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| **Primitivism** |
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| In the context of modern art, Primitivism refers to specific artistic practices, lifestyles, and modes of critical thought and inquiry influenced by non-Western art and culture. Specifically, Primitivism constitutes the ways in which a number of artists and groups valorised and drew upon aspects of ‘tribal,’ Eastern, and European folk cultures and art forms. They appropriated these as subject matter and as a source for selective visual characteristics and representational codes, that were viewed as countering or in opposition to academic techniques, and to the category of the civilised. Primitivism was synthesised from a combination of long-standing notions, prejudices, and idealisations from mythology, philosophy, literature, travel writings, anthropological theory, popular culture, colonial propaganda, and, more generally, encounters with non-Western artifacts and peoples. This giving-of-value and appropriation of forms and subject matter was carried out for a number of reasons: the quest to overturn academic norms, to facilitate the practice of modernist formal invention, the pursuit of greater expressiveness, for reasons of personal and artistic rivalry, the avant-garde logic of trumping past styles, bohemian provocation, identity-production, as an appropriative exercises of power, and, as a mode of resistance or opposition to Western modernity, modernisation, and capitalist economic structures and relationships.  If primitivism colluded with a network of colonial, imperial, scientific, and other discourses and interests, and its practitioners partook of racist and misogynist views of non-Europeans and non-urban peoples, it also possessed critical capacities. It is useful to conceive of it as existing at exactly this juncture — a method, as Jill Lloyd has written, of negotiating the contradictions and paradoxes of modernity itself, its liberatory possibilities, as well as its relentless abstraction, alienation, contingency, and destruction of past values and stable social structures.  **Primitivism’s Philosophical and Theoretical Background**  Modern artistic investment in primitivism drew upon an extensive and complex history of primitivist thinking in Western culture —ranging from antiquity, to the primitivist modes of thought developed in travel literature and anthropological theory during the ‘Age of Discovery’ and the Enlightenment, to nineteenth-century exoticism and Orientalism.  Antique philosophers supposed that there had been early, primitive, or otherwise less civilized peoples who lived in a golden age in harmony with nature and their own impulses, without the restrictive conventions of civilized life, and who were able to bear hardship and possessed few material goods. Modern artists imagined that life in societies with ritualized forms of violence and open practices of sexuality were superior to the internalized disciplinarity of modern cultures. Moreover, they believed that primitive peoples organically developed artistic styles and symbols suited to their cultures that could express their relationships to the world, and that were embodied in non-commodified, everyday, decorative, and religious objects. Modern culture, they posited, lacked these, and instead was reliant upon the imitation of past styles that led to the production of deadened cultural forms. Different modernist primitivisms emphasized particular aspects of these notions.  In the early modern period and Enlightenment, notions of the primitive were consolidated that, as Frances Connelly has shown, were formed in relation to the values of the classical tradition, including the notion that ‘primitive’ peoples were immersed in sense experience from which they were incapable of abstracting. This sensual immersion was closely related to the notion of primal *poeisis* and a capacity for uninhibited bodily and other forms of expression, including mimicry (which became limited during the development of civilization). Moreover, the notion of primitive artistic production became intertwined with the ornamental, and the belief that primitive peoples were capable of decorative ingenuity. As Connelly notes, other forms associated with the primitive included the hieroglyphic, the fetish, and the grotesque. Primitive art as conceptual category, then, encompassed such traits and forms thought to be typical of early or primordial art production.  Primitivism was also nourished via Enlightenment thinkers’ preoccupation with the origins of cultural institutions and human capacities, and by Romantic notions of culture that valued origins and cultural ‘earliness.’  The fundamental notion that primitive peoples animated the external world, personifying natural powers, while modern scientific thought is capable of identifying physical forces at the basis of the functioning of the natural world was both a component of a set of ideas about the primitive and a conceptual division that generated modernity’s subject-object relationships.  **The Primitive in Art Theory and Mass Culture around 1900**  Artists practicing primitivism in the late nineteenth and twentieth centuries drew upon ideas generated by the intense interest in the artistic origins of German-speaking *Kunstwissenschaft* (scientific art history), from Alois Riegl’s (1858-1905) writing on Maori art and ornament, to Wilhelm Worringer’s (1881-1965) *Abstraction and Empathy* (1908) and other writings. Riegl’s 1890-1893 theorization of the primordial artist driven by the artistic will to produce non-instrumental, decorative forms — an archetype that he conceived as in vigorous opposition to the predominance of ‘materialist’ theories propagated by archaeologists and anthropologists — would provide a touchstone for the discourse surrounding primitive ornament and art, thus setting the notion of artistic volition at its centre. Gottfried Semper’s (1803-1879) *Style* (1861–1863) had already initiated a scholarly turn toward minor arts and their origins in order to counter historicism in architecture and design. In addition, Semper’s writing on jewellery freely moved between ancient civilizations and contemporary primitive peoples, locating in primitive adornment the original principles of ornamental order and design.  [Image: ProblemsofStyle.png]  Caption: Illustration to Riegl, Problems of Style, 1893.  [Image: Style.png]  Caption: Illustration to Semper, Style, 1861-1863.  Art historian Aby Warburg’s (1866-1929) thought sought to grasp deep meanings about the relationship between man, nature, and the cosmos in primitive art, giving place not only to ornament, but also to symbols and rituals. Recognizing the contaminated state of so-called primitive culture in the present, in its ruins in the American Southwest, he nevertheless deployed the technique of interpreting contemporary living primitive peoples as vestiges of early pagan humanity, and as the embodiment of traits common to early cultures outside of progressive historical time at the beginning of a continuum from pagan to modern culture.  [Image: Pueblo.png]  Caption: Illustration to Warburg, “Images from the Region of the Pueblo Indians of North America,” 1895/1923.  [Image: FormGothic.png]  Caption: Illustration to Worringer, Form in Gothic, 1912.  Since its beginnings, cultural primitivism has sought to find in existing primitive peoples evidence of imagined early peoples. This was the case in the late nineteenth and early twentieth centuries, when prehistoric art was discovered and intensely debated, and its two poles — naturalistic and ‘geometric,’ corresponding to Worringer’s empathetic and abstract modes — were examined in scholarly and popular texts. It is important to note that this study of primitive art — which ranged from the prehistoric, to forms of the non-classical throughout art history, to the art of contemporary peoples — provided extra-historical ‘beginnings’ and foundations for many disciplines in the process of institutionalization at this time, from anthropology, to art history, to comparative musicology, and others (all discourses that were intertwined with practices and theories of modern art). This relates to the fundamentally ‘allochronic’ nature of primitivist discourses, which posit that non-Western or non-industrialized, non-urban cultures from the past and present exist outside of progressive, historical time, and are not coeval with the peoples of Western industrialized societies. In response to this literature, anthropologist Franz Boas (1858-1942) theorized in his1927 *Primitive Art* more benign understandings of the primitive, extrapolating qualities believed to be common to primitive arts in a non-evolutionist frame of analysis, thus equating the value of primitive art with Western art forms.  [Image: PrimitiveArt.png]  Caption: Illustration to Boas, Primitive Art, 1927.  The popularized notion of primitivism that permeated cultural centres in Western European during the late nineteenth and early twentieth centuries was, in itself, an important facet of primitivism — freak shows, circuses, Worlds Fairs, museums, and other venues displayed primitive peoples and artifacts. Artists drew as much on these as they did on ethnographic museums and literature (whether scholarly or otherwise).  Modern artistic primitivism was generated in conjunction with these histories and theories as well as with modern racial theories that buttressed colonialism and its concomitant forms of class and gender oppression.  **Impressionism and Post-Impressionism**  Deliberately regressive qualities were crucial to forming the persona of the modern artist that crossed artistic styles, even those that did not engage with primitivist subject matter. Charles Baudelaire (1821-1867) wrote of the regressive, deliberately childlike, spiritually convalescent, and intoxicating qualities that characterized the ‘painter of modern life,’ which were necessary counterparts to his moral subtlety, love of incognito, and urbane sophistication. The former rendered him especially sensitive to forms, colours, and other stimuli of urban environments, which he viewed as nervous shocks in an unmediated way, allowing him to see the world always anew.    Critics and artists connected with Impressionism and Post-Impressionism. Émile Zola (1840-1902), Paul Cézanne (1839-1906), and Maurice Denis (1870-1943) further theorized a modern artist who could experience the world directly and naively, thus bypassing forms of historical mediation and trained academic imitation. This artist and his/her style were intentionally awkward and primitive, and aimed to produce art directly from his/her unique temperament, from nature, and without the processes of modifying past visual sources as academic training taught artists to do. These works were distorted, flattened, and had unfinished qualities relative to academic painting. This movement imagined a ‘savage’ artist whose sensorium directly interfaced with nature and who thus produced more sincere and expressive works.  Critic Roger Fry’s (1866-1934) theorization of Post-Impressionism propagated the notion of the immediacy of artistic imaginative life — a life, he posited, more sensually receptive than the instinctual operations of goal-oriented deployment of senses and existence within the everyday. Fry combined these ideas with theories of primitive and children’s art, and in doing so furthering the common notion that primitives exemplified the childhood of humanity. He was also a theorist who supported the notion that while the very earliest (Paleolithic) arts were illusionistic even before the development of religious life and basic forms of conceptualization, typical early and primitive arts that followed immediately thereafter (Neolithic onwards) were ‘conceptual’ depictions of mental images and not imitative.  [Image: ChildrensArt.png]  Caption: Illustration to Fry, “Children’s Art,” 1927  **Paul Gauguin and Symbolism**  The work and life of Symbolist Paul Gauguin (1848-1903) often function as the starting points for analyses of modernist primitivism. He and fellow Post-Impressionist artist Vincent van Gogh (1853-1890) plotted their flight from the avarice of modern European culture in southern France to the imagined South Seas as the furthest horizon of escape, based upon their familiarity with exoticist and colonial literature, art, and popular culture. They believed they would find refuge from European relations of production and property and the decadence and hypocrisy of modern European society in a primitive land of abundance in harmony with nature, full of erotic delights, and artistic freedom.  Gauguin and other similarly disposed artists had already sought primitive culture in Europe in Brittany, France in the last years of the 1880s. Here, Gauguin convinced himself that he discovered ancient and ‘savage’ ways of life in the dress of its people, their communal religious and other rituals, and the seemingly unchanged rural landscape. He was in denial of the rationalization of this region’s agriculture, and the modern re-invention of its culture for touristic purposes while attempting to escape the conditions of modern, urban France. Just as Symbolist art was non-mimetic and scorned the material, the contemporary world, history, and everyday life, Gauguin’s artistic response was decorative and abstracted, seeking idyllic world of dreams and the archaic.  [Image: YellowChrist.png]  Caption: Gauguin, The Yellow Christ, 1889.  In 1890 he continued his quest for a world of easy abundance outside of capitalist relations and the pressures of modernity in Tahiti, but found this culture as already endangered by European encroachment. Here too his primitivism was profoundly contradictory, exploitative, and a vehicle of retreat from modernity, and a source for sexual and racist fantasies. As Stephen Eisenman has argued, one element of Gauguin’s primitivism can be interpreted as disingenuous and hackneyed, and as taking part in the imperialist and misogynist beliefs that facilitated his travels and emigration to the South Pacific. Here he sought to restore his endangered masculinity through easy access to young native women, and his works focused on them and on children. Indeed, Gauguin would carry out his artistic primitivism and formal radicalism on female bodies, a strategy common to modernist and avant-garde artistic innovation.    But it can also be argued that many of Gauguin’s works and attitudes critiqued Western European culture in powerful ways. Works including *Where Do We Come From? What Are We? Where Are We Going?* (1897) represent the differing gender roles and relationships between the natural and the human, profane and spiritual worlds, and dreaming and waking life of Polynesia. They give form to non-Western forms of beauty and bodily poise, and dream, however naively, of worlds outside of capitalist forms of exploitation. His later works in Tahiti and the Marquesas used native language to oppose colonial re-education attempts, and he joined in anti-colonial resistance movements and engaged with native sexual alternative cultures. This work also represents the syncretic character of Gauguin’s primitivism, and showcases his references not only to the art and myths of the South Seas, but also to pre-Renaissance Europe, the Far East and Southeast Asia, and elsewhere.  [Image: WhereDoWe.png]  Caption: Gauguin, Where Do We Come From? What Are We? Where Are We Going?, 1897.  **Worpswede**  In the 1890s and early 1900s, attempts to retreat from urban culture to rural areas replete with peasant life took place in artistic communities in Germany including, most notably,the Worpswede group. Following the 1871 reunification of Germany, modernization took place later yet more rapidly than in other Western European countries. As a result, progressive internationalisms and nationalistic, reactionary cultural criticisms developed, along with a cultural fixation on relationships to nature and peasant culture. Theorists like Georg Simmel (1858-1918) examined modern urban psychology and its differences from that of traditional rural communities. Many Worpswede artists worked in a realist style inspired by developments in France, but the work of Paula Modersohn-Becker (1876-1907) was more closely allied with Post-Impressionist techniques, also partaking in the idealization of peasants and the equating of the primitive with the feminine and natural.  [Image: KneelingMother.png]  Caption: Modersohn-Becker, Kneeling Mother and Child, 1907.  **Die Brücke**  Beginning around 1905, the artists of Die Brücke (‘the bridge’) in Dresden, Germany practiced primitivism in their Nietzschean quest to harmonize art and life, and to regenerate culture. The works of Ernst Ludwig Kircher (1880-1938) (among others including Max Pechstein [1881-1955], Erich Heckel [1880-1970], Emile Nolde [1867-1956], Fritz Bleyl [1880-1966], and Karl Schmidt-Rotluff [1884-1976]) demonstrate how primitivism was a way of negotiating modernity, its possibilities for personal freedom and subjective development, and its simultaneous abstraction of all aspects of life and personal relationships. At the same time, however, it was a potentially regressive vehicle of withdrawal from modernity into primitivist fantasies.  [Image: Kirchner.png]  Caption: Kirchner, photograph of studio, c. 1911.  The group’s primitivism emerged from its members’ training in architecture, and their immersion in the debates of the Jugendstil decorative arts reform movement at the turn of the twentieth century. In that context, ‘early’ non-European arts along with Western pre-Renaissance styles were valued for their challenging of historicism, academic art, and realism. Longing for a lost unity between art and life, Jugendstil and Die Brücke sought new, meaningful communal art forms, and non-commodified forms of interaction between makers and consumers of objects. Extending Jugendstil’s seeking of immediate responses to nature and efforts to infuse alienated objects with spirit, Die Brücke pursued immediacy in their bohemian lifestyles, paintings, sculptures, and prints.  [Image: Acrobatic Dance.png]  Caption: Kirchner, Acrobatic Dance, 1911.  [Image: Bathers.png]  Caption: Kirchner, Bathers Throwing Reeds, 1909.  Die Brücke’s work from communal studio environments gives photographic evidence of the group’s connection to primitivism. These environments — with their wall paintings, curtains, and homemade furniture (inspired by Palau decorative arts), Ajanta cave paintings, and other sources, are dismissed by historians as privileging a perceived formal integration of primitive styles that succeeds an earlier ‘superficial’ engagement with exotic subject matter and decoration.  Even after the group resettled in Berlin, Kirchner sought out the primordial sexuality that seemed to seethe beneath the surfaces of the metropolis in his series of streetwalker paintings. Around this time, however, Expressionist primitivism was criticized by modern artists who believed that it evidenced a failure to generate symbols for its own time (Max Beckmann, 1884-1950) or signalled a retreat from the dynamic urban and technological themes and forms appropriate to the present (Ludwig Meidner, 1884-1966).  The Die Brücke artists, incorporated into the broader label of Expressionism along with other artists and groups in Germany were also drawn to media with primitive connotations like woodcarving and woodcuts. Two of their members — Pechstein and Nolde —travelled to islands in the Pacific in further phases of their primitivism.  The studio environments of the Die Brücke point to decorative arts reform’s crucial relationship to primitivism in modern art. Designer and reformer Owen Jones (1809-1874) wrote in *Grammar of Ornament* (1856) that the urge to ornament was a primordial one from which modern artists should learn in order to recover their pure design instincts and, in doing so, returning to a childlike condition. The historicist culture that made all art and design of the past available for imitation and reproduction in conjunction with the cultures of collecting and displaying of colonialism and nationalist inter-European design competition were important backdrops for primitivism, and the discovery of primitive arts.  [Image: Grammar.png]  Caption: Illustration to Jones, Grammar of Ornament, 1856.  **The Blaue Reiter and Russian Primitivism**  Another mode of primitivism was practiced by the Blaue Reiter group of artists in Munich, Germany. Their *Blaue Reiter Almanac* (1912) focused on European folk art freely mixed with non-Western tribal arts. Inline with Worringer’s schema in *Abstraction and Empathy*, they argued that they had spiritual affinities with primitive artists and drew upon their art to aid in the renewal of a decadent and materialist European culture. This justified their transitional deployment of such folk and tribal forms, despite the anti-historicism and anti-mimetic bent of their theories. Their leader, Wassily Kandinsky (1866-1944), brought aspects of the primitivism inherent in modern Russian art to Western Europe, especially the works of artists Natalia Goncharova (1881-1962), Mikhail Larionov (1881-1964), and Kasimir Malevich (1879-1935). These artists engaged with icon paintings, peasant woodcuts, and other popular forms, combining them with influences from Fauve and Post-Impressionist techniques. Franz Marc (1880-1916) of the Blaue Reiter embraced the role of the ‘savage’ artist whose task it was to renew decadent European culture. August Macke (1887-1914) of this group theorized that the cabaret, the cinema, and other modern urban entertainment mediums might take on the role of the primitive rituals that offered emotional release in earlier tribal cultures.  [Image: BlaueReiter.png]  Caption: Illustration, The Blaue Reiter Almanac, 1912.  **Fauvism**  The Fauve group of painters emerged around 1905, led by Henri Matisse (1869-1954), and including André Derain (1880-1954) and Maurice de Vlaminck (1876-1958). They were labelled, as ‘wild beasts’ for their use of bright and non-naturalistic colours, distortion, and for the crude and expressive qualities of their works. Their modernist techniques were regarded as ‘barbaric’ and ‘primitive’ by some critics, while others extolled these qualities. Terms including ‘primitive,’ ‘decorative,’ and ‘modern’ were frequently invoked to describe their work.  Such labels also connected these artists to anarchist politics, and others to contemporaneous movements that emphasized direct experiences of nature and the free expression of physical enjoyment. Matisse’s work also partook of a classicized primitivism. The positive association of modernist painting, especially primitivist, and the decorative began to be recast near the end of the first decade of the twentieth century, gradually becoming pejorative and associated exclusively with the applied arts.  [Image: SeatedRiffian.png]  Caption: Matisse, Seated Riffian, 1912.  The Fauve artists began to work consciously in dialogue with African art, collecting African masks and other ethnographic objects (as would the Cubists and Surrealists). Through the use of primitivist distortions in his works, Matisse drew attention to the specifically pictorial nature of his artistic concerns. The Fauve artists’ interest in these objects was related to the re-exhibition of Gaugin’s works at this time, and to typical notions of the primitive in broader culture.    Matisse produced a number of works that incorporated traditional Orientalist motifts and figures during and after his travels to North Africa in 1906 and from 1912 to 1913. These works have been treated differently by contemporary advocates and historians of Matisse because they are not anecdotal, and do not deploy other realist tropes and techniques of academic Orientalist painting, and are instead highly abstracted. However, this distinction is dubious (as Roger Benjamin has shown), and upholds a practice of maintaining a number of avant-garde artists whose formal innovations seem to place them outside of the ordinary linkages of Orientalist and primitivist artists with the colonial and imperialist imaginary and its visual culture.  **Cubism**  Cubist Pablo Picasso’s (1881-1973) primitivism had a number of phases. His work around 1905 referenced the simplified forms of archaic Iberian sculpture and its revival in Spain in the 1890s. Influenced by the Fauves, Cubists were drawn to African sculpture, opposed to the interest in two-dimensional and ornamental forms focussed on prior by primitivist artists and theorists. Picasso’s primitivist work sought to engage with distorted forms perceived as ‘ugly.’ African art was deployed in his works to undermine Western conventions of the figure and of pictorial space, and it offered a means of formal simplification and experimentation in both his painting and sculpture. In fellow Cubist Georges Braque’s (1882-1963) works, it was used to question and juxtapose different representational codes. In Picasso’s 1907 *Demoiselles d’Avignon*, Western sexual ideals were aggressively attacked. This paintingdemonstrates how primitivism was a mode through which male modernist artists expressed their anxieties about modern culture and the changing status of women within it, as well as an aggressive mode of inter-artistic competition. Picasso’s work exemplifies historiographic dilemmas in the interpretation of modernist primitivism. The important 1984 MoMa exhibition‘‘Primitivism’ and 20th Century Art: Affinity of the Tribal and the Modern’ asserted a formalist reading of this art, using Picasso as its most important example. It took to heart Picasso’s denials of primitive art influence, while denigrating other varieties of modernist primitivism that engaged explicitly with primitive subject matter.  [Image: Picasso.png]  Caption: Photograph of Picasso in his studio, 1908.  [Image: Demoiselles.png]  Caption: Picasso, Demoiselles d’Avignon, 1907.  Art historians have articulated the anti-colonialist aspects of Cubist culture, and its links to anarchist and leftist opposition to colonialism, thus exhibiting the contradictory possibilities of primitivism. While their deployment of African sculpture reflects, in many ways, stereotypical contemporary views of Africa, they can also be regarded as part of these oppositional contexts.  **Purism**  Many forms of modernist celebrations of the machine and speed also partook of a kind of primitivism. For example, Fernand Léger (French, 1881-1955) tried to create forms that were modern and primitive at the same time — anonymous machinic forms that seemed to be mythical figures of a future society.  **Non-Western Primitivisms**  The primitivisms of modernist non-Western artists across the world, including Mexican artists David Siquieross (1896-1974), Diego Rivera (1886-1957), and Frida Kahko (1907-1954), or Indian artists Amrita Sher-Gil (1913-1941) and Sunayani Devi (1875-1962), demonstrate how non-Western artists utilized primitivist tropes to assert and fashion national identities while simultaneously engaging in anti-colonial struggles.    **Surrealism**  Artists and thinkers associated with Surrealism engaged with and combined other primitivisms with their preoccupations with Freudian notions of the unconscious, and theories of chance. Surrealists like André Breton (1896-1966) and associated thinkers (including dissidents) Georges Bataille (1897-1962) and Michel Leiris (1901-1990) were not only interested in primitive art, but also attempted to seek and produce otherness in everyday European culture and life. Collecting various everyday objects and primitive artifacts, they exhibited these together with Surrealist works. They drew upon the work of the Institute of Ethnology founded in 1925 (led by Marcel Mauss [1872-1950]), and associated with Lucien Lévy-Bruhl (1857-1939) and Paul Rivet (1876-1958). While their early enthusiasm for the primitive coincided with the interest for all things African in Paris, they also gravitated towards the Oceanic and other objects. Bataille’s journal *Documents* regularly included ethnographic themes. Associated German critic Carl Einstein (1885-1940) rejected the evolutionary primitivisms of earlier scholars and artists, and tried to engage with primitive art in formal and aesthetic terms.  [Image: Bresson.png]  Caption: Cartier-Bresson, photograph of Breton’s studio, 1961.  **Abstract Expressionism**  Beginning around the mid-1940s, a group of American artists who came to be known as the Abstract Expressionists — including Mark Rothko (1903-1970), Adolph Gottlieb (1903-1974), Barnett Newman (1905-1970), and Jackson Pollock (1912-1956) — referenced primitive and archaic art and peoples in their writings and artistic works, and claimed to have deep psychological affinities to these peoples. In this they were in synch with a popular discourse regarding the ‘modern man’ in the wake of the world wars and in the age of atomic weapons. As in earlier primitivisms, the primitive was a means by which to debate the effects of science, technology, and material, objective culture. In the U.S. at this time, it was also a figure through which to come to terms with the atrocities of recent history, which seemed to reveal that primitive and modern man lived in a continuum with timeless reserves of cruelty and barbarism, and accompanying responses of terror and fear.  [Image: Gottlieb.png]  Caption: Gottlieb, Alkahest of Paracelsus, 1945.  These artists conceived of their art as meditations on man’s condition and relationship to the cosmos, expressing universal truths about human experience. They deployed animated, mysterious biomorphic shapes from a Surrealist idiom, referencing the unconscious and psychological struggle, and, at the same time, the hieroglyph was frequently invoked, especially for Gottlieb, before they were associated with heroic gestural abstraction.  **Other Postwar Primitivisms**  Other major post-WWII primitivisms included that of Art Brut, led by Jean Dubuffet (1901-1985), and the Cobra group, led by Asger Jorn (1914-1973). Art historian Heinrich Wölfflin’s 1915 *Basic Principles of Art History: The Problem of the Development of Style in Later Art* was structured around the contrast of styles. Instead of the unity of the classical, were the self-sufficient “languages” of Renaissance and the Baroque art, signalling the rise of the historicist discipline of art history. Even within this relativized schema, however, there was no proper place for the pre-Renaissance ‘primitive’ in conceptions of art and art history, aside from its function as supplying origins. The problematic concepts and practices of the primitive and primitivism continue to challenge us**:** |
| Further reading:  **Primary Sources:**  Aurier, G. Albert. “Symbolism in Painting: Paul Gaugin.”  Baudelaire, Charles. “The Painter of Modern Life.”  Boas, Franz. *Primitive Art*.  Einstein, Carl. “Negro Sculpture.”  Frazer, James. *The Golden Bough*.  Freud, Sigmund. *Totem and Taboo*.  Fry, Roger. *Vision and Design*.  Gauguin, Paul. “Longing for the Tropics,” “Marquesan Art,” and “Life of a Savage.”  Jones, Owen. *The Grammar of Ornament*.  Kandinsky, Wassily. *The Spiritual in Art*.  ---, August Macke, and Franz Marc. *The Blaue Reiter Almanac*.  Riegl, Alois. “Neuseeländische Kunst.”  ---. *Problems of Style: Foundations for a History of Ornament*.  Semper, Gottfried. *Style in the Technical and Tectonic Arts; or, Practical Aesthetics*.  ---. “Concerning the Formal Principles of Ornament and Its Significance as Artistic Symbol.”  Tylor, E. B. *Primitive Culture*, Vol. 1 and 2.  Warburg, Aby M. *Images from the Region of the Pueblo Indians of North America*.  Wölfflin, Heinrich. *Principles of Art History: The Problem of the Development of Style in Later Art*.  Worringer, Wilhelm*. Abstraction and Empathy*.  ---. *Form in Gothic*.  Zola, Émile. “Edouard Manet.” |