Saba Johnson   ARTH3070-X01
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Short Question 1. Art and Money

The art market went through numerous changes from the 19th to the 20th century. During the 1820s, the Paris salon had peaked in popularity, where the culture of art being shown to an audience had grown. Many artists catered to this setting, creating pieces specifically to be seen by a person from a certain point of view or with a specific expectation. At the dawn of the 20th century, Americans specifically began to cultivate an interest in older art, and as its cultural significance rose so did its monetary value. By the 1930s it was common practice to collect art not primarily for status or it's inherit enjoyment, but as a monetary asset—much like stock. World War jostled the art market significantly, people's tastes changed quickly from more traditionalist renaissance-like works to the modern style that was emerging at the time.

Short Question 2. Science

Since the 1800s, science has played a huge role in art. Around the 1850s, many artists started paying more attention into making their art more physically accurate. This is known as the realist movement, and it made heavy use of accurate perspective and lighting—taking special care to shade umbras and specularity. As photography came into fruition, some artists modelled their subject matter and compositions after them too—as photography was understood by some as the "truth" and therefore reality of what the world looked like. During the mid-19th century industry was also developing quickly, and the representational art of realism also aimed to show this growth as unflattering as it was. "Man With A Hoe" by Jean-Francois Millet, The Stone Breakers by Gustave Courbet, and Song of the Lark by Jules Breton are excellent examples of this: while the paintings took a long time to make, they imitate the "snapshot" quality of photographs. The subject matter would also be considered ugly or not worth painting by the time's standards—however realism as a movement went above and beyond to reveal what was really there, in painstaking physical accuracy and detail.

Short Question 3. Cubism

While Picasso's work is very clearly inspired by Cezanne's, it's not fair to say that he was ripping off prior work. In many ways, it's arguable that Picasso's work is simply the next step in what Cezanne was trying to do. Cezanne's artwork in retrospect seems restrained in its unique qualities--while elements are distorted in the frame--these distortions are not the main subject, just accessories. Picasso on the other hand, utilized the cubism style to create things at the level that people hadn't seen before. Comparing Madame Cezanne in a Yellow Chair to any of Picasso's distorted paintings of similar subject matter such as the Weeping Woman makes it clear that each artist simply focused on different things. Cezanne definitely popularized synthetic cubism in his Still Life series, but Picasso took it a step further and introduced temporal and primitive elements, combining it with analytical cubism to create works such as Les Demoiselles d'Avignon and The Reservoir. From a viewer's comparison, cubistic elements are far more prominent in Picasso's art than Cezanne's —and it's perhaps this difference that caused Picasso to become more popular.

Short Question 4. Color Theory

Analytical Post Impressionism rejected the colors of the world as the eye saw them, and instead aimed to interpret the scene's values and shape through emotion and memories. By foregoing surface level appearance, it aimed to draw the viewer to interact with the work in a more emotional and intimate way.

The Blue Rider movement of German Expressionism perceived color to have a spiritual element to it. Many artists of the movement believed that specific colors and forms had ideas intrinsically tied to them, and used these associations to create their works. Often times, this would result in purposefully unrealistic or uncomfortable renderings of color.

De Stijl was similar to German expressionism in that they also believed certain colors to have meaning, however the difference being that the interpretations were intended to be universal and harmonious. De Stijl's color was made paramount by removing everything but vertical and horizontal boundaries.

Futurism was built off of post impressionism, by combining stippled lines of bright colors to convey that Futurism was all about forgoing the past and embracing the future. The use of rainbow-like colors and dynamic placement signaled that the future is coming quickly and would be awe inspiring.

Short Question 5. Painterly Brushwork

Arundel Mill and Castle by John Constable is a restrained impressionistic work that selectively highlights and conveys emotion through small specular highlights and luminous colors. At the Park by Isaac Levitan conveys a similar color palette and feeling, however Isaac uses a correct perspective and darker crevices to create a dirtier feeling. These two paintings both use the three-dimensionality of the paint to create their detail.

Impression Sunrise by Claude Monet and James Abbott's Old Battersea Bridge share the same ethereal feeling, despite being a part of two different movements. Monet's classic light flooded landscaped influenced many paintings afterwards to also fill the frame with fog. His almost out - of-focus shapes are also echoed in Abbott's work, while still trying to maintain its accurate reflections and realist rendering of shadows.

Van Gogh, Straw Huts at Dusk is a comparatively restrained Van Gogh piece that uses its dark overall tone to highlight unreal pinks and greens in the dusk sky, and having them play off the darker subjects in the foreground. Jean-Francois Millet's "The Sheepfold" represents a similar scene, he interprets the moonlight impressionistically, with similar prismatic colors coming off the moon in the background and playing off the nearly silhouetted sheep.

Bullet List Answers 1. Non-Traditional Mediums

1. "Maquette for Guitar" by Pablo Picasso, 1912. The guitars were created using cardboard and metal. The material was thin and malleable, allowing it to be used and bent so when it's viewed from certain angles, it creates the impression of cubism.

2. "Fruit Dish and Glass" by Braque, 1912. Braque invented papier collé by creating this piece, by sticking together different kinds of paper. The final product resembles a woodgrain pattern. By doing this he popularized the technique of using multiple materials in art.

3. "The Crystal Palace" by Joseph Paxton, 1851. Building primarily made of Glass. This building was extraordinarily large for what it was at the time. Having the outside of the building made of so much glass was also highly unusual, however it's a clear precursor to the modern skyscraper design of today.

4. "Column" by Naum Gabo, 1923. Made of various industrial materials. The materials are inspired by and represent Russia's goal to create an image of a futurist, industrialist, and utopian society.

5. "Boulevard du Temple" by Daguerre, 1838. This photo was made using a Daguerreotype. This process involves exposing a silver iodine plate to light, then revealing the image using mercury. Daguerreotypes revolutionized photography and its accessibility.

Bullet List Answers 2. Art & Writing

1. "Homage to Apollinaire" by Chagall 1911. This painting is meant as a tribute to many writers, one them being Apollinaire, a writer and poet who defended Cubism and Surrealism.

2. "Hector and Andromache" by De Chirico, 1912. Chirico was inspired by Nietzsche and Schopenhauer's philosophy when creating his work. He incorporates ideas of referencing the unknown.

3. "D'où Venons Nous / Que Sommes Nous / Où Allons Nous" by Paul Gauguin, 1898. This painting was a visualization of Gauguin's personal manifesto, with itself acting as a suicide note—as he would commit suicide shortly after painting it.

4. "The Burial at Ornans" by Gustave Courbet, 1850. The basis of this painting was Carl Marx's communist manifesto, where Courbet demonstrates a theme in Marx's ideology by having no hierarchy in the people attending the burial.

5. "Saturn Devouring One of His Children" by Goya, 1823. This painting references Saturn eating one of his children in order to break a prophecy, according to the myth of Titan Cronus.

Bullet List Answers 3. Primitivism

1. "Reclining Nude I" by Matisse, 1906. This sculpture represents a figure using abstract carved shapes, bring the form down to its simplest shapes in a rough and chipped way.

2. "Berlin Street Scene" by Ernst Ludwig Kirchner, 1913. This painting removes almost all detail from the figures presented, compressing them down into geometric shapes and colors.

3. "The Prophet" by Emile Nolde, 1912. This print feels very choppy and unfinished, the artist's strokes are very apparent in this piece. Black on white really simplify the composition.

4. "Improvisation 26, Rowing" by Vasily Kandinsky, 1912. One of Kandinsky's more simple and open compositions. The textures at play from the painting method and canvas really give a "raw" feeling, as if they were scratching the canvas.

5. "Viaduct at l'Estaque" by Georges Braque, 1908. The simple two-color palette and open composition allow the scene's simplicity and flat colors to shine through. The artist's brushstrokes are well seen in every tree and cloud.

Essay 1. War and Art

The world went through an incredible amount of change between the 19th and 20th century, that reflected in the art of its people primarily through the form of German Expressionism, and Russian Constructivism. This essay will walk through four major milestones in history and explore the effects of each time period on art—mainly in how artists of the time reacted to and reflected on concepts of war and political upheaval. The milestones being explored include the expansion of Northern Germany, the first World War, the Russian Revolution, and the period right before World War 2 began.

Even before the first World War, Germany was still a quite politically active country. During the Franco-Prussian war which took place in the 19th century, Germany as we know it today consisted of 39 independent states. They unified into one entity in 1871, however were still having growing pains going into the first World War. Unifying such a large country was quite a difficult task due to mainly cultural and political issues. Northern Germany during this time also underwent a second industrial revolution, due to its abundance of natural resources. They were able to expand their railroads quite significantly, increasing their population and commerce to unprecedented levels. It was due to these massive and quick changes, that German Expressionism began to take root—artists didn't want to be left passing by, they wanted to have their thoughts known on these transformations to their daily life.

A group known as Die Brücke formed around the early 1900s as a response to rapid changes brought in from the second industrial revolution. They intended to "bridge" historical German art and newer avant-garde works, proclaiming that they were the youth "…who embody the future, we want to free our lives and limbs from the long-established older powers." (Ernst Ludwig Kirchner, Brücke Program, 1906) Together, they would become the origin of German Expressionism, their beginning themes and influence would echo throughout the rest of the movement.

Die Brücke explored many themes and mediums of art—however most interestingly they practiced Primitivism, which greatly contrasted against Germany's state in technology and industry. Primitivism aimed to create work from simple materials, expressing the joy of creation over the final product.

As World War 1 began, and revealed itself that it was not going to be just be a small blip in history as many Germans thought it would be, people began to wear. As the war worsened, academic styled paintings were no longer appropriate—artists began to become restless and needed an emotional outlet. Die Brücke did just that: throughout their repertoire, they aimed to bring upon social change by broadcasting similar beliefs to that of Nietzsche. Die Brücke existed throughout the entirety of the first World War, and thus they were inspired by themes of inhumanity, poverty, and depravation. The war pushed even amateur artists to get their thoughts out, influencing some of the look of German Expressionism. The first World War also brought upon huge visual changes to the art of war—tanks, cars, robots, and airplanes littered Germany, and Fernand Leger was one of the artists to capture this chaotic mess in a lot of his art, but

namely in "The Level Crossing" he combined dynamic lines and colors that truly overwhelm the viewer.

During the run of World War I, the Blue Rider group was also developing alongside Die Brücke. They expressed a different visual language, preferring a more abstract style reminiscent of Cubism and Futurism, with a more spiritual twist. They also worked more with symbolism and were less "visceral" than Die Brücke. In many ways, the Blue Rider group was in response to Nietzsche godless sentiments, expressing the importance of spirituality during the war. Kandinsky, a member of the Blue Rider group came forward with a deep philosophy of color and value, each having its own spiritual and symbolic meaning. His work "Composition VI" is a complex abstract artwork, relating to apocalyptic intertwined with spirituality.

During this time, Futurism was quickly burning in and out of existence. The movement believed that the everything in the past must be forgotten, and the future should be the only thing embraced. "Unique Forms of Continuity in Space" by Umberto Boccioni shows this sentiment in a very powerful way, combining the human form with unstoppable machine. Much of the movement's art managed to capture the dynamism and change of daily life, echoing the war's effect on people.

During the Russian Revolution, socialism quickly became dominant. It had a large cultural impact not only on the country economically but also in deciding what thoughts and items had influence at all. An example of this would be "White Square on White" by Kazimir Malevich. Malevich tried his best to play nice with the revolution's ideas of art—however because it didn't line up with their ideology the piece was quickly suppressed, despite the piece being completely devoid of political or social meaning! It was intended to be a heavily spiritual piece, referring to understanding the objective world we inhabit.

This period of time in art was the launching off point of Russian Constructivism, where art was being driven by war and the regime. Thus, other works of art such as Lissitzky's "Basic Calculus," were well accepted. Due to it being propaganda, his work features iconography and typography prominently, almost resembling instructions. Lissitzky contributed greatly to the look of Russian Constructivism, and his work's influence still echoes through in today's graphic design.

Just like during the Russian Revolution, once World War 2 started in 1939, the Nazi's were already trying to control the art that was being made and consumed. German Expressionism suffered greatly under the Nazi Regime, as it didn't line up with the regime's ideals. Art that was not approved by the Nazi's was deemed as "Degenerate Art," this label was also applied to many found Picasso works as well. In many ways, German Expressionism transformed to Dadaism as a response to the oppression and war. Echoing Nietzsche's somewhat Nihilistic viewpoint, Dadaism expressed that the war was pointless in the long run, and thus critiqued its purpose aggressively. "The Art Critic" by Raoul Hausmann epitomizes this sentiment perfectly, depicting a puppet-like man controlled by money and shadowy figures, who is meant to be the untrustworthy authority on what art should and shouldn't be shown.

The world has gone through many atrocities, but if there's one constant it's that life and art find a way. By going through four important events in history and exploring their effect on the art produced during them, it should be clear that no matter how many limitations are placed on artists, they are ready to produce beautiful and meaningful work. Art in many ways, is more powerful than the environment around it. It has the power to change people's minds and views, better or for worse. It's the most powerful tool in the hands of the people, for when they feel powerless.

Essay 2. Dreams and Fantasy

Throughout early modern art, artists have tackled ways of representing emotion, feelings, and their inner ideas in art through a myriad of different ways. Often times, it's not a single artist or movement that radically changes the art landscape—but rather styles and trends that ebb and flow. This essay will cover Romanticism, Post Impressionism, German Expressionism, and Fantasy Art through the lens of Surrealism and Marc Chagall's work, and explain in detail the connections and differences between how each of these movements represent the artist's intent.

The movement of romanticism is one of the first branching off points from the entirely reason and logic driven art that came before it. The Enlightenment and the standardized French style that was enforced beforehand was getting tiresome for artists, and they were beginning to rebel artistically. Romanticism often celebrated the individual or group on their own, often representing their emotion or showing powerful moments that energize the scene. This is in stark contrast to the mandated French style, which would often be neutral or be meant to serve a larger party such as a community or country. Romanticism in this regard was more easily relatable to the viewer, as many works of this time allow you to place yourself in the shoes of the subject. As such, the idea of the "hero" is quite popular in Romantic art, it represents an almost cinematic version of reality.

Romantic art was often built around the structure of reality, but with a much more powerful and theatrical interpretation. A large part of romanticism was being able to feel the emotions of the image's subjects, and what the viewer would feel when they did. This was helped by Romantic art's relatively realistic rendering style, most of the works maintained the illusion that they were transporting the viewer to a different place, rather than just being a painting. The places that Romantic art chose to transport the viewer were numerous, but they tended to stray away from representing the increasing industrialization happening at the time, and often focused on scenes of nature. "Wanderer above the Sea of Fog" by Caspar David Friedrich demonstrates these classic qualities of Romantic art well. The main figure is faceless, overseeing a gorgeous landscape. A feeling of wanderlust can envelop the viewer just by imagining to be in the man's shoes.

Post-impressionism differs quite significantly from the traditional art that came before it by visually interpreting the canvas not only for its visual ability to represent a scene, but also the feelings given by symbols and colors. Rendering the real world was actively rejected by most post impressionistic artists, as they didn't want to just represent the visual surface level of the world around them—but to instead engage in a more intimate dialogue with the viewer. Post-impressionist artists aimed to achieve this goal by using color, shape, and tone liberally to represent emotions rather than a subject's literal physical rendering.

The colors and shape language used by post-impressionist artists often differ, as this was something highly personal to the artist in question. With the artist showing this side of themselves, the understanding that the viewer could have of an artist and a piece was considerably deeper than the art that came before.

In trying to break out of representing things physically, post-impressionists embraced the fact that the medium of paint was just that—a medium. Pos-impressionistic paintings are one of the few kinds of art that actively break the illusion of an image on a canvas, as often the paint was loaded so thickly onto the canvas that it would stick out from it. Many impressionistic artists utilized these self-aware painting techniques to their advantage, such as using the paint's specularity on large globs of paint to create unprecedented detail and dimension. In Van Gogh's "The Night Café," paint sticks up from wine glasses and bezels of objects to give the impression of a real, specular highlight. While reminding the viewer of the shallowness of the painting, much like Romantic art aimed to do, it explores the feeling of being in the Café tremendously.

The style of German Expressionism often required the artist to put themselves into their work, foregoing the rendering of the world around them entirely. While a German Expressionistic painting is visual, an artist's compositional elements mattered less than the actual substance of the work. Post Impressionism focused on channeling feelings and emotions through the rendering style of the subject, German expressionism asks the artist to only focus on representing their feelings and ideas to the viewer. It could be argued that German Expressionism was exclusively about the substance of the painting's subject, and the artist's mind alone.

While understanding a work's subject was paramount in German Expressionism, most works tended to follow a style. Inspired by post-impressionism, German expressionism featured flowing, scratched lines that made their brushstrokes and medium known to the viewer. This style of painting is very reminiscent of Van Gogh's nervous and uncomfortable style, which fit the often-unsettling subject matter of the movement well, as many popular German Expressionistic works prominently feature emotions of horror, foreboding, anxiety, and everything in between. Edvard Munch's "The Scream" encapsulates German Expressionism at its fullest. A horrifying depiction of the artist's emotions, Munch editorializes the visuals of a bridge during sunset as a metaphor for his existential realization of alienation and dread.

Surrealism aimed to channel the work of the unconscious and subconscious mind onto the canvas. Where German Expressionism aimed to demonstrate very intentional and powerful thoughts and feelings to the viewer, surrealism in a way is the polar opposite. Surreal art was often conceptualized by the mind's natural train of thought.

Marc Chagall is an artist who combined elements of German Expressionism and the cerebral style of Surrealism to his advantage. In his work, the literal depiction of a subject and its metaphorical meaning coexist in one image. Subjects however, are heavily distorted and dreamlike. Scale and color are an element that Chagall plays with a lot. Much like German Expressionism, many of his artworks feature subjects that are personally very important to him, and they prominently feature visual metaphors about his feelings towards those subject's work "Bella with White Collar" represents his family, featuring his wife prominently towering over him and his daughter. Her enormous scale can be felt as overwhelming motherly love and Chagall's adoration for her. While Chagall's work may seem visually surreal at first glance, and use many impressionistic techniques in their rendering, they're more about his deeply personal experiences and feelings.

The human mind produces all kinds of emotions and ideas, and artists throughout centuries have tried to represent their thoughts in many ways—often they chose to do it through art. Although the aforementioned movements have happened all across the world and at different times, hopefully the similarities are more apparent than the differences. As artists many of us wish to express ourselves to others, and the ways we choose to do that are often deeply personal to ourselves.