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| Weber, Max (1881-1961) |
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| Max Weber (1881-1961) was one of the most important early proponents of Cubism and Futurism in the United States and a major example of the impact of theories of the fourth dimension on modern art. |
| Max Weber (1881-1961) was one of the most important early proponents of Cubism and Futurism in the United States and a major example of the impact of theories of the fourth dimension on modern art. He was born in 1881 in Russia to a Russian-Polish-Jewish family who emigrated to Brooklyn, New York when he was ten. Weber studied modernist painting in Paris from 1905 to 1908, during which time his style was influenced by Paul Cézanne and by Fauvism. Around 1910, soon after returning to New York City, his style became strongly Cubist. It was also around this time that Weber became interested in the theories of the fourth dimension. He was fascinated with the speed, lights, and motion of the modern American city, and found an artistic equivalent in the stylistic influences of Futurism. These combined influences led to Cubist-Futurist paintings about the modern American urban experience, such as *Chinese Restaurant* and *New York at Night* (both 1915). After World War I, Weber often explored more spiritual and religious themes and traditional subjects such as landscapes, still lifes and portraits. In the 1930s and later, his subjects were often everyday people and places, typical of Social Realism. |
| Further reading:  (North)  (North, 1996) |