

STYLES

in

History of Art.

course: FORM CONTENT APPRECIATION II
course co-ordinator: MUKESH PATEL.

a compilation of termwork
of the Second Year Students
during session 1986-87.

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PREFACE

This volume on 'styles' has been compiled by the students of second year - Design Department. These papers were developed during the course - FORM CONTENT APPRECIATION Session 1986-87.

Intention of this study was to understand a variety of ways in which visual representations in the history of Art have been executed so that shapes and colours, the tones and use of space lend more meaning to the subjects they are contrived to convey.

The course attempted to develop analytical understanding of styles in the history of Art and their major painters and paintings. The emphasis was to critically appreciate the distinct characteristics in each style and not to assimilate historical facts of Art styles.

As the work of students, it is not an exhaustive study. However, with limited access to references, an attempt has been made to understand major works and painters in each style. This would help the students in future to extend the scope of this study and make it more comprehensive with years to come.

Mukesh Patel
(Course Co-ordinator)

May, 1987: NAIROBI

A STUDY OF BYZANTINE ART

Introduction:

One remarkable thing about human beings is their urge to make images and patterns. Men were painting, scratching out designs and carving figures long before they discovered how to grow crops, write, or build. So art can hardly be classed as a luxury. It must satisfy a real pressing inner need. The history of Art is simply a record of some of his efforts to discover this inner need.

Byzantine art in its essential elements, came into being as a result of a long process of assimilating, the many contradictory tendencies, predominantly Hellenistic and Oriental which flowed from centres in Asia, Minor, Syria and Egypt into the new capital of the Eastern Empire founded by Constantine in A.D. 300. Its Art was destined to exert a profound influence on the development of Medieval art in Europe particularly in Italy, moreover in even larger measure it was to determine the fundamental character of Religious art of the Near East of Greece the Balkans and Russia.

The triumph of Christianity did not immediately revolutionise Roman Art. In the west Christian artists took over the Greco-Roman art forms and interpreted them in terms of a new Religion, e.g. Conventional pictures of the life of Orpheus continued to be produced but with Jesus substituted for the mythical hero. This was also true of wall paintings in famous catacombs, the Underground Cemeteries in which Christians buried their dead.

Byzantium is the old name for the capital city of eastern Greek speaking part of the Roman empire now called Constantinople. It was the greatest city in Christendom because it managed to cope with the Barbarian threat that led to the fall of the Roman empire in Italy, France, Spain and North Africa in the 5th Century, leading to a loss of both technical and artistic skills in these areas (Byzantium survived for another 1000 yrs). Thus Byzantium is used to describe the whole empire.

This empire evolved a Christian art that owed little to the Greco-Roman tradition. To people brought up on "photographic" art, Byzantine works look merely incompetent, where as the truth is that Byzantine the artist had an unfamiliar aim - to convey a spiritual rather than a physical reality. For this reason he showed only those features that had religious or symbolic meaning;

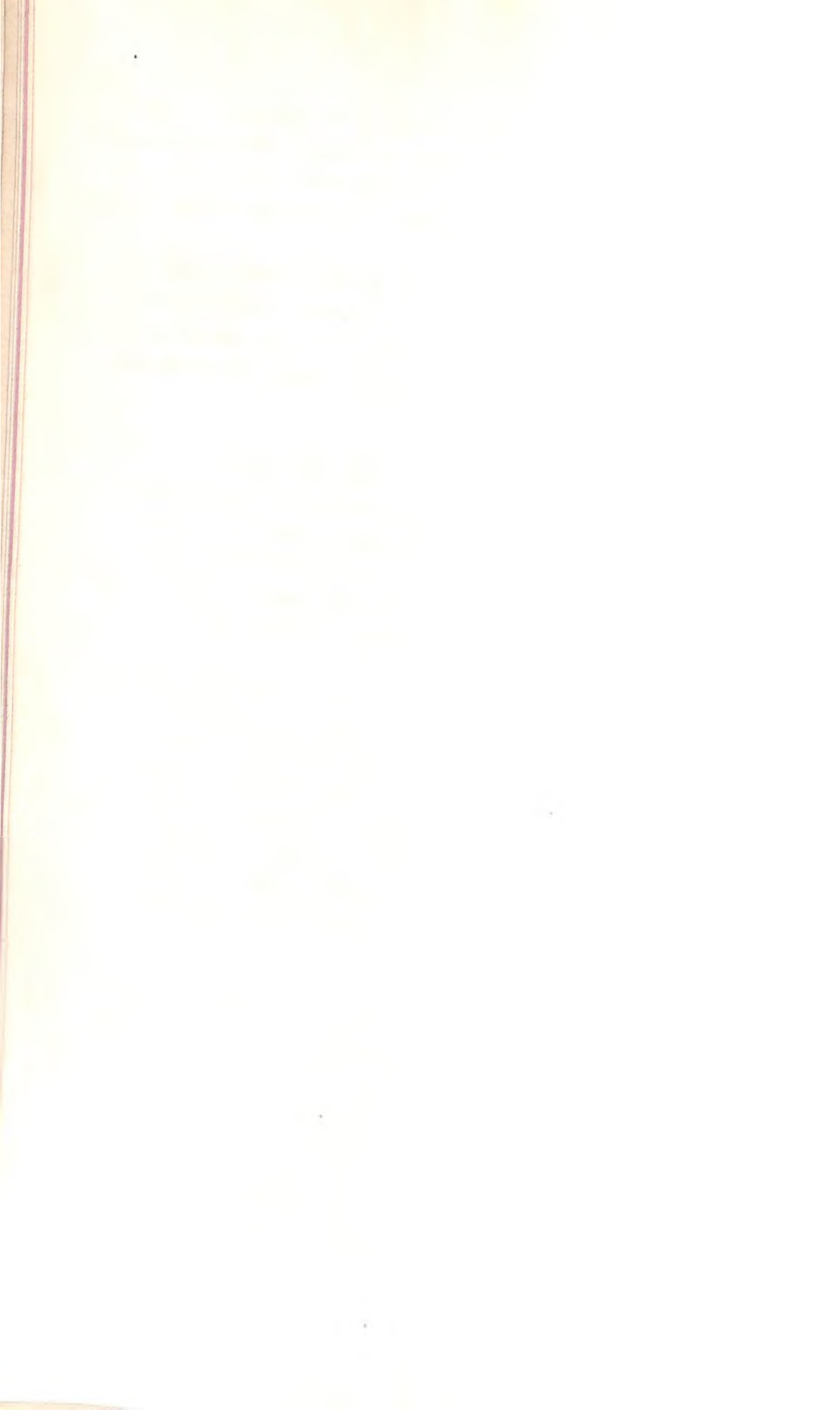
made emperors and Saints bigger than other people in the same picture because they were more important; made little attempt to convey a sense of movement or bodily presence beneath clothing; and replaced landscape with a flat gold surface that put the picture event in a timeless sphere outside profane history.

Many of these features are already visible in the 6th Century Mosaics of SAN VITALE at RAVENNA. The reproduction shows his Empress, Theodora (1) and her suite: despite the Rigid frontal poses, the priest-like and mysterious air of the haloed sovereign, there is probably still an element of portraiture in the faces of the group.

The preferred arts of Byzantine are the least three-dimensional: Mosaic, which lends itself to brilliant colours and imposing formal effects rather than natural modelling, manuscript illumination - the arts of illustrating and embellishing books; and how relief carving on such materials as Ivory, the figures hardly standing out at all from the surface. Nothing could be further away than this from the physical awareness of Indian Art.

The characteristic Byzantine style in Architecture evolved from a technical discovery; how to join a large round dome on its square base. The great building in the style appeared soon after the problem had been solved: San Vitale at Ravenna, St. Sergius and St. Bacchus at Constantinople and Sancta Sophia, also at Constantinople. Sancta Sophia (2) was designed for Justinian by the architects Anthemius of Tralles and Isidorus of Miletus. It was intended as a deliberate assertion of imperial greatness, and is indeed one of the world's greatest buildings. A complex of mutually supporting domes and vaults with a huge high central dome on Cupola.

In the 7th Century the Arabs conquered the North Africa & Middle Eastern possessions of Byzantium and for a time it seemed that the whole empire might collapse. Arab influence was probably responsible for the subsequent "Iconoclast" crisis which entailed the condemnation of all but abstract designs: to make an image (Icon) of anything that existed was considered idolatrous. In the 9th Century, under Basil II and his successors, Byzantium made a political recovery. At about the same time Iconoclasm ended, and Byzantine Art entered a new phase of Achievement. It also spread through the Balkans to Russia, and along the Mediterranean to Venice and Sicily.



Mosaic retained its pre-eminence and some of the most awe-inspiring works of the post iconoclast period are the figures of Christ Pantocrator (Almighty), stern judge of sinners, gazing down at the Congregation from the ceilings of church domes. Wall paintings were also produced, often imbued with an emotional intensity new in Byzantine Art.

Mosaic decoration consisted of small pieces of stone, glass, tile or enamel, called tesserae, arranged to form patterns or pictures and cemented together into a flat surface. The Romans composed elaborate pavements this way, but there is little evidence of wall Mosaics before the 4th Century. The process was a laborious one: Teams of craftsmen worked over considerable periods of time to assemble decorations which were often vast in scale. As a result many of the great Mosaics are timeless and impersonal; qualities ideally suited to the sacred subjects of which they are powerfully expressive.

Fig. (3) shows a famous Icon - a small religious painting on wood which conveys a painful, brooding compassion as if the virgin is suffering in the foreknowledge of her child's crucifixion. This, OUR LADY OF VLADIMIR, was painted in Constantinople but taken to Russia where it provided the model for an Iconic tradition that lasted down to recent times.

Byzantine Sculpture:

Throughout Byzantine history its craftsmen produced exquisite luxury objects, using precious metals and stones, ivory, enamels and textiles. Objects such as Goblets and Reliquaries, e.g. the Pepin Reliquary (4) Reliquaries were containers used in the Christian world to hold the relics of saints. Clearly it was essential to emphasize the veneration in which a saint was held by making the reliquary as sumptuous as possible. Gold, jewels, enamels, ivory and other rare and precious materials were used in their construction and the finest available craftsmanship was lavished on them. Often a reliquary was made in the shape of a church, The "House of God" to make sure that God as well as the saint inhabited the reliquary. The pepin Reliquary is made of wood covered with beaten and worked gold; again enamels and precious stones enhance the effect of richness. Metal work with ornamental and animal designs was a Barbarian contribution to European art. The taste for elaborate abstract ornament appears even more strongly in the school of manuscript illumination that flourished in the Celtic Ireland and Anglo-Saxon England. In the book of Kells, the human figure is absorbed into a larger decorative pattern.

The most impressive and satisfying pages are such as one in fig. (5) in which a single letter grows like an exotic plant into a mass of intricate ornament.

The establishment of a Frankish empire was followed by the coronation of the Frankish king Charlemagne as Holy Roman Emperor. This event took place in the year 800 and was the first step out of the Dark Ages. The new empire was not in fact Roman but European, a decisive cultural shift but not for the first time. Europeans found it convenient to define themselves by reference back to antiquity. Conscious of inheriting the Roman purple, Charlemagne was an enthusiast for the arts. Interest in representation revived, largely thanks to contact with the art of early Christian Rome and to a lesser extent, Byzantium. Manuscript illumination was the most flourishing art, practised in the monasteries that were being founded all over the empire. Styles varied widely. One of the most interesting is that of Gospel Book of Ebbo, in one illumination (6), the frenzied lines of St. Matthew's robe, his wild hair and the sketched-in landscape behind him express the saint's high emotions as he writes his life of Jesus and perhaps too a monkish appreciation of the pains of authorship.

Architecture was equally diverse. Roman elements were incorporated in some buildings, while the palace chapel of Charlemagne's capital, Aachen, was built in direct imitation of the Byzantine Church of San Vitale at Ravenna.

Finally Barbarian and Celtic influence remained strong in ornament. In other words the ~~Carolingian~~ ^{Carolingian} renaissance did not introduce a new style; it represents the (only half successful) attempts of a young, crude and vigorous society to absorb and put to use everything that came to hand. In doing so it laid the basis for the great styles of the European Middle Ages.

Finally we can say that, what the church and court of Constantinople demanded of art first of all was that it should instruct: From this follows the circumscription of the fixed themes, rigidly formulated down to the last particular. It would be vain to seek in Byzantine painting that multiplicity of themes which characterized European Art, from the 15th Century onward. Byzantium gave painting a purely didactic task, that of offering a programmatic exposition of religious facts, understandable to all. In order to assist the memory and excite the imagination in a predetermined direction. Thus painting eventually assumed a highly important position in the religious cult, becoming an organic component of the sacred ritual. It played an important role in the Court Ceremonial as well, for it served to surround the cult of the emperor with an aura of Roman splendor and magnificence.

Most of this profane painting, in which the Roman tradition was particularly vital was of high importance in Byzantium, although unfortunately has not come down to us.

Reference:

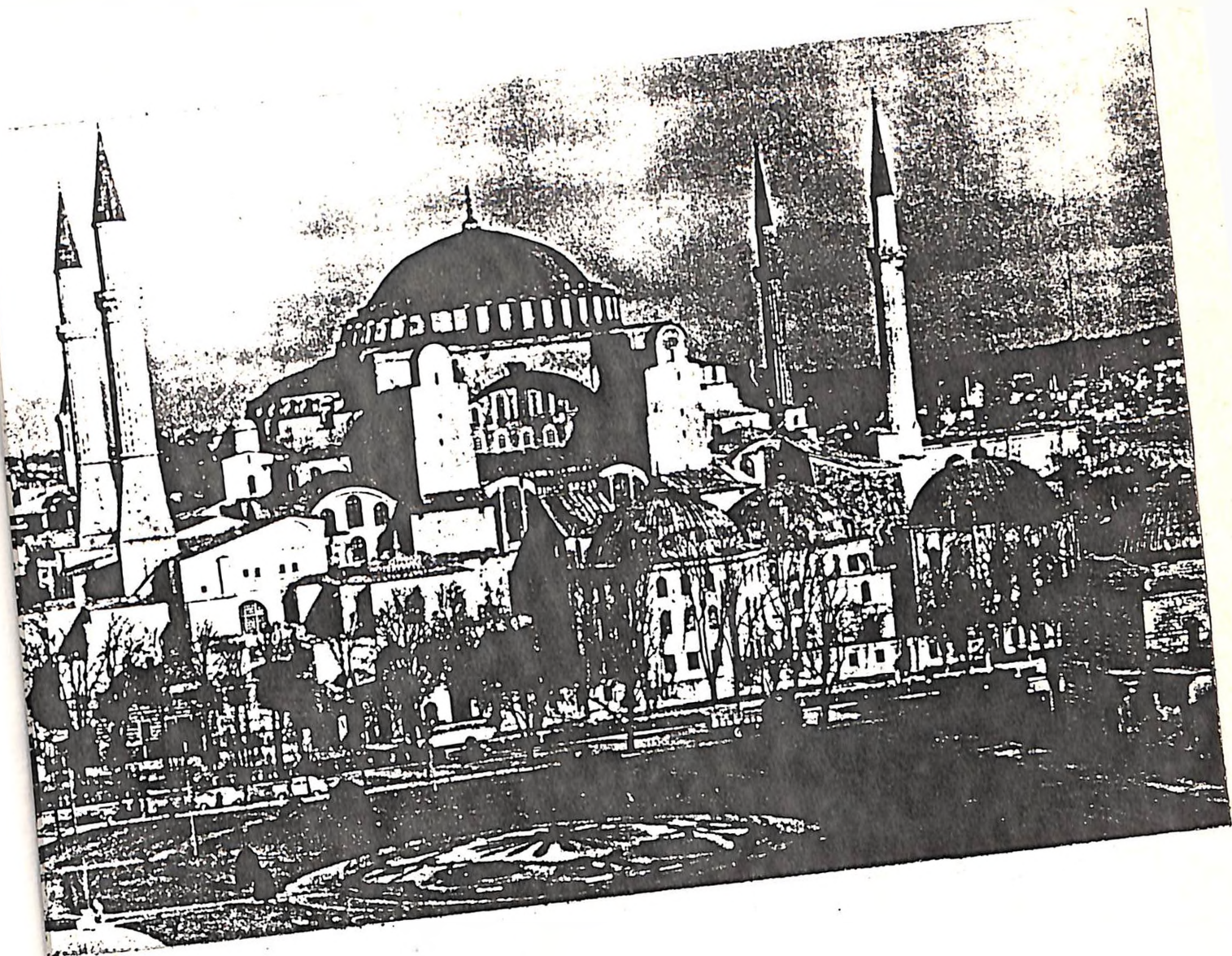
Picture History of World Art - Nathare Harris

The Macmillan Encyclopedia of Art

Encyclopedia of World Art



1 : THE EMPRESS THEODORA AND HER SUITE. MOSAIC IN SAN VITALE,
RAVENNA.

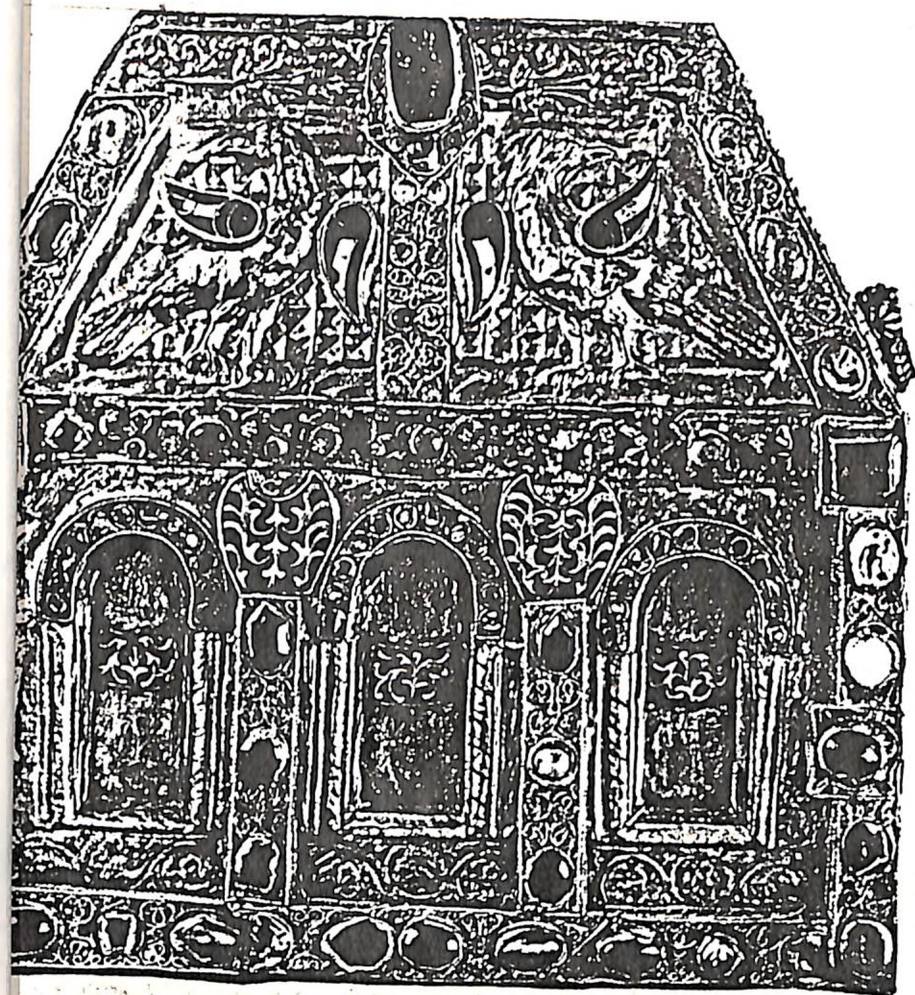


2: SANCTA SOPHIA, ISTANBUL.



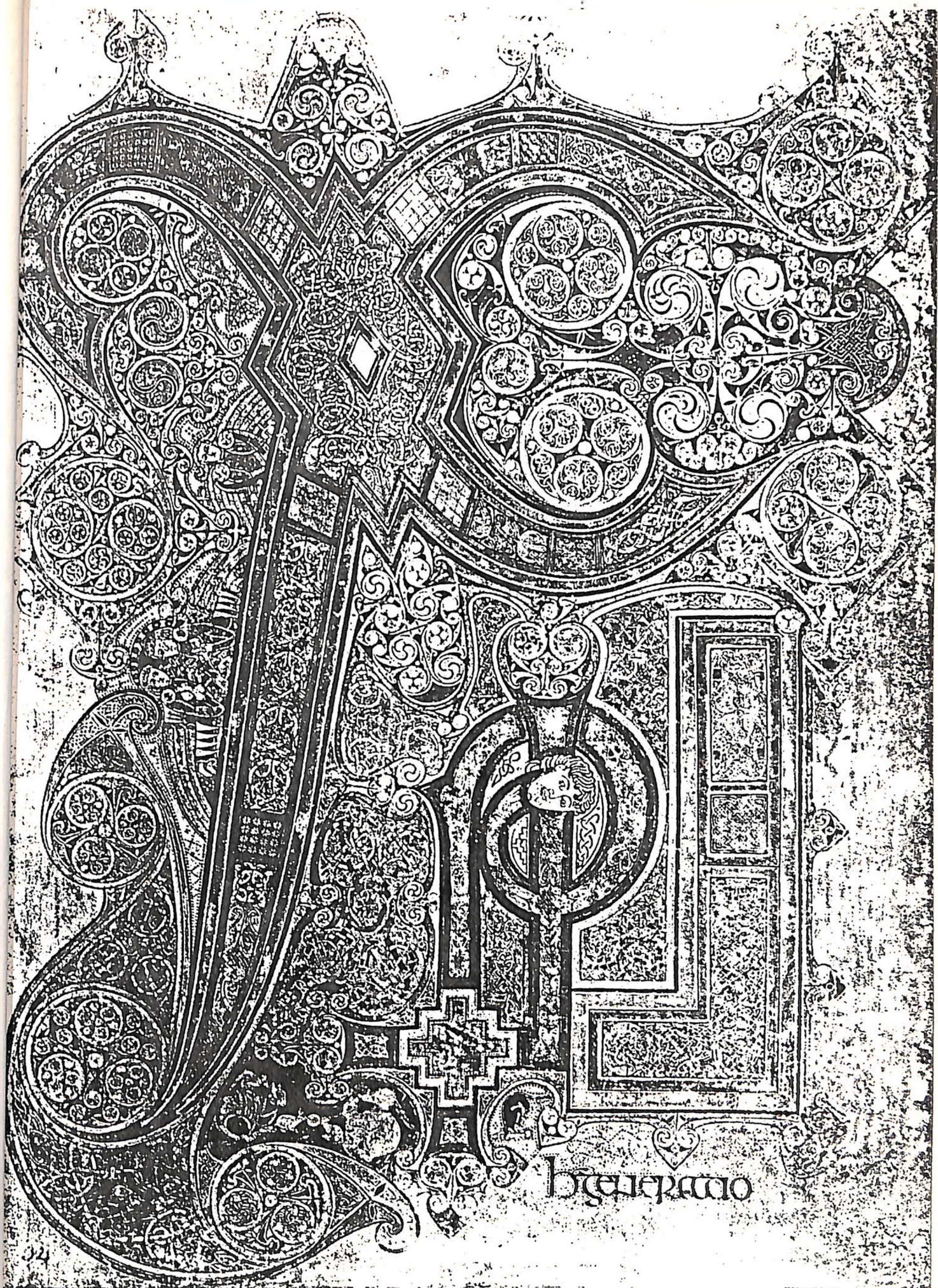
THE VIRGIN OF VLADIMIR. TRETAKOV GALLERY, MOSCOW.





pin Reliquary. Abbey treasury, Conques, France.





Ingeneratio

Title page of the Book of Kells. Trinity College Library, Dublin.





6. St Matthew. A page from the Ebbo Gospel. Bibliothèque Municipale, Epernay.



R O M A N E S Q U E

A R T

AGATHA M. MURUGA
B05/1648/85
FORM CONTENT APPRECIATION



INTRODUCTION

In particular this is an architectural term and refers to that style which based itself on Roman prototypes. It existed between the 9th and 12th Centuries in Western Europe.

Romanesque architecture developed, as its name implies out of a deliberate attempt to copy the Romans. Between the 5th and the 12th centuries nearly all the inhabitants of Western Europe being conscious that they were barbarians, were trying to make themselves "Roman" or civilized. There were three different ways in which one could attempt to build "in the Roman manner", lazily, knowledgeably, or inventively. The lazy way was practised in Rome itself.

The knowledgeably way was more architectural and belonged to the towns of northern Italy, Southern France and Spain where Rome had spaced her civilization. Craftsmen had been trained to carve cornices, coffered ceilings and corinthian capitals almost as well as the Greeks. The traditional skill did not die out completely. Economic conditions might make it impossible to build on a large scale and might reduce the number of craftsmen to a pitiful level, but when at last prosperity returned there was a small nucleus of people who know how to build in a manner which would worthily be called Roman. As a result, it was in these districts that the architecture known as "the first Romanesque" arose in the 10th century. Characterized by a stone vault over the apse and the bay West of it, by pilaster strips and windows sprayed both internally and externally, the churches of this style may not now seem very imposing, but in the 10th century they were almost the wonder of the world.

The "inventive" type which is the most characteristic of Romanesque, geographically belongs to the Northern part of the Empire, where the Roman architecture had been primarily military. The Roman army had constructed fortified towns with amphitheatres and aqueducts so that the soldiers could have their blood sports and baths, but that was virtually the limit of their civilization. They left behind them buildings which

were imposing because of their size, but no one who knew how they were built. The barbarians thought of the Romans as supermen and did their best to be like them. Having no knowledge but much invention they taught themselves to build by trial and error, and eventually began to span large areas with stone vaults. If their buildings fell down, they learnt from their mistakes and tried again. They invented, or re-discovered, the principle of the grained vault, developed it rapidly, especially in North Eastern France and England, and gloried in the feats of daring which they were able to accomplish.

It is the common engineering problems which give Romanesque architecture its unity and make it a recognisable style. In other ways it is remarkably local in its diversity.

Most impressive of all the patrons "schools" of Romanesque architecture was that of the compostela pilgrimage roads because it was formed not by a few rich patrons but by a popular movement. Along these routes are to be found great churches with large dark triforia and no clerestory which, like the abbey church at canques closely resemble the church of St. James of Compostela. As they fought the Moslems they believed that they were carrying on the work of Charlemagne, and as they built their great churches they proudly considered themselves Roman.

The aims of Gothic architecture are evident at once. The nature of Romanesque by contrast, seems obscure, even alien, as if some changes in human consciousness had taken place since them. Romanesque proves how dearly new experiences have to be paid for with the loss of the old. The very nature of Romanesque art is an obstacle to easy understanding. Romanesque does not keep to a certain canon of representation, in sculpture even less than elsewhere but takes its real strength from relationships. Romanesque art is not tied to present frontiers. It both extends beyond them and contracts more narrowly within earlier territorial bounds, whose names still recall the magic of ancient fairy tales of barbaric grandeur and the legends of chivalry.



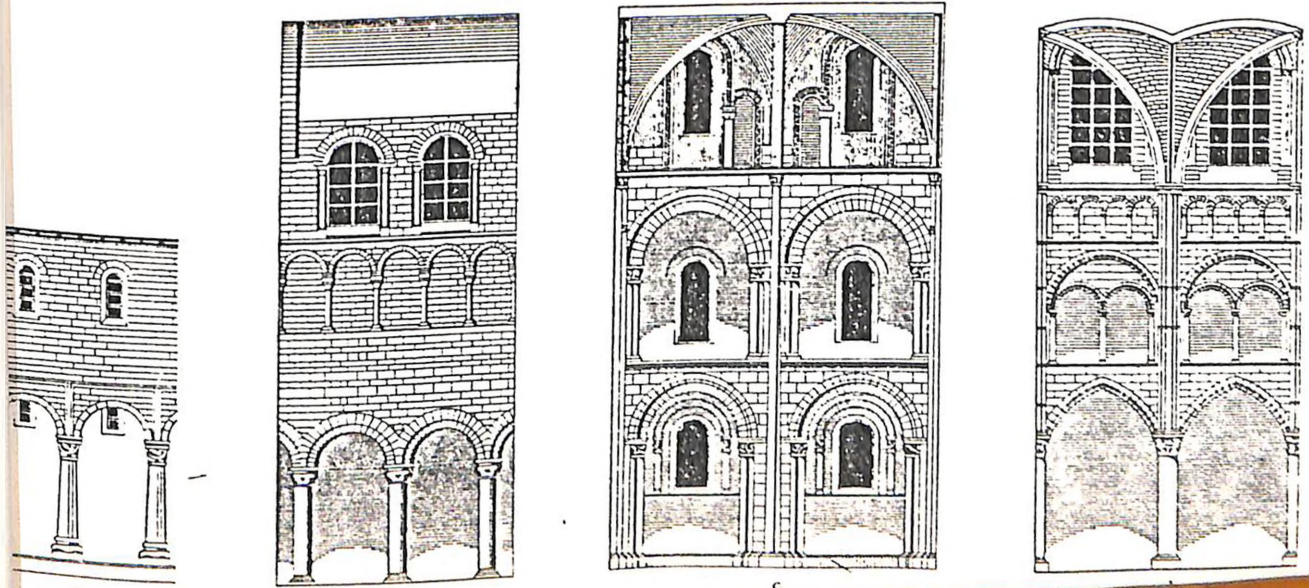
Before the Romanesque, the Godhead was only very rarely portrayed, even in the figure of Christ. The Romanesque took a path halfway between the Old Testament and Byzantine bon on images and the complete humanisation of every sacred figure, which was to become so characteristic of the art of later epochs. Christ is the focal point of the Romanesque world.

EARLY ROMANESQUE SCULPTURE

Facades were not enlivened by sculpture until after the turn of the 11th century. Previously, statues had only occurred on the doors of the church, that is on bronze doors, which were on exiting novelty about 1000. Sculptured wooden doors were already known in the 4th and 5th centuries. Some of the finest doors-undoubtly also amongst the most outstanding examples of Romanesque art-were created in the workshop of Bishop Bernward of Hildesheim.

ROMANESQUE STYLE ON WALLS AND VAULTING

The development of Romanesque architecture is nowhere marked more clearly than in the treatment of the naive walls. Earlier churches, such as Romainmôtier (illustration) in Switzerland, built C 1030, are still modelled on the basilica. Nave and aisles are divided by arcades, and the wall above is pierced by so-called clerestary windows.



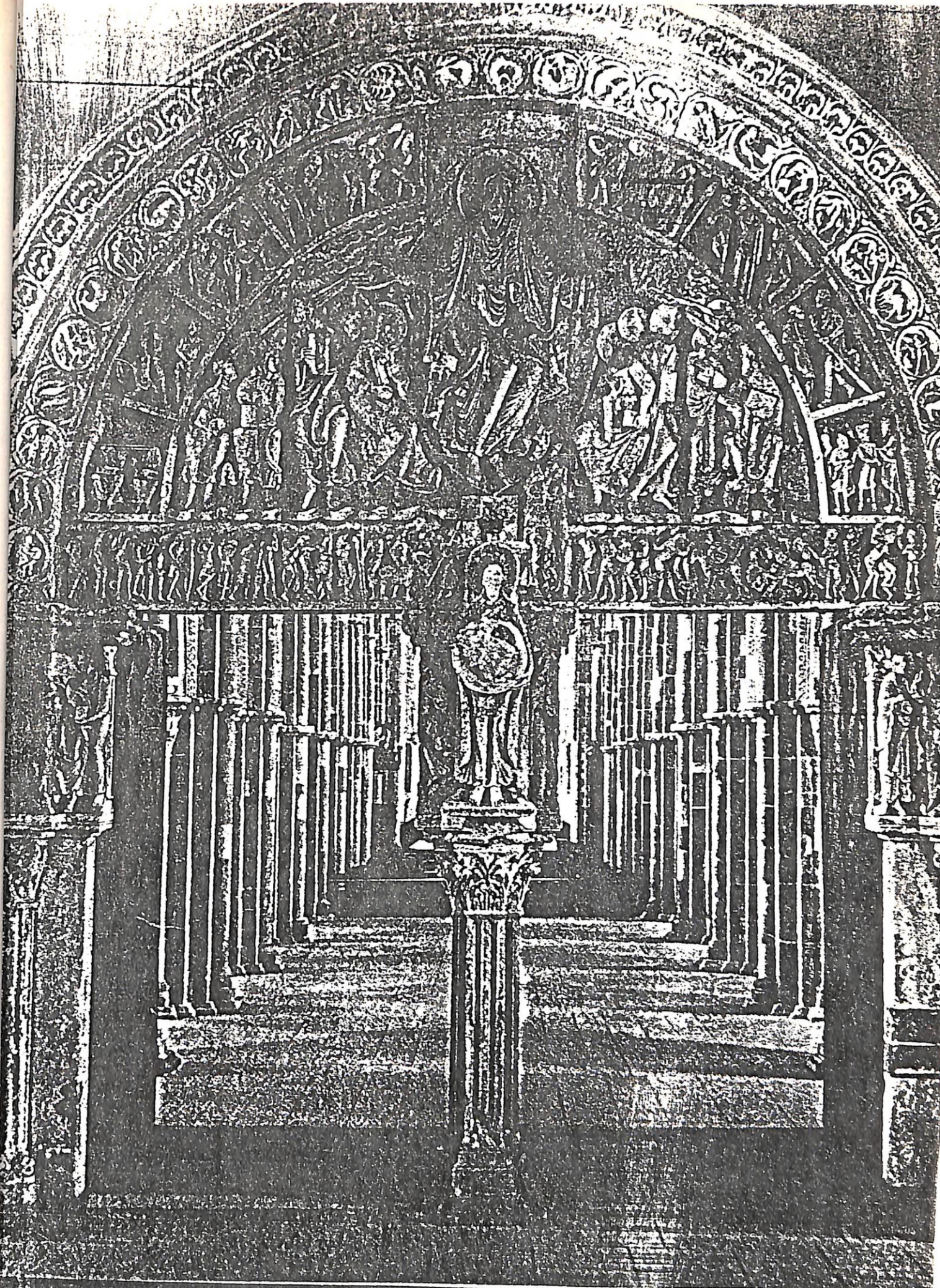
- (a) Paulinzella; after 112.
- (b) S. Benoit-Sur-Loire; after 1062.
- (c) Caen, S. Etienne; first half of 11th century (vaulting C 1090).
- (d) Laon Cathedral; after 1160.

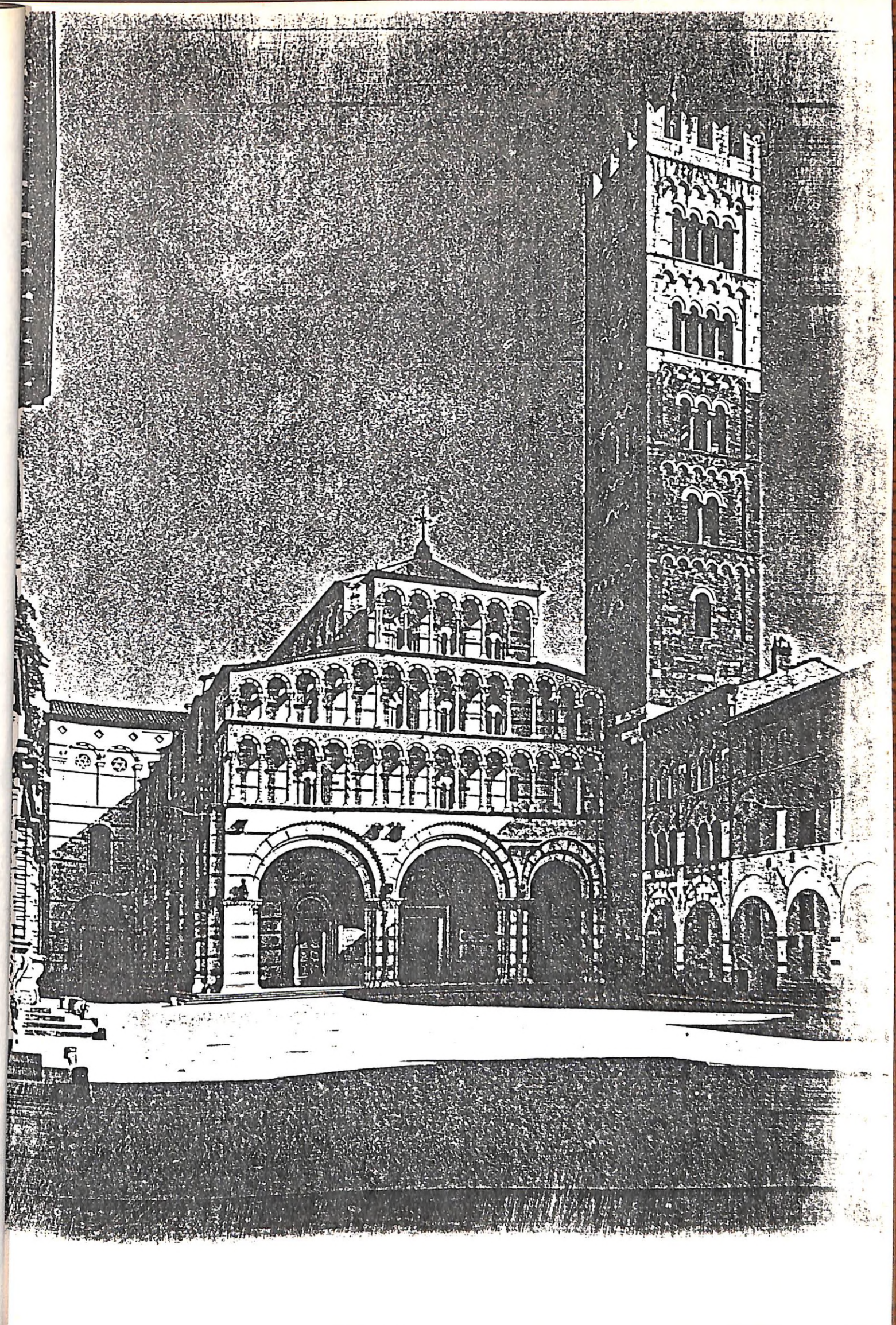
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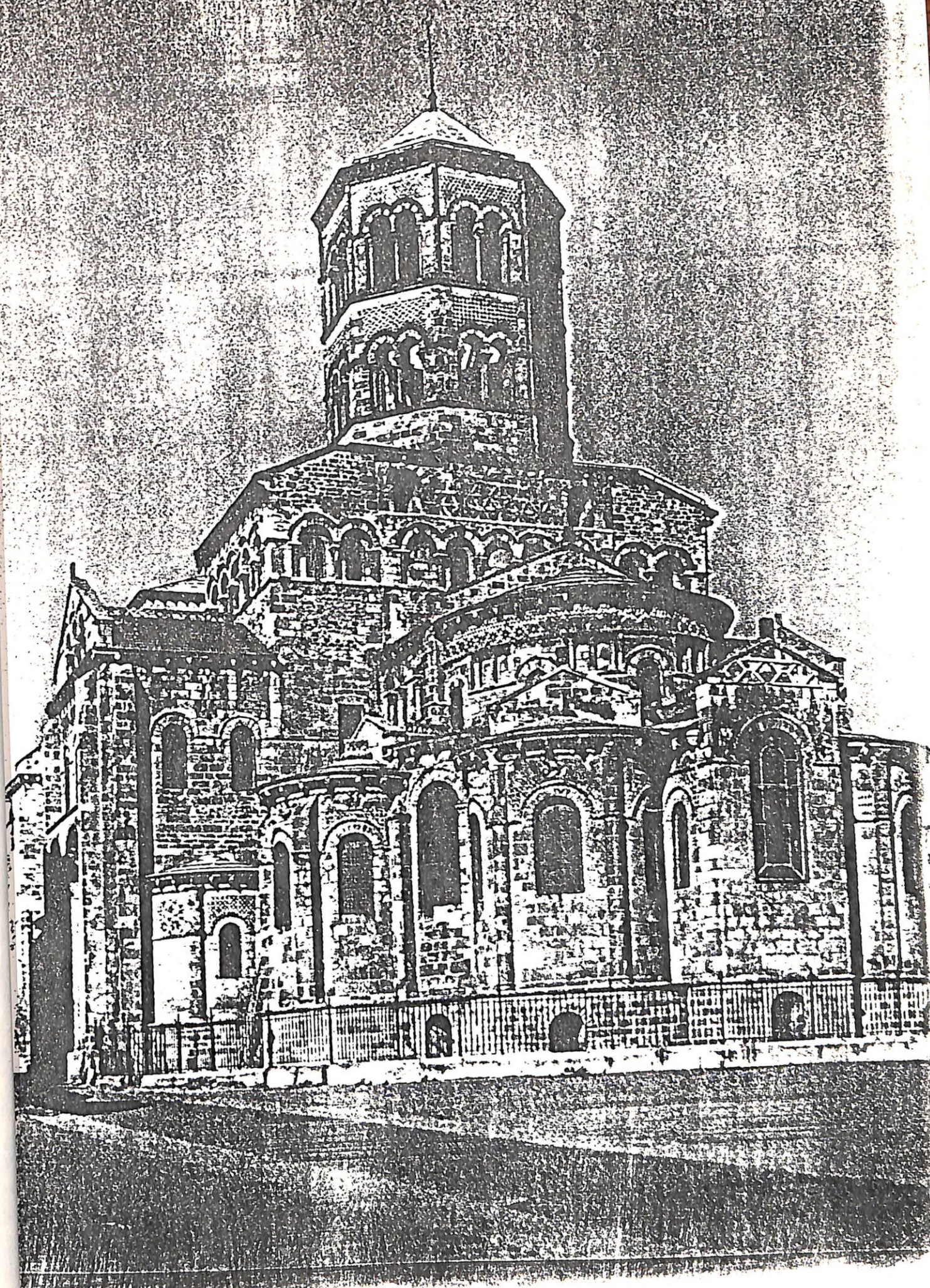
The ornament of the Romanesque doorways of Saintonge could be removed to England and pass unnoticed, but the elaborate figure sculpture of a Burgundian portal such as Vezelany (Picture 1) would at once leak foreign in Normandy.

The polychrome stonework and "shouldered" transept of the Auvergnat churches such as Issoire (Plate 2) is extremely distinctive and would look out of place in either the Rhone Valley or the South West.

The churches of Lombardy have a screen-like West front with a single wide gable giving the impression that there are no side aisles, while in Tuscany, as at Lucca and Pisa, the outline of the aisles is emphasized (Plate 3).





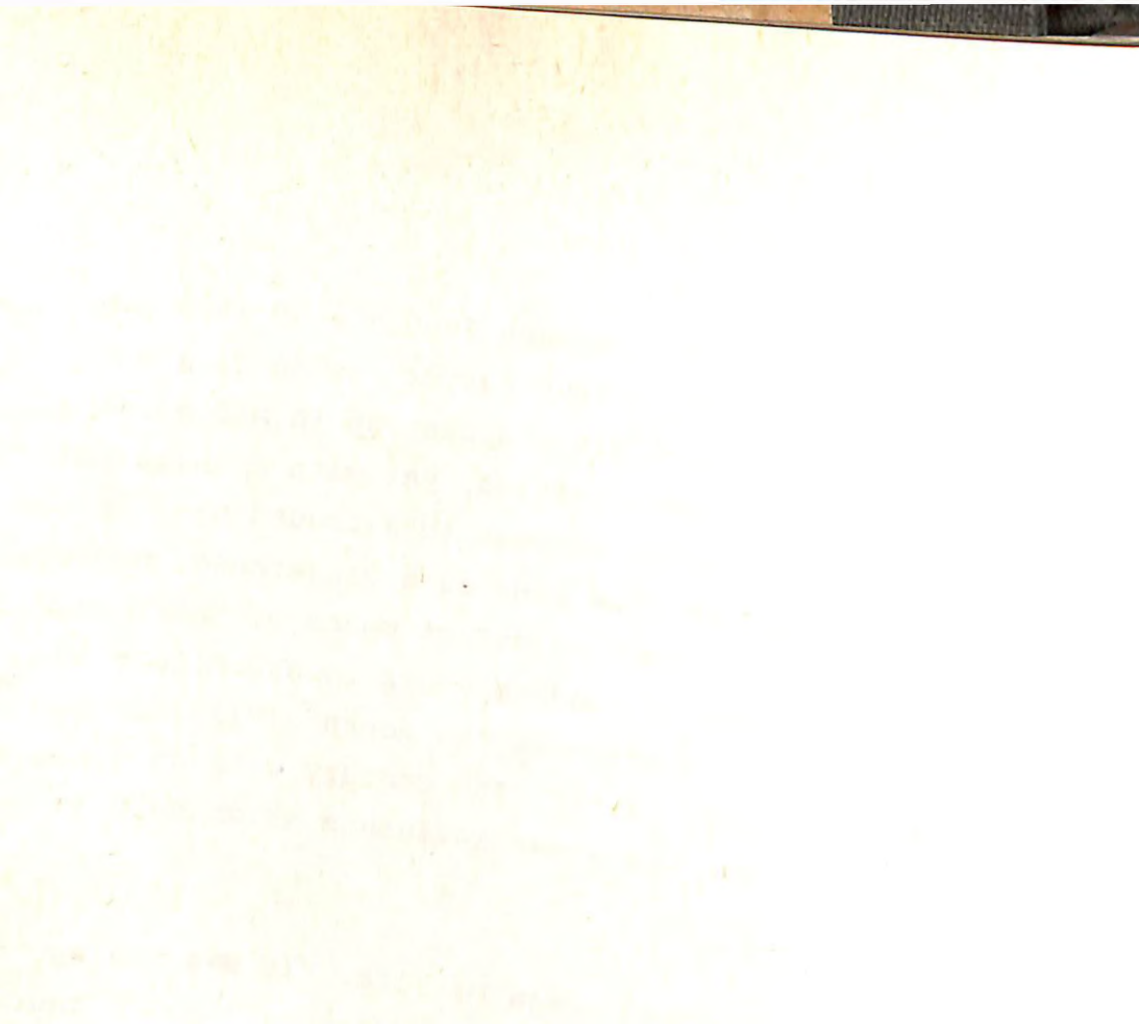




THE ROMANESQUE PERIOD

This is the time in history between 1000 - 1150 when the western world, fired by religious fervor, awoke to a new existence. After 1000, buildings sprang up in all parts of Europe, with many local peculiarities, yet with a universality of style and influence which is next to astounding. We are apt to think of Europe at this time as a wilderness, possessing no culture, no learning, with no direct means of intercommunication. It had taken several hundred years to assimilate the barbaric hordes who had overthrown the Roman civilization, and while we find society in the 11th century with no special advancement, it did have one great influence which held it together: religious fervor.

The church was the alpha and omega of life. It was the age of Feudalism. It is not necessary to trace any particular church or style or school of Romanesque to the crusades. The facts are that it was a pilgrimage architecture; that while the crusades existed there was a universal interchange of ideas, and a striving to building churches and shrines for religious relics wrested from holy places. It is evident that the local guilds of each section build their own churches, but it is also evident that they were influenced by those foreign countries which pilgrims visited enroute to holy places. Travel at this time in the name of the church was very easy at this time, in fact commerce and trade was much more universal during the 12th century than in the following decade when monarchs became supreme and people became nationalized. Pilgrims were given every advantage to travel; and those to the three great shrines, Jerusalem, Rome and Santiago de Camp, ostela in Spain, were aided as far as possible by written guides, hospices, good roads and the advantage of reasonable prices for food and lodging. Relics were the hobby of the age. Furthermore, no relic of sacred value was retained in a community without building a church to house it.



Without doubt, as hinted before, master masons and sculptors were included in every pilgrimage party. The crusaders gave and gathered ideas as they went along. This accounts for the West and Romanesque architecture in Jerusalem. The walls of the city of Jerusalem standing today are the work of the 12th century crusaders, also a portion of the church of the Holy Sepulchre, and the church over the supposed tomb of the virgin. It is unreasonable to believe that pilgrims of this period carried note books, made sketches of motives as they saw them, and in rare cases pilfered small bits of detail.

It is no wonder that the styles of different sections of Western Europe are so closely related. It is no wonder that the Romanesque is the style universal and that we find the church of St. Lazare at Anallon, France, so similar to St. Vincente at Avila, Spain. The building of each church was prompted by the same motives: that of making a shrine for some religious relic; making a place of worship for the clergy and people, and a place to teach and preach the Bible.

It is well here to enlarge upon this point " a place to teach the Bible". In this modern period of commercialism architects and artists bewail the fact that they have no story to tell in their ornament or decoration. The Romanesque builder was not so confronted. He had the whole Bible history to draw upon. In his sculpture and decoration of churches his was the task illustrating. All bible reading/teaching had to be done by word of mouth or picture. The art of Fresco and painting had been handed down from the Romans with influences from Byzantium. In short Romanesque churches were living bibles.

GENERAL CHARACTERISTICS

The general use of the aisled basilica plan, which was developed in Rome in the Early christian period, is characteristic of Romanesque churches of all parts of Europe.

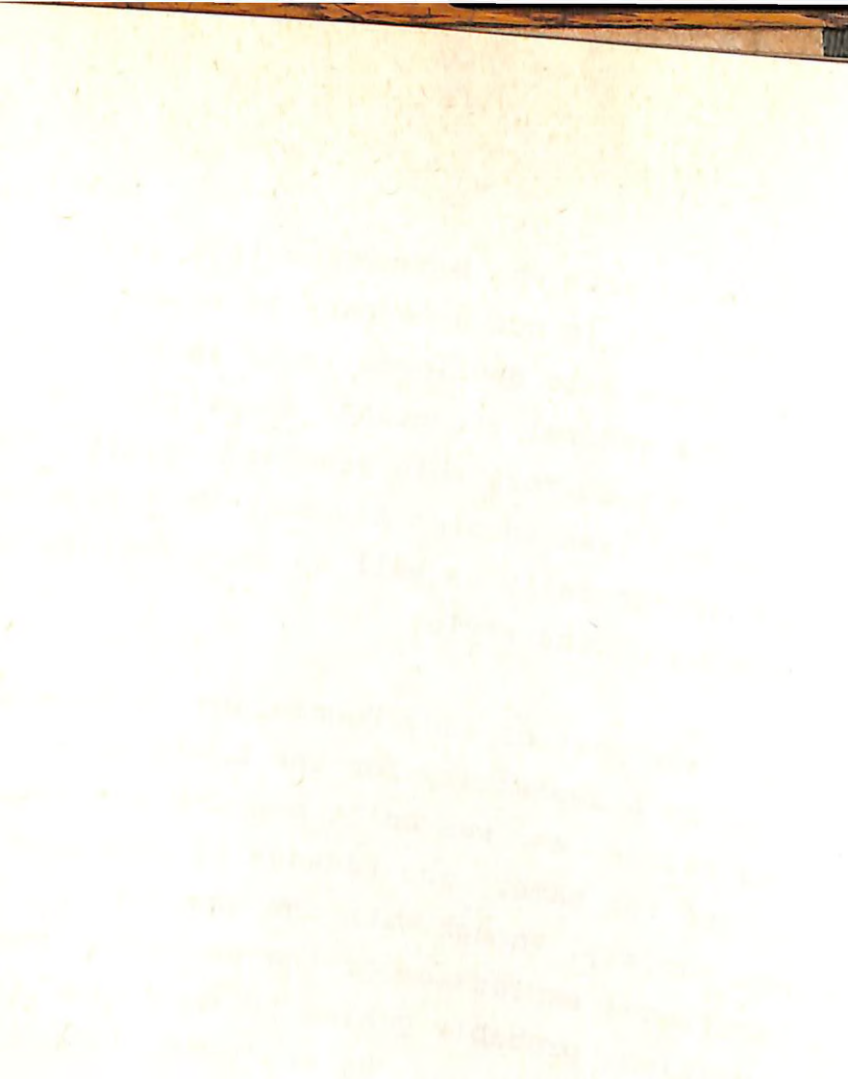


Construction was always direct; the Romanesque is a very functional architecture. It is not necessary to expect the same organic qualities that were developed later in the Gothic of France, but its general structural simplicity is noticeable. In its most direct form this resolved itself into open timber roofs and lean to side aisles. Each church had its own treatment structurally as well as decoratively. This is one of the charms of the style.

The crypt was an important part of many Romanesque churches. It was first developed as a depositary for the bones of a saint or other sacred relics, and was built beneath the high altar at the east end of the nave. The facades of Romanesque churches are of great variety, though with one general characteristic; a functional expression of the section. This gave a high central portion, probably gabled to show the line of the roof. Simplicity of design was the key note, though every church differed. The tower in fact seems almost to have been an indispensable part of most Romanesque churches. Each district had individual methods of treatment, but no one district departed from the general scheme.

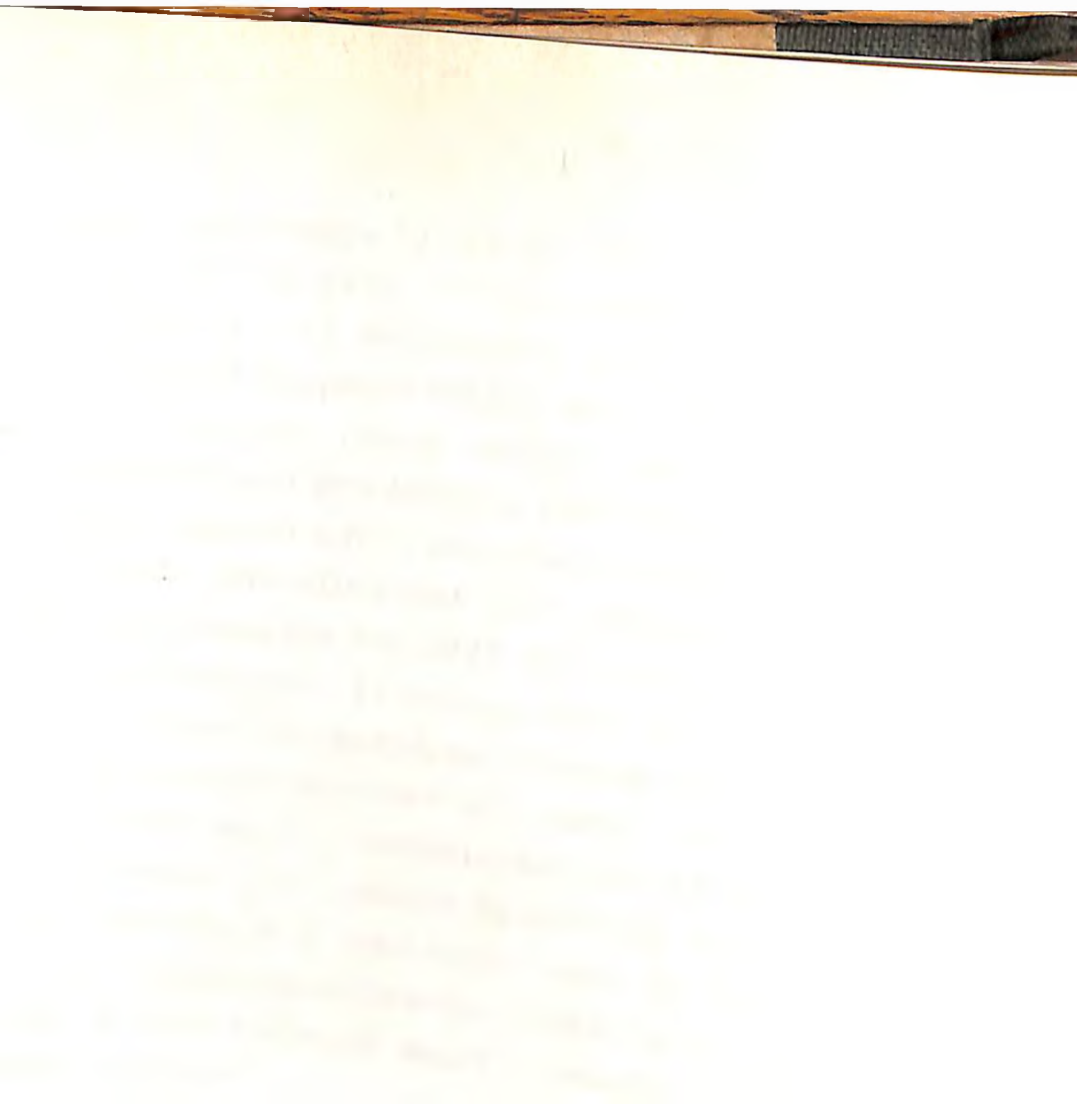
Comparing the churches of different sections, the materials used in construction went a great way in influencing individuality of design. The Romanesque builder always used the material at hand. He might import a bit of marble for part of the sculpture or the high altar, but in general if sandstone was the general local material of sandstone would the church be built. It is one of the triumphs of the Romanesque builder - his resourcefulness in the use of local stone or brick. He was fond of polychromatic effects and in some districts became highly proficient in this combination of materials; brick with stone, coloured marbles and mosaics.

On the exterior there is every reason to believe that paint was sometimes used, particularly was the sculpture polychromed. It is not safe to say that all 12th century sculpture was painted. It is known that painting played a very large part in interior decoration.



The Romanesque church today is apt to appear very dark and gleamy owing to its lack of colour. Most of them however, were at one time completely polychromed i.e. frescoed or mosaiced. The colour scheme seldom expanded beyond a combination of pure blue, yellow, green, red, black and white. Structural forms were allowed and the columns decorated with geometrical patterns. The designs were inspired for the most part, like the sculpture, from illuminated manuscripts of the 12th and earlier centuries. Biblical stories were a great source of inspiration. Much of the colour like the material architecture seems to have been of Eastern origin though the taste and choice of colour also has prototypes in the Carolingion. It is often referred to as barbaric, crude and overly strong. If, however, one considers the effect of these interiors in a subdued light and views this art as a highly conventionalized pattern, criticism is somewhat mallowed. These churches were originally lighted by very small windows of matted or strained glass, most of which has been removed. Sadly enough few of these interiors remain complete for our inspection.

The method of making strained glass seems to have been discovered in Carolingian times, though it did not receive any great impetus of development until the 12th century. It was then taken up by the Northern French and like the painting received much of its inspiration from illuminated manuscripts. It was the fore-runner of the beautiful glass of the 13th century. That more 12th century windows are not intact leaves us more or less in doubt as to how extensively this form of admitting light was used. In general it seems to have been purely a northern development. In the south, in Italy, leaded bottle glass was used, some of its slightly stained and with the four-painted spaces between the circular pieces filled with small pieces of red or green. Coloured glass in grilles was sometimes used after the Early christian fashion and thin slabs of alabaster were often preferred as late as Gothic period.



Thus the Romanesque, despite its wide variety of ornament and profusion of detail resolves itself into a direct style with comparatively few digressions. The general characteristics held in most every case: plans were basilican with few complications: construction was straight forward: materials were those of the community in which the building was built; and design was always most direct in composition.

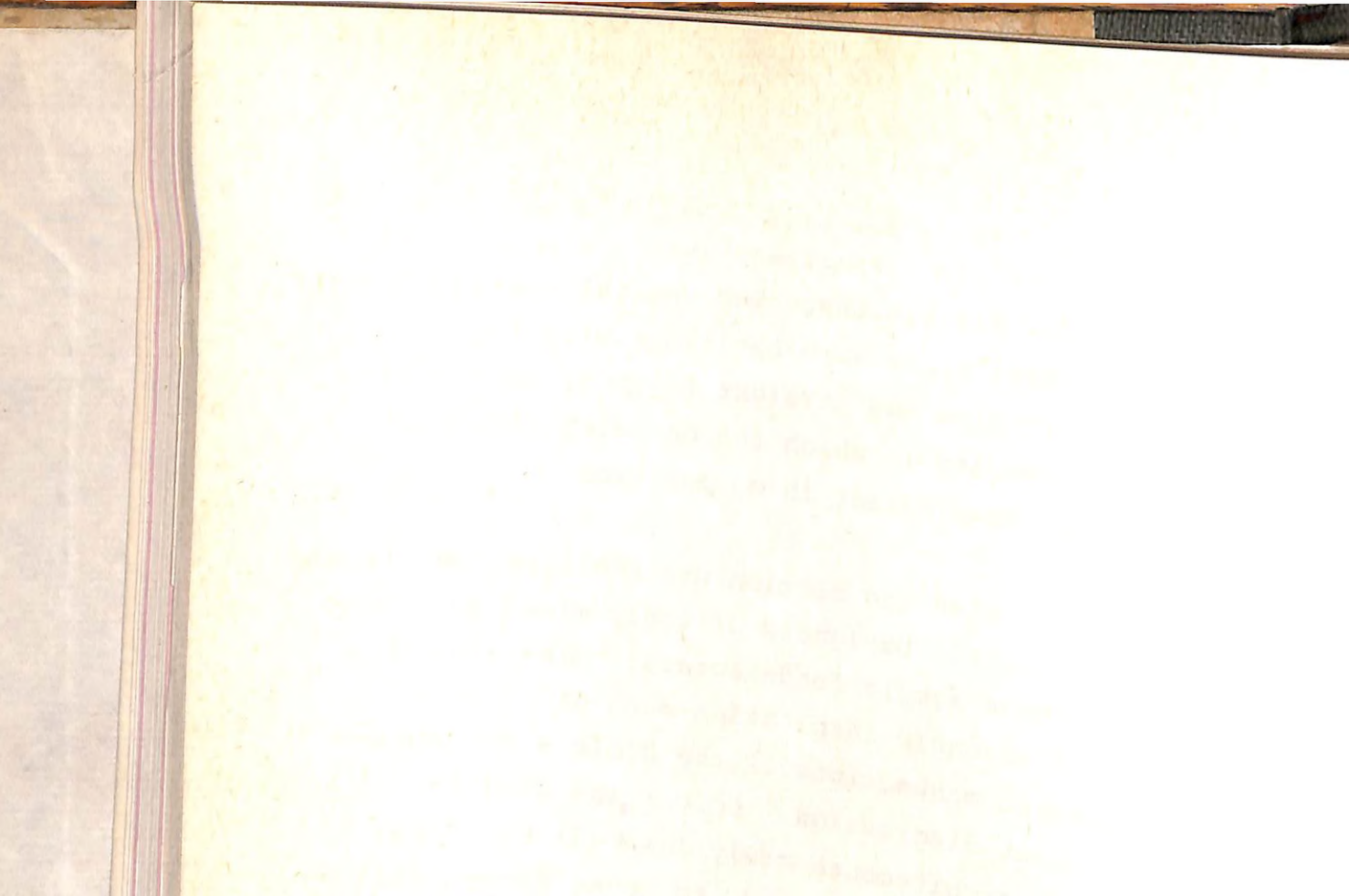
Expression of utility, plan and section was the foremost thought of the Romanesque builder. Designers of today might gain many a hint by studying these simple fundamentals. Ornament of Roman, Byzantine and Barbaric inspiration-much of it also copied from illuminated manuscripts of the Bible - was varied but spotted with utmost digression. Colour was used in abundance. It was an architecture truly inspired; buildings were built to the glorification of God, to house sacred relics, to provide places to teach and preach the Bible; Sanctuaries of Worship.

CLASSIFICATION

Although the Romanesque came as a universal movement spread and fostered by the religious pilgrimages and crusades of the 11th and 12th centuries, it can be classified in a great many different ways. To classify it chronologically is impossible, authorities differ widely in dating individual monuments. About all that can safely be said is that Lombardy was a bit in advance of other parts of Europe.

Groupings of different styles of Romanesque :-

- (i) Lombardy, Tuscany, Central Italy, Apulia and Sicily,
- (ii) France, Provence, Auvergne, Rhine Valley,
- (iii) Burgundy, Aquitaine, Languedec.

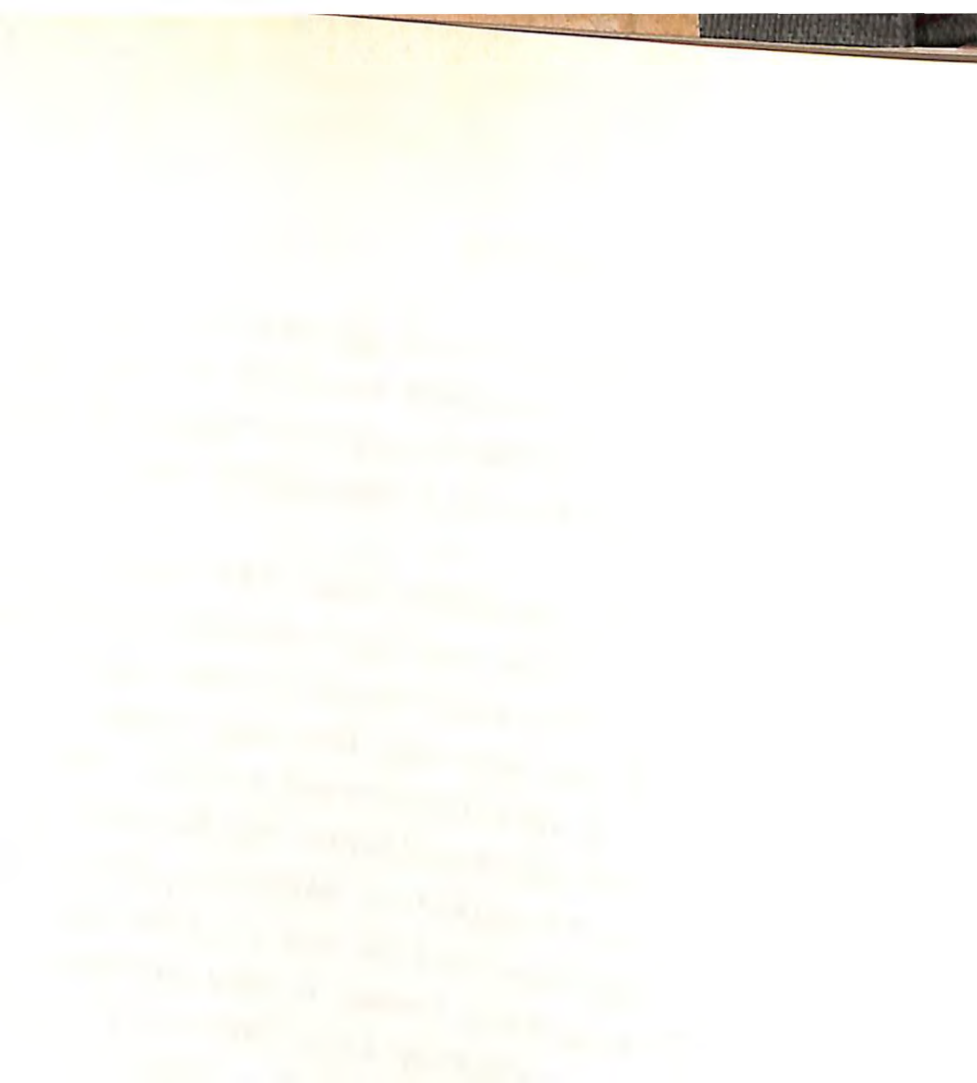


FIRST ROMANESQUE ARCHITECTURE

This title has been invented and applied by Senor Puig to a widely diffused type of building of which he has traced the origin and extent and, which he rightly considers the immediate precursor of the full Romanesque style.

Following Quicherat he considers that "the vault, considered in its form, in its outline and into economy, is always the essential feature of Romanesque architecture; apart from the general lines of the plan the the free fancy of the decoration, everything is subordinated to it. The rise of Romanesque, considered in this light, may be said to be in great part due to the troubles and disasters, which overtook Western Europe, during the decline and fall of the Carolingian dynasty. Repeated disasters formed a very pressing and cagent motive for the production of a farm of structure at once more solid and less destructable than that, which had held the field since the age of Constantine.

There seems little reason to doubt that the return to this use of the stone vault made its first beginnings in those provinces where extensive survivals of Roman imperial building provided on object lesson which the needs of the age forced the Romanesque builders to apply. It was thus in northern Italy, on the shores of the Gulf of Lyons, and in the Rhone Valley that the first Romanesque art took its rise.



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GOTHIC ART

Artistic activity, even if it aims at creating stable and universal values, is always directed to a particular society or at least a particular public. The artists' social conditions can explain the value of the artists especially by the way his work is received, preserved and handed down.

It is only during the period of renaissance that it was stated that all art is one; but it is implicit in the interchange between different artistic techniques. This exchange can be seen in the collaboration of different arts towards a well-balanced esthetic result: for instance, when a piece of architecture is completed with paintings and sculptures and possibly with stained glass windows, tapestries etc, each of these has its own independent artistic value but at the same time forms part of a harmonious whole.

Experiences are exchanged when an artist tries to achieve through his own techniques usual effects or values generally attained by other techniques. The interchange leads to real transformation of the means of expression.

Gothic art which arose during the middle of the 12th century in north-central France, maybe considered the expression of a technical civilization



that aimed at outdoing its own achievement, at attaining positive progress and attacking problems soluble only by the artist with the knowledge and experience he possesses. The first Gothic Buildings were Cathedrals and Gothic art for long remained primarily an ecclesiastical style. It became increasingly a technical technique and ceased to be mere manual or instrumental experience. It was created to solve certain technical demands arising from Romanesque building practice, but the discoveries prompted by these problems were so fruitful that they soon spread to the other usual arts. As art developed its own problems it came to be on an equal footing with the other branches of knowledge. Sculpture and stained glass which were closely associated with architecture in the middle Ages, were the first to be affected.

In the late 12th and 13th century the Gothic style was successfully exported from France to England, Spain, Germany and Italy and even as far a field as Sweden and the Holy Land. Then it underwent a gradual transformation which led to the emergence of the elegant International style and an opposing trend toward realism. In the 16th century Gothic art finally yielded before the advancing renaissance style.



Early Gothic sculpture was closely tied to that of architecture. Its first appearance occurred in Abbot Suger's rebuilding of the abbey church of St. Denis near Paris (1137-43). Others were Notre Dame Cathedral in Paris; Noyon Cathedral; Saint Etienne monumental sculpture was confined to the exterior portals of buildings. In the second half of the 12th century early Gothic sculptures appeared in the various churches of Northern Central France - Senlis, Lisieux, Rouen, Sens, Laon and Amiens.

The high Gothic phase in sculpture begins with the new work on the west facade of Notre-Dame in Paris (begun - 1210). Although the main features are endowed with an almost forbidding severity and monumentality such subordinate episodes as the Hell scenes and the labors of the months show a remarkable freshness and sharpness of observation.

Late Gothic sculpture is dominated by the imposing creations of Claus Sluter, a Dutchman working in the service of the Burgundian court. His works are imbued with a powerful realism that found a ready reception in central Europe.

Of all the Gothic arts stained glass has suffered more than any other from vandalism and



the passing of time. Stained glass was the Gothic art of colour per excellence and formed the ideal complement to the architectural shaping of the interiors of Gothic buildings.

In the 14th century a new fashion for monochrome grisaille windows ousted the richly coloured style. Late techniques were more varied; the artist developed a new type of silver stain work and damascening windows of the late middle ages announce the decadence of the art.

As the great windows took up more and more and more of the wall surface in Gothic buildings wall painting divided in significance.

In the middle of the 15th century Gothic illumination had its last blaze of glory in the work of Jean Fouquet, who had travelled in Italy and was able to integrate some features of early renaissance into his style. Gothic artists excelled in the minor arts of which perhaps the most typical branches are enamel work and ivories. The development of such subtle techniques as the use of translucent enamel attests the virtuosity of Gothic metal works. The religious ivory carvings, conceived as an intimate substitute for large

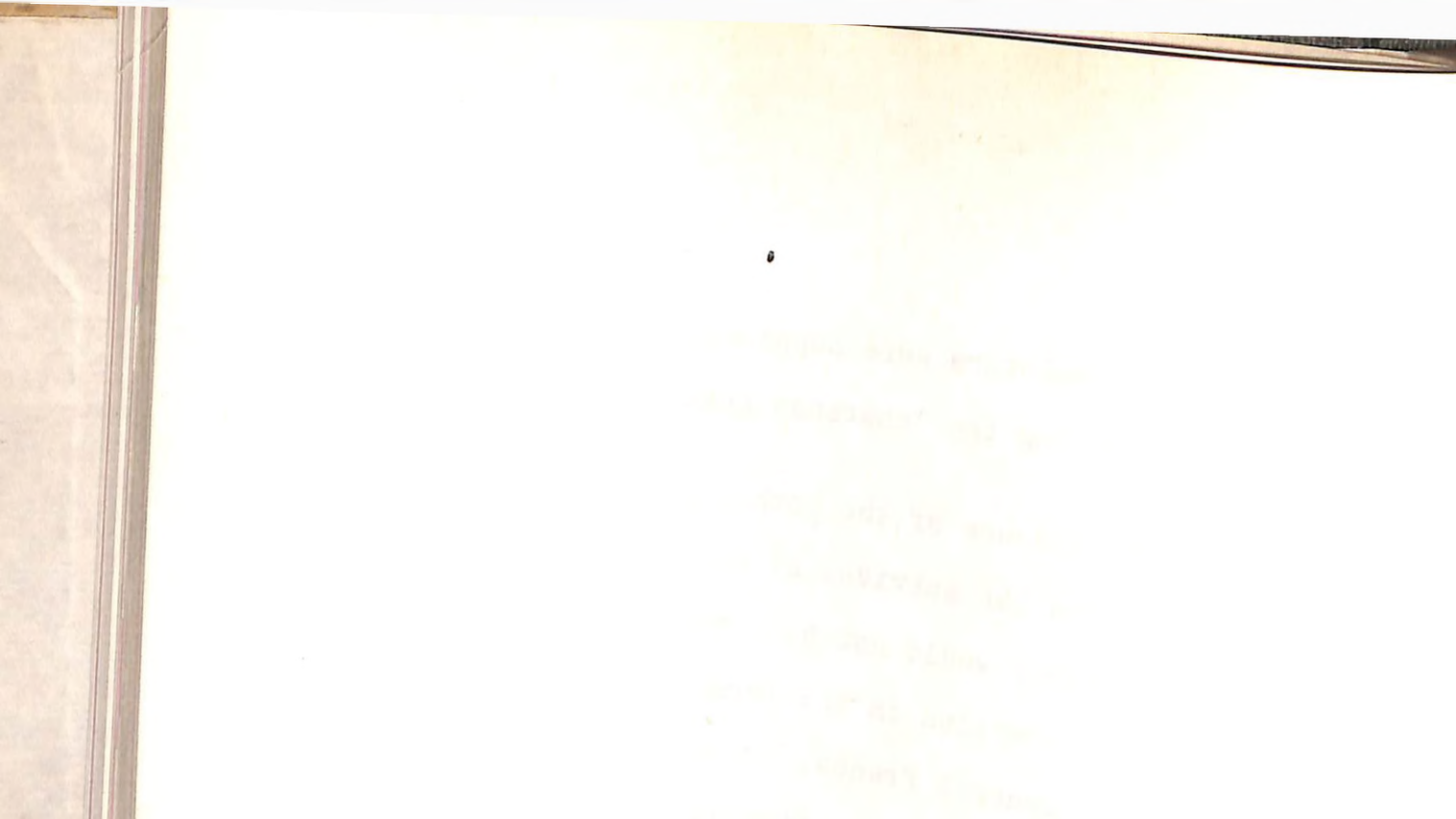


scale sculpture were supplemented by secular ivories illustrating the 'chansons geste'

Acceptance of the Gothic style throughout Europe and the survival of this style until the 16th century would not have been possible without major alterations in the forms first developed in Northern Central France. Bishops in England, Spain, Germany and Scandinavia borrowed French models for their cathedrals with only slight formal variations.

Later in central Europe another important type of Gothic church developed and interesting local variant; this is best seen in cities in the large late Gothic churches in which the basilica was replaced by the hall church, that is the church whose nave and aisles are of the same height.

Late Gothic hall churches in Germany from about 1350 on lower developed in a completely new fashion. They are light, airy, and spacious and details are simplified. Impact is cold and matter-of-fact compared to the visionary glow of the early cathedrals. They are but another of progression of the same development. Defying static form in their slender supporting members, pointed arches, piers and pinnacles, they created an expression for religious architecture of all



that is sacred.

Sources of the origin of and history of the term "Gothic" go far back as the early Middle Ages when they spoke of churches 'constructa artificibus Gothis' that is churches whose construction was undertaken by local workmen and not by Romans. In 1762 Walpole spoke of Gothic architecture in these terms, "Whose pomp, mechanism, vaults, tombs, painted windows, gloom and perspective infused..... sensations of romantic devotion".

Personally, I think Gothic art is the most intricate piece of art man has come up with, that is constructive in his time. The status and religious scenes with which the cathedrals were adorned set the imagery of faith and eternal salvation before the worshiper in new and human terms. Henri Focillon, who spoke of "Gothic humanism" in relation to 13th Century sculpture said of the contrast between the Romanesque and the Gothic: "Whereas Romanesque sculpture introduces us to the region of the unknown, into a maze of transformations, into the innermost secrets of the spiritual life, Gothic sculpture turns us back to ourselves We can feel the intimacy of emotions produced only by works which despite their great antiquity eternally remain man's contemporary". By 1250 the figures replaced the column. The revival of statuary a structural

element contributed to one of the basic images of Gothic art: The standing figure of the virgin and child. The virgin was into the figure of the Northern French Cathedral: young, lovely crowned the Queen of Heaven, she is one of the frequent themes of Gothic art. Other conographic themes underwent similar developments. In order to represent ultimate truths, French Romanesque art had usually employed images taken from the Apoçalypse: Christ as the universal ruler surrounded by the symbols of the evangelists and the 24 elders of the Apocalypse.

From 1500-1800 perhaps no year has passed which did not see the building of some pointed arch and gabled roof, or the restoration of some crumbling tracery. Gothic has been described as fair in connection with one of its churches In the 17th century Gothic was still used in Oxford as it was regarded as the natural way of churches and colleges.

MANNERISM

Mannerism is a term based upon the Italian *Maniera*, that is, the manner of the artist's skill, to describe a Stylistic change that occurred in Renaissance art from 1516 A.D.

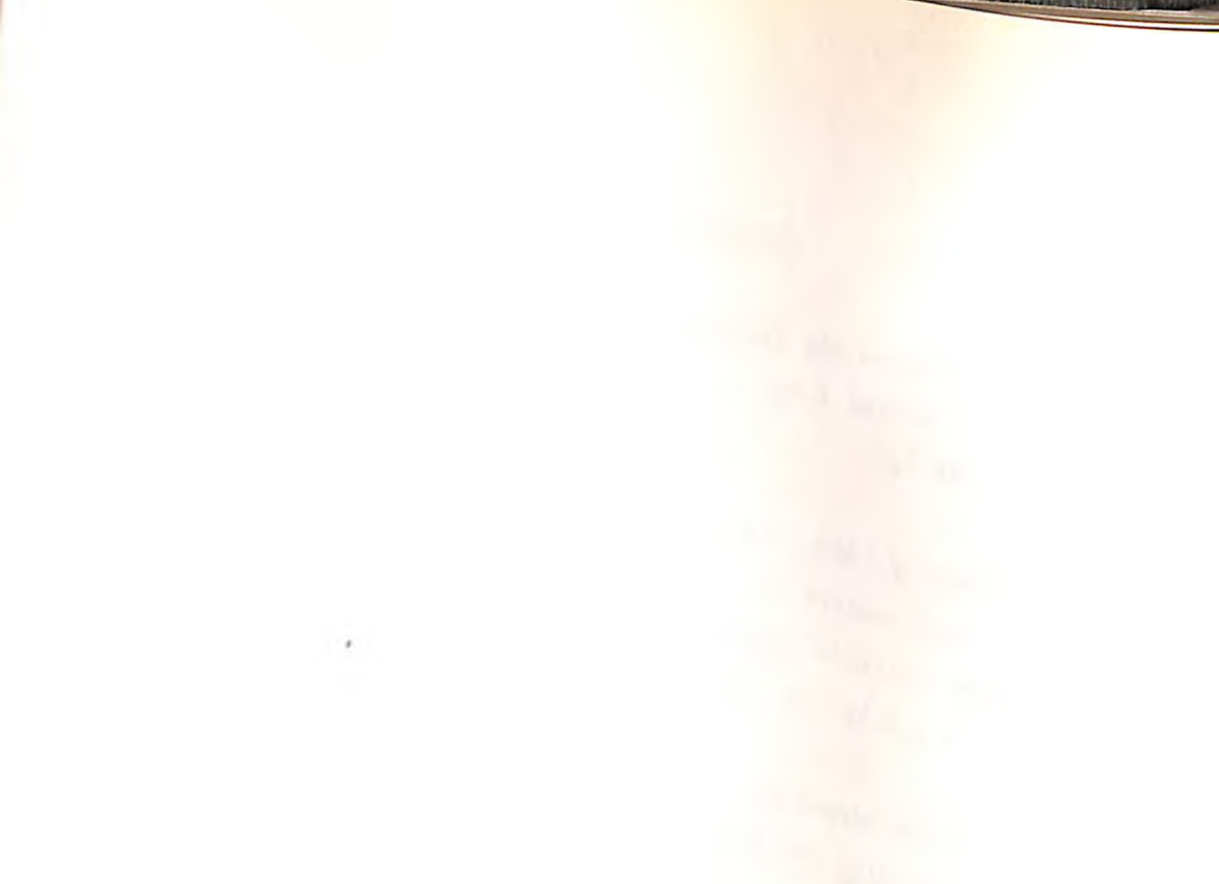
The term has been frequently used to describe the creation of a work of art without reference to nature but by dependence on an inner idea, formed originally in the artist's mind from nature, but modified by aesthetic considerations and by the study of other works of art.

Mannerism differs from Renaissance in its deliberate contradiction of classical rules (e.g. regarding the use of orders), aiming at discord instead of harmony and strain instead of repose; and from baroque in not fusing all its elements into unified, dynamic patterns, but producing effects of ambiguity and discomfort rather than energy and confidence. It is first realized in Michelangelo's vestibule of the Laurentian Library (1523) and characterises most of the works of Giulio Romano, Ammanati, Ligorio, Buontalenti and Vignola.

The Italian critic Giorgio Vasari used the term mannerism as early as 1550 in the sense of "style" or "manner of working" in order to criticize those painters who untriringly repeated the same formulas.

In the 17th Century the theoreticians Giovanni Pietro Bellori and Andre Felibien used it to castigate the methodical imitation of the maniera of such great masters as Raphael, Titian, and Michelangelo.

The term mannerism can also be applied to a certain form of sculpture that first arose in Italy, as an exaggeration of the elegance of Florentine Renaissance work and the plastic strength of Michelangelo. Its early exponents were Benvenuto Cellini, whose works have a delicate distinction; and the Flemish-born Giovanni Bologna, a sculptor of refined subtlety, whose elongated figures and smooth modeling had a profound influence on Pierre Francheville, Taddeo Landini, and Pietro Tacca. This generation of sculptors was fond of extreme proportions, whether embodied in small-scale bronze statuettes and fine pieces of goldsmith's work set off by cameos, or in enormous, almost architectural sculptures, whose combination of imaginary figures and rock-garden grottoes gave princely grounds an unusual appearance.

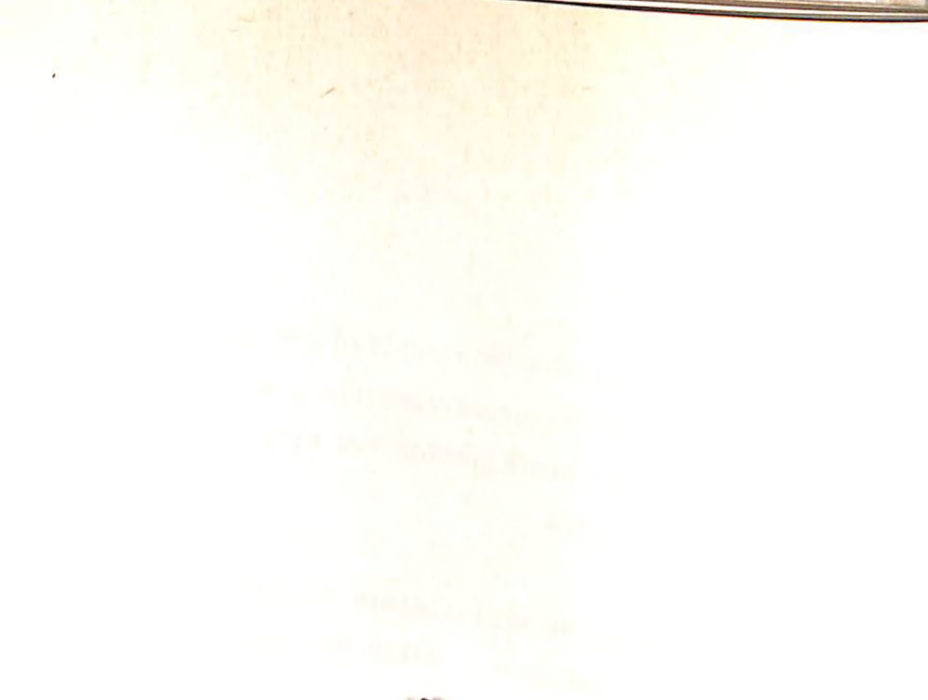


In recent years art historians have applied the term mannerist to certain 16th century works of architecture that share with the painting and sculpture of the period a predilection for effects of exaggerated grace and exuberant fantasy.

Characteristics of Mannerist architecture include motifs in untraditional ways or in deliberately ambiguous, often non-functional, roles. The Palazzo Zuccaro (today the Biblioteca Hertziana) in Rome's Via Gregoriana, built by Federico Zuccardo in 1595, is perhaps the quintessential mannerist structure with its entrance portal and window frames disguised as grotesque heads of monsters with gaping mouths.

The chief centre of this style was not ^{Rome}~~Rome~~ but Florence, where the ^{Medici}~~medici~~ reigned as Duke of Tuscany from 1531. Here as in the other courts of Italy, art turned towards a ceremonial style in which the artistic frequently becomes the precious and form is no longer felt organically and inwardly but ^{as}~~was~~ a fixed formula imposed from without. Thus were created great pictorial cycles in glorification of the reigning houses, as well as the early collected princely portraits and miniatures in which the pomp of courtly etiquette was rendered in pedantic detail.

The most striking characteristic of mannerist sculpture is the strong emphasis on motifs of movement. This comes to the fore in the figura serpentinata, the artificially twisted scheme in which classical ponderation yields to a helically ascending form. The bronze fountain figure of Neptune (1563-6) by Giovanni da Bologna (1529-1608) shows this quality. The twist of the head, the retreat of one shoulder, the extension of the arm, and the projection of one knee establish a complicated play of movement which everywhere enlivens the contour. The figure is no longer designed to be seen from one predominant views but it is conceived spatially as the synthesis of an infinite number of views. The spectator must walk around it in order to experience the multiplicity of motifs and the sequence of overlappings.



Mannerist paintings often tended to use strident colours, geometric construction and eccentric inventions.

The composition of painting was always unexpected, either decentered along zigzagging diagonals, or fragmented into abrupt masses that are isolated on the sides, in corners, or placed on the ^{frontal} ~~frontal~~ plane. The space created by these methods was unstable and suspended ^{between} ~~between~~ architecture that established an illusion with a phantasmal framework. Most of the forms satisfied a taste for the serpentine line, the figure serpentinata, which was sometimes transformed into an interrupted line by sudden change of direction. This hard jerky method of drawing was also used for rendering fabrics with broken folds and sharp creases. Colour was characterised either by discordant tones or dominated by bright orange, strident pinks, and shrill blues or, on the contrary, by faded and acidulous tones, in which pale mauves and greys were mixed with dull greens and light yellows; the unusual search for artificial lighting was in keeping with an attraction toward the bizzare that was universal with the mannerists.

Mannerist painting is also characterised by a search for novelty and excitement leading to capriciously elongated figures on complicated contrapposto, asymmetrical composition with huge discrepancies in scale, and harsh colours. Michelangelo (in his late work), Tintoretto and El Greco are the great creative exponents of mannerism but the style is best exemplified in the paintings of such neurotic artists as Parmigianino, Rosso and Pontormo, other mannerist painters and sculptors include Daniele da Volterra, Niccoto del' Abbate, Bronzino Cellini and Giovanni da Bologna.

A desire for a new style, expressed in what would now be called mannerist terms, can be traced well before 1527 and even in Raphael's own last work, most notably in the "Transfiguration" (Vatican gallery) began in 1517. This was the result of two main factors: the general feeling that the stanze (in the Vatican palace) of Raphael, or the architecture of D. Bramante, represented a norm of classical perfection and that no further progress was possible on that road; and the opening of new vistas in the use of the nude as a means of emotional expressional

by Michelangelo's "Battle of Cascina" and sistine Chapel ceiling, whereby many artist fell into the trap of regarding "clever" poses, much foreshortening and anatomical knowledge as end in themselves.

The aim of the mannerist was not ~~balanced~~^{balanced} harmony, but clever conceits and astonishing effects - basically non-architectural tendencies.

The byword of 'Michelangelo's manner' (la maniera di Michelangelo) served to legitimize the need to break free from the bonds of classical ~~canons~~^{canons} and move in the direction of a subjective, decoratively playful, and even at times, absurd art.

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V I C T O R I A N S T Y L E

The term Victorian in history of art refers to certain aspects of fine arts, decorative arts, poetry, and other literature of Britain and English speaking world during the reign of Queen Victoria of England who ruled from 1837 to 1901.

Art

Art and particularly that of pottery was essentially a phenomenon of the late 19th Century. During this period the prefix "Art" with a capital 'A' had special significance, for it was used to describe domestic furnishings that were deliberately intended to be artistically original and creative rather than routine commercial products. In essence the artistic expression was more of craft rather than a design. The creators of these artistic work were actually craftsmen. Their work was more of crafts - individualistic in expression - each displaying the artistic talent of its creator in the manner of Arts and crafts movement.

From the above argument one may argue farther that the victoraian art was conformed to "aesthetic" and intellectual but less was practical to the ideals of contemporary art movement.

Art Manufacturers: In the absence of any new standards the tendency in applied arts - furniture textiles and glass as well as ceramics - was to confuse Art with Ornamentation and domestic articles, of all kinds were over loaded with mass of applied decoration which succeed only in creating an impression of fussiness. As a result, manufacturers turned to ever more irrelevant sources of inspiration for the decoration of their products. Furniture was for instance offered in a choice of "Greek Etruscan, Renaissance, Gothic styles.

WILLIAM DE MORGAN

He was a conventional painter in favour of stained-glass design. He later changed and developed in potter. He combined the fuctions of a designer, art director and work chemist to start a pottery business characteristics of De Morgans pottery decorations are as follows:

- (1) They were bold but often intricate designs of foliage, fanciful ships, dragons and other beasts.
- (2) He used coloured lustres.

DALTON HENRY:

He specialized in pottery. His work was characterized by

1. Specialized in utilitarian salt glazed stoneware and architectural terra-cotta.

.... /2

Significance of pottery - Art Nouveau.

By the end of the reign of Queen Victoria reign the impetus and craft movement was almost spent and styles of the previous 30 years had merged with yet another but short lived fashion namely - art Nouveau.

After the World War I pottery fell into disrepute - it was regarded as old fashioned or even worse still "Victorian" and many fine pieces were undoubtedly consigned to dust bins in the next thirty years.

Victorian art style was not a product or a style out of nowhere. Research has shown that there was a wide range of stylistic alternatives that had been uncovered by research undermined any sense of absolute choice of historical standards. In fact there was choice of historical styles (not just Gothic or classical) and absurd state of affairs which was shown up by the controversies as to whether the British Foreign Office should be Gothic or a renaissance building. This is where A.W. N. Pugin comes in.

A. W. N. PUGIN 1812 - 1852

Pugin maintained that contemporary architecture was squalid because it emanated from a squalid society. His Scarisbrick Hall Lancashire (1837) was designed as if for 14th Century tenants eschewing the use of iron exactly as contemporary furniture maker eschew nails in favour of wooden pegs.

JOHN RUSKIN 1819 - 1900

By contrast John Ruskin argued that a squalid building would produce a squalid society and that form should above all be uplifting. To this end he advocated the use of colour in buildings as in Butherfield's All Saints, Margaret Streets (1849) and individual craftsmanship for ornamental as in the Oxford University Museum. This was in effect picturesque aesthetic whose ultimate aim and sanction was visual pleasure and Ruskin's 18th century inheritance and the idea of art for arts sake.

This in the latter part of the century the desire to be artistic overrode all the considerations. This had to the breeding a scorn for historical correctness and a cult of originality. At first this meant an 18th century revival Norman Shaw's "Wren" or "Queen Ann" houses, "Adam" interior in pastel shades and the delicate art of furniture of Godwin and Gimson.

Later Japanese influence led to a certain exoticism liberally mixed with 18th century motifs. Voysey's conscious simplicities were followed by the mannered style of Charles Reanie Mackintosh who drew attention of art nouveau architects on the continent to the vitality of Victorian architecture.

.... /3

John Ruskin was a writer on art, economics and social reforms with Carlyle and others. He is one of the so called the prophets of the Victorian age. The work of Turner which he collected when young triggered his meditations on art, eloquently paraded in MODERN PAINTERS 1843 - 1860, SEVEN LAMPS OF ARCHITECTURE 1849 and the stones of Venice 1851 - 1853. Valuable less for judgement ad hoc than for his recognition that the whole function of the artist is to be a seeing and a feeling creative and that the excellence of art though reached through nature it is independent of representation. At this best John Ruskin's prose is of unsurpassed magnificance, though in earlier work sometimes losing relevance, especially in the description of nature. In his social and Economica writings of World wide influence e.g unto to this (1862) the essay of which Thackeray refused to continue to print in the " Comhill" Fous Clavigera (1871 - 1884) Munera Pulveris (1872) Ruskin stated that the ease against capitalism and for the values of living with a seldom marched beauty and power of denunciation. He left a classic autobiography in Praeterita.

MORRIS WILLIAM (1834 - 1896)

He was an English writer designer and craftsman and socialist. At Oxford 1853 - 1855 he met Burne Jones in 1859 commissioned the "Red House" from P. Webb. From 1876 Morris became increasingly involved in political activities although he continued to publish poetry lecture on politics and take up and master new crafts until his death.

Morris like Ruskin who strongly influenced his ideas was appalled by the deadening effect of industrialism, he believed that art derived from workman's pleasure in his daily necessary work and that of decoration. The beginning of art, he argued, was the expression of this pleasure.

The first move towards rebirth of art must be to raise the condition of workers. Thus Morris' political and artistic convictions were closely interwoven. This craft theory of art which was coupled with an admiration for the middle ages together with his contempt for the 19th Century English art had Morris to the founding of the firm to design and manufacture wall papers and furniture for Red House. Besides Morris, the designers were Burne Jones Rossetti, Ford Madox Brown and Webb.

The art and crafts movements was the development of Morris' work. His concern that the artist designer should understand craft process and honour his material is reflected in his principles of Bauhaus. Rich but always lucid vigorous and living patterns of Morris great fabric designs are unsurpassed but work at his Kelmscott Press (opened 1891) as a book designer was even more influential leading to a revolution in typography. Morris important political writing include:-

1. TO THE WORKING MEN OF ENGLAND 1877
2. A DREAM OF JOHN BALL 1886 and
3. NEWS FROM NOWHERE 1890

His poetry may be important for discussion but as for it is crucial to mention that they were "colorful" and colored in romantic medievalism.

They include:-

1. THE DEFENCE OF GUENEVERE
2. THE EARTHLY PARADISE
3. POEMS BY THE WAY (1891)

SIR EDWARD BURNE JONE 1833 - 1898

He was an English painter and decorative artist who became a painter under the influence of D.G. Rossetti and was associated with the 2nd Romantic phase of pre Raphaelitism he was strongly affected by Botticelli and Mantegna during his visit to Italy in 1859 and 1862. Burne Jones lacked the vigour and social ideals of pre Raphaelites based on literary themes chiefly from Greco Mythology, Chancer and Malory are his mystic romantic and unhistorical pictures represented a dream world of escape from the 19th Century Industrylism. He worked in subdued tones and linear manner which contributed to art Nouveau. He made influential designs for stained glass for his friend Morris William for whom he also illustrated books.

PHILIP WEBB 1831 - 1915

A victorian architect best known as the architect of the "Red House" at Bexleyhealth Kent for his friend William Morris. The style of the house is simple, relaxed and slightly medieval. But Webbs later work is more formal. His connections with Morris was close and he was responsible for much of the architectural work and furniture designs of Morris.

DANTE GABRIEL ROSSETTI 1828 - 1882

English poet and painter - founder of pre-Raphaelite brotherhood and his mystical poem. The "blessed DAMOZEL" appeared in its periodical, THE GERM (1850) Rossetti's poetry shows variously the sensuous aspect of Romanticism and Italian poets especially Dante. His poems are occasionally over-wrought and derivative but their best reveal a natural gift and give independence. Typical examples are "My Sisters Sleep" and the ballad "Sister Hellen" and the sonnet sequence THE HOUSE OF LIFE.

As a painter Rossetti's romantic imagination was out of sympathy with realism and moral earnestness of Millais and Holman Hunt and their early association was brief. The most famous painting of his early period is ECCE, ANCILLA DOMINI 1850, TATE (1850 - 1860). Rossetti worked chiefly in water color. Also important are his drawing of his wife - Elizabeth Siddal and the idealized portrait of her "Beate Beatrix". She and Mrs William Morris provided Rossetti with an ideal of feminine beauty which is recurrent in his work. His late paintings were chiefly on Arthurian and Dantesque themes.

FOR MADOX BROWN 1821 - 1893

English painter born in France and studied in Antwerp Paris and Rome where he joined J.F. Overbeck. He settled in London and 1848 Rossetti became his pupil and introduced him to the pre-Raphaelites who affected his work e.g the "THE LAST OF ENGLAND" 1855. He was a partner member in the firm of Morris William, Marshall Faulkner etc.

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BULINYA MARTIN
BOS/1539/85
DESIGN 2ND YR

BOS/1316/85
DESIGN II

REALISM

Introduction

The concept of realism was current in the art criticism of Gustave Planche who in 1833 used the term to indicate an art that was not the fruit of imagination but sprang from a "hand-to-hand combat with nature and with truth". Champfleury, in an essay of 1850, amplified the term to include the works of the Le Nain Brothers. In 1855, Theophile Thor'e, rejecting the limitation of the term to the more plebeian aspect of life, said that realism was applicable to the total mastery of reality. On this extension the influence of literary criticism made itself felt. The expression "naturalism" (which supplanted "realism") describing the writing of Zola and others to refer to the entire gamut of social economic, and cultural determinants.

History of Realism

In France, realism as a programmatic movement in art occurred about 1846, as a result of conversations held between the painter Courbet, the writer Champfleury and the poet Max Nichon. Courbet insisted that in his painting he had no recourse to any other system of art, either ancient or contemporary. Courbet's rather detached observations of peasants joint about their daily labours caused a near scandal. Millet was of prime importance in the popularization of realism, but today his depiction of the daily toil of the fields are seen as solemn ritualizations, hardly as detached observations. Daumiers political caricatures, too figured as instrumental works during the early years of realism. Yet Courbet, Millet and Daumier may may not be considered as isolated phenomena; in the Salon of 1848, for example many paintings were presented in which artists

showed their direct, unqualified observations of daily life. Nor did realism affect only life only genre art; many of the landscapes of Constable in England and Theodore Pousseau and Daubigny in France are unsentimentalized recordings. The realism of the 19th Century then at least thematically laid even in the handling in certain of Courbet's landscapes paves the way for impressionism.

In the first two decades of the 20th Century, in the United States, the eight claimed that their paintings reflected the actual conditions of life. The first group to depict activities within cities, they showed poverty almost as a positive virtue. Albright portrayed old people whose flesh was in a state of neat putrefaction; Hoppe concentrated on the loneliness of life in small mid Western towns. In the 1930's in Germany, Dix and Grosz dwelt on social injustice and projected vitriolic indictments of Germany militarism and provincialism. This however was a return to a narrower definition of realism, as encompassing not the whole of life but only certain of its unpleasant aspects.

Representational

Gustave Courbet (1819 - 1877)

The painter who gave a name to this movement was Gustave Courbet. He was a French painter, who studied at the polytechnical school of Besancon; and in 1839 went to Paris, ostensibly to study law, but actually to take up painting.

In Paris, he boldly ignored the tenets of academic teachers (Steuben and Hesse). Instead he taught himself the rudiments of painting regarding himself as the pupil of nature".

After unsuccessful attempt at narrative painting, he soon found more congenial expression of his talent in portraiture and landscape. A flavor of romantic sentiment still clings to his early works, particularly to "the Girl in a Hammock" (1844) and to the dramatized self portraits e.g. "self portrait with Dog" (1842), "wounded man" (1844) and "Man with Leather Belt" (1844). "The Lovers" (1845) and "Man with the Pipe" (1845). The essential features of his style already appears nearly fully formed. In some of these of large and ruggedly simple conception, the figures are molded in strong contrast of light and shadow. The sensuous richness of the pigment, sometimes applied with the palette knife betrays Courbet's relish for the physical substance of paint. The somber colours are more intense in the silky dark of the shadows.

In 1850 Courbet found himself famous overnight; his "Stone breakers" and "Funeral at Ornans" were the sensation of the salon. In the "Funeral at Ornans", Courbet had intended to present the full reality of an actual scene of clergy and peasants surrounding an open grave in their Sunday best clothes but pay little or no attention like the dog present. This is against a background of black landscape.

Courbet did not pioneer a new technique; his practice of modelling forms in gradual tones proceeding from dark underpaint to the highlights was a conservative one, derived from Rembrandt and the Spaniards. Courbet's realism hinged on a new concept of the scope and aim of art rather than on a new technique. "Reality" to him meant palpable material existence; truth and beauty resided in matter - physical experience strongly savored was his chief inspiration. He rejected abstract ideality, and poetic effects. He was at his best painting the flesh of fruits or human bodies, the fur of animals, the texture of foliage and flowers. He had a keen sensuous relish for paint, the brilliance of his brushwork conceals the occasional crudities of his drawing. He overcame painting problems that were beyond the reach of his cautious and learned contemporaries e.g. in the funeral and studio paintings. Other paintings of his include:

- 1) Wrestlers and Bathers
- 2) Village Ladies (1851)
- 3) The Encounter
- 4) Grain Sifters
- 5) The Studio
- 6) The Young Women at the Seine (1857)
- 7) Hunter's Panic (1857)
- 8) Battling's Stags (1861)
- 9) Deer in the Forest (1866)
- 10) Nude the Parrot (1866)
- 11) The Grotto (1864)

- 12) The Wave (1870)
- 13) Apples (1871)
- 14) Return from the Conference (1863) Destroyed.

Jean Francois Millet. (1814-1875)

French landscape painter. He was half French and half Flemish. He studied first in Antwerp, then in Paris in 1839.

He extended this programme from landscapes to figures. He wanted to paint scenes from peasant life as it really was, to paint men and women as they worked on the fields.

Such pictures as the "Angelus" (1859) and "The Gleaners" (1857), illustrate his intention to secure an idea rather than realistic accuracy. His colour is likewise employed to heighten the meaning of his representation as is seen in "Spring" (1873), one of the few pure landscapes he painted. The technique or mode of representation was secondary to the form of his subject. Millet obtained the form for the ideas he experienced after he had been confronted with a scene in nature by three steps.

- i) First he saw
- ii) Then dreamt
- iii) and thirdly he painted the resulting image.

By this process he achieved simplicity and monumentality.

He worked in a style similar to that of Alexander-Gabriel Decamps and was particularly noted for his scenes of North African life as they were.

Eugene Fromentin. (1820-1876)

He was trained in the studio of a conventional landscape painter, Louis Cabat. However, he based his style on that of Delacroix and his technique. A trip early in his life to Algeria supplied Fromentin with the subject matter for his paintings and placed him as one of the first as well as the foremost "orientalist".

Later on a member of an archaeological expedition to Algeria, Fromentin had further opportunity for observations and gave his romantic, melancholy painting realistic accuracy in the detail of costumes and the depiction of customs.

As many other artists of the nineteenth century, Fromentin was a gifted writer of novels and essays. The literary style of his novel "Dominique" is marked by the same sensitive observation as his painting style. He made a valuable study of Seventeenth-Century Flemish and Dutch art. Fromentin based his appraisal of this school, especially the work of Rembrandt and Rubens, on his idea of the subjectivity of artistic vision, that reality exists only in the manner of seeing. He analysed the technical processes and paintings of these masters from whom Delacroix, Rousseau, and other romanticists had drawn inspiration. Making his examination from the point of view of an artist, he then rejected the need for subject matter in a work of art, and for the first time explained the value of colouring, its relation to light and its organization. In his admiration for the realistic

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portrayal of objects by the Netherland painters, and in spite of his belief in the subjectivity of vision, Fromentin was critical of his contemporaries, the impressionists, for their lack of drawing. Fromentin differed from Baudelaire and maintained that an artist can reconcile in his art style the tradition of the linear representation of form and the tradition of chromatic representation.

Edouard Manet. (1832-1883)

French painter, who came from an aristocratic family. He became a student of the academician Thomas Couture after failing his Naval Training. Among his paintings include

Absinthe Drinker

Spanish Guitar Player

Le Dejeuner Sur L'herbe painting of his provoked hostility from the public and the press. Many objected the combination of nude women and fully clothed men in contemporary dress. Others found it harsh in colour and careless and coarse in conception. Manet based his painting on two early 15th Century Works of Marcantonio Raimendi's engraving of Raphael and Giorgione's concert champetre. By reducing the gradation of tones and showing the figures in a brilliant light, he created the effect of form devoid of nuance, stripped to the essentials, and of character almost direct and impersonal colour was acid, chalky and posterish. Manet was concerned with the properties peculiar to painting and seemed detached from the subject matter.

By suppressing values foreign to painting, by offering no extrapictorial message, Manet inaugurated modern painting. Though he was not opposed to representation, Manet freed art the tyranny of subject matter. Manet had no program; he seemed to have been a revolutionary in spite of himself.

Manet painted a number of seascapes in oil and water colour. He began to paint in a manner close to the impressionists with the encouragement of Berth Marisot and worked alongside Manet. Manet's palette became lighter, his choice of colour more varied. He abandoned studio situations for most part and painted typical impressionist subject; light-filled landscapes, the movement of a theater crowd, informal views of women at their toilettes. He painted several still-lives usually of such gourmet food, as asparagus, oysters, and lemons and flower pieces.

"Bar at the Folies - Bergere was one of the finest of Manet's late pictures. It is a phantasmagoria of light and glitter. Surrounding the girl behind the counter in a galaxy of pure sensation, Manet reduces form to sports and patches of tones. He approaches abstraction because he stresses pattern.

Emile Zola (1840-1902)

Born in France he had interest in art and literature.

By 1866 Zola had had sufficient success to give up his position and became a free-lance writer. One of his first assignments, as a reviewer for the newspaper "Levenement" was to write the criticism of the Salon of 1866. In a series

of original, outspoken articles, he defined realism as subordinate to temperament, pleaded for an artistic subjectivism, attacked the social conventions of art, and hailed Manet as the true artist. It arouse public indignation.

He continued to write reviews supporting the rejection of mythological and historical subjects, and approving the new technique of flat surface and broken colour. He asserted that good art is a product of the influences present in the era of its creation, and beauty in art is meaningful when it is harmony with its age. Truth is the purpose both of art and of science. In his own voluminous work, Zola explored the earthy material aspect of humanity and described the deadening aspect of contemporary life in a turgid style. Zola's art criticism had a wide circulation and influence.

All Zola's writings attracted attention to social conditions in urgent need of reform. The most telling was his letter "J' accuse" (1898).

On his death from accidental asphyxiation, he had already been acknowledged one of the great literary innovators of the second half of the century.

James MacNeill Whistler (1834-1903)

An American painter influenced by Courbet and other realistic painters Degus, Manet and Fan Tinlutor. His paintings of this period were influenced by the style and realistic subjects of Courbet, for example "Head of an old Man Smoking" (1850).

"The Music Room" (1860) shows Whistler moving away from Courbet towards his characteristic interest in precise arrangement and a careful adjusted palette of colour and tone relationship. The concentration on a few related colours is further advanced in "The White Girle" (1862). It showed his increasing concern for the purely aesthetic as opposed to the literary elements in art.

Whistler also worked as a Graphic Artist, particularly from his etchings. His first etching called "French Set" or more correctly "Twelve Etching" from nature were published in London in 1859.

Lithography became a more important medium for him and in fact dominated his output in the early 1890's. Whistler was more of an innovator as a painter but his graphic work reveals his thorough proficiency as a draftman. His keen observation and his incorruptibly tasteful eye. He was influenced into litho by a commercial lithographic printer, Thomas Way.

His paintings include:-

1. The Artist in His Studio (1864)
2. The Artist's Mother (1871)
3. Arrangement in Gray and Black.
4. Thomas Carlyle (1872)
5. Peacock Room
6. Harmony in Blue and Gold.

His etchings include:-

1. Once a Week (1859)
2. Thomas Set (1871)
3. Amsterdam Set (1890)

Edgar Degas. (1834-1917)

A French painter who had his sight affected by illness.

He painted "The Cotton Exchange at New Orleans". This was the only work to be acquired by a museum in the Artist's lifetime.

He made his first monotypes in 1876. In 1881 he began to use pastel and started to make his sculptures. Degas as an amateur photographer, was particularly interested in the action-sequence photographs of working and running nude figures and a galloping horses taken by the philadelphia photographer Muybridge, and these influenced his treat of moving horses.

Degas developed his art by degrees. In order to lean, he copied old master paintings. The copies are mostly incomplete, since he searched out only those details and fragments that impressed him. His first paintings, mostly portraits of his friends were stiff and formal. After 1865, his figures became more relaxed and appear as if they had been caught off guard by a camera eye. He had the example of Manet and painted the racetrack and the seashore. Figures dominated his works. He showed them as active organically functioning beings. He sought accuracy in capturing a pose unconsciously struck. He preferred the use of line to the formless shapes of Manet and was very much concerned with momentary aspect.

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He considered a work as a product of the artist's imagination, as a synthesis which by artifice appears to be perfectly logical and natural. Naturalness and the look of spontaneity were achieved only through discipline and persistence. Many subjects of Dega's paintings are actively engaged in creating art or its complement through hard work e.g. his "Ballet dancers" are all elbows and flexing limbs, whether flopping in a chair exhausted or striking creative gestures.

Like other impressionists, Degan used broken colour and favoured spectrum colours.

In his last exhibition, Degas exhibited a number of nude, bathing, drying themselves, combing their hair, getting dressed and so on. The late Dega's work are luminous, frequently dazzling in the use of colour and yet grounded in reality, however generalised in effect and ultimately symbolic in meaning.

Auguste Rodin. (1840-1917)

A French Sculptor and draftman. He began drawing at the Petite Ecole, a school of decorative art. In this school he developed a strong taste in decorative styles, particularly in reliefs and supple forms. He not only drew and modelled but also painted. Rodin received critical advice from the Sculptor Barye. He became a decorator, doing small figuriness and busts, as well as reliefs for vases of erotic and mythological character.

He produced his "Man with a broken nose" based on his study of ancient Roman head, which was changed under its original title to "Portrait of a Roman".

Subject matter was an important aspect of Rodin's cast sculpture. It was in bronze as well as in wax, clay, and plaster, that his most intimate thoughts on the dilemma of the private human being in modern society were expressed. Rodin probed the moral weaknesses of his age, revealing conditions of distress, anxiety, and striving. His aesthetic by his belief in the flesh as the seismograph of the spirit and in the transient, nonrhetorical gesture as being rooted in the soul. By his personal example as a rebel, as much as by his art, he exerted a great impact on modern sculpture.

Some of Sculptures include

1. Age of Bronze originally titled The Vanquished (1877)
2. John the Baptist
3. Walking Man
4. Divine Comedy
5. Gates of Hell
6. Adam and Eve
7. The Kiss
8. The Thinker
9. Fugitive Love
10. Ugo Lino and His Sons.

Conclusion

This revolution of 1848 was mainly concerned with the conceptions governing subject-matter. In the academies the idea was still prevalent that dignified paintings must represent dignified personages, and that workers or peasants provide suitable subject only for genre scenes in the tradition of the Dutch Masters.

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FORM CONTENT APPRECIATION

IMPRESSIONISM

Definition of Impressionism from Various Sources: From the Dictionary of Art

by

John Fitz Maurics Mills

A movement in painting just after the mid 19th century in France. It was the peak of achievement towards true realism or Impressionism of the subject before the artist, the painter of this movement were influenced not only by the earlier French painters in this vein, but also by the work of the two English landscape painters Turner and Constable. The origin of the name Impressionism or impressionist comes from a picture painter by Claud Monet, this was entitled 'Impression Sunrise'. The name was first applied as a sneer against them when they held an exhibition in Paris in 1874. Other members of the impressionist movement were Camille Pissarro, Alfred Sisley and later artists like Pierre Auguste Renoir, Paul Cezanne, Edgar Degas, Eugene Boudin and Berthe Morisert. The impressionist were primarily concerned with light, seeking by careful observation of colour the effect of light in all its facets upon the scene in front of them. Part of the device they chose to achieve this was to have a palette without the dark earth colours. They applied their colour with short, nearly separated, sometimes completely separated strokes, broken colour which was worked out in such a way that the whole deceived the eye and gave it the impression of the wonderful freshness, of the soft atmosphere of the scene they saw. In its broadest sense Impressionism could include the work of many earlier painters, if a portrait by Franz Hals is examined closely it can be seen in his wonderful brushwork that he is employing Impressionist principles, his strokes deceive the eye into seeing more than is actually painted. In this country, portraits like 'The Shrimp Girl' by William Hogarth achieve the same effect, the same tendencies can naturally be traced through the land-scapes by Turner and Constable. Few groups of painters can have been

so dedicated as these men in particular Monet, Sisley and Pissaro who worked practically their whole lifetime without any recognition of the wonderful service they had given not only to art but the public. The simplicity of many of their paintings is deception, yet few of this type of subject which they chose can quite bring across the wonderful aesthetic appreciation as those by these painters. Possibly if one examines these pictures closely it is not only the broken colour, the clean colours they applied, but it is also the slight subtle understatement which they employed, this gives the imagination, the eye of the viewer, something to play with, to draw his mind into the mind of the painter when he was painting the picture. Few pictures that have fetched so little in the artists' lifetime. Yet today they fetch the highest figures in the sale room.

Definition From

The Macmillan Encyclopaedia of Art Impressionism:

The word impressionism was originally coined by a journalist named Louis Leroy in a review of the 1st Impressionist Group Exhibition in 1874 published in the satirical magazine *Le Charivari* and it was intended to be dismissive. Pictures such as *Monet's Impression, Sunrise, Le Havre (1874)* were just an 'impression' of nature move.

The 'Establishment' - the organisers and patrons of the annual that could make or break a reputation approved of art with a strong narrative content, a high degree of finish and technical virtuosity, idealised forms especially that of the female nude, but also in landscape and subtle modulations in colouring and shading. The Impressionist challenged this doctrine, point for point. They valued the unidealised nude eg. *Manet's Olympia* everyday life as subject matter without dramatic overtones eg. *Music Tuileries Gardens*, composition that employed asymmetry and even cut off part of a figure as in *Degas. Dancers on a stage* and which did away with training motifs at the stage and which did away with framing motifs at the side especially in landscapes as in *Monet's Thames at Westminster*. Above all, the Impressionists believed in a type of landscape painted out of doors that would truthfully record how nature actually looked, how forms and colours were affected by the play of light and atmosphere and the optical

distortion of distance as in Pissaro's *Entrée du Village de Voisins*.

Definition of Impressionism from

A dictionary of Impressionism by Eyre Metheun

A history of a way of painting - a way of painting which not only showed its first signs well before the formation of the Impressionists but had major repercussion on the 20th century. Art. It is the form through which an impression is expressed. This of course implies a difference between a natural scene and our impression of it and moreover everyone receives the impression in a different way.

All impressionists were born between 1830 and 1841. Camilla Pissarro 1830 - 1903, whose landscapes painted in the open air going back to 1820s were a factor of impressionism.

Edouard Monet 1834 - 1917, became primarily concerned with reconciling the imagery and stylistic devices of impressionism with the classical tradition of Europe painting.

Alfred Sisley 1839 - 1906, invariably placed with impressionists but who is best seen as a post impressionist painter.

Claude Monet 1840 - 1926, the most brilliant painter of landscape in the group and certainly the artist who carried the depiction of optical sensations the further.

Pierre Auguste Renoir 1841 - 1919, who was to become one of the great masters of the female nude.

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Artists such as Monet, Boudin and Jongkind liked to work outdoors pointed much more freely and used much lighter and stronger colours to record light and atmosphere.

Style And Technique

The Bathers by Renoir shows linear emphasis but still combined with light, clear colours of Impressionism. Renoir communicates his perennial delight in the female body. Later his colouring became more hotter. Monets pursued increasing subtle effects of light in paintings illustrating a certain place or motif at different times of the year or even of the day. He realised that the richness and boldness of the impressionist style created to convey truthfully natural effects was itself part of the thing seen as in Thames in Westminster. The strokes of paint vividly suggest water but also constitute a bold pattern of an almost abstract kind. Monet found richer and richer affects in formation of pigments and webs of colour whose relationship to natural forms grew tenous canvas and pastel were used as in Woman Drying Herself to give accurate forms and lighting in the final effect. Monet gloried in the increasing freedom of the brush strokes Camille Pissaro sought to 'tidy up' the style by breaking up the strokes of pure colour into orderly pattern.

Post Impressionism

This simply means 'after Impressionism' after the impressionists realised that they had created an impasse for themselves bringing out in the paintings the feeling of light, strong clear colours sought to re-emphasise.

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.... /5

Cezanne's strokes of the brush were arranged parallel to each other so as to add to the overall coherence of the design and contribute to its weight and stability. He was not interested in how sunlight dissolves form but in how their colouring changes in relation to sunshine, shadow and half shadow could reinforce structure. In effect Cèzanne's potrait is much cooler, seemingly less involved and has no obvious social or psychological overtones.

George Seurat became fascinated with theories of colour harmony and in particular with a method of juxtaposing not just strokes of colour but also constituent ingredients of a particular tone. ,

Henri de Toulouse-Lautrec - Lautrec's composition had an influence from Japanese colour prints. Many of his best pictures features singers and dancers and performers of the day at the height of their short lived fame. He is put among the greatest designers of posters which had a feeling for life as gamey eg. Dance of the Moulin Rouge.

Vincent Van Gogh - created the movements most intense pictures. Always suffering from illness and poverty his art the only real outlet for his deeply human sympathies, was scored by the public he longed to please. An example of his work is Potatoe Eaters.

Paul Gauguin temperament, impressionism was simply too prosaic. Gauguin wanted to invoke beautiful thoughts with form and colour, and he needed a style that was at once richer and more artificial, simpler and more barbaric, aspiring to the condition of folk art such as The Vision after Sermon.

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Berthe Morisot (1849 - 1895)

Her early works like View of the Little of Lorient were strongly influenced by her master. She turned to open air painting and gradually evolved a personal technique based on broad brush strokes freely applied in all directions, which impart unaffected lightness to her composition eg. Young Woman dressed for a Ball. She started moving away from Impressionism rendering the subtleties of atmosphere and neglected form but retained irisation of light and a delicated silvery tone which give an oustand quality to her water colours.

Boudin Eugene (1824 - 1893)

He was a painter of the Channel, sky, and limpid atmosphere effects, a soft light playing over the sea and touching into brighter relief the groups crinolined women on beaches fringed with iridescent waves. He was swift with drawings and sketches where his brush flicked of the fleeting ephemeral forms that cought his eye. He has 6,000 drawings in pastel and water colours. Some of his works are commercial Dook and Crinolinas on the Beach at Trouville.

ROSELINE ITEBETE

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DESIGN II

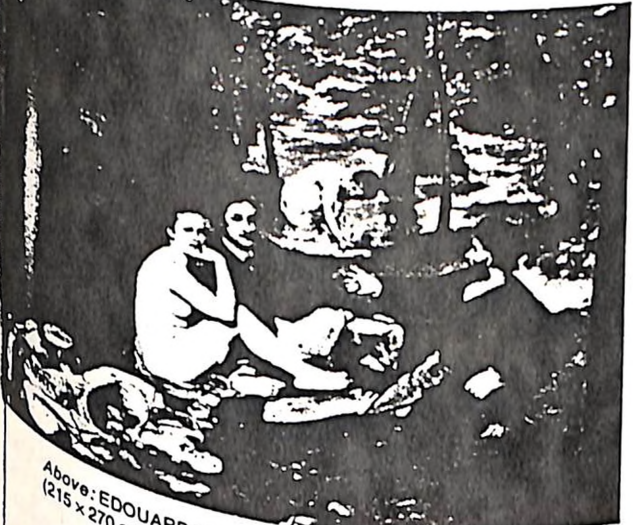
Impressionism-1



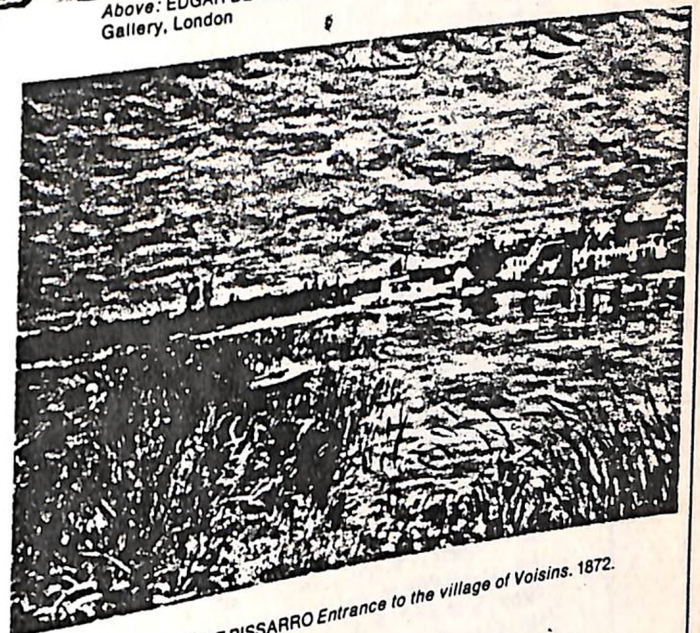
Above: EDOUARD MANET *Concert in the Tuileries Gardens*. 1862. 30 x 46½ in (76 x 141 cm). NG, London



Above: EDGAR DEGAS *Dancers on a Stage*. Courtauld Institute Gallery, London



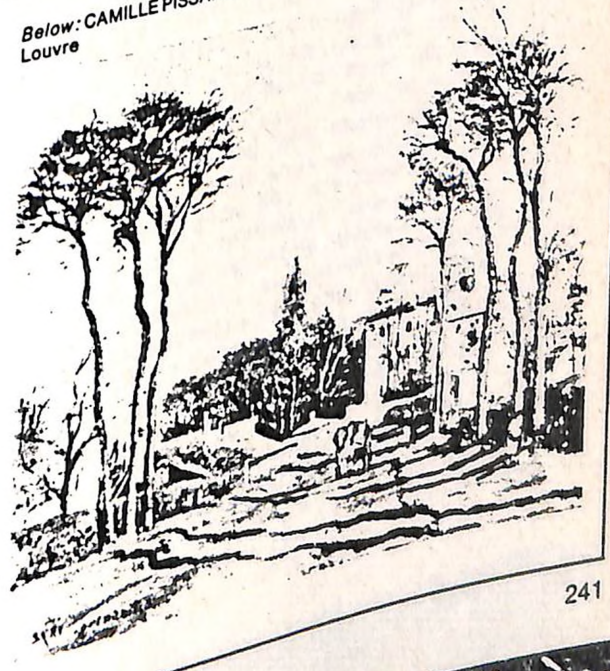
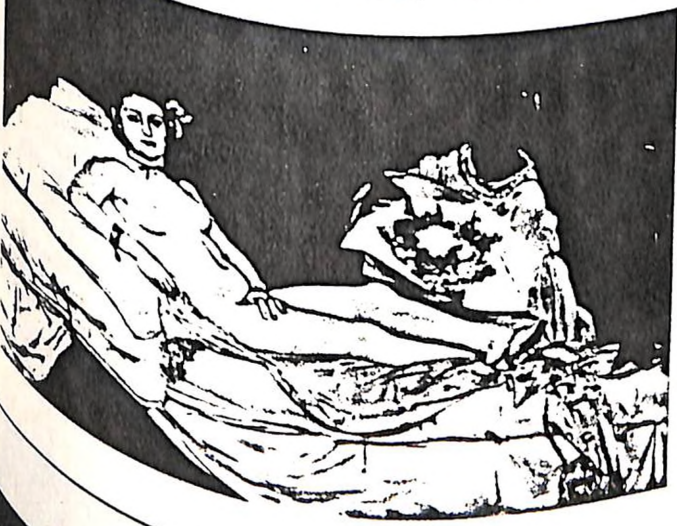
Above: EDOUARD MANET *Déjeuner sur l'Herbe*. 1863. 84½ x 106½ (215 x 270 cm). Louvre



Below: CAMILLE PISSARRO *Entrance to the village of Voisins*. 1872. Louvre

Above right: ALFRED SISLEY *La Berge à Sante-Mammes*. 1879 Louvre

Below: EDOUARD MANET *Olympia*. 1863. 51½ x 74½ in (130 x 190 cm).



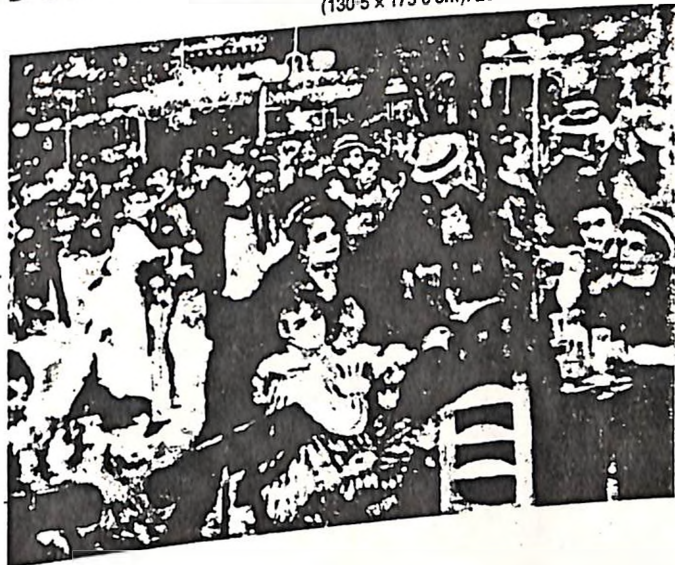
19th CENTURY



Left: AUGUSTE RENOIR *The Bathers*. 1887. 46½ x 67½ in (116.8 x 170.8 cm). Philadelphia Museum of Art

Below left: EDGAR DEGAS *Woman Drying Herself*. NG, London

Below right: AUGUSTE RENOIR *Le Moulin de la Galette*. 1876. 51½ x 69 in (130.5 x 175.6 cm). Louvre



CLAUDE

Right: Cl Waterloc

Freedom of the Style. The major figures met the crisis in different ways. Renoir, who had always revered the old masters, briefly came under the influence of Italian Renaissance painting and began to give his figures a clearer, more carefully defined outline. *The Bathers*, on which he laboured for several years, shows the linear emphasis, but still combined with the light, clear colours of Impressionism. The result has great charm – Renoir communicates his perennial delight in the female body – but is nonetheless rather laboured. He later returned to more loosely painted figures, which are often quasi-mythological in character, but his colouring became far hotter. The late Renoir nudes no longer belong to the real world; they are the inhabitants of a dream-landscape.

Monet's response was different. On the one hand, he pursued increasingly subtle effects of light, notably in several series of paintings illustrating a certain place or motif (the Gare St Lazare, haystacks, the front of Rouen Cathedral, the Thames at Westminster) at different times of the year or even of the day. On the other hand, he realised, perhaps more sharply than any of his

contemporaries, that the richness and boldness of the Impressionist style, created to convey truthfully natural effects, was itself part of the thing seen. This is already evident in the rippling water in the early *Thames at Westminster*: the strokes of paint vividly suggest water but they also constitute a bold pattern of an almost abstract kind. Much of Monet's work, from the early 1880s onwards, was concerned with finding an increasing pictorial richness in the means without sacrificing the still Impressionist ends. The late *Thames and Parliament* is no longer a naturalistic 'snapshot' of nature, like the 1871 canvas; yet, while manifestly artificial, it conveys a feeling for light so strong and so subtle that it remains entirely credible. An 'impression' has given way to a 'vision'. In the many paintings of water-lilies, based on an elaborate water-garden that he built on to his home at Giverny, Monet carried the process even further. He found richer and richer effects in formations of pigment and webs of colour whose relationship to natural forms grew increasingly tenuous.

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19th CENTURY

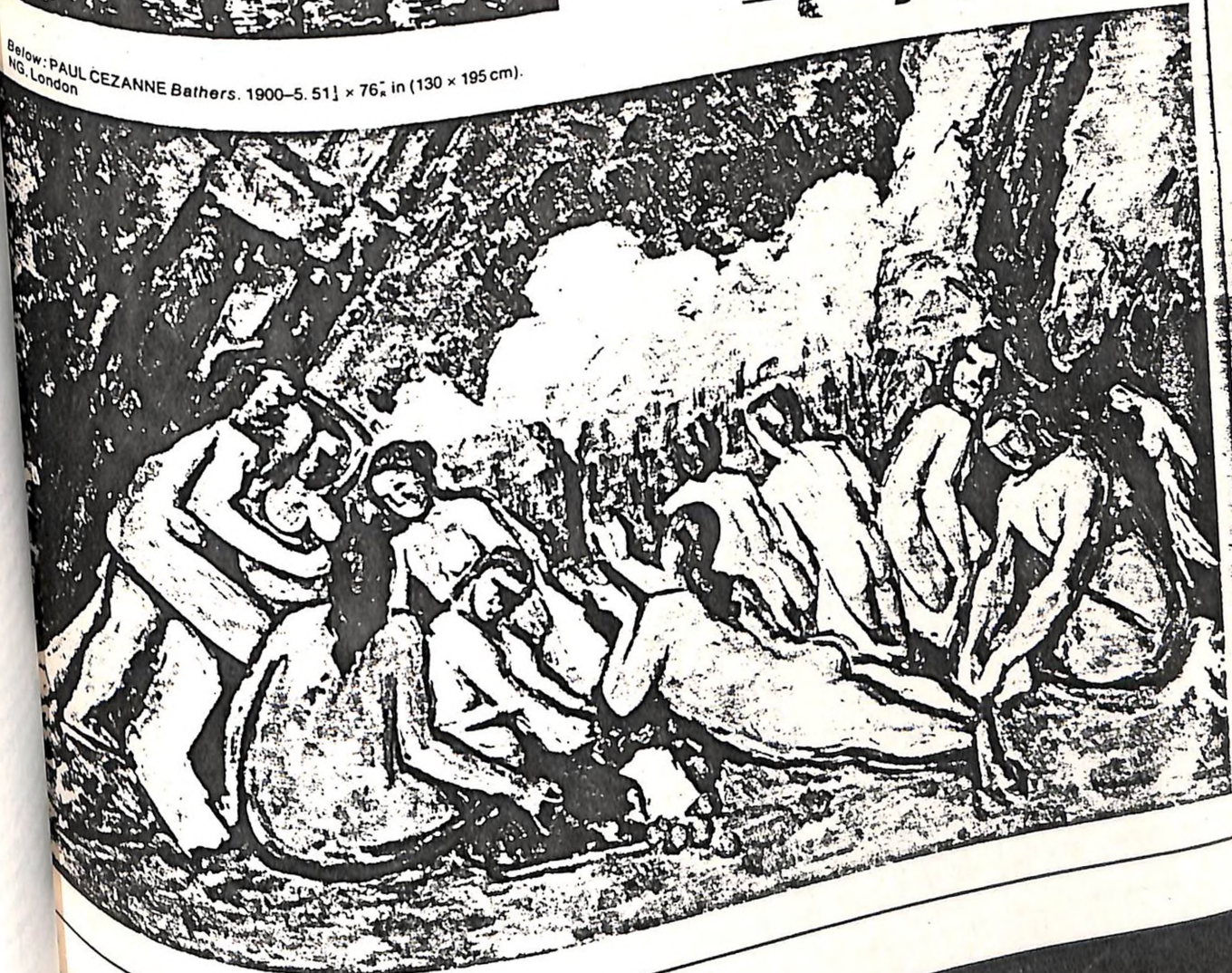
After Impressionism. The word Post-Impressionism means, quite simply, 'after Impressionism'. As has been indicated, the Impressionists came to realise that they had created an impasse for themselves; and the later phase of Impressionism merges into Post-Impressionism, whose chief exponents, while retaining most of the gains of Impressionism – the everyday subject matter, the feeling for light, expressed in strong, clear colours – sought to re-emphasise structure and content.



PAUL CEZANNE
 Left: Zola's House at Médan.
 About 1880. Glasgow
 Right: Portra of Gustave
 Gellroy. 1895. Coll Pellerin,
 Paris
 Below right: The Basket of
 Apples. 1890-4. 25½ x 32 in
 (65.4 x 81.3 cm). Art Institute of
 Chicago



Below: PAUL CEZANNE *Bathers*. 1900-5. 51½ x 76½ in (130 x 195 cm).
 NG, London



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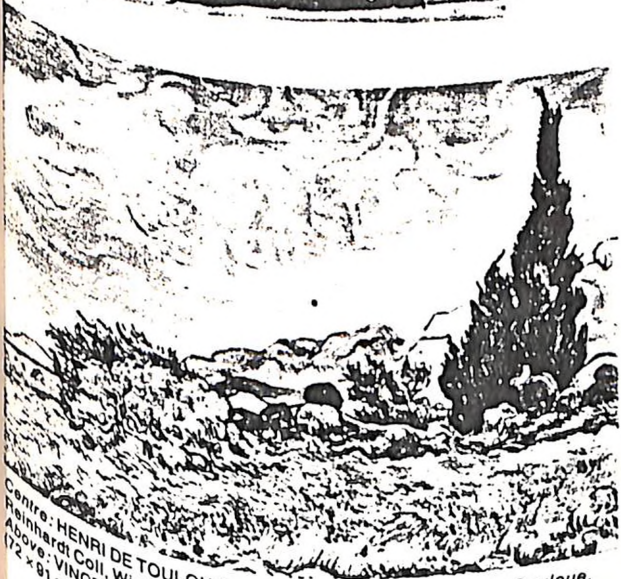
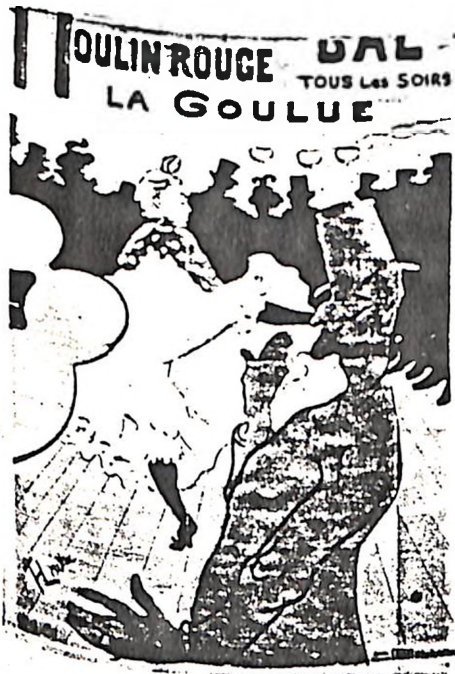
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19th CENTURY



Above: HENRI DE TOULOUSE-LAUTREC *Dance of the Moulin Rouge*, 1890. Museum of Art



Centre: HENRI DE TOULOUSE-LAUTREC *Moulin Rouge - La Goulue*, Reinhardt Coll. Winterthur
 Above: VINCENT VAN GOGH *Cornfield with Cypress*, 1889. 28½ x 36 in (72 x 91 cm). NG, London

Cézanne and Seurat were not particularly interested in the emotional content of a theme. This aspect of Post-Impressionism was left to the other three great artists: Henri de Toulouse-Lautrec (1864-1901), Vincent Van Gogh (1853-90) and Paul Gauguin (1848-1903).

Henri de Toulouse-Lautrec. Lautrec's art had its roots in the work of Degas, as the important and characteristic *Dance of the Moulin Rouge* (1890) demonstrates. There is the same kind of informal viewpoint, similar somewhat flattened space, a comparable emphasis on the outline of the figures, which are also cut into by the edges of the composition. More personal to Lautrec, however, are the flatness of the figures (there is also an influence here from Japanese colour prints, which were very popular in Impressionist circles), the tinge of caricature that is even more evident in other paintings and the bold, simplified essentially non-naturalistic colour.

Lautrec was a cripple from childhood and he found the 'easy come, easy go' atmosphere of the Parisian bars and music halls much more sympathetic than the aristocratic society into which he was born. Many of his best pictures feature singers and dancers and other performers of the day, at the height of their short-lived fame. The skeletal dancer in *Dance of the Moulin Rouge* was the well-known Valenti-le-Désossé. Lautrec's temperament as much as the incisive, often witty brilliance of his draughtsmanship, puts him among the greatest of all designers of posters (in all a total of 31). The right flair and panache he certainly had; also the right sense of exaggeration. In posters Lautrec's feeling for life as gamey but vivacious found a perfect outlet.

Vincent Van Gogh. Of all the Impressionists and Post-Impressionists, Van Gogh had perhaps the most wretched life. He also created the movements's most intense pictures. Always suffering from poverty and illness his art, the only real outlet for his deeply human sympathies, was scorned by the public he longed to please. Born in Holland, the son of a pastor, Van Gogh worked in the picture trade, and tried to be a Church missionary ('I feel drawn to religion. I want to comfort the humble') before taking art seriously as a career. His early pictures, influenced by the Hague School and by English journalist illustrators (whose style he admired), are dark in tone and usually sombre in mood (eg the famous *Potato Eaters* of 1885).

After moving to Paris in 1886, Van Gogh was strongly influenced by the Impressionists: by their subject matter, their compositions and by their technique. The *Self-Portrait with a Bandaged Ear* (1889) is an exceptionally fine example of Van Gogh's mature style: note the influence of Japanese colour prints (one is even hanging in the background), especially in the clear-cut silhouette and the simplification of the colouring. The portrait was painted shortly after Van Gogh had cut off his ear after a violent quarrel with Gauguin - an indication of the extreme nervous tension that eventually led to Van Gogh's suicide in July 1890. This tension comes out in his work in the underlying rhythm of a composition, the restless sense of movement that transforms quite ordinary themes (such as the *Cornfield with Cypress*).



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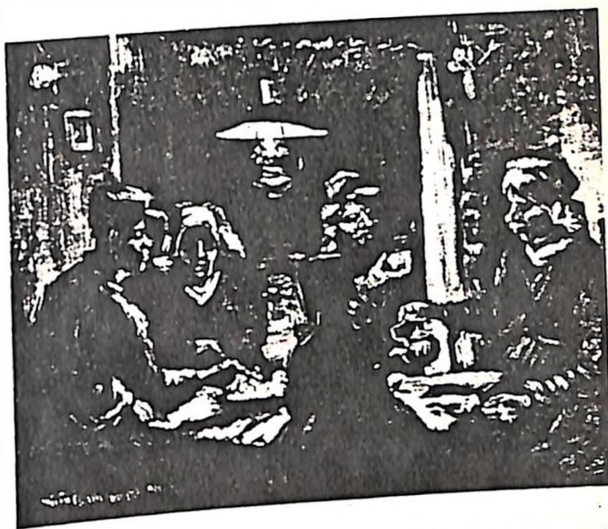
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Post-Impressionism-2



Left: VINCENT VAN GOGH *Self-portrait with bandaged ear*. 1889. 23½ x 19½ in (60 x 49 cm). Courtauld Institute Gallery, London.

Right: VINCENT VAN GOGH *The Potato Eaters*. 1885. 28½ x 37 in (72 x 93 cm). Kröller-Müller Museum, Otterlo.



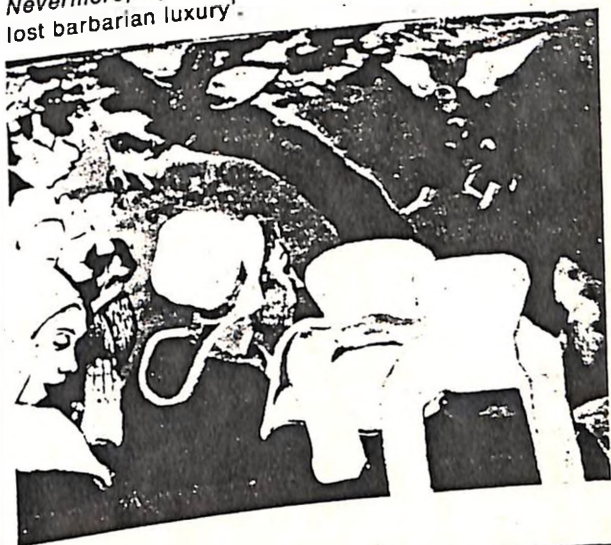
Paul Gauguin. Paul Gauguin was born in Paris, taken as a baby to Peru (the colourful sights, absorbed in infancy, were to haunt him all his life), but brought back to Paris in 1855. After a short spell in the French Navy, he became a stockbroker (1871), and began to paint in his spare time. His still tentative early work is in the usual Impressionist idiom; but by the mid-1880s, Gauguin had grown restless, both with his career and with his style.

For his temperament, impressionism was simply too prosaic. Gauguin wanted to 'invoke beautiful thoughts with form and colour', and he needed a style that was at once richer and more artificial, simpler and more barbaric, aspiring to the condition of folk art – and, to go with it, an environment unspoilt and undistorted by the pressures of 19th-century industrialisation.

Gauguin thought he had found it in Brittany. *The Vision after the Sermon* dates from 1888 and is the key work of this phase. Gauguin explained its point in a letter to Van Gogh: 'I believe that I have attained a great rustic and superstitious simplicity in these figures'.

Brittany did not live up to his high expectations. The South Seas seemed more promising; and Gauguin indeed spent much of the rest of his increasingly disillusioned life among the Islands (Martinique, Tahiti,

the Marquesas). *Nevermore*, painted during the second visit to Tahiti in 1897, is among the masterpieces of his maturity. The combination of rich colour and linear rhythm are typical; and so is the carefully contrived simplicity of the forms. 'I wanted to suggest', he wrote of *Nevermore*, 'by means of a simple nude a certain long-lost barbarian luxury'.



Above right: PAUL GAUGUIN *Vision after the Sermon*. 1888. National Gallery, Scotland.

Right: PAUL GAUGUIN *Nevermore*. 1897. 23½ x 45½ in (59.4 x 115.8 cm). Courtauld Institute Gallery, London.

EXPRESSIONISM

Introduction

Cubism and others, they felt artists should explore rather than live in the achievements and discoveries of the past. The movement broke up at the beginning of the first world war.

An understanding of expressionism and the trends within it may be illustrated by a look at the ferment of its background. For change that dynamized the opening decade of 20th century culture. With the revolution in the scientific and philosophical conceptions of the world and man's place in it, artists, too, were in rebellion.

Many new groups - ref. European modern movements - formed to find new answers to the question of inner and outer experience posed by the new assumptions. Since most painters were motivated by their own emotional needs, psychological pressures, and stylistic developments, their answers varied widely, from the cubists and futurists, who were concerned with formal order, to those expressionists who were so pre-occupied with urgent communication of feeling - an activity precluding precise control - that they sometimes disregarded technical imperfections as signs of haste in their finished work.

Expressionistic turbulence was only one aspect of the turmoil of a time when new insights into human psychology and sociology created a stormy cultural climate. It is significant that the term 'Expressionism' is linked with the revolutionary social ideas of the poet George Buchner, the revolutionary religious views of the philosopher Soren Kierkegaard, the feeble anguish of August Strindberg's and Frank Wedekind's dramas. In the atmosphere of revolution, the expressionists sought in some cases to destroy a painful outer reality and in the other to penetrate to a new and portic inner reality. The perspective of the literary and philosophical environment, with its intertwined cultural trends, shows how the term 'EXPRESSIONISM' particular period of history.

German Expressionism

The expressionist movement in painting began in German in the first decade of the 20th Century, as an avant-garde revolt against academic naturalism in favour of direct, immediate communication of emotions and thoughts and feelings of essential significance. The expressionists relied on emotive formulations in place of visual description of communicating their individual subjective reality.

Objective reality in form might be hinted at, abbreviated, or distorted, but was only the vehicle of emotionally intensified content, representation of external phenomena was completely subordinated to visual statement of inner feeling. Liberation of form and resistance of the conventional commandments of composition marked the esthetic character of the expressionists. They made passionate use of the power of colour and stylistic improvisation of project their inner experiences whether these were joyfull, anguished, demonic, barbarically aggressive, or lyrecally mystical.

In communicating the products of their artistic imaginations, the expressionist painters were guided by inward visions revealing to them a world rich in inopiration and waging them beyond traditional formulas. Contemporary artists in France adhered to a formal logic, but expressionism, maturing under German influences, gave free rein to emotional agitation ranging from social protest to acstatic spirituality.

Within the art movement as subjective and individualized as expressionism. Various groups took diverse directions, and some painters were independent in development and escaped the neat pigeonholes of groups categorization.

The two most famous groups classified as expressionist were the Brucke (Bridge) painters and the Blaue Reiter (Blue rider) painters.

(a) The Brucke Painters

The Brucke painters who got their name from 'Bridge', first became associated in 1905 in Dresden and those members included Emil Noldes and others.

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The history of modern German art was largely conditioned by the systematic pre-occupation that befell it during the Hitlerian regime. The first repressive measures included the closing of the Bauhaus in 1933, which resulted into the emigration of Gropius, Kandinsky, and others to France and America. Others were dismissed from teaching.

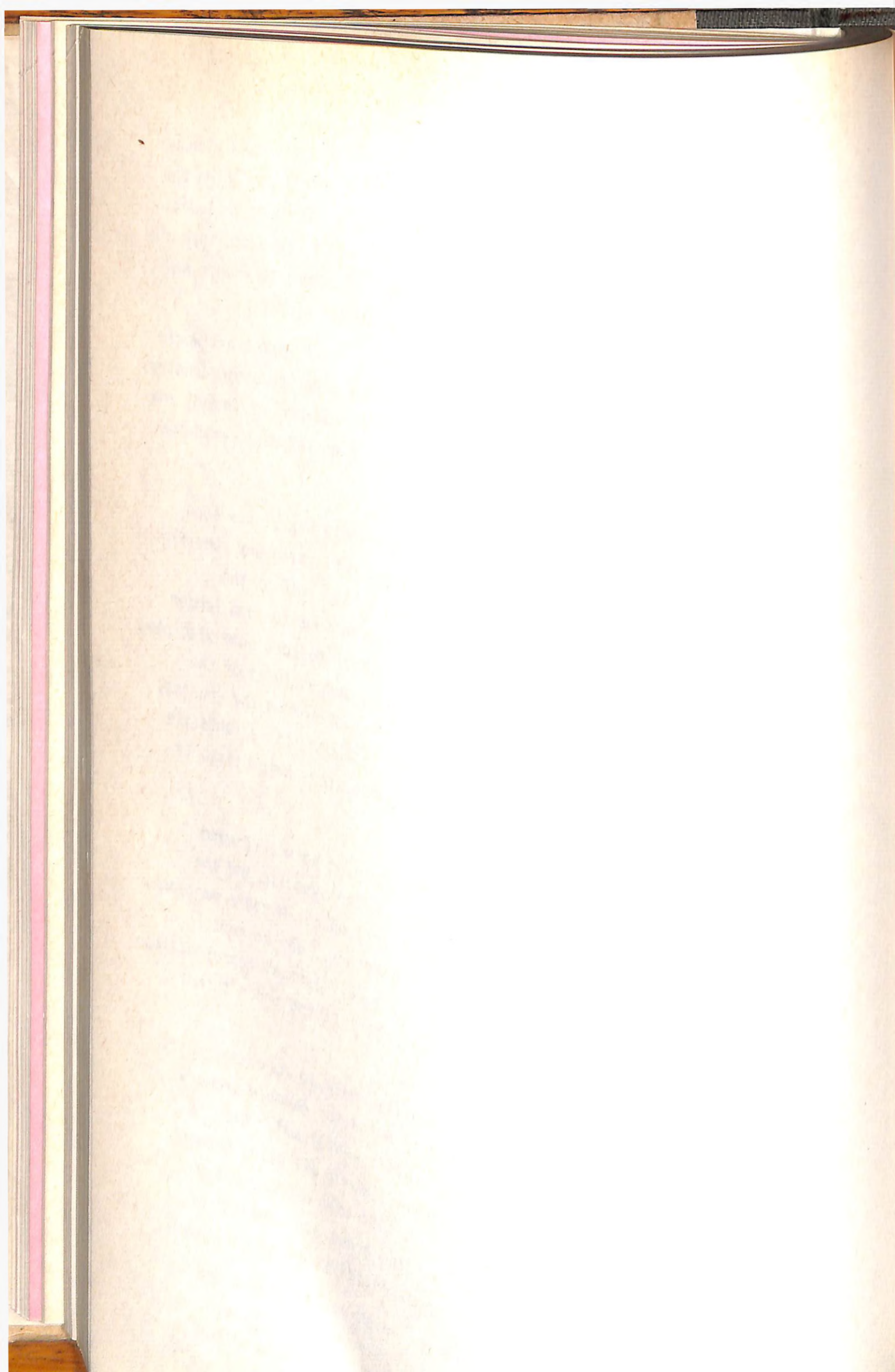
In 1937, Nolde was forbidden to work. The German art world was a 'tabula rasa', more so than any other European country. The surviving older expressionists who remained in Germany and held teaching positions had little or no influence with the younger generation.

The general trend in Germany since World War II has been decidedly non-objective, though not reflecting any specific pre-war movement. As in the 1930's, the role of the government in the German art world continues to loom larger than in most other European countries. Besides some disciples Expressionists were few. Kandinsky has exerted the greatest influence over non-objective art, although its variants are numerous running the gamut from Bauhaus Naturalism, to Nay's intellectualism.

It's necessary to refer to the Norwegian painter Edward Munch, whose vision halfway between the symbolic and the psychological - was an important influence. Munch's emotional symbolism attracted the German painters, who he kept in contact with, and who opposed any purely lyrical representation or any work that didn't explicitly reflect the inner turmoil of the soul.

Von Gogh's works influenced Fauvism which in turn apparently influenced the Brücke painters. Nolde for example proudly proclaimed, "A German artist, that's what I am". Despite stylistic influences by themselves, about all being German in sentiment. It's evident from this that expressionism as practised by Brücke, for all the great achievements of its adherents, acknowledged an essentially German heritage.

The manifesto of the association which called itself the Brücke, as written by Kirchner in 1906, expresses the group's new approach as follows: with a profound belief in progress in a new generation of creators and appreciators. We summon the younger generation. As the youth that



carries within it the future, we wish to win freedom to act and to live in opposition to the diehard forces of the past. We welcome everyone who portrays his creative impulses honestly and directly.'

The Brucke painters, were the first to break out of German isolation from the main stream of European artistic development, and it was necessary for them to move, decisively in a new direction. They moved their move at an auspicious moment, offering their own interpretation of out and making a contribution of great importance, as subsequent history has demonstrated. Brucke set into motion new currents in art which were demanded by the spirit of the time.

In 1906, the artists became publicly known as a group. Certain inactive associates friends, collectors, and patrons - participated in the groups' efforts. They made annual contributions and received in return portfolios containing original prints by the active members who included Emil Nolde (following his one-man Axel Gallen - Kallela, and Max Pechstein.

The Brucke painters took a lively interest in graphic art. They dedicated themselves to this art form with zeal and determination and their achievements were of such high quality that they are now considered to rank with the finest graphic works of that period. They made a notable contribution to the evolution of the technique by the pre-Raphaelites and enriched by the unique by the unique developments.

The expressionists simplified composition, juxtaposed large surfaces of black and white translated perspective effects by the interrelation of planes (rather than realistically) and gave clear stylistic value to the simple outlines and to the negative areas. All these qualities combined to determine, through the individual stamp of different artist a style which was in clear contrast with that of their academic predecessors.

The expressionists graphic work, particularly their woodcuts, brought about a genuine revival of this medium and gave it a



new poetic significance. Thus they vitalized an important aspect of modern art. The aggression in their creativity expressed itself in the vigor with which they undertook print making, they eschewed conventional schemes of composition and avoided any quality of charm that might corrupt their imaginative and revolutionary aims.

The contribution of the Brucke painters consisted less in their opposition to academicism and orthodoxy-an attitude they shared with many contemporary artists - than in their release from naturalism so that they could express their immediate feelings in the most spontaneous possible way. They believed that any delay in execution would necessarily adulterate the inner urges that had to be communicated; they wished to preserve the freshness of these feelings and to give them adequate expression without depicted objects on which their message unavoidably depended, these became bare profiles, symbols or essences of things no longer holding their usual meaning. While the Brucke painters rejected the dogmas of realism, they did explicitly - the reality of human suffering in a hostile, cruel and violent world. They succeed in expressing, through the media of art, their sympathy for struggling humanity and their protest against the universal oppression that they apprehended with such profound sensibility.

To express their feelings they delved deeply into myth and symbolism, in some instances, incorporating elements of pure fantasy into their works. The terrible consequences of world war I incited them to expose all the inhumanity and horror of war and also to escape via imagination and fantasy from the world that permitted the war to occur.

Nolder, for example, attended Holzel's school at Dachau and learned only to put a greater emphasis on colour.

(b)

The Blaue Reiter

The word Blaue Reiter is a literal translation from the German words meaning 'Blue riders' or 'Horsemen'. They were a group of artists who worked in Munich at the beginning of the century, the most important members being Wassily

Kandinsky and Franz Marc. The aims were to show the wide variety of modern artistic movements such as expressionism, Cubism and others. They felt artists should explore rather than live in the achievements and discoveries of the past. The movement broke up at the beginning of the first world war.

This group originated in Munich in 1912 and included Wassily Kandinsky, Franz Marc, Alexi von Jawlensky, Paul Klee, August Macke and Gabriele Münter. Its progenitors were two Russians: Jawlensky, who came to Munich in 1896 with his friend Marianne von Werefkin, and Kandinsky, who took residence in the Bohemian quarter of the city in 1897. In 1901 Kandinsky was in Paris, which Marc had already visited and to which he was to return four years later.

In 1909 Kandinsky founded the Neue Künstler Vereinigung with Jawlensky and others. Its background was complex, involving basic esthetic attitudes towards representation subject, and spirit, and resulting in the birth of the Blaue Reiter group.

With both groups identified as expressionists, the Brücke painters maybe expressionists, the Brücke painters maybe called 'FIGURATIVE EXPRESSIONISTS' and the Blaue Reiter painters 'ABSTRACT EXPRESSIONISTS'. The pictorial mode of the Brücke artists is violent, full of fits and starts. It emphasizes distortion of objects rather than total rejection of representation, it is sometimes sketchy, indicating the excited mood of a mind at war, its surroundings and lacking any fixed program.

The Blaue Reiter painters took the step beyond representation, stripping their work of reference to objective reality in order to strengthen imaginative content.

The Brücke painters concerned themselves with protests against social injustice, the Blaue Reiter painters focussed on a search for spiritual meaning.

The two groups figurative and abstract maybe said to represent the two opposing trends of modern painting-one, an art that bears witness to feelings of confusion and torment in the face of life, the other, an art that seeks new forms to express the ultimate essence and incomparable poetry of life

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There's evidence that the Blaue Reiter is more intensive search for a spiritual reality and its exploration of man's relationship to the universe projected more lasting implications for modern art than did the Brucke group's political and social preoccupations.

The influences which shared in shaping the Blaue Reiter included the emphasis of impressionists; the Jugendstil group, and others on chromatic harmony or - as Hermann Bahr puts it 'The music of colours', the teachings of Hermann, Obrist and Adolf Holz, the cubists and the futurists, and the philosophical speculations of Wilhelm Warringer.

Colour, which had risen to primary importance in painting since shortly before the appearance of impressionism, was gradually being freed from every direct bond with nature. The value of colour for its own sake, independent of any link with subject, was the continuous concern of many artists.

Kandinsky, greatly struck with the work of Claude Monet, which he saw in Moscow, in 1885, pondered the question of colour a new eventually deciding that it was better to do without a subject altogether. Kandinsky presented 60 paintings by Monet at the seventh exhibition of the phalanx group in 1903. Inquiries into esthetics revealed that the pleasure and meaning of music arose from putting together of sounds which considered individually, lacked any reference to a subject.

The Blaue Reiter artists experienced more impact from the attitudes and gave them greater realization that did the Brucke artists, who were already in substantial agreement with them. There is no question that the contributions of Obrist and Holz influenced the evolution of abstract expressionism and the theories formulated by the Blaue Reiter group.

The scientific environment, too, was an important influence, upon abstract expressionism.



The relationship between art and science is based not on any fixed law but rather on the life of the spirit, which must be an integral whole. This relationship does not consist in the mere adoption of technical innovations by the artists, it is rather a combination of artistic and scientific insights giving rise to well defined intellectual activity. For example Kandinsky, was undoubtedly influenced by the revelations of the microscope used by Kubin to paint which rewarded him with the greatest happiness he ever derived from his painting. The relatedness of his creative spirit to the world of science is illustrated by his stated intention to devote an issue of the Blaue Reiter journal to the bringing together of art and science, and his comments on the tremendous and perturbing impression that he received from the news of the splitting of the atom. The expressionists' feeling for the unity of science and Art was stated in 1912 by Franz Marc, who wrote "Everything in one. Space and time, colour and form, are but ways of seeing that stem from the transient structure of our own beings. Time is as estimate of our being, into which we introduce the concept of the present as an imaginary quantity".

In these words may be read expressionism's declaration of independence of the boundaries of the visible world. The space barrier was broken. The creation of imaginary space began. A new method of representation was initiated. The artist no longer explored the universe (of which he was part) optically, but instead he investigated the forces that connected to it. His creative orientation coincided with the modern urge to clarify conceptions of the world, and this - together with the revolt against the traditional order - brought about a completely new system of artistic expression and representation.

With such links of thought and feelings, the members of the Blaue Reiter shared the ideas that Kandinsky formulated in 1910 and published in 1912 in his book called "Concerning the Spiritual in Art", even though this group, like the Brucke, did not subscribe to any real codification of theory. In his book, Kandinsky wrote: "Efforts to

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revive the art principles of the past can at best produce works which resemble a still born child Our materialist world has produced a kind of spectator..... who is not content to place himself in front of a picture and let it speak for itself His spiritual life does not probe through the external medium of the internal significance. (The Arts) must learn from music that every harmony and every discord that springs from internal necessity is beautiful".

As early as 1910 Kandinsky had painted his first abstract water colour. By July, 1911, he and Marc had begun to prepare essays on esthetics for the book 'Der Blaue Reiter', hard on the heels of Kandinsky's concerning the spiritual Art.'

According to Kandinsky, he and Marc formulated the groups title when they were having coffee in Marc's garden at Sundenlsdorf: Both were emanared of the colour blue, Marc loved horses and Kandinsky riders, so they devised the name from these preferences.

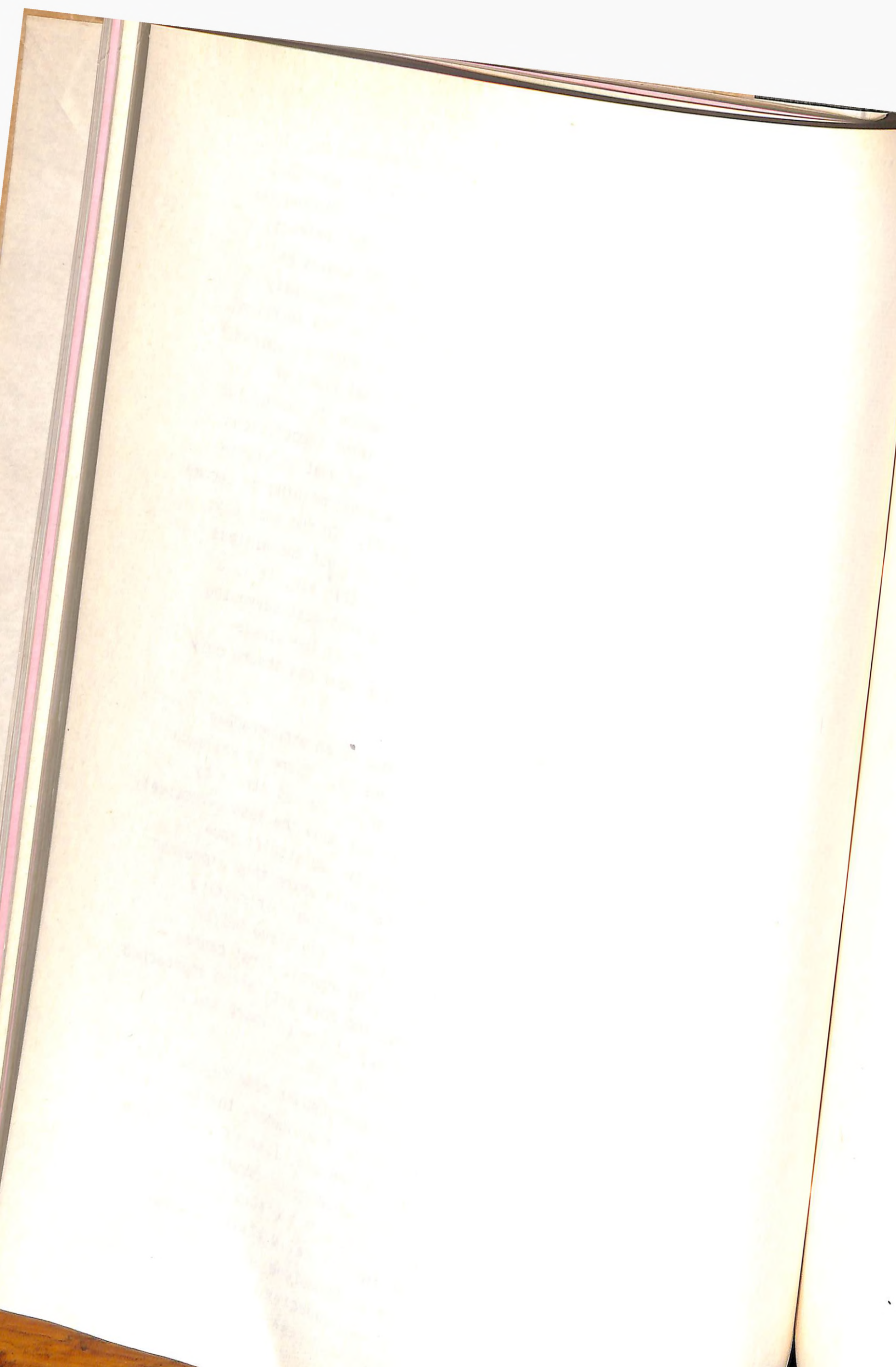
In 1912 Otlo Fischer made the following statement illuminating the esthetic foundations of the Nelle Kiinster vereinigung - 'colour is a means of composition. . The essence of an object is not determined by precise drawing but by a powerful, moving, penetrating and impermenting outline..... Things are no longer mere things when they are an expression of the soul.' Kandinsky, on other hand, in the catalogue of the second Nelle Kiinstler show had put the question. 'Is not the content of a work of art to express a mystery in the language of mystery? His views differed from those of the members agreeing with Fischers affirmation that 'a picture is not only an expression it is soul, not directly, but in the subject represented. A painting without a subject is meaningless. Half soul and half subject would be absolute foolishness. These are the errors of empty dreamers and imposters. Let these addled brains talk of spiritually-spirit does not cause confusion but clarify.

The Blaue Reiter painters threw themselves passionately into their pursuit of their inner vision. While the Bruicke group was still using recognizable forms in their Paintings, the Blaue Reiter, under the dominating urge of

Kandinsky, strove toward pure spiritual expression. In *Blauere Reiter's* journal Munich, 1912, Kandinsky gave this explanation of the origin of creative work. The creative spriti (which can be defined as spirit in the abstract) finds away to one soul, then to others and causes as aspiration, an inner compulsion man, consciously or unconsciously, seeks a material form for the new spiritual values within him upwards is abstract spirit.' Kandinsky had become aware of new spiritual field of artistic endeavour that demanded a new method of expression so that it might give full rein to the inner compulsions. He asserted that the word was 'the echo of what is within', in so far as it ends by losing its external meaning to become a pure sound reflecting the soul itself. In the same way, 'painting is an art and art in general is not the aimless creation of things which dissolve into thin air, it is a power that is entirely purposeful and that must serve the development of the human soul Art is the staple nourishment of the soul and which the soul can absorb only in this form.'

In his youth, Kandinsky, as a member of an ethnographic expedition, had visited northern Russia. There he was much impressed by the indigenous folk arts. He was struck by the intense colours used naively but none the less effectively by the folk artists, their ability to see significance beyond the conventional the energy with which they expressed themselves their free use of line, and their instructive urge to go beyond mere illustration. The *Blauer Reiter* painters were constantly seeking to express first causes - the primordial - and found that the folk arts often approached such expression. Franz Marc was also much impressed by the abstract qualities of the folk arts.

In the 1915 he wrote; 'An isolated thought came to me, like a butterfly alighting on the palm of my hand - the thought that there were once primordial men who, like us were lovers of the abstract. In our museum of popular art hang many silent works presenting a mysterious countenance to us How were such intentionally abstract works possible? How were men able to formulate such abstract thoughts without our present day capacity of thinking in the abstract? Our European indignation toward abstract highest consciousness, our vigorous answer to and conquest of our



sentimental spirits. Primitive man, however had not yet loved the abstract.'

The fact that Kandinsky and March chose to ornament their Blaue Reiter almanac of 1912 with many examples of Bavarian folk art, glass painting, votive offerings, children's drawings etc. may perhaps be explained by a conviction generally held by curious members of the Blaue Reiter group and often affirmed by Kandinsky - that the true and genuine (such as the various types of folk art, for example) must spring from an inner compulsion. Kandinsky in fact, admitted that, on this basis, it does not matter whether an artist avails himself of abstract or realistic form as long as he remains faithful to the principles inspiration. Such an inspiration moved Henri Rousseau (whose works were highly regarded by the Blaue Reiter painters), to crystalize his feelings within a clearly defined stylistic framework.

The Blaue Reiter painters required an entirely new artistic language because they were engaged in putting their inner vision on canvas without reference to external phenomena. Using methods of construction and composition that no longer depended on ordinary logic but arose in an order dictated by the imagination, they explored the inexhaustible inward potentials of their art. They annulled every physical aspect of matter, viewing it in terms of the spirit and attempting to distill the absolute reality.

(c)

C O N C L U S I O N

Although both the Bruicke and the Blaue Reiter groups, as expressionists were in agreement with such basic concepts concerning the correlation of the inner compulsion with the creative process, the Bruicke painters' attachment to distorted representation was often characterized by a demoniac element, while the researchers of some of the Blaue Reiter painters e.g. Kandinsky and later Marc, beyond objective reality resulted in a lyrical mysticism. The Blaue Reiter group sought for spirituality of art, for they were convinced of the bond existing between man and the universe. From this belief arose their idea of the 'musicality' of colour. They desired to picture an almost mystical world to be a transient one'. They were aided in their request by their interest in fables and folk arts.

The expressionists, Bruicke and Blaue Reiter alike, had to bear a great deal of misunderstanding, as do all avant-grade movements. Hostility in official circles political, and non-political, constituted the greatest threat of the days of the German empire to the days of the Third Reich. The arrogance and ignorance of the official attitude are typified by the declaration of Kaiser Wilhelm II when he opened Berlin's Sieges - Allee (Avenue of Victory) in 1901 stating that art which trespassed beyond the boundaries he had laid own was no longer art. Hitler, too, imposed rules and limitations by which in 1933, he described most modern art as 'entartete Kunst' or degenerate art. Hitler's ordinance on art led to reclusion of painters from the academics, confiscation and destruction of their works, and even prohibition of painting to artists who refused to conform to the official standards. Hitler insulted these artists and issued decrees depriving German of works that would have been important contributions to the national culture and to the world's art.

Typical of contemporary general opinion was a Cologne journalist's review of the 1911 Bruicke exhibition at Tietza Gallery in Dusseldorf. He wrote: "These pictures reach a new low in useless design. They are nothing but multicoloured cannibal daubo. From the end of art and are absolutely stupid. Yet there is an even more horrible aspect of these works. Whatever has been said about the unimportance of the subject in a work of art, it is here interpreted in the worst possible way what is on show here has the flavour of the most lurid dens of vice in any capital city and it is evidence of the spiritual level that can be understood only by pathological terms.

Despite all this unofficial contempt and official condemnation in its country of birth, expressionism, launched into life by the conciously Germanic Brucke painters nourished deeply by German influences, and soaring into spiritual space on the wings of the Blaue Reiter, fostered a renaissance of artistic ideas in the world art community. The Blaue Reiter group had an international orientation in the field of history and culture and initiated a progression of ideas which spread onward through time. It generated the artistic energy for the developemtn of deeply do the Blaue Reiter works state convictions and inner feelings, that the painters have proved to be of far greater importance than their paintings set about 'creating a tradition' instead of following one, as March pointed out the Blaue Reiter artists, and above all Kandinsky, intensely influenced the art that was to follow in the century's second half.

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REF:

A U V I S M

Fauvism which literally means 'wild beastism' in the first modern movement of the 20th Century art. The name 'wild beast' was not used to describe the artists who, by and large, were soberly behaved, but to describe their paintings whose screaming colours and distorted forms quite openly failed to correspond with those of the physical world e.g. Matisse's portrait with green stripe of 1905. Such paintings were shown by a group of young artists in Paris at the Salon d'Automne in 1905. The Salon d'Automne was supported by men who were opposed to the already banality of the official and semi official exhibitions held in Paris.

During the 1905, Salon of the art critic Louis Vauxcelles, remarked that a piece of relatively conservative sculpture in the same room as the bright painting 'looked like Donatello among the wild beasts (fauves)' and the label has remained and stuck forever.

Henri Matisse 1869 - 1954) The leader of the fauves group of painters. In 1904, while working with Signac in St. Tropez in the South of France, he fully grasped the possibilities of strong areas of plain colour. His refusal to imitate natural appearances closely in terms of either colour or precise drawing was not, as some people at the time supposed, wilful and offensive, but was because he saw the function of painting, and the purpose of the artists in a way. His works were based not on imitation, but on feeling. His colours were intended to convey not what he saw, but the emotion that he felt. As he later explained in a famous and influential statement of his ideas, 'Notes of a Painter' 1908 - 'I am unable to distinguish between the feeling I have for life and my way of expressing it I want to reach sensations which constitutes a picture A work of art must carry in itself its complete significance and impose itself upon the beholder even before he can identify the subject matter'. It is one of the first claims that an artist's primary loyalty is to his own experience, and that in seeking to express it he's bound by no rules other than those he chooses to make for himself. Fauve painting was really the first manifestation of this idea which is a fundamental one in 20th century art.

CUBISM

FLORENCE JURUGO
DESIGN II
B05/1654/85



CUBISM

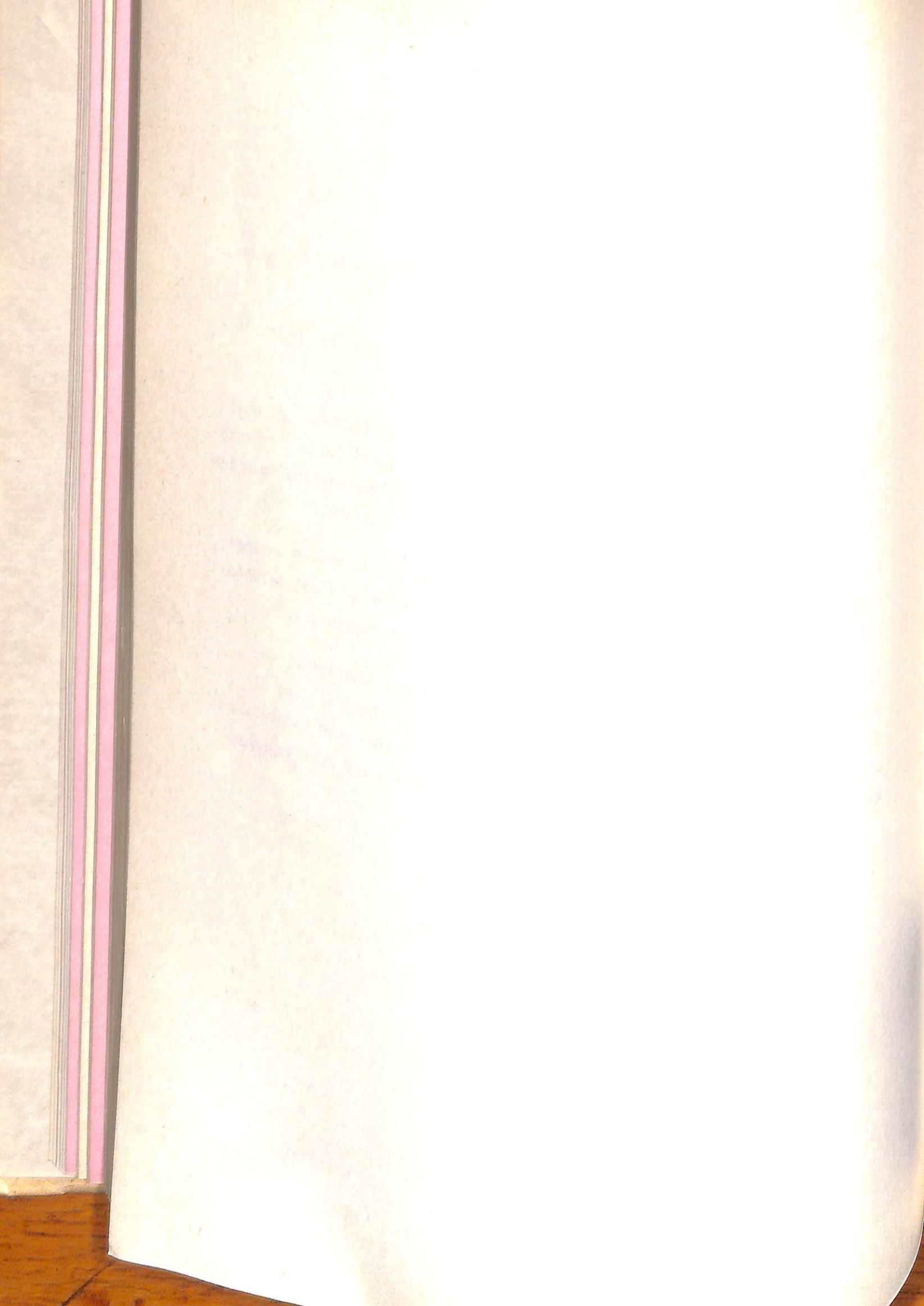
This was the art of painting the "three dimensional natural world on a flat, two dimensional surface".

This kind of art was first done by the two cubist painters, Pablo Picasso (1881-1973) and Georges Braque (1882-1963).

The Renaissance solved the problem by means such as perspective, which provided the eye with an illusion of three dimensional space. Picasso and Braque solved the problem in a manner no less far reaching in which by contrast, emphasised the flatness of the paint surface.

Theirs is one of the great artistic innovations and it should be seen against the background of a world where many other well established rules and principles were being reconsidered or overthrown.

The smashing of the atom, the discovery of X-rays, Relativity, the realisation of flight and telecommunication, challenged all the old firm definitions of space, time and mass construction were established and French's theories interpreted human personality and consciousness as much less rigid and stable than before.

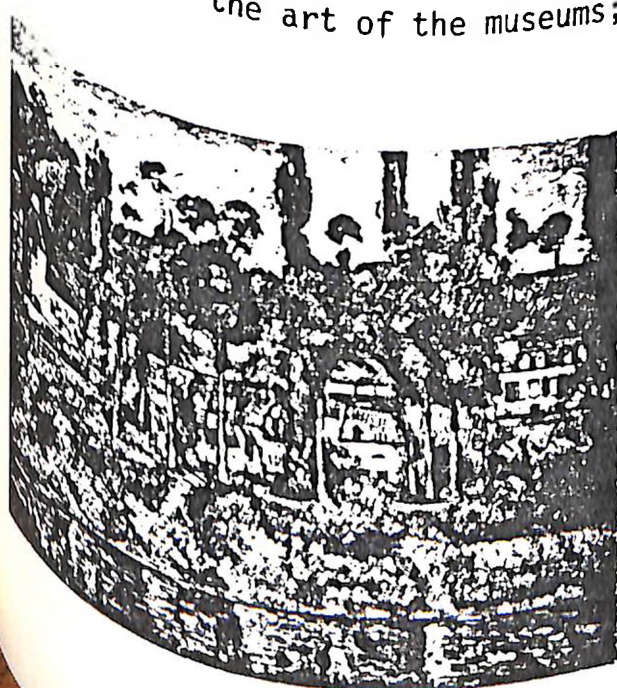


PRECURSORS OF CUBISM

1. PAUL CEZANNE
2. GEORGES SEURAT

1. PAUL CEZANNE (1839-1906)

He was the oldest of the group. He was born (and died) in Aix-en-Provence, the son of a successful hatter who later on became the head of a bank. The young Cezanne was obliged to work at banking until 1861, although he also studied at the Aix Academy of Drawing. Much of his work was clumsy, but was precisely this stumpy insistent force, transmitted by years of experience working out of doors, in front of the motif (basic subject) and filtered through an exceedingly delicate and beautiful sense of colour that gives to the best of his mature work an underlying energy, interest and passion that is missing from the pictures of his many imitators and disciples. Cezanne developed into an impressionist and worked for a short while with Pissaro but was unsympathetic towards the easy freedom of the classic impressionist style. The lack of structure and what he felt was an interest of triviality, worried him. He was later to say that he wanted to make of impressionism something "Solid and durable, like the art of the museums; to do Poussin again, from natural".



PAUL CEZANNE
Left: Zola's House at Medan.
About 1880. Glasgow
Right: Port rail of Gustave
Geffroy. 1895. Coll Pellerin,
Paris
Below right: The Basket of
Apples. 1890-4. 25 1/2 x 32 in
(65.4 x 81.3 cm). Art Institute of
Chicago



OBSERVATION AND STRUCTURE

Zola's House of Medon is a characteristic masterpiece from Cezanne's early maturity and shows his methods fairly clearly. He took over from Pissaro, Monet and Renoir, the conception of modelling by means of the small independent brushstroke loaded with pure colour; but he went a step further. Cezanne realised that if the strokes were of arranged parallel to each other, instead of all kinds of angles, this would add to the overall coherence of the design, and contribute to its weight and stability. Cezanne was mainly interested in how sunlight dissolves form, but in how its impact on forms (trees, rocks, roofs) and how their colouring changes in relation to sunshine, shadow and half-shadow, could reinforce structure.

Cezanne's portraits were much cooler, seemingly less involved and has no obvious social or psychological overtones. The most logical outcome of this line of development was "The Bathers" a very late work which shows just how far Cezanne was prepared to take his passion for structure. The figures on the left already anticipate the non-naturalistic Cubism of Picasso and Braque.

(PICTURE SHOWN BELOW)



GEORGES SEURAT (1859 - 91)

His approach to the problem of structure was very different from that either Degas or Cezanne. Seurat became fascinated with theories of colour harmony and in particular, with a method of juxtaposing not just strokes of colour but also the constituent of ingredients of a particular tone. In depicting grass for example, he might paint strokes of blue next to yellow; so that its green colour (blue and yellow when mixed, making green) as well as its shape would only become apparent when seen from a distance.

SCIENCE AND COLOUR

This theory, sometimes known as pointillism, was used rather consciously in Seurat's first (and in many ways greatest) master piece (shown overleaf) "The Bothers (1883-4) but with complete assurance in " The Parade (1887-8). Common to both - and to his other mature works - is the way in which the figures are related to each other and to the setting in a geometrical way. The effects are highly calculated and serene.

(SEE PICTURE OVER LEAF)



Above: GEORGES SEURAT *The Bathers, Asnières*. 1883-4.
79 1/2 x 118 1/2 in (201 x 301.5 cm). NG, London
Below: PAUL SIGNAC *Lighthouse at Portrieux*. 1888. 18 x 25 1/2 in
(46 x 65 cm). Kröller-Müller Museum, Otterlo



As in the case of Cezanne, Seurat's style was a dangerously attractive example to follow. But although Seurat wanted to think of pointillism as scientific, and made most of the optical discoveries of the scientific chevrenl, the method depended for its success entirely on the delicacy of the painters, sensibilities. In the hands of some followers, indeed the vision did generate almost to the level of painting by numbers.

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By far, the follower of Seurat was Paul Signac (1863-1935) who published the "text book" of the movement, also known as Neo-Impressionism. D'Eugene Delacroix and Neo-Impressionisme (1899) and whose influence on Matisse and the Fauves was significant.

TWO FAMOUS CUBIST PAINTERS:

1. PABLO PICASSO (1881-1973)
2. GEORGES BRAQUE (1882-1963)

PABLO PICASSO (1881-1973)

TRADITION: He was born in Malaga in 1881 but spent his early years in Barcelona where his father was an artist, a professor and Academician. He was a gifted student painter and won a place at the Barcelonian Academy at the age of fifteen.

From 1904, he settled in France (permanently) moving between Paris and the South.

PRIVATE LIFE: Picasso was never afraid of revealing his feelings and emotional life in his work. His greatest painting, Guernica (1937) was not just an agonised response to the bombing of the small Basque town by the Fascists: it was also Picasso's protest against inhumanity and barbarity in general. Perhaps to those who found much of his work distasteful, he once said; "Painting is not made to decorate apartments. It's an offensive and defensive weapon against the enemy". His own private sexual and emotional life frequently and openly appeared in it. He ran the full range of happiness and harmony when his first child was born ("Woman with Hat" 1923) to frustration and breakup, as his relationship with his first wife disintegrated (The Three Dancers, 1926).

(PICTURES SHOWN OVER LEAF)

The Three Dancers. 1925. 84 1/2 x 56 1/2 in (215 x 143 cm). Tate



Above left. Seated Woman with Hat. Edward James Foundation



Guernica. 1937. 137 1/2 x 305 1/2 in (349.3 x 776.6 cm). MOMA.

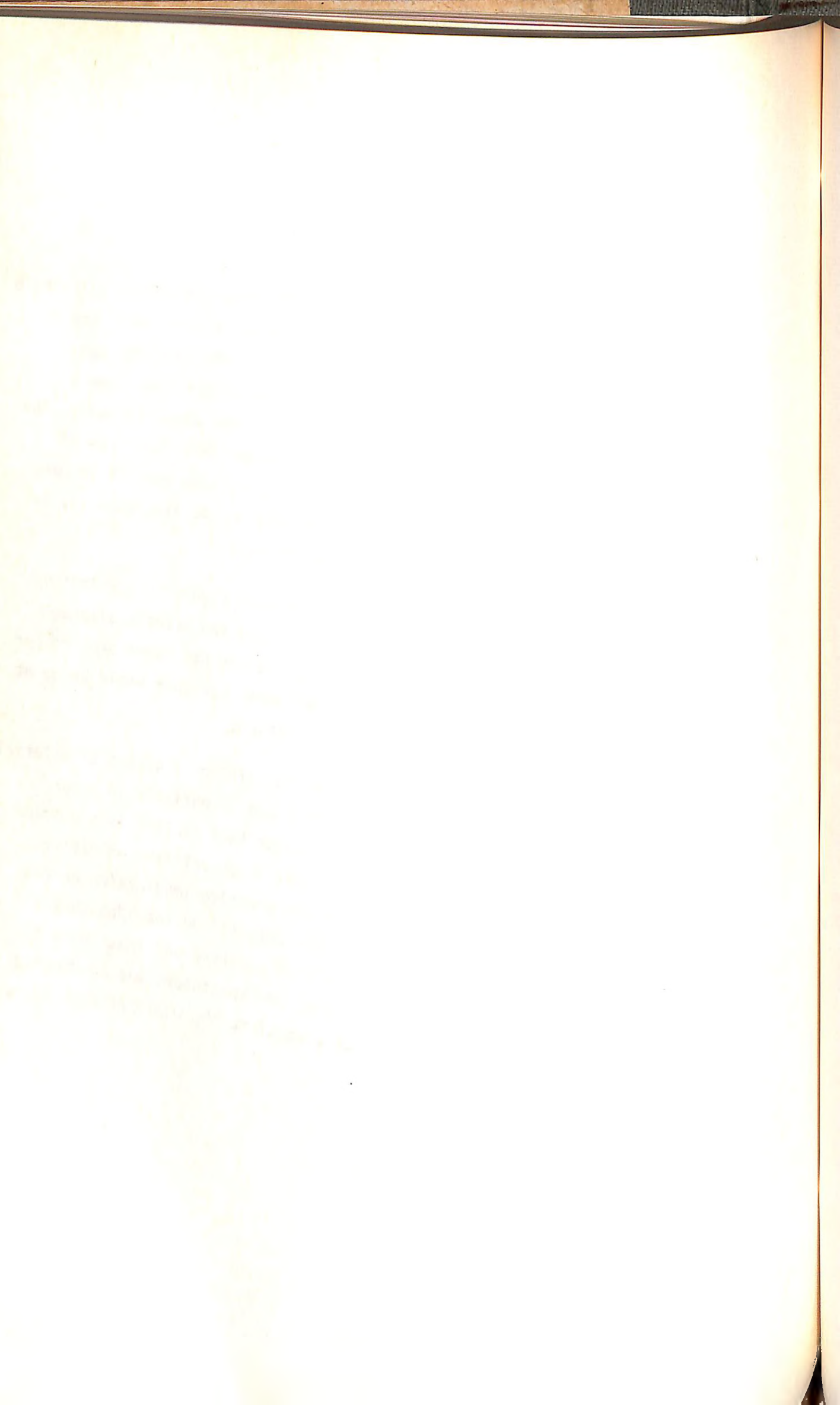


METAMORPHOSIS

Duality of form and image is fundamental of Picasso's work - allowing one form to act simultaneously as itself and several others. One of the simplest, withest and most famous of all is the Bicycle Seat (Bull's Head) which cast in Bronze, is at one and the same time a sculpture, the scrap metal of the Bicycle and the animal's head. The early investigations of cubism suggest the scope that this type of ambiguous visual play could have and although Picasso used it in many occasions in a playful and light-hearted manner, he also used it, to produce immense visual and psychological tension.

In the "Three dancers" for example, the female figure on the left is both substantial and shadowy; she has more than two breasts although the central blue breast is also the space between her right arm and her body; and the black forms on her feet delineate her toes whole being at the same time like the nails of the crucifixion.

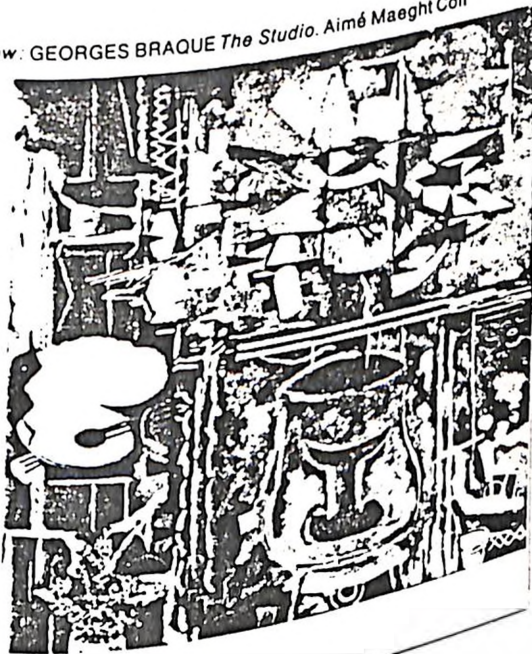
Such an image hovers continually between the different worlds of material experience and the emotional sub-conscious and is entirely in accord with the conclusion fo modern man who accepts that reality is a complex fusion of these two worlds. Such continual interpretetion on different levels of Picasso's work. (image) requires creative imagination on the part of the spectator as well as from the artist; and the idea that a work of art is to be experienced as well as observed and that there is an active relationship between the artist and spectator, was fundamental to Picasso's work and continues to be central to the whole of 20th Century art.



GEORGES BRAQUE (1882-1963)

Braque's mature paintings are the logical combination of the feel for colour and paint which is shown in his Faure work and the Cubist means of expression which developed with Picasso. Although he produced a small amount of sculptor and some fine graphic work, Braque excelled as a painter. His range of subject matter was small, mostly still-lives and the interior of his studio, which are seen at their finest in the large paintings made between 1948-56. In these forms emerge slowly from the dark background almost as though Braque had found a way of introducing the passage of time into painting. His handling of paint and his feelings for decorative qualities have been surpassed by no other artist yet this century. Coming from a family of professional paint decorations, he used their techniques of imitation marbling, wood-graining and texturing by mixing paint with sawdust or sand.

Below. GEORGES BRAQUE *The Studio*. Aimé Maeght Coll

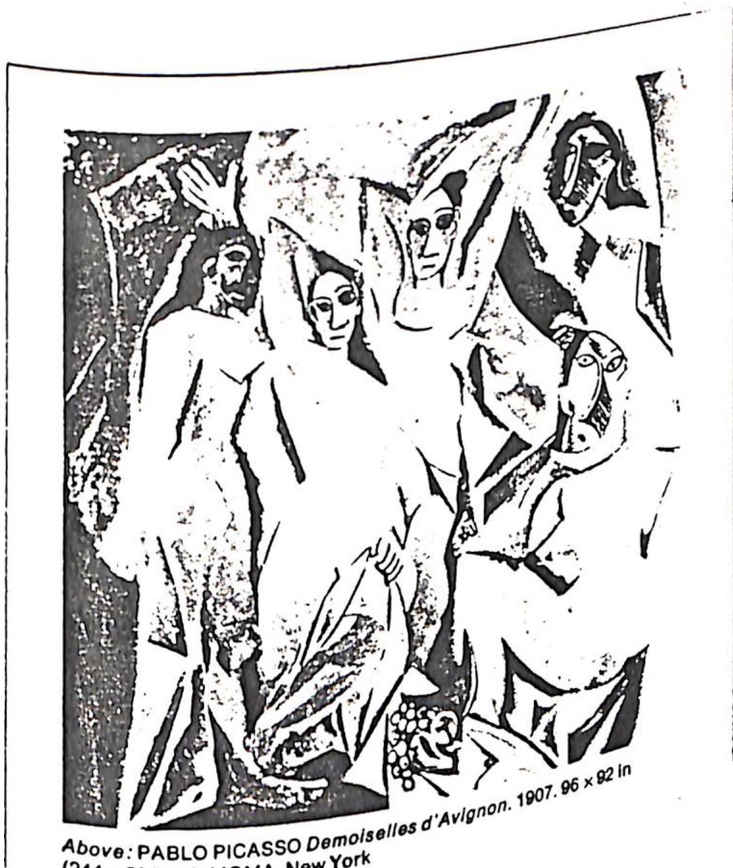


TYPES OF CUBISM

ANALYTICAL CUBISM

The first Cubist painting by Picasso, "Demoiselles d'Avignon" of 1907, is not a fully resolved picture in the traditional sense. In it a number of ideas. There is no illusion of deep space. The figures remain of a flat surface of the canvas.

(PICTURE SHOWN BELOW)



Above: PABLO PICASSO *Les Femmes d'Alger (O. J. R.)* (Version O). 1907. 96 x 82 in (244 x 234 cm). MOMA, New York

THE INFLUENCE OF CUBISM

Picasso's and Braque's paintings and ideas had an immediate and deep influence. In France, Cubist exhibited as a group at the Salon Independants of 1911.

Cubist work was shown in London, Amsterdam, Prague, Moscow and Berlin. Cubist forms found an echo in the modern movement in architecture and influenced decorative design. In sculpture too cubism has had a lasting influence. Cubism has given 20th Century art a new visual language which has been used universally, not least in textile design, advertising art, and all forms of applied art.

Cubism also influenced:-

1. The Futurist
2. The vorticists
3. The constructivists
4. African Art.

The seated figure on the right shows both a side view and a back view. By the traditional rules of perspective with a fixed view point this cannot be allowed. Yet the figures do exist in the round with sides and backs and one of the aims of cubist painting was to show all those parts simultaneously rather than show only that view which can be seen from a single fixed position. Picasso and Braque did not work according to any preconceived theory. They worked in the closest co-operation attempting to produce recognisable work (images) free from imitation rules and their work of this period would be judged as experiments. They analysed what they had done and worked from one picture to another. Much of their initial inspiration came from the Late works of Cezanne.

SYNTHETIC CUBISM

In Synthetic Cubism, Picasso and Braque chose to include the materials themselves in the painting rather than giving semblances of the material world. They decided why imitate appearance of the newspaper if the newspaper can be included in fact. They developed this idea and in Picasso's "Guitar", "Glass" and "Bottle", the newspaper not only represent itself but is also an abstract decorative element in the whole composition.

(PICTURES SHOWN BELOW AND OVER LEAF)



REF:

1) A HISTORY OF PAINTING, SCULPTURE, ARCHITECTURE

VOLUME II
BY
THAMES AND HUDSON

2) THE MACMILLAN ENCYCLOPEDIA OF ART

3) THE ENCYCLOPEDIA OF WORLD ART

A B S T R A C T A R T

With Special reference to:-
- Wassily Kandinsky
- Malevich Kasimir
- Frank Kupka

DEFINITION

Abstract art is a term used to describe non-representational or non-naturalistic forms of expression. It is a relative rather than an absolute description so that an object may be more or less abstract, varying from the slightly less than naturalistic to the unrecognisable.

Abstract expressionism is one of the modern movements to which the term abstract art is applied. The term could also apply to the non-objective paintings of Kandinsky as early as 1911. It is characterised by lack of representation and by an emotional approach to concept and execution, an approach that is essentially expressionist. The movement is often called the "New York" or "action painting."

Abstract art is characterized by considerable variety or fusion of styles such as surrealism, cubism, neo-plasticism, De-stijl and Futurism. It can be compared to a form of musical orchestration in a picture. The opposite of abstract art is realist art and the division between them is very hard to draw. A look at the movements influencing Abstract Art.

A purely 20th Century art movement, the title of which is said to have been gained in 1929, by Andre Breton.

Surrealism draws upon dream imagery and subconscious mental activity. It finds a "super reality" in the objects it portrays. Although it is a 20th Century movement, the roots of Surrealism go deep into painting history, the work of Hieronymus Bosch, Peter Breughel, the Grurewald, being amongst the many pictures of centuries ago which have influenced the

SURREALISM

practitioners of today.

Some surrealists will insist that their work is based upon a dialectical materialism of Karl Marx and the thoughts of Sigmund Freud. Artists of this century who have worked in this manner include Max Ernest, Hans Arp, Marcel Duchamp and the Spaniard, Salvadore Dali. Many other contemporary movements have reflections in surrealism, symbolism being among them. The surrealist might describe himself as a poet of the mind working in a pictorial manner.

CUBISM

This is one of the most important movements in modern French painting. It was began by Pablo Picasso and Georges Braque in 1907. Many of the foremost artists of this century have experimented with cubism. Paul Cezanne said, "You must see in nature the cylinder, the sphere and the cone."

When you study his paintings, you can see clearly how he has tried to reduce all the natural shapes to basic geometric solids. In brief this is the Credo of cubism.

NEO-PLASTICISM

Neo-plasticism is a Dutch pure geometric-abstract movement in painting, sculpture, poster design and the theory of decoration. It was founded in 1920 by Piet Mondrien as a phase of 'De Stijl'; its principal theory was the use of horizontal and vertical right angles with primary colours and non-colours.

DE STIJL

This is a movement formed in Holland in 1917 and lasted until the early 1930's. It was founded by Theo Van Docebury, and the theories were based on a geometric-abstract movement in the visual arts and architecture, and worked around primary



FUTURISM

colours and rectangles. One of the leading exponents of the method was Piet Mondrien.

This is an Italian movement in painting, sculpture and literature which flourished between 1909 and 1915. Amongst the leading futurists were Carlo Carra, Gino Severini and Giacomo Balla.

The artists tried to express and stress the violence of the times and opposed cultural ideas which looked back to the romanticism of the past. Its artists glorified the dangerous times of war, machinery and politics; they favoured the Neo-impressionist use of bright colour and cubist forms.

WASSILY
KANDINSKY

He was a Russian painter who lived from 1866 to 1944. He was one of the greatest investors in the history of modern art, moreover his discovery of the possibilities of abstract or non-figurative painting has amounted to one of the very few fundamental changes of imagery and form in any epoch. His revolutionary compositions of 1910-1914, played a seminal role in the total concept of non-objective art.

Kandinsky's father was a Russian merchant. He lived with his parents in Rome and Florence in his early childhood. He attended Moscow University taking an advanced degree in social sciences and law. In 1896 determined to study art, he went to Anton Azbe's school in Munich and studied also under Franz Von Stuck at the Munich Academy of Fine Arts until 1900. He opened his own art school in 1902.

For Kandinsky as for others, 'pure' abstraction was achieved slowly and with deep questioning. He discovered that coloured forms can have expressive qualities which enable the artist to speak directly

to the spiritual or mental state without communicating first through the recognizable material world.

He elaborated his ideas in writings which are not easy to follow, but two quotations may help understand him and the aim of some other abstract artists.

"The spectator is too ready to look for a 'meaning' in a picture...Our materialistic age has produced a type of spectator...who is not content to place himself in front of a picture and let it speak for itself. Instead of letting the intrinsic values of a picture work on him, he worries himself into looking for "closeness to nature, temperament"... "Perspective" and so on. His eye does not probe the outer expression to arrive at the inner meaning." (extract from: Concerning the Spiritual in Art VII (1912))

"The impact of an acute angle of a triangle on a circle produces an effect no less than the finger of God touching the finger of Adam in Michelangelo, and if fingers are not just anatomical or physiological, but something more, or triangle, or a circle is something more than geometry." (extract from: Reflections on Abstract Art (1931))

Czechoslovakian painter born in Opaco, Bohemia in 1817, died in 1957 near Paris. He may be identified with orphist cubisms and with the development of non-objective, geometrical abstraction.

Kupka studied at the Prague school in Fine Arts in 1888. In 1906, he began a series of explanatory studies which in 1911 emerged as abstractions.

His Salon d'Automne entries of 1910 revealed both Fauvist and cubist tendencies and are notable principally for their bright colour. To some degree under the influence of Delaunay's Orphism, Kupka in 1912 and 1913 exhibited abstract compositions (Frigue in Red and Blue; Philosophical architecture.) in which rectangles turned in space so as to have the effect of trapezoids or parallelograms, were brilliantly painted in primary hues.

Kupka is only presently being recognized as a major figure in the early history of non-objective geometrical painting. He is without question one of the earliest abstract painters and may have worked in geometric forms even before Malevich did.

Malevich Kasimir was a Russian painter born in Kier in 1878. He died in Leningrad in 1935.

Malevich was known as the founder of suprematism. He was probably the first painter to produce purely geometric compositions. He studied at the Kier school of Art and then at the Moscow Academy of Fine Arts. His style came under French Fauvist influence. He visited Paris in 1912 and was directly inspired by cubism.

Malevich combined the formal qualities of cubism and the dynamism of Futurism a lively "Cubo-Futurist Style". From this, he developed an extraordinarily simple, completely abstract way of painting, which he called Suprematism.

He believed that art should express the supreme spiritual striving of the human emotion, hence, supremation. Many of his abstract works painted during the war are more complex. Geometric elements dance across the canvas in a vigorous and colourful play of tensions.

MALEVICH
KASIMIR
(1878-1935)

Abstraction



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2. Per Gamon dictionary of Art
3. Mc.Graw-Hill Dictionary of Art
Volumes II and III
4. Encyclopedia of World Art
Mc.Graw-Hill Volume I

Term Assignment

Form Content Appreciation

Topic

D A D A

Name: Kimaiyo Christopher Kipkurui
B05/0269/84

D A D A

As early as 1915, it became apparent that the static trench warfare of World War I was unlikely to produce any result more decisive than continuing mass slaughter. A number of young intellectuals, notably the German Writers Hugo Ball and Richard Huelsenbeck and the Alsatian artist Jean (Hans) Arp, sought refuge in Zurich, in neutral Switzerland, where they were soon joined by others, especially the Rumanian poet Tristan Tzara. In Zurich in 1916 Ball founded the Cabaret Voltaire, named after the Great French Skeptic of the eighteenth century, as a center for protest against the entire fabric of European society, which could give rise to and condone the monstrous destruction of the war. At first the evenings were literary, musical, or both "Noise-Music", a phrase the group borrowed from the futurists (with whom they had little in common) alternated with readings of poems in several languages simultaneously or with abstract poetry composed of meaningless syllables chosen purely for their acoustic interest. Public reaction at times approached actual violence, which was just what the group wanted. They attacked every cultural standard and every form of artistic activity, including even what had been avant-garde a decade earlier. It is characteristic of the movement that there should be several contradictory explanations of how its name, Dada, arose, but all agree that the title was intended as nonsense, and it was accepted by acclamation.

Dada soon became international. A group was promptly organized in New York by Marcel Duchamp, together with the Cuban artist Francis Picabia, centering around the Gallery 291, which had been founded by the eminent photographers Alfred Stieglitz and Edward Steichen.

Huelsenbeck returned to Germany in 1917 from Zurich when defeat seemed only a matter of time, and early in 1918 launched Dada in Berlin, largely as a literary movement. After the close of hostilities, Dada burst out in Cologne, instigated by the arrival of Arp, and sparked by the highly imaginative activity of Max Ernst, a local painter. Independently, Kurt Schwitters, also a painter, began his long Dada activity in Hanover. With the convergence of Tzava, Picabia, and Duchamp on Paris, Dada enjoyed a brief life there from 1919 until its dissolution in 1923.

There was always a certain mad logic about even the most perverse and apparently destructive manifestations of Dada humour, but it was hardly to be expected that new art forms would arise from it. Nonetheless, the very ferocity of the Dada offensive unleashed a remarkable amount of creativity, manifesting itself in spontaneous expressions that exalted artistic or chance occurrences.

JEAN ARP (1887-1966)

He was born in Strasbourg, which was then a German City, was the most gifted artist of the Zurich group. According to a perhaps apocryphal story, he discovered accidentally by tossing on the floor pieces of an unsatisfactory drawing he had torn up a very interesting pattern. Soon he experimented with arrangements of torn paper produced by chance, just as Tzara was at the same moment making Collage-poems out of words and phrases clipped at random from newspapers.

Arp then began to experiment with pieces of wood cut out freely in curvilinear shapes with a band saw, suggesting amoebas or other primitive forms of life.

Later, he used cutout cardboard, tastefully mounted and painted, in vaguely biomorphic shapes or configurations enchoing nature as seen through moving water or a distorting glass. Mountain Table Anchors Navel, of 1925 (fig. 498), all in white, brown, black, and sky-blue, is a particularly engaging example of Arp's Whimpsy. In their freedom from such restrictions as the straight lines of table legs or anchor shafts, these collapse shapes, direct ancestors of the sort machines of Oldenberg in the 1960s (~~see Fig. 563~~), exert a special charm. After the dissolution of Dada, Arp continued to work as a sculptor in the free forms he had invented, promoting his earlier silhouettes to three-dimensional shapes melting into each other with exquisite grace. 'Torso' of 1953 (Fig. 499), swells and contracts as subtly as if the velvety marble were breathing.

MARCEL DUCHAMP

He was the leading spirit of Dada. Nonetheless, he kept a certain distance from Dada, as Michelangelo had from his Mannerism adulators. His greatest work, "the Bride Stripped Bare by Her Bachelors, Even", executed between 1915-23 (Fig. 500), is an immense construction made up of two superimposed double layers of plate glass. The painting if it can be called that, is generally done on the inside of one layer and protected by the other, like the filling in a sandwich, and executed in paint, lead foil, and quicksilver by techniques generally used to apply images and lettering to shop windows. The work deliberately eludes final interpretation, but in so far as it can be explained it depicts erotic frustration. The "bachelors" are the nine machine molds at the lower left, united by a 'bachelor-machine' to a water mill and a chocolate grinder, all rendered with the precision of an



engineer diagram, and in perspective so that they seem to float. Especially delicate are the three designs of rays or Concentric Circles in Quicksilver. The "bride" is the mechanized creature at the upper left, an obvious descendant of the 'Nude Descending a Staircase, No. 2' (see Fig. 473). She grasps a cloud (suggesting the Milky Way), pierced by windows whose quivering outlines were studied from those of squares of gauze in a cross draft. The transparency and reflectivity of the glass were intended to include the environment and the observer to the work of art. The end result of deliberate planning, mechanical draftsmanship, imagination, and accident is a work of indefinable magic. Although its fragility has generally prevented it from travelling, and although during the years when it was in the collection of Katherine S. Dreier it was seen only by permission, this amazing creation has exercised an enormous influence on later art, up to and including the 1970s.

Duchamp's ingenuity produced visual machines, such as whirling blades of glass that fuse to produce floating circles and visual gramophone records of cardboard that convert to spatial images through the revolution of the turntable. His spirit of raillery caused him to inhibit a photograph of the "Mona Lisa" supplied with a moustache and gratee and the title L.H.O.O.Q., which pronounced in the French manner results in a mildly obscene pun. He exhibited such ordinary objects as a bicycle wheel, a snow shovel, a rack for drying bottles, and a urinal, to which he gave titles, calling them his "ready-mades". Whether or not these manufactured objects were in themselves beautiful (and some undoubtedly were), and although he had not in any way altered their appearance, Duchamp certainly placed a new dimension on the artistic creation by limiting it to the sole act of choice. His

ready-mades have provoked lively discussion among artists, critics, and historians for nearly two generations.

One of his last paintings was "TUM", of 1918 (Fig. 501), long installed in the library of Katherine S. Dreier's home. Shadows of ready-mades - a bicycle wheel, a cork-screw, and a coatrack - float on the Canvas, penetrated by a procession of what appear to be a colour cords, but are actually painted. Seen in perspective, they seem to be rushing out of the picture, but are restrained by a 'real' bolt. Duchamp hired a professional sign painter to paint the pointing hand, then "painted" a jagged rip in the canvas apparently made by the protrusion through it of a 'real' bottle brush and fastened by 'real' safety pins. The enigma suggested by the incomplete but probably insulting title and the interpenetration of reality, illusion and shadows make this one of the most disturbing paintings of the 20th Century. Except for producing miniature reproductions of his glass works, Duchamp claimed to have abandoned art for chess; actually, he was producing in secret for many years an elaborate peep show of a nude women in a vegetation - line box, whose existence was revealed only after his death.

MAX ERNST (1891-1976)

He was a kindred spirit and a self-taught Cologne painter. The barren World of De Chirico probably influenced Ernst's magical 'The Elephant of the Celebes, of 1921 (Fig. 502). The entire foreground is filled with a mechanical monster, towering above a floorlike plain, which ends in a distant range of snowcapped mountains. The creature is composed of a washboiler fitted with various attachments, including a hose that serves as both neck and trunk, leading to a mechanical head sprouting horns; a pair of tusks emerges from the creature's rear. In the foreground a headless female mannequin gestures with a gloved hand next to a perilous tower of coffeepots.

KURT SCHWITTERS (1887-1948)

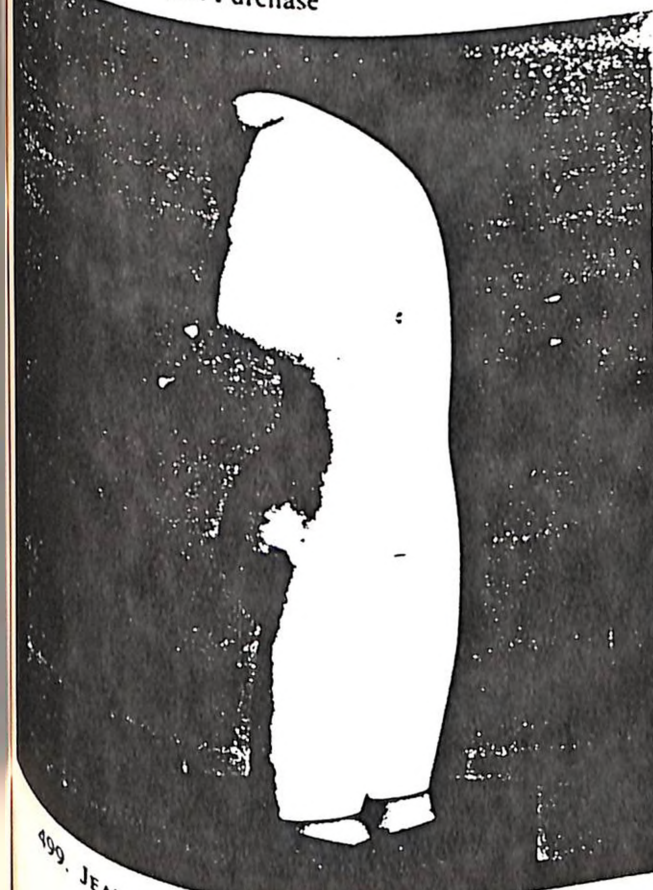
In Hanover, meanwhile, a lonely and sensitive spirit, Kurt Schwitters (1887-1948), was producing marvellous pictures out of ordinary discards rescued from the wastebasket or the gutter - tags, wrappers, tram tickets, bits of newspapers and programs, pieces of string. In a sense they resemble Cubist Collages, and are as well put together as the best of them, but they lack the unifying temporal experience of the cage. Only the detritus of society interested Schwitters, a kind of poetic scavenger who could create beauty from what is ordinarily considered less than nothing - aided from time to time with a few strong touches of a colour-laden brush. His 'picture with light Centre', of 1919 (Fig. 503), is typical of what he called his 'merz' pictures. This nonsense syllable was drawn from the word 'Commerzbank' (Bank of Commerce), and he used 'Merzban' to describe the fantastic structure of junk he erected that eventually filled two stories of his houses in Hanover. After the destruction of this concretion by the Nazis, Schwitters began another in Norway and yet a third in England. His 'Merz' pictures, often tiny and jewel-like in their delicacy and brilliance, continued some of the principles of Dada until the middle of the century.

CONCLUSION:

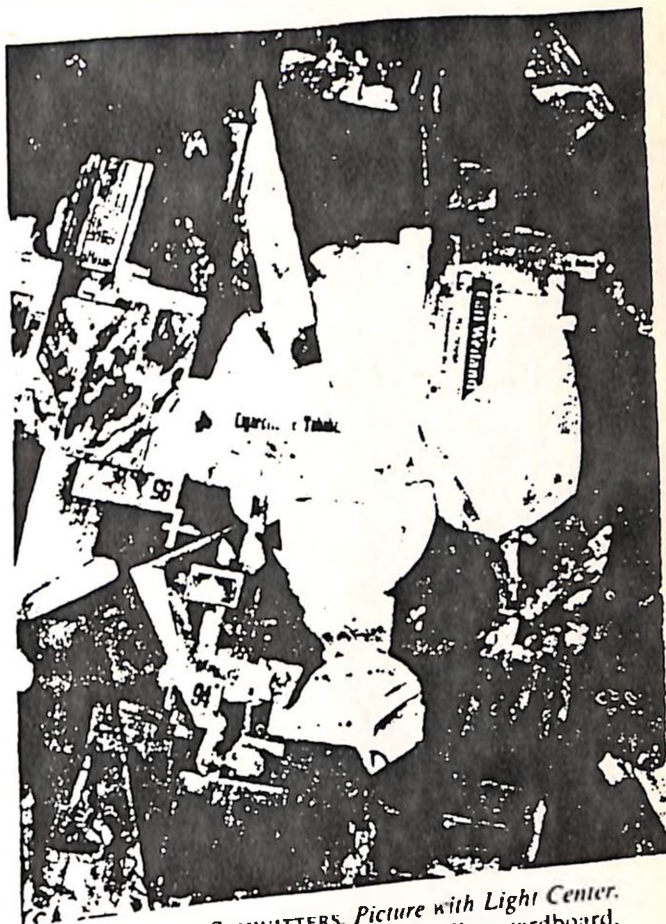
By 1923 the iconoclasm and the nihilism of Dada had begun to fade, and most artists had deserted the movement. Nonetheless, Dada had performed a valiant service in liberating the creative process from logical shackles. Surrealism took the next step - that of exploring illogic on Freudian principles in an endeavour to uncover and utilize for creative purposes the "actual" (as opposed to the logical) processes of thought.



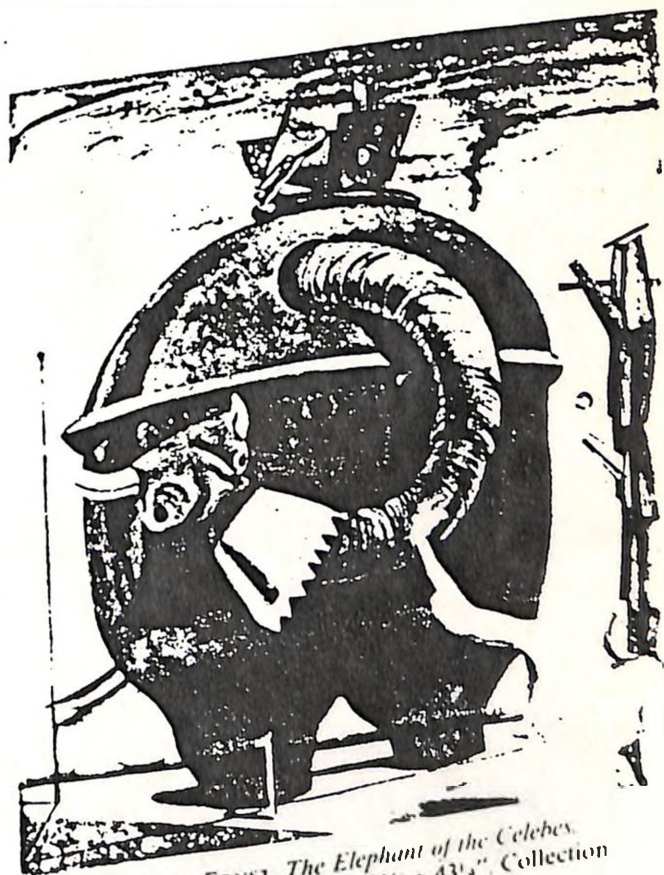
498. JEAN (HANS) ARP. *Mountain Table Anchors Navel*. 1925. Oil on cardboard with cutouts. 29 1/2 x 23 1/2". The Museum of Modern Art, New York. Purchase



499. JEAN (HANS) ARP. *Torso*. 1953. White marble on polished black stone base, height (including base) 37"; base 4 1/2 x 12 x 12". Smith College Museum of Art, Northampton, Massachusetts. Gift of Mr. and Mrs. Ralph F. Colin. 1956

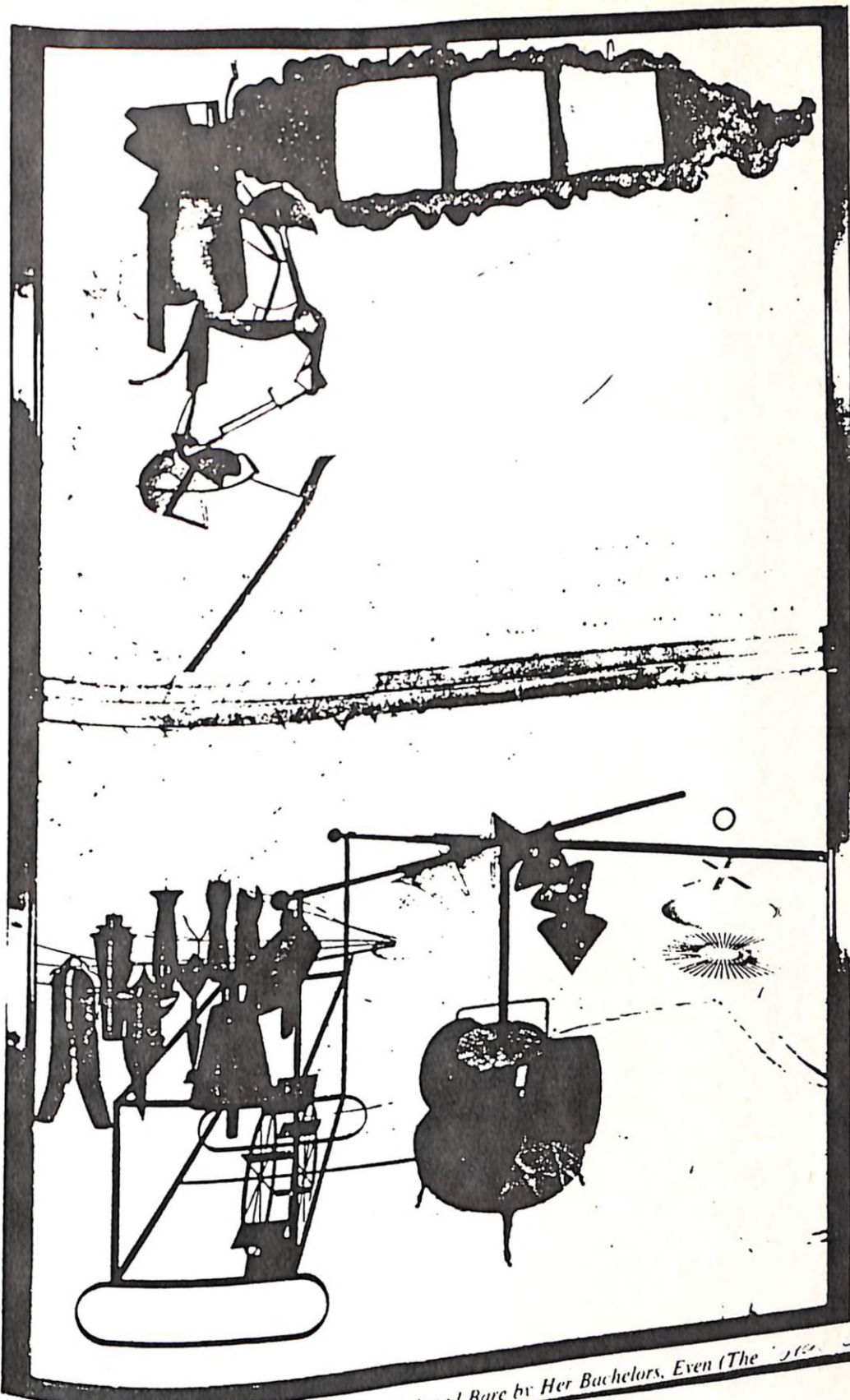


503. KURT SCHWITTERS. *Picture with Light Center*. 1919. Collage of paper with oil on cardboard. 33 1/4 x 25 1/4". The Museum of Modern Art, New York. Purchase

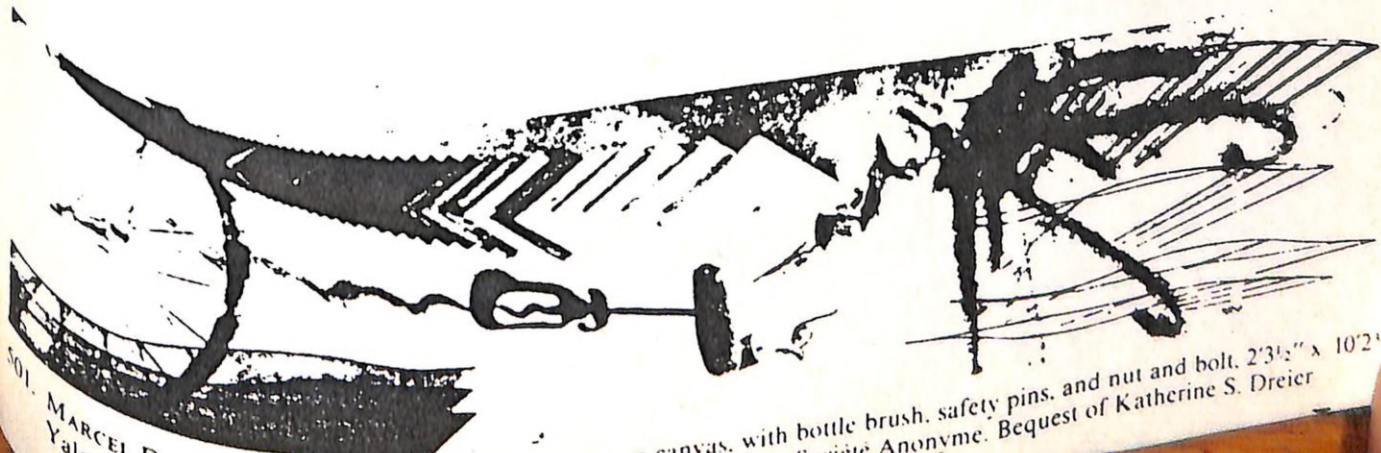


502. MAX ERNST. *The Elephant of the Celebes*. 1921. Oil on canvas. 51 1/8 x 43 1/4". Collection The Elephant Trust, London





500. MARCEL DUCHAMP. *The Bride Stripped Bare by Her Bachelors, Even* (The Large Glass). 1915-17. Oil and glass, with bottle brush, safety pins, and nut and bolt. 2'3 1/2" x 10'2 1/4".



501. MARCEL DUCHAMP. *Tum*. 1918. Oil and graphite on canvas, with bottle brush, safety pins, and nut and bolt. 2'3 1/2" x 10'2 1/4". Yale University Art Gallery, New Haven, Connecticut. Collection Société Anonyme. Bequest of Katherine S. Dreier

FORM CONTENT APPRECIATION

SURREALISM

The foundation of the surrealism movement was from the establishment of a new order which rebelled, or was different, from existing artistic orders and which gave new dimension to and allowed the imaginative faculty more room for expression. This movement was carried through to literature and other forms of art. The poets and visual artists had their base in Paris, they allowed their imagination to flow along the lines of the unusual, dream-like situations, the macabre and other lines that they assumed the subconscious mind to flow along.

The movement owed a lot to the theorists such as Andre Breton and Apollinaire Guillaume who laid down the rules and gave surrealism the seriousness which the Dada movement before it lacked, not that the Dadaists were not serious, but they were not taken seriously because they were not on level of communication with the existing schools of thought, they were on a level of non-sense or anti-sense which was difficult for the ordinary people and even some established artists to follow.

The actual word "Surrealist" was first used by Guillaume Apollinaire who was a sympathizer of the Cubists and a very prominent person in the classification of new categories of art. Others tended to classify the surrealist as an extension of the romantics who were in operation almost a century earlier.

As was mentioned earlier Surrealism is not only confined to drawing and art, it also is felt in literature.

A perfect example of a work of literature which is very obviously surrealist is "Alice in Wonderland", an undisputed classic and a journey into the imagination. The surprising thing is the Alice in Wonderland is a surrealist masterpiece written before surrealism as a force was recognized.

Surrealism began to take shape in the beginning of the 20th Century it was directly influenced by Cubism and Futurism and some even say that it is the result of Dada. Cubism was the co-relation of a perfect scheme of Geometric proportion whereas futurism was the artistic equivalent of the technological advancement into the 20th Century. At the beginning of the century the paths of the established arts and schools of thought had been mapped out till way into the 20th Century, the artists of the time felt a need to develop a new order this resulted in a sort of revolution against existing orders and schools of thought it was taken as far as rebelling against established sense, it was what was called anti-sense, this revolution was what was known as Dada. Dada unfortunately did not make such a great impact in Paris which was the then capital of the art world, the result was the movement died a somewhat, premature death.

Some of the Dada artists are to some extent surrealists or were very important to the establishment of surrealism as a movement. The difference would be in the mood. The Dada artists such as Marcel Duchamp were full of aggressive energy, making a statement or a point, while the surrealists seemed to have made a statement, they were more mature in their presentation. Thus as was observed by Apollinaire, the birth of surrealism was the movement from the established to a new and respected form of art.

THE ARTISTS:

The history of surrealism could not be complete without mentioning in detail Marcel Duchamp who could not accurately be categorized as a surrealist as he was more in that he appreciated Dada, and even presented what could be interpreted as non-art objects, and also, he did not like being categorized. He was recruited by Andre Breton and together they arranged many surrealist ventures, he was also a great promoter of surrealist displays.

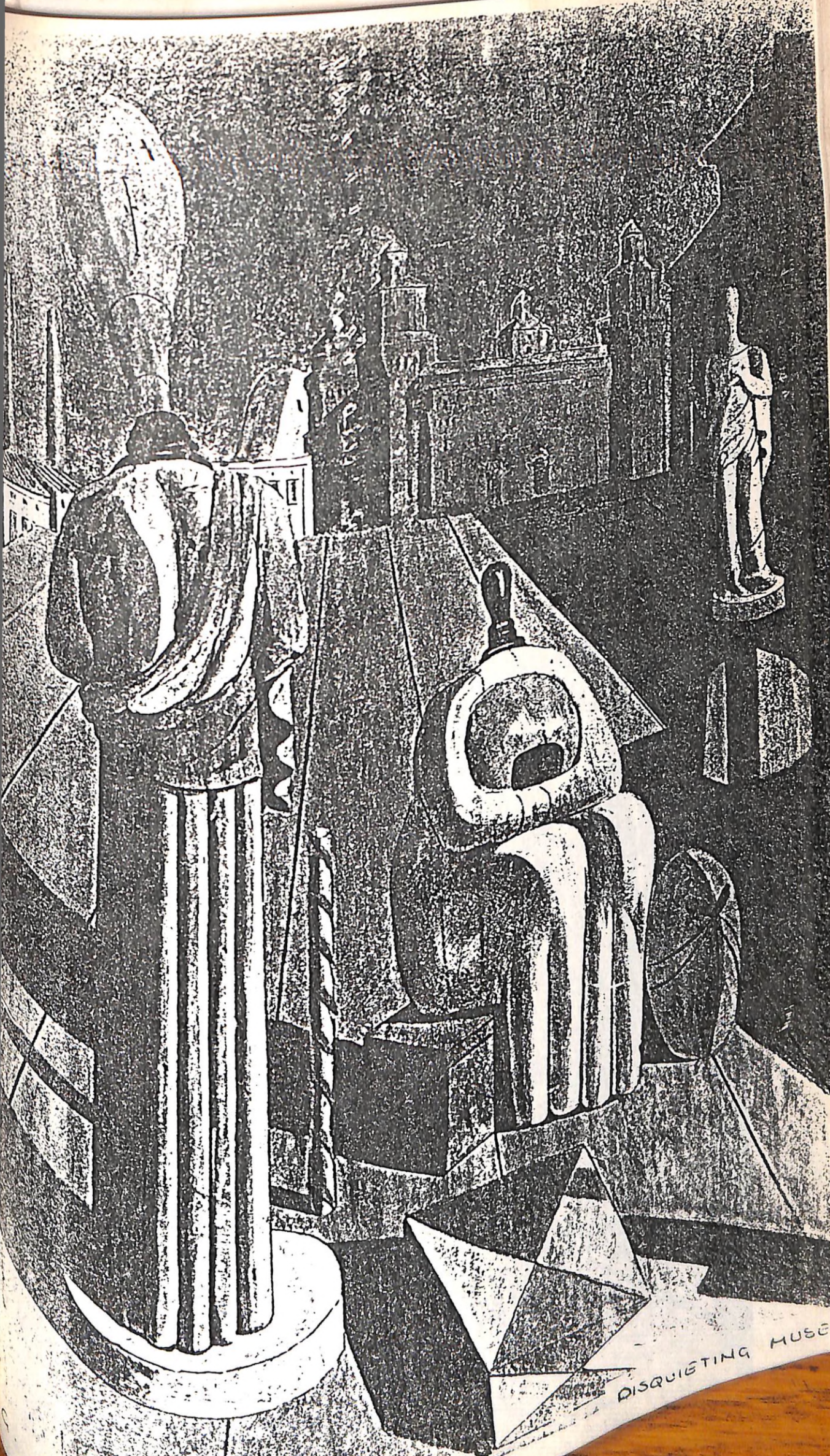
Some of his great works are "The nude descending the staircase" and the "The King and queen surrounded by swift nudes" The former is featured in this paper.

Other early influences in the movement were Giorgio de Chirico who initially emphasized or balanced an atmosphere of stillness and emptiness. He has a profound influence on the movement with his early works such as "The Stillness of departure" which gives the observer the still mournful feeling of having to leave a close friend or a family. His



M. DUCHAMP,

THE NUDE DESCENDING THE STAIRCASE NO. 1



DISQUIETING MUSES

DE
CHURCH



THE PAINTERS FAMILY



THREE DANCERS

AND DOG IN FRONT OF THE SUN





INDEFINATE DIVISIBILITY



DISINTEGRATION OF THE PERSISTENCE OF MEMORY.



work was influenced by strange atmosphere of Arnold Bocklin, but as time moved along de Chirico's style became different from that of the other surrealists. The result was that Andre Breton, who was regarded as the guardian of orthodox surrealism, criticized his work severely, this resulted in his final break from the movement in 1928. His landscapes greatly influenced the work of a later artist, Yves Tanguay and his atmospheres, the work of salvador Dali.

Joan Miro was another surrealist known for the work that he did as a surrealist. His first visit to Paris was in the early 20th Century, around 1919 there he met with Picasso whose work influenced some of his earlier drawings. He then met with Tristan Tzara who was involved with Dada, and from there moved to surrealism where he made his greatest contribution.

His style was based in the calligraphic, one line style which was characteristic of his later works. He developed this style from paintings to ceramics. He won a number of prizes including the Grand Prix for Graphic art and the art and the Guggenheim Prize for a mural drawn for UNESCO. From 1954 he concentrated on ceramics and achieved very much in that field as well.

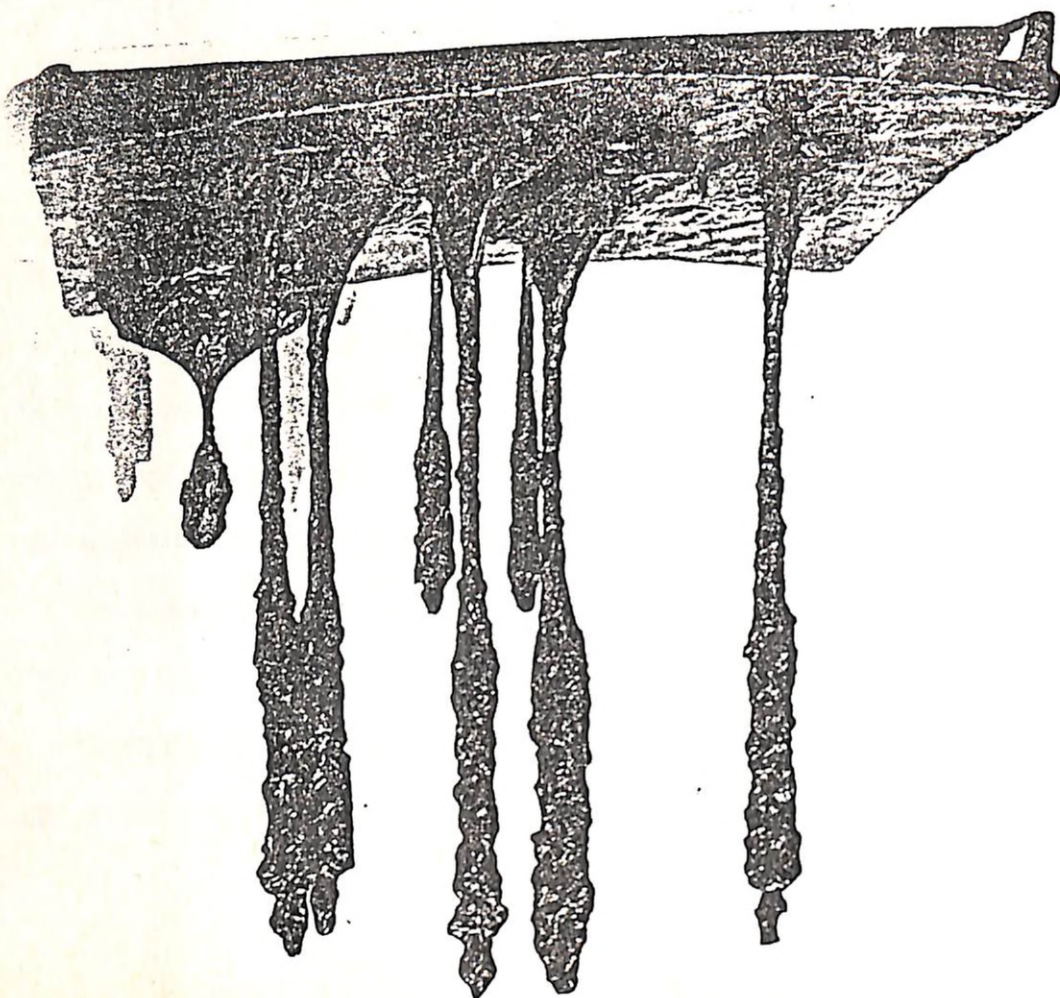
Joan Miro introduced Salvador Dali to surrealism, he is known by popular esteem as the leading representative of surrealism. Dali studied in Spain and was greatly influenced by the Cubist still life of Picasso and Juan Gris. In his early works he contributed to the

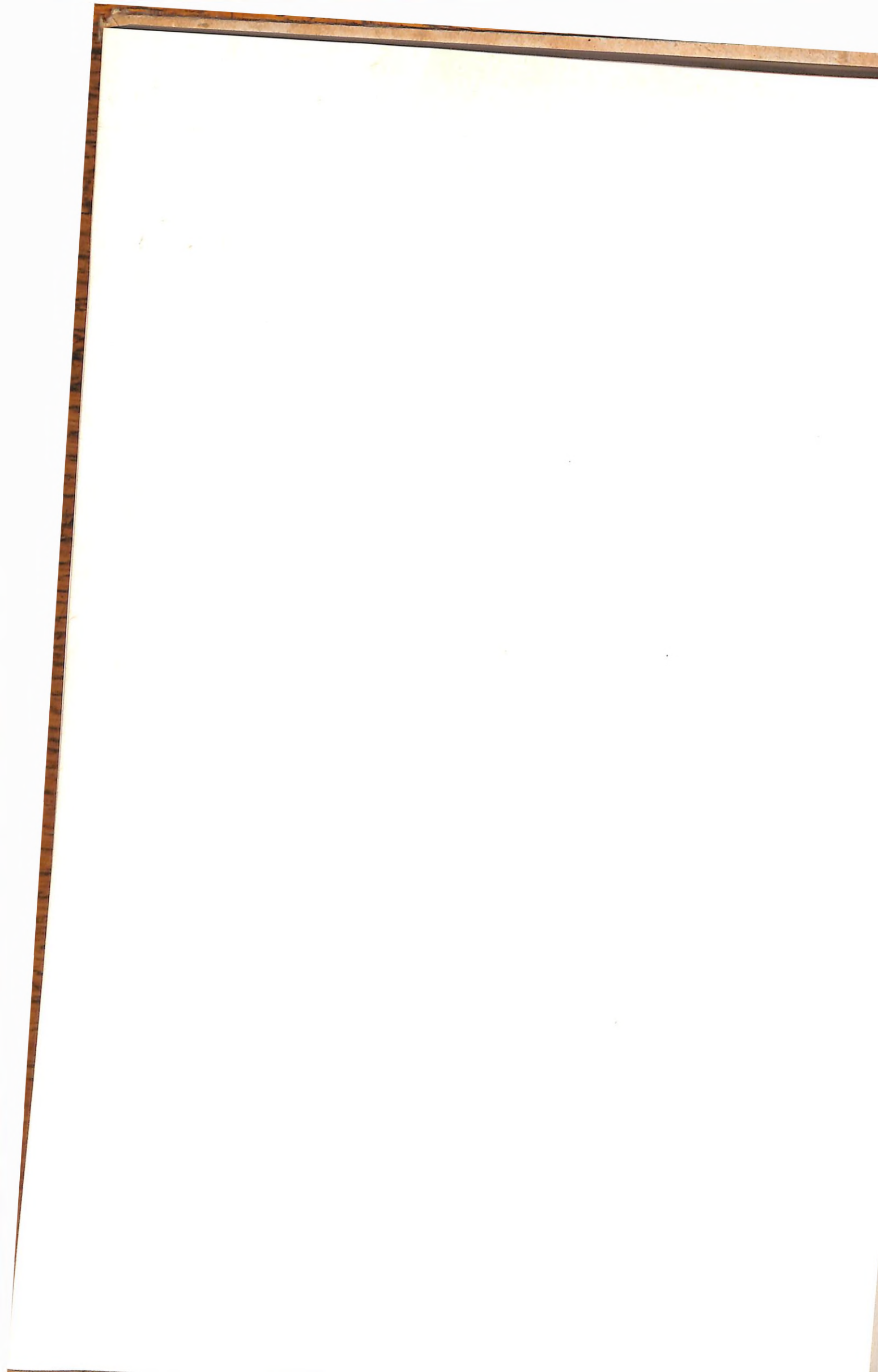
Henry Moore



A. GIACOMETTI

THE FOREST





Production of 2 movies (1) Un Chien Andalou and L'Age D'Or which proved both sensational and scandalous.

Dalis best works were very minutely detailed e.g. "The Persistence of memory. Although he was active in surrealist exhibitions of the 1930's he was some what isolated because of a supposed sympathy with the dictators of the time. He still advertized himself by doing great works, portraits and was even featured at the world fair in New York. His work is very deep with mysticism and strongly imaginative as is characteristic of the surrealists.

Surrealism is also very powerful in the bounds of 3 dimensional works. Sculptors such as Henry Moore, Julio Gonzales who was an associate of Picasso and Alberto Giacometti who later left the surrealist movement and denounced all the work he did as surrealist although it may be described as surrealist work.

REFERENCE: The Surrealists by WILLIAM GAUNT.

DEPARTMENT OF DESIGN
FORM CONTENT APPRECIATION ASSIGNMENT

YEAR 2, TERM 2

" B A U H A U S "

The first Bauhaus Seal



ARUWA, S A
B 05/1238/85

WHAT IS IT?

"Bauhaus" is the common shortened name of "Das Staatliche Bauhaus Weimar", a school of design founded in 1919 by Walter Gropius in Weimar, German. It was largely responsible for revolutionizing the teaching of painting, sculpture, the industrial arts and architecture throughout the western world.

The Bauhaus owes the greater part of its success and influence to the sincerity, integrity and perseverance of its founder. The townspeople of Weimar, however, did not appreciate the institution and in April 1925 after constant attack by the press and public, the Bauhaus moved to Dessau where new administrative, educational and residential quarters were constructed. These buildings, designed by Gropius, marked the maturation of the modern movement in architecture; they housed the Bauhaus until it was closed in 1933 by the German National Socialist government as a reputed centre of communist intellectualism. In 1928 Gropius resigned to enter private practice and was succeeded by the architect Mies van der Rohe who remained until the school was closed.

After 1933 some of the disbanded faculty went to the United States. In 1937 László Moholy-Nagy founded the new Bauhaus in Chicago, which with Gropius' appointment to the school of design at Harvard, Josef Albers' at Black Mountain College and Mies van der Rohe's at the Illinois Institute of Technology in Chicago, spread the ideas of the Bauhaus throughout the U.S.

The Bauhaus sought to end the 9th Century schisms between the artist and the technically expert craftsman by training students equally in both fields. In the first years each workshop was taught by both a craftsman and an artist. Later, as the school developed its own teachers, each workshop was led by one artist-craftsman.

Students were bound to complete a full legal 3 year apprenticeship. After a six-month preparatory course students went into the various training workshops [crafts and formal] for practical instruction.

As instructors in the workshops. Gropius assembled a faculty noted and admired for its brilliance, energy and productivity. Among them were the Germans Gerhard Marks [sculptor], Oskar Schlemmer [scenic designer], Josef Albers [painter] and Adolf Meyer [architect]; the Swiss Johannes Itten [painter] and Hannes Meyer [architect]; the Austrian Herbert Bayer [typographer]; the Russian Wasily Kandinsky [painter] and the American Lyonel Feininger [painter].

ITS OBJECTIVES:

The Bauhaus strives to reunite arts and crafts - sculpture, painting, applied art, and handicrafts - as the permanent element of a new architecture. The ultimate aim is the Uniform Work of Art - the great construction that recognises no boundaries between monumental and decorative art.

The Bauhaus wants to educate architects, painters and sculptors of all sorts to become qualified craftsmen or independent creative artists. It also aspires to establish a study group of leading artists who will be able to design buildings in their entirety - from rough brickwork to completion, including embellishments and furnishings that reflect a similar spirit and unity.

ITS PRINCIPLES:

: most students should face the fact that their future should be involved primarily with industry and mass production rather than with individual craftsmanship;

- : teachers in schools of design should be men who are in advance of their profession rather than safely and academically in the rearguard;

- : that the school of design should, as the Bauhaus did, bring together the various arts of painting, architecture, theater, photography, weaving, typography etc into a modern synthesis which disregards conventional distinctions between the "fine" and "applied" arts;

- : it is harder to design a first rate chair than to paint a second rate painting - and much more useful;

- : a school of design should have on its faculty the purely creative and disinterested artist such as the easel painter as a spiritual counterpoint to the practical technician in order that they may work and teach side by side for the benefit of the student.

- : thorough experience of materials is essential to the student of design - experience at first confined to free experiment and then extended to practical shop work;

- : the study of rational design in terms of technics and materials should be only the first step in the development of new and modern sense of beauty;

: lastly, because we live in the 20th century, the student architect or designer should be offered no refuge in the past but should be equipped for the modern world in its various aspects - artistic, technical, social, economic, spiritual, so that he may function in society not as a decorator but as a vital participant.

THE BAUHAUS AT WEIMAR [1919 - 1925]

The National Bauhaus at Weimar grew out of the merger of the former Grandducal Saxonian School of Graphic Arts and the Grandducal Saxonian School of Arts and Crafts. The Bauhaus started with architecture and extended into the whole field of arts.

The works of this stage of the Bauhaus showed the influence of contemporary "modern" movements, particularly by cubism. During this stage of the Bauhaus, artists, for the first time familiar with science and economics, began to unite creative imagination with a practical knowledge of craftsmanship, and thus to develop a new sense of functional design.

THE BAUHAUS AT DESSAU [1925 - 1933]

Here, new ideas began to flow forth in abundance, and from the Bauhaus of this period derive many familiar adjuncts of contemporary life - steel furniture, modern textiles, dishes, lamps, modern typography and layout.

The spirit of functional design was carried even into the "fine" arts and applied to architecture, city and regional planning.

SOME FAMOUS BAUHAUSLER [BAUHAUS PEOPLE]

Walter Gropius:

Born in Berlin in 1883. Began architectural studies in 1903 at the Technical University in Berlin and Munich. In 1904 - 1906 he constructed the first buildings of his own design.

In 1918 he was appointed director of the Grandducal School of Arts and Crafts and the Grandducal College of Fine Arts which he unified under the name of Staatliches Bauhaus Weimar in April 1919.

In 1927 Gropius transferred the direction of the Bauhaus to the architect Hannes Meyer and established his own architectural office in Berlin. In 1934 he migrated to London. In 1937 he settled in the United States and together with others built extensively in the U S, Germany and the Middle East.

He died on July 5 1969 in Boston.

Johannes Itten:

Born in the Berner Oberland in 1888. After attending the teachers college at Bern-Hofwil, he briefly attended the Ecole des Beaux Arts, Geneva and studied at the University of Bern; completing his studies as a secondary school teacher. Then he turned to painting.

He began painting his abstract works which were exhibited by Herwarth Waldem in his gallery Der Sturm, as early as 1916. In 1919 in Vienna, Adolf Loos gave the first exhibit on nonobjective art with a showing of Itten's abstract paintings.



He got to know Gropius in 1919 and was invited by him to join the newly founded Bauhaus in Weimar, a number of his Vienna students going with him. By the time he left Bauhaus in 1923, he had developed a general course in design, which became known as the "Vor Kurs" and later gained universal currency.

After leaving the Bauhaus, Itten immersed himself in Mazdasnan philosophy at Herrliberg near Zurich. In 1926 he founded the Itten School of Painting, Graphics, Photography and Architecture in Berlin. In 1932 he took on the additional directorship of the State FlachenKunsts-schule in Krefeld. Two years later however the Itten school in Berlin was closed. In 1930 Itten's first book "Tagebucher" ["Diaries"] was published.

In 1938 Itten migrated to Amsterdam. He died in Zurich on March 25 1967.

Hubert Hoffmann:

Born in Berlin in 1904 of an old established family of architects. From 1926 to 1930 he studied at the Dessau Bauhaus, first in the carpentry workshop and later in the building department. He then became principal assistant at the Technical University, Berlin, and taught city planning and communications.

He started to work on his own as architect, city planner and designer, and, together with his wife, Irene Hoffman, in advertising Graphics. Right after the war, in 1945, he was invited to Dessau by Mayor Fritze Herse to reinstate the Bauhaus, but was prevented from doing so because of the political situation in East Germany. Back in Berlin he organised the exhibition "22 Bauhaus People", thus reuniting scattered members of the Bauhaus.



In 1959 Hoffmann became professor of city planning and design at the Institute of Technology in Graz, and at the same time he became director of the Institute for Town and Country Planning.

Among his books are "Neu deutsche ArchitekTur" ["New German Architecture"]. Stuttgart 1956; "Wohnen oder Hausen" [Residing or Dwelling], Graz, 1964; and "Urbaner Flachbau" ["Urban Low Level Building"] Stuttgart, 1966.

Josef Albers:

Born in Bottrop [Ruhr District Germany] in 1888. He studied at the Teachers College in Bueren from 1905 to 1908 and there received a teachers certificate. Following this, Albers became a teacher in his hometown. From 1913 to 1915 he continued his studies at the Konigliche Kuntschule [Royal Art School] in Berlin. By 1908 he had already come in contact with new trends in art through the Folkwang Museum in Hagen. In 1913 he painted his first abstract pictures.

After graduating as an art educator, he continued his studies at the school of Arts and Crafts in Essen from 1916 to 1919, and for a short time at the Munich Academy in the class of Franz von Stuck. This was the preparation Josef Albers had had in 1920 - at thirty-two - when he entered the preliminary course at Weimar as an apprentice.

In 1922 after passing his test as journeyman, Albers took over the installation of the glass workshop. At the same time he made his first glass pictures, among them the ones for the Sommerfeld House in Berlin. By 1922 Gropius had entrusted him with the teaching of the preliminary course for materials and design at the Bauhaus.



After the closure of the Bauhaus in 1933, Josef and Anni Albers were invited to the newly opened Black Mountain College in North Carolina, where Albers became professor of art. In 1929 he resigned from Black Mountain College and in 1950 he was appointed to Yale University in New Haven as head of the department of Design.

Josef has written a book, "Interaction of Color" [New Haven 1963].

Lyonel Feininger:

Was born on July 17 1871 in New York City. He left the U S for Germany in 1887 to study Music but decided to become an artist instead. Music, however, was the first and principle influence in his life and art.

Feininger studied art in Hamburg, Berlin and Paris between 1887 and 1893 and then worked as a cartoonist for German humor magazines and the Chicago Tribune. After world war. Feininger joined the Bauhaus workshops and soon found himself in the company of Paul Klee as well as Vassily Kandinsky.

The structural direction of his own work was closely akin to the aim of the Bauhaus; a synthesis of art, science, and technology. After the second world war Feininger returned to the United States. During the remained of his life he strove, in both oil and water color, for the most sensitive refinement of his visionary, yet orderly, crystalline world.

Feininger died on January 13, 1956 in New York City.



Vassily Kandinski:

Born in Moscow on December 4, 1866. Kandinsky was one of the originators of nonobjective painting. While studying Law and ethnology, he decided to become a painter and in 1896 went to Munich where he worked under Anton Azbe and Franz von Stuck and studied Impressionist color and "art nouveau" form.

From the very beginning Kandinsky's work showed an interest in fantasy, and in 1909, was instrumental in founding the New Artist's association in Munich, one of the springboards of the Expressionist movement.

In 1910 he painted a water color which is generally considered the first nonobjective painting and at this time formulated an aesthetic theory of abstract art in "Concerning the Spiritual in Art" [1912].

Also in 1912 Kandinsky and Franz Marc edited the almanac "Der blaue Reiter" ["the blue rider"], in which they produced art from all ages that appealed to them by virtue of its unconventionality and spiritual authenticity.

In 1922, Kandinsky became a professor at the Bauhaus. Together with Paul Klee, Lyonel Feininger and Alexej von Jawlensky he formed the Blue Four. He continued what he called "concrete painting"; that is, a complete independence of color and form from the world of nature. Kandinsky remained at the Bauhaus until it was closed in 1933 and then he went to Paris. During the last decade of his life, he achieved a synthesis between the free, intuitive image of his earlier period and



more scientific ones of his Bauhaus period. He gave evidence that "art like nature creates form for its own ends in a world where everything is both tangible and intangible, physical fact and subjective symbol.

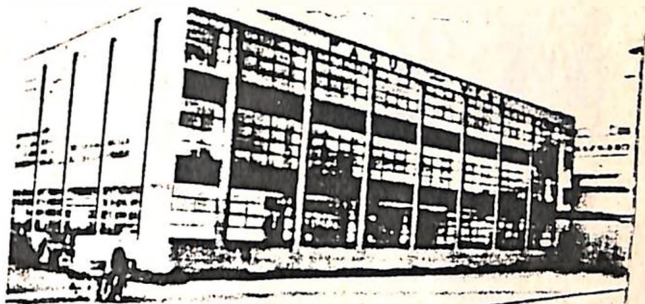
Kandinsky died on December 15, 1944 at Neuilly-Sur-Seine, France.



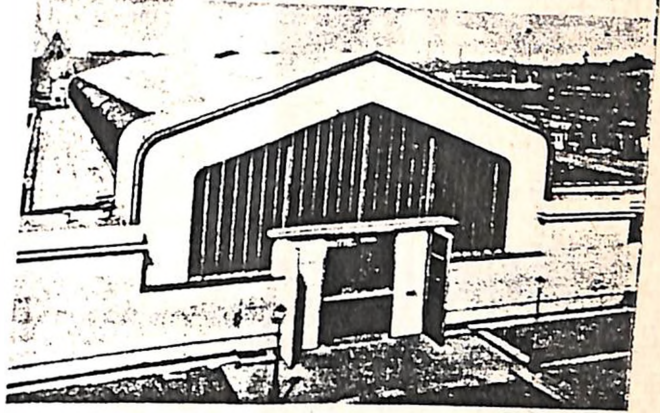
SOME FAMOUS BAUHAUS WORKS:



Walter Gropius and Adolf Meyer: Fagus Shoe-last Factory, Alfeld - on - the - Leine. 1911

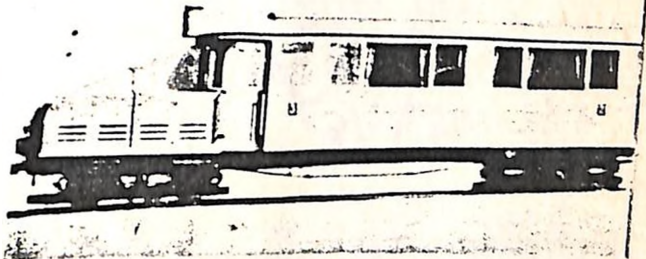


Walter Gropius and Adolf Meyer: Cologne Exposition of the German Werkbund. Hall of Machinery. 1914.

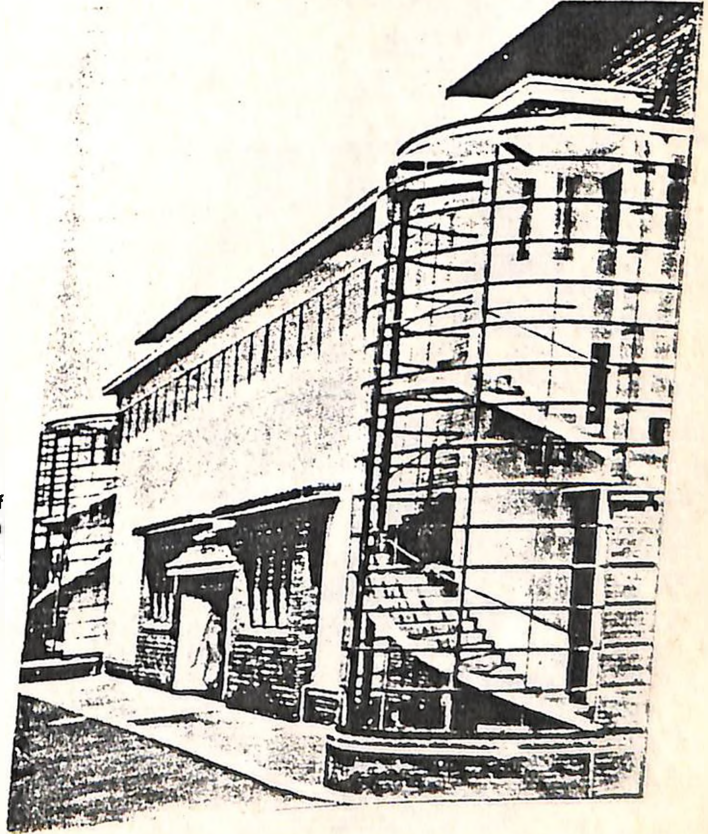


Walter Gropius' most important works before the Bauhaus

Walter Gropius: Diesel-driven locomotive car designed for a firm in Danzig. 1914



Walter Gropius and Adolf Meyer: Cologne Exposition of the German Werkbund. Administration Building. Front view. 1914

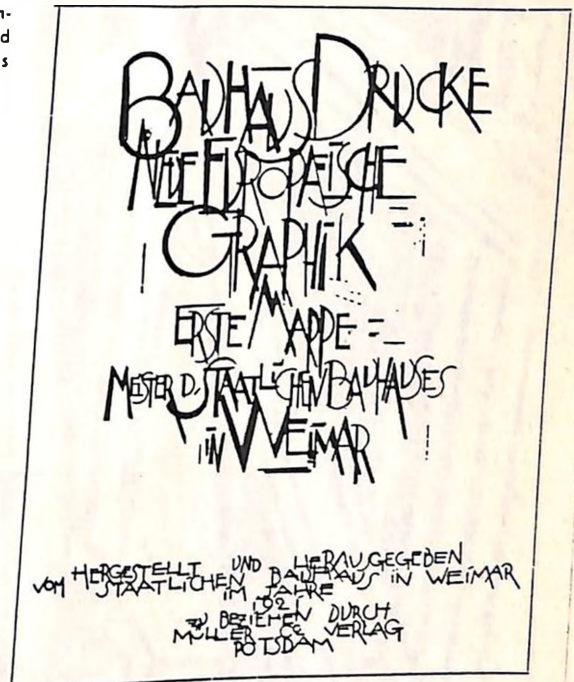




Peter Röhl
 Program of the opening celebrations of the Bauhaus at the German National Theater at Weimar, 1919

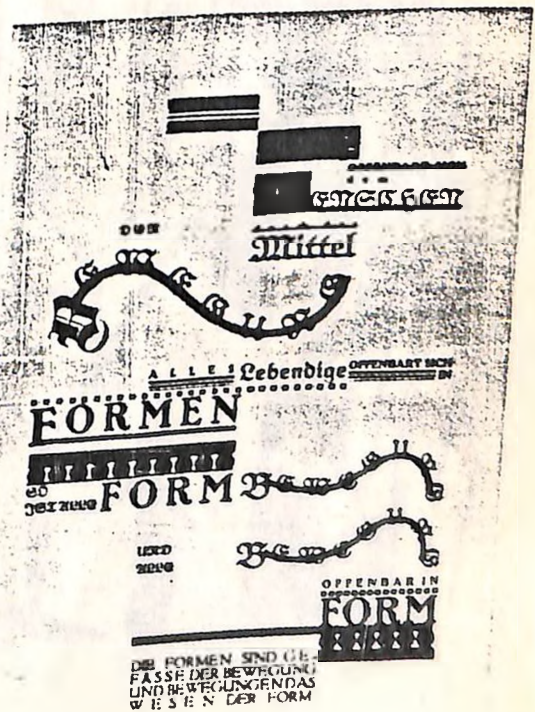
TYPOGRAPHY AND LAYOUT

Albums of lithographs, woodcuts and copperplate engravings (Bibl. nos. 2, 3A, B, C, D, 5, 7) were printed in a workshop equipped with hand presses. The albums were bound in the well equipped Bauhaus bindery.

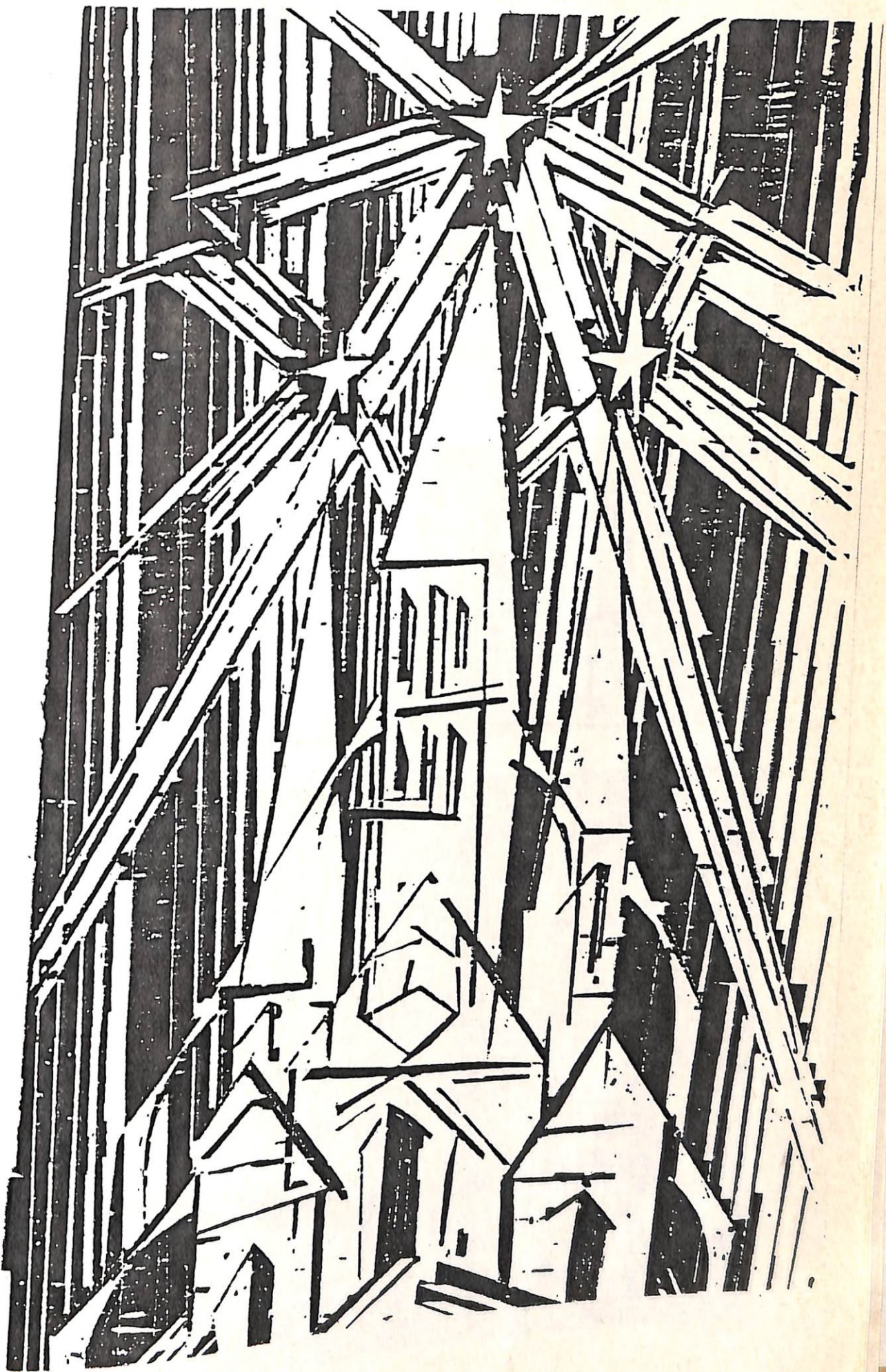


Lyonel Feininger: Title page. *Europäische Graphik*. Woodcut. 1921

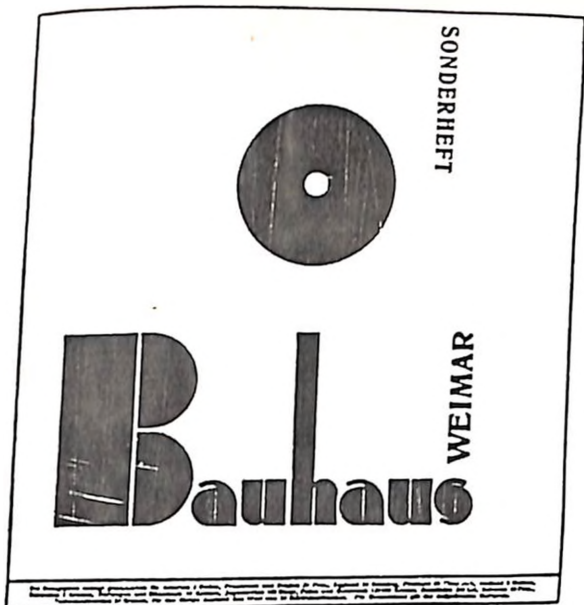
J. Pap: Steel and nickled brass floor lamp. 1923



Johannes Itten: Typographical design. Page from *Utopia*. 1921

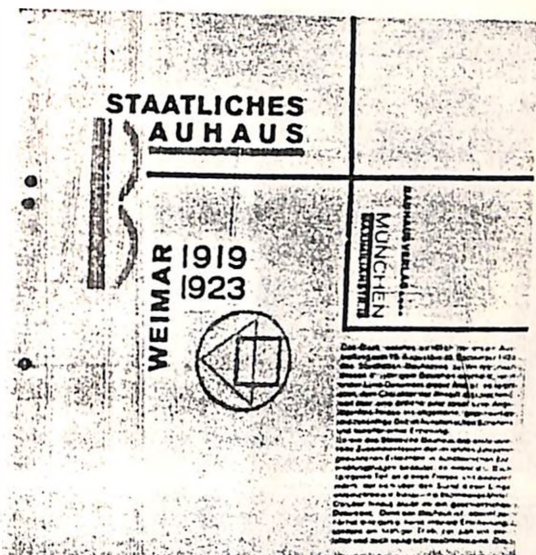




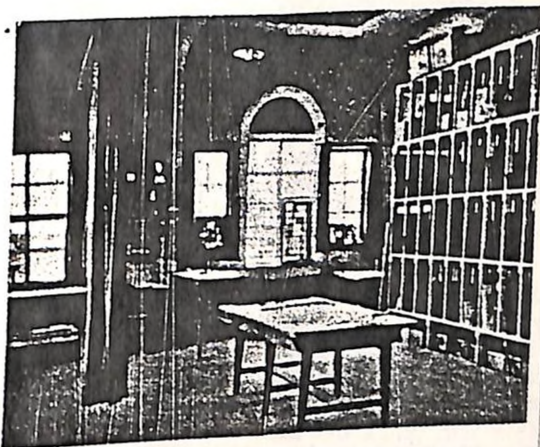


Joost Schmidt: Title page.
Special Bauhaus number
of *Junge Menschen*, 1924

L. Moholy-Nagy: Title
page. Prospectus adver-
tising Staatliches Bauhaus
in Weimar 1919-1923



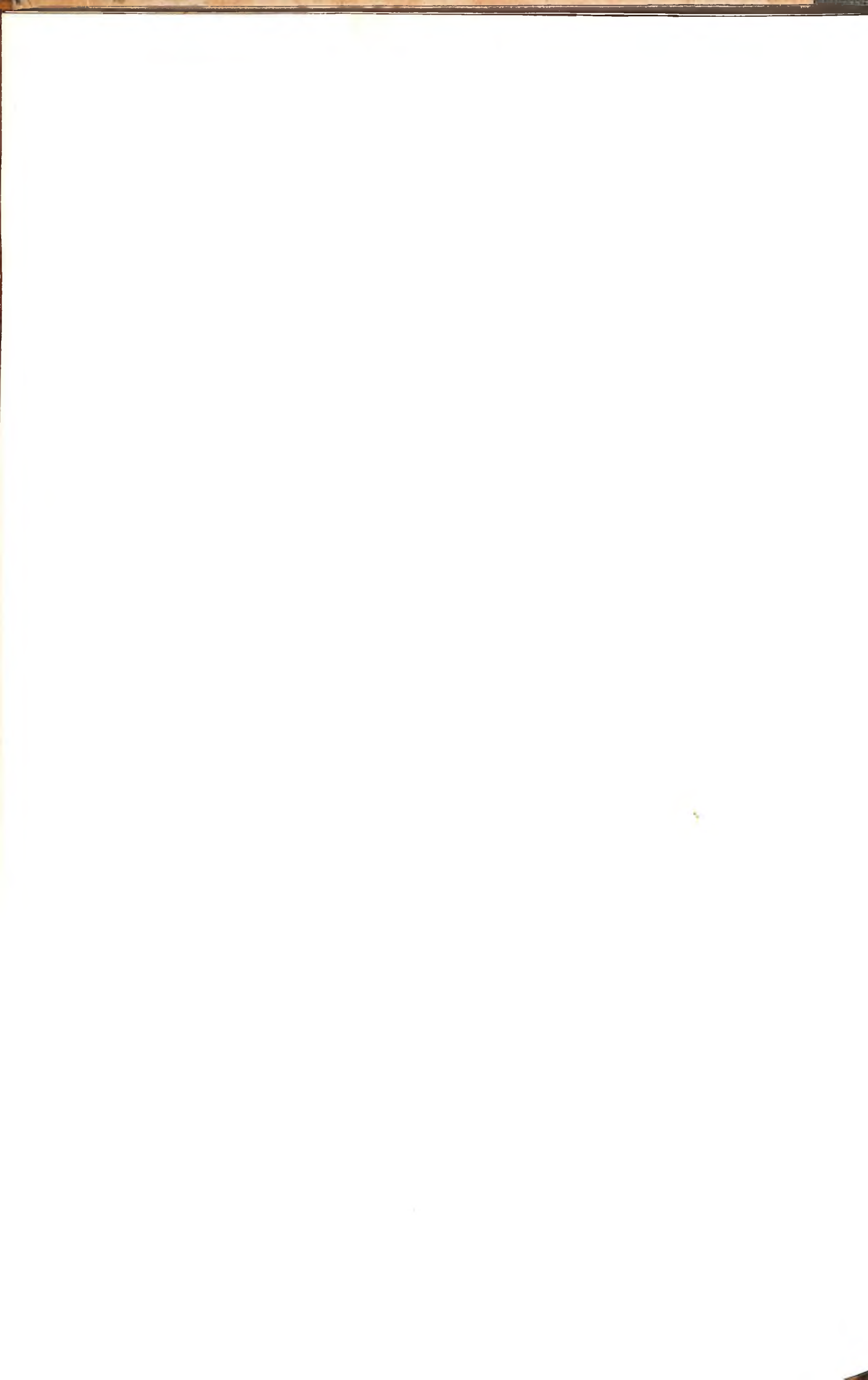
STAINED GLASS WORKSHOP



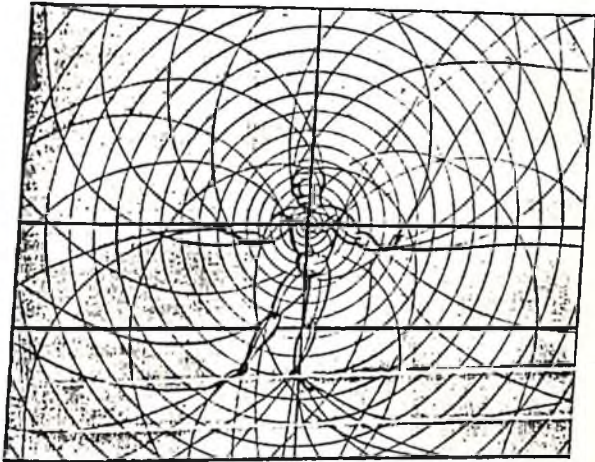
Stained glass workshop. 1923



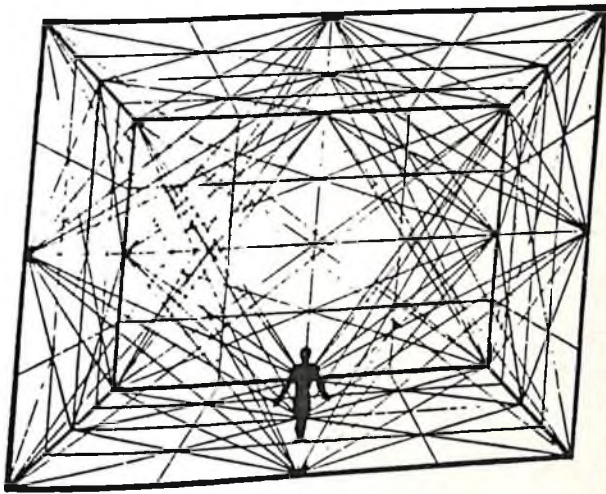
Georg Albers: Stained
glass in the stair well,
Gropius house in
Weimar, designed by Gropius.



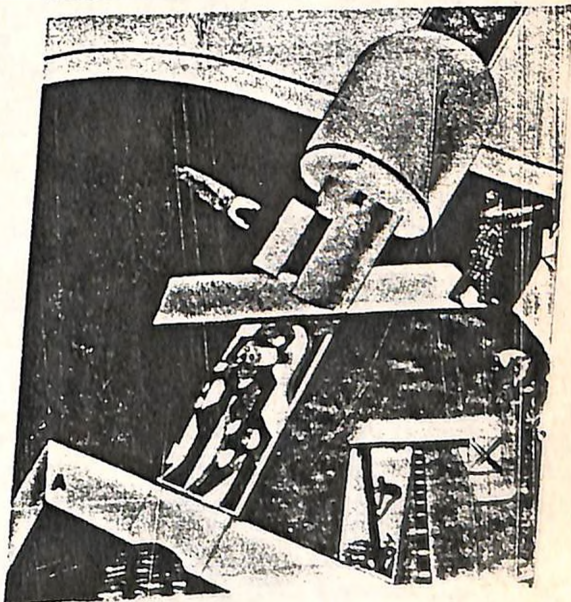
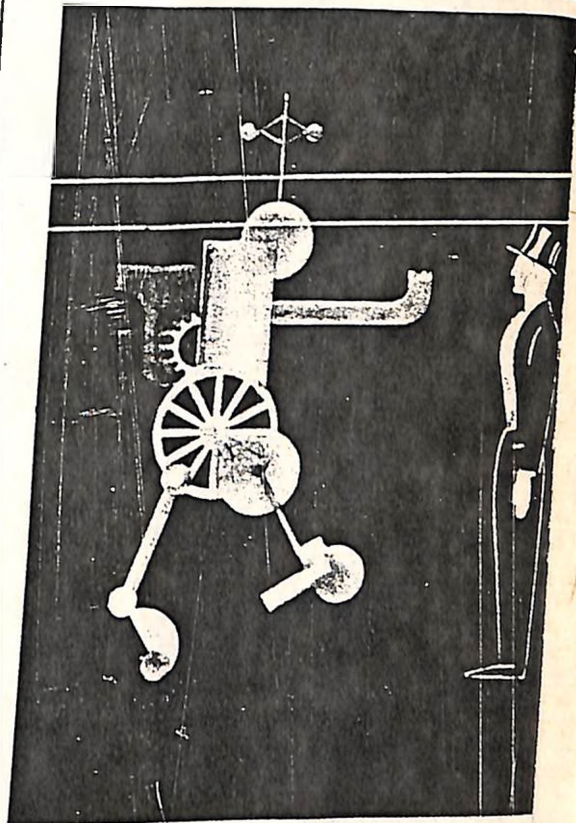
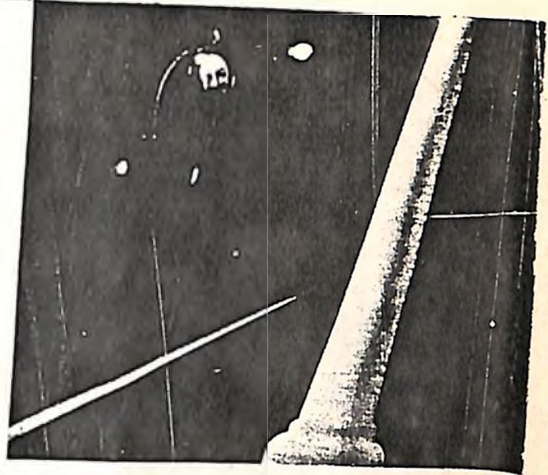
Oskar Schlemmer: Disk dancers from *The Triadic Ballet*. Photomontage



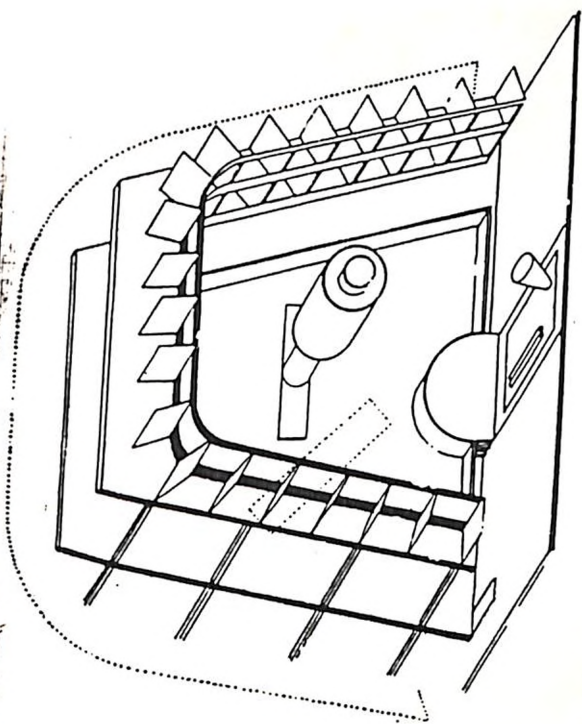
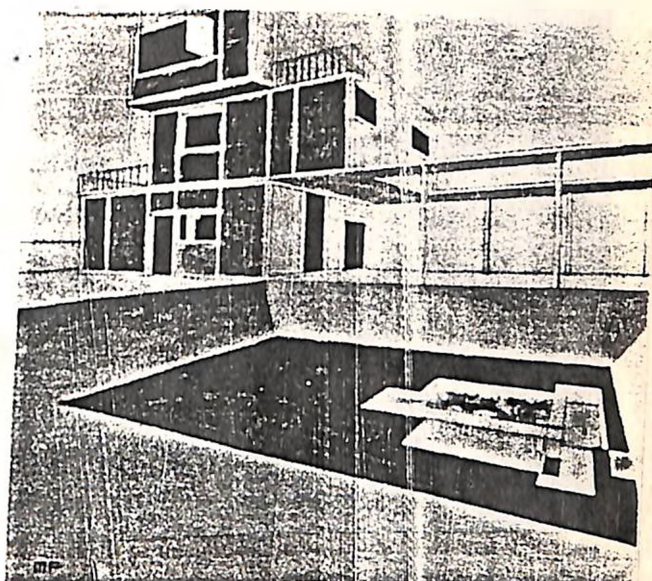
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Oskar Schlemmer:
Delineation of space by
human figures. Theoretical
drawings. 1924
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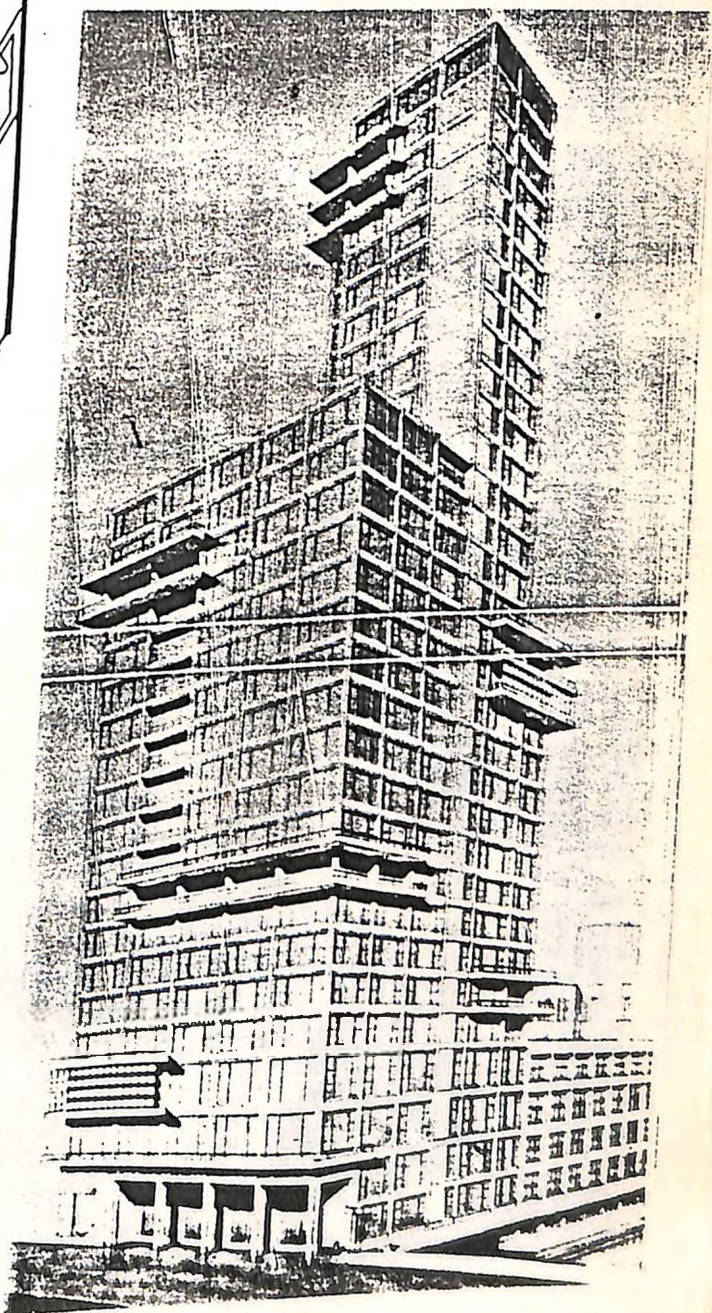
Farkas Molnár: U-Theater
in action



Farkas Molnár: Project for
a wood frame house. 1922

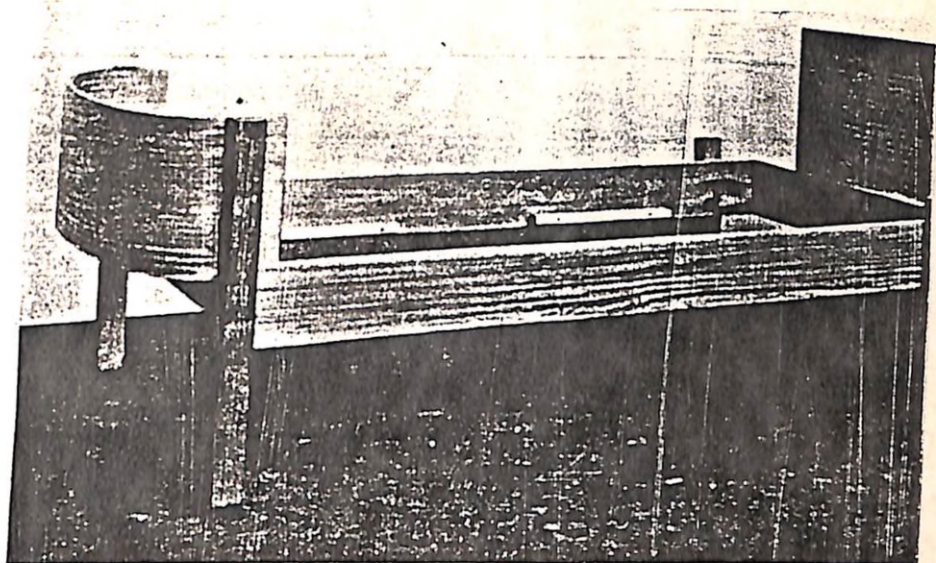


Farkas Molnár: Project for
a U-theater

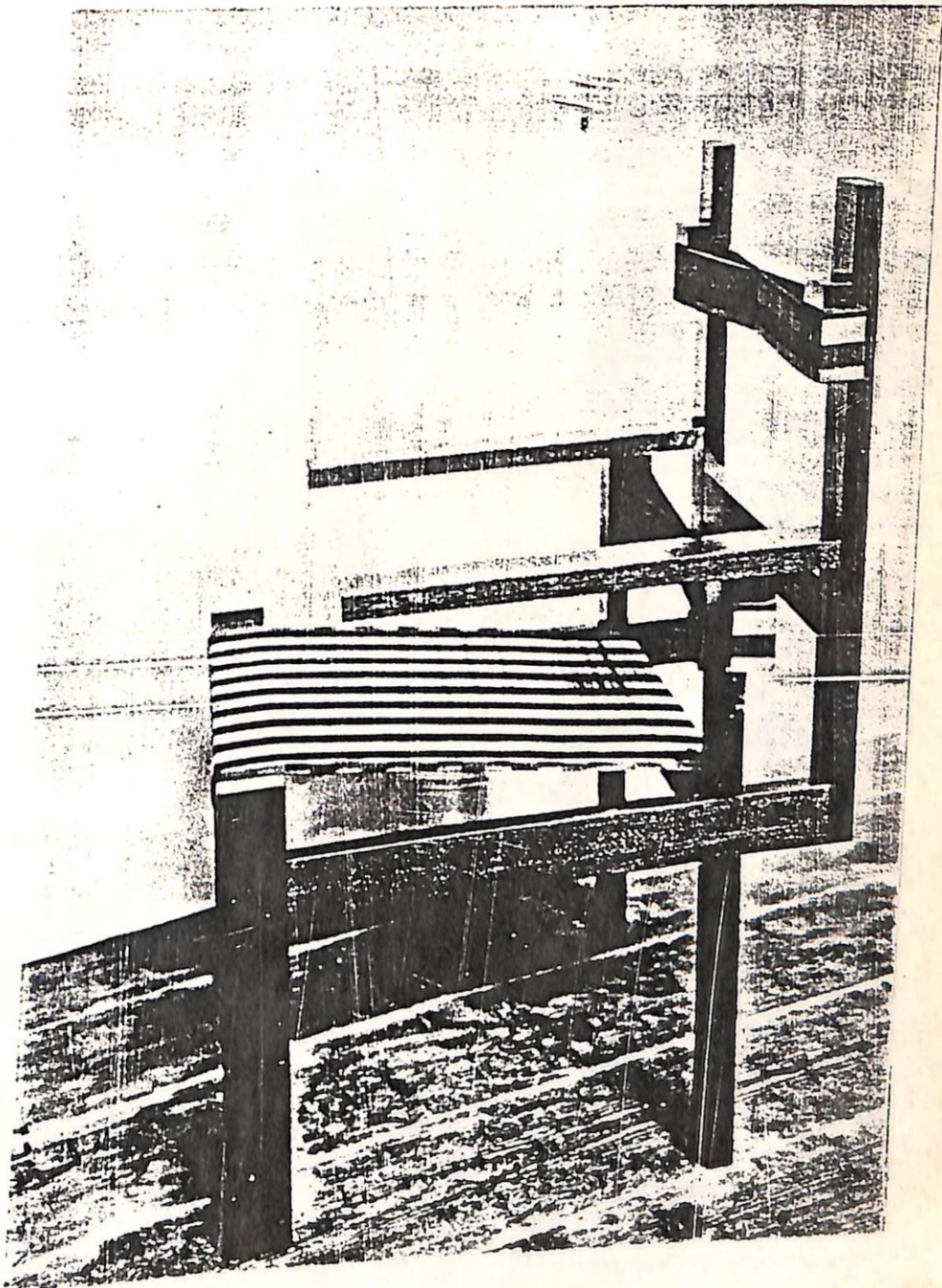


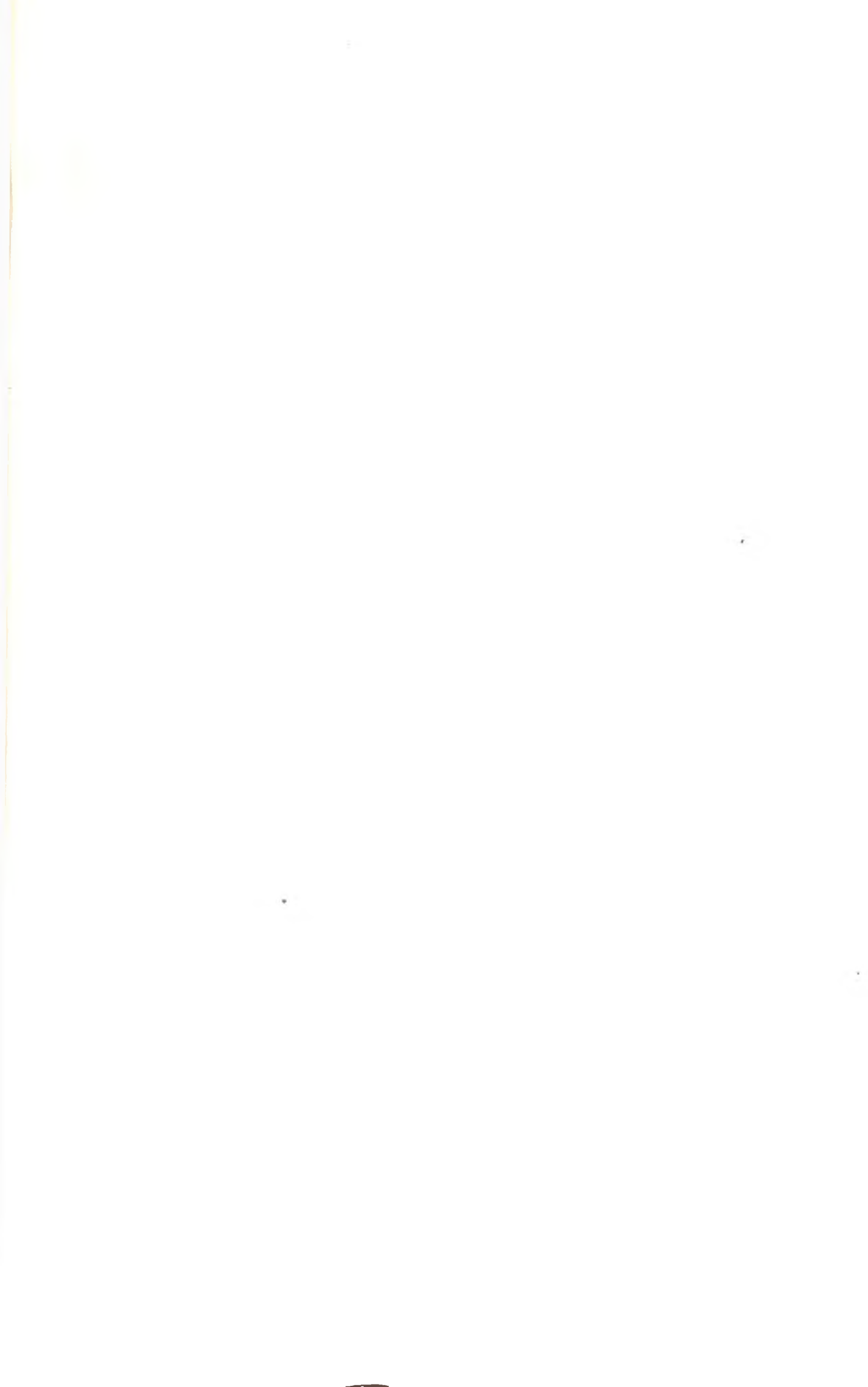
Walter Gropius and Adolf
Meyer: Project submitted
to the Chicago Tribune
Competition. Reinforced
concrete. 1922

Marcel Breuer: Bed.
Lemonwood and walnut.
1923

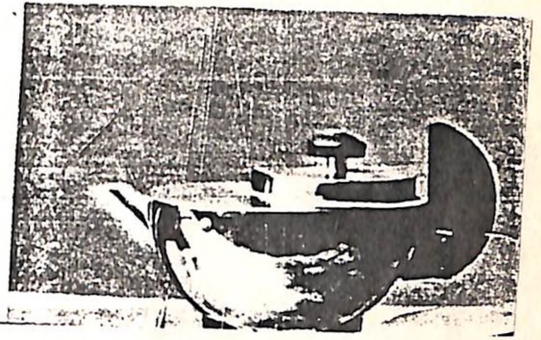


Marcel Breuer: Chair.
Fabric seat and back rest.
1924



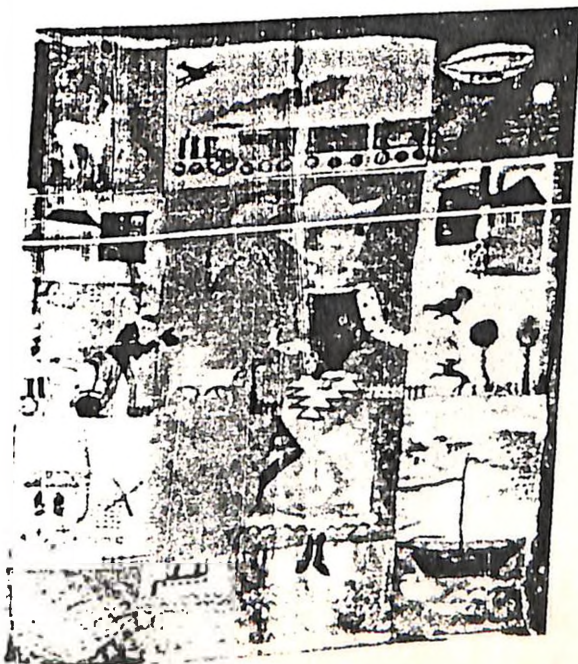
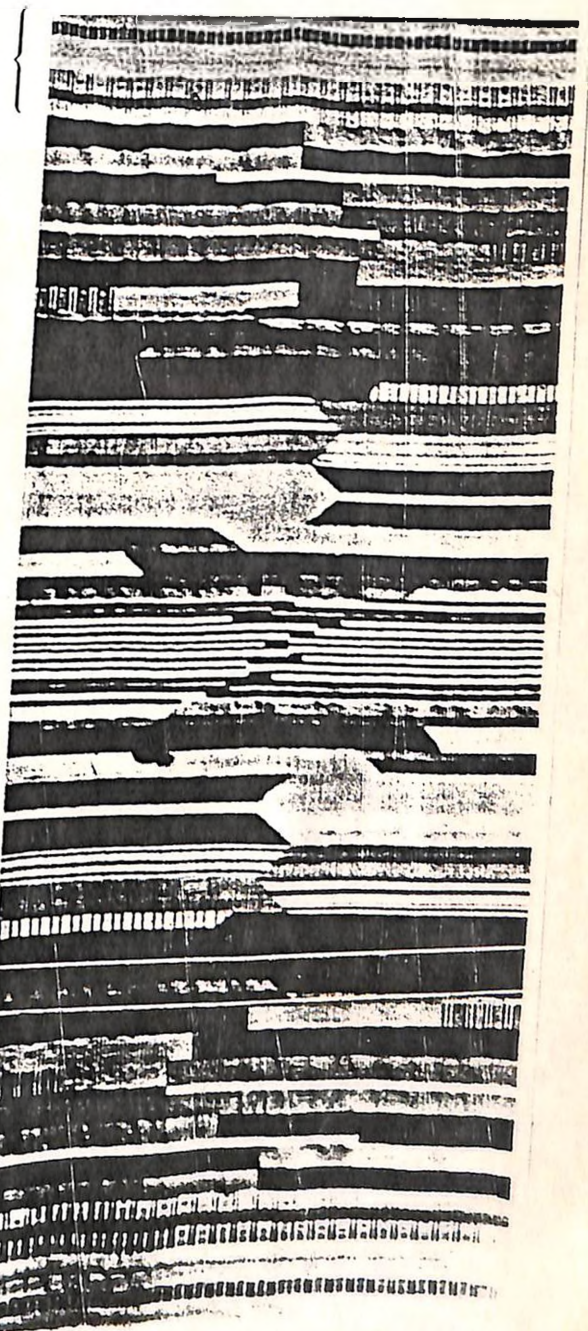
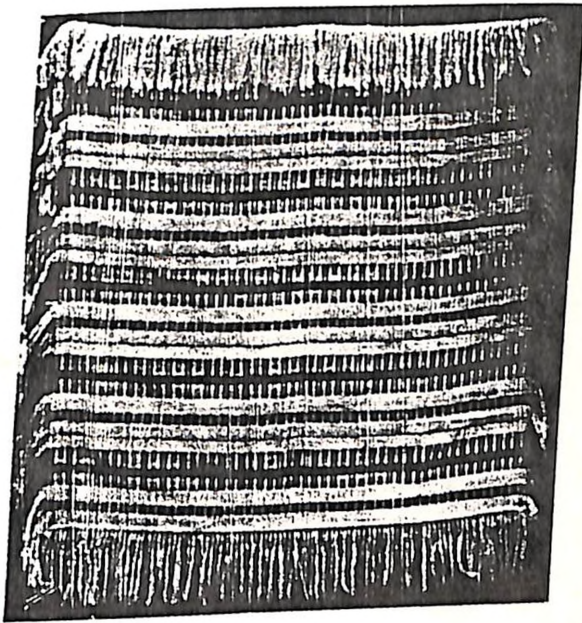


Marianne Brandt: Metal teapot. 1924



Guntha Sharon-Stözl:
Woven cover, Gray and
white. Wool and rayon.
1923

Ruth Hollós: Woven cover.
Repeated pattern adopted
for machine production
derived from handwoven
cover at right



Ruth Citroën-Vallentin:
Appliqué and embroid-
ered hanging for child's
room. 1923