

1. Identify and discuss two art movements and evaluate through their differences and similarities the worldviews and principles they propose.

In this essay we will be exploring the artistic movements Modernism and Surrealism. We will be looking to evaluate their content in regards to their historical, worldly and social contexts and in the ways they collaborate in being public messengers, the principles each manage to portray in relation to these aspects and how effectively they do so.

Throughout history, art has been a pivotal tool in helping shape the constant shifting landscapes of our societies. Art movements form within these scapes from groups of artists who collaborate with a shared goal of expression. This goal can encompass many methods of change, such as introducing new methods, styles, techniques and even materials into the creation and display of art. A key example of this advancement with materials and styles being the movement of Modernism, emerging late 19th and early 20th century, an art movement with limbs in literature, music and beyond physical and display art. Explicitly named by their desire to reflect the advancement and change occurring in their social climate at that time, artists wanted to portray this 'newness' in creative expression within their art, none such more than Wassily Kandinsky, whose abstract dreamscapes aimed to encompass the feeling of music and sound in 2d shape, composition and colour. In the same vein, an also highly acclaimed artist of the time was Pablo Picasso, who using angular study and a collage of perspective shifts helped visually depict the multitude of modern perspectives emerging within their world during that time period. These artists and movement greatly inspired much innovative change within the 20th century and further artistic movements that went on to do the same, such as postmodernism, reacting with irony to the abstractionism of narrative within art and butterfly effects continuing.

With these art movements equally influencing and being influenced by these cultures and time periods, they collaborate to birth a new aesthetic to align with a certain philosophy or fascination of that era. Within Surrealism for example, a movement that surfaced during the aftermath of the first World War, this was a time period categorised by trauma and disillusionment which was heavily expressed through their art. In their almost dreamlike desire to break away from the dark rationality of their environments into the irrational, they began to explore and take inspiration from the psychological. This irrational and dreamlike aesthetic was a much different exploration of the dreamscape quality previously mentioned in Kandinsky's work. With his abstract art expressing more primary artistic and creative principles, Surrealism began to delve into harsher aspects of the world around artists at this time, expanding to psychological theories, mainly so that of Sigmund Freud. With the theories of Freud becoming popularised around this era, that exploration of the ID and the subconscious and the concept of psychoanalysis was embraced by artists, largely so by Salvador Dali, who would directly draw upon dreams and their interpretations to help construct his work.

Surrealism thrived and grew within avant garde intellectual circles in Europe, namely so Paris in France which saw a large boom in the culture. Along with the shift in artistic perspective, other art forms were becoming more accessible within the world ... (go on to explain Dora Maar and her surrealist photography)