

1. In the first three decades of the twentieth century, a self-consciously modernist lifestyle developed.
2. A greater emancipation of women and new musical and artistic forms helped define the new era.
3. A fundamental African-American contribution to the new age in music was jazz.
4. The era came to be known as the “Jazz Age.”

I. Modernist Painting, 1900–1930

1. Two important trends emerged in early twentieth-century painting.
2. There was a transformation of the figurative tradition led by Henri Matisse and Pablo Picasso.
3. There was also the emergence of a *nonfigurative* approach with Wassily Kandinsky and Piet Mondrian at the forefront.

A. Henri Matisse (1869–1954)

1. Matisse emerged as an important artist during a brief but important movement called Les Fauves (Wild Beasts)
2. Matisse made use of areas of strong, contrasting colors to create a sense of space and light instead of traditional shading and shadow.
3. He was also a master of the possibilities of line and contour.
4. Compared with Gauguin and Van Gogh, his work effuses optimism and a lyricism of joyful sensuality.

B. Pablo Picasso (1881–1973)

1. Picasso was filled with melancholy and a brooding sense of alienation that is reflected in his early work.
2. Picasso uses clowns, acrobats, peasants, and the dregs of Parisian nightlife as subjects in the tradition of Degas and Manet.
3. While Gauguin exerted a strong influence on Matisse, Picasso turned to the works of Cézanne.
4. Like Cézanne, Picasso would represent an object by capturing its essence in a manner that was convincing but not dependent on it being a faithful reproduction in all of its details.
5. Picasso built on and explored this technique in his works throughout his career starting in about 1900.

C. African and Oceanic Art

1. Encounters with African art, which began to be shown in Paris at the turn of the century, had a profound effect on Picasso and other artistic innovators of his time.
2. It was similar to the excitement surrounding the Western discovery of the Japanese artistic traditions in the 1880s.
3. African art had completely different formal traditions from European art.
4. In African mask-making, for example, artists would abstract from reality the elements of an object that were most important for the meaning and the purpose of the mask.

D. The Influence of Cézanne and African Art On Picasso

1. Picasso’s *Les Femmes d’Alger (O.J.)* demonstrates the combined influences of Cézanne and African art.
2. African artists had clearly created conventions that were separate and distinct from Europeans.

3. The purposeful distortions of space, scale, and location in African art emboldened European artists to break out from traditional conventions.
4. Determined to free the picture from old formulas, Picasso and his friend Georges Braques worked together for about four years.

E. Cubism

1. In cubism the viewer is invited to participate in the process of seeing and knowing.
2. The viewer is also introduced to the more formal qualities of the painting—balance, harmony, and contrast of color, texture, and form.
3. Like many artistic movements, cubism was given its name from a hostile critic.

F. Collages

1. Braque and Picasso began adding other materials other than paint to the canvas such as sand, pasted paper, or rope (collages).
2. The addition of real materials added to the potential for humor and irony.
3. Picasso and Braque used the combined collage and cubism and even reworked their own established conventions in pushing the limits of the visual arts.

G. *Guernica*

1. Picasso's *Guernica* commemorates the total destruction of a Basque village by saturation bombing during World War II.
2. Instead of painting the actual village, Picasso created images that depict the terror and devastation of war.
3. To post-World War II visitors the painting seems almost prophetic in showing what was to come and of the possibility of total destruction.

II. Nonobjective and Expressionist Painting

1. Wassily Kandinsky and Piet Mondrian created paintings completely free of any reference to the familiar objects and activities of ordinary experience.
2. Instead these painters sought to create a “new world” of line and color capable of speaking to the conscious as well as the unconscious mind.

A. Wassily Kandinsky (1866–1944)

1. Kandinsky believed Western people had become desensitized by the materialism of their society.
2. He believed in the power of art to speak directly to the intellect and intuition of people without the benefit of familiar objects.
3. Kandinsky sought response to the unconscious, spiritual, and immaterial in human longings by freeing painting from the material (figurative).
4. He believed that a response free from the material world would also be a more universally understood language than traditional forms.
5. Kandinsky expressed the view that painters would one day play on color harmonies the way that musicians play the harmonies of the scales.

B. Expressionism

1. Members of the Blue Rider group formed by Kandinsky and other German artists came to be known as *expressionists*.
2. Expressionism was essentially a subjective art form that strove to portray deep hidden drives of human beings.

3. Along with the Marxists, the expressionist disparaged the materialism and complacency of bourgeois capitalism.

C. Piet Mondrian (1872–1944) and Purism

1. Purism was another movement in nonfigurative art centered in Holland.
2. This movement stressed clarity, certainty, and order over emotion.

III. Dada and Surrealism

1. In 1915 young people converged in Zurich, Switzerland seeking the fantastic and absurd in art, literature, and music.
2. Called *Dada*, it sought to represent in art the fact that much in life is random and uncontrolled.
3. Rejecting middle-class materialism, the movement in Zurich was most concerned with poetry and music.
4. Dada promoted the exploration of the subjective, unconstructed aspects of the human psyche.

A. Marcel Duchamp (1887–1968)

1. In painting Marcel Duchamp exemplifies the spirit of Dada.
2. His most famous painting, *Nude Descending a Staircase, No. 2* preceded Dada.
3. Through a startling variety of approaches, he called into question all the processes of art.
4. In 1915 he immigrated to the United States and affiliated himself with the group at Alfred Stieglitz's 291 Gallery.
5. He then began work that would come to exemplify *surrealism*.
6. Duchamp's *Large Glass; Bridge Stripped Bare by Her Bachelors* became a seminal surrealist work.

B. Salvador Dalí (1904–1989)

1. Dali experimented with a number of styles that were influential during his early years, but he came to embrace surrealism and it was with surrealism that he first established his reputation.
2. He formulated a theory for basing his art on his dreams, personal memories, and visions combined with pathological or psychological distortions.
3. Works like *The Persistence of Memory* were rendered with meticulous attention, creating a frightening sense of reality.

IV. Modernist Sculpture, 1900–1930

1. Sculpture responded to the same ideas and impulses that had transformed other visual arts after 1900.
2. There were sculptors who could be classified cubist, expressionist, and those whose work was associated with Dada and surrealism.
3. Two of the leading modernist sculptors were Constantin Brancusi (1876–1957) and Jacques Lipchitz (1891–1973).

V. Modernist Painting in America

1. The art seen in America differed from that of Europe.
2. Compared with Europe, American artists were drawn in a variety of directions.
3. The *Ashcan School* and the *Harlem Renaissance* were two important artistic movements of the first half of the twentieth century.

A. The Harlem Renaissance

1. The Harlem Renaissance was a broad cultural, artistic, and literary movement among African Americans in Harlem, NY.
2. It marked the emergence of African-American artists on the national and international scene.
3. Some of the Harlem Renaissance painters were racially conscious and presented themes based on the politically oriented “New Negro Movement.”
4. Others saw themselves as artists for whom their race was incidental and not a central component of their work.
5. Some African-American artists rejected the idea of linking their work with that of African, while others spoke of the need to incorporate African art into the African-American idiom.

B. The “Ashcan School”

1. Painters of the Ashcan school remained loyal to an essentially realistic aesthetic of early twentieth-century painters like Thomas Eakins.
2. These painters recorded the daily life of the poor, middle class, and immigrant communities.
3. They rejected the idea of looking to Europe for direction in creating a uniquely American artistic movement.

C. Stuart Davis (1894–1964)

1. Davis was a leader of American abstraction movement for decades.
2. His style evolved from cubism, selecting ordinary objects of urban life as subject matter—cigarette packs, light bulbs, electric fans, etc. usually in combination.
3. Davis subjected these items to a rigorous process of abstraction and his career demonstrated that abstraction had its place in American painting.

D. Georgia O’Keeffe (1887–1986)

1. The wife of Stieglitz, O’Keeffe’s work, like Stuart’s, served as a bridge between the American desire for realistic imagery and the idealism implicit in European abstraction.
2. O’Keeffe is associated with two types of images—scenes of the American Southwest and those in which a flower or plant occupies the entire space (the magnified flower).
3. O’Keeffe’s floral paintings have always been received somewhat ambivalently, partly owing to her being a woman.
4. Also, as Stieglitz’s wife and his model, it was difficult for her to be seen as a significant artist in her own right.

VI. Modernist Architecture, 1900–1930

1. Architectural design took on an international influence in the twentieth century thanks to expositions, new publications and a willingness to try new things.
2. The skyscrapers of William LeBaron Jenney and Louis Sullivan surpassed anything in Europe in commercial architecture for tall buildings.
3. Other innovations for modern architecture were influenced by European, Japanese, and Native American styles, particularly in domestic (residential) architecture.

A. Frank Lloyd Wright (1867–1959)

1. Wright left the office of Louis Sullivan to start his own business in Oak Park, IL.

2. Where Sullivan's passion was skyscrapers, Wright was interested in the single-family dwelling.
3. Wright believed the typical two-story wood-frame house was a disaster.
4. The homes he built first, in Oak Park, were made for owners who were neither eccentric nor rich.
5. Wright combined an emphasis on the orderly and rational with a deep intuitive feeling for human nature.

B. The Bauhaus (1919–1933)

1. The Bauhaus became the most influential center for architects who shunned the past and wanted to create a functional architecture.
2. They sought to exploit the opportunities presented by the machine age to create not only buildings but light fixtures, furniture, and other interior objects.
3. The Bauhaus attracted the leading thinkers and artists of the era—Kandinsky, Klee, Gropius, and others.
4. Several of the leading lights of Bauhaus moved to the United States and had a profound influence on American art and architecture.

C. Le Corbusier (1887–1965)

1. Both architect and painter, Le Corbusier advocated for principles like those of the Bauhaus school.
2. He dismissed cubism as merely decorative and was a proponent of architectural simplicity in painting and the elimination of subject matter.
3. Le Corbusier advocated for a minimalist design in architecture.
4. He coined the phrase “a house should be a machine for living in.”

VII. Two New Art Forms: Photography and Film

A. Photography

1. Photography quickly began to evolve into an art form after its discovery in 1830.
2. Degas, Eakins, and others used their own photographs as inspiration for their paintings.
3. Initially, photography was limited to carefully posed compositions because the exposure of plates was too slow to prevent blurring.
4. Edward Steichen (1879–1973) and Alfred Stieglitz (1864–1946) are the two people most often associated with photography's development as art form.
5. Walker Evans' Depression-era photographs were joined with a text by James Agee for a book called *Let Us Now Praise Famous Men*.
6. By the mid-1950s “art” photographs were as widely collected as the work of painters or sculptors.

B. Film

1. The motion picture, like other art forms such as literature, painting, sound recordings, etc., is a cultural form of recorded memory.
2. The motion picture quickly developed into an art form after its invention in what is now known as the “silent movie.”
3. Charlie Chaplin is the most memorable figure from this era whose comic genius is displayed in *The Little Tramp*.
4. Both serious art form and popular entertainment, the technology and techniques of film have stretched considerably over the decades.

VIII. Igor Stravinsky (1882–1971), the Russian Ballet, and *The Rite of Spring*

1. Igor Stravinsky, a Russian-born musician, was part of the artistic revolution that sets the music, art, and literature of the twentieth century apart.
2. Stravinsky worked closely with fellow Russian Sergei Diaghilev (1872–1929), a theatrical impresario who had brought Russian ballet, opera, and painting exhibits to Paris.
3. Russian arts, especially ballet, had an invigorating effect on western Europe.
4. The innovations of the Diaghilev ballets in Paris sprang from the combined talents of the composers such as Stravinsky as well as writers such as Jean Cocteau under the direction of Diaghilev.

A. Primitivism

1. Europeans seeking out novel ways to combine the arts through dance looked to cultures less intellectualized and specialized for inspiration.
2. While visual artists looked to Africa, Stravinsky and other Russians turned to the folk traditions of their own country.
3. The element of human sacrifice as depicted in Stravinsky's *The Rite of Spring* is a recurring motif in the mythology and perhaps the history of most pagan and preliterate societies.

B. The Music

1. Stravinsky's musical score for these ritual dances shocked audiences.
2. The combinations of notes were unfamiliar to most, as were the chord progressions.
3. It also lacked lovely singable melodies, as was the custom of the time.
4. Stravinsky helped connect the past to the music of the present.
5. *The Rite of Spring* is perhaps the most influential musical composition of the twentieth century on the music that followed.

C. The Ballet

1. The movements on stage were as shocking to the public as the sounds.
2. Nijinsky's choreography for the *Rite of Spring* has been redone many times.
3. Yet Nijinsky was a stunning dancer capable of great characterization and amazing feats of physical artistry.
4. Nijinsky and Anna Pavlova, who were both brought to Paris by Diaghilev to be in his company, are considered by many to be the greatest dancers of the twentieth century.

III. Modern Dance

1. While Mikhail Fokine revitalized Russian ballet, an American, Isadora Duncan (1877–1927), began an entirely new approach to dance.
2. Duncan wanted a dance free from the restrictions of steps, poses, and attitudes.
3. Innovators in the world of dance, as in other arts of this period, shared a desire for freedom of expression and an experimental attitude.
4. Another innovator, Martha Graham, portrayed women as earthy and complex rather than the ethereal beings of ballet.
5. She reworked classical and biblical tales so that the narrative was shown from the woman character's viewpoint.
6. Modern dance and modern ballet remain separate art forms although they influence each other extensively.

A. African-American Dance

1. African-American dance has been closely allied with modern dance while seeking out its own direction and inspiration from traditional African forms.
2. African Americans brought to the United States preserved African-style dances in the New World.
3. African Americans performed in minstrel shows which helped bridge the racial divide in the entertainment field.
4. The African-American minstrel tradition was a source of inspiration for the “musical comedy.”

IV. Jazz

1. The end of World War I marks the emergence of jazz as an international rage.
2. Originating in the urban poverty of African America, it was an intermingling of the sacred and secular, African, European classical, and American folk music sources.
3. Jazz coincided with the emergence of the radio and recording industry.
4. Jazz is an *improvisatory* art; every great performer reshapes the original work, and every jazz performance is a new work.

A. Louis Armstrong (1901–1971)

1. A virtuoso trumpet player, Armstrong combined a high level of musical inventiveness with crowd-pleasing showmanship.
2. Though he was internationally known entertainer, Armstrong was still forced to endure the racism and segregation of his native country.
3. Armstrong collaborations with Earl “Fatha” Hines were some of the most extraordinary virtuoso pieces of the day.
4. Armstrong was a master of the jazz improvisational style.

B. Duke Ellington (1899–1974)

1. Throughout the 1930s a new jazz orchestration sound took hold in the United States.
2. Ellington was one of the giants of this new “swing music.”
3. He was an innovative composer who reshaped the jazz composition in many respects.
4. Ellington and his orchestra also became examples and role models for the African-American community.

V. Modernism and Indigenous Cultures in Latin America

1. While blacks in the United States were rediscovering their African heritage, Latin Americans and people of the Caribbean Islands were also rediscovering their Native American, African, and European heritages.
2. In Mexico after World War I, there was a shift from imitation of European patterns to a renaissance of traditional Native American heritages.

A. Indigenous Civilizations in Modern Art and Music

1. Indigenous artistic tradition had long been shunned by the elite of Mexico but they became a serious subject of study and a source of inspiration beginning in the 1920s.
2. The Ministry of Education commissioned artists like Jose Clemente Orozco and Diego Rivera to paint building murals.
3. The Ministry also supported the creation of a symphony orchestra under Carlos Chávez.
4. Chávez introduced Aztec, Yaqui, and other Native-American elements into the orchestra’s productions, most notably in his *Sinfonia India*.
5. Chávez was considered to be the leading Latin-American composer of his generation.