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by S J

Submission date: 16-Jun-2021 05:49AM (UTC-0500)

Submission ID: 1607429635

File name: Art_in_the_20th_Century.edited.docx (14.37K)

Word count: 802

Character count: 4450

Name

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Art in the 20th century

Introduction

Art is occasionally utilized as a medium of public communication and cultural and social activity. During the Cold War, art was used as a propaganda piece. Propaganda is described as disseminating ideas with the explicit goal of advancing one's cause or harming an opposite cause (Huckin 126). Many twentieth-century artists used their art as a tool to engage in political agitation. Some designed posters for campaigns, such as political candidate races or fundraising events for civil rights groups. Others composed music, designed buildings, engage in literature writing to convey the political turmoil happening in the 20th century, as discussed in this paper.

The two worlds of art and politics are inexorably intertwined. For instance, During the Spanish Civil War, Picasso painted Guernica in reaction to a German bombardment of a Basque hamlet in 1937. Guernica is a powerful anti-war political symbol that depicts the cruelty of battle (Chaia 9). A galloping horse, a dead soldier, a civilian with uplifted arms, a raging bull, and a mother with a lifeless kid appear deformed in misery and devoured by anguish in the artwork. In addition to that, many cultures have observed a link involving composition and political affairs, mostly political communication in melody. Anti-establishment or protest themes can be reflected in music, like anti-war anthems, but they may also communicate pro-establishment sentiments. The composition "We Shall Overcome," a clarion call for the US Civil Rights Era, is possibly the most well-known example of political folk music (Kelly 20). Joan Baez and Pete Seeger were

influential in the song's popularization. Bad working conditions and class strife fueled the emergence of the Labor Movement and spawned a slew of songs demanding social and political revolution in the early twentieth century. Also, between the worlds of politics and architectural practices, there is an underpinning foundation. Philosophy, purpose, practice, and form are the interdependent interactions between them. There are middle-range theoretical aspects in each of these situations that are more immediately related to the architect's practice area. As part of the discursive process, architecture promotes a political agenda. Whether intentionally or unintentionally, architecture can be used to reflect a wide range of goals. For instance, Norman Foster's renovation work on the German Reichstag in Berlin included replacing the cupola with a glass enclosure, which was partially set ablaze during the Nazi rise to power and further decimated by the shelling of Berlin during WWII. Foster exploits the visibility of the glass to draw parallels between democratization and Germany's post-reunification governance.

Hansberry remains one of the most radical personalities in the literature world. When discrimination was usual, the author was a vocal proponent of the American Communist Party and urged for militant anti-racist action. Hansberry grew up in a segregated neighborhood on the city's south side. However, in 1937, her parents chose to relocate the family to the all-white Woodlawn area, defying Chicago's racially contentious housing rules and attracting the wrath of violent white protesters in the process. These events influenced the narrative of *A Raisin in the Sun*, which depicts an African American family's effort to improve their circumstances after the patriarch's demise. *The Raisin in the Sun* remains relevant, especially when political rhetoric is about saving the suburbs from sluggish growth, another method of imposing modern-day racial profiling to keep communities financially and racially separated (Nesmith et al. 27). In addition to that, sculptures also play a critical role in reflecting the political turmoil in the 20th century.

One notable sculpture is the Head of Victory that stands at the top of Leeds War Memorial. The memorial not only honors those who perished but serve as a reminder of the British Empire's beliefs for which they gave their life.

Conclusion

The anti-war slogans and disinformation from the 1960s are arguably the most iconic images that come to mind when one thinks of artwork and politics. In addition to that, art became a political tool used to destroy ideologies and was occasionally utilized as a medium of mass discourse as cultural and social leisure. Many twentieth-century artists used their art as a tool to engage in political agitation. Some designed posters for campaigns, such as political candidate races or fundraising events for civil rights groups. Others composed music, designed buildings, engage in literature writing to convey the political turmoil happening in the 20th century.

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