

ARTS 2D Final

Due March 28, 2023 Tuesday

Cover Sheet

Name: Frank Yungfong TANG

I understand that I am expected to use my own words in this final exam. If I use any words from a source, I must put those words in quotes and then I must give credit to the source by using parenthetical notes (in-text citations), footnotes, or endnotes. This applies to any use of ChatGPT or any other AI source, and if I use any AI bot source, I must put the words from that AI source in quotes and give credit to the AI source using one of the above citation methods.

My name: Frank Yungfong TANG Date: March 25, 2023

A handwritten signature in black ink, appearing to be 'Frank Yungfong TANG', written on a light gray background.

ARTS 2D “History of Art: Europe & the US from Post-Impressionism to the Present”

Final Exam, Winter 2023, De Anza College

Student Name: Frank YungFong Tang

Professor: Deborah Pasturel

Part I: World War I

World War I (WWI) was fought between August 1914 and November 1918 mainly in Europe. The main battlefields are in France, Belgium, Russia, Austria-Hungary, and Italy¹. Due to the location of the battle ground, it heavily impacted most people in Europe immediately. The United States entered the war in April 1917 and only fought 19 months, much shorter than European countries². The percentage of direct combat involvement, casualties and wounded is much higher for people in Europe than in the United States. During WWI, France mobilized 8.1 million soldiers, almost 21% of their 39 million total population; Great Britain mobilized 6.1 million, 13.2% from their 46.1 million total population; Italy mobilized 4.3 million, about 12% from their 36 million; Russia mobilized 15.8 million, 9.7% of their 164 million. In contrast, the United States only mobilized 2.1 million, 2.13% of our 92 million in population. Therefore, there are much less percent of Americans who fight in WWI³. The total number of deaths from the United States during the WWI is also much smaller, about only one tenth compared to each of France, Britain, Italy or Russia. Therefore, most of the American artists during WWI are not impacted as European artists. Many European artists had to fight WWI to protect their land, property and community which American artists could avoid. Therefore, many European artists

¹ Herwig, Holger H. *The First World War: Germany and Austria-Hungary 1914-1918*. A&C Black, 2014.

² Farwell, Byron. *Over There: The United States in the Great War, 1917-1918*. WW Norton & Company, 2000.

³ “Casualties : WW 1.” *Casualties | WW 1*, 31 May 2017, www.100letprve.si/en/world_war_1/casualties/index.html.

witnessed the war first hand and suffered the painful consequences throughout their life. They may have lost their loved one during the war or suffer post-traumatic stress disorder after a tragic event in the battle ground.

To examine the differences between European art and American art during and after World War I, we have to limit our discussion to art made between summer 1914 and 1930, from the beginning of WWI to the time before Hitler gained the power to control Germany. Although some of the artists we discussed during the class were impacted by WWI, we should not consider their work if the work itself was made before or after this period. I also find it is difficult to compare the art by binary dividing them to American art vs European art since some of the art made in the United States was created by European artists who immigrated to the United States, in particular, the founding member of New York Dada movement, Marcel Duchamp. Marcel Duchamp lived in the United States for eight years from 1915 to 1923 to escape WWI and created many of his great work during this period⁴. But then he moved back to France. Should we consider his work during that period as American art or European art? Some could categorize them as American art since they were made during his residency in the United States, while others could categorize them as European art since the artist was always European, and educated in Europe, mainly influenced by his European peers, and later moved back to Europe.

Notable American artists during this period of time are mainly artists of Regionalism and of the Harlem Renaissance. The artists in the American Regionalism movement during the last 1920s rejected abstraction and urban modernism in favor of a more realistic and rural style. They were inspired by their isolated life surrounded by the lives and landscapes of the American Midwest and South. They often illustrated scenes of everyday life to celebrate American values

⁴ Cabanne, Pierre, and Marcel Duchamp. *Dialogues with Marcel Duchamp*. Vol. 303. Da Capo Press, Incorporated, 1987.

and traditions. One famous Regionalist is Grant Wood. In *American Gothic* (1930), Wood asks his dentist and his sister as sitters and illustrates a pair of couples, in an unknown relationship, in front of their American style house. It became an iconic work to represent American life. The work takes a realistic approach, heavily utilizing symbolism, with muted and earth-toned color palette⁵. Many other American Regionalism artists also depict similar scenes of American daily life, such as Edward Hopper⁶.

During the 1920s and 1930s, a group of artists formed the Harlem Renaissance in Harlem, New York City to foster the great creativity in African American art. It was a response to the racism and discrimination against African Americans in the United States. The movement celebrates African American culture and identity and later contributed to the strength of the Civil Right movement in the United States. Aaron Douglas is one of the most famous artists in this movement during this period. In *Noah's Ark* (c. 1927), Douglas rendered the Biblical scene with abstract shapes and black color to depict the human characters and a pair of panthers entering the Ark in the paintings to hint the need of cleansing of this evil world and the longing for the deliverance of the judgment from God. The work is in the Art Deco style which uses geometric shapes, bold colors, and stylized forms⁷. Jacob Lawrence is also an important artist in the Harlem Renaissance, but much later.

For European art, we consider the following works discussed in this class: *Widows and Orphans* (1919), *Killed in Action* (1921), and *Germany's Children are Starving* (1924) by German Expressionism artist Kathe Kollwitz; *The Seer* (1915) and *Mystery and Melancholy of a Street* (1914) painted by Greece born Italian Fantasy artist Giorgio de Chirico; *The Treachery of*

⁵ Wood, Grant, et al. *Grant Wood: An American Master Revealed*. Pomegranate, 1995.

⁶ Maccaro, Alex C. "Edward Hopper: The Twentieth--Century American Flâneur." *Allison Adler*. 142.

⁷ Kotb, Rehab Mahmoud. "Art Deco architectures as inspiration source in fashion design." *International journal of Science Commerce and Humanities* 2.3 (2014): 1-17.

Images (1928-1929) by Belgian Surrealist René Magritte; Birthday (1915-1923) by Russian-French Surrealist Marc Chagall; Collage Arranged According to the Laws of Chance (1916-1917) , Torso, Navel (1920) , and Mountain, Table, Anchors, Navel (1925) by the German-French Dadaist Jean (Hans) Arp; Composition #6: Trees (1914), Composition #10: Pier and Ocean (1915), Composition in Color A (1917) by Dutch De Stijl artist Piet Mondrian; Three Musicians (1921) and Three Women at the Spring (1921) by Spanish Cubism artist Pablo Picasso. We observe very rich styles and strong development of German Expressionism, Fantasy, Surrealism, Dada, De Stijl, and Cubism. Notice all the Futurism work discussed in the class were made before WWI, and therefore we disregard them in answering this question. German Expressionist Wassily Kandinsky and Franz Marc also made some great works but unfortunately none of those discussed were made during this period.

Within these artworks and artists mentioned above, German artist Kathe Kollwitz is the one responding to the war most obviously and directly. Kollwitz was trained under the realism approach. She started to illustrate the painful experiences observed in society very early on, way before the start of WWI. She saw much pain in her daily life in German society due to the impact of the Industrial Revolution, urbanization, the Franco-Prussian War and WWI. She used etching, lithography and woodcuts to render black and white images to depict the most vulnerable moment in life while facing the death of a beloved one, uncertain and insecure future, and the aftermath of other tragic moments. Her works cast the inner emotion of many figures outward to cry to the cruel world.

In both The Seer (1915) and Mystery and Melancholy of a Street (1914), de Chirico created a mythical world with heavy use of Renaissance era linear perspective in the use of line, without using aerial perspective by color. De Chirico's father is Italian, mother a Greek and was

born and grew up in Greece, educated in both Greece and Germany, and loved Italy. He creates a dreamlike world which is rather empty of other people, showing a sense of loneliness of his inner world.

Magritte challenged viewers to question the limitation of the medium and the viewer's perspective in *The Treachery of Images* (1928-1929) by drawing a daily object by a realistic rendering style, but posed the core question in text.

Chagall painted the happiest moment of his life in *Birthday* (1915-1923), illustrating a magical moment between he and his future wife Bella, a few weeks before their wedding. Chagall extensively expressed his extraordinary happiness by depicting unrealistic body shapes and position in a dreamlike world. Every household object is recognizable, but the composition and relationship between the body and the room placed them in a paradise far beyond their small room. They are floating in the air! His neck is extending to follow Bella! His eyes are closing while kissing her! His joy cannot be contained in the painting and escape outside the canvas into our world.

On the other hand, Dadaist Jean (Hans) Arp, and De Stijl artist Piet Mondrian moved their works to represent ideas by using simple, abstract, and solid color shapes through division, arrangement, and overlapping.

Picasso experimented with different styles in his long artistic career. The *Three Musicians* (1921) is a colorful cubism work. In the same year Picasso painted *Three Women at the Spring* (1921) in a very different style- Neoclassical. Diverse styles and creativity from these European artworks show the center of the art during this period is still in Europe and not yet moved to the New York city.

As mentioned above, it is hard to discuss the work of New York Dada in the frame of a binary American art vs European art division because the most prominent leader of such a movement, Marcel Duchamp, created his most famous works in New York during his temporary 8 years only residency. Duchamp was educated in France, started his artistic career in Europe, moved to New York to escape WWI, created his most important works while he was in New York, but then moved back to France 8 years later. Therefore, it would be difficult to attribute the creativity of those works only to European art or only to American art. The set up of the art circle in New York gave him a unique opportunity to make famous his readymade Dada work *Fountain* (1917) and *L.H.O.O.Q.* (1919). It would be difficult to imagine that he would have the same kind of opportunity to exhibit them in Europe if he didn't show them in New York first. We will never know however.

In summary, the key differences between European art and American art in this period are mainly in the richness of depicting subjects, diversity of artistic style, the core philosophy of what the art is created for, and the desire of exploring inner emotion. The other key difference is that American art tends to aim for more general or popular viewers while European art was created for more educated or elite buyers.

Part II: World War II

Many European artists moved from Europe to New York city in the brink of World War II (WWII) because of their fear of Nazi persecution⁸. In 1933, immediately after Hitler gained political power in Germany, he started several policies against modern artists. He ordered the destruction of many modern artworks and closed art galleries and museums exhibiting modern

⁸ Dossin, Catherine. *The Rise and Fall of American Art, 1940s–1980s: A Geopolitics of Western Art Worlds*. Routledge, 2016.

art⁹. He also prohibited teaching modern art in German schools¹⁰. In July 1937, the ruling Nazi party of Germany put together The Degenerate Art Exhibition to promote the idea that modernism was a scheme that was destroying German decorum. Hitler proclaimed "merciless war" on cultural disintegration, attacking "chatterboxes, dilettantes and art swindlers" before the exhibition started¹¹. Hitler's policy triggered many artists, for example, Wassily Kandinsky, Max Beckmann, and Kurt Schwitters to flee from Germany¹². After WWII started in 1939 and the quick expansion of German troops all over Europe, many more European artists fled to the United States, mainly gathered in New York city to escape the threat from Hitler. Salvador Dalí¹³, Piet Mondrian¹⁴, Marc Chagall¹⁵, Andre Masson¹⁶, and George Grosz¹⁷ all moved to New York from Europe during this period of time. Some of them moved back to Europe after the war, but many stayed. Their arrival brought a lot of new ideas into the art circle in New York and influenced many American artists after.

After WWII, American art changed significantly! The birth of Abstract Expressionism, the growth of the New York School, and the development of Pop Art, with the earlier immigration of European artists during WWII shifted the center of the art from Paris to New York city.

⁹ Petropoulos, Jonathan. *Artists under Hitler: collaboration and survival in Nazi Germany*. Yale University Press, 2014.

¹⁰ Way, Lori Bishop. *The Bauhaus and its political presence in Germany prior to World War II*. California State University, Dominguez Hills, 2000.

¹¹ Packwood, Allen, ed. *The Cambridge Companion to Winston Churchill*. Cambridge University Press, 2023. p156.

¹² Josenhans, Frauke, et al. *Artists in exile: expressions of loss and hope*. Yale University Press, 2017.

¹³ Dalí, Salvador, Salvador Dalí, and Sculpteur Peintre. *Les diners de Gala*. Labor, 1974.

¹⁴ Henning, Edward B. "A classic painting by Piet Mondrian." *The Bulletin of the Cleveland Museum of Art* 55.8 (1968): 243-249.

¹⁵ Wilson, Jonathan. *Marc Chagall*. Schocken, 2009.

¹⁶ Marter, Joan M., ed. *Abstract Expressionism: The International Context*. Rutgers University Press, 2007.

¹⁷ Grosz, George. *An autobiography*. Univ of California Press, 1998.

Jackson Pollock and William de Kooning both moved into Springs, New York, the east end of Long Island to create their Abstract Expressionism works after the war. Arshile Gorky, Pollock, de Kooning, Lee Krasner, who married Jackson Pollock, Elaine de Kooning, who married William de Kooning, Mark Rothko, Helen Frankenthaler and many others were all considered artists in the New York School and categorized in the Abstract Expressionism movement. The development of Pop Art emerged in the mid-1950s as a response to the expansion of mass culture and the upward trending influence of media and advertisement. Andy Warhol and Roy Lichtenstein are two most famous Pop artists we discussed in the class. Pop Art gained popularity quickly and became a very influential style of art. Many daily-used merchants were created, such as Uniqlo T-shirts¹⁸, in this style today.

Cubism, Fauvism and Surrealism all influenced Abstract Expressionism. The emphasis of form and structure in Cubism affect Abstract Expressionists to pay attention to lines and shapes. The expression of emotion by color in Fauvism encouraged Abstract Expressionists to explore the usage of non-traditional color usage. The importance of the unconscious and the use of automatic gesture in Surrealism impacted them to paint by action, such as Pollock's drip paint on the floor, and Krasner's full length arm swiftling on huge canvas. For example, in *The Seasons* (1957) by Lee Krasner, a colossus 93 inch tall 204 inch wide Abstract Expressionism painting, we observed Krasner created this work by depicting dreamlike images of four objects/figures, influenced by Surrealism, using a combination of green and peach color, influenced by Fauvism, and rendering the figures in geometric shapes, influenced by Cubism. Krasner painted this work the year after the death of her beloved late husband Jackson Pollock, in the same barn house where she used to see him working on his famous drip paintings. It is also painted in the exact

¹⁸ Molnár, Virág. "The business of urban coolness: Emerging markets for street art." *Poetics* 71 (2018): 43-54.

same location where Pollock had a sexual affair with Ruth Kligman in July 1956¹⁹ a month before his death. All her love and hate memory and emotion toward Jackson Pollock were expressed and explored on that canvas.

European art, especially Fauvism, Cubism, and Dada helped to shape Pop Art developed in America in the mid-1950s. Fauvism shaped the Pop Art movement to use bright colors and bold forms. Fauvism uses lively colors, and this aesthetic was utilized by most Pop artists. For example, *Hopeless* (1963) by Roy Lichtenstein is rendered in dazzling primary colors, and the *"Campbell's Soup Cans"* series by Andy Warhol is rendered in a leveled, graphic style. Cubism and Dada artists provided a precedent for the use of commonplace objects in Pop Art. Some Cubists coalesced elements of everyday life into their art. For example, Picasso coalesced chair caning in his *Still Life with Chair-Caning* (1912). Dada artist Marcel Duchamp used readymade objects in his work. Roy Lichtenstein and Andy Warhol followed that and used images of everyday objects such as comic book pages and Campbell's soup cans in their works.

Extra Credit:

Surrealism, by definition, is a “movement that experimented with a new mode of expression called automatic writing, or automatism, which sought to release the unbridled imagination of the subconscious.” (Voorhies, James. "Surrealism." (2004)). Frida Kahlo, on the other hand, believed what she painted are too real and too truthful to her painful life experiences and therefore are more realistic than her imagination and deeply felt physically in her conscious level, rather than unbridled in her subconscious level²⁰. All her paintings are physical reality in

¹⁹ Adams, Henry. *Tom and Jack: The Intertwined Lives of Thomas Hart Benton and Jackson Pollock*. Bloomsbury Publishing USA, 2009.

²⁰ Li, You. "The Transition in Frida Kahlo's Self-Portrait: Before and After 1939." *5th International Symposium on Social Science (ISSS 2019)*. Atlantis Press, 2020.

her daily life to her, instead of images part of her nightly dreams²¹. Those images are not part of her “nightmare” but rather part of her “daily struggle”²².

The “daily struggles” Kahlo suffered and fought against came from several different events in her life. First, while she was 18 years old, she was on a bus which was involved with a tragic bus accident which killed many. That accident caused many injuries to her body, including a broken spinal column²³ and forced her to rest in bed for over a year to recover. For a long period of her life, she was bed-ridden and lived through over thirty medical operations²⁴. During this long period of bedresting, she started to paint and kicked off her painting profession and matured her distinctive artistic style²⁵. Many of her self-portraits, for one example, *The Broken Column/La Columna Rota* (1944), reflected her inner emotion engaging her broken body. Second, her marriage relationship with famous Mexican artist Diego Rivera is also very painful. They are deeply in love, but both have strong personalities. They were both damnably unrestrained and resulted in a truculent marriage²⁶. Their relationship is full of love, passion, but also peeve, enviousness and adultery²⁷. Many of her paintings reflected these struggles. *The Wounded Table* (1940) is an example of that²⁸. Third, she also suffered polio while she was aged 6²⁹ and left her right leg faintly contorted and shorter than her left one. She therefore had to wear

²¹ Kettenmann, Andrea, and Frida Kahlo. *Frida Kahlo, 1907-1954: Pain and Passion*. Taschen, 2003.

²² Baizer, Gayle Susan. *Wearing her emotions on her sleeve: Costuming Frida Kahlo's self-portraits*. California State University, Long Beach, 2005.

²³ Budrys, Valmantas. "Neurological deficits in the life and works of Frida Kahlo." *European neurology* 55.1 (2006): 4-10.

²⁴ Siltala, Pirkko. "I made a picture of my life—a life from the picture: The life of the body in the pictures and writings of Frida Kahlo." *International Forum of Psychoanalysis*. Vol. 7. No. 3. Taylor & Francis Group, 1998.

²⁵ Lindauer, Margaret A. *Devouring Frida: The art history and popular celebrity of Frida Kahlo*. Wesleyan University Press, 2014.

²⁶ Rivera, Diego, Duilio Morosini, and Édith De Bonnafo. *Diego Rivera*. Fabbri, 1966.

²⁷ Kettenmann, Andrea, and Frida Kahlo. *Frida Kahlo, 1907-1954: Pain and Passion*. Taschen, 2003.

²⁸ Miller, Chelsey Rae. *FRIDA KAHLO: An Exploration of Art Themes and Symbols*. Diss. 2012.

²⁹ Demonte, Nicola. "A Medical Autobiography of Frida Kahlo." *The Association for Medical Humanities International Journal* 1 (2016): 21.

special shoes for leg length discrepancies after that. The blue butterflies painted on her left leg in her work *Appearances Can Be Deceiving* (date unknown) and the long skirt in many of her paintings reflected her agonizing about that³⁰. Fourth, due to the consequences of her bus accidents, Kahlo “experienced numerous miscarriages and at least three therapeutic abortion” (Antelo, Fernando. "Pain and the paintbrush: The life and art of Frida Kahlo." *AMA Journal of Ethics* 15.5 (2013): 460-465.) and eventually underwent a hysterectomy. She also rendered her miserable wrestlings of that experience in many of her paintings, for example, in *Henry Ford Hospital* (1932).

All these events nurtured the content of her paintings. These events are very real to her, not in her dream at night, but rather physical struggles hurting her twenty-four hours a day endlessly. Therefore, her paintings are autobiographical and reflect her state of being. Her work deeply connected with many suffering viewers in the world and spoke for their sufferings and therefore are considered highly valuable and everlasting.

³⁰ Lavery, Jane Elizabeth. "The Reception of Día de Muertos and Frida Kahlo and Their Reincarnations in the United Kingdom (2015–2020): A Question of Cultural Degeneration or Rejuvenation (Again!)?." *Bulletin of Spanish Visual Studies* 5.1 (2021): 135-167.