle and it resides in its simplicity of style. Geometry is everywhere. The pavilion sits on an enormous rectangular platform of travertine, and is partially enclosed by rectangular walls of travertine or Tivoli marble. At either end, the platform is not covered and there is a rectangular pool lined with black glass and placed asymmetrically. The cantilevered flat roof is supported by a grid of eight slender piers, between which are five partition walls, two in onyx, and the three others made of different kinds of glass—clear, frosted, and



28.37. Ludwig Mies van der Rohe. German Pavilion, International Exposition, Barcelona. 1929. Guggenheim.
© Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

ART IN TIME

1915—Vladimir Tatlin's Project for "Monument to the Third International"

1917—Russian Revolution

1925–1926—Walter Gropius's Shop Block, Bauhaus

1942—Qxfam founded

green—and encased in chrome mullions (fig. 28.38). Using a minimal vocabulary, Mies created a sumptuous, elegant feast for the eye. Even the chair he designed for the pavilion, known as the Barcelona Chair and seen in figure 28.38, is simultaneously simple and posh, and (unlike the Rietveld Red-Blue Chair) exceptionally comfortable.

The Machine Aesthetic

The machine aesthetic and the utopian dream that accompanied it also made its way to Paris, where it found a rather different voice in the architecture of Charles-Édouard Jeanneret, called Le Corbusier (1886–1965). While developing his radical architectural theories, Le Corbusier was also a painter, working under his given name Jeanneret. He created a style of painting that he called Purism, which reflected his belief in the supremacy of a machine aesthetic that embodied a Classical

spirit. Purism influenced the French Cubist Fernand Léger, who was already well disposed toward glorifying the efficiency and purity of modern technology. Unlike Moscow, Amsterdam, and Dessau, Paris had no art schools or major artistic movements pushing for a utopian vision. Instead, the cause there was undertaken by individuals.

LE CORBUSIER'S IDEAL HOME Le Corbusier was Swiss, and led a rather peripatetic life prior to settling in Paris in the 1910s. In 1907, in Lyon, France, he met architect Tony Garnier, who had developed an ideal industrial city, *Cité industrielle*, which influenced Le Corbusier to think in terms of socialist utopian architecture and the creation of an easily reproducible architectural type that provided superior housing for everyone. The following year in Paris, he worked part-time for Auguste Perret, the architect responsible for popularizing ferroconcrete—steel-reinforced concrete—as an architectural medium. Most important, however, he demonstrated, as Max Berg had in his Breslau *Jahrhunderthalle* in 1912–1913 (see fig. 27.47) the practicality of ferroconcrete: It is inexpensive, adaptable, easy to use, and very strong, combining the tensile strength of steel with the compressive resistance of concrete. (See *Materials and Techniques*, page 1013.) It is the medium Le Corbusier would adopt for most of his buildings. The last major influence on Le Corbusier was his experience in 1910 working in Peter Behrens's office in Berlin, where his

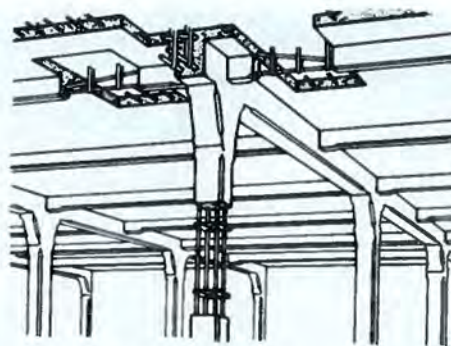


28.38. Ludwig Mies van der Rohe. Interior of the German Pavilion, with Barcelona Chairs. Guggenheim. © Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

Reinforced Concrete

Reinforced concrete became one of the most popular building materials in the twentieth century. Concrete is a cement mixture of sand, limestone, and water, that contains small stones or other (generally solid) small objects. While its history dates to 5600 BCE in the former Balkans, the Romans were the first to use it extensively, starting in the second century BCE (see pages 181–182). Romans builders used concrete for bridges, docks, pavements, and aqueducts, but it was also used for homes and major civic buildings, such as the Pantheon (see fig. 7.39).

Concrete virtually disappeared from architecture after the fall of Rome. Its continuous revival began in 1824, when an English mason, Joseph Aspdin, patented an improved cement. Because it resembled a natural stone found on the Isle of Portland, the new material was called Portland cement. To make his cement, Aspdin heated clay and limestone to especially high temperatures, a process still used today. While concrete is fire-resistant and can stand extremely high compression, or evenly applied weight, it does not have much tensile strength. That is, it does not hold up under unevenly applied stresses. To solve the problem, engineers reinforced the concrete by embedding iron rods within it. Steel rods replaced iron rods in the late nineteenth century. (A form of steel first appeared in



François Hennebique. System for reinforced concrete. 1892. (after Curtis)

Hennebique designed a ferroconcrete post-and-slab construction where each floor/ceiling was an integral part of the structure, not a separate element lying on top of a supporting frame (see figure). Hennebique's engineering was applied largely to industrial buildings and simply imitated traditional post-and-lintel styles.

Credit for introducing ferroconcrete to "high" architecture generally goes to the French architect Auguste Perret, who designed apartment

buildings and parking garages using steel reinforced concrete in the opening decades of the twentieth century. One of his most famous buildings is the Raincy Church, outside Paris, built in 1922 (see figure), which conceptually uses the Rationalism we saw in Soufflot's St. Geneviève (see fig. 23.21) while aspiring to implement the lightness and airiness of a Gothic cathedral. Max Berg's Jahrhunderthalle (see fig. 27.47) in Breslau, built in 1912–1913, also played a major role in popularizing ferroconcrete. Ultimately, it became the principal medium for Le Corbusier (see pages 1112, 1114) and a favorite for Frank Lloyd Wright (see page 1070).

In addition to its strength, ferroconcrete is attractive because it is inexpensive. The concrete component is readily available. The steel, the most expensive and rare component,

makes up only 1 to 6 percent of the structure. By 1904, ferroconcrete was being used in skyscrapers; the first use was for the Ingalls Building in Cincinnati, which was 16 stories and rose to 210 feet. By 1962, it was being used in modern high-rises, including the 60-story twin towers of Marina City in Chicago. From 1998 to 2003, the largest building in the world was the ferroconcrete Petronas Towers in Kuala Lumpur, Malaysia, designed by Cesar Pelli, who is based in Hartford, Connecticut. Rising 88 stories and 1,483 feet, the building would have been prohibitively expensive without ferroconcrete, since Malaysia does not manufacture steel. Like much of the world, however, Malaysia readily produces high-quality concrete.



Auguste Perret. Notre Dame, Le Raincy, France. 1923–1924

the second half of the nineteenth century, although modern steel was not invented until toward the end of the century.) Iron and concrete were a perfect match, since the materials complemented each other. Concrete protected the iron, which otherwise melted and corroded easily, while iron provided the tensile strength concrete lacked.

Almost simultaneously in England and France, inventors began to patent ferroconcrete, as steel-reinforced concrete is called. A British plasterer patented concrete floors and roofs made with iron bars and wire rope, while a French gardener took out a patent on steel reinforced concrete planters, eventually designing guardrails and posts and beams as well. But it was not until the 1890s that the French engineer François

Le Corbusier (1886–1965)

From *Towards a New Architecture* (1923)

First published in 1923, *Towards a New Architecture* codified ideas that were being widely discussed among architects, and, it became the first manifesto of the International Style. The following excerpts are from the opening argument.

The Architect, by his arrangement of forms, realizes an order which is a pure creation of his spirit; by forms and shapes he affects our senses to an acute degree and provokes plastic emotions; by the relationships which he creates he wakes profound echoes in us, he gives us the measure of an order which we feel to be in accordance with that of our world, he determines the various movements of our heart and of our understanding; it is then that we experience the sense of beauty.

colleagues included Walter Gropius and Mies van der Rohe. Here, he worked firsthand with German avant-garde architects who would be responsible for developing the International Style, and even then he was talking about creating a machine-based, easily reproduced architecture (see page 978).

In 1922, Le Corbusier opened an architectural firm with his cousin Pierre Jeanneret, and over the course of the next two decades, he designed a series of houses that allowed him to develop and implement his theories of the ideal house, one that could serve as a prototype for all homes. (See *Primary Source*, above.) He called his first type, developed in 1914, the Dom-Ino, because the house consisted of concrete floors with ceilings that sat on concrete columns arranged in a grid pattern that resembled the dots on a domino. (Dom-Ino also referred to the industrial patent for the game, a pun on his plan to design a standardized house that could be “patented.”) By 1923 he developed the principles for his ideal home, which he published in an article entitled “Five Points of a New Architecture.” His five points were the following: (1) no ground floor, with the house raised on columns called *pilotis*; (2) a flat roof, which would be used as a garden terrace; (3) an open floor plan, with partitions slotted between supports; (4) free composition of the exterior curtain walls; and (5) preferably ribbon (horizontal) windows. The raised house allowed for privacy and light and made the outdoors accessible by putting a garden on the roof. Much later, Le Corbusier remarked that “a house is a machine for living in,” which suggested—wrongly—to many critics that he advocated a brutal functionalism that was not concerned with beauty and comfort. In fact, Le Corbusier wanted to create a Classical purity based on geometry and a machine-age look. “Architecture is the masterly, correct, and magnificent play of masses brought together in light,” he wrote. “Cubes, cones, cylinders, and pyramids are the primary forms which light reveals to advantage.” Within this aesthetic, however, his emphasis was on the human being and “living.” Machine-

Primary forms are beautiful forms because they can be clearly appreciated.

The great problems of modern construction must have a geometrical solution. . . .

The house is a machine for living in.

Standards are a matter of logic, analysis, and minute study. . . .

Man looks at the creation of architecture with his eyes, which are 5 feet 6 inches from the ground.

Industry, overwhelming us like a flood which rolls on towards its destined ends, has furnished us with new tools adapted to this new epoch, animated by the new spirit.

The problem of the house is a problem of the epoch.

If we eliminate from our hearts and minds all dead concepts in regard to the house, and look at the question from a critical and objective point of view, we shall arrive at the “House-Machine,” the mass-production house, healthy (and morally so, too) and beautiful. . . .

SOURCE: LE CORBUSIER, *TOWARDS A NEW ARCHITECTURE*. NEW YORK: DOVER, 1986.

age values and technology were meant to serve humans: His houses would have a machine-age look and efficiency, using the latest technology. And they would be filled with light.

The 1928 Villa Savoye (fig. 28.39) in Poissy-sur-Seine, outside Paris, is Le Corbusier’s best-known house, and here we can see most of the elements called for in his “Five Points”: the *pilotis*, the raised living space, the ribbon windows, and the flat-roof terrace, which is protected behind the enormous cylindrical wind-screens that look like ocean-liner smokestacks. The main floor, the second, has an open-space plan using partition walls, and it faces into a court (fig. 28.40), from which a ramp leads up to the roof. Everywhere we look we see a beautiful classicizing geometry, the building blocks of Le Corbusier’s design aesthetic. The building is a perfect square box precisely defined by its taut skin of concrete; the *pilotis* are cylinders, and the windbreakers are enormous arcs. (Obscured by the shadow in figure 28.39 is another geometric curve on the ground floor, which encloses the garage and servants’ quarters.) Like the Bauhaus and Schröder House, the house appears light, virtually floating on its *pilotis*.

But as abstract and futuristic as the house may seem, it resonates with the past. We can especially feel the classic, white-box Mediterranean house, oriented around a central court (enclosed on two sides) that sits on a hill overlooking the sea. Le Corbusier described his villa as a “jardin suspendu,” a hanging garden reflecting the mythical gardens of Babylon. The house recalls Palladio in the perfection of the square, and the colonnade of *pilotis* echoes the Doric temple. The ramps (there is a circular staircase as well) linking the floors have reminded scholars of the great entrance ramps of Mycenae. In one of the great statements of International Style architecture and High Modernism, Le Corbusier has given us the Modernist, machine-age update of the great Greek temple perched on a hill, overlooking nature, and permeated with light and air.

28.39. Le Corbusier. Villa Savoye, Poissy-sur-Seine, France. 1928–1929. © Artists Rights Society (ARS), New York/ADAGP, Paris/FLC



PURISM AND FERNAND LÉGER In 1917, Le Corbusier met the painter Amédée Ozenfant (1886–1966), and together they developed a theory called Purism, which in essence was a Neo-Platonic concept that reduced all artistic expression to an abstract Classical purity that reflected a machine aesthetic. Clean line, pure forms, and mathematical clarity were highly valued. In 1918, they published an essay entitled “After Cubism” that railed against the distortions of the Cubist style, and in 1920 they published an essay, “Purism,” which gave a label to their theory. Le Corbusier was a painter as well. Working and writing under his given name Charles-Édouard Jeanneret, and like his colleague,

Ozenfant, he made mostly still lifes, which used the multiple perspectives of Cubism but reduced objects to geometric mechanomorphic forms that run parallel to the picture plane.

The Cubist Fernand Léger (1881–1955) became an adherent of Purism, although he never defined himself as a Purist. He was certainly predisposed to their ideas, for in the early 1910s, he had made mechanical-looking Cubist figures, and was an outspoken socialist and champion of modernity and technological advancement. In the early 1920s, however, his style reflected the machinelike geometry and Classicism advocated by Jeanneret (Le Corbusier) and Ozenfant, as can



28.40. Le Corbusier. Interior of the Villa Savoye, Poissy-sur-Seine, France. 1928–1929. © Artists Rights Society (ARS), New York/ADAGP, Paris/FLC



28.41. Fernand Léger. *Three Women (Le Grand Déjeuner)*. 1921. Oil on canvas, 6'1/4" x 8'3" (1.8 x 2.5 m). The Museum of Modern Art, New York. © Artists Rights Society (ARS), New York/ADAGP, Paris

be seen in *Three Women (Le Grand Déjeuner)* (fig. 28.41) of 1921. His almost identical-looking nudes are constructed of circles and cylinders; their parts, such as their hair and faces, are so similar they could be interchangeable. Virtually all of the objects look machine made, and, as with the figures, they are reduced to cubes, cones, cylinders, and pyramids. Organic and man-made elements are virtually indistinguishable, and both types are ordered in a tight grid of horizontal and verti-

cals and run parallel to the picture plane. Color is also kept to essentials—the primary and binaries—the building blocks of the color spectrum. Léger has taken the Classical theme of the monumental nude (although here we seem to be in a brothel) and updated it by placing it in a contemporary world of technological harmony and perfection, in effect telling us, as Seurat had 30 years earlier, that the new Classicism and world order are based on the machine and science.



ART IN AMERICA: MODERNITY, SPIRITUALITY, AND REGIONALISM

Perhaps more than Europe, the United States could embrace the machine as the emblem of progress, for after World War I, America was the undisputed technological world leader. In contrast to the European avant-garde that sought a classless, nationless world, Americans were preoccupied with national identity. American artists, however, generally did not have a utopian vision. Instead they viewed skyscrapers, factories, and machines as symbols of the nation's technological superiority. But not everyone embraced modernity. As the economy boomed in the postwar years, culminating in the dizzying exuberance of the Roaring Twenties, many artists rejected materialism and looked for the spiritual. While some artists turned to nature in search of universal truths, others sought strength in old-fashioned American values that could be found in the American heartland, especially in the lifestyle of its hearty, hard-working, God-fearing farmers.

Still others responded to the poverty and social discontent that coexisted with the boom years. The period was marked by the oppression of labor, violent labor strikes, and anarchist threats. Racism escalated in the South, led by the dramatic growth of the Ku Klux Klan and increased lynchings of black men. The Twentieth Amendment granted women the right to vote in 1920, but it had no impact on granting social and economic parity, as women continued to be restricted to "women's jobs" and were paid less. The Great Depression exacerbated these injustices, resulting in the rise in the 1930s of a representational art called Social Realism.

The City and Industry

Arriving in New York harbor for the first time in 1915, Marcel Duchamp marveled at the towering skyscrapers and pronounced them the epitome of modernity. He saw in America the future of art. The skyscraper and modern industry did indeed become the emblems of America, replacing landscape, which had dominated painting in the previous century. Skyscrapers and modern industry represented America's technological and financial superiority, for the United States entered the century as the wealthiest and most modern country in the world. World War I fueled the economy, ushering in an era of unprecedented consumerism and materialism. Known as the Roaring Twenties and the Jazz Age, the 1920s were dominated by the culture of the city, for by 1920 more people lived in cities than in the countryside.

The symbol of the nation was New York, and its defining feature the skyscraper. Beginning in the late 1910s, these "cathedrals of capitalism" became the favorite subject for painters and photographers—and for sculptors and designers—who presented the icon in all its technological splendor. Skyscrapers were shown soaring toward the heavens without a hint of the streets or humanity below. Bridges, factories, dams, refineries—anything that demonstrated America's advanced modernity—were transformed into monuments as grand as the pyramids of Egypt and as sacred as the Gothic cathedrals of France.

JOSEPH STELLA Perhaps the greatest single visual icon of the city was made by the Italian immigrant Joseph Stella (1877–1946). Entitled *New York Interpreted (The Voice of the City)* (fig. 28.42) and completed in 1922, it is an 8-foot high,



28.42. Joseph Stella. *The Voice of the City, New York Interpreted*. 1920–1922. Oil and tempera on canvas, five panels, 8'3 $\frac{3}{4}$ " $\times$ 22'6" (2.53 $\times$ 6.86 m). The Newark Museum, Newark. 37.288 a–e. © Joseph Stella



28.43. Paul Strand. *Wire Wheel*. 1917. Platinum print from enlarged negative, $13 \times 10\frac{1}{4}$ " (33.1 $\times$ 26.1 cm). George Eastman House. © Estate of Paul Strand

five-panel work that features in the center panel an abstraction of the city's towers, with the famous Flat Iron building in the foreground, surrounded by both actual and fictitious buildings. The panels flanking the center panel represent the "Great White Way" (Broadway), which has been reduced to an abstraction of color and light. The far left panel presents the harbor on the Hudson River on the west side of lower Manhattan, while the right panel shows the Brooklyn Bridge on the east side. Every image features the technological wonders of Manhattan. We see communication towers, air venting systems, and elevated trains in the harbor picture. The Great White Way panels present the dazzling illumination of Times Square at night, which at the time had no equivalent anywhere else in the world. In effect, these two panels are an homage to electricity and the energy of the city. And even 35 years after opening, the Brooklyn Bridge still remained one of the world's great feats of engineering.

Stella came to America in 1896, but returned to Italy to study in 1910, where he met the Futurists (see Chapter 27). Through the Stieglitz gallery and his friendship with Duchamp and Man Ray, among others, he kept in touch with European trends, with Cubism becoming his primary artistic language in the 1910s. The Great White Way panels especially reflect the tenets of Futurism, for here we see the sound waves and Mach-like indications of motion that we saw in Boccioni's

States of Mind (see fig. 27.22). Their dizzying kaleidoscope of color powerfully captures the intense visual experience of Times Square at night. But in the skyscraper and Brooklyn Bridge panels, Stella is not only representational, he is iconic, centering his motifs and transforming them into emblems of modernity. His palette is deeply saturated and color is often encased in heavy black-line drawing, in effect, transforming his image into a "stained-glass window." He reinforces the religious motif by adding a predella at the bottom (see page 516), which itemizes the different tunnels and utility tubes running beneath the city. Technology and modernity are now declared the new religion.

PAUL STRAND Photography, it turns out, was especially well suited for capturing the triumphs of the machine age. However, the first photographs of modern New York, such as Alfred Stieglitz's *The City of Ambition* (see fig. 26.48), romanticized the metropolis by immersing it in a soft pictorial haze. A breakthrough occurred when the young Paul Strand (1890–1976) from 1915 to 1917 made a large body of work of sharply focused, high-contrast photographs. Stieglitz immediately recognized their importance and showed a selection of them at "291." *Wire Wheel* (fig. 28.43) is from this period. Its abstracted subject is a Model T Ford, an icon of the machine age since it marked the advent of the assembly line. The picture rejects the "painterliness" of turn-of-the-century pictorial photography. In its place is a new compositional style based on the Cubism that Strand saw displayed at Stieglitz's "291." By taking



28.44. Margaret Bourke-White. *Fort Peck Dam, Montana*. 1936. Time-Life, Inc.



28.45. Charles Demuth. *My Egypt*. 1927. Oil and graphite on composition board, 2' 11³/₄" × 2'6" (91 × 76 cm). Whitney Museum of American Art, New York. Purchase, with Funds from Gertrude Vanderbilt Whitney. 31.172

a close-up of the car, Strand created a skewed perspective and tight cropping, resulting in a difficult-to-read image with a flattened and complicated space.

In 1920, Strand collaborated with painter/photographer Charles Sheeler (1883–1965) to make a film intended to capture the energy and grandeur of New York. Entitled *Manhatta (New York the Magnificent)* (to view the film visit www.prenhall.com/janson), it opens with commuters arriving by ferry in lower Manhattan, spilling off the boat in teeming masses, and swarming through the financial district on their way to work. At the end of the film, the crowds get back on the boat at sunset. Rapid editing, vertiginous shots taken from the top of skyscrapers, raking angles, and sharp value contrasts are among the formalist devices that give this movie a sense of surging energy and constant movement designed to capture the rapid pace of modernity and the powerful current of the urban experience. Interspersed throughout the film are fragments of Walt Whitman's 1860/1881 poem *Manhatta* which proclaims New York's greatness and might.

MARGARET BOURKE-WHITE Strand's hard-edged aesthetic transformed photography, not only in America, but eventually throughout the world. His style was especially appropriate for technological and industrial images, reinforcing the machine-made precision of the subject. Photojournalist

Margaret Bourke-White especially embraced this new aesthetic and was drawn to technological imagery, as seen in *Fort Peck Dam, Montana* (fig. 28.44), the cover image for the very first issue of *Life*, published on November 23, 1936. The photograph's power lies in its severe austerity, which reinforces the mammoth scale of the dam, dwarfing the antlike workers below. Each of the dam's pylons is identical, looking as though they were pressed out of an enormous machine mold, and because the photograph of the dam is cropped on either side, these gigantic assembly-line towers seem endless as well. But they take on the grandeur of ancient Assyrian or Egyptian monuments, and again we find an artist declaring modern technology to be the new Classicism.

CHARLES DEMUTH In his 1927 painting *My Egypt* (fig. 28.45), depicting contemporary grain elevators near his native Lancaster, Pennsylvania, Charles Demuth (1883–1935) similarly transformed American modernity into a Classical icon. Demuth had studied in Paris from 1912 to 1914, absorbing European modernism, and by the 1920s he was traveling in the most sophisticated artistic circles and showing with Alfred Stieglitz. His work is quite varied in style, even in a given period, and here we see him working with the American counterpart of Purism in a style called Precisionism. In the 1920s, a group of American artists, including Demuth, developed a look that had the hard-edged geometric quality of Cubism but was far more representational. It came to be called Precisionism not only because of its precise geometry and drawing, but also because it seemed to capture the precision of mechanization and industry, which was often its subject matter. Brushwork was meticulous, and at one point these artists, who rarely showed together and did not think of themselves as a group, were called Immaculates. At first glance, *My Egypt* seems quite Cubist. But the physical integrity of the grain elevators is barely compromised, and what seems like Cubist fracturing are mysterious, almost mystical, beams of light that only slightly distort the objects but quite successfully invest the building with a brute power, if not a mystical transcendence. The title *My Egypt* suggests that such agricultural architecture as grain elevators, were America's pyramids. The smokestack endows the grain elevators with an industrial might, and the geometry of the ventilation ducts and massive cylinders of the storage tanks virtually transform the building into an efficient machine.

STUART DAVIS Among the American artists who captured the essence of the modern experience using abstraction was Stuart Davis (1892–1964). The 1913 Armory Show in New York (see page 974) converted Davis into a dedicated Modernist, and by the 1920s his work was becoming increasingly abstract. Just as Mondrian tried to find an abstract equivalent for invisible life forces, Davis wanted to create the plastic equivalent for experiencing modern life—flying in an airplane, looking down from a towering skyscraper, listening to jazz music, or riding in a speeding car, motorcycle, or train. He wanted to capture the experience of the “new lights, speeds, and spaces which are uniquely real in our time.” To do this he used a Synthetic Cubist vocabulary, and by the 1930s his palette had become bright, limited to primary, secondary, and tertiary colors, and his forms



28.46. Stuart Davis. *Hot Still-Scape for Six Colors—Seventh Avenue Style*. 1940. Oil on canvas, 36 × 45" (91.4 × 113.9 cm). Photograph © Museum of Fine Arts, Boston. Gift of the William H. Lane Foundation and the M. and M. Karolik Collection, by Exchange, 1983.120. Art © Estate of Stuart Davis/Licensed by VAGA, New York

quite jaunty and their juxtaposition raucous, as seen in *Hot Still-Scape for Six Colors—Seventh Avenue Style* (fig. 28.46) of 1940. After describing how his colors were used like musical instruments to create a composition (Davis loved jazz and swing), he went on to describe his picture, painted in his Seventh Avenue studio: "The subject matter . . . is well within the experience of any modern city dweller. Fruit and flowers; kitchen utensils; fall skies; horizons; taxi cabs; radio; art exhibitions and reproductions; fast travel; Americana; movies; electric signs; dynamics of city sights and sounds; these and a thousand more are common experience and they are the basic subject matter which my picture celebrates." Embedded within this playful jumble of color and shapes and overlapping planes are smokestacks, seascapes, and brick walls, all reduced to funky hieroglyphic notations, which in their cartoony character seem to tap into American popular culture. In an almost undefinable way, Davis's sensitivity captures the pulse of America—its gaudy advertising, its love of the new, its jazz, its mobility, its rootlessness.

Art Deco and The International Style

While the skyscraper became the national emblem of America's modernity, the buildings themselves were aesthetically conservative compared with European architectural developments, especially the International Style. Their distinguishing characteristic was their height. By 1900, New York once again became the home of the skyscraper, taking the lead from Chicago. Buildings became progressively taller, with Cass Gilbert's 792-foot Woolworth Building dominating the cityscape in 1913.

Aesthetically the new towers were very nineteenth-century, reflecting a variety of historical styles, often the Gothic. The wealth of the Roaring Twenties produced furious building campaigns, as architects competed to design the world's tallest building. Almost simultaneously, the 77-story Chrysler Building and 102-story Empire State Building went up in 1930.

The Chrysler Building (fig. 28.47) was designed by little known architect William van Alen (1883–1954), and is often considered the finest Art Deco skyscraper. Art Deco is a decorative arts style that emerged in 1925 at the Exhibition of Decorative and Industrial Art held in Paris. Like the Bauhaus school, Art Deco concepts aimed to close the gap between quality design and mass production. It was an outgrowth of Art Nouveau, but it replaced the organic forms with a machine-age geometric and streamlined look. Unlike the Bauhaus, Art Deco had no utopian goal; it was largely bourgeois, indulging in fantasy and lavishness. It was about decorative veneer, not idealistic substance. Within the geometry and streamlining of the machine aesthetic, it absorbed a wide range of historical references, from Cubist fracturing to the zigzag patterning of Native American and Pre-Columbian design. Deco designers loved lush colors, opulent materials, and shiny surfaces. Inspired by the geometry of machines, it generally drew together a variety of angular forms, often in jagged, staccato rhythms and set them off against organic motifs that recall Art Nouveau or Jugendstil. We can see these qualities in the Chrysler Building. The geometry is streamlined in the tapering tower with its steadily receding arches. The flamelike triangular windows create a staccato rhythm, and



28.47. William van Alen. Chrysler Building, New York, 1928–1930

the entire crown is sheathed in glistening stainless steel. Gargoyles duplicating the hood ornament for the 1929 Chrysler decorate the corners.

The International Style came to America about this same time, appearing in Raymond M. Hood's 1931 McGraw-Hill Building in New York and in the 1929–1932 Philadelphia Savings Fund Society Building (fig. 28.48) by George Howe (1886–1955) and William E. Lescaze (1896–1969). That Howe and Lescaze got to design a modern building is itself quite remarkable, since there was nothing else like it in America when it was planned. The building already presented an enormous financial risk, as potential renters were becoming scarce as the Great Depression deepened. Their building has many of the characteristics of High Modernism, but its floating, cantilevered blocks with glass curtain walls were compromised when the client insisted the piers get pushed to the outer perimeter of the building, creating strong vertical accents and interfering with

the horizontal windows. While the building seems more massive than its light, floating European counterparts (see fig. 28.36), the Philadelphia Savings Fund Society Building reflects its functionalism, as each of the Constructivist-like blocks that we can see on the exterior was designed to accommodate a different purpose.

Seeking the Spiritual

In the 1910s, much of the American creative community turned its attention to producing an American art. Writers, musicians, artists, and poets all felt that American culture was derived from Europe; now they would seek to discover what was unique about the American experience and try to express it in an indigenous way. For some artists, like Stella in *New York Interpreted (The Voice of the City)* and Demuth in *My Egypt*, the answer lay in American modernity. Others looked to nature, going back to the pantheistic Romanticism of the Hudson River School and its successors. Stieglitz became preoccupied with this issue of an American art, deciding in the 1920s to represent only American artists and naming his last gallery, which he opened in 1928, An American Place. Stieglitz himself became increasingly intolerant of modernity, not buying a radio or a car until quite late in life, and like so many at the time shunning materialism to seek a spirituality in modern America. Stieglitz, who had published sections of Kandinsky's *Concerning the Spiritual in Art* in *Camera Work* (see page 960), became preoccupied with visually capturing an equivalent of his emotions when confronting sublime nature.



28.48. George Howe and William E. Lescaze. Philadelphia Savings Fund Society Building, Philadelphia. 1929–1932

ART IN TIME

1926—Georgia O’Keeffe’s *Black Iris III*

1927—Charles Lindbergh flies across the Atlantic

1929—Stock market crash

1933—Franklin Roosevelt launches the New Deal

1939—John Steinbeck publishes *The Grapes of Wrath*

1940–1941—Jacob Lawrence’s *In the North the Negro Had Better Educational Facilities*

The artists that Stieglitz showed from the early 1920s until his death in 1946 were generally, but not always, preoccupied with finding a higher meaning in life within a materialistic modern world, often focusing on nature. One was Georgia O’Keeffe (1887–1986), with whom Stieglitz became romantically involved in 1918 and later married.

GEORGIA O’KEEFFE When Stieglitz first showed her work in 1916, Georgia O’Keeffe was making small abstract minimalist watercolors that evoked sublime landscape. Toward



28.49. Georgia O’Keeffe. *Black Iris III*. 1926. Oil on canvas, 36 × 29⁷/₈” (91.4 × 75.9 cm). The Metropolitan Museum of Art, New York. The Alfred Stieglitz Collection, 1949.
© The Georgia O’Keeffe Foundation/Artists Rights Society (ARS), New York



28.50. Edward Weston. *Pepper*. 1930. Gelatin silver print. Center for Creative Photography, Tucson, Arizona

1920, her presentation of nature evolved into close-ups of flowers, as seen in *Black Iris III* (fig. 28.49) of 1926, where the image is so magnified it virtually becomes abstract. We do not have to look far to find the pictorial source for O’Keeffe: Paul Strand. O’Keeffe fell in love with the young, handsome Strand in 1917 and was smitten as well by the power of his photography, especially the use of the close-up image. This compositional device, she wrote, forced a viewer to see flowers with the same intensity that she did. But by abstracting the close-up, O’Keeffe accomplished much more: The forms of the flowers morph into the parts of a woman’s body, and the iris is redolent of female sexuality. The petals ethereally dissolve into their surroundings, seeming to become one with the rest of nature.

Partly because of Stieglitz’s marketing, critics described O’Keeffe’s flowers as overtly erotic and sexual, which the new loose morality of the Roaring Twenties could accommodate. This interpretation outraged O’Keeffe, who denied that her pictures were about sexuality per se. And they are not. As with the banned sexually explicit novels of her friend the English author D. H. Lawrence, her paintings were not about lust but the uncontrollable surging force of nature, which includes the urge to procreate. Sexuality was portrayed as being natural, beautiful, and as essential as a flower blossoming, disseminating pollen, and reproducing. And if her wonderful organic flower, which seems to be growing before our very eyes, begins

to take on the look of other objects, such as clouds, smoke, buttocks, and flesh, it only increases the sense of universal equivalence that she believed ran through all things. In this microcosm of an iris, O'Keeffe presents a macrocosm so large it encompasses the entire universe.

EDWARD WESTON Due to both Strand and O'Keeffe, the close-up became a popular device with both painters and photographers in the 1920s, and in the hands of some artists it had the same spiritual dimensions found in O'Keeffe's paintings. *Pepper* (fig. 28.50) by the Californian Edward Weston (1886–1958) falls into this category, as the rippling gnarled vegetable is transformed through lighting and cropping to resemble, in some places, a curled up figure (the back facing the upper right corner, buttocks to the lower right) and in other places breasts, arms, and so on.

ALFRED STIEGLITZ In 1922, challenged by O'Keeffe's spiritual magnifications of flowers and landscapes, Stieglitz began a series of photographs of the night sky, which he called *Equivalents*. A 1926 example is reproduced here (fig. 28.51). The title, in part, is a reference to nature embodying a spirituality that Stieglitz himself could feel, which in turn transcend-

ed through him and into the photograph, thus becoming the spiritual equivalent of nature. The images are abstract, paralleling the abstraction of emotion and spirituality. And, of course, it is no accident that Stieglitz selected the sky to represent the mystical, since it is a traditional symbol of infinity and transcendence. Part of the impact of these prints is their scale: They are $4\frac{5}{8} \times 3\frac{5}{8}$ inches. Their diminutive format allows for an intense richness of darks, and since the entire series is set at night with moonlight filtering through clouds, the prints are predominantly dark. The magic of these images is their density: We feel as though the entire universe has been concentrated into mere square inches.

Regionalism and National Identity

While the New York avant-garde sought a national identity and spirituality using either images of modernity or compact abstract styles, a group of Midwest artists, headed by Grant Wood, Thomas Hart Benton, and John Stewart Curry, turned to "old-fashioned" representational art and regional imagery. Although trained in modern art centers (Benton and Wood studied in Europe as well as in New York and Chicago), they generally preferred to work in the Midwest, where they came from and with which they identified.



28.51. Alfred Stieglitz. *Equivalents*. 1926. Gelatin silver print, $4\frac{3}{4} \times 3\frac{3}{4}$ " (11.6 × 9.2 cm). Art Institute of Chicago. Alfred Stieglitz Collection

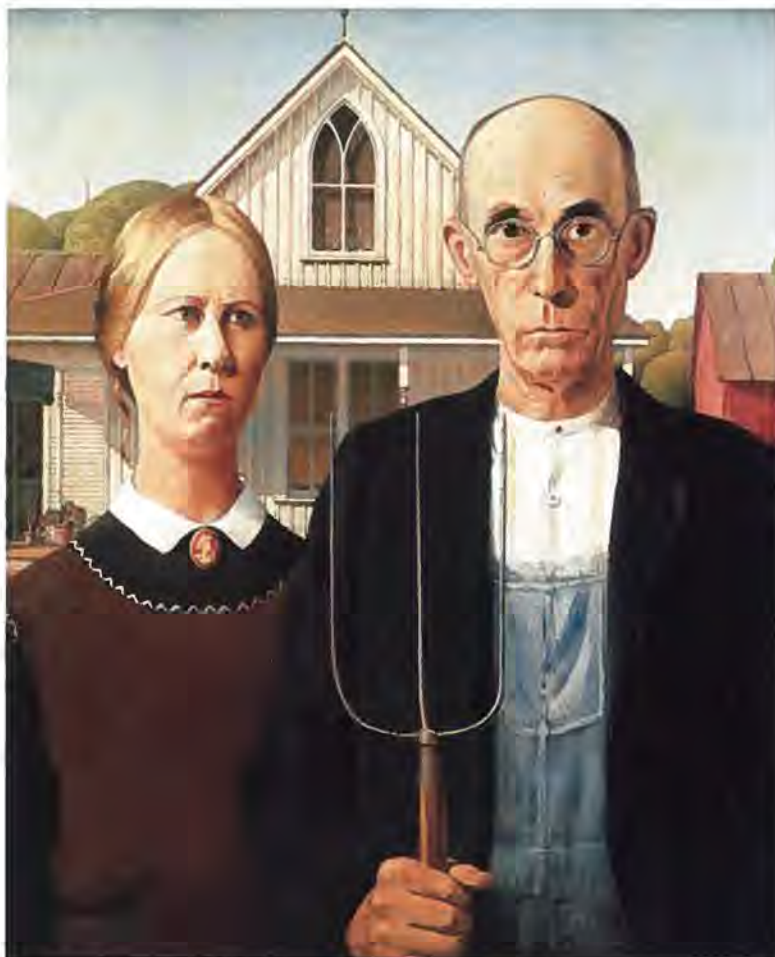
The most famous image produced by this group is *American Gothic* (fig. 28.52) by Grant Wood (1891–1942) of Cedar Rapids, Iowa. The picture was shown at the Art Institute of Chicago in 1930, where it caused a stir and brought Wood to national attention. It was intended as a window into the Midwest world in which the artist grew up and lived. A fictitious father and spinster daughter are presented as the God-fearing descendants of stalwart pioneers who first worked the soil. They are dressed in old-fashioned clothes and stand firmly against the march of progress. The style of their house, from which the title of the painting is taken, is called Carpenter Gothic, a nineteenth-century style evoking both the humble modesty and old-fashioned ways of the residents as well as their religious intensity, which parallels the fervor of the medieval period when Gothic cathedrals were built.

Wood further emphasizes his characters' faith by developing numerous crosses within the facade, and by putting a church steeple in the distant background. We know they are orderly and clean, as suggested by the crisp drawing and severe horizontal and vertical composition. This propriety also stems from the primness of the woman's conservative dress and hair and the suggestions that she carefully tends to the house, as she does to the plants on the front porch. The figures' harsh frontality, the man's firm grasp on his pitchfork, and his overalls suggest that they are hardworking and strong. There is no

hint of modernity, and the simplicity and the austerity of the setting suggests they are frugal. Nonetheless, many critics viewed Wood as ridiculing his sitters and their lifestyle, and indeed it does contain humor, such as the woman warily looking off to the side as if to make sure nothing untoward is occurring. But regardless of the interpretation, no one seemed to deny that the picture seemed to capture something fundamentally American, and especially Midwestern.

The Harlem Renaissance

In the 1910s and 1920s, hundreds of thousands of African Americans fled the racism and poverty of the rural South for the cities of the industrial North, where they hoped to find jobs and justice and equality. In the North, the new migrants often discovered they had exchanged rural poverty for urban slums, and the racism encoded in Southern Jim Crow laws for prejudice, segregated neighborhoods, and second-class citizenship in the North. Nonetheless, the confluence of blacks in New York's Harlem and Chicago's South Side resulted in a cultural flourishing devoted to self-discovery and to establishing a black identity, something white America had methodically denied African Americans. The movement was then called the New Negro Movement, although today it is generally known as the Harlem Renaissance, after its primary center, often described as its "capital."



28.52. Grant Wood. *American Gothic*. 1930. Oil on board, $29\frac{7}{8} \times 24\frac{3}{8}$ " (74.3 × 62.4 cm). The Art Institute of Chicago. Friends of American Art Collection. Art © Grant Wood/Licensed by VAGA, New York

28.53. James Van Der Zee. *Couple Wearing Raccoon Coats with a Cadillac, Taken on West 127th Street, Harlem, New York*. 1932. Gelatin silver print



Leading this movement in literature, music, theater, and art was the Howard University philosopher Alain Locke (1886–1954), who called for a distinctive style that evoked a black sensibility and perspective. He advocated recapturing the African past and its art, which white avant-garde artists had already done, although presenting it from their own narrow perspective and reflecting their own needs and interests. Locke encouraged representations of African Americans and their lives as well as a portrayal of the distinctive physical qualities of the race, just as African masks often stressed black physiognomy. In effect, he was advocating artists and writers declare “black is beautiful.” In his promotion of a black aesthetic, he encouraged artists to depict a distinct African American culture, one that departed from the Euro-American tradition and reflected the enormous contributions Americans of African descent had made to American life and identity.

Prior to the Harlem Renaissance, African American fine artists made art that was inspired by the art that their Euro-American counterparts were producing, with the intention of “fitting in,” conforming, and appealing to market values, which were determined by white artists. They made the same landscapes, still lifes, and genre scenes, all devoid of black content. (In the crafts and folk art, such as quilts, metalwork, and furniture, and in music as well, African Americans were often influenced by African traditions.) With the Harlem Renaissance, artists began making African Americans the subject of their art. Although most major African American artists worked within the Modernist tradition, they also offered an alternative to this tradition by making racial identity a prominent theme in their work. In effect, they made the subject of race and the power of its presentation as important as formal innovation.

JAMES VAN DER ZEE The self-taught Harlem photographer James Van Der Zee (1886–1983) was a studio photographer, who carefully crafted his portraits to create images that presented sitters according to their own desires; sometimes in haute couture, at other times in the uniforms of Marcus Garvey’s African Nationalist Militia. Van Der Zee was known for his use of multiple exposures, a method he used to present deceased relatives rising toward heaven, or to look into the future of a young couple’s life and depict healthy children yet to be born. One of his most famous images is *Couple Wearing Raccoon Coats with a Cadillac* (fig. 28.53) of 1932, made during the depths of the Great Depression. Despite the deprivation of the period, we still sense the optimism and energy of the Harlem Renaissance, which continued into the 1930s, creating an environment in which the New Negro could thrive and prosper.

JACOB LAWRENCE The most famous painter to emerge from the Harlem Renaissance was Jacob Lawrence (1917–2000), who received his training as a teenager in the 1930s at the federally-sponsored Harlem Art Workshop and Harlem Community Art Center. Lawrence regularly went to midtown to take in all the art the city had to offer, from a Primitive Art show at the Museum of Modern Art, to Mexican textiles, to all of the latest European styles. In the late 1930s, he began making large narrative series dedicated to black leaders, including Harriet Tubman, Toussaint L’Ouverture, and Frederick Douglass. The images were small and modest, made of poster paint on cardboard or posterboard.

Lawrence is best known for his *Migration Series*, begun in 1940. In 60 images, Lawrence presented the reasons for blacks migrating North and their experiences in both North and

South. While the series is anecdotal, the images did much of the talking through their abstraction, as seen in number 58 in the series *In the North the Negro Had Better Educational Facilities* (fig. 28.54). Three girls write numbers on a blackboard, but we do not see their faces, which would make them individuals. Instead, we see numbers and arms rising higher, suggesting elevation through education, and we see a clean slate for a clean start. The girls' brightly colored dresses affirm life and happiness, while the jagged and pointed edges in their hair and skirts impart an energy and a quality of striving. Lawrence generally shows a collective black spirit, not an individual or an individual expression. He is interested in a human spirit that relentlessly and energetically moves forward building a better future. His sparse and beautifully colored pictures embody a remarkable psychology, which is often reinforced by the Modernist space of his pictures. Here a flat field pushes the figures to the surface, prominently displaying them.

MEXICAN ART: SEEKING A NATIONAL IDENTITY

The Mexican revolution, which began in 1910 with the overthrow of the dictatorship of General Porfirio Díaz and ended in 1921 with the formation of the reformist government of Alvaro Obregón, triggered a wave of nationalism within the cultural community, one that focused on indigenous traditions while rejecting European influences. A government building campaign resulted in a large number of impressive mural commis-

sions, which in turn gave rise to a school of muralists headed by Diego Rivera, David Siqueiros, and José Clemente Orozco. Either socialists or Communists, the muralists proclaimed murals as the true art of the people. The Mexican muralists gained international renown and were especially popular in the United States, where they received enormous commissions, ironically from major capitalists, like the Rockefeller family.

Diego Rivera

Diego Rivera (1886–1957) is perhaps the best known of the three major muralists. He lived in Europe, primarily in Paris, from 1907 to 1921, and was an accomplished Cubist. By the late 1910s, Rivera was consumed by the idea of creating a nationalistic revolutionary art through mural painting, and he traveled to Italy to study Renaissance murals. Upon returning to Mexico, he jettisoned his elite esoteric Cubism for the straight-forward representational art of the *quattrocento*, giving it a monumentality that also echoed the strong simple forms of Aztec and Mayan art. Furthermore, he shunned easel painting, declaring it a bourgeois capitalistic art form, a commodity for the rich. He viewed his fresco murals as a public art, an art for the masses. He also felt his art should be about the indigenous people, not the Euro-Mexicans and their European customs. Consequently, many of his mural commissions are about national identity and the uniqueness of Mexican customs and tradition.

Rivera was a Communist, and his politics, especially his championing of the common folk and labor, appear in his



28.54. Jacob Lawrence. *The Migration of the Negro*, Series, number 58. 1940–1941. Casein tempera on hardboard, 12 × 18" (30.5 × 45.7 cm). Museum of Modern Art, New York. Gift of Mrs. David M. Levy.
© The Jacob and Gwendolyn Lawrence Foundation, Seattle/Artist Rights Society (ARS), New York

murals. From 1930 to 1934, he received numerous commissions in the United States, and his representational art had a tremendous impact on American mural painting, which was proliferating due to support from Franklin Roosevelt's New Deal administration that provided artists work. One major project was the lobby of the RCA building in Rockefeller Center. Entitled *Man at the Crossroads Looking with Hope and High Vision to a New and Better Future*, it included a portrait of the Communist leader Lenin, which outraged the Rockefellers, who had commissioned the mural. The Rockefellers paid Rivera but then destroyed the mural. Rivera remade it as *Man, Controller of the Universe* (fig. 28.55) at the Museo del Palacio de Bellas Artes in Mexico City in 1934. The painting praises science and Communism, which, for Rivera, were the twin tools of progress. In the center of the composition we see Man, positioned under a telescope and with a microscope to his right (our left), indicating that humankind will control the future through science. Two crisscrossing ellipses of light seem to emanate from Man, one depicting a microscopic world, the other the cosmos. Below him is the Earth, and the superior agricultural products generated by scientific discovery. To Man's left (our right), we see sandwiched between the healthy microorganisms and a harmonious cosmos, Lenin holding hands with workers of different races. Beyond is a scene of healthy unified labor. To Man's right (our left), are the evils of capitalism. Between the ellipses showing diseased organisms and a clashing cosmos is a decadent bar scene depicting the well-heeled bourgeoisie, which includes

ART IN TIME

1933—Pablo Neruda publishes *Residence on Earth and Other Poems*

1934—Diego Rivera's *Man, Controller of the Universe*

1939—Frida Kahlo's *The Two Fridas*

John D. Rockefeller, Jr. Beyond are frightening soldiers and discontented, protesting laborers.

Frida Kahlo and Manuel Álvarez Bravo

A more remarkable, if less influential, artist from this period was Rivera's wife, Frida Kahlo (1907–1954). She was almost killed in a traffic accident when she was 18, and when recuperating, she started painting, cultivating a folk style that reflected her strong interest in the power of naive Colonial pictures and such folk imagery as ex-votos (a Catholic folk image depicting a cure for a miraculous event in someone's life, designed to give thanks to Jesus). Kahlo's imagery was personal, focusing on her state of mind, generally her tumultuous relationship with her philandering husband Rivera or her lifelong excruciating suffering from her injuries. She made easel pictures, often quite small, which while focusing on herself, nonetheless deliberately placed her in a Mexican context. She often presented herself in traditional Mexican clothing and jewelry, and with attributes associated with folk beliefs and superstition.



28.55. Diego Rivera. *Man, Controller of the Universe*. 1934. Fresco, 15'11" × 37'6" (4.85 × 11.45 m). Museo del Palacio de Bellas Artes, Mexico City



28.56. Frida Kahlo. *The Two Fridas*. 1939. Oil on canvas, 5' 8½" × 5' 8½" (1.74 × 1.74 m). Museo de Arte Moderno, Instituto Nacional de Bellas Artes, Mexico City

We can see this focus on her own identity and psychology in her 1939 painting *The Two Fridas* (fig. 28.56), made when she and Rivera were divorcing. On the left is the European Frida in Victorian dress, reflecting her father's Hungarian Jewish ancestry, and on the right the Mexican Frida in peasant costume, reflecting her mother's Indian and Creole background but, more important, the Frida that Rivera wanted her to be. The Mexican Frida holds a miniature portrait of Rivera as a boy, the source of the blood coursing through her and into the European Frida, who is trying to cap the flow that ties the two sides of her personality together and links her to her husband. The exposed heart, dripping blood, and the miniature have the surreal drama found in the Mexican ex-votos that Kahlo so admired, while the crisp contours of the figures and the bench, for example, echo their plain direct folk art style. Contrasted with these simple unarticulated passages are meticulously detailed motifs, such as the hearts and lace, which changes the texture of the image, making it all the more bizarre. André Breton was in Mexico in 1938 and declared Kahlo a Surrealist, a label she objected to, declaring she was

not painting dreams but rather the reality of her life. Her pictures were not meant to churn the unconscious, but rather to reflect her own pain and suffering.

Breton also added photographer Manuel Álvarez Bravo (1902–2002) to his roster of Surrealists. Bravo, who was self-taught, was in the muralist circle in Mexico City and equally preoccupied with creating a Mexican art. Like Cartier-Bresson's images, Bravo's have a similar uncanny quality, sometimes due to an unusual juxtaposition of objects, sometimes simply because of a strange silence and mysterious shadows. In some respects, his Surrealism was the result of his quest to capture the magical essence of folk myths and superstitions, as seen in *La Buena Fama Durmiendo* (*Good Reputation Sleeping*) (fig. 28.57). Here Bravo posed his model on the roof of the national arts school where he was teaching, having her lie on a Mexican blanket and binding her wrists, ankles, and feet as well as her pelvis and upper legs in bandages. He allows her pubic hair to show, and surrounds her with thorny cactus pears. Breton wanted to use this image for the cover of a 1940 international Surrealist exhibition he was organizing for Mexico City, and because of the



28.57. Manuel Álvarez Bravo. *La Buena Fama Durmiendo* (*Good Reputation Sleeping*). 1938–1939. Gelatin silver print. Museum of Photographic Arts, San Diego, California

jarring relationship of prickly pears to the model, the exposed crotch, the strange tightly-wound bandages, and the violent stains on the wall, it is not difficult to understand why. But Bravo's motivation was not just about evoking the pain, suffering, violence, and desire associated with sex; he also wanted to encompass the intensity of local legends that go back for centuries. In Mexican folklore, for example, the thorny pears are supposed to ward off danger during sleep. The bandages were inspired by watching dancers bind their feet, which reminded Bravo of Pre-Columbian sculptural reliefs of dancers, which were related to the earth goddess Coatlicue, who was conceived without sexual intercourse. The image is a wonderful exercise in doctrinaire Surrealism, but at the same time it is steeped in the myth and magic of Mexican tradition, in effect drawing upon indigenous cultures in the way that Surrealists prescribed.

THE EVE OF WORLD WAR II

In October 1929, the New York stock market crashed, unleashing the Great Depression that fanned out around the globe. The deprivation it inflicted lasted an excruciating 16 years. In Europe and Asia, fascists rose to power—Mussolini in Italy, Hitler in Germany, Franco in Spain, and Hirohito in Japan. Communist Russia became totalitarian with the emergence of Stalin in the late 1920s. In 1931 Japan invaded continental Asia.

For European artists, the rise of Hitler was the defining influence. To those bent on establishing a democratic classless world, his policies were insane. He was aggressively militaris-

ART IN TIME

- 1922—Benito Mussolini comes to power in Italy
- 1930—Edward Hopper's *Early Sunday Morning*
- 1933—Adolf Hitler establishes Nazi dictatorship in Germany
- 1936—Spanish Civil War
- 1936—Francisco Franco becomes dictator of Spain
- 1937—Pablo Picasso's *Guernica*
- 1941—Japan bombs Pearl Harbor

tic, believing great nations are based on a powerful, ruthless military. He declared Aryans, Germans of Scandinavian and Teutonic descent, to be a master race, superior to all others, and claimed Germany's economic and political decline resulted from its ethnic and linguistic diversity. He especially faulted Jews and Communists for undermining German superiority, and by the late 1930s, Jews, Slavs, Gypsies, gays, the mentally and physically impaired, as well as Communists and political dissenters, were imprisoned, sent to work camps, or executed. The utopian dream of Dada, Surrealism, de Stijl, Constructivism, and the Bauhaus proved to be just that, a dream. Hitler closed the Bauhaus in 1933, and in 1937, the Nazis staged a *Degenerate Art Exhibition* in Munich, denigrating German avant-garde artists in full public view. In America, social realism and representational regional art gained at the expense of avant-garde art. While regionalists painted stoic or dynamic scenes of American fortitude and drive, others focused on the plight of the urban poor.

America: The Failure of Modernity

The avant-garde continued to work in abstraction through the 1930s, but in an era dominated by the terrible social ills of the Great Depression, it became increasingly difficult for artists not to be socially concerned. Many in the avant-garde got involved by becoming socialists or Communists and by supporting the labor movement, even forming their own unionlike organizations. But for many artists, political activity was not enough. Now, more and more artists worked in a style called Social Realism, a representational format that focused on such pervasive problems as poverty, labor oppression, suffering migrant workers, alienation resulting from increased urbanization and industrialization, and racism, especially as seen in the Ku Klux Klan lynchings.

EDWARD HOPPER One of the most powerful representational painters of the period was Edward Hopper (1882–1967), who was based in New York. His pictures are saturated with the alienation associated with life in the big city, and more generally with modern America. A classic Hopper is *Early Sunday*



28.58. Edward Hopper. *Early Sunday Morning*. 1930. Oil on canvas, 35 × 60" (88.9 × 152.4 cm). Whitney Museum of American Art. Purchase with funds from Gertrude Vanderbilt Whitney. (31.426)

Morning (fig. 28.58) of 1930. The image is frightening in its uncanny quiet and emptiness, qualities reinforced by the severe frozen geometry of the composition. The second-floor windows suggest a different story for each apartment, but none is forthcoming as their inhabitants remain secreted behind curtains and shades. A strange relationship exists among the fire hydrant, the barber shop pole, and the void of the square awning-framed window between them. The harsh morning light has a theatrical intensity. Hopper's only love outside of art was film and theater, and his paintings have a cinematic and staged quality that intimates that something is about to happen. His pictures are shrouded in mystery, and because their settings are distinctly American, the dreary psychology he portrays becomes distinctly American as well.

WALKER EVANS The largest art patron during the Great Depression was the United States government, which put tens of thousands of unemployed artists to work through the Works Project Administration and Federal Art Project, important components of Franklin Delano Roosevelt's New Deal. What was so remarkable about these programs was their lack of racial, ethnic, or gender discrimination, which resulted in financial support for women and minorities. One especially powerful project was designed to document the suffering and poverty of both rural and urban Americans. The Farm Security Administration (FSA) hired about 20 photographers to record the desperate conditions of the poor. These images were then distributed to the media.

One of the first photographers hired in 1935 was Walker Evans (1903–1975), who was fired two years later because he was stubbornly difficult and did not make images that dramatically portrayed how wretched the conditions were in America. Instead, his subtle photographs focus on the nation's psychology,



28.59. Walker Evans. *Graveyard, Houses, and Steel Mill, Bethlehem, Pennsylvania*. 1935. © Walker Evans Archive, The Metropolitan Museum of Art. 1944. (1944.258.753)

showing its gloom and alienation, much as Hopper's paintings did. This can be readily seen in the Bethlehem, Pennsylvania, image reproduced here (fig. 28.59). We see a town without people, where the cemetery, workers' row houses, and treeless industrial landscape of smokestacks and telephone poles convey the meaningless, rote, empty life cycle of the American worker. In addition to creating a tragic mood, Evans's genius lies in the brilliant formal play of his detailed compositions that subtly pit light against dark and vertical against horizontal.

DOROTHEA LANGE One of the most famous images from the FSA project is Dorothea Lange's *Migrant Mother, California* (fig. 28.60). Using the sharp-focus photography that had become commonplace by the 1930s, Lange created a powerful image that in its details captures the sitter's destitution, and in its complex composition of hands, arms, and turned heads, the family's emotional distress. Because of this photograph and an accompanying news story, the government rushed food to California, and eventually opened relief camps for migrant workers. The immediate impact of this poignant photograph testifies to the overpowering credibility that the medium of photography projects.

Europe: The Rise of Fascism

If America had to contend with economic deprivation in the 1930s, the situation was even worse in Europe, where the dark cloud of fascism added to the gloom of the worldwide financial collapse. In rapid succession, Italy, Germany, and Spain became fascist dictatorships, depriving citizens of their civil liberties and threatening the peace and security of surrounding nations. The Enlightenment logic that had ushered in some 200 years of progress seemed to be crumbling, replaced by a world that had lost its senses, as a large portion of the European population gave up their freedom and followed Mussolini, Hitler, and Franco down an authoritarian and murderous path that ended in World War II.

MAX BECKMANN AND GERMAN EXPRESSIONISM German Expressionism continued throughout the 1920s and 1930s, taking on forms quite different from Die Brücke and Der Blaue Reiter but nonetheless retaining a sense of violence, suffering, and the grotesque that can be traced back to the Renaissance. Although we looked at George Grosz within the context of Berlin Dada, he generally is viewed as an Expressionist, which considering the clear political nature and narrative character of a work like *Germany, A Winter's Tale* (see fig. 28.7) is perhaps a more accurate label. Another Expressionist active since the 1910s was Max Beckmann (1884–1950), whose art tended to be more universal than Grosz's, focusing on the folly and despair of existence. Beckmann's pessimistic view of human nature stems from his experience in World War I, which caused him to become an Expressionist in order to "reproach God for his errors." In the early 1930s, he began working in his final style, seen in *Departure* (fig. 28.61), which is one of nine enormous triptychs (inspired by the triptychs of Hieronymus Bosch) that the artist



28.60. Dorothea Lange. *Migrant Mother, California*. 1936. Gelatin silver print, Library of Congress, Washington, D.C.

made in the last 20 years of his life. The complex symbolism in the flanking panels represents life itself, seen as an endless misery filled with all kinds of physical and spiritual pain. The bright-colored center panel represents "the King and Queen hav(ing) freed themselves of the torture of life. . . ." Beckmann assigned specific meaning to each action and figure: The woman trying to make her way in the dark with the aid of a lamp is carrying the corpse of her memories, evil deeds, and failure, from which no one can ever be free so long as life beats its drum. But Beckmann believed that viewers did not need a key to his iconography; any interpretation would inevitably be similar to his, at least in spirit, if not in the details.

The triptych's rich allegory and symbolism reflects Beckmann's early study of the Old Masters and his deep appreciation for the grim and disturbing imagery of Grünewald and Bosch. But a narrative of mythic proportions, which only starts appearing in Beckmann's art in the 1930s, seems to reflect the artist's familiarity with Parisian Surrealism. The Frankfurt-based Beckmann was a regular visitor to Paris, and it appears he returned with more than just a semblance of Picasso's palette, for he seems to have also brought home the Surrealist emphasis on myth. His hell-on-earth nightmare of bizarre and sadistic events relies on disjointed puzzling motifs that parallel the device he saw in the dream imagery of the Surrealists.



28.61. Max Beckmann. *Departure*. 1932–1933. Oil on canvas, $21'2\frac{1}{4} \times 3'9\frac{3}{8}$ (6.45 × 3.45 m). The Museum of Modern Art, New York. Given Anonymously by Exchange. © Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

Shortly after Beckmann began *Departure*, life itself became surreal in Germany, for Hitler became chancellor in 1933. Now the Nazis turned from bullying and threats to overt violence toward their perceived enemies and inferiors, anyone they viewed as at odds with the “Aryan” ideals of the Third Reich. German avant-garde art was deemed depraved and therefore ridiculed. The artists were forbidden from buying art supplies. Eventually their work was confiscated from museums and either destroyed or sold in Switzerland to raise money. In 1937, the Nazis removed some 650 pieces of German modern art from museums and presented it in an exhibition entitled *Degenerate Art*, which opened in Munich and then toured Germany for three years. Beckmann was represented in this humiliating exhibition, an event that contributed to Ernst Ludwig Kirschner’s suicide. But by 1937, Beckmann was in the United States, a path taken by numerous artists, including Moholy-Nagy, who established a new Bauhaus in Chicago, today part of the Illinois Institute of Technology.

JOHN HEARTFIELD John Heartfield, the Berlin Dadaist who along with Grosz, Hausmann, and Höch, played a seminal role in the development of photomontage, in the early 1920s, now took aim at the Nazis, creating some of his best work. *As in the Middle Ages, So in the Third Reich* (fig. 28.62) is

a wonderful example of his montage technique, which consisted of collaging disparate images together and then photographing them. In this poster he juxtaposes a Nazi victim crucified on a swastika with a Gothic image of the figure of humanity punished for its sins on the wheel of divine judgment. Heartfield was not interested in the original meaning of the Gothic motif; he used it to imply that the Nazis had ruthlessly transported the nation back to the dark barbaric past of the Middle Ages.

PABLO PICASSO In 1936 civil war broke out in Spain when conservatives loyal to the king and under the leadership of Franco (the Nationalists) tried to overthrow the popularly elected leftist, republican government (the Republicans or Loyalists). In some ways, it was a rehearsal for World War II. Hitler and Mussolini provided military and political support for the Nationalists, which included monarchists, fascists, and Catholics. The Loyalists consisted of Communists, socialists, and Catalan and Basque separatists, as well as the International Brigade, made up of volunteers from all over the world. On April 26, 1937, Hitler’s Nazi pilots used saturation bombing to attack the undefended Basque town of Guernica, killing thousands of civilians. Picasso, like most of the free world, was outraged, and responded by painting *Guernica* (fig. 28.63), an

enormous black, white, and gray mural that he exhibited as a protest at the Spanish Republican Pavilion of the 1937 Paris International Exposition. He pulled every artistic device out of his Cubist and Surrealist arsenal to create a nightmarish scene of pain, suffering, grief, and death. We see no airplanes and no bombs, and the electric light bulb is the only sign of the modernity that made the bombing possible.

The symbolism of the scene resists exact interpretation, despite several traditional elements: The mother and her dead child are descendents of the Pietà, the woman with the lamp who vaguely recalls the Statue of Liberty suggests enlightenment, and the dead fighter clutching a broken sword is a familiar emblem of heroic resistance. We also sense the contrast between the menacing human-faced bull, which we know Picasso intended to represent the forces of brutality and darkness, and the dying horse, which stands for the people.

Picasso insisted, however, that the mural was not a political statement about fascism, and it is interesting that many of the figures were used quite differently in Picasso's earlier work. The horse and bull are motifs from the bullfight, which Picasso had been using since the early 1930s as a metaphor for sexual conflict. The huge vulva-shaped tear on the side of the horse is certainly not a coincidence. Nor is the same sexual orifice on the inside of the sword-holding arm broken off of a Classical statue of a soldier. Nor is it coincidence that the flames on the back of the supplicating woman on the right remind us of the saw-tooth groin of the sexually aggressive dancer in *Three Dancers* (see fig. 28.11), or that the quarter moon silhouetted against a rooster's head just beyond her flailing breast reminds us of the same dancer's moon-shaped head. And is it a coincidence that this



28.62. John Heartfield. *As in the Middle Ages, So in the Third Reich*. 1934. Poster, photomontage. Akademie der Künste, John Heartfield Archiv, Berlin. © Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn



28.63. Pablo Picasso. *Guernica*. 1937. Oil on canvas, 11'6" × 25'8" (3.51 × 7.82 m). Museo Nacional Centro de Arte Reina Sofia, Madrid. On Permanent Loan from the Museo del Prado, Madrid. © Estate of Pablo Picasso/Artists Rights Society (ARS), New York

figure, who resembles a Mary Magdalene at the cross, also brings to mind Goya's supplicating rebel in *The Third of May, 1808* (see fig. 24.3). If it were not for the title, there is not much to indicate this is not another of Picasso's images about the tormenting psychology of sexual conflict that we saw as far back as *Les Femmes d'Alger* (see fig. 27.5) of 1907. As with the *Three Musicians* (see fig. 28.10), the scene is even set in a box-shaped room, again suggesting the room of the mind.

But the title cannot be ignored—nor the smashed statue of a soldier, the suffering women and children, the political use of the painting at the International Exposition, and the fact that it was made in response to the destruction of *Guernica*. When Picasso denied that this was an antifascist picture, he may very well have meant in part that this monumental mural was more than just mundane propaganda against Franco and his ilk. Like Beckmann's *Departure*, we cannot help but feel that this horrifying image is meant to portray the psychology of a world in perpetual conflict and misery—albeit using sexual imagery to convey this message, but this is what Picasso knew best. In *Guernica*, however, Picasso, unlike Beckmann, does not provide a boat to take us away to safety.

SUMMARY

Physically and psychologically, World War I devastated Western civilization and, in Europe, it was the defining force on the art made between the two world wars. Artists now sought to undermine the nationalism and bourgeois values, particularly capitalism, that brought about the war, and many of these artists became ardent socialists and Communists, advocating a classless, nationless world dominated by the proletariat. World War I directly produced one art movement, Dada, which was dedicated to undermining bourgeois values and Enlightenment rationalism. In Russia, Germany, Holland, and France, many artists turned to geometric abstraction to create utopian societies. Some artists relied on the abstraction of a machine aesthetic in order to visualize this new classless society. Other artists, however, used an organic abstract art to uncover universal forces that lay beneath the appearance of things. Still others, heavily influenced by the psychology of Sigmund Freud, sought to express higher realities embedded deep within the unconscious.

In contrast to Europe, America entered a period of unprecedented prosperity following World War I, which climaxed with the Roaring Twenties. America was now the undisputed technological and financial leader of world. Politically stable, it had no interest in creating a nationless, classless society. To the contrary, America was quite nationalistic. The nation's emblems were skyscrapers and industry. Some artists embraced the symbols of technology, but

others were discouraged by the crass materialism of modernity, and instead sought the spiritual in their work, often using nature as their motif.

DADA

Dada was the one style directly produced by World War I. Originating in Zurich during the war, it was based on chance and nonsense and designed to undermine the bourgeois logic that—its creators believed—had produced the conflict destroying Europe. Dada was also meant to produce a clean slate for building a new and better society. After the war, Dada spread to Berlin, where it was highly expressionistic and political and relied heavily on photomontage. In Cologne, Dada, led by Max Ernst, was more dreamlike and psychological, and in Paris, it was witty and analytic, taking its cue from Marcel Duchamp, Francis Picabia, and Man Ray, key figures in wartime New York Dada.

SURREALISM

Dada evolved into Surrealism, a style officially declared in Paris in 1924 by the poet André Breton. Largely based on the theories of Sigmund Freud, Surrealism was dedicated to revealing the higher realities that lay deep within the unconscious, especially repressed sexual urges. Initially, Surrealists relied on the Dada technique of chance, creating a provocative abstract art. André Masson used automatic drawing to tap into the unconscious, while Max Ernst used such devices as frottage, grattage, and decalcomania. Surrealists, especially Salvador Dalí and René Magritte, also worked in a representational dreamlike style, often juxtaposing unrelated objects in bizarre contexts to provoke the imagination.

ORGANIC SCULPTURE

Surrealism inspired many artists to search for universal truths lying beneath the surface of things. Looking to the natural world, Jean Arp and Alexander Calder in Paris and Henry Moore and Barbara Hepworth in England, began working with organic forms that resembled plants, animals, and microscopic organisms and elicited timeless universal forces that coursed through all things.

CREATING UTOPIAS

The war challenged artists to create a classless, nationless world. In Russia, the first communist nation, artists, led by Vladimir Tatlin, developed an abstract, geometric, machine aesthetic. In sculpture, this style was called Constructivism; conceptually it was based on Pablo Picasso's sculptural constructions. In design, it was called Productivism, and applied to books, posters, and clothing, for example. In Germany, the cause of Productivism was embraced by a new art school, the Bauhaus. Headed by Walter Gropius, the most famous product of the school was the building itself. Designed by Gropius, the Bauhaus was the climax of High Modernist architecture, an abstract, mechanomorphic style based on utopian ideals. In Paris, utopian High Modernist architecture was purveyed by Le Corbusier, and in Amsterdam, it was championed by a movement called de Stijl. De Stijl, however, was also deeply spiritual, for it was heavily influenced by Theosophy. In painting, de Stijl was represented by Piet Mondrian.

ART IN AMERICA: MODERNITY, SPIRITUALITY, AND REGIONALISM

America was the world's technological and financial leader. Cities, particularly New York, and industry now became the subjects favored by artists, as seen in the paintings of Joseph Stella and Charles Demuth and the photographs of Paul Strand and Margaret Bourke-White. Unlike the European avant-garde that was bent on creating a nationless world, American artists were preoccupied with national identity. But many artists, including Georgia O'Keeffe and Alfred Stieglitz, sought relief from the cold, impersonal technology of the Machine Age and crass consumerism, and instead created a spiritual art. Other artists, like Grant Wood, favored a return to pre-twentieth-century values, and painted representational images of the rural Midwest. The interwar period also saw the rise of African American art, which focused on racial identity, providing an alternative to Modernism.

MEXICAN ART: SEEKING A NATIONAL IDENTITY

The Mexican Revolution brought about a wave of nationalism that rejected European precedents and emphasized indigenous traditions, techniques, and

subjects. Mexican art was dominated by mural painters, led by Diego Rivera, who viewed the mural as an art of the people. But nationalism figured into easel painting and photography as well, as seen in the highly personal images of Frida Kahlo and the mysterious photographs of Manuel Álvarez Bravo.

THE EVE OF WORLD WAR II

The Great Depression that began in 1929 and the rise of fascism in Italy, Germany, and Spain in the 1930s cast a dark shadow over the Western world. Many artists reflected this psychological change, as seen in the mythic triptychs of German Expressionist Max Beckmann, the pointed political satires of John Heartfield, and Pablo Picasso's enormous canvas, *Guernica*, which captures the atrocities of the Spanish Civil War. The grim psychology of modern America was portrayed in the disturbing urban scenes of Edward Hopper. But the devastating toll of the Depression was perhaps best captured by photographers, especially Walker Evans and Dorothea Lange, who were hired by Franklin Delano Roosevelt's New Deal administration to record the poverty and misery sweeping across the nation.



10¢ TAXES
PER GALLON

10¢ TAXES
PER GALLON

10¢ TAXES
PER GALLON

Postwar to Postmodern, 1945–1980

SCHOLARS TRADITIONALLY VIEW WORLD WAR II (1939–1945) AS A TURNING point for the art world, the time when its focus shifted from Paris to New York. In fact, the 1950s, not the 1940s, were the watershed for the second half of the century. Now Duchamp's preoccupation with how art functions became a driving force as the decade progressed. Likewise, many artists became

obsessed with the concept, rooted in the early Cubism of Picasso and Braque, that art and image making were a form of language, and they dedicated their work to revealing the structure of this visual language and the complex ways it could be used to present ideas and opinions, even to deceive and manipulate.

Artists also realized that art need not be limited to the traditional mediums, such as oil on canvas or cast bronze or chiseled marble. It did not have to hang on a wall or sit on a pedestal. Artists could use anything to make art, and by the late 1950s and 1960s, they did. They made art with televisions, film, junk, earth, fluorescent lights, steel tiles, acrylics, entire environments, postcards, and words. Performance Art, earthworks, Conceptual Art, Mail Art, happenings, and Video Art are just a handful of the movements and materials that sprang up from the mid-1950s through the 1970s.

In part, this burst of new mediums reflects the expansive spirit of the period, especially in America. World War II ended 16 years of financial depression and deprivation in America, and by the 1950s, the United States had become a nation of consumers. Returning soldiers, eager to resume their lives, married and had children in record numbers, creating the baby-boom generation. They moved from cities to new cookie-cutter tract houses in the

suburbs. And, as never before, Americans shopped—for cars, televisions, labor-saving household appliances, boats, and movie cameras. Americans were fascinated by everything technological, symbolized by the Cold War space race.

The new postwar American lifestyle, however, was not equally available to all. Magazines, newspapers, and television depicted a distinct hierarchy within American democracy, with white males heading up a patriarchal society that viewed women and people of color as second-class citizens. Beatniks, Zen Buddhists, underground improvisational jazz musicians, bikers, and urban gangs of juvenile delinquents established alternative lifestyles in the late 1940s and 1950s.

But it was the civil rights movement that first seriously challenged the status quo in the second half of the 1950s, gaining tremendous momentum in the following decade. Spurred also by the Vietnam Conflict (1964–1973), which generated persistent anti-war protests, the mid 1960s began a period of social upheaval that produced the feminist movement, Gay Pride, Black Power, Gay Power, and environmental groups such as Greenpeace. It was an age of liberation aimed at shattering the status quo and questioning the validity of any claim to superiority or fixed truth. And in the forefront was art. But before this artistic revolution could occur, the center of the art world had to move from Paris to New York. This “coup,” often referred to as the “Triumph of New York Painting,” coincided with the rise of Abstract Expressionism in the late 1940s.

Detail of figure 29.18, Ed Ruscha, *Standard Station, Amarillo, Texas*



Map 29.1. Europe and North America (with Asia insert)

EXISTENTIALISM IN NEW YORK: ABSTRACT EXPRESSIONISM

Abstract Expressionism evolved out of Surrealism, which traced its roots to the Dada movement of the 1910s (see page 984). Like the Surrealists, the Abstract Expressionists were preoccupied with a quest to uncover universal truths. In this sense, their heritage goes back to Kandinsky and Malevich as well (see pages 957 and 967). In many respects, Abstract Expressionism is the culmination of the concerns of the artists of the first half of the twentieth century. But the Abstract Expressionists were also driven by a deep-seated belief in *Existentialism*, a philosophy that came to the fore with the devastation caused by World War II. The war shattered not only faith in science and logic, but even the very concept of progress, the belief in the possibility of creating a better world. A belief in absolute truths had been abandoned.

Existentialism maintained that there were no absolute truths—no ultimate knowledge, explanations, or answers—and that life was a continuous series of subjective experiences from which each individual learned and then correspondingly responded in a personal way. Essential to this learning process was facing the direst aspects of human existence—fear of death, the absurdity of life, and alienation from individuals, society, and nature—and taking responsibility for acts of free will without any certain knowledge of what is right or wrong, good or bad. The Abstract Expressionists, like so many intellectuals after the war, embraced this subjective view of the world. Their art was a personal confrontation with the moment, reflecting upon their physical, psychological, and social being.

The Bridge from Surrealism to Abstract Expressionism: Arshile Gorky

Surrealism dominated New York art in the early 1940s. In late 1936, the seven-year-old Museum of Modern Art mounted the blockbuster exhibition *Fantastic Art, Dada, and Surrealism*, an eye-opener for many New York artists. Many artists not converted by the exhibition were swayed by the dramatic influx of European artists who fled the Continent shortly before and during World War II. André Breton, Marcel Duchamp, André Masson, and Max Ernst were just a few of the many artists and intellectuals who sought the safety of Manhattan and were a powerful presence in the art world. Peggy Guggenheim, a flamboyant American mining heiress who had been living in Europe, returned to New York and opened a gallery, Art of This Century, which featured Surrealism. Surrealism was *everywhere*, and many New York artists took to it enthusiastically.

Just as Dada developed into Surrealism, New York Surrealism seamlessly evolved into Abstract Expressionism. The transformation occurred when all of the symbols and suggestions of myths and primordial conditions disappeared, and images dissolved into a complete abstraction containing no obvious references to the visible world. We can see the beginning of this process in the paintings of Arshile Gorky (1904–1948), an Armenian immigrant, whose family fled Armenia to escape the genocide of the ruling Turks of the Ottoman Empire. (See map 29.1) Gorky's mother died of starvation in his arms in a Russian refugee camp. By the 1930s, Gorky was in New York, where, over the next decade, his

Cubist style began to evolve toward complete abstraction. At his wife's farm in Connecticut, he would dash off minimal abstract line drawings inspired by nature. In the studio, he would then develop these linear patterns into paintings, similar to his 1944 surrealistically titled *The Liver Is the Cock's Comb* (fig. 29.1).

Here we see wiry black-line drawing and washes of predominantly red, blue, yellow, and black play off of one another, giving a sense of how the composition developed as a series of psychological reactions of one mark and color triggering the next, and so on until completion. While the painting has echoes of Miró's biomorphic shapes (see fig. 28.16), Masson's automatic drawing (see fig. 28.14), and Kandinsky's color and cosmic chaos (see figs. 27.14 and 27.15), it is more abstract and flatter. We cannot safely read much into the image other than a feeling of a landscape filled with some kind of organic animation, much of which seems hostile or in conflict. In fact, many scholars have suggested that Gorky's abstractions refer to the Turkish slaughter of Armenians, but again, the picture is too abstract to substantiate such speculation. What stands out as a prominent theme in the picture is the art process itself, our sense of how the image was made.

Abstract Expressionism: Action Painting

Three years later, in 1947, Jackson Pollock made the physical act of energetically applied paint—the gesture—the undisputed focus of painting. This is not to say that his abstract **gesture paintings** are just about the art process, because that process is now a metaphor for the human condition, which previously had been represented through hieroglyphs and biomorphic forms. Almost simultaneously, a second artist emerged, Willem de Kooning, who similarly employed bold gestural abstraction to express his innermost feelings.

JACKSON POLLOCK Through the 1930s, Jackson Pollock (1912–1956) was a marginal figure in the art world who worked odd jobs, including being a custodian at what is today called the Solomon R. Guggenheim Museum. In the early 1940s, just when he started Jungian psychoanalysis, he became a hardcore Surrealist, making crude but powerful paintings filled with slapdash hieroglyphs, totems, and references to primitive myth, whipped about in a swirling sea of paint. His big break came in 1943 when Peggy Guggenheim exhibited his work at her gallery, Art of This Century, and gave him a stipend to paint.



29.1. Arshile Gorky. *The Liver Is the Cock's Comb*. 1944. Oil on canvas, 6¹/₄" × 8'2" (1.86 × 2.49 m). Albright-Knox Art Gallery, Buffalo, New York. Gift of Seymour H. Knox, 1956. © Artists Rights Society (ARS), New York

Jackson Pollock (1912–1956)

From “My Painting”

In 1947, when these remarks were recorded, Pollock rejected the usual easel format by placing his unstretched canvases directly on the floor. Using ordinary paint, he claimed he was not just throwing paint but delineating some real thing in the air above the canvas.

My painting does not come from the easel. I hardly ever stretch my canvas before painting. I prefer to tack the unstretched canvas to the hard wall or the floor. I need the resistance of a hard surface. On the floor I am more at ease. I feel nearer, more a part of the painting, since this way I can walk around it, work from the four sides and literally be in the painting. This is akin to the method of the Indian sand painters of the West.

In his final show with Guggenheim, in 1947, he unveiled his first gesture or **action paintings**, the latter term coined in the 1950s by art critic Harold Rosenberg (1906–1978) and represented here by *Autumn Rhythm: Number 30* (fig. 29.2) of 1950, an 8 × 17-foot wall of house paint that was applied by dripping, hurling, and splattering when the unstretched canvas was on the floor. Pollock had worked on it from all four sides, and he

I continue to get further away from the usual painter's tools such as easel, palette, brushes, etc. I prefer sticks, trowels, knives and dripping fluid paint or a heavy impasto with sand, broken glass and other foreign matter added.

When I am *in* my painting, I'm not aware of what I'm doing. It is only after a sort of “get acquainted” period that I see what I have been about. I have no fears about making changes, destroying the image, etc., because the painting has a life of its own. I try to let it come through. It is only when I lose contact with the painting that the result is a mess. Otherwise there is pure harmony, an easy give and take, and the painting comes out well.

The source of my painting is the unconscious. I approach painting the same way I approach drawing. That is direct—with no preliminary studies. The drawings I do are relative to my painting but not for it.

SOURCE: POSSIBILITIES, 1 WINTER 1947/48, P. 79. REPRINTED IN JACKSON POLLOCK BY FRANCIS V. O'CONOR (NY: MUSEUM OF MODERN ART, 1967)

claimed that its source was his unconscious. (See *Primary Source*, above) Despite the apparent looseness of his style, Pollock exerted great control of his medium by changing the viscosity of the paint, the size of the brush or stick he used to apply the paint, and the speed, size, and direction of his own movements, and he rejected many paintings when the paint did not fall as anticipated. The energy of the painting is overwhelming, and from its



29.2. Jackson Pollock. *Autumn Rhythm: Number 30*. 1950. Enamel on canvas, 8'8" × 17'3" (2.64 × 5.26 m). The Metropolitan Museum of Art, New York, George A. Hearn Fund, 1957 (57.92). © Pollock-Krasner Foundation/Artists Rights Society (ARS), New York

position on a wall the work looms above us like a frozen wave about to crash. Our eye jumps from one stress to another—from a white blob, to a black splash, to a Masson-like automatic line (see fig. 28.14), and so on. There is no focus upon which the eye can rest. Because of these even stresses throughout the image, Pollock's compositions are often described as **allover paintings**.

Pollock constructed his picture as he went along, as did Gorky, with each new move playing off of the previous one, and emotional intuition dictating the next gesture. The resulting image is not just a record of the physical self, but also of the psychological being. Because the artist must face the challenge of the bare canvas and the risk-taking responsibility of making each mark, painting becomes a metaphor for the challenges of the human condition and the risks inherent in taking responsibility for one's actions, particularly in an Existentialist world. World War II dashed the blind belief in the superiority of science, progress, and utopian societies. The one thing that could be trusted and believed in was the self, and *that* became the sole subject of Abstract Expressionist painting.

WILLEM DE KOONING Pollock's style was too personal to spawn significant followers. The gesture painter who launched an entire generation of painters was Willem de Kooning (1904–1997), a Dutch immigrant, who quietly struggled at his art for decades in New York's Greenwich Village. Encouraged by his friend and mentor Arshile Gorky, de Kooning made Picasso-inspired Cubist-Surrealist paintings in the 1940s, mostly of women. He finally obtained a one-person show in 1948, at the Egan Gallery, when he was 44. The radical works he presented appeared to be total abstractions of dramatically painted curving lines and shapes that entirely covered the canvas with the same evenness as in Pollock's allover paintings.

Despite the spontaneity implied by the bravura paint handling, the pictures were laboriously crafted, often using methods similar to those of the Surrealists. For example, de Kooning fired his imagination by pinning line drawings on his canvas, not only at the beginning but throughout the process. Charcoal lines drawn on dried paint to both provoke and experiment with composition sometimes remained in the final picture. He jump-started other paintings by inscribing large letters across the canvas. Like Gorky and Pollock, he constructed the paintings through a continuous process of gestural reactions based on intuition and emotion, with the resulting marks reflecting his presence, feeling, and uncontrollable urges.

De Kooning shocked the art world with his second exhibition, held at the Sidney Janis Gallery in 1953. He did the unthinkable for an Abstract Expressionist: He made representational paintings, depicting women, as seen in *Woman I* (fig. 29.3), a work he struggled with from 1950 to 1952. It now became clear that the curvilinear patterning of the earlier abstractions was as sexual as everyone had suspected it was, or as the critic Tom Hess put it, the works were "covert celebrations of orgiastic sexuality." De Kooning reportedly painted and completely repainted *Woman I* hundreds of times on the same canvas, and he made numerous other paintings of women



29.3. Willem de Kooning. *Woman I*. 1950–1952. Oil on canvas, 75⁷/₈ × 58" (1.93 × 1.47 m). The Museum of Modern Art, New York. Purchase. © The Willem de Kooning Foundation

in the summer of 1952 when he was located in East Hampton on Long Island, New York. The other paintings in the Women Series show a compendium of female types, not just the hostile-looking creature of the final painting. The process of making the picture was almost as important as the final product, as though it were a ritualistic catharsis of sorts. The final figure in *Woman I* is by far the most violent and threatening of the series, with the others that followed having a neutral appearance and embodying a broad range of attributes.

Woman I was meant to be as unfixed in meaning, or as open to interpretation, as the other women in the series. De Kooning was surprised that viewers did not see the humor in his threatening, wide-eyed, snarling figure, which was based as much on contemporary advertisements of models smoking Camel cigarettes as on primitive fertility goddesses, such as the Paleolithic *Woman of Willendorf* (see fig. 1.16), both of which the artist cited as sources. In the Women series, as in all of his paintings, de Kooning played out his own ambivalent emotions, which, because they constantly changed, allowed him to keep repainting his figure.

Abstract Expressionism:

Color-Field Painting

Abstract Expressionism had a flip side. If one side was gestural painting, then the other was **color-field painting**. Instead of bombastic brushstrokes and the overt drama of paint, these painters used large meditative planes of color to express the innermost primal qualities that linked them to universal forces. The objective of the color-field painters, like that of their gestural counterparts, was to project the sublime human condition as they themselves felt it. The principal color-field painters all started out by making myth-inspired abstract Surrealist paintings in the 1940s and were close friends until 1952.

MARK ROTHKO Mark Rothko (1903–1970) ranks among the best known color-field painters. His paintings from this period drew heavily from Greek tragedy, such as Aeschylus' Agamemnon Trilogy, and from Christ's Passion cycle and death—scenes with a harrowing psychology where the lone individual faces ultimate truths about existence, death, and spirituality. But all suggestion of figuration disappeared in 1947. In 1949, Rothko arrived at his mature style, from which he did not deviate for the remainder of his life.



Beginning in 1949, Rothko's paintings consisted of flat planes of color stacked directly on top of one another, as in the 10-foot-high 1953 work *No. 61 (Rust and Blue)* (fig. 29.4). There is no longer any storytelling, nor any hieroglyphics or symbols, not even in the title. The artist has painted what he himself has confronted, the inevitable void of our common future and our sense of mystical oneness with unseen cosmic forces, a theme reminiscent of Caspar David Friedrich's in *Abbey in an Oak Forest* (see fig. 24.11). Rothko's subject, he explained, was "tragedy, ecstasy, doom, and so on." His ethereal planes are so thin, color glimmers through from behind and below, creating a shimmering spiritual light. Their edges are ragged, and like clouds dissipating in the sky, they seem precariously fragile. Although the painting is not about process, we feel Rothko's hand building up the planes with individual marks, giving the work a poignant organic quality. Space is paradoxically claustrophobic and infinite. On the one hand, the planes literally crowd the picture to the edges and hover at the very front of the picture plane, while on the other hand, the pervasive blue ground seems to continue forever, uncontained by the edge of the canvas and suggesting infinity. Enormous shifts in scale give a sense of the sublime. Note, for instance, the tiny, thin wisp of soft white on the bottom of the middle plane, which seems so insignificant in comparison to the enormous planes and the vast size of the canvas.

Regardless of the palette, whether bright yellows and oranges or the more moody blues and browns in *No. 61*, the colors in a Rothko painting have a smoldering resonance that makes the image seem to glow from within and evoke a spiritual aura. Rothko wanted viewers to stand close to his enormous iconic images, which would tower over them, and where they would be immersed in this mystical void of the unknown future, as if standing on the precipice of infinity and death. After making a series of predominantly dark paintings, Rothko committed suicide in 1970.

29.4. Mark Rothko. *No. 61 (Rust and Blue)* (also known as *Brown, Blue, Brown on Blue*). 1953. Oil on canvas, $115\frac{3}{4} \times 91\frac{1}{4}$ " (2.94×2.32 m). The Museum of Contemporary Art, Los Angeles. The Panza Collection. © 1998 Kate Rothko Prizel and Christopher Rothko

BARNETT NEWMAN Almost simultaneously with Rothko, Barnett Newman (1905–1970), another major figure in the color-field school, began working in enormous flat planes of color. In his 1950–1951, *Vir Heroicus Sublimis* (fig. 29.5), Latin for “Man, Heroic and Sublime,” an intense red covers the 18-foot-wide canvas and is periodically divided by five different colored vertical lines, which the artist called *zips*. The monochrome expanse of red has a sense of infinity as it extends off the four sides of the canvas. The fragile, vibrating zips are surrogate figures, reduced to a bare-bones abstraction. While they animate the surface, forcing our eye to jump from one to the next, they also seem consumed by the cosmic field they divide, qualities one can sense when standing in front of the picture but not in reproductions. Also not apparent in reproduction is Newman’s brushwork, which is rich and organic and deeply layered, revealing multiple levels of paint and different shades of red. Like Rothko, Newman places viewers in a sublime space and makes them feel both the vitality and loneliness of existence.

New York Sculpture: David Smith and Louise Nevelson

Like the Abstract Expressionist painters, the avant-garde sculptors of the postwar period were originally Surrealists, and most were similarly steeped in Existential philosophy. Some, like David Smith, developed their compositions as they worked on their sculptures, which were largely abstract.

Others, like Louise Nevelson, retained the hieroglyphic signs of Surrealism but now began working on an enormous scale, in part spurred by the scale of Abstract Expressionist painting.

Along with Alexander Calder, David Smith (1906–1965) was perhaps the most important American sculptor at midcentury. He began as a painter, but upon seeing illustrations of welded steel sculpture by Picasso and González (see pages 995–996), he adopted the blowtorch as his tool and metal as his medium, which he used through his career. He was friendly with the Abstract Expressionist painters, and even after moving to a farm in Bolton’s Landing in upstate New York in 1940, he periodically came to the city for long periods and socialized with them in Greenwich Village.

Smith was steeped in the Existential philosophy of his circle, and, like his colleagues, he dedicated his work to expressing his physical and psychological being. His career follows a path similar to Rothko’s, moving from Surrealist sculptures that were basically drawings of organic forms in space, suggestive of Miró, to totally abstract iconic forms. Beginning in the mid-1940s, Smith constructed his sculptures from large reserves of metal that he always had on hand, working not so much from preliminary sketches and preconceived notions of a finished product but, like de Kooning and Pollock, by a continuous chain of reactions to each gesture, which in his case would be a welded material. Despite his working method, which allowed him to work and think in the round, he generally conceived his sculptures like paintings, to be seen almost two-dimensionally from a single viewpoint.



29.5. Barnett Newman. *Vir Heroicus Sublimis*. 1950–1951. Oil on canvas, 7'11³/₈" × 17'9¹/₄" (2.42 × 5.41 m). The Museum of Modern Art, New York. Gift of Mr. and Mrs. Ben Heller. (240.1969). © Barnett Newman Foundation/Artists Rights Society (ARS), New York



29.6. David Smith. *Cubi* series as installed at Bolton's Landing, New York. Stainless steel. Left: *Cubi XVIII*. 1964. Height 9'8" (2.95 m). Museum of Fine Arts, Boston. Center: *Cubi XVII*. 1963. Height 9' (2.74 m). Dallas Museum of Art. Right: *Cubi XIX*. 1964. Height 9'5" (2.87 m). The Tate Gallery, London. Art © Estate of David Smith/Licensed by VAGA, New York

An example of Smith's late, totally iconic style is the *Cubi* series (fig. 29.6), begun in 1961 and consisting of 18 works. Because of its severe geometry, the *Cubi* series is unusual for Smith. He did not have equipment to cut stainless steel, and consequently was forced to order it from the manufacturer in precut rectangular shapes, which he assembled into boxes of different sizes that he welded together based on intuition and personal emotion. Despite their relentless geometry, these enormous sculptures are hardly mechanical and unemotional. They are both anthropomorphic and totemic, evoking giant figures and ritualistic structures. They have the sublime presence of a prehistoric monument and embrace a powerful spirituality. It is as though the elemental forms, placed on a tabletop altar, are the very building blocks of the universe itself, their sense of movement and solidity reflecting the essence of life, their precarious arrangement the inevitable impermanence of all things. Smith finished by burnishing the steel, giving it a textured finish. And because we can feel his touch here, the work takes on a surprising organic quality.

Smith's work became dramatically larger in the 1950s, influenced, in part, by the scale of Abstract Expressionist painting.

29.7. Louise Nevelson. *Sky Cathedral—Moon Garden Plus One*. 1957–1960. Painted wood, black, 9'1" × 10'2" × 1'7" (2.78 × 3.1 × 0.5 m). Collection of Milly and Arne Glimcher, New York. Courtesy PaceWildenstein, New York. © Estate of Louise Nevelson/Artists Rights Society (ARS), New York

Another Surrealist sculptor followed suit: Louise Nevelson (1900–1988), who emerged in the 1940s. By the 1950s, she was working with fragments of black-painted wood assembled in mysterious black boxes, and by the end of the decade, she began making enormous walls of these boxes.



One of these is *Sky Cathedral—Moon Garden Plus One* (fig. 29.7), produced from 1957 to 1960. In it, fragments of furniture and architecture become provocative Surrealist objects in a poetic dreamlike setting. We sense we are looking at the flotsam and jetsam of civilization, the fragments of people's lives, of people long gone. But as the title suggests, Nevelson's forms also evoke landscape and the cosmos, the round shapes suggesting the planets and moons, the splintered wood the mountains, and the accumulation of boards the rock formations. As reproduced here, Nevelson wanted her black works (others are all gold or white) illuminated by a blue light, which would suggest twilight, the moment of transformation, when things begin to look different and to change into something else, swallowed up by unseen mystical forces.

EXISTENTIALISM IN EUROPE: FIGURAL EXPRESSIONISM

Abstract Expressionism was identified with the United States, which began exporting the work to Europe in exhibitions organized by the federal government in the 1950s. These shows, ostensibly for the sake of good international public relations, strutted the country's artistic superiority and virility, and complemented its military, financial, and technological dominance. While Europeans developed a counterpart to Abstract Expressionism, perhaps the most interesting Existential painting was figurative. Two especially powerful artists were Jean Dubuffet and Francis Bacon. Both were loners, with no group or movement affiliations, and artistically kept to themselves, independently developing their own responses to the existential loneliness of human existence.

Jean Dubuffet

As a young man, the Frenchman Jean Dubuffet (1901–1985) was an unlikely candidate for artistic fame. Until the early 1940s his commitment to, and even his belief in, art was intermittent, and he often worked in a family wine business. Many of his attitudes paralleled Dada: He was antiart and anti-bourgeois. What interested him most was finding a way to see beyond the blinders of civilization, with its limited concepts of beauty and reality. As had Kandinsky, Malevich, and Mondrian, Dubuffet sought to reveal higher truths, namely the interconnectedness of all things in the universe.

Critical to Dubuffet's development was his discovery in the early 1940s of the art of the untrained and insane, which he called **Art brut** and which he collected. He felt artists untouched by conventional training were uninhibited by the superego and expressed primal urges and desires that were directly connected to universal forces. Graffiti, children's art—anything equally uninhibited and spontaneously produced—fell into this same category. Dubuffet adopted these direct untutored styles in his own art because he believed they represented a universal language that anyone could understand and appreciate.

The second major ingredient in Dubuffet's worldview is the concept that all things are equally consecrated because everything is composed of the same matter and energy. We can see this

ART IN TIME

1949—George Orwell publishes *1984*

1950—Jackson Pollock's *Autumn Rhythm: Number 30*

1957–1960—Louise Nevelson's *Sky Cathedral—
Moon Garden Plus One*

virtually illustrated in *Le Métaphysix* (fig. 29.8), painted in 1950 in his *Art brut* style. Here he literally etches his woman into a deep bed of paint, which is crude and rough, suggesting earth, ancient plaster walls, and stone. Not only is this comic-repulsive, soil-encrusted woman identified with mineral matter, she is also timeless, for she resembles an archeological find excavated from a remote prehistoric site. The frenetic graffiti-like style is so abstract, we can read the figure in endless ways and even see the scratchy wiry lines as representing an unseen energy that courses through all things. There is even the suggestion of the body dissolving back into elemental matter. *Le Métaphysix* is part of a series called *Corps de Dames*, which in its crude drawing and grating texture was meant to shock, challenging the art world's conventional notions of beauty and art.



29.8. Jean Dubuffet. *Le Métaphysix*, from the *Corps de Dames* series. 1950. Oil on canvas, $45\frac{3}{4} \times 35\frac{1}{4}$ " (116.2 × 89.5 cm). Musée Art Moderne, Centre Georges Pompidou, Paris.
© Artists Rights Society (ARS), New York/ADAGP, Paris



29.9. Francis Bacon. *Head Surrounded by Sides of Beef*. 1954. Oil on canvas, 50 1/4 x 48" (129 x 122 cm). The Art Institute of Chicago. Harriott A. Fox Fund. © The Estate of Francis Bacon/Artists Rights Society (ARS), New York/DACS, London

Francis Bacon

Across the English Channel, Francis Bacon (1909–1992), a second loner, was stirring up the art world by expressing his own Existential angst. One look at his *Head Surrounded by Sides of Beef* (fig. 29.9) of 1954 and we realize we are in the presence of one of the more frightening images of the twentieth century. Bacon emerged as a force on the London art scene right after World War II, and it is tempting to view his horrific pictures as a statement about the senseless savagery he had just witnessed. But Bacon's themes were already in place well before the war, and presumably they stem largely from his own horrible circumstances, which included abuse as a child and an adult life dominated by the classic vices of alcohol, gambling, and promiscuous sex.

We cannot be sure that these experiences account for Bacon's work, for unlike Dubuffet and the Abstract Expressionists, for example, Bacon did not pontificate about art, issue manifestos, or declare that painting had to fill social voids. Like his Existential contemporaries he painted from the gut, claiming that when he started a picture he had no idea where he would end up. His first painting based on Velázquez's *Pope Innocent X* (there are 45 versions), which is the source for the central figure in *Head Surrounded by Sides of Beef*, supposedly began as a garden scene. Our painting not only refers to the Velázquez portrait, but also to a contemporary photograph of Pope Pius XII (whose bespectacled head we see), a Rembrandt painting of a flayed ox, and a still photograph of a nurse screaming in the 1925 classic silent film *Battleship Potemkin* by

Sergei Eisenstein (1898–1948). In most of Bacon's paintings based on Pope Innocent X, the focal point is the primal scream of the sitter, the wide dark pit of the opened mouth. In our figure, however, this motif is not nearly as prominent, as it is balanced by the crucified slab of beef that frames the sitter. Add the black void, the claustrophobic compression of the glass cage, and the gritty quality of sections of the paint surface, and we have a house of horror, obviously the chamber of the artist's grim psyche. A viewer cannot get back from the scene, which seems thrown in one's face by the bold brushwork that prominently sits on the surface of the canvas, pulling the image along with it and toward us. Bacon said of his paintings, "You can't be more horrific than life itself."

REJECTING ABSTRACT EXPRESSIONISM AMERICAN ART OF THE 1950S AND 1960S

By the mid-1950s other styles were already beginning to overshadow Abstract Expressionism. The 1950s planted the seeds of a cultural revolution, producing a thirst for freedom of expression that required the invention of radically new art forms. Combines, environments, happenings, Minimal Art, and Conceptual Art took art into uncharted territory, breaking down the barriers that had narrowly restricted art to certain standard mediums.

Re-Presenting Life and Dissecting Painting

No one person or event triggered the dramatic change that occurred in art in the 1950s, but artist Robert Rauschenberg and composer John Cage certainly played major roles. Rauschenberg probably spoke for many when he explained why he rejected Abstract Expressionism: "It was all about suffering and self-expression and the State of Things. I just wasn't interested in that, and I certainly did not have any interest in trying to improve the world through painting." Jasper Johns, Rauschenberg's close friend at the time, similarly rejected Abstract Expressionism. While both artists made paintings that had the gestural mark-making of the Abstract Expressionists, these works were an intellectual, impersonal analysis of art rather than an explosion of feelings and primal urges.

ROBERT RAUSCHENBERG AND JOHN CAGE Robert Rauschenberg (b. 1925) was a Texan from a working-class family who ended up in New York studying painting by 1947. A critical component of his development was attending the avant-garde Black Mountain College in North Carolina in the fall of 1948, and again in 1951 and 1952. The painting department at the small liberal arts school was headed by Josef Albers (1888–1976), who, with his wife Anni (1889–1994), had taught at the Bauhaus, in Germany. Rauschenberg did not care for Albers as a teacher, but the institution encouraged experimentation, which turned Rauschenberg away from pure painting, toward an analysis of the very concept of art. At Black Mountain in 1951, he made a series of White Paintings, which he

ART IN TIME

1945–1949—Jean-Paul Sartre publishes his trilogy *Les Chemins de la liberté* (*The Roads to Freedom*)

1950s—Theater of the absurd emerges

1954—Francis Bacon's *Head Surrounded by Sides of Beef*

1961—Berlin Wall erected



29.10. Robert Rauschenberg. *Odissey*. 1955–1958. Mixed media, 6'9" × 2'1" × 2'1" (205.7 × 63.5 × 63.5 cm). Museum Ludwig, Cologne. Art © Robert Rauschenberg / Licensed by VAGA, New York

exhibited at the Stable Gallery in New York in 1953. These were large canvases painted a solid white, with no evidence of brushwork. Viewers wondered what they were supposed to see. Themselves for one thing. Their shadows were cast on the canvases, which also caught reflected colored light and accumulated dust and dirt. These canvases captured real life, which was presented without comment or meaning. Viewers could read anything into them that they wanted. Like Duchamp, Rauschenberg was making conceptual art, determined by chance, and aimed at capturing the world without attaching any firm meaning in that process. In their objective neutrality, these extraordinary paintings were the antithesis of the intensely personal Abstract Expressionism, which ruled the day.

One of the people who thoroughly understood the White Paintings was John Cage (1912–1992), an avant-garde composer who was garnering a reputation for his works for altered piano (a piano with objects placed under the strings to change their sound). In response to the White Paintings, Cage wrote *4'33"*, a piano piece first performed in Woodstock, New York, in 1952. The work was "played" by a pianist who sat down and simply opened the keyboard and did nothing else for 4 minutes and 33 seconds. During this time the audience listened to the sounds of the real world: the shuffling, coughing, and whispering of the audience and the falling rain and chirping birds coming in through an open window. The last sound was the keyboard case being shut, signaling the end of the piece.

These and many other conceptual works from this period were designed to remove the artist from the work of art as well as ask such questions as: What is art? How does it function? Rauschenberg picked up where Duchamp had left off, although his art was never meant to shock or destroy. His attitude and approach are always positive. He is a presenter, not a nihilist. He is a collector of life, which he gathers up and energetically presents for us to think about and interpret for ourselves. Furthermore, he was not interested in painting life, but *re-presenting* it. "I don't want a picture to look like something it isn't. I want it to look like something it is. And I think a picture is more like the real world when it's made out of the real world."

In 1955 Rauschenberg incorporated the real world into his art when he began making **combines**, innovative works that combined painting, sculpture, collage, and found objects, as in his *Odissey* (fig. 29.10) of 1955–1958. This four-sided "lamp"—there is an electric light inside—is crowded with collaged



29.11. Jasper Johns. *Three Flags*. 1958. Encaustic on canvas, $30\frac{7}{8} \times 45\frac{1}{2} \times 5''$ (78.4 × 115.6 × 12.7 cm). Whitney Museum of American Art, New York. Art © Jasper Johns/Licensed by VAGA, New York

material culled from contemporary magazines and newspapers as well as detritus from the street and from thrift shops. Even the title is part of this busy collage, for it has to be considered when we try to construct a narrative for the work. But is there a narrative in this poetic collage of disparate material? Obviously, *Odalisk* has a subject, for it is filled with sexual innuendo: the phallic pole jammed into the pillow on the bottom, the cock mounted above the nude pinup while the dog howls at her from below, the comic strip of a woman in bed being surprised by a man (on a side of the sculpture not pictured here). Even the title, which is a pun on *odalisque* (see fig. 24.16) and *obelisk*, can be interpreted sexually. But the artist places no value on material, suggests no interpretation, makes no grand statement. The work just is. It is our materials, our time, our life. Rauschenberg re-presents it with extraordinary formal powers and with a poetry of paint and collage. In its energy and fragmentation, the work powerfully captures the spirit of the constantly changing world and the fractured way we experience it.

JASPER JOHNS In 1954 Rauschenberg met Jasper Johns (b. 1930) and moved into a loft in the same run-down building in lower Manhattan. While Johns incorporated objects into his paintings before Rauschenberg made his combines, he is primarily a painter, and his works are literally about painting. This can be seen in *Three Flags*, a work of 1958 (fig. 29.11). Because of the Americana theme, many writers talk about this painting as Pop Art, a style that in New York emerges in the early 1960s and derives its imagery from popular culture. American pride surged in the postwar period as the United States emerged as the most powerful and wealthiest nation in the world. More than ever before, images of the flag were everywhere and an integral part of vernacular culture. *Three Flags*, however, is not

about popular culture, for it is part of series in which the artist repeatedly painted flat objects, such as numbers, targets, and maps, with the intention of eliminating the need to paint illusionistic depth. Here he has painted a flat object (a flag) on a flat surface (the canvas), so we are not tempted to read, for example, a white star as sitting on top of a blue field because we know it does not. Furthermore, Johns does not place the flag in any context that allows us to read specific meaning or emotion into it. The flag is a sign to which Johns has attached no specific meaning or emotion. In other words, Johns has created a non-illusionistic, impersonal image. What we are left to look at is *how* the picture was made. Johns's very beautiful and methodical application of wax-based encaustic paint reminds us that a painting consists of paint on canvas. And, of course, painting can be about color, here red, white, and blue. Lest we forget a painting is a three-dimensional object, Johns has stacked three flag paintings one atop another. We see their sides and hence their depth. Lastly, Johns reminds us that painting can produce an image. However, he does not give us an illusionistic image; we would never mistake Johns's flag for an illusion of a real flag. By doing so, Johns tells us an image is a sign, that painting is an abstract language, just like verbal language. Just as a word is a sign, standing for something else and not the real thing, so too is painting; it signifies something else, just as numbers and maps are signs for something else.

While the intellectual gymnastics in Johns's paintings are complex and rigorous, the works themselves are objective, devoid of any emotion. Like Rauschenberg, Johns paved a way for artists to break away from the subjectivity and vocabulary of Abstract Expressionism. His powerful assertion of the properties of painting and its inherent flatness would inspire numerous artists in the following decade.

Environments and Performance Art

Rauschenberg's combines played a major role in setting off a chain reaction that caused an explosion of art making that entirely redefined art. Art was no longer just painting, sculpture, and work on paper; now it took on the form of limitless mediums and moved out of galleries and museums into the real world, sometimes interacting with daily life, other times taking place in locations so removed, few people ever got to see it. Art was often no longer an object; rather it could be temporary and ephemeral, something that could not be bought and sold.

ALLAN KAPROW In 1956, months after Pollock's death in a car crash, Allan Kaprow (b. 1927), a painter teaching at Rutgers University, published an article in *Art News* entitled "The Legacy of Jackson Pollock." He described how Pollock's action paintings, often because of their scale and the fact that some contained real objects, had started to become environmental. The next step, he claimed, was to make environmental art: "Pollock as I see him, left us at the point where we must become preoccupied with and even dazzled by the space and objects of our everyday life, either our bodies, clothes, rooms, or, if need be, the vastness of Forty-second Street." Kaprow knew Rauschenberg's work (he was awed by the White Paintings), and this pronouncement about incorporating everyday life into art sounds like a description of the Texan's combines.

In 1958 Kaprow began to make what he called **environments**, constructed installations that a viewer can enter. His most famous environment, *Yard* (fig. 29.12), came in 1961. Filled mostly with used tires, the work had the allover look and energy of a Pollock painting, but visitors to the town house garden where it was installed were expected to walk through it, experiencing it physically, including the smells. Like Rauschenberg in his combines, Kaprow attached no firm meaning to his works, although the discarded synthetic materials suggest a modern industrial urban environment, as well as a sense of waste, even death.

To learn how to add sound to his environments, Kaprow sat in on John Cage's music composition course at the New School for Social Research, a class filled with artists—not musicians—almost all of whom went on to become famous. Music was made by chance and generally without traditional instruments. A typical exercise would be to compose a piece with radios and use a method governed by chance, such as the I-Ching (an ancient Chinese system of divination based on random number-generation procedures), to determine when and by whom each radio would be turned on and off and the length of the piece.

The class inspired Kaprow to add the live human figure to his environments, which initially were made of a variety of collaged non-art materials that ran from floor to ceiling, vaguely resembling a Rauschenberg combine. He unveiled the result to the New York art world in 1959 at the Reuben Gallery as *18 Happenings in 6 Parts*. Kaprow divided his collaged environment into three rooms, in which seated spectators watched, listened, and smelled as performers carried out such tasks as painting (Rauschenberg and Johns participated),



29.12. Allan Kaprow. *Yard*. 1961. Environment of used tires, tar paper, and barrels, as installed at the Martha Jackson Gallery, New York. Life size. Destroyed. Photo © Robert McElroy/Licensed by VAGA, New York

playing records, squeezing orange juice, and speaking fragments of sentences, all determined by chance. In a sense the work was like a Rauschenberg combine that took place in time and space and with human activity. Because of the title of Kaprow's innovative work, a **happening** became the term for this new visual art form in which many of the major artists of the day, including Rauschenberg, started working. While many artists accepted this term, others used different labels, all of which can be grouped under the umbrella term **Performance Art**, which is distinguished from theater in that it takes place in an art context.

ROBERT WHITMAN *18 Happenings* unleashed a flurry of Happenings, or Performance Art, which lasted through the mid 1960s. Soon-to-be-famous artists like Claes Oldenburg, Jim Dine, and Red Grooms along with Rauschenberg created works. The artist who has dedicated his life to the genre, which he prefers to call Theater Pieces, is Robert Whitman (b. 1935), a student of Kaprow's at Rutgers and also another auditor in Cage's music class. In 1960, he presented *American Moon* at the Reuben Gallery, which had a magical poetic beauty of materials (largely paper, cardboard, and plastic), human activity, and pacing. All of these elements would characterize his work, defying interpretation while evoking a broad range of responses.

(To view the performance and a documentary film on this and other theater pieces, visit www.prenhall.com/janson). If Kaprow's performance pieces were prosaic, mundane, and very down to earth, Whitman's were abstract and dreamlike, garnering him a reputation with historians as the master of the medium and one of its most innovative practitioners. An especially radical feature of *American Moon* was Whitman's use of film projection, which he used in many of his performances, as seen in *Prune Flat* (fig. 29.13) of 1965. Whitman's use of film, made before the advent of video, anticipated the video art and installations of later decades.

GEORGE BRECHT In John Cage's class with Kaprow in 1958, there was another auditor, George Brecht (b. 1926), who for a class assignment wrote a composition for automobiles entitled *Motor Vehicle Sunset Event*. For this work, participants drew cards with instructions and at sundown in a parking lot they honked horns, rolled down windows, slammed trunks shut, and opened hoods. Brecht began typing up this and other so-called **Events**, as he called these compositions, on white cards and mailing them to acquaintances, thus inventing Mail Art.

By 1960, Brecht's events had become quite Minimal. *Three Aqueous Events*, printed on a roughly 2 × 3-inch card, consisted of the title and under it three bulleted words: *water*, *ice*, and *steam*. People receiving the card in the mail could respond any way they wanted—they could even frame the card. Allan Kaprow, for



29.13. Robert Whitman, *Prune Flat*. 1965. As performed in 1976. Photo © Babette Mangolte. Courtesy of Dia Art Foundation



29.14. George Segal, *The Gas Station*. 1963. Plaster figures, Coca-Cola machine, Coca-Cola bottles, wooden Coca-Cola crates, metal stand, rubber tires, tire rack, oil cans, electric clock, concrete blocks, windows of wood and plate glass, 8'6" × 24' × 4' (2.59 × 7.32 × 1.22 m). National Gallery of Canada, Ottawa. Art © George and Helen Segal Foundation/Licensed by VAGA, New York

example, thought of making iced tea. What is the work of art in *Three Aqueous Events*? The idea? The card itself? The execution of the piece? And who is actually the artist in this work that allows the recipient to be the creator? Brecht was posing the classic Duchampian questions while simultaneously integrating art into daily life and taking it off the aesthetic and intellectual pedestal reserved for high art. By 1962, Brecht's example help spawn a New York-based international art movement called Fluxus (Latin for "a flowing"), similarly dedicated to making a conceptual art that violated the conventional distinctions between art and life, artist and nonartist, museum and street, and which included performance art as a major component.

GEORGE SEGAL Living down the road from Kaprow in rural New Jersey was George Segal (1924–2000), who responded to his friend's environments and happenings by creating representational, not abstract, environments out of real objects and populated by plaster figures, as in *The Gas Station* (fig. 29.14) of 1963. Now the performers are frozen, reduced to ghost-white mannequins. To create them, Segal used real people, making castings of them by using medical plaster bandages. Like Rauschenberg and Kaprow, he was breaking down the barrier between art and life. But his art is far from neutral; it is emotional and makes a statement. Segal's work condemns the alienation he perceived in contemporary life. This alienation can be seen in his figures, which are left white, as though drained of life. Generally they are lethargic, exhausted, and alone, and seem trapped by a harsh geometry of the horizontals and verticals of their setting.

The works even contain symbols used in more traditional art. *Gas Station*, for example, is dominated by a Bulova clock, a *memento mori* ("reminder of death") motif, which floats in a 10-foot expanse of darkness. Its shape mysteriously resonates with the tire on the floor. The vending machine, tires, cans of high-performance oil, and the gas station itself suggest modernity, technology, and fast, efficient living. Missing from this materiality, however, is something meaningful—human interaction and spirituality. Segal retains the Existential angst of his Abstract Expressionist background by questioning the meaning of modern existence. Although he often used contemporary branded objects, such as Coke bottles, to give his environments the look of reality and modernity, Segal never celebrated the products of consumer culture, nor questioned how mass-media imagery, including advertising, manipulates its audience. His sculpture is closer in spirit and style to the paintings of Edward Hopper (see fig. 28.58) than to Pop Art, with which he has been mistakenly associated.

Pop Art: Consumer Culture as Subject

Pop Art is a style that emerged in New York in the early 1960s, although it had appeared in a very different guise in England a decade earlier. The style got its name because it derives its imagery from popular or vernacular culture. Like Rauschenberg and Kaprow, Pop artists re-presented the artifacts of the world they lived in, namely the imagery of the mass media, although they did it using conventional painting rather than new mediums. Unlike Johns and Segal, both of whom occasionally used

popular imagery, Pop artists focused on the products of popular culture by taking what art historians often describe as a *low* art form, that is commercial art, and incorporating it into one that is considered *high*, meaning fine art. By doing so, however, they subversively revealed the manipulative impact of the mass media. Among the best known Pop artists are the Americans Roy Lichtenstein, Andy Warhol, and Ed Ruscha, as well as the British collagist and painter Richard Hamilton.

ROY LICHTENSTEIN Another close friend of Kaprow's, Roy Lichtenstein (1923–1997), arrived at Rutgers University to teach in 1960. When he arrived he was an Abstract Expressionist painter. Within a year, however, he was making what would be considered Pop paintings, in part influenced by Kaprow's dictum to make art that did not look like art. (See *Primary Source*, page 1053.)

The contemporary life that Lichtenstein scavenged and represented was not the urban streets, as was the case with Kaprow, Rauschenberg, and Segal, but the crude black-and-white advertisements in telephone books and newspapers and the prosaic drawings in comic books. These he cropped and adjusted into visually riveting images, like *Drowning Girl* (fig. 29.15). Traditionally, Lichtenstein is appreciated for seeing the beauty of "low art" and elevating it to "high art," in effect celebrating popular culture, and in particular American culture. When first shown, his paintings were so radical they were thought hideous and were not even considered art by many.



29.15. Roy Lichtenstein. *Drowning Girl*. 1963. Oil on canvas, 5'7⁵/₈" × 5'6³/₄" (1.72 × 1.69 m). The Museum of Modern Art, New York. Philip Johnson Fund and Gift of Mr. and Mrs. Bagley Wright. © Roy Lichtenstein, New York

ART IN TIME

1953—James Watson and Francis Crick establish the structure of DNA

1957—U.S.S.R. launches *Sputnik I*

1961—Allan Kaprow's *Yard*

1963—President John F. Kennedy assassinated

1964—The Beatles appear on *The Ed Sullivan Show*

1969—Kurt Vonnegut publishes *Slaughterhouse Five*

After all, they looked like images from comic books. Furthermore, art, and particularly Modernist art, was supposed to move art forward, investigating new aspects of abstraction. High art was not supposed to look like low art, and it was not supposed to be representational.

Lichtenstein's work does more than just blur the distinctions between fine art and mass culture. Like Johns, whose *Flag* paintings had a profound impact on him, Lichtenstein was interested in the language of art, particularly with issues of perception. He does not just imitate the comic strip, he also plays with that genre's technique of making an image out of *benday dots*, the small dots that when massed together create color and shading in printed material. He was intrigued by how an illusion of three-dimensional volume could be made using flat dots and flat black lines. When viewed from close up, Lichtenstein's large images dissolve into a flat abstract pattern, virtually becoming Abstract Expressionist compositions.

The images that Lichtenstein selected for his paintings from 1961 to 1964 fall into a distinct pattern: Men are portrayed as strong, virile soldiers and fighter pilots, whereas women are shown as emotionally distraught, dependent on men, and happily slaving around the house doing domestic work. With deadpan brilliance, Lichtenstein made his paintings a mirror of contemporary society, revealing the stereotyping

deeply embedded in the media. But the paintings themselves appear objective and unemotional, giving little suggestion of a polemical agenda or a sense of the artist's presence, whether his hand (brushwork) or emotions.

ANDY WARHOL Andy Warhol (1928–1987) was making art based on comic books at exactly the same time as Lichtenstein, and when the dealer Leo Castelli decided to represent Lichtenstein and not him, he turned to other kinds of popular imagery, namely product design and newspaper photographs. His most famous work is *Campbell's Soup Cans* (fig. 29.16), and he produced 32 Campbell's Soup Can images for his first exhibition, in 1962, at the Ferus Gallery in Los Angeles, which had a burgeoning art scene. Campbell offered 32 soup varieties at the time, hence 32 paintings, which Warhol hand-painted. Warhol installed the works as monotonously as possible, evenly spacing them and placing them on a shelf, as soup cans would be in a supermarket. Just as the soup came off a mass-production assembly line, Warhol, soon after his Ferus Gallery exhibition, began mass-producing his paintings in his studio that he called "the Factory." Assistants made the works to his specifications using a silkscreen process to print a photographic image onto canvas, as he would do for his Marilyn Monroe pictures, or onto paper, as he did to make prints. Warhol generally only touched his paintings and prints when signing the backs. With a Duchampian gesture, Warhol tells us that paintings are commodities, that people are buying a name product—that is, a Warhol—and that art is about idea, not necessarily about technique or craftsmanship. But he also comments on the camouflaging function of product design, on how it tells us nothing about the mass-produced product it promotes and how the packaging lures us into buying it. Warhol's message is that Campbell's soup is everywhere, having penetrated to the farthest reaches of the country, and that mass-production uniformity and consumerism dominate American society. In effect, these soup



29.16. Andy Warhol. Installation view of *Campbell's Soup Cans*, installation at Ferus Gallery, 1962. Founding Collection, The Andy Warhol Museum, Pittsburgh. © Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York

Roy Lichtenstein (1923–1997)

From an interview with Joan Marter

In this 1996 interview with the art historian Joan Marter, Roy Lichtenstein talks about the enormous impact Allan Kaprow's *Environments* and *New York Happenings* had on the development of his Pop Art.

JOAN MARTER: In one of your interviews, you say that “although I feel that what I am doing almost has nothing to do with *Environments*, there is a kernel of thought in *Happenings* that is interesting to me.” Can you comment?

ROY LICHTENSTEIN: Well, there's more than a kernel of thought in *Happenings* that is interesting to me. . . . Many of them tended to have American objects rather than School of Paris objects. I'm thinking of the tires, and the kind of advertising sort of things in [Claes] Oldenburg's and [Jim] Dine's *Happenings*. They were like an American street, maybe from Pollock in a certain way. The *Environments* are like expanded Pollocks; they are all over in the same kind of sense. If I look at Pollock now, I think they're really beautiful; I don't get all of the gutsy stuff—the cigarette butts and house paint, and everything

they're made out of. They had a big influence on *Happenings*. Because the *Environment* would envelop you the way that we thought that Pollock's paintings enveloped you—they were big and seemed to have no end. They were all over, all of that. Some of that, I think, went into *Environments*, which were kind of a background for *Happenings*. . . . But the thing that probably had the most influence on me was the American rather than the French objects

JM: Do you remember anything specifically [about Allan Kaprow's work] that interested you?

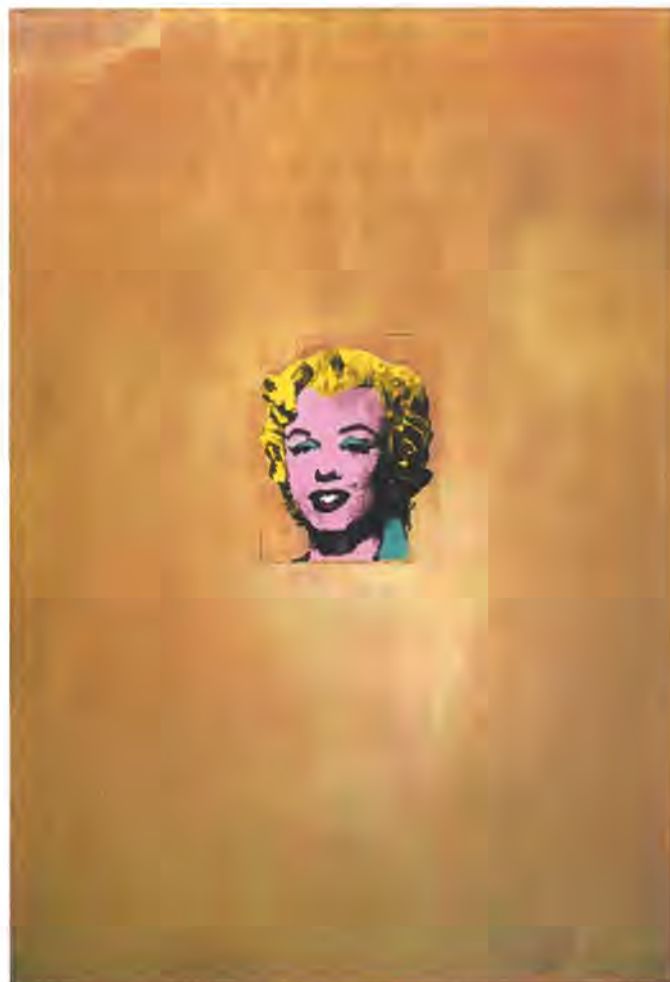
RL: The tires he did [*Yard* at the Martha Jackson Gallery, 1961; see fig. 29.12]. Also other things with strips of paper and things written on them [*Words*, at the Smolin Gallery, 1962]. I think the thing I most got from him was this kind of statement about it doesn't have to look like art, or how much of what you do is there only because it looks like art. You always thought artists should be original, whatever it was. I was doing Abstract Expressionism very late, 1961, and much of that was because it looked like art to me. . . . I was amazed at how much he [Kaprow] actually liked [my *Look Mickey* and the other first Pop paintings]. Most people hated it at first.

SOURCE: OFF LIMITS, RUTGERS UNIVERSITY AND THE AVANT-GARDE, 1957–1963. ED. JOAN MARTER (NJ: RUTGERS UNIVERSITY PRESS, 1999).

cans are a portrait of modern America. As with Lichtenstein, Warhol neither praises nor condemns.

Warhol was from Pittsburgh, and in the 1950s in New York he established himself as a successful illustrator of women's shoes, learning firsthand the deceiving and manipulative role of advertising and product packaging. He was also fascinated by the impact of the mass media on public opinion, and in 1961 he began silkscreening onto canvas newspaper photographs he found in a dumpster. His imagery includes car crashes, electric chairs, and pictures of celebrities, such as Elvis Presley, Elizabeth Taylor, and Marilyn Monroe. His style, as in *Gold Marilyn Monroe* (fig. 29.17), replicates the cheap, impersonal presentation of newspapers and magazines. Here, he reproduces the sloppy, gritty look and feel of 1960s color newspaper reproduction, where the colors often did not align properly with the image. The Marilyn we see is the impersonal celebrity of the media, supposedly glamorous with her lush red lipstick and bright blond hair but made pathetically tacky because of the garish color and grimy black ink. Her personality is impenetrable, reduced to a public smile. The painting was prompted, in part, by the actress's recent suicide, which implied that there was another Marilyn, one that was not part of the public persona created to glorify her for a celebrity-hungry public. Monroe's image was about product packaging, much as the jazzy

29.17. Andy Warhol. *Gold Marilyn Monroe*. 1962. Synthetic polymer paint, silkscreen, and oil on canvas, 6'11" × 4'7" (2.12 × 1.39 m). The Museum of Modern Art, New York. Gift of Philip Johnson. © Andy Warhol Foundation for the Visual Arts/Artists Rights Society, ARS, New York





29.18. Ed Ruscha. *Standard Station, Amarillo, Texas*. 1963. Oil on canvas, 5'5" × 10' (1.65 × 3 m). Hood Museum of Art, Dartmouth College, Hanover, NH. Gift of James J. Meeker, Class of 1958 in memory of Lee English. P.976.281. © Edward Ruscha

packaging of Campbell's soup is designed to sell a product without telling us anything about the product itself. Warhol floats Marilyn's face in a sea of gold paint, imitating Christian icons and thus deifying her. In a rare emotional note, Warhol dwarfs her head in the celestial gold, alluding to the tragedy behind this portrait that so trenchantly comments on the enormous gulf between public image and private reality.

EDWARD RUSCHA Simultaneously and independently, Los Angeles artists were also developing Pop art. The best known is Edward Ruscha (b. 1937). Ruscha had been a graphic designer, specializing in book design, and many of his paintings from the early 1960s have the hard-edge look of mechanical drawing. As can be seen in *Standard Station, Amarillo, Texas* (fig. 29.18), Ruscha is interested in the semiotics or visual language of product packaging. Here he dramatizes the sleek, modern International Style look of a Standard Oil gas station by accentuating and simplifying its geometry and organizing the roof and sign on an energized diagonal that sweeps across the image from one corner to its opposite. Beacon lights celebrate the station, as though its mere existence were a celebrity event. But of course, much of the image is just facade. In the case of the station, this is literal, since the building disappears as it recedes. Ruscha also exposes the "facade" of art, since the representational image of the building becomes abstract; it fades into an artificial construction of flat planes and colors. Like Warhol and Lichtenstein, Ruscha's image looks impersonal and mechanical. It feels synthetic and artificial, embodying the very values that George Segal was lamenting in *The Gas Station* (fig. 29.14).

BRITISH POP While Pop Art emerged in America in the early 1960s, it had already appeared in London in the mid-1950s. Protesting the conservatism of the Institute of Contemporary

Arts, a handful of artists formed the Independent Group, dedicated to bringing contemporary life into contemporary art. The war had left Britain commercially weak and with few creature comforts. Thus the British were more than ready to appreciate the celebrity promotion and advertisements for appliances, cars,



29.19. Richard Hamilton. *Just What Is It That Makes Today's Homes So Different, So Appealing?* 1956. Collage on paper, 10 1/4 × 9 3/4" (26 × 24.8 cm). Kunsthalle Tübingen. Sammlung Zundel, Germany. © Artists Rights Society (ARS), New York/DACS, London

and homes that they found in the American magazines that flooded London. Well before their American counterparts, the British were fascinated by the technology they saw taking over American society. The Independent Group, led by artists Richard Hamilton (b. 1922) and Eduardo Paolozzi (1924–2005) and critic Lawrence Alloway (1926–1990), embraced American mass culture and celebrated it in their art.

Using the collage technique developed by the Berlin Dadaists (see page 988), Richard Hamilton cut images from comic books and body-building and pinup magazines, as seen in his *Just What Is It That Makes Today's Homes So Different, So Appealing?* (fig. 29.19) of 1956. Sprinkled around the room depicted in this collage on paper is a tape recorder, television, and space-age vacuum cleaner. A Ford logo decorates a lampshade, while a can of ham sits on a coffee table as though it were a sculpture. The weight lifter carries a phallic lollipop inscribed with the word *pop*, a term coined by Alloway, announcing this is a Pop image. Sex permeates the image as Hamilton exposes, and perhaps even celebrates, the powerful role sex plays in promoting products.

FORMALIST ABSTRACTION OF THE 1950s AND 1960s

The most influential art critic in the 1940s and well into the 1960s was Clement Greenberg, who wrote art reviews for *The Nation* and *The Partisan Review*. He began by championing Pollock's formalism, but as the 1940s progressed he increasingly promoted an art that was totally abstract and dealt with just those qualities inherent to the medium, that is color, texture, shape of field, and composition. This work, which emphasized the formalist or abstract qualities of the medium, could make no

reference beyond itself. Greenberg's theories had an enormous impact on the way painters, sculptors, and critics thought about art. His criticism helped lay a foundation for the Post-Painterly painting and Minimalist Art of the 1950s and 1960s.

Formalist Painting

Formalist painting emerged in the heyday of Abstract Expressionism, the early 1950s, and in large part was a reaction to it. Just as Rauschenberg, Johns, Kaprow, and the Pop artists rejected the subjective components of Pollock and de Kooning, the formalist painters sought to make unemotional art. They replaced bold, gestural brushwork with smooth surfaces that gave no hint of the artist's hand or feelings. Instead of the push-pull Cubist space of de Kooning's style of Abstract Expressionism, they powerfully asserted the flatness of the canvas, virtually eliminating any sense of space. Led by Greenberg, they were attracted to the formalist implications of Abstract Expressionism, not its emotional content. They also embraced the style's enormous scale. Among the formalist abstraction styles of the period are Post-Painterly Abstraction, Hard-Edge Abstraction, and Minimalism.

HELEN FRANKENTHALER Greenberg championed Helen Frankenthaler (b. 1928) as one of the new formalists. Frankenthaler was inspired by Jackson Pollock, who, toward 1950, in an attempt to expand his art beyond drip paintings, began working on unprimed canvases, using just black paint and allowing it to seep into the fabric, creating a smooth surface. Frankenthaler built on the implications of this technique. In a breakthrough work of 1952, *Mountains and Sea* (fig. 29.20), Frankenthaler developed **stain painting**. She had just returned



29.20. Helen Frankenthaler. *Mountains and Sea*. 1952. Oil and charcoal on canvas, 7'2 $\frac{3}{4}$ " $\times$ 9'8 $\frac{1}{4}$ " (2.2 $\times$ 2.95 m). Collection of the artist on extended loan to the National Gallery of Art, Washington, DC. © Helen Frankenthaler

from Nova Scotia, and using charcoal on unprimed canvas, she quickly laid in a composition suggesting landscape. Working like Pollock, she put her canvas on the floor. She then poured thin oil paint on it, tilting it to allow the paint to run, drawing and painting by changing the angled tilt of the canvas rather than using a brush. The thin oil bled into the canvas, becoming one with it and having the translucency of watercolor. Greenberg admired the picture's flatness and the fact that the paint was not tactile, a three-dimensional quality that he felt would result in the illusion of space. He declared you could not sense the artist's hand, and thus her presence, and praised the picture's non-referential "decorativeness" as opposed to its "expressionistic" qualities. While Pollock first used unprimed canvas, it was Frankenthaler's example of thin translucent oils that spawned in the 1950s and 1960s legions of stain painters, of which the best known are the Washington Color School painters. Unlike Frankenthaler, however, her followers' work was entirely abstract and contained no references.

Greenberg's personal infatuation with Frankenthaler apparently blinded him to the Abstract Expressionist side of her work. Like her many followers, she is now often labeled a Post-Painterly Abstractionist, a term that refers to the smooth nongestural nature of this kind of abstraction, but in the 1950s and 1960s she was generally considered a second-generation Abstract Expressionist. As the title implies, *Mountains and Sea* reflects her experience of the Nova Scotia landscape. The energy of the curving explosive composition seems to embody the sublime force of nature, while the soft translucent colors and white unprimed canvas evoke the brilliant glare of sunlight. Although essentially abstract, the picture is filled with references, which is generally true of her work up to the present day.

ELLSWORTH KELLY Ellsworth Kelly (b. 1923) developed a distinctly American brand of abstract painting in Paris from 1948 to 1954. During those years, he began to reduce painting to a bare-bones simplicity, which some critics called Hard-Edge Abstraction. To free his mind from earlier art, he based his abstractions on shapes he saw in the world around him, especially negative spaces, such as the opening under a bridge, a shadow, or a window. His paintings use just a handful of geometric shapes in solid primary and secondary colors that explore how forms move through space, colors interact, and "figure" relates to "ground," that is, how image relates to background. Kelly generally locks his figure and ground so tightly into a single unit they seem to coexist on the same spatial plane.

In *Red Blue Green* (fig. 29.21), a 1963 work, Kelly plays a red rectangle and a blue curved shape off of a green ground. The left side of the painting appears fixed, whereas the right has movement. When standing in front of this enormous work, which is more than 11 feet wide, a viewer can feel at one moment the green ground consuming the blue and the next moment the blue plunging down into the green. In other words, the figure-ground relationship is reversed. But never to be forgotten is the sheer intensity of the color, especially as presented on such a large scale. Kelly's genius is his simple gesture: He stripped everything else away, including any sense of himself, to make a painting that is about color—in this case red, blue, and green—and movement.

FRANK STELLA Just as Kelly was returning from Europe, a young Frank Stella (b. 1936) began his studies at Princeton University, opting for an art education at a university rather than an art school, which became commonplace after the war.



29.21. Ellsworth Kelly. *Red Blue Green*. 1963. Oil on canvas, 7'8" × 11'4" (2.34 × 3.45 m). Museum of Contemporary Art, San Diego, La Jolla, CA. Gift of Jack and Carolyn Farris. © Ellsworth Kelly 1963

Frank Stella (b. 1936)

Pratt Institute Lecture

In 1959 Stella gave a lecture to students at New York's Pratt Institute in which he discussed his paintings then being shown at the Museum of Modern Art's *Sixteen Americans* exhibition. He specifically addressed what he saw as one of the most pressing formalist issues facing painters at the time: how to make a composition that was not about the relationship of its parts.

There were two problems which had to be faced. One was spatial and the other methodological. In the first case, I had to do something about relational painting, i.e., the balancing of the various parts

with and against each other. The obvious answer was symmetry—make it the same all over. The question still remained, though, of how to do this in depth. A symmetrical image or configuration placed on an open ground is not balanced out in the illusionistic space. The solution I arrived at—and there are probably quite a few, although I know of only one other, color density—forces illusionistic space out of the painting at a constant rate by using a regulated pattern. The remaining problem was simply to find a method of paint application which followed and complemented the design solution. This was done by using the house painter's technique and tools.

SOURCE: PRATT INSTITUTE LECTURE, 1959

Within a year of graduating he was in New York and the talk of the town because of his “black paintings,” included in a 1959 Museum of Modern Art exhibition called *Sixteen Americans*. These were total abstractions consisting of black parallel bands created by allowing white pinstripe lines of canvas to show through. He soon began working in color, as in *Empress of India* (fig. 29.22) of 1965, and on an enormous scale, here over 18 feet across. Inspired by the inherent flatness of Johns's *Flag* paintings (fig. 29.11), Stella made entirely flat works as well.

There is no figure-ground relationship in *Empress of India*, and no push-pull of Cubist and Abstract Expressionist space. In fact, there is no hierarchy to the composition, which is determined by the V-shape of each of the four vectors that have been butted together. Stella said of his work, “What you see is what you see.” In other words, the painting has nothing that you do

not see—no hidden meanings, symbols, or references. Despite giving his work suggestive titles such as *Empress of India*, Stella wanted his canvases viewed simply as objects with an independent life of their own, free from associations. (See *Primary Source*, above.)

Fellow artists and critics evaluated this kind of abstract art on its ability to invent new formalist devices (for example, Stella's ability to create perfectly flat, spaceless painting or the innovative shapes of his canvases). However, the power of such work lies in the sheer force of its scale and dramatic sense of movement as the V's change direction to create new lines of movement. Because Stella used a stripped-down artistic vocabulary and often determined his compositions using a geometric premise, critics often describe his paintings from this period as Minimal Art.



29.22. Frank Stella. *Empress of India*. 1965. Metallic powder in polymer emulsion on canvas, 6'5" × 18'8" (1.96 × 5.69 cm). The Museum of Modern Art, New York. Gift of S. I. Newhouse, Jr. © Frank Stella/Artists Rights Society (ARS), New York

ART IN TIME

1952—United States tests first hydrogen bomb

1952—Helen Frankenthaler's *Mountains and Sea*

1959—French New Wave cinema emerges

1963—Dan Flavin's *the nominal three (to William of Ockham)*

1969—Apollo 11 astronauts land on the moon

Formalist Sculpture

A group of sculptors emerged in the early 1960s who generally composed their work using a mathematical or conceptual premise, paralleling in sculpture what Stella was doing in painting. The reliance upon geometry in this new work emphasized conceptual rather than emotional content and favored the means and materials of mass production. Their sculpture came to be known as *Minimal art*. Artists often avoided making the objects themselves, preferring to send specifications to an artisan, or more likely a factory, for production. Like Pop paintings, Minimal sculpture lacks the evidence of the artist's touch that traditionally served as the sign of personal emotion and expression as well as proof of the artist's technical accomplishment. There is no sign of the artist at all. Furthermore, the artists used unconventional nonart materials to make art—Plexiglas, fluorescent tubes, galvanized steel, magnesium tiles—continuing the exploration of new materials that characterized so much of the art making of the late 1950s and 1960s. Similarly, one of their concerns was to make art that did not look like art. Like Stella, they wanted their art to be perceived as independent objects, having no reference to things beyond themselves.

DONALD JUDD The characteristics of Minimalism are apparent in *Untitled*, a 1969 sculpture of copper boxes (fig. 29.23) by Donald Judd (1928–1994). The sculptor determined the shape and spacing of the boxes by mathematical premise (each box is $9 \times 40 \times 31$ inches, with 9 inches between boxes), not by intuition or artistic sensitivity, as David Smith, for example, operated (see fig. 29.6). Like Stella's paintings, Judd's work was constructed by serial repetition of elements so there is no hierarchy of composition and no evocation of emotion. A viewer can take in and readily understand his composition at a glance. The sculpture is a real object, a "specific object" as Judd called it to distinguish Minimalism from traditional art, and critics admired it for its precision, consistency, color, texture, and scale.

In addition to possessing the properties of a well-made "real thing," Judd's boxes occupy space like ordinary things as well. They are not presented on a base, and there is no glass case to protect them. We encounter Judd's work as we might a table or chair. By relinquishing the props that announce an object to be a work of art, Minimalism heightens our awareness of the spaces in which we view art. In other words, the space around the object becomes an integral part of the work and of the art experience.

DAN FLAVIN The Minimalist whose work was perhaps most severely limited to mathematical formula is the light sculptor Dan Flavin (1933–1996), renowned for his use of



29.23. Donald Judd. *Untitled*. 1969. Copper, ten units, $9 \times 40 \times 31$ " ($22.8 \times 101.6 \times 78.7$ cm) each, with 9" (22.8 cm) intervals; $170 \times 40 \times 31$ " ($432 \times 101.6 \times 106.7$) overall. Solomon R. Guggenheim Museum, New York. Panza Collection. 91.37.13. Art © Judd Foundation/Licensed by VAGA, New York

common fluorescent tubes, which he used to sculpt with colored and white light. Flavin's tubes were store-bought and came in 2-, 4-, 6-, and 8-foot lengths.

Although difficult to tell from reproductions, Flavin's deceptively simple works are spectacularly beautiful, even when they use just white light, as in *the nominal three (to William of Ockham)* (fig. 29.24). The magical quality of the light as it radiates through the surrounding space is mesmerizing, even

calming, often projecting a Classical serenity. For some viewers, it even embodies spirituality. The work, however, is strictly formalist and is determined by geometric premises, here a progression from one to two to three lights. No references are intended, despite the suggestion of the title, which Flavin attached upon finishing the work.

Flavin's sculpture could be extremely simple, consisting of a single tube of white or colored light, sometimes placed vertically on the floor, other times coming off a corner at a 45-degree angle. With Minimalism, art reached "Ground Zero." Reduced to bare essentials, it *seemed* to have no place left to go.

THE PLURALIST 1970S: POST-MINIMALISM

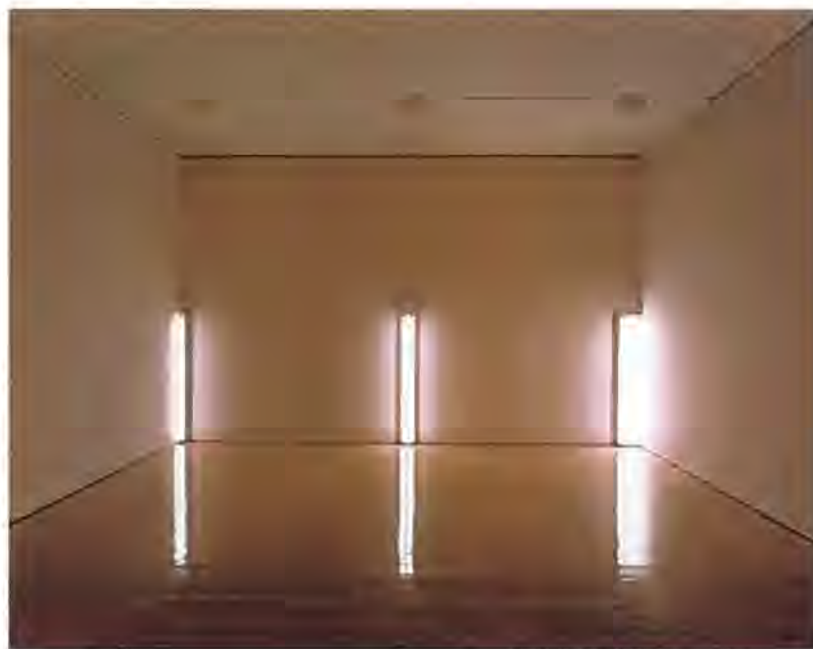
The cold objectivity of Minimalism and formalist abstraction dominated contemporary art in the mid-1960s, overshadowing styles that focused on subjectivity and the human figure. Even Pop Art seemed unemotional and machine-made. But as the 1960s progressed, so did an interest in an art based on emotion, the human being, and referential and representational subject matter. In the midst of the Vietnam Conflict and the civil rights-led social revolution that challenged the status quo, artists began to view formalist abstraction as an escapist indulgence. With Minimalism, the Modernist avant-garde completely lost touch with society, retreating into a hermetic world of its own. By the mid-1960s, artists could no longer remain removed from their emotions and the hotly contested social and political issues of the day. By the late 1960s, American artists began to put the human component back into art, and

many addressed the issues tearing the nation apart. The responses were diverse, with artists using what seems like an endless array of mediums to deal with an endless array of issues. Now, many artists made art that was temporary or conceptual and could not be collected, in effect, dematerializing the art object.

While often driven by aesthetic premises, these artists nonetheless reflected the antimaterialistic stance of the 1960s social revolution. Led by women, African Americans, and Latinos, minority groups, generally ignored by the white-male-dominated art establishment, protested their exclusion from the art world. They picketed museums, denouncing the prejudices of those organizations, and made art that dealt with issues that museum curators and directors did not consider mainstream or valid aesthetic concerns—issues such as gender, ethnic and racial identity, and sexual orientation. Disenfranchised artists, like the Impressionists 100 years earlier, began opening their own galleries to provide an alternative to museums. Because the pluralism of the 1970s came on the heels of Minimalism, and in many respects is a response to its hermetic aesthetics, the art from this decade is often called Post-Minimalism.

Post-Minimal Sculpture: Geometry and Emotion

Some of the first Post-Minimal sculptors retained the geometry of Minimalism, but they were hardly creating insular, discreet objects. To the contrary, their geometric forms were loaded with powerful emotional issues.



29.24. Dan Flavin. *the nominal three (to William of Ockham)*. 1963. Fluorescent light fixtures with daylight lamps, each 6' (1.83 m). Solomon R. Guggenheim Museum, New York. Panza Collection. 91.3698. © Estate of Dan Flavin/Artists Rights Society (ARS), New York



29.25. Eva Hesse. *Untitled*. 1970. Fiberglass over wire mesh, latex over cloth and wire (four units), $7'6\frac{7}{8}'' \times 12'3\frac{5}{8}'' \times 3'6\frac{1}{2}''$ ($2.31 \times 3.75 \times 1.08$ m), overall. Des Moines Art Center, Des Moines, IA. Purchased with Funds from the Coffin Fine Arts Trust, Nathan Emory Coffin, Collection of the Des Moines Art Center, 1988 (1988.b.a-d). © Estate of Eva Hesse

EVA HESSE One of the outstanding Post-Minimalists in the 1960s was Eva Hesse (1936–1970). Her accomplishment is astonishing when one considers that her career was cut short when she died of a brain tumor at age 34. Born in Hamburg, Germany, she was raised in New York after her Jewish parents fled Nazi persecution. Hesse worked with a variety of unusual materials, such as acrylic paint on paper-mâché over balloons. Her works were abstract and had a basis in geometry. Because her sculptures reveal the dripping, pooling, flowing, stretching, and drying by which they took shape, they suggest organic forms and processes, and growth and sexuality. In 1968 she began using fiberglass, which became her trademark material and was perhaps responsible for her brain cancer.

A classic work is *Untitled* (fig. 29.25), which has as its starting point the geometric form of Minimalism. The four rectangular units of which it is composed imply boxes or framed paintings because of their curled edges. Contradicting their geometry is the uneven rippling surfaces and sides, which transform the fiberglass into an organic substance, especially recalling skin. The strange ropelike latex appendages eccentrically flopping from either side of center suggest arms or legs, although they ultimately are nothing more than abstract elements, like the rectangular units. The work is full of contradictions: It is simultaneously funny and morbid, geometric and organic, erotic and repulsive, abstract and referential. (See page 1110, *Additional Primary Sources*.) Perhaps the most powerful quality in Hesse's sculptures is the sense of frailty, wear, decay, and aging—best expressed in *Untitled* by the wobbly “legs.”

RICHARD SERRA Emerging at the same time was sculptor Richard Serra (b.1939), who befriended Hesse. He explored the properties of sculpture in a series of works that included making **process art**, in which the creative act itself was the art, such as throwing molten lead at the spot where floor and wall meet, a kind of Jackson Pollock action sculpture that resulted in a violent, energetic splattering on wall and floor. It also resulted in **site-specific art**, since it could not be removed from the site of its creation without substantially altering the work.

By the late 1960s, Serra was making objects—now extremely heavy geometric lead forms—and invoking such themes as gravity, fear, and life and death. In *Corner Prop* (fig. 29.26), an enormous lead cube weighing thousands of pounds is precariously propped up against the wall with a lead rod, with *nothing* securing either element. The piece, like much of Serra's sculpture, communicates an unmistakable threat of violent collapse and an aura of danger that can be terrifying. In an even more frightening piece, Serra placed an enormous rectangular lead plate on the floor and another directly above, at a right angle, but attached to the ceiling. The viewer was expected to walk on the one plate, thereby going under the other. Serra's sculptures may look like Minimal Art, but they are loaded with narrative and emotion.



29.26. Richard Serra. *Corner Prop*. 1969. Lead antimony, box $25 \times 25 \times 25''$ ($63.5 \times 63.5 \times 63.5$ cm), pole $6'8''$ (2.03 m). © Richard Serra/Artists Rights Society (ARS), New York

Earthworks and Site-Specific Art

By the late 1960s, the Post-Minimal aesthetic operated on an enormous scale, not only far beyond the confines of the gallery but far away from the art world, and in many instances in uninhabited remote areas. Several artists began sculpting with earth, snow, volcanoes, lightning, and deep-sea sites, their work often temporary and existing today only in photographs and drawings. Often the work had a strong geometric component, reflecting the influence of Minimal Art and Hard-Edge Abstraction. But in contrast, this sculpture generally was filled with references, including environmental, ontological (concerned with the nature of being), and political issues, as we will see in the work of Robert Smithson and the team of Christo and Jeanne-Claude.

ROBERT SMITHSON One of the most famous earthworks, works of art created by manipulating the natural environment, is *Spiral Jetty* (fig. 29.27), made by Robert Smithson in 1970. Smithson, who was a friend of Serra's, became a prominent figure in the New York art world in the mid to late 1960s because of his articles on art, which often took an environmental approach to discussing land and nature. He also became known for his **nonsite sculptures**, which were "landscapes" consisting of rocks and stones from specific sites (often in neighboring New Jersey) that Smithson put into geometrically shaped bins or mirrored boxes on a gallery floor. A map or aerial photograph showed the actual site of the "landscape." Instead of painting a landscape, Smithson was re-presenting the real thing in the form of what looks like a Minimal sculpture. What a viewer was witnessing was the *entropy*, or steady degradation, of the land as it was removed from one site and taken to another.

Like Hesse's sculpture, Smithson's Minimalist-looking sculpture is full of references and issues, which is apparent in *Spiral Jetty*. The work is 1,500 feet long, 15 feet wide, and involved moving 6,650 tons of mud and black basalt (gradually, salt from the lake crystallized on the edges of the spiral). It is located at Rozel Point, a remote area of Utah's Great Salt Lake that looks like an industrial wasteland because of the rusting, discarded mining equipment littering the site. Just as time consumes civilization, and all things for that matter, so too will the jetty eventually disappear as it erodes into the lake. The spiral form, as it wraps around itself, going nowhere, and trapping microorganisms that turn the water red, seems like the relic of a prehistoric civilization. Rather than just a minimal geometric shape to be admired for its own sake, *Spiral Jetty* is a powerful sculpture that utilizes time as a major component to speak about the entropy of all things.

CHRISTO AND JEANNE-CLAUDE Christo (Christo Javacheff; b. 1935) is a Bulgarian-born American artist. He met his French-born American wife and collaborator Jeanne-Claude (Jeanne-Claude de Guillebon, b. 1935) in Paris in 1958. In Paris, Christo was interested in creating a social dialogue and provoking his audience to think about its immediate world. In one work Christo and Jeanne-Claude dammed up a Paris street with a neat Minimalist-looking stack of barrels, preventing passage. He was best known for wrapping unidentified objects in fabric, stimulating viewer curiosity about the object as well as the reason for the gesture. In 1964, the couple moved to New York. Working with Jeanne-Claude, Christo's goal was to operate on an environmental or architectural scale, which they first did a small scale in 1961 in



29.27. Robert Smithson. *Spiral Jetty*. 1970. Total length 1,500' (457.2 m); width of jetty 15' (4.57 m). Great Salt Lake, Utah. Art © Estate of Robert Smithson/Licensed by VAGA, New York

Studying the Absent Object

By the 1970s, art historians and critics were talking about the “dematerialization of the art object” in contemporary art. By this, they meant that art was no longer exclusively an object. Art was also something that could not be bought and sold, something so temporary that it could be seen only for a brief time, making it difficult for scholars and critics to study, analyze, and write about it. Artists were now making temporary sculpture out of crumpled paper, bread placed on the mouth of a volcano, or patterns made in the snow. Many of the artists making temporary art photographed their work. The photographs became works of art in themselves and allowed scholars to study the artist’s output.

A handful of artists worked almost entirely in temporary mediums and left no record in photographs, films, or drawings. Not surprisingly, their careers along with their contributions and accomplishments are today

underrecognized, if not virtually lost to art historians. Perhaps the most vulnerable artists were the performance artists who emerged toward 1960 (see page 1049). Yvonne Rainer and Robert Whitman, for example, had a wide following and strongly influenced art in the 1960s, but today they are largely forgotten. Their work was performed, sometimes once, sometimes for several weeks, and then it disappeared. During the 1960s, Robert Whitman, especially, had tremendous visibility. His integration of film projection into his Performance Pieces (see fig. 29.13) was startlingly innovative, anticipating the video installations that would become popular in the 1980s (see pages 1100–1101 [Bill Viola]). Like his performances, Whitman’s installations disappeared when they were dismantled and put into storage, where they cannot be seen, unlike conventional paintings or sculptures. Today, his Theater Pieces are occasionally performed, and one work *Prune Flat* was acquired by a museum, the Dia Center for the Arts in New York, which owns the “score,” the detailed drawings for costumes, and instructions for performance.

Cologne (*Dockside Packages*) and on a large scale in 1969 when they wrapped a one million-square-foot section of a rocky coast in Australia. Since then they have wrapped enormous buildings, a bridge, and surrounded eleven islands with floating fabric, creating site-specific sculptures.

Reproduced here is *Running Fence* (fig. 29.28), proposed in 1972 and executed in 1976. On the one hand, the work looks like Minimal art, since it consists of pre-determined

mathematical units that extend to fill an allocated space, here the 24½-mile hilly terrain in California’s Sonoma and Marin counties, with one terminus literally ending in the ocean. Each segment is 18 feet high and consists of cloth attached to steel poles. But this work is not only about the object itself, which was removed by the artists after being displayed for two weeks. Rather, it includes the entire process of implementing the concept: from the endless negotiations



29.28. Christo and Jeanne-Claude. *Running Fence*, Sonoma and Marin County, California. 1972–1976. Fabric, 18' × 24½ miles (5.5 m × 39.4 km). © Christo and Jeanne-Claude

with government officials, landowners (mostly ranchers), the acquiring and supervising of an enormous workforce, manufacturing of the work, and removal of it. It took four years to produce, the largest stumbling block being the tremendous community resistance. But the dialogue resulted in a raised consciousness about the land. It forced people to look at the land, and to think about it, recognizing how it was emotionally and aesthetically valued. The use of *fence* in the title specifically raised issues about how the land was to be used, and for whom.

Once installed, *Running Fence* transformed the landscape. The fence itself was like a fleet of ships sailing across hill and dale. Probably hundreds of thousands of people came to experience it. In a documentary film of the project, one rancher, who had fought the installation, described how he and his son slept next to the fence one night—listening to it ripple in the wind, watching the stars—in effect, undergoing a transformative experience. And then it was gone. Nothing was left, except memories of experiences, pieces of the cloth (which were given to the landowners), and hundreds of drawings that Christo had made to finance the \$3.2 million project, which Christo and Jeanne-Claude paid for themselves.

Conceptual Art: Art as Idea

Although the Frenchman Marcel Duchamp had made ideas the focus of art beginning in the 1910s (see page 970) and American George Brecht had begun to create conceptual art in the 1950s (see pages 1050–1051), the term Conceptual Art did not become commonplace until the 1960s, when a large number of artists started producing art that emphasized ideas rather than the aesthetics of style. Of course, ideas appear in all art, but the ideas are closely tied to the formal qualities of art and cannot exist without them. In Conceptual Art, the art generally exists solely as an idea, with no visual manifestation other than words. Or the idea or information can appear as a graph, chart, map, or documentary photograph. In addition to works that are entirely conceptual, we can also talk about art that is basically visual and aesthetic but has a conceptual component as well. For example, Smithson's *Spiral Jetty* has such an element for we *know* that the work is going to very slowly disappear, which is something that was not visible when it was made in 1970. But with the Conceptual artists, idea, concept, or information will be the consuming quality of the work.

JOSEPH KOSUTH By the late 1960s, more and more artists were making art based on ideas, and in 1970, the Museum of Modern Art in New York mounted an exhibition entitled *Information*, dedicated to Conceptual Art and taking as its thesis that art provides information and ideas, not aesthetics. The show's cocurator was artist Joseph Kosuth (b. 1945). Characteristic of Kosuth's own work is *One and Three Chairs* (fig. 29.29) of 1965, in which he combined a large gelatin-silver print of a folding chair with the real chair and a photograph of a dictionary definition of a chair. By using words instead of just an image, Kosuth tells us how cerebral and nonaesthetic his intentions are.

ART IN TIME

1970—Women's movement gains ground in the United States

1970—Eva Hesse's *Untitled*

1971—Four students killed at Kent State University, protesting the Vietnam War

1976—Christo and Jeanne-Claude's *Running Fence*

1977—*Star Wars* debuts

The work appears to be a textbook study in *semiotics*—the science of signs—a popular topic in universities and in a small segment of the art community at the time. In the language of semiotics, the real chair is the “signified,” the photograph is the “signifier,” signifying that particular chair, and the dictionary definition is the idealized nonspecific chair. By arranging three versions of a chair in this particular way, Kosuth has determined their context, which leads a viewer to consider issues of language and meaning, rather than such typical art issues as beauty and expression. Reading the definition, we tend to think of the real chair next to it. If it were not present, we would probably think of some other chair from our own experience. If we look only at the photograph of a chair, we may even think the subject of the photograph is not necessarily the chair but the absence of a person sitting in the chair. The title is an important part of the work, for it too provides context, suggesting we can view the chairs as the same chair (one chair) or as three different chairs with very different stories. In other



29.29 Joseph Kosuth. *One and Three Chairs*. 1965. Wooden folding chair, photographic copy of chair, and photographic enlargement of dictionary definition of chair; chair, $32\frac{3}{8} \times 14\frac{7}{8} \times 20\frac{7}{8}$ " (82.2 × 37.8 × 53 cm); photo panel, $36 \times 24\frac{1}{8}$ " (91.5 × 61 cm); text panel, $24 \times 24\frac{1}{8}$ " (61 × 62.2 cm). The Museum of Modern Art, New York. Larry Aldrich Foundation Fund. © Joseph Kosuth/Artists Rights Society (ARS), New York

words, this work is about ideas as much as it is about the aesthetics of the visual presentation, which is as unemotional and straightforward as Minimalism. Ultimately, the task of establishing meaning is the viewer's.

One and Three Chairs also reflects a new approach to photography that appeared in the mid-1960s: The medium was no longer the sacred preserve of professional photographers, who worked on a modest scale, carefully took their own photographs, and often slaved over their prints. Now photographs were used by Installation, Earthwork, Performance, and Conceptual artists, who in their primary medium often worked on a large scale. They now made photographs based on their work that functioned at a similar scale, even rivaling painting. Generally, they did not take their own pictures, and few if any did their own printing. Most shocking to traditional photographers, they often integrated photography into other mediums, as Kosuth did in *One and Three Chairs*, thus violating the time-honored integrity of the medium.

JOSEPH BEUYS Joseph Beuys (1921–1986) was a German Conceptual artist who produced work so complex and rich in ideas it is nearly impossible to pin down exactly what his art is. His objects, diagrams, photographs, and performances interrelate so tightly that no one piece can comfortably stand on its own. He was based in Düsseldorf, a city that by the 1970s was home to many of the world's leading artists, its art scene perhaps second only to New York's. Beuys played a major role in developing this artistic climate. His impact included spurring German artists to confront their Nazi past, to rediscover the German Romantic tradition, and to invest their art with spirituality, much like the German Expressionists had done in the early twentieth century.

Two key factors in Beuys's development were his experiences in World War II as a fighter pilot in Hitler's *Luftwaffe* and the 1963 arrival in Düsseldorf of the Fluxus artists (see page 1051). Beuys propagated a myth that his plane was shot down in 1943 in a snowstorm over Crimea, and that nomadic Tartars saved him from freezing to death by covering him in animal fat and layers of felt, materials that became a foundation for much of his sculptural work. Whatever Beuys's war experience actually was, it was clearly traumatic, for after attending the Düsseldorf Art Academy in the late 1940s, he disappeared into the German countryside to work as a farmhand and purge himself of his guilt and anxiety.

In 1961 Beuys was teaching at the Düsseldorf Art Academy, and two years later he was introduced to Fluxus, joining them for a segment of their European tour. In 1965 he performed *How to Explain Pictures to a Dead Hare* (fig. 29.30). For three hours he moved his lips as if silently lecturing the dead hare cradled in his arm about the pictures surrounding him on the walls. Attached to his left sole was felt, and to his right, steel, the one representing "spiritual warmth," the other "hard reason." Honey and gold paint covered Beuys's head, transforming him into a shaman, a high priest who uses magic to cure ills.



29.30. Joseph Beuys. *How to Explain Pictures to a Dead Hare*. 1965. Performed at Galerie Schmela, Düsseldorf, Germany. © Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

The honey represented a life force. This mysterious ritualistic performance was about the meaninglessness of conventional picture making—art that had to be explained—and about the need to replace it with a more spiritual and natural form of communication, an art the meaning of which could be felt or intuited by a viewer rather than understood intellectually. The performance was designed to create a magical art that would cause people to invest their own lives with spirituality. Anyone who watched the performance found it riveting and unforgettable, even if they did not understand it. His objects, too, such as a worn wooden chair with a pile of fat on its seat, affected people similarly.

Television Art: Nam June Paik

Another artist who participated in Fluxus activities in Düsseldorf in the early 1960s was the Korean-born musician, Performance artist, and sculptor Nam June Paik (1932–2006). Paik's background was in music, but shortly after studying composition with John Cage in Darmstadt, Germany, in 1958, he became a radical Performance artist, exploring unconventional mediums. Living in Düsseldorf in 1963 and performing in the Fluxus program, he began making art using television monitors. He called television the "electronic superhighway"

and declared it the medium of the future, dedicating his life to working with it. The following year he moved to New York, and with the launch of the first affordable video camera by Sony, he often used video as well.

Paik's work in the 1970s became increasingly grand and complex. Typical of the more elaborate structure of the later work is a piece from 1995, *Electronic Superhighway: Continental U.S.* (fig. 29.31). Fed by numerous computer-controlled video channels, this installation consists of dozens of monitors inserted in a neon map of the 48 continental states. The rapidly changing images generally relate to the respective states, except for New York, which was fed from a live camera in the New York Holly Solomon Gallery, where the work was shown and from where our reproduction originates.

In the *Electronic Superhighway*, Paik reaffirms the prevalence of television in American society, presenting it with the fast-paced continuous stream of information characteristic of broadcast television. The work celebrates American vernacular culture, both in its use of neon and television as mediums and in the Americana presented on the videos. Television is America,

Paik tells us. It is, in effect, real life, because most Americans experience the world through their television screens. Paik is not condemning the medium, which would be antithetical to the objective position of a Fluxus artist, but simply revealing its power to define contemporary life.

ART WITH A SOCIAL AGENDA

Most of the postwar artists discussed thus far did not have a social agenda. Even some who did, such as Lichtenstein and Warhol, subversively buried their message so that it was not readily visible, especially to the groups they criticized. While an atmosphere of counterculture dominated the vanguard art world paralleling the social revolution occurring not only in America but also worldwide by the late 1960s, few artists made political art. By the 1970s the trickle of artists making work that dealt with social issues began to swell into a torrent. So great was its influence that we think of social issues playing a major role in avant-garde art for the last 35 years. An art with a social agenda became a key component of 1970s Post-Minimalism.



29.31. Nam June Paik. *Electronic Superhighway: Continental U.S.* 1995. Installation: Forty-seven-channel closed-circuit video installation with 313 monitors, laser disk images with sound, steel structure and neon, 15 × 32 × 4' (4.57 × 9.75 × 1.2 m). Courtesy of the Artist. © Nam June Paik

Street Photography

Not everyone was caught up in the economic boom and technological euphoria of the 1950s. Some observers, including many outstanding photographers, perceived serious problems within American society. In part inspired by the powerful photographs of Walker Evans (see page 1030), they trained their cameras on the injustices smoldering beneath the placid surface of society and made what is often called **street photography**. They were free to do so because photography was not handcuffed by the Modernist aesthetics of painting and sculpture that demanded an increasingly abstract nonreferential art.

Perhaps the best known of the postwar street photographers is Robert Frank (b.1924), who emigrated from Switzerland in the 1940s. In 1955, Frank crisscrossed the nation, taking candid, unposed photographs in banal public settings, which he then published as a photoessay in a book called *The Americans* (1958). American publishers found his view of America so grim that Frank had to go to France to find someone to produce the book. An American edition came out in 1959 with an introduction by Jack Kerouac (1922–1969), author of the classic Beatnik novel *On the Road* (1957).



29.32. Robert Frank. *Drug Store, Detroit*. 1955. Gelatin-silver print, 11 × 14" (27.9 × 35.5 cm). Courtesy of the Pace MacGill Gallery, New York. © Robert Frank, from *The Americans*

Like his friend George Segal, Frank used his work to reflect his concerns about the alienation and lack of spirituality in twentieth-century America. *Drug Store, Detroit* (fig. 29.32) is characteristic of his national portrait of emptiness, alienation, and despair. Under a barrage of bold advertising (reminding us of Andy Warhol's *Campbell's Soup Cans*), some 15 men order, among other items, artificial orange whips, each patron seemingly unaware of the others. On the other side of the counter dutifully serving the white males (undoubtedly working for a minimum wage) are African-American women. Just as the cake is trapped in the airless foreground case, the waitresses seem trapped behind the counter in the drudgery of their menial jobs. The glare of bare fluorescent bulbs bouncing off of linoleum, Formica, and plastic is a reminder of the period's deadening aesthetic of efficiency and modernity, while the monotonous lineup of jukeboxes on the counter opposite the patrons declares the "sell, sell, sell" mentality of American business.

Unlike Evans, Lange, and Bourke-White (see pages 1018, 1030–1031), Frank avoids refinement in his photographs. His prints are blurry and gritty, and grimy blacks violently contrast with whites. Their harsh crudeness projects an undercurrent of unease and disquiet. We sense the speed with which Frank operated in the informal settings he encountered, wielding his 35mm single-lens reflex camera as spontaneously as his instinct dictated. It should come as no surprise that the downtown Detroit where this photograph was taken was largely destroyed during the race riots of the late 1960s. (For a discussion of a second documentary photographer from their period, see page XXIX on Lee Friedlander.)

African-American Art: Ethnic Identity

Other American artists soon joined the street photographers and began doing what had been unthinkable in the art world of the 1960s: turning their backs on both Minimalism and abstraction in general and instead making art about the nation's problems and issues, particularly those concerning race, ethnic background, gender, and sexual orientation. Because of the civil rights movement, African-American artists were challenged to make art about their heritage. At the university and in art school, they were trained like everyone else to make abstract art. But their communities pressured them to do the exact opposite: Make narrative art and take up the black cause. To balance both claims was a challenge.

ROMARE BEARDEN In New York in 1963, a number of African-American artists formed a loose group called Spiral, dedicated to supporting the civil rights movement. They met in the studio of Romare Bearden (1911–1988), a New York University-educated mathematician and philosopher who in the 1940s increasingly became a committed artist. Influenced by Martin Luther King, Jr.'s 1963 March on Washington, DC, Bearden suggested a collaborative project for Spiral that involved the members all contributing to a large photo collage about black identity. When no one turned up, Bearden undertook the project by himself, cutting up newspapers and magazines to make collages, for which he became famous.

Romare Bearden (1911–1988)

From a 1984 interview with Joseph Jacobs

Romare Bearden talks about why collage was so important for him and its relationship to jazz.

One of the attractions of collage for me is it allows me to work quickly, which is a very twentieth-century attitude. The development of the machine, and now of the computer, killed man's capacity for patience. It is too nervous a century for people to paint the way Jan van Eyck painted, for example. Many modern super-realist paintings, which may look as detailed as a Van Eyck, are made from photographs or slides which get projected onto the canvas and are then painted. Collage is the cutting out rather than the painting of things, and it allows a more direct way to get something down. Just cut it out and put it down.

No, the physicality of the medium did not attract me to collage. Also, I don't think of my use of collage as an extension of Abstract

Expressionism. Rather I would like to think of it within the context of Cubism. My quarrel with Abstract Expressionism, if any, is that sometimes the space is naturalistic. If you place in one area of the canvas a large field of blue, and then in another area you put an orange, you have painted sunlight, which is naturalistic space and light. I prefer to bring things forward, not just for the sake of making Cubism, but to make flat painting and not fool the eye with depth and perspective. And that is achieved by having the collage sit on the surface. . . .

Yes, you can draw parallels between my work and jazz. As you just said, there is a spirit that is there before a work is begun and develops with the work that is similar to the kind of improvisation that one gets in jazz. . . . [Jazz] has a rhythmic component, and it also has interval. When you listen to the piano of Earl Hines, what really counts is the silences between the notes struck. . . . The same importance of interval can be seen in confetti thrown at a wedding; the confetti dazzles the eye, but it is the spaces between the pieces that really causes things to happen.

SOURCE: FROM *SINCE THE HARLEM RENAISSANCE: 50 YEARS OF AFRO-AMERICAN ART*. (ORGANIZED BY THE CENTER GALLERY OF BUCKNELL UNIVERSITY, 1985.)

The composition of Bearden's collages is based on Cubism, as seen in *The Prevalence of Ritual: Baptism* (fig. 29.33), created in 1964, but the subject matter is distinctly African-American. Bearden grew up in Charlotte, North Carolina, before moving to New York City's Harlem, and the fractured image

shows a baptism, reflecting the importance of religion in black culture. The faces not only express the African physiognomy but in some instances also suggest African masks. This work has the effect of tracing American culture back to its African roots and reinforcing the continuous importance of ritual and



29.33. Romare Bearden. *The Prevalence of Ritual: Baptism*. 1964. Collage of photochemical reproduction, synthetic polymer, and pencil on paperboard, $9\frac{1}{8} \times 12$ " (23.2 $\times$ 30.5 cm). Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC. Gift of Joseph H. Hirshhorn, 1966. Art © Romare Bearden Foundation/Licensed by VAGA, New York

community. The collage composition has a wild syncopation and even a sense of improvisation that seems to relate to the black jazz musicians of the period, such as Charlie Parker or John Coltrane. (See *Primary Source*, page 1067.) The power of Bearden's work lies in the artist's ability to pack so much information and energy into a single image that it overflows with the vitality and essence of the African-American experience, an energy we saw as well in the small temperas of Jacob Lawrence (see fig. 28.54).

MELVIN EDWARDS At virtually the same moment, Melvin Edwards (b. 1937) took an entirely different approach to reflecting his racial background. Raised in Houston, Texas, and studying welded-steel sculpture at the University of Southern California in Los Angeles, Edwards was outraged at the lynchings of blacks in the South, which were increasing as the Ku Klux Klan responded to the civil rights movement. In 1963 he began to make a series of relief sculptures entitled *Lynch Fragments* (see fig. 29.34), incorporating chains and spikes and brutal metal fragments, all of which had a brown tonality when oiled to prevent rusting.

While there is no set reading of these works—which Edwards continues to make today as a New York resident—they evoke oppression, bondage, violence, and anger, as well as skin color. They also appear to refer to African masks (which the artist denies is intended) and ritual, and in their bold frontality



29.34. Melvin Edwards. *Lynch Fragment: Some Bright Morning*. 1963. Welded steel, $1'2\frac{1}{4}'' \times 9\frac{1}{4}'' \times 5''$ (36.2 $\times$ 23.5 $\times$ 12.7 cm). Collection of the artist. © Melvin Edwards



29.35. David Hammons. *Higher Goals*. 1982. Wood poles, basketball hoops, bottle caps, and other objects. Height 40' (12.19 m). Shown installed in Brooklyn, New York, 1986. Photograph by Dawoud Bey. © David Hammons

they display a sense of confrontation and dignity. These basically abstract works are so open to interpretation, we can view them as autobiographical as well. A horseshoe that appears in many of the *Lynch Fragments* is the artist's reminiscence of visits to his uncle's ranch outside of Houston. Edwards's political and expressive art stands in stark contrast to the Minimalist Art being produced at the same time.

DAVID HAMMONS Emerging in the late 1960s, David Hammons (b. 1943) is a quirky Conceptual artist who creates work that exists within African-American communities as well as in museums and art galleries. We can see his Duchamp-like humor in a later work, *Higher Goals* (fig. 29.35) of 1982, originally installed in his Harlem neighborhood and here photographed at a Brooklyn site. The provocation for the work was a group of neighborhood teenagers playing basketball when they should have been attending school. They told the artist that the road to success lay in sports, not education.

Higher Goals consists of 40-foot-high basketball hoops decorated with wind chimes, which look like spirit catchers, and bottle caps arranged in colorful geometric patterns suggesting African motifs and designs. As the title states, the work is about setting realistic higher goals, such as getting an education, as opposed to unrealistic goals, such as becoming a professional basketball player. Its brightly decorated objects have a ritualistic even totemic quality, and they raise the issue of what is to be revered and where ancestral spirit is to be placed.

While clearly humorous, Hammons's works are thought-provoking, but they communicate at a "cool" level with the neighborhood and in the neighborhood. Simultaneously, they satisfy the highest demands of the art world, although this is a very secondary consideration for this socially engaged artist.

Feminist Art: Judy Chicago and Gender Identity

Betty Friedan's 1963 book *The Feminine Mystique* signaled the start of the feminist movement. Almost simultaneously a number of women artists began making work that dealt with women's issues. Nancy Spero (b. 1926) made simple but power-

ART IN TIME

1957—Jack Kerouac publishes *On the Road*

1959—Fidel Castro assumes power in Cuba

1963—Betty Friedan publishes *The Feminine Mystique*

1968—Assassination of civil rights leader Martin Luther King Jr.

1970s—Women's movement grows in the United States

1973—U.S. troops leave Vietnam

1979—Judy Chicago's *The Dinner Party*

ful expressionistic drawings depicting violence toward women, while Mimi Smith (b. 1942) made what is now recognized as the first American clothing art, objects like a Minimalist *Girdle* (1966), constructed of rubber bathmats that capture the discomfort of women's clothing.

The most famous work coming out of the women's movement is *The Dinner Party* (fig. 29.36), orchestrated by Judy Chicago (b. 1939) and made by over 400 women between 1974 and 1979. By the late 1960s, Chicago was a dedicated feminist, who in



29.36. Judy Chicago. *The Dinner Party*. 1979. Mixed media, 3 × 48 × 42' (0.9 × 17.6 × 12.8 m). Brooklyn Museum of Art, New York. © Judy Chicago/Artists Rights Society (ARS), New York

the early 1970s established a Feminist Art Program, the first of its kind, at California State University at Fresno. Shortly thereafter, with artist Miriam Schapiro (b. 1923), she started a second similar program at the California Institute of the Arts in Valencia. The thrust of these courses was to encourage women to make art and deal with gender issues, which the art world, including university and art school faculties, said she could not do because the work did not conform to the aesthetic norms of Modernist formalism that signified serious art. The Feminist Art Program was designed to provide support for women artists and to redefine aesthetic values in contemporary art.

The Dinner Party reflects Chicago's shift from a maker of abstract Minimalist objects and paintings to works on feminist themes in alternative mediums and installations. It pays homage to the many women who Chicago felt were ignored, underrated, or omitted from the history books. Chicago laboriously researched these lost figures. She then designed a triangular table with 39 place settings, 13 to a side, each honoring a significant woman, ranging from ancient goddesses to such twentieth-century icons as Georgia O'Keeffe. In addition, 919 other women's names are inscribed on the white floor tiles lying in the triangular intersection of the tables. Each place setting included a hand-painted ceramic plate that pictured a vagina executed in a period style. American poet Emily Dickinson's reproductive organ, for example, is surrounded by lace, and French queen Eleanor of Aquitaine's is encased in a *fleur-de-lis*. Under each place setting is an embroidered runner, often elaborate and again in period style.

Instead of using bulldozers, chain saws, hoists, and welding equipment as men did for their environments, Chicago intentionally turned to mediums associated with women—painted china, ceramics, and embroidery—and created an elegant, beautiful work that subtly operates on an epic scale, spanning millennia. Also present is a sense of community and ritual, for we feel as though Chicago has appropriated and transformed the Christian male theme of the Last Supper into a spiritual communion of women.

LATE MODERNIST ARCHITECTURE

Modernist architecture thrived after World War II, especially in America, which previously preferred traditionalist architecture (skyscrapers, for example, in a Gothic style) as discussed in the previous chapter (see pages 1020–1021). But now Modernist architecture was only a look or style. It no longer had the utopian vision and revolutionary zeal to improve the world that we saw in the High Modernism of de Stijl and the Bauhaus (see pages 1007–1012), and in the art and design of Constructivist Productivism (see pages 1004–1005). However, some of the most influential buildings of the period continued to be built by the great Early and High Modernist architects: Wright, Mies van der Rohe, and Le Corbusier. While Mies continued the International Style aesthetic of light, floating geometric buildings with taut, thin glass walls, Frank Lloyd Wright and Le Corbusier, joined by the emerging Philadelphia architect Louis Kahn, developed a sculptural architecture that emphasized mass and the physical presence of a building, and they were not afraid to be referential.

Continuing the International Style:

Ludwig Mies van der Rohe

Postwar Late Modernism resulted in glass boxes sprouting up in urban centers and dotting the beltways that circled American cities, especially beginning in the 1960s and 1970s. The glass box became the required image for corporate headquarters, such as I. M. Pei and Henry N. Cobb's John Hancock Center in Boston (1977) and Skidmore, Owens, and Merrill's Sears Tower in Chicago (1974). If one were to choose a single building to epitomize the Late Modernist skyscraper it would have to be Mies van der Rohe's Seagram Building (fig. 29.37) in New York, built from 1954 to 1958, with interiors by Philip Johnson (1906–2005). This building was imitated worldwide, but rarely did the imitations begin to approach the perfection that Mies achieved with his aesthetic of "Less is more."

We can see these minimal gestures in the Seagram Building. Mies began by removing the building from its urban environment. He placed his 38-story tower on a plaza elevated above street level. The plaza is simple but sumptuous; it is made of pink granite, has two shallow pools placed symetrically on either side of the building, and is surrounded by a low serpentine marble wall. The weightless tinted glass-and-bronze tower sits on a colonnade of *pilotis* that leaves the first floor open, and every detail, including the paving stones, is carefully proportioned to create a sense of perfection and elegance. With the rise of Hitler in Germany, Mies had joined Moholy-Nagy at the new Bauhaus in Chicago, and in the Seagram Building we can see the influence of the nineteenth-century Chicago School in the emphasis on the skeletal grid of the building. To acknowledge the functionalism of the grid, Mies used thin I-beams for the mullions between windows. They provide the vertical accent that the proportions of the horizontal spandrels so perfectly counterbalance with their thin ridges on top and bottom. Inside and out, lavish, beautifully harmonized materials embellish the building's exquisite proportions.

Sculptural Architecture: Referential Mass

Mies's architecture was essentially nonreferential, just like Minimalist sculpture. However, his contemporaries Frank Lloyd Wright and Le Corbusier took Late Modernist architecture in a different direction. Their buildings contain references and are organic, if not outright expressionistic. Made of poured concrete, they are massive monumental buildings that have a powerful sculptural presence.

FRANK LLOYD WRIGHT Going up simultaneously with the Seagram Building was Frank Lloyd Wright's Solomon R. Guggenheim Museum (fig. 29.38), some 50 blocks north in Manhattan. The building could not be more different, for instead of a non-referential mechanomorphic grid, the museum, although geometric, is organic, and dominated by curves. Made of poured concrete, it is also weighty, massive, and sculptural. The spiral structure is based on a snail's shell and basically encases one large room (fig. 29.39). Wright's objective was to get away from the static rectangular art gallery and create an



29.37. Ludwig Mies van der Rohe and Philip Johnson. Seagram Building, New York. 1954–1958. © Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn



29.38. Frank Lloyd Wright. The Solomon R. Guggenheim Museum, New York. 1956–1959. © The Solomon R. Guggenheim Foundation, New York. © Frank Lloyd Wright Foundation, Scottsdale, Arizona/Artists Rights Society (ARS), New York

ART IN TIME

1945—United Nations formed

1950–1955—Le Corbusier's *Nôtre-Dame-du-Haut*

1961—Berlin Wall erected

1962—Louis Kahn's *National Assembly Building*

1975—Personal computers introduced

entirely new viewing experience. He wanted visitors to take the elevator to the top of his huge “vase” and then saunter down the spiraling ramp, pulled by the gravity of the 3 percent grade. Because the ramp is narrow, visitors cannot get too far away from the art, thereby developing an intimate relationship with it. Because of the spiral they can look back to where they have been and forward to where they are going.

This sense of movement, or continuous flow, and of a structure that swells and contracts is a feature of the building's rhythmic play of convex and concave curves, as seen in our reproduction. The width of the ramp gradually changes as well, another form of expansion and contraction. To enhance the sense



29.39. Frank Lloyd Wright. Interior. The Solomon R. Guggenheim Museum, New York. 1956–1959. © Frank Lloyd Wright Foundation, Scottsdale, Arizona/Artists Rights Society (ARS), New York



29.40. Le Corbusier. *Unité d'Habitation* Apartment House, Marseilles, France. 1947–1952.
© Artists Rights Society (ARS), New York/ADAGP, Paris/FLC



29.41. Le Corbusier. Nôtre-Dame-du-Haut (from the southeast), Ronchamp, France. 1950–1955.
© Artists Rights Society (ARS), New York/ADAGP, Paris/FLC

of the organic, Wright added light and water to his building, opening the ceiling up with an enormous skylight and placing a pool directly below on the floor. Visitors to the Guggenheim experience a sense of journey and adventure, and because everyone is gathered under one roof, of community as well.

LE CORBUSIER Like Wright, Le Corbusier also became quite sculptural in his late architecture. *Unité d'Habitation* (fig. 29.40), a 1947 housing project in Marseilles, allowed him to develop his concept for ideal mass housing. The architect conceived the building as a self-contained communal environment. It is a ferroconcrete grid into which he literally inserted prefabricated apartments (there are 23 configurations), like “bottles into a wine rack.” Two floors have interior shops, restaurants, and even a hotel, and the roof has athletic facilities and a child-care center. Aesthetically, however, we are far from the *Villa Savoye* (see fig. 28.39). Instead of a floating volume and thin walls, we now see bold mass and the rugged texture of concrete, and it is not hard to understand why this late expressionistic style is sometimes called Brutalism, a style of architecture that uses aggressive-looking chunky forms and either rough surfaces of raw concrete or the harsh unfinished look of metal, giving the building a functional industrial appearance. The *pilotis* that leave the ground floor open are transformed

into organic muscular legs, which Le Corbusier likened to a curvaceous woman's thighs. Each apartment has a deep balcony, which aesthetically adds to the sculptural effect and functionally provides shade to the floor below since the walls are solid glass. (These balconies, called *brises soleil*, would become standard on buildings in tropical climates.)

Le Corbusier's sculptural masterpiece is *Nôtre-Dame-du-Haut* (fig. 29.41), a chapel in Ronchamp, France, built from 1950 to 1955. While the interior space is basically simple, an oblong nave, the exterior erupts with diagonals and curves. The concrete-covered masonry walls are thick and massive, and the poured concrete roof (which is hollow) is ponderous, even if it also seems to float. Visitors enter front and back through enormous fissures in the wall, giving them a sense of slipping through a cleft in a rock formation. The pointed facade reminds us of a ship's prow, while the roof recalls the bottom of a boat, allusions to such vessels of salvation as Noah's ark and the church as St. Peter's fishing boat. But these shapes also suggest a nun's cowl, praying hands, and a church spire. The vertical towerlike forms to the right and left resemble the nearby prehistoric dolmens of Carnac (see fig. 1.24). A sense of the primordial continues in the cavelike interior, where the ceiling precipitously drops from 32 feet over the altar to 16 feet in the center of the room. Faint streams of colored light pierce the stained-glass



29.42. Le Corbusier. Interior of Nôtre-Dame-du-Haut. © Artists Rights Society (ARS), New York/ADAGP, Paris/FLC

windows set in the thick walls (fig. 29.42), gently illuminating the space and giving it a mystical aura. Regardless of religion, anyone visiting Nôtre-Dame-du-Haut is likely to be transported to the realm of the mysterious and magical.

LOUIS KAHN Louis Kahn (1901–1974) is a difficult artist to place and is alternatively labeled an Expressionist, a Brutalist, and a Proto-Postmodernist. He was in his fifties when he finally found his architectural voice, largely due to a year spent at the American Academy in Rome in 1950–1951. Here he awakened to the importance and power of the ancient monuments of the Mediterranean, from the pyramids of Egypt to the baths

and aqueducts of Rome to the Athenian Akropolis. Their bold, sculptural forms and pure geometry evoked a timeless serenity and Classical grandeur and became the building blocks of his Modernist aesthetic. In the late 1950s Kahn discovered the Expressionist, Brutalist style of late Le Corbusier, of whom Kahn said, “He was my teacher, although he didn’t know it.” He rejected the International Style’s emphasis on light volume defined by a taut membrane as he instead designed massive, weighty structures that evoked ancient civilizations that seemed capable of defying the ravages of time.

We can see these qualities in his 1962 ferroconcrete National Assembly Building in Dacca, Bangladesh (fig. 29.43). The assembly chamber is in the center, surrounded by concentric circles of meeting rooms, press offices, and a mosque, each building separated by unroofed walkways, creating a veritable light-filled city. Monumental triangles, rectangles, and circles puncture the massive walls of each ring of rooms, allowing light to filter in and virtually structure the space. The entire complex looks like a fortress, the outer wall projecting the sublime presence of antiquity, although functionally it is a Le Corbusier *brise soleil* designed to keep out the harsh sun of the Indian subcontinent. As we shall see in the next chapter, Kahn’s referential architecture would inspire the next generation of architects.

SUMMARY

The focus of the art world shifted from Paris to New York during and after World War II. But the watershed for the remainder of the century occurred in the 1950s, when art was totally redefined. In the United States, the civil rights movement of the 1950s and 1960s challenged the status quo, and the Vietnam Conflict of the 1960s began a period of social upheaval. Artists similarly



29.43. Louis Kahn. National Assembly Building. Dacca, Bangladesh. 1962

challenged the status quo, accepting nothing at face value. They questioned how art functions, and they broke down the barriers that largely restricted art to painting and sculpture. They now began using every material imaginable, including words, earth, and junk, and created countless new art forms, including *Enviroments*, *Earth Art*, *Performance art*, *mail art*, and *conceptual art*.

EXISTENTIALISM IN NEW YORK: ABSTRACT EXPRESSIONISM

Abstract Expressionism, the first important postwar style, surfaced in New York in the late 1940s. The Surrealist work of Arshile Gorky represents a bridge to Abstract Expressionism, which developed in the gestural paintings of Jackson Pollock and Willem de Kooning. Pollock emphasized the forceful application of paint onto canvas, making the physical act both the focus of painting and a metaphor for the human condition. De Kooning similarly employed bold expressive abstraction in representational paintings, mostly of women.

A flip side of Abstract Expressionism was color-field painting, in which large planes of color express primal qualities linked to universal forces. The objective of such Color-Field painters as Mark Rothko and Barnett Newman, like that of their Abstract Expressionist counterparts, was to project the sublime human condition as they felt it.

Avant-garde sculptors of the postwar period were similarly steeped in Existential philosophy. Some, like David Smith, developed their abstract compositions as they worked. Others, like Louise Nevelson, retained the hieroglyphic signs of Surrealism but began working on an enormous scale.

EXISTENTIALISM IN EUROPE: FIGURAL EXPRESSIONISM

Many European artists resisted the dominance of American culture and the preeminence of Abstract Expressionism. Some developed their own solutions to the problem of making art that expressed the existential loneliness of human existence. These artists rejected complete abstraction in favor of a return to the human figure, which allowed them to make statements about the place of the individual within the cosmos. Believing that untrained artists were more directly connected to universal forces, French painter Jean Dubuffet explored *Art brut*. By contrast, English artist Francis Bacon looked within, drawing upon personal demons from his own life to create paintings of disturbing psychological intensity.

REJECTING ABSTRACT EXPRESSIONISM: AMERICAN ART OF THE 1950s AND 1960s

Beginning in the 1950s radically new art forms burst onto the scene, eventually overshadowing Abstract Expressionism. Robert Rauschenberg's combines, which joined painting, sculpture, and found objects in a single work, and Jasper Johns's unemotional paintings of objects from vernacular culture re-presented common artifacts of everyday life. Likewise, Allan Kaprow's *Happenings*, George Segal's *Environments*, and George Brecht's *is Conceptual Art* thrust art into uncharted territory. Pop Art emerged in the 1950s in England and in the 1960s in the United States with artists Richard Hamilton, Roy Lichtenstein, Andy Warhol, and Edward Ruscha incorporating into their work commercial imagery from sources such as comic books, advertising, and product packaging. These artists blurred the distinction between fine art and popular art and highlighted the subtle yet pervasive impact of the mass media on culture.

FORMALIST ABSTRACTION OF THE 1950s AND 1960s

In the 1940s influential art critic Clement Greenberg developed a formalist approach that advocated an understanding and appreciation of art solely on a

work's formal qualities (line, shape, composition, and so on) rather than its relationship to an art-historical tradition or its place of creation. During the next two decades, formalist painters sought to create completely abstract art that was devoid of emotion. They replaced bold, gestural brushwork with smooth surfaces that gave no hint of the artist's hand or feelings. From the Post-Painterly stain paintings of Helen Frankenthaler to the hard-edge abstractions of Ellsworth Kelly and Frank Stella, the emphasis on flatness virtually eliminated any sense of three-dimensional space. Formalist abstraction in sculpture took the form of Minimalism, with works that similarly lack emotional content or evidence of the artist's touch. Sculptors Donald Judd and Dan Flavin chose nontraditional materials, including Plexiglas, fluorescent tubes, and galvanized steel, continuing the exploration of new media that characterized much art of the late 1950s and 1960s.

THE PLURALIST 1970s: POST-MINIMALISM

Faced with the social turmoil resulting from the postwar decades, artists found they could no longer remain removed from the era's debates and concerns. By the late 1960s, many began putting the human component back into art, addressing political, social, and environmental problems. Their responses were diverse, as were the mediums they chose. Because the pluralism of the 1970s came on the heels of Minimalism, the art of this decade is often called Post-Minimalism. Sculptors Eva Hesse and Richard Serra retained the geometry of Minimalism but loaded it with powerful emotional content. Others made art that was not only temporary but also far removed from traditional gallery or museum settings—in effect, dematerializing the art object. The earthworks of Robert Smithson and the site-specific art of Christo and Jeanne-Claude transformed landscapes and imbued them with new meaning and personal references. Another trend was Conceptual Art, whose beginnings can be traced back to Marcel Duchamp in the early twentieth century. Art that is entirely conceptual exists solely as an idea, whereas some works may be basically visual and aesthetic but have a conceptual component as well. Leading Conceptual artists were Joseph Kosuth and Joseph Beuys.

ART WITH A SOCIAL AGENDA

Art with a social agenda became a key component of 1970s Post-Minimalism. The 1960s social revolution had been led by groups generally ignored by the white-male-dominated establishment. Soon many disenfranchised artists likewise protested their exclusion from the conventional art world. They began producing works that museum curators and directors did not consider commercially viable or aesthetically valid. These artists delved into problems inherent in gender, ethnicity, racial identity, and sexual orientation. Anticipating this movement were the street photographers, like Robert Frank, who trained their cameras on the injustices smoldering beneath the placid surface of American society. African-American artists such as Romare Bearden, Melvin Edwards, and David Hammons made art about black identity, and the feminist movement produced artists like Judy Chicago who dealt with gender identity.

LATE MODERNIST ARCHITECTURE

Modernist architecture thrived after World War II, especially in America, but as a look or a style rather than a reflection of the utopian vision found in the International Style and Constructivist Productivism. Ludwig Mies van der Rohe continued the International Style aesthetic of light, seemingly weightless geometric buildings encased in thin glass walls. Moving in a different direction were Frank Lloyd Wright and Le Corbusier. These architects, along with Louis Kahn, chose to instill their structures with historic references, and they developed a sculptural architecture that emphasized mass and the physical presence of a building.

Glossary

ABACUS. A slab of stone at the top of a Classical capital just beneath the architrave.

ABBEY. (1) A religious community headed by an abbot or abbess. (2) The buildings that house the community. An abbey church often has an especially large choir to provide space for the monks or nuns.

ACADEMY. A place of study, the word coming from the Greek name of a garden near Athens where Plato and, later, Platonic philosophers held philosophical discussions from the 5th century BCE to the 6th century CE. The first academy of fine arts was the Academy of Drawing, founded 1563 in Florence by Giorgio Vasari. Later academies were the Royal Academy of Painting and Sculpture in Paris, founded 1648, and the Royal Academy of Arts in London, founded 1768. Their purpose was to foster the arts by teaching, by exhibitions, by discussion, and occasionally by financial aid.

ACANTHUS. (1) A Mediterranean plant having spiny or toothed leaves. (2) An architectural ornament resembling the leaves of this plant, used on moldings, friezes, and Corinthian capitals.

ACROTERION (pl. **ACROTERIA**). Decorative ornaments placed at the apex and the corners of a pediment.

ACRYLIC. A plastic binder medium for pigments that is soluble in water. Developed about 1960.

ACTION PAINTING. In Abstract art, the spontaneous and uninhibited application of paint, as practiced by the avant-garde from the 1930s through the 1950s.

AERIAL PERSPECTIVE. See *perspective*.

AISLE. The passageway or corridor of a church that runs parallel to the length of the building. It often flanks the nave of the church but is sometimes set off from it by rows of piers or columns.

ALBUMEN PRINT. A process in photography that uses the proteins found in eggs to produce a photographic plate.

ALLA PRIMA. A painting technique in which pigments are laid on in one application with little or no underpainting.

ALTAR. A mound or structure on which sacrifices or offerings are made in the worship of a deity. In a Catholic church, a tablelike structure used in celebrating the Mass.

ALTARPIECE. A painted or carved work of art placed behind and above the altar of a Christian church. It may be a single panel or a *triptych* or a *polyptych*, both having hinged wings painted on both sides. Also called a *retables* or *retablo*.

ALTERNATE SYSTEM. A system developed in Romanesque church architecture to provide adequate support for a *groin-vaulted nave* having *bays* twice as long as the side-aisle bays. The *piers* of the nave *arcade* alternate in size; the heavier *compound piers* support the main nave vaults where the *thrust* is concentrated, and smaller, usually cylindrical, piers support the side-aisle vaults.

AMAZON. One of a tribe of female warriors said in Greek legend to dwell near the Black Sea.

AMBULATORY. A covered walkway. (1) In a basilican church, the semicircular passage around the apse. (2) In a central-plan church, the ring-shaped aisle around the central space. (3) In a cloister, the covered colonnaded or arcaded walk around the open courtyard.

AMPHITHEATER. A double theater. A building, usually oval in plan, consisting of tiers of seats and access corridors around the central theater area.

AMPHORA (pl. **AMPHORAE**). A large Greek storage vase with an oval body usually tapering toward the base. Two handles extend from just below the lip to the shoulder.

ANDACHTSBILD. German for "devotional image." A picture or sculpture with imagery intended for private devotion. It was first developed in Northern Europe.

ANIMAL STYLE. A style that appears to have originated in ancient Iran and is characterized by stylized or abstracted images of animals.

ANNULAR. From the Latin word for "ring." Signifies a ring-shaped form, especially an annular barrel vault.

ANTA (pl. **ANTAE**). The front end of a wall of a Greek temple, thickened to produce a pilasterlike member. Temples having columns between the antae are said to be "*in antis*."

APOCALYPSE. The Book of Revelation, the last book of the New Testament. In it, St. John the Evangelist describes his visions, experienced on the island of Patmos, of Heaven, the future of humankind, and the Last Judgment.

APOSTLE. One of the twelve disciples chosen by Jesus to accompany him in his lifetime and to spread the gospel after his death. The traditional list includes Andrew, Bartholomew, James the Greater (son of Zebedee), James the Lesser (son of Alphaeus), John, Judas Iscariot, Matthew, Peter, Philip, Simon the Canaanite, Thaddaeus (or Jude), and Thomas. In art, however, the same twelve are not always represented, since "apostle" was sometimes applied to other early Christians, such as St. Paul.

APSE. A semicircular or polygonal niche terminating one or both ends of the nave in a Roman basilica. In a Christian church, it is usually placed at the east end of the nave beyond the transept or choir. It is also sometimes used at the end of transept arms.

APSIDIOLE. A small apse or chapel connected to the main apse of a church.

AQUATINT. A print processed like an etching, except that the ground or certain areas are covered with a solution of asphalt, resin, or salts that, when heated, produces a granular surface on the plate and rich gray tones in the final print. Etched lines are usually added to the plate after the aquatint ground is laid.

AQUEDUCT. Latin for "duct of water." (1) An artificial channel or conduit for transporting water from a distant source. (2) The overground structure that carries the conduit across valleys, rivers, etc.

ARCADE. A series of arches supported by piers or columns. When attached to a wall, these form a blind arcade.

ARCH. A curved structure used to span an opening. Masonry arches are generally built of wedge-shaped blocks, called *voussoirs*, set with their narrow sides toward the opening so that they lock together. The topmost *voussoir* is called the *keystone*. Arches may take different shapes, such as the pointed Gothic arch or the rounded Classical arch.

ARCHBISHOP. The chief bishop of an ecclesiastical district.

ARCHITECTURAL ORDER. An architectural system based on the column and its entablature, in which the form of the elements themselves (capital, shaft, base, etc.) and their relationship to each other are specifically defined. The five Classical orders are the Doric, Ionic, Corinthian, Tuscan, and Composite.

ARCHITRAVE. The lowermost member of a classical entablature, such as a series of stone blocks that rest directly on the columns.

ARCHIVOLT. A molded band framing an arch, or a series of such bands framing a tympanum, often decorated with sculpture.

ARCUATION. The use of arches or a series of arches in building.

ARIANISM. Early Christian belief, initiated by Arius, a 4th-century CE priest in Alexandria. It was later condemned as heresy and suppressed, and it is now largely obscure.

ARRICCIO. A coating of rough plaster over a stone or cement wall that is used as a smooth base or ground (support) in fresco painting.

ART BRUT. Meaning "raw art" in French, *art brut* is the direct and highly emotional art of children and the mentally ill that served as an inspiration for some artistic movements in Modern art.

ASHLAR MASONRY. Carefully finished stone that is set in fine joints to create an even surface.

ATRIUM. (1) The central court or open entrance court of a Roman house. (2) An open court, sometimes colonnaded or arcaded, in front of a church.

ATTIC. A low upper story placed above the main cornice or entablature of a building and often decorated with windows and pilasters.

AUTOCHROME. A color photograph invented by Louis Lumière in 1903 using a glass plate covered with grains of starch dyed in three colors to act as filters and then a silver bromide emulsion.

AUTOMATIC DRAWING. A technique of drawing in Modern art whereby the artist tries to minimize his or her conscious and intellectual control over the lines or patterns drawn, relying instead on subconscious impulses to direct the drawing.

AVANT-GARDE. Meaning "advance force" in French, the artists of the avant-garde in 19th- and 20th-century Europe led the way in innovation in both subject matter and technique, rebelling against the established conventions of the art world.

BACCHANT (fem. **BACCHANTE**). A priest or priestess of the wine god, Bacchus (in Greek mythology, Dionysus), or one of his ecstatic female followers, who were sometimes called *maenads*.

BALDACCHINO. A canopy usually built over an altar. The most important one is Bernini's construction for St. Peter's in Rome.

BALUSTRADE. (1) A railing supported by short pillars called balusters. (2) Occasionally applied to any low parapet.

BANQUET PIECE. A variant of the still life, the banquet piece depicts an after-meal scene. It focuses more on tableware than food and typically incorporates a *vanitas* theme.

BAPTISTRY. A building or a part of a church in which the sacrament of baptism is administered. It is

often octagonal in design, and it contains a baptismal *font*, or a receptacle of stone or metal that holds the Holy Water for the rite.

BARREL VAULT. A vault formed by a continuous semicircular arch so that it is shaped like a half-cylinder.

BAR TRACERY. A style of tracery in which glass is held in place by relatively thin membranes.

BAS-DE-PAGE. Literally "bottom of the page." An illustration or decoration that is placed below a block of text in an illuminated manuscript.

BASE. (1) The lowermost portion of a column or pier, beneath the shaft. (2) The lowest element of a wall, dome, or building or occasionally of a statue or painting.

BASILICA. (1) In ancient Roman architecture, a large, oblong building used as a public meeting place and hall of justice. It generally includes a nave, side aisles, and one or more apses. (2) In Christian architecture, a longitudinal church derived from the Roman basilica and having a nave, an apse, two or four side aisles or side chapels, and sometimes a narthex. (3) Any one of the seven original churches of Rome or other churches accorded the same religious privileges.

BATTLEMENT. A parapet consisting of alternating solid parts and open spaces designed originally for defense and later used for decoration. See *crenelated*.

BAY. A subdivision of the interior space of a building. Usually a series of bays is formed by consecutive architectural supports.

BELVEDERE. A structure made for the purpose of viewing the surroundings, either above the roof of a building or freestanding in a garden or other natural setting.

BENEDICTINE ORDER. Founded at Monte Cassino in 529 CE by St. Benedict of Nursia (ca. 480–ca. 553). Less austere than other early orders, it spread throughout much of western Europe and England in the next two centuries.

BIBLE MORALISÉE. A type of illustrated Bible in which each page typically contains four pairs of illustrations representing biblical events and their related lessons.

BISHOP. The spiritual overseer of a number of churches or a diocese. His throne, or *cathedra*, placed in the principal church of the diocese, designates it as a cathedral.

BLACK-FIGURED. A style of ancient Greek pottery decoration characterized by black figures against a red background. The black-figured style preceded the red-figured style.

BLIND ARCADE. An arcade with no openings. The arches and supports are attached decoratively to the surface of a wall.

BLOCK BOOKS. Books, often religious, of the 15th century containing woodcut prints in which picture and text were usually cut into the same block.

BODEGONES. Although in modern Spanish *bodegón* means "still life," in 17th-century Spain, *bodegones* referred to genre paintings that included food and drink, as in the work of Velázquez.

BOOK COVER. The stiff outer covers protecting the bound pages of a book. In the medieval period, they were frequently covered with precious metal and elaborately embellished with jewels, embossed decoration, etc.

BOOK OF HOURS. A private prayer book containing the devotions for the seven canonical hours of the Roman Catholic church (matins, vespers, etc.), liturgies for local saints, and sometimes a calendar. They were often elaborately illuminated for persons of high rank, whose names are attached to certain extant examples.

BRACKET. A stone, wooden, or metal support projecting from a wall and having a flat top to bear the weight of a statue, cornice, beam, etc. The lower part

may take the form of a scroll; it is then called a scroll bracket.

BROKEN PEDIMENT. See *pediment*.

BRONZE AGE. The earliest period in which bronze was used for tools and weapons. In the Middle East, the Bronze Age succeeded the Neolithic period in ca. 3500 BCE and preceded the Iron Age, which commenced ca. 1900 BCE.

BRUSH DRAWING. See *drawing*.

BUON FRESCO. See *fresco*.

BURIN. A pointed metal tool with a wedged-shaped tip used for engraving.

BUTTRESS. A projecting support built against an external wall, usually to counteract the lateral thrust of a vault or arch within. In Gothic church architecture, a *flying buttress* is an arched bridge above the aisle roof that extends from the upper nave wall, where the lateral thrust of the main vault is greatest, down to a solid pier.

BYZANTIUM. City on the Sea of Marmara, founded by the ancient Greeks and renamed Constantinople in 330 CE. Today called Istanbul.

CAESAR. The surname of the Roman dictator, Caius Julius Caesar, subsequently used as the title of an emperor; hence, the German Kaiser and the Russian czar (tsar).

CALLIGRAPHY. From the Greek word for "beautiful writing." (1) Decorative or formal handwriting executed with a quill or reed pen or with a brush. (2) A design derived from or resembling letters and used to form a pattern.

CALOTYPE. Invented in the 1830s, calotype was the first photographic process to use negatives and positive prints on paper.

CALVARY. The hill outside Jerusalem where Jesus was crucified, also known as *Golgotha*. The name *Calvary* is taken from the Latin word *calvaris*, meaning skull; the word *Golgotha* is the Greek transliteration of the word for "skull" in Aramaic. The hill was thought to be the spot where Adam was buried and was thus traditionally known as "the place of the skull." See *Golgotha*.

CAMEO. A low relief carving made on agate, seashell, or other multilayered material in which the subject, often in profile view, is rendered in one color while the background appears in another, darker color.

CAMERA OBSCURA. Latin for "dark room." A darkened enclosure or box with a small opening or lens on one wall through which light enters to form an inverted image on the opposite wall. The principle had long been known but was not used as an aid in picture making until the 16th century.

CAMES. Strips of lead in stained-glass windows that hold the pieces of glass together.

CAMPAGNA. Italian word for "countryside." When capitalized, it usually refers to the countryside near Rome.

CAMPANILE. From the Italian word *campana*, meaning "bell." A bell tower that is either round or square and is sometimes free-standing.

CAMPOSANTO. Italian word for "holy field." A cemetery near a church, often enclosed.

CANON. A law, rule, or standard.

CANOPY. In architecture, an ornamental, rooflike projection or cover above a statue or sacred object.

CAPITAL. The uppermost member of a column or pillar supporting the architrave.

CARDINAL. In the Roman Catholic church, a member of the Sacred college, the ecclesiastical body that elects the pope and constitutes his advisory council.

CARMELITE ORDER. Originally a 12th-century hermitage claimed to descend from a community of hermits established by the prophet Elijah on Mt.

Carmel, Palestine. In the early 13th century it spread to Europe and England, where it was reformed by St. Simon Stock and became one of the three great mendicant orders.

CARTHUSIAN ORDER. An order founded at Chartreuse, France, by Saint Bruno in 1084; known for its very stringent rules. See *Chartreuse*.

CARTOON. From the Italian word *cartone*, meaning "large paper." (1) A full-scale drawing for a picture or design intended to be transferred to a wall, panel, tapestry, etc. (2) A drawing or print, usually humorous or satirical, calling attention to some action or person of popular interest.

CARVING. (1) The cutting of a figure or design out of a solid material such as stone or wood, as contrasted to the additive technique of modeling. (2) A work executed in this technique.

CARYATID. A sculptured female figure used in place of a column as an architectural support. A similar male figure is an *atlas* (pl. *atlantes*).

CASEMATE. A chamber or compartment within a fortified wall, usually used for the storage of artillery and munitions.

CASSONE (pl. *CASSONI*). An Italian dowry chest often highly decorated with carvings, paintings, inlaid designs, and gilt embellishments.

CASTING. A method of duplicating a work of sculpture by pouring a hardening substance such as plaster or molten metal into a mold.

CAST IRON. A hard, brittle iron produced commercially in blast furnaces by pouring it into molds where it cools and hardens. Extensively used as a building material in the early 19th century, it was superseded by steel and ferroconcrete.

CATACOMBS. The underground burial places of the early Christians, consisting of passages with niches for tombs and small chapels for commemorative services.

CATALOGUE RAISONNÉ. A complete list of an artist's works of art, with a comprehensive chronology and a discussion of the artist's style.

CATHEDRA. The throne of a bishop, the principal priest of a diocese. See *cathedral*.

CATHEDRAL. The church of a bishop; his administrative headquarters. The location of his *cathedra* or throne.

CELLA. (1) The principal enclosed room of a temple used to house an image. Also called the *naos*. (2) The entire body of a temple as distinct from its external parts.

CENTERING. A wooden framework built to support an arch, vault, or dome during its construction.

CENTRAL-PLAN CHURCH. (1) A church having four arms of equal length. The crossing is often covered with a dome. Also called a Greek-cross church. (2) A church having a circular or polygonal plan.

CHAMPLEVÉ. An enameling method in which hollows are etched into a metal surface and filled with enamel.

CHANCEL. The area of a church around the altar, sometimes set off by a screen. It is used by the clergy and the choir.

CHAPEL. (1) A private or subordinate place of worship. (2) A place of worship that is part of a church but separately dedicated.

CHARTREUSE. French word for a Carthusian monastery (in Italian, Certosa). The Carthusian Order was founded by St. Bruno (ca. 1030–1101) at Chartreuse near Grenoble in 1084. It is an eremitic order, the life of the monks being one of silence, prayer, and austerity.

CHASING. (1) A technique of ornamenting a metal surface by the use of various tools. (2) The procedure used to finish a raw bronze cast.

CHÂTEAU (pl. **CHÂTEAUS** or **CHÂTEAUX**). French word for “castle,” now used to designate a large country house as well.

CHEVET. In Gothic architecture, the term for the developed and unified east end of a church, including choir, apse, ambulatory, and radiating chapels.

CHEVRON. A V-shaped decorative element that, when used repeatedly, gives a horizontal, zigzag appearance.

CHIAROSCURO. Italian word for “light and dark.” In painting, a method of modeling form primarily by the use of light and shade.

CHOIR. In church architecture, a square or rectangular area between the apse and the nave or transept. It is reserved for the clergy and the singing choir and is usually marked off by steps, a railing, or a choir screen. Also called the *chancel*.

CHOIR SCREEN. A screen, frequently ornamented with sculpture and sometimes called a *rood screen*, separating the choir of a church from the nave or transept. In Orthodox Christian churches it is decorated with icons and thus called an *iconostasis*.

CHRISTOLOGICAL CYCLE. A series of illustrations depicting the life of Jesus Christ.

CIRE-PERDU PROCESS. The lost-wax process of casting. A method in which an original is modeled in wax or coated with wax, then covered with clay. When the wax is melted out, the resulting mold is filled with molten metal (often bronze) or liquid plaster.

CISTERCIAN ORDER. Founded at Cîteaux in France in 1098 by Robert of Molesme with the objective of reforming the Benedictine Order and reasserting its original ideals of a life of severe simplicity.

CITY-STATE. An autonomous political unit comprising a city and the surrounding countryside.

CLASSICISM. Art or architecture that harkens back to and relies upon the style and canons of the art and architecture of ancient Greece or Rome, which emphasize certain standards of balance, order, and beauty.

CLERESTORY. A row of windows in the upper part of a wall that rises above an adjoining roof. Its purpose is to provide direct lighting, as in a basilica or church.

CLOISONNÉ. An enameling method in which the hollows created by wires joined to a metal plate are filled with enamel to create a design.

CLOISTER. (1) A place of religious seclusion such as a monastery or nunnery. (2) An open court attached to a church or monastery and surrounded by an ambulatory. Used for study, meditation, and exercise.

CLUNIAN ORDER. Founded at Cluny, France, by Berno of Baume in 909. It had a leading role in the religious reform movement in the Middle Ages and had close connections to Ottonian rulers and to the papacy.

CODEX (pl. **CODICES**). A manuscript in book form made possible by the use of parchment instead of papyrus. During the 1st to 4th centuries CE, it gradually replaced the *rotulus*, or “scroll,” previously used for written documents.

COFFER. (1) A small chest or casket. (2) A recessed, geometrically shaped panel in a ceiling. A ceiling decorated with these panels is said to be coffered.

COLLAGE. A composition made of cut and pasted scraps of materials, sometimes with lines or forms added by the artist.

COLONNADE. A series of regularly spaced columns supporting a lintel or entablature.

COLONNETTE. A small, often decorative, column that is connected to a wall or pier.

COLOPHON. (1) The production information given at the end of a book. (2) The printed emblem of a book's publisher.

COLOR-FIELD PAINTING. A technique of Abstract painting in which thinned paints are spread onto an unprimed canvas and allowed to soak in with minimal control by the artist.

COLOSSAL ORDER. Columns, piers, or pilasters in the shape of the Greek or Roman orders but that extend through two or more stories rather than following the Classical proportions.

COLUMN. An approximately cylindrical, upright architectural support, usually consisting of a long, relatively slender shaft, a base, and a capital. When imbedded in a wall, it is called an engaged column. Columns decorated with wraparound reliefs were used occasionally as freestanding commemorative monuments.

COMPOSITE IMAGE. An image formed by combining different images or different views of the subject.

COMPOUND PIER. A pier with attached pilasters or shafts.

CONCRETE. A mixture of sand or gravel with mortar and rubble invented in the ancient Near East and further developed by the Romans. Largely ignored during the Middle Ages, it was revived by Bramante in the early 16th century for St. Peter's.

CONTÉ CRAYON. A crayon made of graphite and clay used for drawing. Produces rich, velvety tones.

CONTINUOUS NARRATION. Portrayal of the same figure or character at different stages in a story that is depicted in a single artistic space.

CONTRAPPOSTO. Italian word for “set against.” A composition developed by the Greeks to represent movement in a figure. The parts of the body are placed asymmetrically in opposition to each other around a central axis, and careful attention is paid to the distribution of weight.

CORBEL. (1) A bracket that projects from a wall to aid in supporting weight. (2) The projection of one course, or horizontal row, of a building material beyond the course below it.

CORBEL VAULT. A vault formed by progressively projecting courses of stone or brick, which eventually meet to form the highest point of the vault.

CORINTHIAN STYLE. An ornate Classical style of architecture, characterized in part by columns combining a fluted shaft with a capital made up of carved acanthus leaves and scrolls (*volutes*).

CORNICE. (1) The projecting, framing members of a classical pediment, including the horizontal one beneath and the two sloping or “raking” ones above. (2) Any projecting, horizontal element surmounting a wall or other structure or dividing it horizontally for decorative purposes.

COUNTER-REFORMATION. The movement of self-renewal and reform within the Roman Catholic church following the Protestant Reformation of the early 16th century and attempting to combat its influence. Also known as the Catholic Reform. Its principles were formulated and adopted at the Council of Trent, 1545–1563.

COURT STYLE. See *Rayonnant*.

CRENELATED. Especially in medieval Europe, the up-and-down notched walls (*battlements*) of fortified buildings and castles; the *crenels* served as openings for the use of weapons and the higher *merlons* as defensive shields.

CROMLECH. From the Welsh for “concave stone.” A circle of large upright stones probably used as the setting for ritual ceremonies in prehistoric Britain.

CROSSHATCHING. In drawing and etching, parallel lines drawn across other parallel lines at various angles to represent differences in values and degrees of shading. See also *hatching*.

CROSSING. The area in a church where the transept crosses the nave, frequently emphasized by a dome or crossing tower.

CROSS SECTION. (1) In architecture, a drawing that shows a theoretical slice through a building along an imagined plane in order to reveal the design of the structure. (2) An imagined slice through any object along an imagined plane in order to reveal its structure.

CRYPT. A space, usually vaulted, in a church that sometimes causes the floor of the choir to be raised above that of the nave; often used as a place for tombs and small chapels.

CUNEIFORM. The wedge-shaped characters made in clay by the ancient Mesopotamians as a writing system.

CURTAIN WALL. A wall of a modern building that does not support the building; the building is supported by an underlying steel structure rather than by the wall itself, which serves the purpose of a facade.

CYCLOPEAN. An adjective describing masonry with large, unhewn stones, thought by the Greeks to have been built by the Cyclopes, a legendary race of one-eyed giants.

DAGUERRETYPE. Originally, a photograph on a silver-plated sheet of copper, which had been treated with fumes of iodine to form silver iodide on its surface and then after exposure developed by fumes of mercury. The process, invented by L. J. M. Daguerre and made public in 1839, was modified and accelerated as daguerreotypes gained popularity.

DECALCOMANIA. A technique developed by the artist Max Ernst that uses pressure to transfer paint to a canvas from some other surface.

DEËSIS. From the Greek word for “entreaty.” The representation of Christ enthroned between the Virgin Mary and St. John the Baptist, frequent in Byzantine mosaics and depictions of the Last Judgment. It refers to the roles of the Virgin Mary and St. John the Baptist as intercessors for humankind.

DENTIL. A small, rectangular, tooth-like block in a series, used to decorate a classical entablature.

DIKKA. An elevated, flat-topped platform in a mosque used by the muezzin or cantor.

DIORITE. An igneous rock, extremely hard and usually black or dark gray in color.

DIPTYCH. (1) Originally a hinged, two-leaved tablet used for writing. (2) A pair of ivory carvings or panel paintings, usually hinged together.

DIPYLON VASE. A Greek funerary vase with holes in the bottom through which libations were poured to the dead. Named for the cemetery near Athens where the vases were found.

DISGUISED SYMBOLISM. “Hidden” meaning in the details of a painting that carry a symbolic message.

DOLMEN. A structure formed by two or more large, upright stones capped by a horizontal slab. Thought to be a prehistoric tomb.

DOME. A true dome is a vaulted roof of circular, polygonal, or elliptical plan, formed with hemispherical or ovoidal curvature. May be supported by a circular wall or drum and by pendentives or related constructions. Domical coverings of many other sorts have been devised.

DOME VAULT. The arched sections of a dome that, joined together, form the rounded shape of a dome. See *dome*, *vault*, and *arch*.

DOMINICAN ORDER. Founded as a mendicant order by St. Dominic in Toulouse in 1220.

DOMUS. Latin word for “house.” A detached, one-family Roman house with rooms frequently grouped around two open courts. The first court, called the *atrium*, was used for entertaining and conducting business. The second court, usually with a garden and surrounded by a *peristyle* or colonnade, was for the private use of the family.

DONOR. The patron or client at whose order a work of art was executed; the donor may be depicted in the work.

DORIC STYLE. A simple style of Classical architecture, characterized in part by smooth or fluted column shafts and plain, cushionlike capitals, and a frieze of *metopes* and *triglyphs*.

DRAWING. (1) A work in pencil, pen and ink, charcoal, etc., often on paper. (2) A similar work in ink or wash, etc., made with a brush and often called a brush drawing. (3) A work combining these or other techniques. A drawing may be large or small, a quick sketch or an elaborate work. Among its various forms are a record of something seen, a study for another work, an illustration associated with a text, and a technical aid.

DRESSED STONE. A masonry technique in which exposed stones are finished, or dressed, to produce a surface that is smooth and formal.

DRÔLERIES. French word for "jests." Used to describe the lively animals and small figures in the margins of late medieval manuscripts and in wood carvings on furniture.

DRUM. (1) A section of the shaft of a column. (2) A circular-shaped wall supporting a dome.

DRYPOINT. A type of *intaglio* printmaking in which a sharp metal needle is used to carve lines and a design into a (usually) copper plate. The act of drawing pushes up a burr of metal filings, and so, when the plate is inked, ink will be retained by the burr to create a soft and deep tone that will be unique to each print. The burr can only last for a few printings. Both the print and the process are called drypoint.

EARTHWORKS. Usually very large scale, outdoor artwork that is produced by altering the natural environment.

ECHINUS. In the Doric or Tuscan Order, the round, cushionlike element between the top of the shaft and the abacus.

ELEVATION. (1) An architectural drawing presenting a building as if projected on a vertical plane parallel to one of its sides. (2) Term used in describing the vertical plane of a building.

EMBLEM BOOK. A reference book for painters of Christian subjects that provides examples of objects and events associated with saints and other religious figures.

EMBOSSING. A metalworking technique in which a relief design is raised by hammering into the back side of a metal sheet.

EMPIRICISM. The philosophical and scientific idea that knowledge should be attained through observation and the accumulation of evidence through repeatable experiments.

ENAMEL. (1) Colored glassy substances, either opaque or translucent, applied in powder form to a metal surface and fused to it by firing. Two main techniques developed: *champlevé* (from the French for "raised field"), in which the areas to be treated are dug out of the metal surface; and *cloisonné* (from the French for "partitioned"), in which compartments or cloisons to be filled are made on the surface with thin metal strips. (2) A work executed in either technique.

ENCAUSTIC. A technique of painting with pigments dissolved in hot wax.

ENGAGED COLUMN. A column that is joined to a wall, usually appearing as a half-rounded vertical shape.

ENGRAVING. (1) A means of embellishing metal surfaces or gemstones by incising a design on the surface. (2) A print made by cutting a design into a metal plate (usually copper) with a pointed steel tool known as a burin. The burr raised on either side of the incised line is removed. Ink is then rubbed into the V-shaped grooves and wiped off the surface. The plate, covered with a damp sheet of paper, is run through a heavy press. The image on the paper is the reverse of that on the plate. When a fine steel needle is used instead of a burin and the burr is retained, a drypoint engraving results, characterized by a softer line. These techniques are called, respectively, engraving and drypoint.

ENTABLATURE. (1) In a classical order, the entire structure above the columns; this usually includes architrave, frieze, and cornice. (2) The same structure in any building of a classical style.

ENTASIS. A swelling of the shaft of a column.

ENVIRONMENT. In art, environment refers to the Earth itself as a stage for Environmental art, works that can be enormously large yet very minimal and abstract. These works can be permanent or transitory. The term Earth art is also used to describe these artworks.

ETCHING. (1) A print made by coating a copperplate with an acid-resistant resin and drawing through this ground, exposing the metal with a sharp instrument called a *stylus*. The plate is bathed in acid, which eats into the lines; it is then heated to remove the resin and finally inked and printed on paper. (2) The technique itself is also called etching.

EUCHARIST. (1) The sacrament of Holy Communion, the celebration in commemoration of the Last Supper. (2) The consecrated bread and wine used in the ceremony.

EVANGELISTS. Matthew, Mark, Luke, and John, traditionally thought to be the authors of the Gospels, the first four books of the New Testament, which recount the life and death of Christ. They are usually shown with their symbols, which are probably derived from the four beasts surrounding the throne of the Lamb in the Book of Revelation or from those in the vision of Ezekiel: a winged man or angel for Matthew, a winged lion for Mark, a winged ox for Luke, and an eagle for John. These symbols may also represent the evangelists.

FACADE. The principle face or the front of a building.

FAIENCE. (1) A glass paste fired to a shiny opaque finish, used in Egypt and the Aegean. (2) A type of earthenware that is covered with a colorful opaque glaze and is often decorated with elaborate designs.

FATHERS OF THE CHURCH. Early teachers and defenders of the Christian faith. Those most frequently represented are the four Latin fathers: St. Jerome, St. Ambrose, and St. Augustine, all of the 4th century, and St. Gregory of the 6th.

FERROCONCRETE. See *reinforced concrete*.

FERROVITREOUS. In 19th-century architecture, the combining of iron (and later steel) with glass in the construction of large buildings (e.g., railway stations, exhibition halls, etc.).

FIBULA. A clasp, buckle, or brooch, often ornamented.

FILIGREE. Delicate decorative work made of inter-twining wires.

FINIAL. A relatively small, decorative element terminating in a gable, pinnacle, or the like.

FLAMBOYANT GOTHIC. A style of Late Gothic architecture in which the bar tracery supporting the strained glass windows is formed into elaborate pointed, often flamelike, shapes.

FLUTING. In architecture, the ornamental grooves channeled vertically into the shaft of a column or *pilaster*. They may meet in a sharp edge, as in the Doric style, or be separated by a narrow strip or fillet, as in the Ionic, Corinthian, and composite styles.

FLYING BUTTRESS. An arch or series of arches on the exterior of a building, connecting the building to detached pier buttresses so that the thrust from the roof vaults is offset.

FOLIO. A leaf of a manuscript or a book, identified so that the front and the back have the same number, the front being labeled *recto* and the back *verso*.

FONT. (1) In printing, a complete set of type in which the letters and numbers follow a consistent design and style. (2) The stone or metal container that holds the Holy Water in a baptistry.

FORESHORTENING. A method of reducing or distorting the parts of a represented object that are not parallel to the picture plane in order to convey the impression of three dimensions as perceived by the human eye.

FORMALISM. The emphasis in art on form; i.e., on line, shape, color, composition, etc. rather than on subject matter. Hence, art from any era may be judged on the basis of its formal elements alone.

FORUM (pl. *FORA*). In an ancient Roman city, the main public square, which was a public gathering place and the center of judicial and business activity.

FOUR-IWAN MOSQUE. A mosque with a rectangular interior courtyard designed with a large vaulted chamber or recess open to the courtyard on each side.

FRANCISCAN ORDER. Founded as a mendicant order by St. Francis of Assisi (Giovanni de Bernardone, ca. 1181–1226). The order's monks aimed to imitate the life of Christ in its poverty and humility, to preach, and to minister to the spiritual needs of the poor.

FRESCO. Italian word for "fresh." Fresco is the technique of painting on plaster with pigments ground in water so that the paint is absorbed by the plaster and becomes part of the wall itself. *Buon fresco* is the technique of painting on wet plaster; *fresco secco* is the technique of painting on dry plaster.

FRIEZE. (1) A continuous band of painted or sculptured decoration. (2) In a Classical building, the part of the entablature between the architrave and the cornice. A Doric frieze consists of alternating triglyphs and metopes, the latter often sculptured. An Ionic frieze is usually decorated with continuous relief sculpture.

FRONTALITY. Representation of a subject in a full frontal view.

FROTAGE. The technique of rubbing a drawing medium, such as a crayon, over paper that is placed over a textured surface in order to transfer the underlying pattern to the paper.

GABLE. (1) The triangular area framed by the cornice or eaves of a building and the sloping sides of a pitched roof. In Classical architecture, it is called a *pediment*. (2) A decorative element of similar shape, such as the triangular structures above the portals of a Gothic church and sometimes at the top of a Gothic picture frame.

GALLERY. A second story placed over the side aisles of a church and below the clerestory. In a church with a four-part elevation, it is placed below the triforium and above the nave arcade.

GENIUS. A winged semi-nude figure, often purely decorative but frequently personifying an abstract concept or representing the guardian spirit of a person or place.

GENRE. The French word for "kind" or "sort." In art, a genre scene is a work of art, usually a painting, depicting a scene from everyday, ordinary life.

GEOMETRIC ARABESQUE. Complex patterns and designs usually composed of polygonal geometric forms, rather than organic flowing shapes; often used as ornamentation in Islamic art.

GESSO. A smooth mixture of ground chalk or plaster and glue used as the basis for tempera painting and for oil painting on panel.

GESTURE PAINTING. A technique in painting and drawing where the actual physical movement of the artist is reflected in the brush stroke or line as it is seen in the artwork. The artist Jackson Pollock is particularly associated with this technique.

GIGANTOMACHY. From Greek mythology, the battle of the gods and the giants.

GILDING. (1) A coat of gold or of a gold-colored substance that is applied mechanically or chemically to surfaces of a painting, sculpture, or architectural decoration. (2) The process of applying this material.

GIORNATA. Because fresco painting dries quickly, artists apply only as much wet plaster on the wall as can be painted in one day. That amount of work is called the *giornata*, from the Italian word *giorno*, meaning "day." So, *giornata* means "one day's work."

GISANT. In a tomb sculpture, a recumbent effigy or representation of the deceased. At times, the gisant may be represented in a state of decay.

GLAZE. (1) A thin layer of translucent oil color applied to a painted surface or to parts of it in order to modify the tone. (2) A glassy coating applied to a piece of ceramic work before firing in the kiln as a protective seal and often as decoration.

GLAZED BRICK. Brick that is baked in a kiln after being painted.

GLORIOLE (or GLORY). The circle of radiant light around the heads or figures of God, Christ, the Virgin Mary, or a saint. When it surrounds the head only, it is called a *halo* or *nimbus*; when it surrounds the entire figure with a large oval, it is called a *mandorla* (the Italian word for “almond”). It indicates divinity or holiness, though originally it was placed around the heads of kings and gods as a mark of distinction.

GOLD LEAF. (1) Gold beaten into very thin sheets or “leaves” and applied to illuminated manuscripts and panel paintings, to sculpture, or to the back of the glass tesserae used in mosaics. (2) *Silver leaf* is also used, though ultimately it tarnishes. Sometimes called gold foil, silver foil.

GOLGOTHA. From the word in Aramaic meaning “skull,” Golgotha is the hill outside Jerusalem where the Crucifixion of Jesus Christ took place; it is also known as Calvary. See *Calvary*.

GORGON. In Greek mythology, one of three hideous female monsters with large heads and snakes for hair. Their glance turned men to stone. Medusa, the most famous of the Gorgons, was killed by Perseus only with help from the gods.

GOSPEL. (1) The first four books of the New Testament. They tell the story of Christ's life and death and are ascribed to the evangelists Matthew, Mark, Luke, and John. (2) A copy of these, usually called a Gospel Book, often richly illuminated.

GRANULATION. A technique of decoration in which metal granules, or tiny metal balls, are fused to a metal surface.

GRATTAGE. A technique in painting whereby an image is produced by scraping off paint from a canvas that has been placed over a textured surface.

GREEK CROSS. A cross with four arms of equal length arranged at right angles.

GREEK-CROSS CHURCH. A church designed using the shape of an equal-armed Greek cross; it has a central room with four equally sized rooms extending outward from the main room.

GRISAILLE. A monochrome drawing or painting in which only values of black, gray, and white are used.

GRISAILLE GLASS. White glass painted with gray designs.

GROIN VAULT. A vault formed by the intersection of two barrel vaults at right angles to each other. A groin is the ridge resulting from the intersection of two vaults.

GROUND-LINE. The line, actual or implied, on which figures stand.

GROUND PLAN. An architectural drawing presenting a building as if cut horizontally at the floor level. Also called a *plan*.

GUTTAE. In a Doric entablature, small peglike projections above the frieze; possibly derived from pegs originally used in wooden construction.

HALL CHURCH. See *hallenkirche*.

HALLENKIRCHE. German word for “hall church.” A church in which the nave and the side aisles are of the same height. The type was developed in Romanesque architecture and occurs especially frequently in German Gothic churches.

HALO. In painting, the circle or partial circle of light depicted surrounding the head of a saint, angel, or deity to indicate a holy or sacred nature; most common in

medieval paintings but also seen in more modern artwork. Also called a *nimbus*.

HAPPENING. A type of art that involves visual images, audience participation, and improvised performance, usually in a public setting and under the loose direction of an artist.

HATAIJI STYLE. Meaning literally “of Cathay” or “Chinese”; used in Ottoman Turkish art to describe an artistic pattern consisting of stylized lotus blossoms, other flowers, and sinuous leaves on curving stems.

HATCHING. A series of parallel lines used as shading in prints and drawings. When two sets of crossing parallel lines are used, it is called *crosshatching*.

HERALDIC COMPOSITION. A design that is symmetrical around a central axis.

HIERATIC SCALE. An artistic technique in which the importance of figures is indicated by size, so that the most important figure is depicted as the largest.

HIEROGLYPH. A symbol, often based on a figure, animal, or object, standing for a word, syllable, or sound. These symbols form the early Egyptian writing system, and are found on ancient Egyptian monuments as well as in Egyptian written records.

HIGH RELIEF. See *relief*.

HÔTEL. French word for “hotel” but used also to designate an elegant town house.

HOUSE CHURCH. A place for private worship within a house; the first Christian churches were located in private homes that were modified for religious ceremonies.

HUMANISM. A philosophy emphasizing the worth of the individual, the rational abilities of humankind, and the human potential for good. During the Italian Renaissance, humanism was part of a movement that encouraged study of the classical cultures of Greece and Rome; often it came into conflict with the doctrines of the Catholic church.

HYPOSTYLE. A hall whose roof is supported by columns.

ICON. From the Greek word for “image.” A panel painting of one or more sacred personages, such as Christ, the Virgin, or a saint, particularly venerated in the Orthodox Christian church.

ICONOCLASM. The doctrine of the Christian church in the 8th and 9th centuries that forbade the worship or production of religious images. This doctrine led to the destruction of many works of art. The iconoclastic controversy over the validity of this doctrine led to a division of the church. Protestant churches of the 16th and 17th centuries also practiced iconoclasm.

ICONOGRAPHY. (1) The depicting of images in art in order to convey certain meanings. (2) The study of the meaning of images depicted in art, whether they be inanimate objects, events, or personages. (3) The content or subject matter of a work of art.

ILLUSIONISM. In artistic terms, the technique of manipulating pictorial or other means in order to cause the eye to perceive a particular reality. May be used in architecture and sculpture, as well as in painting.

IMPASTO. From the Italian word meaning “to make into a paste”; it describes paint, usually oil paint, applied very thickly.

IN ANTIS. An architectural term that indicates the position of the columns on a Greek or Roman building when those columns are set between the junction of two walls.

INCISION. A cut made into a hard material with a sharp instrument.

INLAID NIELLO. See *niello*.

INSULA (pl. INSULAE). Latin word for “island.” (1) An ancient Roman city block. (2) A Roman “apartment house”: a concrete and brick building or chain of buildings around a central court, up to five stories high.

The ground floor had shops, and above were living quarters.

INTAGLIO. A printing technique in which the design is formed from ink-filled lines cut into a surface. Engraving, etching, and drypoint are examples of intaglio.

INTONACO. The layer of smooth plaster on which paint is applied in fresco painting.

IONIC STYLE. A style of Classical Greek architecture that is characterized in part by columns that have fluted shafts, capitals with volutes (scrolls), and a base; a continuous frieze is also characteristic.

IWAN. A vaulted chamber in a mosque or other Islamic structure, open on one side and usually opening onto an interior courtyard.

JAMBS. The vertical sides of an opening. In Romanesque and Gothic churches, the jambs of doors and windows are often cut on a slant outward, or “splayed,” thus providing a broader surface for sculptural decoration.

JAPONISME. In 19th-century French and American art, a style of painting and drawing that reflected the influence of the Japanese artworks, particularly prints, that were then reaching the West.

JESUIT ORDER. The “Society of Jesus” was founded in 1534 by Ignatius of Loyola (1491–1556) and was especially devoted to the service of the pope. The order was a powerful influence in the struggle of the Catholic Counter-Reformation with the Protestant Reformation and was also very important for its missionary work, disseminating Christianity in the Far East and the New World. The mother church in Rome, Il Gesù, conforms in design to the preaching aims of the new order.

KEEP. (1) The innermost and strongest structure or central tower of a medieval castle, sometimes used as living quarters, as well as for defense. Also called a donjon. (2) A fortified medieval castle.

KEystone. The highest central stone or voussoir in an arch; it is the final stone to be put in place, and its weight holds the arch together.

KITSCH. A German word for “trash,” in English *kitsch* has come to describe a sensibility that is vulgar and sentimental, in contrast to the refinement of “high” art or fine art.

KORE (pl. KORAI). Greek word for “maiden.” An Archaic Greek statue of a standing, draped female.

KOUROS (pl. KOUROI). Greek word for “male youth.” An Archaic Greek statue of a standing, nude youth.

KRATER. A Greek vessel, of assorted shapes, in which wine and water are mixed. A *calyx krater* is a bell-shaped vessel with handles near the base; a *volute krater* is a vessel with handles shaped like scrolls.

KUFIC. One of the first general forms of Arabic script to be developed, distinguished by its angularity; distinctive variants occur in various parts of the Islamic worlds.

KUNSTKAMMEN (German, pl. KUNSTKAMMERN; in Dutch, KUNSTKAMER). Literally this is a room of art. Developed in the 16th century, it is a forerunner of the museum—a display of paintings and objects of natural history (shells, bones, etc.) that formed an encyclopedic collection.

KYLIX. In Greek and Roman antiquity, a shallow drinking cup with two horizontal handles, often set on a stem terminating in a foot.

LABORS OF THE MONTHS. The various occupations suitable to the months of the year. Scenes or figures illustrating these were frequently represented in illuminated manuscripts. Sometimes scenes of the labors of the months were combined with signs of the zodiac.

LAMASSU. An ancient Near Eastern guardian of a palace; often shown in sculpture as a human-headed bull or lion with wings.

LANCET. A tall, pointed window common in Gothic architecture.

LANDSCAPE. A drawing or painting in which an outdoor scene of nature is the primary subject.

LANTERN. A relatively small structure crowning a dome, roof, or tower, frequently open to admit light to an enclosed area below.

LAPITH. A member of a mythical Greek tribe that defeated the Centaurs in a battle, scenes from which are frequently represented in vase painting and sculpture.

LATIN CROSS. A cross in which three arms are of equal length and one arm is longer.

LAY BROTHER. One who has joined a monastic order but has not taken monastic vows and therefore belongs still to the people or laity, as distinguished from the clergy or religious.

LEKYTHOS (pl. **LEKYTHOI**). A Greek oil jug with an ellipsoidal body, a narrow neck, a flanged mouth, a curved handle extending from below the lip to the shoulder, and a narrow base terminating in a foot. It was used chiefly for ointments and funerary offerings.

LIBERAL ARTS. Traditionally thought to go back to Plato, they comprised the intellectual disciplines considered suitable or necessary to a complete education and included grammar, rhetoric, logic, arithmetic, music, geometry, and astronomy. During the Middle Ages and the Renaissance, they were often represented allegorically in paintings, engravings, and sculpture.

LINTEL. In architecture, a horizontal beam of any material that is held up by two vertical supports.

LITHOGRAPH. A print made by drawing a design with an oily crayon or other greasy substance on a porous stone or, later, a metal plate; the design is then fixed, the entire surface is moistened, and the printing ink that is applied adheres only to the oily lines of the drawing. The design can then be transferred easily in a press to a piece of paper. The technique was invented ca. 1796 by Aloys Senefelder and quickly became popular. It is also widely used commercially, since many impressions can be taken from a single plate.

LOGGIA. A covered gallery or arcade open to the air on at least one side. It may stand alone or be part of a building.

LONGITUDINAL SECTION. A cross section of a building or other object that shows the lengthwise structure. See *cross section*.

LOUVERS. A series of overlapping boards or slats that can be opened to admit air but are slanted so as to exclude sun and rain.

LOW RELIEF. See *relief*.

LUNETTE. (1) A semicircular or pointed wall area, as under a vault, or above a door or window. When it is above the portal of a medieval church, it is called a *tympanum*. (2) A painting, relief sculpture, or window of the same shape.

MADRASA. An Islamic religious college.

MAESTÀ. Italian word for "majesty," applied in the 14th and 15th centuries to representations of the Madonna and Child enthroned and surrounded by her celestial court of saints and angels.

MAGICO-RELIGIOUS. In art, subject matter that deals with the supernatural and often has the purpose of invoking those powers to achieve human ends, e.g., prehistoric cave paintings used to ensure a successful hunt.

MAGUS (pl. **MAGI**). (1) A member of the priestly caste of ancient Media and Persia. (2) In Christian literature, one of the three Wise Men or Kings who came from the East bearing gifts to the newborn Jesus.

MANDORLA. A representation of light surrounding the body of a holy figure.

MANIERA. In painting, the "Greek style" of the 13th century that demonstrated both Italian and Byzantine influences.

MANUSCRIPT ILLUMINATION. Decoration of handwritten documents, scrolls, or books with drawings or paintings. Illuminated manuscripts were often produced during the Middle Ages.

MAQSURA. A screened enclosure, reserved for the ruler, often located before the *mihrab* in certain important royal Islamic mosques.

MARTYRIUM (pl. **MARTYRIA**). A church, chapel, or shrine built over the grave of a Christian martyr or at the site of an important miracle.

MASTABA. An ancient Egyptian tomb, rectangular in shape, with sloping sides and a flat roof. It covered a chapel for offerings and a shaft to the burial chamber.

MATRIX. (1) A mold or die used for shaping a ceramic object before casting. (2) In printmaking, any surface on which an image is incised, carved, or applied and from which a print may be pulled.

MAUSOLEUM. (1) The huge tomb erected at Halikarnassos in Asia Minor in the 4th century BCE by King Mausolos and his wife Artemisia. (2) A generic term for any large funerary monument.

MEANDER. A decorative motif of intricate, rectilinear character applied to architecture and sculpture.

MEDIUM (pl. **MEDIUMS**). (1) The material or technique in which an artist works. (2) The vehicle in which pigments are carried in paint, pastel, etc.

MEGALITH. From the Greek *mega*, meaning "big," and *lithos*, meaning "stone." A huge stone such as those used in cromlechs and dolmens.

MEGARON (pl. **MEGARONS** or **MEGARA**). From the Greek word for "large." The central audience hall in a Minoan or Mycenaean palace or home.

MENHIR. A megalithic upright slab of stone, sometimes placed in rows by prehistoric peoples.

MESOLITHIC. Transitional period of the Stone Age between the Paleolithic and the Neolithic.

METOPÉ. The element of a Doric frieze between two consecutive triglyphs, sometimes left plain but often decorated with paint or relief sculpture.

MIHRAB. A niche, often highly decorated, usually found in the center of the *qibla* wall of a mosque, indicating the direction of prayer toward Mecca.

MINARET. A tower on or near a mosque, varying extensively in form throughout the Islamic world, from which the faithful are called to prayer five times a day.

MINBAR. A type of staircase pulpit, found in more important mosques to the right of the mihrab, from which the Sabbath sermon is given on Fridays after the noonday prayer.

MINIATURE. (1) A single illustration in an illuminated manuscript. (2) A very small painting, especially a portrait on ivory, glass, or metal.

MINOTAUR. In Greek mythology, a monster having the head of a bull and the body of a man who lived in the Labyrinth of the palace of Knossos on Crete.

MODEL. (1) The preliminary form of a sculpture, often finished in itself but preceding the final casting or carving. (2) Preliminary or reconstructed form of a building made to scale. (3) A person who poses for an artist.

MODELING. (1) In sculpture, the building up of a figure or design in a soft substance such as clay or wax. (2) In painting and drawing, producing a three-dimensional effect by changes in color, the use of light and shade, etc.

MODULE. (1) A segment of a pattern. (2) A basic unit, such as the measure of an architectural member. Multiples of the basic unit are used to determine proportionate construction of other parts of a building.

MOLDING. In architecture, any of various long, narrow, ornamental bands having a distinctive profile that

project from the surface of the structure and give variety to the surface by means of their patterned contrasts of light and shade.

MONASTIC ORDER. A religious society whose members live together under an established set of rules.

MONOTYPE. A unique print made from a copper plate or other type of plate from which no other copies of the artwork are made.

MOSAIC. Decorative work for walls, vaults, ceilings, or floors composed of small pieces of colored materials, called *tesserae*, set in plaster or concrete. Romans, whose work was mostly for floors, used shaped pieces of colored stone. Early Christians used pieces of glass with brilliant hues, including gold, and slightly irregular surfaces, producing an entirely different glittering effect.

MOSQUE. A building used as a center for community prayers in Islamic worship; it often serves other functions including religious education and public assembly.

MOTIF. A visual theme, a motif may appear numerous times in a single work of art.

MOZARAB. Term used for the Spanish Christian culture of the Middle Ages that developed while Muslims were the dominant culture and political power on the Iberian peninsula.

MUQARNAS. A distinctive type of Islamic decoration consisting of multiple nichelike forms usually arranged in superimposed rows, often used in zones of architectural transition.

MURAL. From the Latin word for wall, *murus*. A large painting or decoration either executed directly on a wall (fresco) or done separately and affixed to it.

MUSES. In Greek mythology, the nine goddesses who presided over various arts and sciences. They are led by Apollo as god of music and poetry and usually include Calliope, muse of epic poetry; Clio, muse of history; Erato, muse of love poetry; Euterpe, muse of music; Melpomene, muse of tragedy; Polyhymnia, muse of sacred music; Terpsichore, muse of dancing; Thalia, muse of comedy; and Urania, muse of astronomy.

MUTULES. A feature of Doric architecture, mutules are flat rectangular blocks found just under the cornice.

NAOS. See *cella*.

NARTHÉX. The transverse entrance hall of a church, sometimes enclosed but often open on one side to a preceding atrium.

NATURALISM. A style of art that aims to depict the natural world as it appears.

NAVE. (1) The central aisle of a Roman basilica, as distinguished from the side aisles. (2) The same section of a Christian basilican church extending from the entrance to the apse or transept.

NECROPOLIS. Greek for "city of the dead." A burial ground or cemetery.

NEOLITHIC. The New Stone Age, thought to have begun ca. 9000–8000 BCE. The first society to live in settled communities, to domesticate animals, and to cultivate crops, it saw the beginning of many new skills, such as spinning, weaving, and building.

NEW STONE AGE. See *neolithic*.

NIELLO. Dark metal alloys applied to the engraved lines in a precious metal plate (usually made of gold or silver) to create a design.

NIKE. The ancient Greek goddess of victory, often identified with Athena and by the Romans with Victoria. She is usually represented as a winged woman with windblown draperies.

NIMBUS. See *halo*.

NOCTURNE. A painting that depicts a nighttime scene, often emphasizing the effects of artificial light.

NONOBJECTIVE PAINTING. In Abstract art, the style of painting that does not strive to represent objects, including people, as they would appear in everyday life or in the natural world.

OBELISK. A tall, tapering, four-sided stone shaft with a pyramidal top. First constructed as *megaliths* in ancient Egypt, certain examples have since been exported to other countries.

OCULUS. The Latin word for "eye." (1) A circular opening at the top of a dome used to admit light. (2) A round window.

ODALISQUE. Turkish word for "harem slave girl" or "concubine."

OIL PAINTING. (1) A painting executed with pigments mixed with oil, first applied to a panel prepared with a coat of gesso (as also in tempera painting), and later to a stretched canvas primed with a coat of white paint and glue. The latter method has predominated since the late 15th century. Oil painting also may be executed on paper, parchment, copper, etc. (2) The technique of executing such a painting.

OIL SKETCH. A work in oil painting of an informal character, sometimes preparatory to a finished work.

OLD STONE AGE. See *paleolithic*.

OPTICAL IMAGES. An image created from what the eye sees, rather than from memory.

ORANT. A standing figure with arms upraised in a gesture of prayer.

ORCHESTRA. (1) In an ancient Greek theater, the round space in front of the stage and below the tiers of seats, reserved for the chorus. (2) In a Roman theater, a similar space reserved for important guests.

ORTHODOX. From the Greek word for "right in opinion." The Eastern Orthodox church, which broke with the Western Catholic church during the 5th century CE and transferred its allegiance from the pope in Rome to the Byzantine emperor in Constantinople and his appointed patriarch. Sometimes called the Byzantine church.

ORTHOGONAL. In a perspective construction, an imagined line in a painting that runs perpendicular to the picture plane and recedes to a vanishing point.

ORTHOSTATS. Upright slabs of stone constituting or lining the lowest courses of a wall, often in order to protect a vulnerable material such as mud-brick.

PALAZZO (pl. **PALAZZI**). Italian word for "palace" (in French, *palais*). Refers either to large official buildings or to important private town houses.

PALEOLITHIC. The Old Stone Age, usually divided into Lower, Middle, and Upper (which began about 35,000 BCE). A society of nomadic hunters who used stone implements, later developing ones of bone and flint. Some lived in caves, which they decorated during the latter stages of the age, at which time they also produced small carvings in bone, horn, and stone.

PALETTE. (1) A thin, usually oval or oblong board with a thumbhole at one end, used by painters to hold and mix their colors. (2) The range of colors used by a particular painter. (3) In Egyptian art, a slate slab, usually decorated with sculpture in low relief. The small ones with a recessed circular area on one side are thought to have been used for eye makeup. The larger ones were commemorative objects.

PANEL. (1) A wooden surface used for painting, usually in tempera, and prepared beforehand with a layer of gesso. Large altarpieces require the joining together of two or more boards. (2) Recently, panels of Masonite or other composite materials have come into use.

PANTHEON. From *pan*, Greek for "all," and *theos*, Greek for "god." A Hellenistic Greek or Roman temple dedicated to all of the gods; in later years, often housing tombs or memorials for the illustrious dead of a nation.

PANTOCRATOR. A representation of Christ as ruler of the universe that appears frequently in the dome or apse mosaics of Byzantine churches.

PAPYRUS. (1) A tall aquatic plant that grows abundantly in the Near East, Egypt, and Abyssinia. (2) A paperlike material made by laying together thin strips of the pith of this plant and then soaking, pressing, and drying the whole. The resultant sheets were used as writing material by the ancient Egyptians, Greeks, and Romans. (3) An ancient document or scroll written on this material.

PARCHMENT. From Pergamon, the name of a Greek city in Asia Minor where parchment was invented in the 2nd century BCE. (1) A paperlike material made from bleached animal hides used extensively in the Middle Ages for manuscripts. Vellum is a superior type of parchment made from calfskin. (2) A document or miniature on this material.

PASSION. (1) In ecclesiastic terms, the events of Jesus' last week on earth. (2) The representation of these events in pictorial, literary, theatrical, or musical form.

PASTEL. (1) A soft, subdued shade of color. (2) A drawing stick made from pigments ground with chalk and mixed with gum water. (3) A drawing executed with these sticks.

PEDESTAL. An architectural support for a statue, vase, column, etc.

PEDIMENT. (1) In Classical architecture, a low gable, typically triangular, framed by a horizontal cornice below and two raking cornices above; frequently filled with sculpture. (2) A similar architectural member used over a door, window, or niche. When pieces of the cornice are either turned at an angle or interrupted, it is called a *broken pediment*.

PELIKE. A Greek storage jar with two handles, a wide mouth, little or no neck, and resting on a foot.

PENDENTIVE. One of the concave triangles that achieves the transition from a square or polygonal opening to the round base of a dome or the supporting drum.

PERFORMANCE ART. A type of art in which performance by actors or artists, often interacting with the audience in an improvisational manner, is the primary aim over a certain time period. These artworks are transitory, perhaps with only a photographic record of some of the events.

PERIPTERAL. An adjective describing a building surrounded by a single row of columns or colonnade.

PERISTYLE. (1) In a Roman house or *domus*, an open garden court surrounded by a colonnade. (2) A colonnade around a building or court.

PERPENDICULAR STYLE. The third style of English Gothic architecture, in which the bar tracery uses predominantly vertical lines. The fan vault is also used extensively in this style.

PERSPECTIVE. A system for representing spatial relationships and three-dimensional objects on a flat two-dimensional surface so as to produce an effect similar to that perceived by the human eye. In *atmospheric* or *aerial* perspective, this is accomplished by a gradual decrease in the intensity of color and value and in the contrast of light and dark as objects are depicted as farther and farther away in the picture. In color artwork, as objects recede into the distance, all colors tend toward a light bluish-gray tone. In *scientific* or *linear* perspective, developed in Italy in the 15th century, a mathematical system is used based on orthogonals receding to vanishing points on the horizon. Transversals intersect the orthogonals at right angles at distances derived mathematically. Since this presupposes an absolutely stationary viewer and imposes rigid restrictions on the artist, it is seldom applied with complete consistency. Although traditionally ascribed to Brunelleschi, the first theoretical text on perspective was Leon Battista Alberti's *On Painting* (1435).

PHILOSOPHES. Philosophers and intellectuals of the Enlightenment, whose writings had an important influence upon the art of that time.

PHOTOGRAM. A shadowlike photograph made without a camera by placing objects on light-sensitive paper and exposing them to a light source.

PHOTOGRAPH. The relatively permanent or "fixed" form of an image made by light that passes through the lens of a camera and acts upon light-sensitive substances. Often called a print.

PHOTOMONTAGE. A photograph in which prints in whole or in part are combined to form a new image. A technique much practiced by the Dada group in the 1920s.

PIAZZA (pl. **PIAZZE**). Italian word for "public square" (in French, *place*; in German, *platz*).

PICTURE PLANE. The flat surface on which a picture is painted.

PICTURESQUE. Visually interesting or pleasing, as if resembling a picture.

PIER. An upright architectural support, usually rectangular and sometimes with capital and base. When columns, pilasters, or shafts are attached to it, as in many Romanesque and Gothic churches, it is called a compound pier.

PIETÀ. Italian word for both "pity" and "piety." A representation of the Virgin grieving over the dead Christ. When used in a scene recording a specific moment after the Crucifixion, it is usually called a Lamentation.

PIETRA SERENA. A limestone, gray in color, used in the Tuscany region of Italy.

PILASTER. A flat, vertical element projecting from a wall surface and normally having a base, shaft, and capital. It has generally a decorative rather than a structural purpose.

PILGRIMAGE CHOIR. The unit in a Romanesque church composed of the apse, ambulatory, and radiating chapels.

PILGRIMAGE PLAN. The general design used in Christian churches that were stops on the pilgrimage routes throughout medieval Europe, characterized by having side aisles that allowed pilgrims to ambulate around the church. See *pilgrimage choir*.

PILLAR. A general term for a vertical architectural support that includes columns, piers, and pilasters.

PILOTIS. Pillars that are constructed from *reinforced concrete* (*ferroconcrete*).

PINNACLE. A small, decorative structure capping a tower, pier, buttress, or other architectural member. It is used especially in Gothic buildings.

PLAN. See *ground plan*.

PLATE TRACERY. A style of tracery in which pierced openings in an otherwise solid wall of stonework are filled with glass.

PLEIN-AIR. Sketching outdoors, often using paints, in order to capture the immediate effects of light on landscape and other subjects. Much encouraged by the Impressionists, their *plein-air* sketches were often taken back to the studio to produce finished paintings, but many *plein-air* sketches are considered masterworks.

PODIUM. (1) The tall base upon which rests an Etruscan or Roman temple. (2) The ground floor of a building made to resemble such a base.

POLYTYCH. An altarpiece or devotional work of art made of several panels joined together, often hinged.

PORCH. General term for an exterior appendage to a building that forms a covered approach to a doorway.

PORTA. Latin word for "door" or "gate."

PORTAL. A door or gate, usually a monumental one with elaborate sculptural decoration.

PORTICO. A columned porch supporting a roof or an entablature and pediment, often approached by a

number of steps. It provides a covered entrance to a building and a connection with the space surrounding it.

POST AND LINTEL. A basic system of construction in which two or more uprights, the posts, support a horizontal member, the lintel. The lintel may be the topmost element or support a wall or roof.

POUNCING. A technique for transferring a drawing from a cartoon to a wall or other surface by pricking holes along the principal lines of the drawing and forcing fine charcoal powder through them onto the surface of the wall, thus reproducing the design on the wall.

POUSSINISTES. Those artists of the French Academy at the end of the 17th century and the beginning of the 18th century who favored "drawing," which they believed appealed to the mind rather than the senses. The term derived from admiration for the French artist Nicolas Poussin. See *Rubénistes*.

PREDELLA. The base of an altarpiece, often decorated with small scenes that are related in subject to that of the main panel or panels.

PREFIGURATION. The representation of Old Testament figures and stories as forerunners and foreshadowers of those in the New Testament.

PRIMITIVISM. The appropriation of non-Western (e.g., African, tribal, Polynesian) art styles, forms, and techniques by Modern era artists as part of innovative and avant-garde artistic movements; other sources were also used, including the work of children and the mentally ill.

PRINT. A picture or design reproduced, usually on paper and often in numerous copies, from a prepared wood block, metal plate, stone slab, or photograph.

PRONAOS. In a Greek or Roman temple, an open vestibule in front of the *cella*.

PRONK. A word meaning ostentatious or sumptuous; it is used to refer to a still life of luxurious objects.

PROPYLAEUM (pl. *PROPYLAEAE*). (1) The often elaborate entrance to a temple or other enclosure. (2) The monumental entry gate at the western end of the Acropolis in Athens.

PROVENANCE. The place of origin of a work of art and related information.

PSALTER. (1) The book of Psalms in the Old Testament, thought to have been written in part by David, king of ancient Israel. (2) A copy of the Psalms, sometimes arranged for liturgical or devotional use and often richly illuminated.

PULPIT. A raised platform in a church from which the clergy delivers a sermon or conducts the service. Its railing or enclosing wall may be elaborately decorated.

PUTTO (pl. *PUTTI*). A nude, male child, usually winged, often represented in classical and Renaissance art. Also called a cupid or amoretto when he carries a bow and arrow and personifies Love.

PYLON. Greek word for "gateway." (1) The monumental entrance building to an Egyptian temple or forecourt consisting either of a massive wall with sloping sides pierced by a doorway or of two such walls flanking a central gateway. (2) A tall structure at either side of a gate, bridge, or avenue marking an approach or entrance.

QIBLA. The direction toward Mecca, which Muslims face during prayer. The qibla wall in a mosque identifies this direction.

QUADRANT VAULT. A half-barrel vault designed so that instead of being semicircular in cross-section, the arch is one-quarter of a circle.

QUADRA RIPORTATE. Painted scenes depicted in panels on the curved ceiling of a vault.

QUATREFOIL. An ornamental element composed of four lobes radiating from a common center.

RADIATING CHAPELS. Term for chapels arranged around the ambulatory (and sometimes the transept) of a medieval church.

RAYONNANT. The style of Gothic architecture, described as "radiant," developed at the Parisian court of Louis IX in the mid-13th century. Also referred to as *court style*.

READYMADE. An ordinary object that, when an artist gives it a new context and title, is transformed into an art object. Readymades were important features of the Dada and Surrealism movements of the early 20th century.

RED-FIGURED. A style of ancient Greek ceramic decoration characterized by red figures against a black background. This style of decoration developed toward the end of the 6th century BCE and replaced the earlier *black-figured* style.

REFECTORY. (1) A room for refreshment. (2) The dining hall of a masonry, college, or other large institution.

REFORMATION. The religious movement in the early 16th century that had for its object the reform of the Catholic church and led to the establishment of Protestant churches.

REGISTER. A horizontal band containing decoration, such as a relief sculpture or a fresco painting. When multiple horizontal layers are used, registers are useful in distinguishing between different visual planes and different time periods in visual narration.

REINFORCED CONCRETE. Concrete that has been made stronger, particularly in terms of tensile strength, by the imbedding of steel rods or steel mesh. Introduced in France ca. 1900. Many large modern buildings are only feasible through the use of reinforced concrete.

RELIEF. (1) The projection of a figure or part of a design from the background or plane on which it is carved or modeled. Sculpture done in this manner is described as "high relief" or "low relief" depending on the height of the projection. When it is very shallow, it is called *schacciato*, the Italian word for "flattened out." (2) The apparent projection of forms represented in a painting or drawing. (3) A category of printmaking in which lines raised from the surface are inked and printed.

RELIQUARY. A container used for storing or displaying relics.

RESPOND. (1) A half-pier, pilaster, or similar element projecting from a wall to support a lintel or an arch whose other side is supported by a free-standing column or pier, as at the end of an arcade. (2) One of several pilasters on a wall behind a colonnade that echoes or "responds to" the columns but is largely decorative. (3) One of the slender shafts of a compound pier in a medieval church that seems to carry the weight of the vault.

RHYTON. An ancient drinking or pouring vessel made from pottery, metal, or stone, and sometimes designed in a human or animal form.

RIB. A slender, projecting, archlike member that supports a vault either transversely or at the groins, thus dividing the surface into sections. In Late Gothic architecture, its purpose is often primarily ornamental.

RIBBED VAULT. A style of vault in which projecting surface arches, known as ribs, are raised along the intersections of segments of the vault. Ribs may provide architectural support as well as decoration to the vault's surface.

ROMANESQUE. (1) The style of medieval architecture from the 11th to the 13th centuries that was based upon the Roman model and that used the Roman rounded arch, thick walls for structural support, and relatively small windows. (2) Any culture or its artifacts that are "Roman-like."

ROOD SCREEN. A partition in a church on which a crucifix (rood) is mounted and that separates the public nave area from the choir. See also *choir screen*.

ROSE WINDOW. A large, circular window with stained glass and stone tracery, frequently used on facades and at the ends of transepts in Gothic churches.

ROSTRUM (pl. *ROSTRA*). (1) A beaklike projection from the prow of an ancient warship used for ramming the enemy. (2) In the Roman forum, the raised platform decorated with the beaks of captured ships from which speeches were delivered. (3) A platform, stage, or the like used for public speaking.

ROTULUS (pl. *ROTULI*). The Latin word for scroll, a rolled written text.

RUBBING. A reproduction of a relief surface made by covering it with paper and rubbing with pencil, chalk, etc. Also called *frottage*.

RUBÉNISTES. Those artists of the French Academy at the end of the 17th century and the beginning of the 18th century who favored "color" in painting because it appealed to the senses and was thought to be true to nature. The term derived from admiration for the work of the Flemish artist Peter Paul Rubens. See *Poussinistes*.

RUSTICATION. A masonry technique of laying rough-faced stones with sharply indented joints.

SACRA CONVERSAZIONE. Italian for "holy conversation." A composition of the Madonna and Child with saints in which the figures all occupy the same spatial setting and appear to be conversing or communing with one another.

SACRISTY. A room near the main altar of a church, or a small building attached to a church, where the vessels and vestments required for the service are kept. Also called a *vestry*.

SALON. (1) A large, elegant drawing or reception room in a palace or a private house. (2) Official government-sponsored exhibition of paintings and sculpture by living artists held at the Louvre in Paris, first biennially, then annually. (3) Any large public exhibition patterned after the Paris Salon.

SANCTUARY. (1) A sacred or holy place or building. (2) An especially holy place within a building, such as the *cella* of a temple or the part of a church around the altar.

SARCOPHAGUS (pl. *SARCOPHAGI*). A large coffin, generally of stone, and often decorated with sculpture or inscriptions. The term is derived from two Greek words meaning "flesh" and "eating."

SATYR. One of a class of woodland gods thought to be the lascivious companions of Dionysos, the Greek god of wine (or of Bacchus, his Roman counterpart). They are represented as having the legs and tail of a goat, the body of a man, and a head with horns and pointed ears. A youthful satyr is also called a faun.

SAZ. Meaning literally "enchanted forest," this term describes the sinuous leaves and twining stems that are a major component of the *hatayi* style under the Ottoman Turks.

SCHIACCIATO. Italian for "flattened out." Describes low relief sculpture used by Donatello and some of his contemporaries.

SCIENTIFIC PERSPECTIVE. See *perspective*.

SCRIPTORIUM (pl. *SCRIPTORIA*). A workroom in a monastery reserved for copying and illustrating manuscripts.

SCROLL. (1) An architectural ornament with the form of a partially unrolled spiral, as on the capitals of the Ionic and Corinthian orders. (2) A form of written text.

SCUOLA. Italian word for school. In Renaissance Venice it designated a fraternal organization or confraternity dedicated to good works, usually under ecclesiastic auspices.

SECCO (or *A SECCO*). See *fresco secco* under *fresco*.

SECTION. An architectural drawing presenting a building as if cut across the vertical plane at right angles to the horizontal plane. A *cross section* is a cut along the

transverse axis. A *longitudinal section* is a cut along the longitudinal axis.

SELECTIVE WIPING. The planned removal of certain areas of ink during the etching process to produce changes in value on the finished print.

SEXPARTITE VAULT. See *vault*.

SFUMATO. Italian word meaning “smoky.” Used to describe very delicate gradations of light and shade in the modeling of figures. It is applied especially to the work of Leonardo da Vinci.

SGRAFFITO ORNAMENT. A decorative technique in which a design is made by scratching away the surface layer of a material to produce a form in contrasting colors.

SHAFT. In architecture, the part of a column between the base and the capital.

SIBYLS. In Greek and Roman mythology, any of numerous women who were thought to possess powers of divination and prophecy. They appear on Christian representations, notably in Michelangelo’s Sistine ceiling, because they were believed to have foretold the coming of Christ.

SIDE AISLE. A passageway running parallel to the nave of a Roman basilica or Christian church, separated from it by an arcade or colonnade. There may be one on either side of the nave or two, an inner and outer.

SILENI. A class of minor woodland gods in the entourage of the wine god, Dionysos (or Bacchus). Like Silenus, the wine god’s tutor and drinking companion, they are thick-lipped and snub-nosed and fond of wine. Similar to satyrs, they are basically human in form except for having horses’ tails and ears.

SILKSCREEN PRINTING. A technique of printing in which paint or ink is pressed through a stencil and specially prepared cloth to produce a previously designed image. Also called serigraphy.

SILVER LEAF. See *gold leaf*.

SILVERPOINT. A drawing instrument (stylus) of the 14th and 15th centuries made from silver; it produced a fine line and maintained a sharp point.

SILVER SALTS. Compounds of silver—bromide, chloride, and iodide—that are sensitive to light and are used in the preparation of photographic materials. This sensitivity was first observed by Johann Heinrich Schulze in 1725.

SINOPIA (pl. *SINOPIE*). Italian word taken from “Sinope,” the ancient city in Asia Minor that was famous for its brick-red pigment. In fresco paintings, a full-sized, preliminary sketch done in this color on the first rough coat of plaster or *arriccio*.

SITE-SPECIFIC ART. Art that is produced in only one location, a location that is an integral part of the work and essential to its production and meaning.

SKETCH. A drawing, painting, or other artwork usually done quickly, as an aid to understanding and developing artistic skills; sometimes a sketch may lead to a more finished work of art.

SOCLE. A portion of the foundation of a building that projects outward as a base for a column or some other device.

SPANDREL. The area between the exterior curves of two adjoining arches or, in the case of a single arch, the area around its outside curve from its springing to its keystone.

SPHINX. (1) In ancient Egypt, a creature having the head of a man, animal, or bird and the body of a lion; frequently sculpted in monumental form. (2) In Greek mythology, a creature usually represented as having the head and breasts of a woman, the body of a lion, and the wings of an eagle. It appears in classical, Renaissance, and Neoclassical art.

SPIRE. A tall tower that rises high above a roof. Spires are commonly associated with church architecture and are frequently found on Gothic structures.

SPOLIA. Latin for “hide stripped from an animal.” Term used for (1) spoils of war and (2) fragments of architecture or sculpture reused in a secondary context.

SPRINGING. The part of an arch in contact with its base.

SQUINCHES. Arches set diagonally at the corners of a square or rectangle to establish a transition to the round shape of the dome above.

STANZA (pl. *STANZE*). Italian word for “room.”

STEEL. Iron modified chemically to have qualities of great hardness, elasticity, and strength.

STELE. From the Greek word for “standing block.” An upright stone slab or pillar, sometimes with a carved design or inscription.

STEREOBATE. The substructure of a Classical building, especially a Greek temple.

STEREOSCOPE. An optical instrument that enables the user to combine two photographs taken from points of view corresponding to those of the two eyes. The combined single image has the depth and solidity of ordinary binocular vision. First demonstrated by Sir Charles Wheatstone in 1838.

STILL LIFE. A term used to describe paintings (and sometimes sculpture) that depict familiar objects such as household items and food.

STILTS. Term for pillars or posts supporting a superstructure; in 20th-century architecture, these are usually of ferroconcrete. Stilted, as in stilted arches, refers to tall supports beneath an architectural member.

STOA. In Greek architecture, a covered colonnade, sometimes detached and of considerable length, used as a meeting place or promenade.

STOIC. A member of a school of philosophy founded by Zeno about 300 BCE and named after the stoa in Athens where he taught. Its main thesis is that man should be free of all passions.

STRUCTURAL STEEL. Steel used as an architectural building material either invisibly or exposed.

STUCCO. (1) A concrete or cement used to coat the walls of a building. (2) A kind of plaster used for architectural decorations, such as cornices and moldings, or for sculptured reliefs.

STUDY. A preparatory sketch, drawing, painting, or other artwork that is used by an artist to explore artistic possibilities and solve problems before a more finished work is attempted. Often studies come to be regarded as finished works of art.

STYLOBATE. A platform or masonry floor above the stereobate forming the foundation for the columns of a Greek temple.

STYLUS. From the Latin word “stilus,” the writing instrument of the Romans. (1) A pointed instrument used in ancient times for writing on tablets of a soft material such as clay. (2) The needlelike instrument used in drypoint or etching.

SUBLIME. In 19th-century art, the ideal and goal that art should inspire awe in a viewer and engender feelings of high religious, moral, ethical, and intellectual purpose.

SUNKEN RELIEF. Relief sculpture in which the figures or designs are modeled beneath the surface of the stone, within a sharp outline.

SUPERIMPOSED ORDERS. Two or more rows of columns, piers, or pilasters placed above each other on the wall of a building.

SYMPOSIUM. In ancient Greece, a gathering, sometimes of intellectuals and philosophers to discuss ideas, often in an informal social setting, such as at a dinner party.

TABERNACLE. (1) A place or house of worship. (2) A canopied niche or recess built for an image. (3) The portable shrine used by the ancient Jews to house the Ark of the Covenant.

TABEAU VIVANT. A scene, usually derived from myth, the Bible, or literary sources, that is depicted by people standing motionless in costumes on a stage set.

TABLINUM. The Latin word meaning “writing tablet” or “written record.” In a Roman house, a room at the far end of the atrium, or between the atrium and the second courtyard, used for keeping family records.

TEMPERA PAINTING. (1) A painting made with pigments mixed with egg yolk and water. In the 14th and 15th centuries, it was applied to panels that had been prepared with a coating of gesso; the application of gold leaf and of *underpainting* in green or brown preceded the actual tempera painting. (2) The technique of executing such a painting.

TENEBRISM. The intense contrast of light and dark in painting.

TERRA COTTA. Italian word for “baked earth.” (1) Earthenware, naturally reddish-brown but often glazed in various colors and fired. Used for pottery, sculpture, or as a building material or decoration. (2) An object made of this material. (3) Color of the natural material.

TESSERA (pl. *TESSERAE*). A small piece of colored stone, marble, glass, or gold-backed glass used in a mosaic.

THEATER. In ancient Greece, an outdoor place for dramatic performances, usually semicircular in plan and provided with tiers of seats, the orchestra, and a support for scenery.

THEATINE ORDER. Founded in Rome in the 16th century by members of the recently dissolved Oratory of Divine Love. Its aim was to reform the Catholic church, and its members pledged to cultivate their spiritual lives and to perform charitable works.

THERMAE. A public bathing establishment of the ancient Romans that consisted of various types of baths and social gymnastic facilities.

THOLOS. A building with a circular plan, often with a sacred nature.

THRUST. The lateral pressure exerted by an arch, vault, or dome that must be counteracted at its point of greatest concentration either by the thickness of the wall or by some form of buttress.

TONDO. A circular painting or relief sculpture.

TRACERY. (1) Ornamental stonework in Gothic windows. In the earlier or plate tracery, the windows appear to have been cut through the solid stone. In bar tracery, the glass predominates, the slender pieces of stone having been added within the windows. (2) Similar ornamentation using various materials and applied to walls, shrines, façades, etc.

TRANSEPT. A cross arm in a basilican church placed at right angles to the nave and usually separating it from the choir or apse.

TRANSVERSALS. In a perspective construction, transversals are the lines parallel to the picture plane (horizontally) that denote distances. They intersect orthogonals to make a grid that guides the arrangement of elements to suggest space.

TREE OF KNOWLEDGE. The tree in the Garden of Eden from which Adam and Eve ate the forbidden fruit that destroyed their innocence.

TREE OF LIFE. A tree in the Garden of Eden whose fruit was reputed to give everlasting life; in medieval art it was frequently used as a symbol of Christ.

TRIBUNE. A platform or walkway in a church constructed overlooking the *aisle* and above the *nave*.

TRIFORIUM. The section of a nave wall above the arcade and below the clerestory. It frequently consists of a blind arcade with three openings in each bay. When the gallery is also present, a four-story elevation results, the triforium being between the gallery and clerestory. It may also occur in the transept and the choir walls.

TRIGLYPH. The element of a Doric frieze separating two consecutive metopes and divided by grooves into three sections.

TRIPTYCH. An altarpiece or devotional picture, either carved or painted, with one central panel and two hinged wings.

TRIUMPHAL ARCH. (1) A monumental arch, sometimes a combination of three arches, erected by a Roman emperor in commemoration of his military exploits and usually decorated with scenes of these deeds in relief sculpture. (2) The great transverse arch at the eastern end of a church that frames altar and apse and separates them from the main body of the church. It is frequently decorated with mosaics or mural paintings.

TROIS CRAYONS. The use of three colors, usually red, black, and white, in a drawing; a technique popular in the 17th and 18th centuries.

TROMPE L'OEIL. Meaning "trick of the eye" in French, it is a work of art designed to deceive a viewer into believing that the work of art is reality, an actual three-dimensional object or scene in space.

TROPHY. (1) In ancient Rome, arms or other spoils taken from a defeated enemy and publicly displayed on a tree, pillar, etc. (2) A representation of these objects, and others symbolic of victory, as a commemoration or decoration.

TRUMEAU. A central post supporting the lintel of a large doorway, as in a Romanesque or Gothic portal, where it is frequently decorated with sculpture.

TRUSS. A triangular wooden or metal support for a roof that may be left exposed in the interior or be covered by a ceiling.

TURRET. (1) A small tower that is part of a larger structure. (2) A small tower at a corner of a building, often beginning some distance from the ground.

TUSCHE. An inklike liquid containing crayon that is used to produce solid black (or solid color) areas in prints.

TYMPANUM. (1) In Classical architecture, a recessed, usually triangular area often decorated with sculpture. Also called a pediment. (2) In medieval architecture, an arched area between an arch and the lintel of a door or window, frequently carved with relief sculpture.

TYPOLOGY. The matching or pairing of pre-Christian figures, persons, and symbols with their Christian counterparts.

UNDERPAINTING. See *tempera painting*.

VANISHING POINT. The point at which the orthogonals meet and disappear in a composition done with scientific perspective.

VANITAS. The term derives from the book of Ecclesiastes I:2 ("Vanities of vanities, ...") that refers to the passing of time and the notion of life's brevity and the inevitability of death. The vanitas theme found expression especially in the Northern European art of the 17th century.

VAULT. An arched roof or ceiling usually made of stone, brick, or concrete. Several distinct varieties have been developed; all need buttressing at the point where the lateral thrust is concentrated. (1) A barrel vault is a semicircular structure made up of successive arches. It may be straight or annular in plan. (2) A groin vault is the result of the intersection of two barrel vaults of equal size that produces a bay of four compartments with sharp edges, or groins, where the two meet. (3) A ribbed groin vault is one in which ribs are added to the groins for structural strength and for decoration. When the diagonal ribs are constructed as half-circles, the resulting form is a domical ribbed vault. (4) A sexpartite vault is a ribbed groin vault in which each bay is divided into six compartments by the addition of a transverse rib across the center. (5) The normal Gothic vault is quadripartite with all the arches pointed to some degree. (6) A fan vault is an elaboration of a ribbed groin vault, with elements of tracery using cone-like forms. It was developed by the English in the 15th century and was employed for decorative purposes.

VEDUTA (pl. VEDUTE). A view painting, generally a city landscape.

VELLUM. See *Parchment*.

VERISTIC. From the Latin *verus*, meaning "true." Describes a hyperrealistic style of portraiture that emphasizes individual characteristics.

VESTRY. A chamber in a church where the vestments (clerical garbs) and sacramental vessels are maintained. Also called a *sacristy*.

VICES. Often represented allegorically in conjunction with the seven virtues, they include Pride, Envy, Avarice, Wrath, Gluttony, Lust, and Sloth, though others such as Injustice and Folly are sometimes substituted.

VILLA. Originally a large country house but in modern usage a detached house or suburban residence.

VIRTUES. The three theological virtues, Faith, Hope, and Charity, and the four cardinal ones, Prudence, Justice, Fortitude, and Temperance, were frequently represented allegorically, particularly in medieval manuscripts and sculpture.

VOLUTE. A spiraling architectural element found notably on Ionic and Composite capitals but also used decoratively on building façades and interiors.

VOTIVE. A devotional image used in the veneration or worship of a deity or saint.

VOUSSOIR. A wedge-shaped piece of stone used in arch construction.

WASH. A thin layer of translucent color or ink used in watercolor painting and brush drawing, and occasionally in oil painting.

WATERCOLOR PAINTING. Painting, usually on paper, in pigments suspended in water.

WEBS. Masonry construction of brick, concrete, stone, etc. that is used to fill in the spaces between groin vault ribs.

WESTWORK. From the German word *Westwerk*. In Carolingian, Ottonian, and German Romanesque architecture, a monumental western front of a church, treated as a tower or combination of towers and containing an entrance and vestibule below and a chapel and galleries above. Later examples often added a transept and a crossing tower.

WING. The side panel of an altarpiece that is frequently decorated on both sides and is also hinged, so that it may be shown either open or closed.

WOODCUT. A print made by carving out a design on a wooden block cut along the grain, applying ink to the raised surfaces that remain, and printing from those.

WROUGHT IRON. A comparatively pure form of iron that is easily forged and does not harden quickly, so that it can be shaped or hammered by hand, in contrast to molded cast iron.

WUNDERKAMMER (pl. WUNDERKAMMERN). Literally a "room of wonders." This forerunner of the museum developed in the 16th century. Such rooms displayed wonders of the world, often from exotic, far off places. The objects displayed included fossils, shells, coral, animals (bones, skins, etc.), and gems in an effort to form an encyclopedic collection. See *kunstkammer*.

ZIGGURAT. From the Assyrian word *zigguratu*, meaning "mountaintop" or "height." In ancient Assyria and Babylonia, a pyramidal mound or tower built of mud-brick forming the base for a temple. It was often either stepped or had a broad ascent winding around it, which gave it the appearance of being stepped.

ZODIAC. An imaginary belt circling the heavens, including the paths of the sun, moon, and major planets and containing twelve constellations and thus twelve divisions called signs, which have been associated with the months. The signs are Aries, the ram; Taurus, the bull; Gemini, the twins; Cancer, the crab; Leo, the lion; Virgo, the virgin; Libra, the balance; Scorpio, the scorpion; Sagittarius, the archer; Capricorn, the goat; Aquarius, the waterbearer; and Pisces, the fish. They are frequently represented around the portals of Romanesque and Gothic churches in conjunction with the Labors of the Months.