Modern Art Movements

Early 20th Century – Fauvism to Surrealism

Ways of Thinking

UG ONLINE SHORT COURSE

The Modern Age

The Evolution of Culture

How Did We Get Here?

- **Modern history** is the history of the world beginning after the **Middle Ages**. Generally the term "modern history" refers to the history of the world since the advent of the Age of Reason and the **Age of Enlightenment** in the 17th and 18th centuries and the beginning of the Industrial Revolution.
- The **Early Modern Period (1500-1750)** lasted from the end of the 15th century to the **Industrial Revolution** at the end of the 18th century,[1] circa 1450/92 to 1750/92.
- **Late Modern Period (1750 – 1945)** are the period from **Enlightenment** and the 18th century until today.
- **Modernity**, based on **Modernism**, explores the changes of society due to the **industrialization.**
- **Postmodernity** and **Postindustrialism** are theories to apply the art movement term of ***postmodernism*** to social and cultural history, or to refer to the rise of the **service sector** during the late 20th century when industry was no longer predominant; the **prefix "post-"** implies a reaction to modernity and in that sense does not cover all contemporary history.[1]
- The modern period has been a time of many advances in science, politics, warfare, technology, and **globalization**. During this time, the European powers began expanding their political, economic, and cultural influences to the rest of the world
- **Modernism** - modernism is a term for an artistic, cultural movement, rather than era. **Modernism** refers to the artistic movement of late-19th and early-20th centuries that arose out of the widespread changes that swept the world during that period. Most notably, modernism questioned the limitations of “traditional” forms of art and culture.

The Modern Age

The Evolution of Culture

How Did We Get Here?

- **A cultural period is a time marked by a particular way of understanding the world through culture and technology.** Changes in cultural periods are marked by fundamental changes in the way we perceive and understand the world. **The modern era began after the Middle Ages and lasted through the early decades of the 20th century, when the postmodern era began.**
- **The modern era was marked by Enlightenment philosophy**, which focused on the individual and placed a high value on rational decision making. This period saw the wide expansion of capitalism, colonialism, democracy, and science-based rationalism. **The Renaissance, the Protestant Reformation, the American and French Revolutions, and World War I** are all significant events that took place during the modern era. One of the most significant, however, was the **Industrial Revolution;** its emphasis on routinization and efficiency helped society restructure itself along those terms as well.
- **Postmodernity differed from modernity** in its questioning of reason, rejection of grand narratives, and emphasis on subcultures. Rather than searching for one ultimate truth that could explain all of history, the postmodernists focused on contingency, context, and diversity.

Art History Timeline

No artist or time credited.

- Began with the invention of writing

-Art includes Egyptian frescoes, metal work and pottery.

-Work was recently found in tombs.

-Early art often favored drawing over color.

15,000 B.C.

Ancient Art

Samson and Delilah
By Peter Paul Rubens
(1609-1610)

-Encouraged by the Catholic Church

-Less complex, more realistic, and more emotionally affecting than Mannerism.

-Began as a reaction against the intricate and formulaic Mannerist style.

1600's

Baroque

Starry Night
Vincent van Gogh
1889

-Most artists began as Impressionists then abandoned the style.

-Represented an extension of Impressionism and a rejection of that style's inherent limitations.

Late 19th Century/Early 20th

Post-Impressionism

Les Demoiselles d' Avignon
Pablo Picasso
1907

-Used an analytical system in which 3-D subjects were fragmented and redefined from several different points of view.

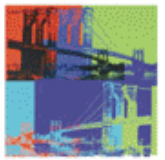
-Began in Paris in 1907.

-Led by Pablo Picasso and Georges Braque.

1908-1914

Cubism

Andy Warhol
Brooklyn Bridge
1983



-Used bright, solid colors with no variation.

-Celebrated everyday objects such as coke bottles, comic strips, and soup cans.

-Most prominant in American art.

-Marked by the fascination with popular culture reflecting the affulence of post-war society.

1950's-1960's

Pop Art

Renaissance

Began in1300's

-Revival of interest in the artstic achievements of the classical world

-Began in Italy

-da Vinci expressed humnaistic values in his work from this period.

-Some of the world's most famous artists were from this time period.

Mona Lisa
By Leonardo da Vinci
1503–1519

Impressionism

19th Century

-Break from tradition in Europen paintings.

-Achieved a more exact representation of color and tone.

-Applied paint in small touches of pure color rather than broader strokes.

-Captures the image as if it were seen by a glance.

Claude Monet
Impression Sunrise
1872

Expressionism
Early 20th Century

-Denoted the use of distortion and exaggeration for the emotional effect.

-Also effected dance, cinema, literature, and the theatre.

-Artists tries to depict the subjective emotions and responses that objects and events arouse in him.

Scream
By Edvard Munch
1895

Dada
1916-1920's

-Revelled absurdity

-Emphasized the role of the unpredictable in artistic creation.

-Irreverence was a key feature.

-Aim of the movement was to shock people out of complacency.

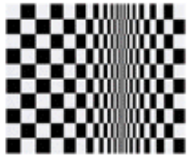
Fredlyst With Yellow Artificial Bone
Kurt Schwitters
1940

Op Art
1960's

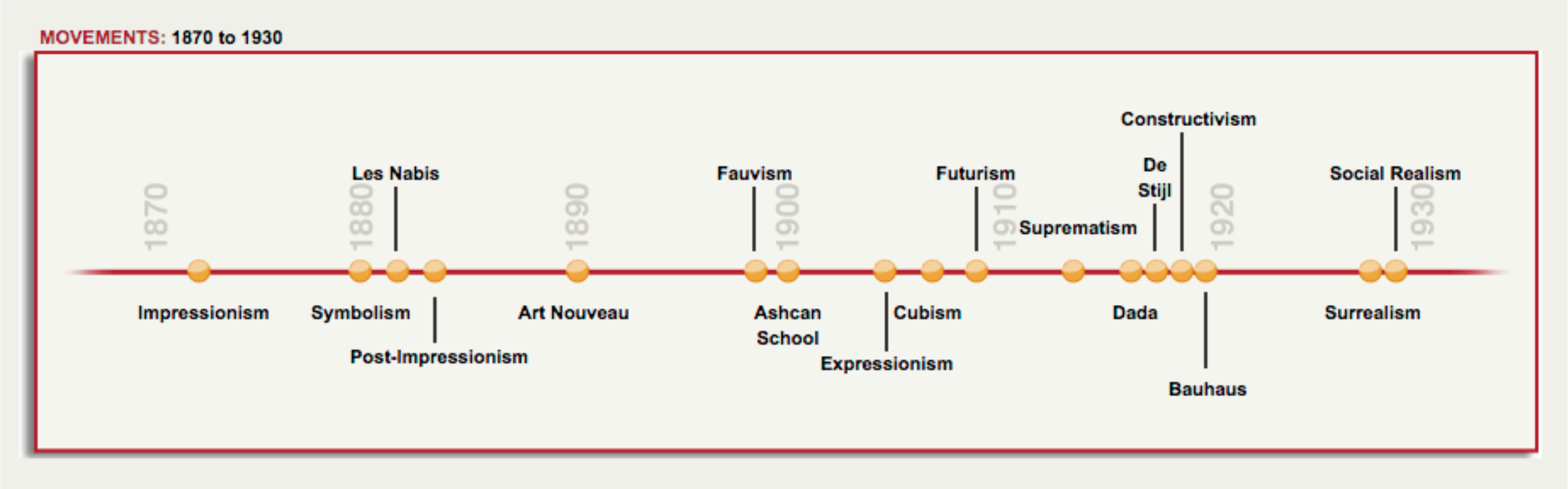
-Paintings or sculptures which seem to swell and vibrate through their use of optical effects

-Abstract art

-Fashionable in the US and Europe.



Bridget Riley
Movement in Squares
1961


MOVEMENTS: 1870 to 1930
1870
1880
1890
1900
1910
1920
1930
Impressionism
Symbolism
Post-Impressionism
Les Nabis
Art Nouveau
Fauvism
Ashcan School
Expressionism
Cubism
Futurism
Suprematism
Dada
De Stijl
Constructivism
Bauhaus
Surrealism
Social Realism

Modern Art

1860s – 1970s

Modern art includes artistic work produced during the period extending roughly from the **1860s to the 1970s**, and denotes the styles and philosophies of the art produced during that era. The term is usually associated with art in which the traditions of the past have been thrown aside in a spirit of experimentation.

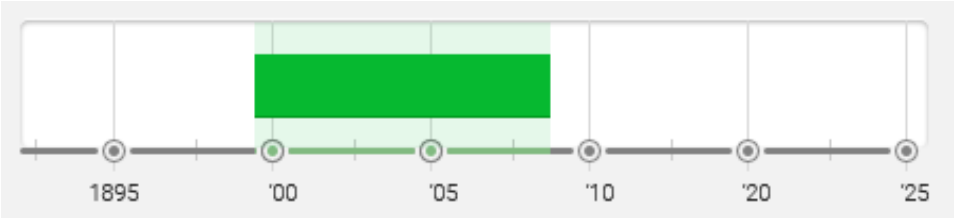
Modern art is the creative world's response to the **rationalist practices** and perspectives of the new lives and ideas provided by the **technological advances** of the **industrial age** that caused contemporary society to manifest itself in new ways compared to the past. Artists worked to represent their experience of the newness of modern life in appropriately innovative ways.

Modern artists experimented with new ways of seeing and with fresh ideas about the nature of materials and functions of art. A tendency away from the **narrative,** which was characteristic for the traditional arts, toward **abstraction** is characteristic of much modern art. More recent artistic production is often called **contemporary art** or **postmodern art**.

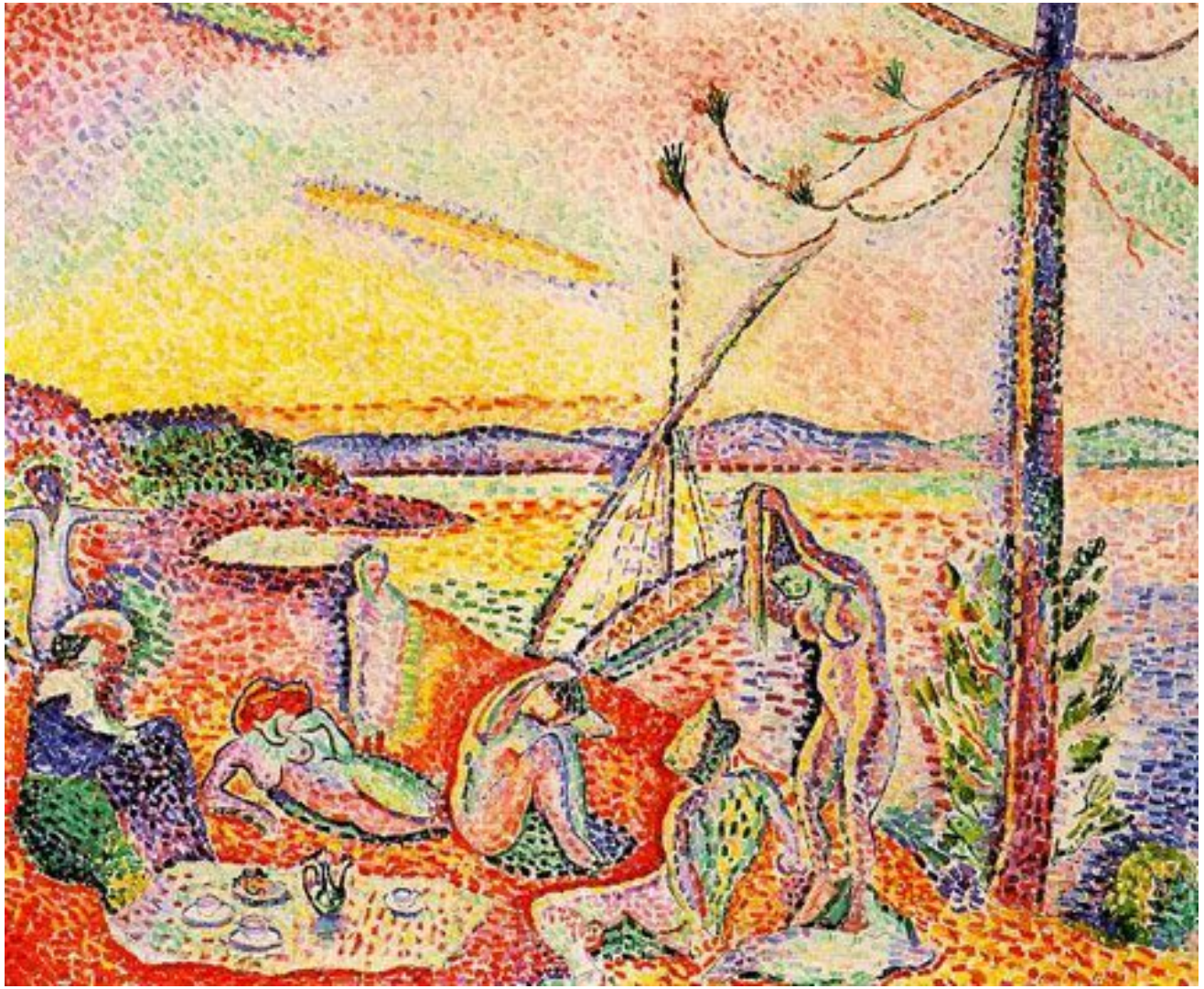
Édouard Manet, *The Luncheon on the Grass* (*Le déjeuner sur l'herbe*), (1863)

Fauvism

Started: c.1899 **Ended:** 1908



Fauvism, the first 20th-century movement in modern art, was initially inspired by the examples of **Vincent van Gogh, Paul Gauguin, Georges Seurat, and Paul Cézanne**. The Fauves ("wild beasts") were a loosely allied group of French painters with shared interests. Several of them, including **Henri Matisse, Albert Marquet, and Georges Rouault**, had been pupils of the **Symbolist artist Gustave Moreau** and admired the older artist's emphasis on personal expression. Matisse emerged as the leader of the group, whose members shared the use of intense color as a vehicle for describing light and space, and who redefined pure color and form as means of communicating the artist's emotional state. In these regards, **Fauvism** proved to be an important precursor to **Cubism and Expressionism** as well as a touchstone for future modes of abstraction.



Luxe, Calme et Volupte (1904) Henri Matisse

Fauvism

Key Ideas & Accomplishments

- One of Fauvism's major contributions to modern art was its **radical goal of separating color from its descriptive, representational purpose** and allowing it to exist on the canvas as an independent element. **Color could project a mood and establish a structure within the work of art without having to be true to the natural world.**
- Another of **Fauvism's central artistic concerns was the overall balance of the composition.** The Fauves' **simplified forms and saturated colors** drew attention to the inherent flatness of the canvas or paper; within that pictorial space, each element played a specific role. The immediate visual impression of the work is to be **strong and unified**.
- Above all, **Fauvism valued individual expression**. The artist's direct experience of his subjects, his emotional response to nature, and his intuition were all more important than academic theory or elevated subject matter. All elements of painting were employed in service of this goal.

Pinède à Cassis (Landscape) (1907)

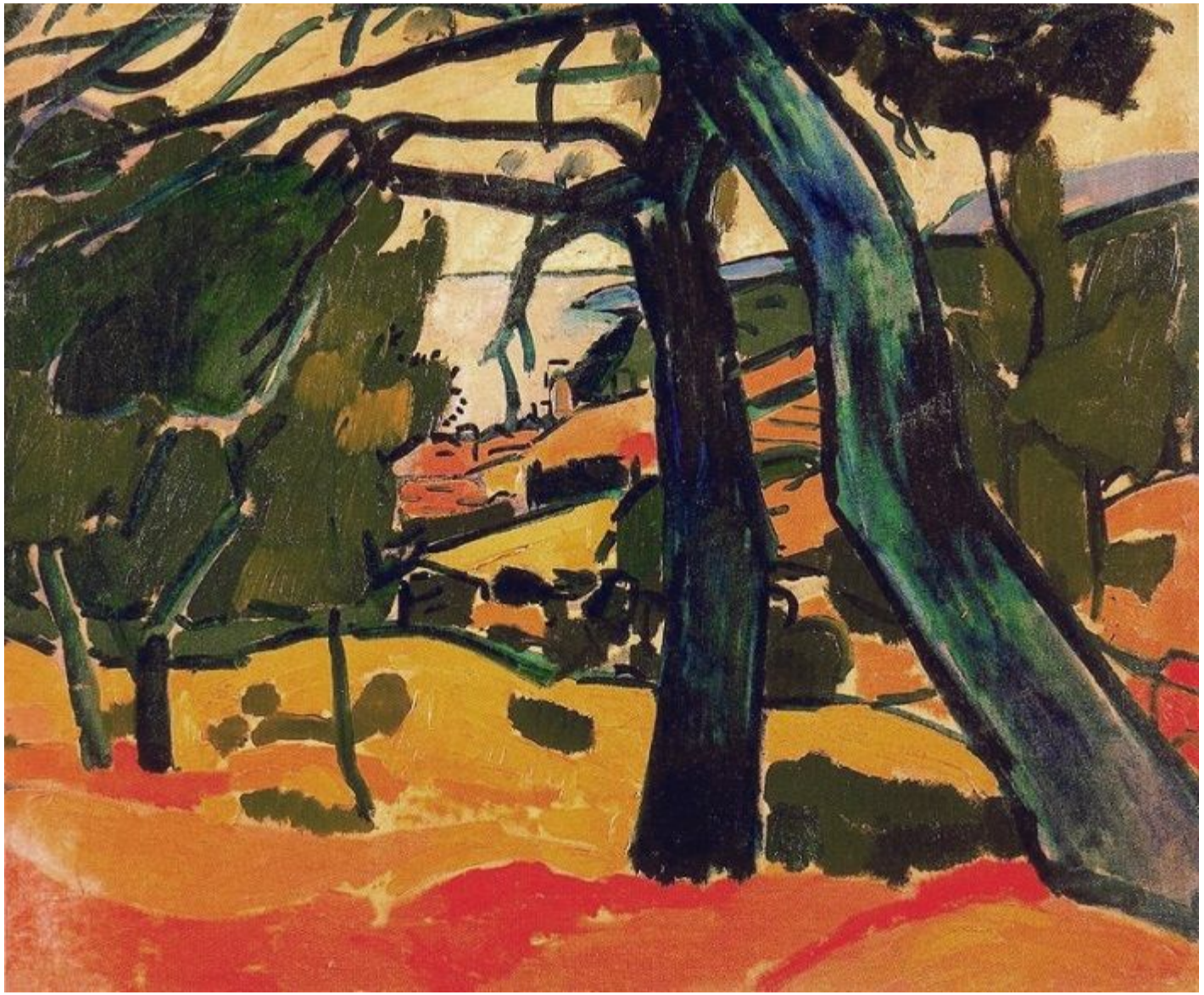
André Derain

Derain famously claimed to use **"color as a means of expressing my emotion and not as a transcription of nature."**

In this painting (just as in his famous *Mountains at Collioure* (1905)) Derain used long, isolated brushstrokes, influenced by Divisionist painting, to structure the trees and ground of his landscape.

The colors are indeed non-representational, even unnatural: the trees' trunks are almost green, and the landscape is abstracted in patches of bright yellow and orange. The pulsing brushwork and jarring contrasts of these colors suggest the shimmering heat of a Mediterranean summer.

By rejecting chiaroscuro and spatial depth, Derain keeps the viewer's attention fixed on this effect of light and on the life force that seems to ripple through every element of the landscape.



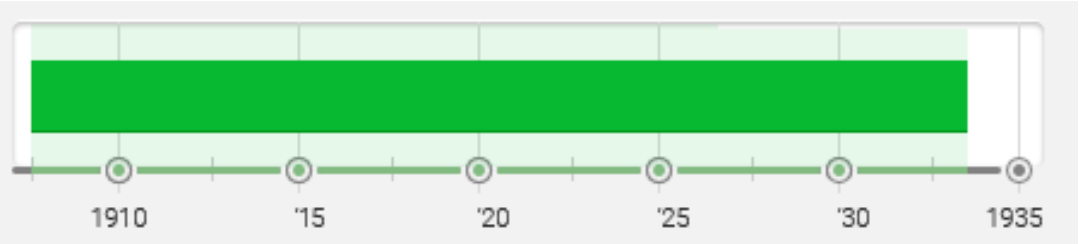
The Red Studio (1911)
Henri Matisse

In *The Red Studio*, Matisse dismantled the conventional distinctions between foreground and background, figure and space. Color and perspective are both non-naturalistic in this work: the canvas is one broad field of saturated crimson. When asked about this choice of color, Matisse commented, "Where I got the color red - to be sure, I just don't know. I find that all these things...only become what they are to me when I see them together with the color red." The delicate, pale outlines of furniture and walls are actually underpainting revealed from behind the red, and they are not consistent with any traditional perspectival system. Instead, space is flattened and exaggerated so that the viewer seems to be looking down into the studio from a raised vantage point. While this expressive use of color and space is Fauvist, the simplification of forms and static quality of *The Red Studio* point the way from Matisse's Fauvist phase to his growing interest in non-Western sources and his eventual association with the Ecole de Paris.

Western masters from Rembrandt to Courbet had painted their own studios, but instead of showing himself at work as they did, Matisse evoked his creative process and inner vision. *The Red Studio* also includes an assortment of the artist's Fauvist paintings, as well as sculptures and ceramics, a box of pencils or pastels, a wineglass, and a potted plant that brings a note of the natural landscape into this interior setting. Ironically, the works of art appear more "real" than the abstracted room where they have been created. Certain omissions also reinforce the idea that this "studio" is a state of mind as well as an actual physical location: the left rear corner of the room lacks any defining line, and the grandfather clock has no hands to tell time.

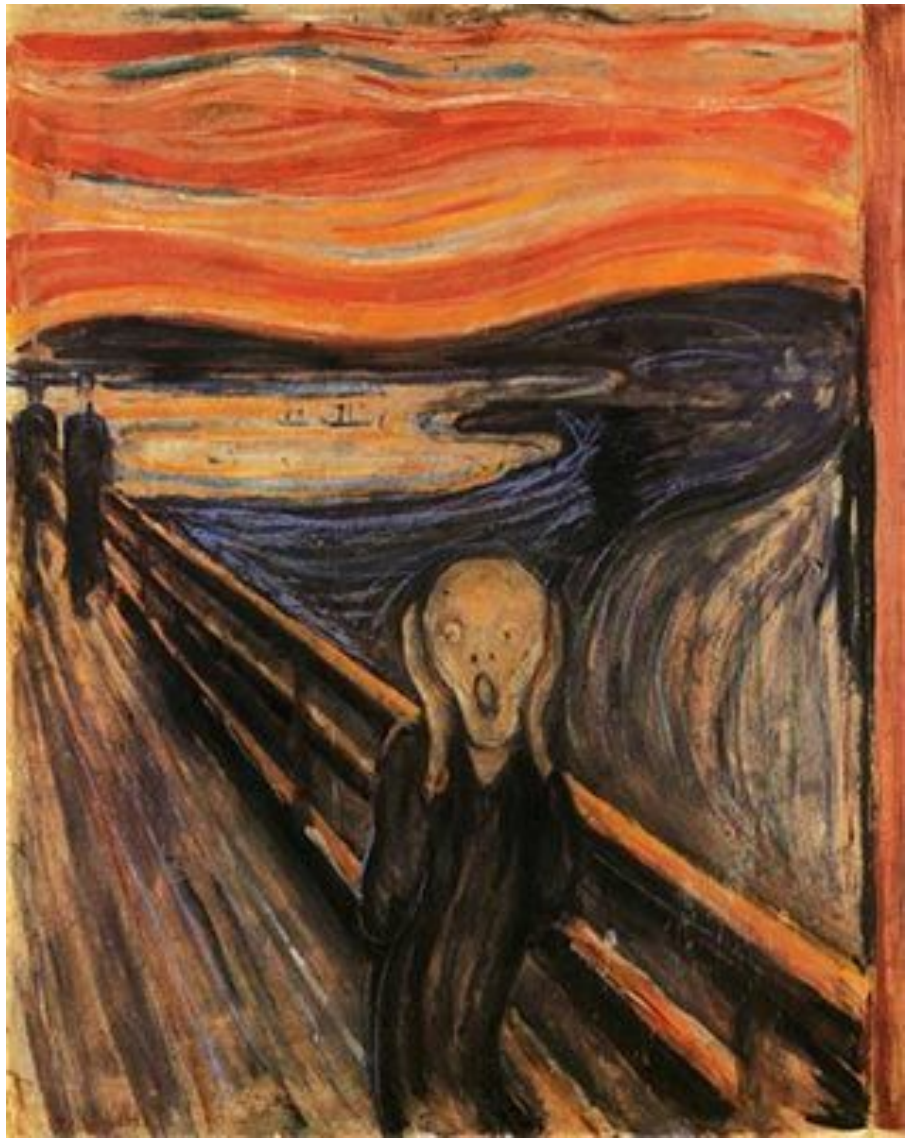
Expresionism

Started: 1905 **Ended:** 1933



Expressionism emerged simultaneously in various cities across Germany as a response to a widespread anxiety about humanity's increasingly discordant relationship with the world and accompanying lost feelings of authenticity and spirituality. In part a reaction against Impressionism and academic art, Expressionism was inspired most heavily by the Symbolist currents in late-19th-century art. **Vincent van Gogh, Edvard Munch, and James Ensor** proved particularly influential to the Expressionists, encouraging the distortion of form and the deployment of strong colors to convey a variety of anxieties and yearnings.

The classic phase of the Expressionist movement lasted from approximately 1905 to 1920 and spread throughout Europe. Its example would later powerfully inform many individuals, and groups such as: **Abstract Expressionism, Neo-Expressionism, and The School of London.**



Edvard Munch: The Scream (1893)

Expresionism
Key Ideas & Accomplishments

Wassily Kandinsky: Der Blaue Reiter (1903)

- The arrival of Expressionism announced new standards in the creation and judgment of art. Art was now meant to come forth **from *within* the artist**, rather than from a depiction of the external visual world, and the standard for assessing the quality of a work of art became the character of the artist's feelings rather than an analysis of the composition.
- Expressionist artists often employed swirling, swaying, and exaggeratedly executed brushstrokes in the depiction of their subjects. These techniques were meant to convey the turgid emotional state of the artist reacting to the anxieties of the modern world.
- Through their confrontation with the urban world of the early-20th century, Expressionist artists developed a powerful mode of social criticism in their serpentine figural renderings and bold colors. Their representations of the modern city included alienated individuals - a psychological by-product of recent urbanization - as well as prostitutes, who were used to comment on capitalism's role in the emotional distancing of individuals within cities.

Large Blue Horses (1911)

Franz Marc

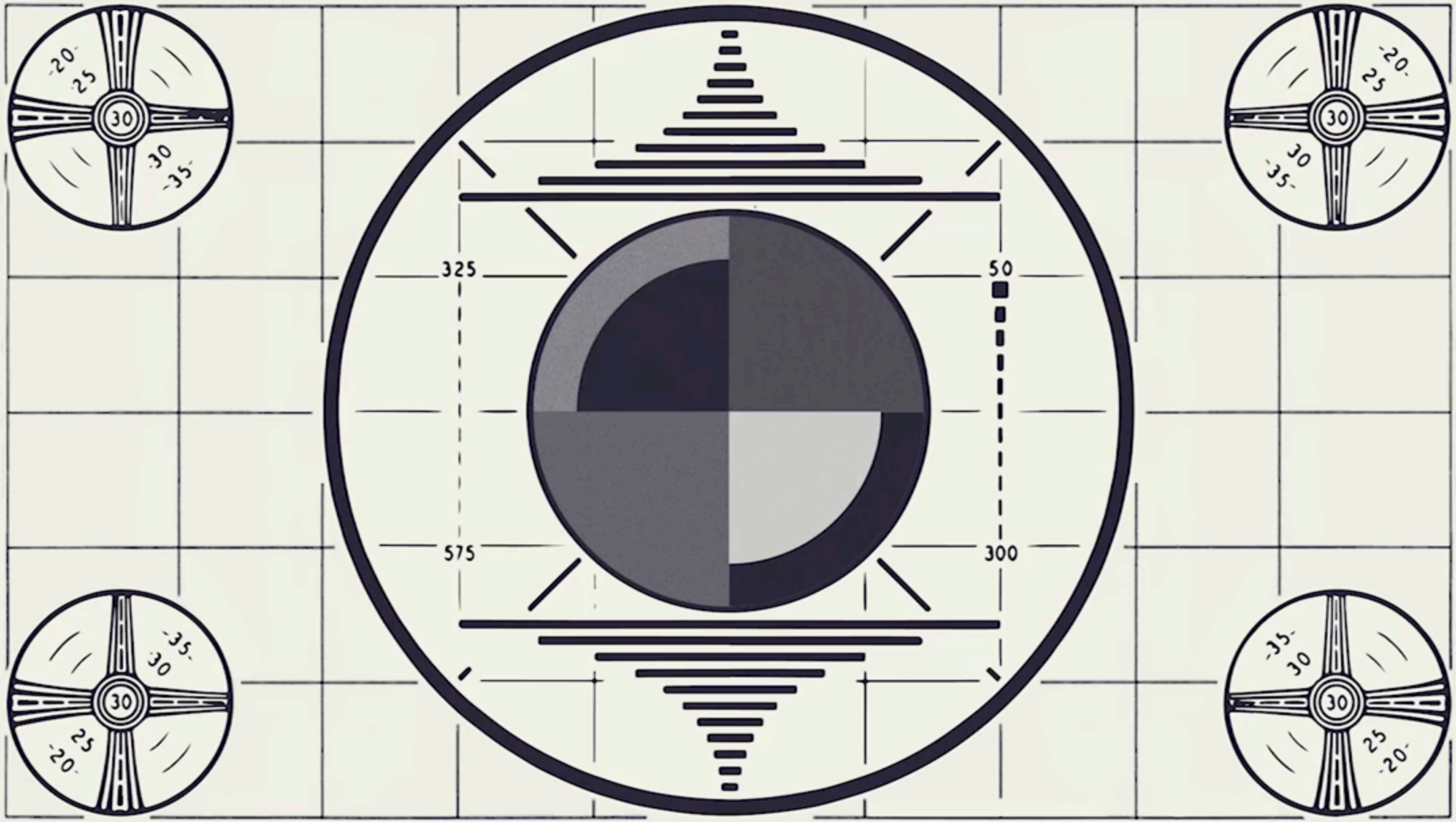
The painter, printmaker, and watercolorist Marc was a key member of **Der Blaue Reiter**, and is known for his use of animal symbolism. This canvas belonged to a series of works that centered on the theme of horses, which he regarded as emblems of spiritual renewal. The lush colors, fracturing of space, and geometric forms show **the influence of Cubism and Robert Delaunay's Orphism**. However, while Marc was influenced by his contemporaries, his emphasis on fantastic subjects derived from the material world, such as the blue horses from this 1911 painting, is unique to his practice. For the artist, the movement away from realistic depiction represented a turn towards the spiritual, the emotional, and the authentic. As with many Expressionists, **color was symbolic rather than descriptive** for Marc. He drew upon the emotive qualities of his palette to convey his vision of the spiritual blue beasts.

Portrait of a Man (1919)
Erich Heckel

A founding member of Die Brücke, Heckel experimented widely with woodblock printing, a favorite medium of many Expressionists, and was originally attracted to the technique for its raw emotionalism and stark aesthetic, as well as its traditional German heritage. While many of his works depict nudes and scenes of city life, Heckel takes up a more introspective subject in this somber self-portrait from 1919. The figure's drawn face, distorted jaw, and weary eyes, which seem to gaze distractedly into the distance, highlight the individual's spiritual, psychological, and physical fatigue. Rather than create a naturalistic self-portrait, Heckel indicates the general spirit of his time and the national weariness of his age, common themes in Expressionist art.

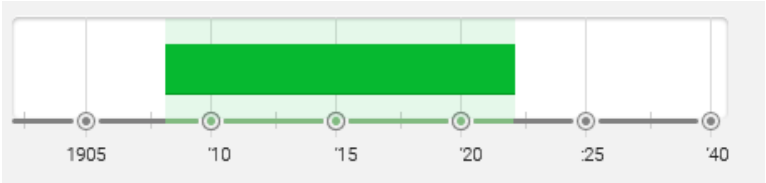
Mad Woman (1920)
Chaim Soutine

Soutine painted two known versions of *Mad Woman* (using a different woman for each), and this was unquestionably the darkest of the pair. His violent brushstrokes and contorted lines communicate an almost unnerving tension, but nevertheless do not deny his subject a rich depth of character. Soutine invited viewers to observe the subject closely, to gaze into her eyes and study her asymmetrical face and form. In many ways, this painting embodies the essence of the Expressionist style; *Mad Woman* visibly vibrates, contorts, shifts, pushes, and pulls, providing the viewer with Soutine's vision of the inner torment of his sitter. In part, it redefined the genre of portrait painting. Simply by painting this mysterious (and possibly dangerous) woman up close rather than from a distance, Soutine established himself as an empathetic figure, but also as a daring visionary.


325
50
575
300

Cubism

Started: 1907 **Ended:** 1922



Cubism developed in the aftermath of Pablo Picasso's shocking 1907 ***Les Demoiselles d'Avignon*** in a period of rapid experimentation between **Pablo Picasso and Georges Braque**. Drawing upon **Paul Cezanne's emphasis on the underlying architecture of form**, these artists used multiple vantage points to fracture images into geometric forms. Rather than modelled forms in an illusionistic space, figures were depicted as dynamic arrangements of volumes and planes where background and foreground merged. The movement was one of the most groundbreaking of the early-20th century as it **challenged Renaissance depictions of space**, leading almost directly to experiments with non-representation by many different artists. Artists working in the Cubist style went on to incorporate elements of collage and popular culture into their paintings and to experiment with sculpture.

A number of artists adopted Picasso and Braque's geometric faceting of objects and space including **Fernand Léger and Juan Gris**, along with others that formed a group known as the **Salon Cubists.**

Cubism

Key Ideas & Accomplishments

Tea Time (1911) Artist: Jean Metzinger

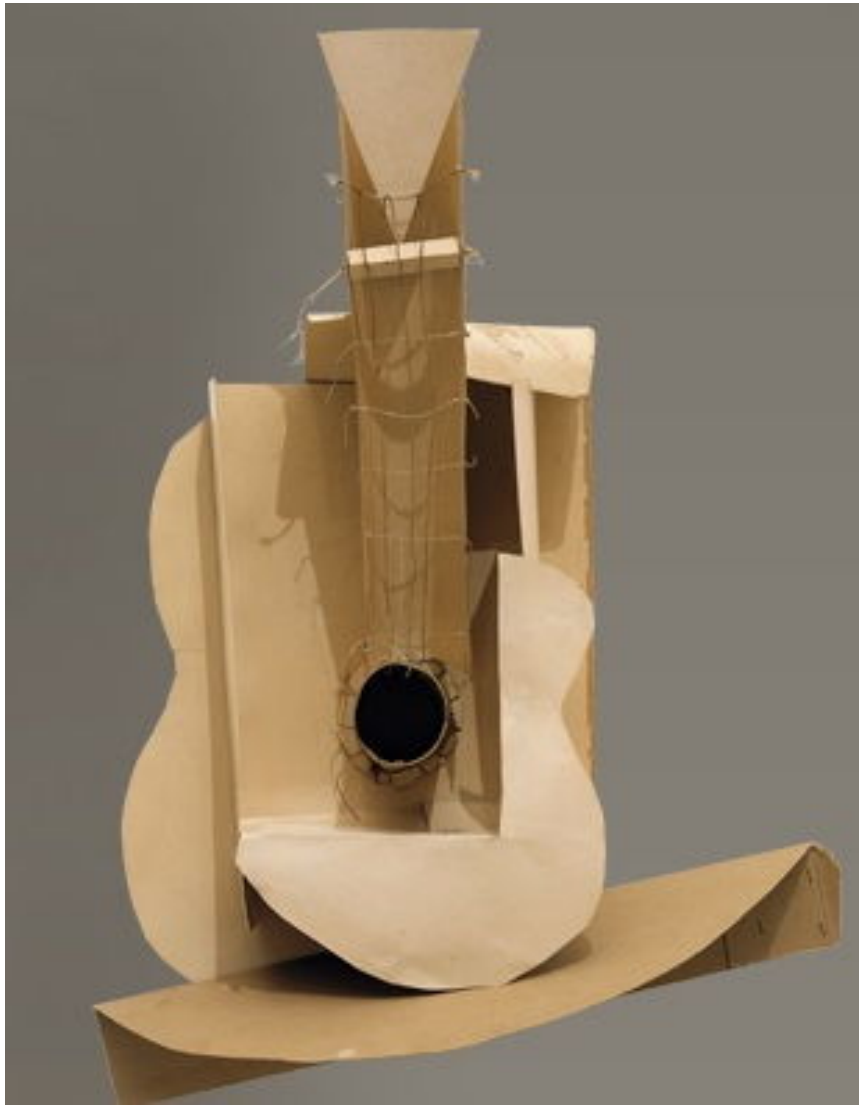
- The **artists abandoned perspective, which had been used to depict space since the Renaissance,** and they also turned away from the realistic modeling of figures.
- **Cubists explored open form, piercing figures and objects by letting the space flow through them**, blending background into foreground, and showing objects from various angles. Some historians have argued that these innovations represent a response to the changing experience of space, movement, and time in the modern world. This first phase of the movement was called **Analytic Cubism.**
- In the **second phase of Cubism**, **Synthetic Cubism** practictioners explored the use of **non-art materials as abstract signs**. Their use of newspaper would lead later historians to argue that, instead of being concerned above all with form, the artists were also acutely aware of current events, particularly World War I.
- **Cubism paved the way for non-representational art** by putting new emphasis on the unity between a depicted scene and the surface of the canvas. These experiments would be taken up by the likes of **Piet Mondrian**, who continued to explore their use of the grid, abstract system of signs, and shallow space.

Maquette for Guitar (1912)

Pablo Picasso

Picasso's experiments with collaged elements encouraged him to reconsider sculpture as well. Rather than a collage, however, ***Maquette for Guitar*** is an **assemblage** (or three-dimensional collage). While traditional sculpture was made up of a mass (or solid) surrounded by a void, using a material such as wood or marble that was then shaped by the hand of the artist, Picasso here takes pieces of cardboard, paper, string, and wire that he then folded, threaded, and glued together. This is the first time that a sculpture had been assembled from disparate parts. Rather than being a solid material, it fluidly integrates mass and its surrounding void. Picasso translated the Cubist interest in multiple perspectives and geometric form into a three-dimensional medium.

The work is also groundbreaking in the history of 20th-century sculpture in part because of Picasso's use of non-art materials that, like *Ma Jolie*, challenge the distinction between high art and popular culture.



Still Life with Open Window, Rue Ravignan (1915)

Juan Gris

Of the Salon Cubists, Juan Gris' work is often considered closest to that of Picasso and Braque with whom Gris was in close contact beginning in 1911. By 1914, Gris had developed collage techniques in which he pasted elements from newspapers and magazines onto deconstructed, abstract scenes. His works were sometimes actual collages, but could also be paintings that resembled collages as in *Still Life with Open Window*. In this work Gris combined interior and exterior views through interlocking elements and subtle shifts in color, including an intense blue that suffuses the work and, like Synthetic Cubism, reintroduces color to the Cubist style. A still life in the foreground features traditional elements such as a book, a carafe, and a bottle of wine on an upturned tabletop. These objects are refracted through shafts of colored light from the open window that bring the neighboring houses and trees into the composition; the interior electric light contrasts with the moonlit scene outside the window. Gris's compositions were more calculating than those of other Cubists. Every element of the grid-like composition was refined to produce an interlocking arrangement without unnecessary detail. Within the grid, Gris balances different areas of the work: light to dark, monochrome to color, and lamplight inside the room to moonlight outside. The viewer has a sense of the still life as it exists in its surroundings.

Futurism

Started: 1909 **Ended:** 1944

Focusing on progress and modernity, the Futurists sought to sweep away traditional artistic notions and replace them with an energetic celebration of the machine age. Focus was placed on creating a unique and dynamic vision of the future and artists incorporated portrayals of urban landscapes as well as new technologies such as trains, cars, and airplanes into their depictions. Speed, violence, and the working classes were all glorified by the group as ways to advance change and their work covered a wide variety of artforms, including architecture, sculpture, literature, theatre, music, and even food.

Futurism was invented, and predominantly based, in Italy, led by the charismatic poet Marinetti. The group was at its most influential and active between 1909 and 1914 but was re-started by Marinetti after the end of the First World War. This revival attracted new artists and became known as second generation Futurism. Although most prominent in Italy, Futurist ideas were utilized by artists in Britain (informing **Vorticism**), the US and Japan and Futurist works were displayed all over Europe. Russian Futurism is usually considered a separate movement, although some **Russian Futurists** did engage with the earlier Italian movement. Futurism anticipated the aesthetics of **Art Deco** as well as influencing **Dada** and **German Expressionism**.

Umberto Boccioni's States of Mind II: The Wayfarers is from a 1911

Futurism

Key Ideas & Accomplishments

Gino Severini: Dancer at Pigalle (1912)

A key focus of the Futurists was the depiction of movement, or dynamism. The group developed a number of novel techniques to express speed and motion, including blurring, repetition, and the use of lines of force. This last method was adapted from the work of the **Cubists** and the inclusion of such lines became a feature of Futurist images.

The Futurists published a huge number of different manifestos, using them to communicate their aesthetic, political, and social ideals. Although both the **Realists** and **Symbolists** had previously produced similar documents, the sheer scale with which the Futurists created and disseminated their manifestos was unprecedented, allowing them to transmit their ideas to a wider audience. To assist them logistically with their distribution, the group made use of some of the new technologies they depicted in their art including advancements in mass media, printing, and transportation.

Many Italian Futurists supported Fascism and parallels can be drawn between the two movements. Like the Fascists, the Futurists were strongly patriotic, excited by violence and opposed to parliamentary democracy. When Mussolini took power in 1922 it brought Futurism official acceptance, but, later, this adversely affected many of the artists as they became tainted by association.

The City Rises (1910)

Umberto Boccioni

This pioneering work launched Futurism when it was exhibited in Milan in the 1911 Mostra d'arte libera (Exhibition of free art). The painting combined the brushstrokes and blurred forms of Post-Impressionism with Cubism's fractured representations.

Originally entitled *Il lavoro (Work)*, it depicts the construction of Milan's new electrical power plant. In the center of the frame, a large red horse surges forward, as three men, their muscles straining, try to guide and control it. In the background other horses and workers can be seen. The blurred central figures of the men and horse, depicted in vibrant primary colors, become the focal point of the frenzied movement that surrounds them, suggesting change is born from chaos and that everyone, including the viewer, is caught up in the transformation. As art critic Michael Brenson notes "Horses and people are forces of nature pitted against and aligned with one another in a primal struggle from which Boccioni must have believed something revolutionary would be born".

The work is a celebration of progress and of the working men that drove it, consequently the workers are depicted on a large scale (the canvas measures 6 ½ x 10 foot) and in a style which references Renaissance ideas of the heroic nude. Boccioni visually conveys modern labor as a glorious battle with the past to create a new future.

Battle of Lights, Coney Island, Mardi Gras (1913-14)

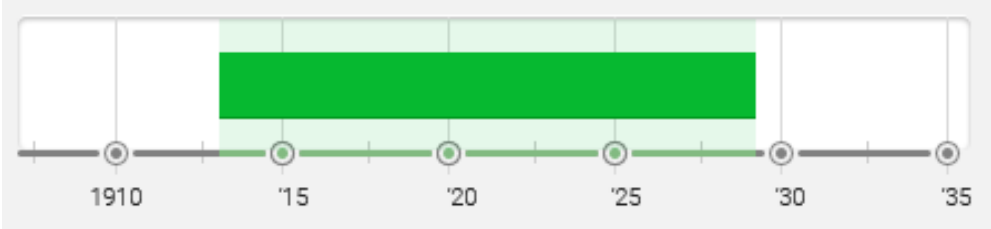
Joseph Stella

Vibrantly colored, this kaleidoscope of whirling diagonals, cones, and elliptical forms depicts the amusements of Coney Island including its famous rollercoaster, which the artist described as "an intense arabesque…[its] surging crowd and the revolving machines generating… violent, dangerous pleasures". The fragments of brightly colored lights, rides, signs, and the Mardi Gras crowd create an intoxicating feeling of celebration. This work with its force lines, sense of motion and subject matter is clearly Futurist in style but in other ways it gently subverts the work of the group. The word 'Battle' in the title references the Italian canon which often depicted progress as a fight, but here, the fight is between each attraction for the attention of the working classes who frequent the amusements. In the same manner, Stella glorifies the proletariat but, in this image, they are at play rather than building the infrastructure of the future. Consequently, Stella places a uniquely American stamp on Futurism, portraying modern technology as enjoyable and entertaining.

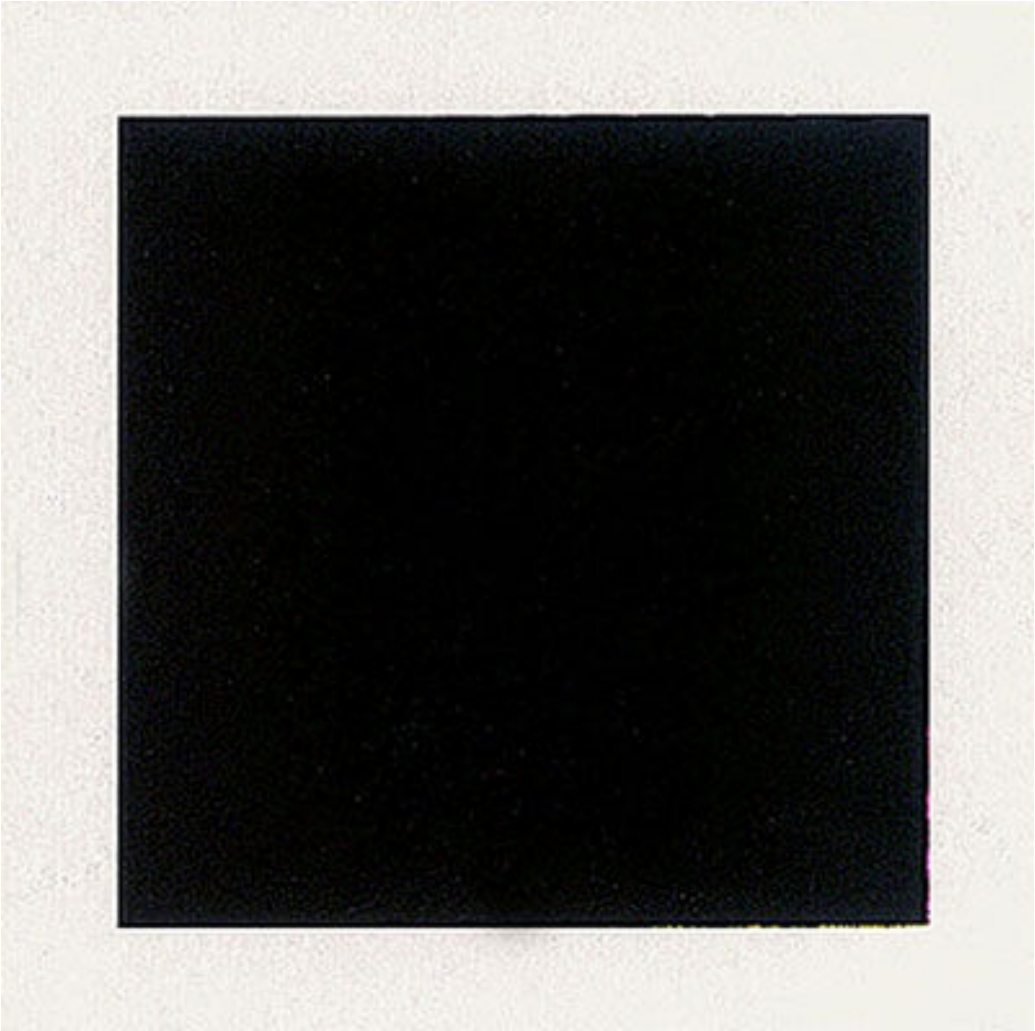
This painting was both Stella's first major Futurist work and the first major American work in the style. Born and raised in Italy, as a young man Stella moved to New York to study medicine but, after two years, he transferred to the New York School of Art. In 1909 he returned to Italy where he met Boccioni, Carrà, and Severini and was influenced by Futurism, although he was also drawn to Fauvism's color palette and Cubism's fractured views. Describing his time in Europe, he noted that "Fauvism, Cubism, and Futurism were in full swing…[there] was in the air the glamor of a battle". Stella played a key role in introducing Futurism to America, associating with the photographer and gallerist Alfred Stieglitz and collector Walter Arensberg and becoming close friends with Marcel Duchamp and Albert Gleizes. Shown at the 1913 Armory Show, *Battle of Lights* was initially viewed negatively by the public, but as art historian Sam Hunter writes, "Among the modern paintings at the Armory Show, Duchamp's *Nude Descending a Staircase*, Picabia's *Procession at Seville* and *Futurist Battle of Lights, Coney Island* came to exert the most seminal influence on American painters".

Suprematism

Started: 1913 **Ended:** 1920s



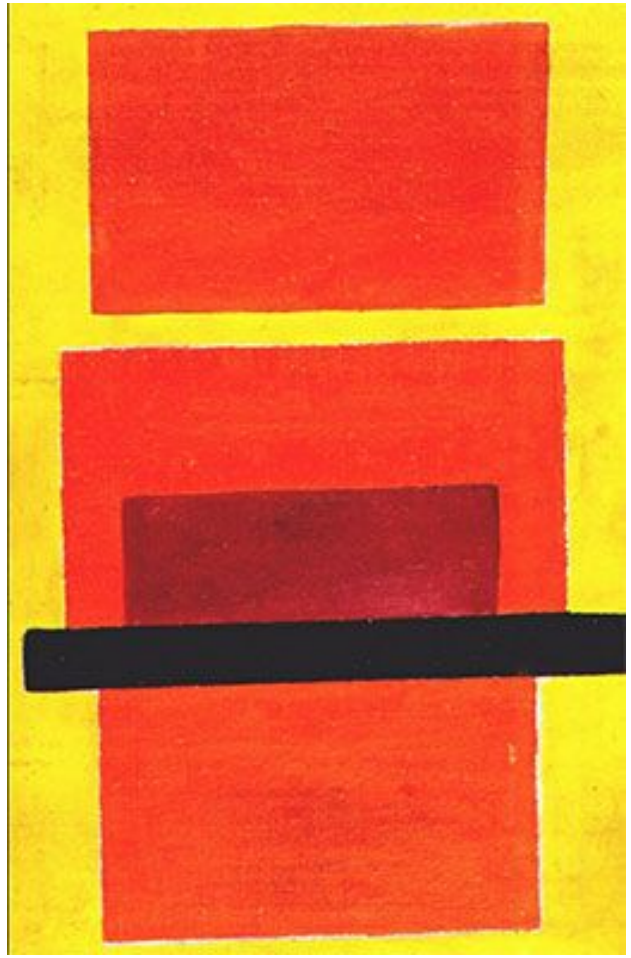
Suprematism, the invention of Russian artist **Kazimir Malevich**, was one of the earliest and most radical developments in abstract art. Its name derived from Malevich's belief that Suprematist art would be superior to all the art of the past, and that it would lead to the "supremacy of pure feeling or perception in the pictorial arts." Heavily influenced by avant-garde poets, and an emerging movement in literary criticism, **Malevich** derived his interest in flouting the rules of language, in defying reason. He believed that there were only delicate links between words or signs and the objects they denote, and from this he saw the possibilities for a totally abstract art. And just as the poets and literary critics were interested in what constituted literature, Malevich came to be intrigued by the search for art's barest essentials. It was a radical and experimental project that at times came close to a strange mysticism. Although the Communist authorities later attacked the movement, its influence was pervasive in Russia in the early 1920s, and it was important in shaping **Constructivism**, just as it has been in inspiring abstract art to this day.



Kazimir Malevich: Black Square (c. 1915)

Suprematism

Key Ideas & Accomplishments



Color Painting (Non-Objective Composition) (1917)
Olga Rozanova

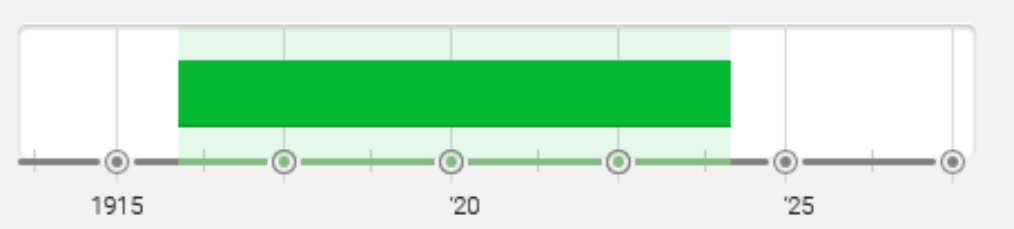
The Suprematists' interest in abstraction was fired by a search for the 'zero degree' of painting, the point beyond which the medium could not go without ceasing to be art. This encouraged the use of very simple motifs, since they best articulated the shape and flat surface of the canvases on which they were painted. (Ultimately, the square, circle, and cross became the group's favorite motifs.) It also encouraged many Suprematists to emphasize the surface texture of the paint on canvas, this texture being another essential quality of the medium of painting.

Though much Suprematist art can seem highly austere and serious, there was a strong tone of absurdism running through the movement. One of Malevich's initial inspirations for the movement was *zaum*, or transrational poetry, of some of his contemporaries, something that led him to the idea of *zaum* painting.

The Russian Formalists, an important and highly influential group of literary critics, who were Malevich's contemporaries, were opposed to the idea that language is a simple, transparent vehicle for communication. They pointed out that words weren't so easily linked to the objects they denoted. This fostered the idea that art could serve to make the world fresh and strange, art could make us look at the world in new ways. Suprematist abstract painting was aimed at doing much the same, by removing the real world entirely and leaving the viewer to contemplate what kind of picture of the world is offered by, for instance, a *Black Square* (c. 1915).

Dada

Started: 1916 **Ended:** 1924



Dada was an artistic and literary movement that began in Zürich, Switzerland. It arose as a reaction to World War I and the nationalism that many thought had led to the war. Influenced by other avant-garde movements - **Cubism, Futurism, Constructivism**, and **Expressionism** - its output was wildly diverse, ranging from **performance art to poetry, photography, sculpture, painting, and collage**.

Dada's aesthetic, marked by its mockery of materialistic and nationalistic attitudes, proved a powerful influence on artists in many cities, including Berlin, Hanover, Paris, New York, and Cologne, all of which generated their own groups. The movement dissipated with the establishment of **Surrealism**, but the ideas it gave rise to have become the cornerstones of various categories of modern and contemporary art.

Dada

Key Ideas & Accomplishments

Opening of the Ernst exhibition at the gallery Au Sans Pareil, Paris (1921). From left: René Hilsum, Benjamin Péret, Serge Charchoune, Philippe Soupault on top of the ladder, Jacques Rigaut (upside down), and André Breton

- Dada was the direct antecedent to the **Conceptual Art movement**, where the focus of the artists was not on crafting aesthetically pleasing objects but on making works that often upended bourgeois sensibilities and that generated difficult questions about society, the role of the artist, and the purpose of art.
- So intent were members of Dada on opposing all norms of bourgeois culture that the group was barely in favor of itself: "Dada is anti-Dada," they often cried. The group's founding in the Cabaret Voltaire in Zürich was appropriate: the Cabaret was named after the 18th century French satirist, Voltaire, whose novella Candide mocked the idiocies of his society. As **Hugo Ball**, one of the founders of both the Cabaret and Dada wrote, "This is our *Candide* against the times."
- Artists like **Hans Arp** were intent on **incorporating chance** into the creation of works of art. This went against all norms of traditional art production whereby a work was meticulously planned and completed. The introduction of chance was a way for Dadaists to challenge artistic norms and to question the role of the artist in the artistic process.
- Dada artists are known for their use of **readymades** - everyday objects that could be bought and presented as art with little manipulation by the artist. The use of the readymade forced questions about artistic creativity and the very definition of art and its purpose in society.

Fountain (1917)

Marcel Duchamp

Duchamp was the first artist to use a readymade and his choice of a urinal was guaranteed to challenge and offend even his fellow artists. There is little manipulation of the urinal by the artist other than to turn it upside-down and to sign it with a fictitious name. By removing the urinal from its everyday environment and placing it in an art context, Duchamp was questioning basic definitions of art as well as the role of the artist in creating it.

With the title, *Fountain*, Duchamp made a tongue in cheek reference to both the purpose of the urinal as well to famous fountains designed by Renaissance and Baroque artists. In its path-breaking boldness the work has become iconic of the irreverence of the Dada movement towards both traditional artistic values and production techniques. Its influence on later 20th-century artists such as Jeff **Koons, Robert Rauschenberg, Damien Hirst**, and others is incalculable.

LHOOQ (1919)

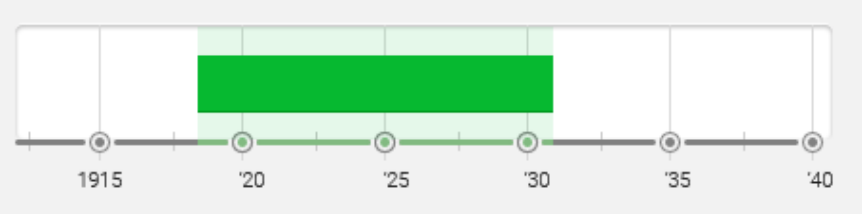
Marcel Duchamp

This work is a classic example of Dada irreverence towards traditional art. Duchamp transformed a cheap postcard of the Mona Lisa (1517) painting, which had only recently been returned to the Louvre after it was stolen in 1911. While it was already a well-known work of art, the publicity from the theft ensured that it became one of the most revered and famous works of art: art with a capital A. On the postcard, Duchamp drew a mustache and a goatee onto Mona Lisa's face and labeled it L.H.O.O.Q. If the letters are pronounced as they would be by a native French speaker, it would sound as if one were saying "Elle a chaud au cul," which loosely translates as "She has a hot ass." Again, Duchamp managed to offend everyone while also posing questions that challenged artistic values, artistic creativity, and the overall canon.

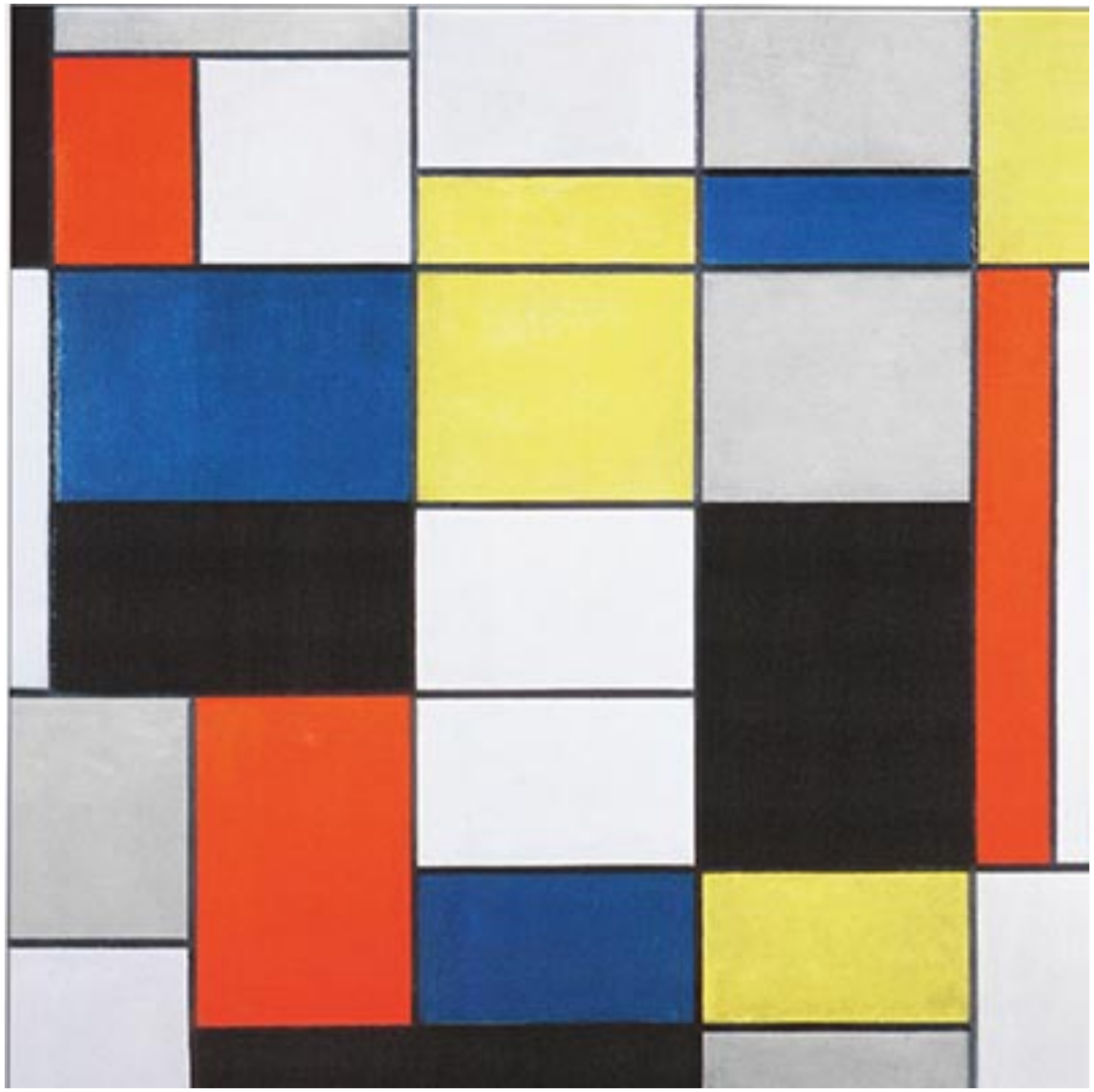
the readymade

De Stijl

Started: 1917 **Ended:** 1931



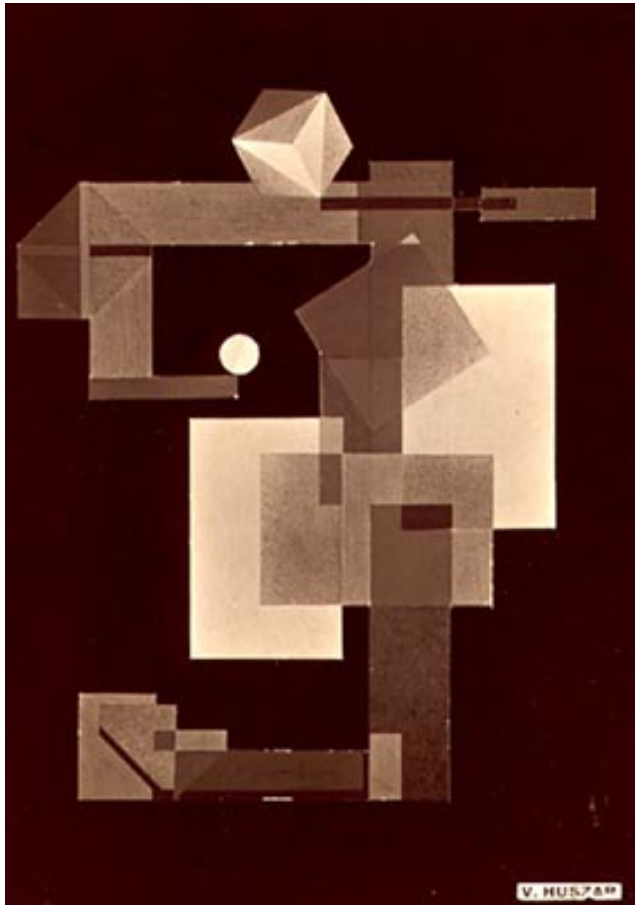
The Netherlands-based De Stijl movement embraced an abstract, pared-down aesthetic centered in basic visual elements such as geometric forms and primary colors. Partly a reaction against the decorative excesses of **Art Deco,** the reduced quality of De Stijl art was envisioned by its creators as a universal visual language appropriate to the modern era, a time of a new, spiritualized world order. Led by the painters **Theo van Doesburg** and **Piet Mondrian** - its central and celebrated figures - De Stijl artists applied their style to a host of media in the fine and applied arts and beyond. Promoting their innovative ideas in their journal of the same name, the members envisioned nothing less than the ideal fusion of form and function, thereby making De Stijl in effect *the ultimate style*. To this end, De Stijl artists turned their attention not only to fine art media such as painting and sculpture, but virtually all other art forms as well, including industrial design, typography, even literature and music. De Stijl's influence was perhaps felt most noticeably in the realm of architecture, helping give rise to the **International Style** of the 1920s and 1930s.



Composition A (1920) Artist: Piet Mondrian

De Stijl

Key Ideas & Accomplishments

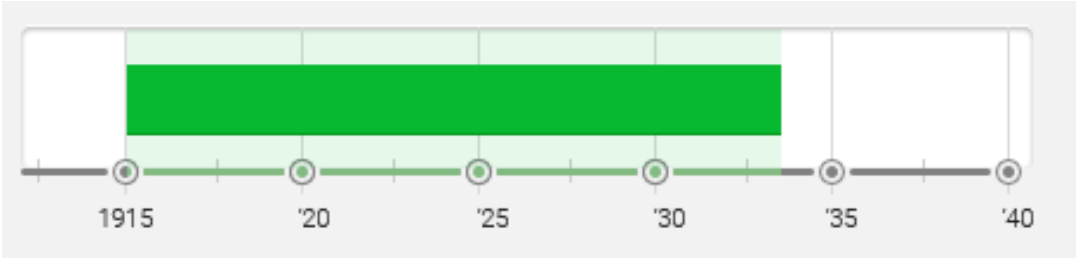


Mechano-Dancer (1922) Artist: Vilmos Huszar

- Like other **avant-garde** movements of the time, De Stijl, which means simply "the style" in Dutch, emerged largely in response to the horrors of World War I and the wish to remake society in its aftermath. Viewing art as a means of social and spiritual redemption, the members of De Stijl embraced a utopian vision of art and its transformative potential.
- Among the pioneering exponents of abstract art, De Stijl artists espoused a visual language consisting of precisely rendered geometric forms - usually straight lines, squares, and rectangles--and primary colors. Expressing the artists' search "for the universal, as the individual was losing its significance," this austere language was meant to reveal the laws governing the harmony of the world.
- Even though De Stijl artists created work embodying the movement's utopian vision, their realization that this vision was unattainable in the real world essentially brought about the group's demise. Ultimately, De Stijl's continuing fame is largely the result of the enduring achievement of its best-known member and true modern master, **Piet Mondrian**.

Constructivism

Started: 1915 **Ended:** 1930



Constructivism was the last and most influential modern art movement to flourish in Russia in the 20th century. It evolved just as the Bolsheviks came to power in the October Revolution of 1917, and initially it acted as a lightning rod for the hopes and ideas of many of the most advanced Russian artists who supported the revolution's goals. It borrowed ideas from **Cubism**, **Suprematism** and **Futurism**, but at its heart was an entirely new approach to making objects, one which sought to abolish the traditional artistic concern with composition, and replace it with 'construction.' Constructivism called for a careful technical analysis of modern materials, and it was hoped that this investigation would eventually yield ideas that could be put to use in mass production, serving the ends of a modern, Communist society. Ultimately, however, the movement floundered in trying to make the transition from the artist's studio to the factory.

Some continued to insist on the value of abstract, analytical work, and the value of art *per se*; these artists had a major impact on spreading Constructivism throughout Europe. Others, meanwhile, pushed on to a new but short-lived and disappointing phase known as Productivism, in which artists worked in industry. Russian Constructivism was in decline by the mid 1920s, partly a victim of the Bolshevik regime's increasing hostility to **avant-garde art**. But it would continue to be an inspiration for artists in the West, sustaining a movement called International Constructivism which flourished in Germany in the 1920s, and whose legacy endured into the 1950s.

Lyubov Popova: Textile Design (c. 1924)

Constructivism

Key Ideas & Accomplishments

Naum Gabo: Constructed Head No. 2 (c. 1916)

- Constructivists proposed to replace art's traditional concern with composition with a focus on construction. Objects were to be created not in order to express beauty, or the artist's outlook, or to represent the world, but to carry out a fundamental analysis of the materials and forms of art, one which might lead to the design of functional objects. For many Constructivists, this entailed an ethic of "truth to materials," the belief that materials should be employed only in accordance with their capacities, and in such a way that demonstrated the uses to which they could be put.

- Constructivist art often aimed to demonstrate how materials behaved - to ask, for instance, what different properties had materials such as wood, glass, and metal. The form an artwork would take would be dictated by its materials (not the other way around, as is the case in traditional art forms, in which the artist 'transforms' base materials into something very different and beautiful). For some, these inquiries were a means to an end, the goal being the translation of ideas and designs into mass production; for others it was an end in itself, a new and archetypal modern style expressing the dynamism of modern life.

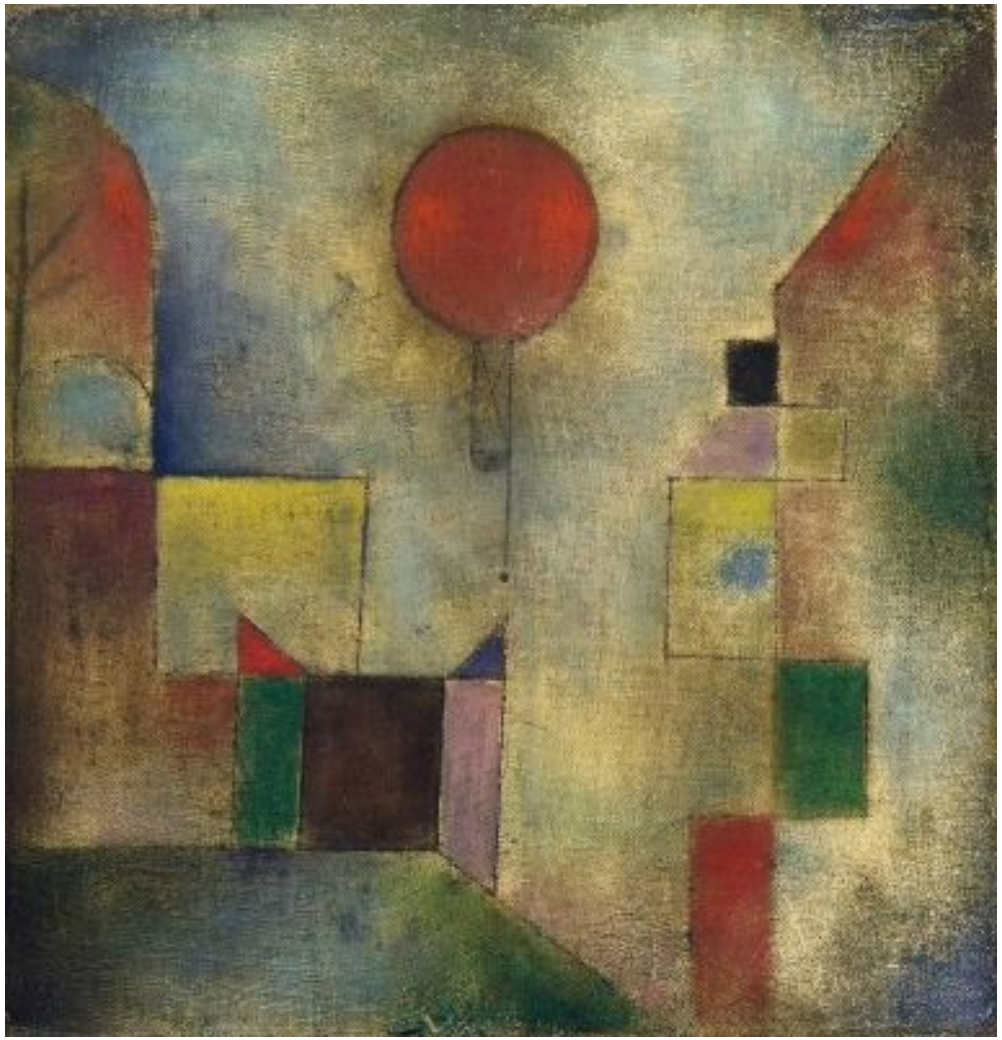
- The seed of Constructivism was a desire to express the experience of modern life - its dynamism, its new and disorientating qualities of space and time. But also crucial was the desire to develop a new form of art more appropriate to the democratic and modernizing goals of the Russian Revolution. Constructivists were to be constructors of a new society - cultural workers on par with scientists in their search for solutions to modern problems.

Bauhaus

Started: 1919 **Ended:** 1933

The Bauhaus was arguably the single most influential modernist art school of the 20th century. Its approach to teaching, and to the relationship between art, society, and technology, had a major impact both in Europe and in the United States long after its closure under Nazi pressure in 1933. The Bauhaus was influenced by 19th and early-20th-century artistic directions such as the **Arts and Crafts** movement, as well as **Art Nouveau** and its many international incarnations, including the **Jugendstil** and **Vienna Secession.**

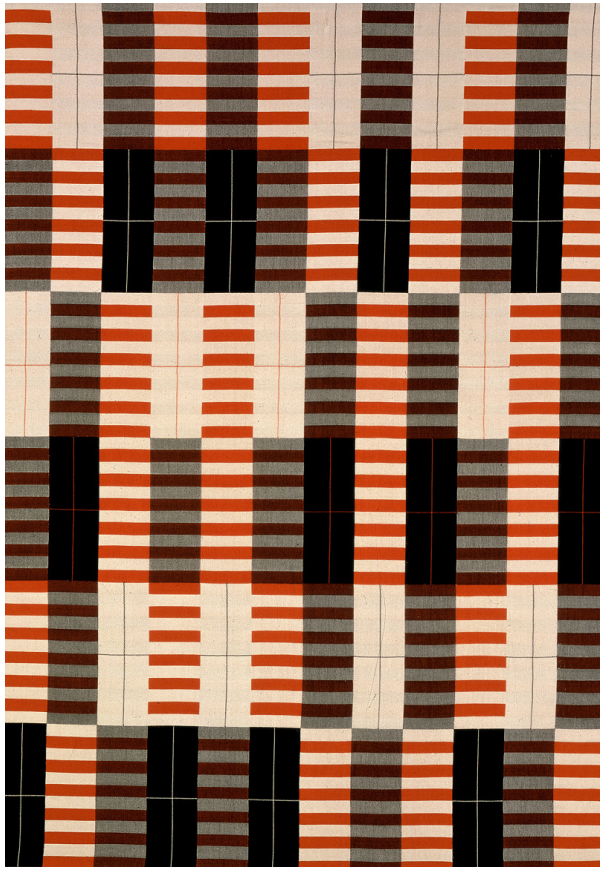
All of these movements sought to level the distinction between the fine and applied arts, and to reunite creativity and manufacturing; their legacy was reflected in the romantic medievalism of the Bauhaus ethos during its early years, when it fashioned itself as a kind of craftsmen's guild. But by the mid-1920s this vision had given way to a stress on uniting art and industrial design, and it was this which underpinned the Bauhaus's most original and important achievements. The school is also renowned for its extraordinary faculty, who subsequently led the development of modern art - and modern thought - throughout Europe and the United States.



Red Balloon (1922) Paul Klee

Bauhaus

Key Ideas & Accomplishments



Anni Albers, Wall hanging, 1926/1964

The origins of the Bauhaus lie in the late 19th century, in anxieties about the soullessness of modern manufacturing, and fears about art's loss of social relevance. **The Bauhaus aimed to reunite fine art and functional design, creating practical objects with the soul of artworks.**

Although the Bauhaus abandoned many aspects of traditional fine-arts education, it was deeply concerned with intellectual and theoretical approaches to its subject. Various aspects of artistic and design pedagogy were fused, and the hierarchy of the arts which had stood in place during the Renaissance was levelled out: the practical crafts - architecture and interior design, textiles and woodwork - were placed on a par with fine arts such as sculpture and painting.

Given the equal stress it placed on fine art and functional craft, it is no surprise that many of the Bauhaus's most influential and lasting achievements were in fields other than painting and sculpture. The furniture and utensil designs of **Marcel Breuer**, Marianne Brandt, and others paved the way for the stylish minimalism of the 1950s-60s, while architects such as **Walter Gropius** and **Ludwig Mies van der Rohe** were acknowledged as the forerunners of the similarly slick International Style that is so important in architecture to this day.

The stress on experiment and problem-solving which characterized the Bauhaus's approach to teaching has proved to be enormously influential on contemporary art education. It has led to the rethinking of the "fine arts" as the "visual arts", and to a reconceptualization of the artistic process as more akin to a research science than to a humanities subject such as literature or history.

Red Balloon (1922)

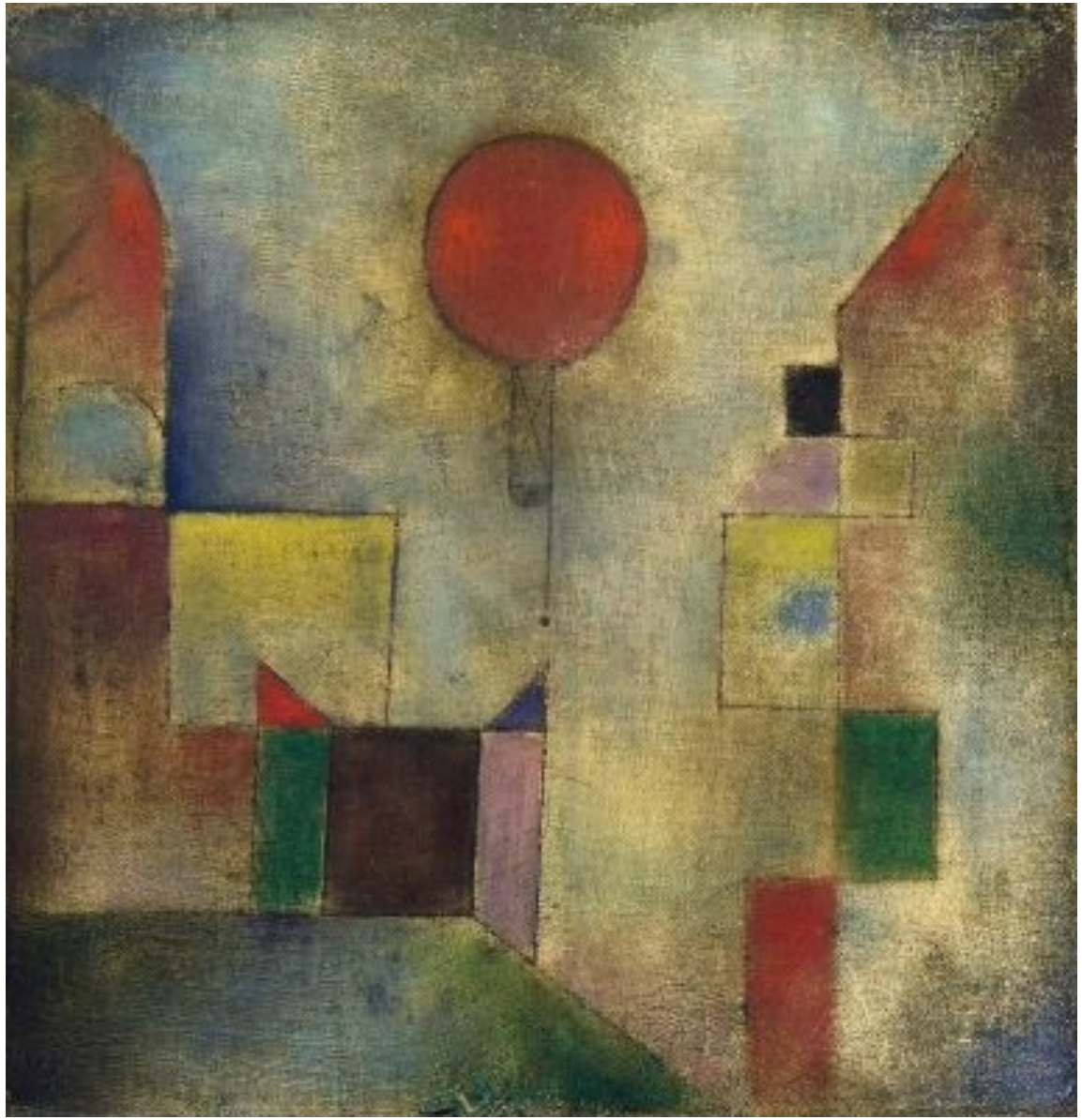
Paul Klee

Paul Klee was one of the most talented and enigmatic artists to be associated with the Bauhaus, a visionary whose work combined stunning formal innovation with a curious kind of primordial innocence. In this canvas from 1922, delicate, translucent geometric shapes - squares, rectangles and domes - are picked out in gradations of primary color. A single red circle floats in the upper center, revealing itself, on inspection, to be the titular hot-air balloon. This illustrative flourish exemplifies Klee's whimsical, associative use of the geometric compositional arrangements for which the Bauhaus became famous. In the artist's unique idiom, emphasis shifts restlessly between the abstract and the figurative, between narrative association and esoteric symbolism. The glowing shapes, reminiscent of stained glass, are placed asymmetrically to create a visual rhythm, conducted by vertical, horizontal, and diagonal lines, that seems both ordered and spontaneous.

Born in Switzerland in 1879, Klee had been associated with various Expressionist and modernist groupings in Northern Europe during the 1900s and 1910s, including **Der Blaue Reiter group**, before taking up a post at the Bauhaus in 1921, teaching mural painting, stained glass, bookbinding, and various other subjects.

He published his art lectures in his *Pädagogisches Skizzenbuch* (*Pedagogical Sketchbooks*) (1925) in the Bauhausbücher series. Famously beginning with the line "[a]n active line on a walk, moving freely, without goal," this work became hugely influential, establishing, as the critic Mark Hudson puts it, "[Klee's] reputation as one of the great theorists of modern art...[as] he attempted to analyze every last permutation of his wandering lines." For Klee, the line, developing from a single point, was an autonomous agent, spontaneous, which through its movement forged the development of the plane. This metaphor for the germination of compositional form became a fundamental tenet of Bauhaus design philosophy, influencing many of Klee's contemporaries, including Anni Albers and Klee's lifelong friend Wassily Kandinsky.

Klee's presence at the Bauhaus from 1921 until his resignation in 1931 gives the lie to stereotypes of the institution as overly preoccupied with rationality and dry, formal methods. Klee's work - both sophisticated and primitive, figurative and otherworldly - had a noted impact on later artists in America and Europe, including Jackson Pollock, Adolph Gottlieb, Robert Motherwell, Kenneth Nolan, Norman Lewis, and William Baziotes. As Clement Greenburg wrote in 1957, "[a]lmost everybody, whether aware or not, was learning from Klee."



Yellow-Red-Blue (1925)
Wassily Kandinsky

This complex work is built up around three key visual areas, dominated by yellow, red, and blue shapes respectively. These in turn form two overall zones of visual attention, one on the right-hand side of the canvas, formed from the interlocking red cross and blue circle, and one around the yellow rectangle to the left, embossed against a deeper shade of ochre. Variance in visual weight and positioning in space is implied by effects of color and shading, as the buoyancy of the yellow contrasts with the darker red tones, deepening further into purple and blue. A meshwork of straight and curvilinear interact across the canvas, as if playing out the battle of energies established between the different primary colors.

Wassily Kandinsky was born in Moscow in 1866, and had settled in Germanybefore the close of the 19th century, becoming a key figure in the development of Northern-European Expressionism over the following years; his 1903 painting *Der Blaue Reiter* was the inspiration for the Expressionist art group of that name. Following a six-year spell in Soviet Russia bookending the revolution (1914-20), Kandinsky returned to Germany and began teaching at the Bauhaus in 1922, by which time his work had moved towards a purer form of abstraction. As a tutor on the preliminary course, he introduced his students to the analysis of primary colors and the nature of their interaction. In 1923, hoping to establish an underlying qualitative relationship between particular shapes and colors, he developed a questionnaire in which participants were asked to fill in a triangle, square, and circle the most appropriate primary color. The resulting yellow triangle, red square, and blue circle became a classic Bauhaus motif, one which Kandinsky explored and subverted in this famous work, transforming it into a lyrical evocation of the relationship between visual and musical expression. The same ideas informed his famous text *Point and Line to Plane* (1926) influenced by new research on Gestalt psychology, a key discussion-topic at the Bauhaus at this time. Kandinsky was interested in how certain combinations of color, line and tone might have innate spiritual and psychological effects, which were in turn connected to certain musical motifs.

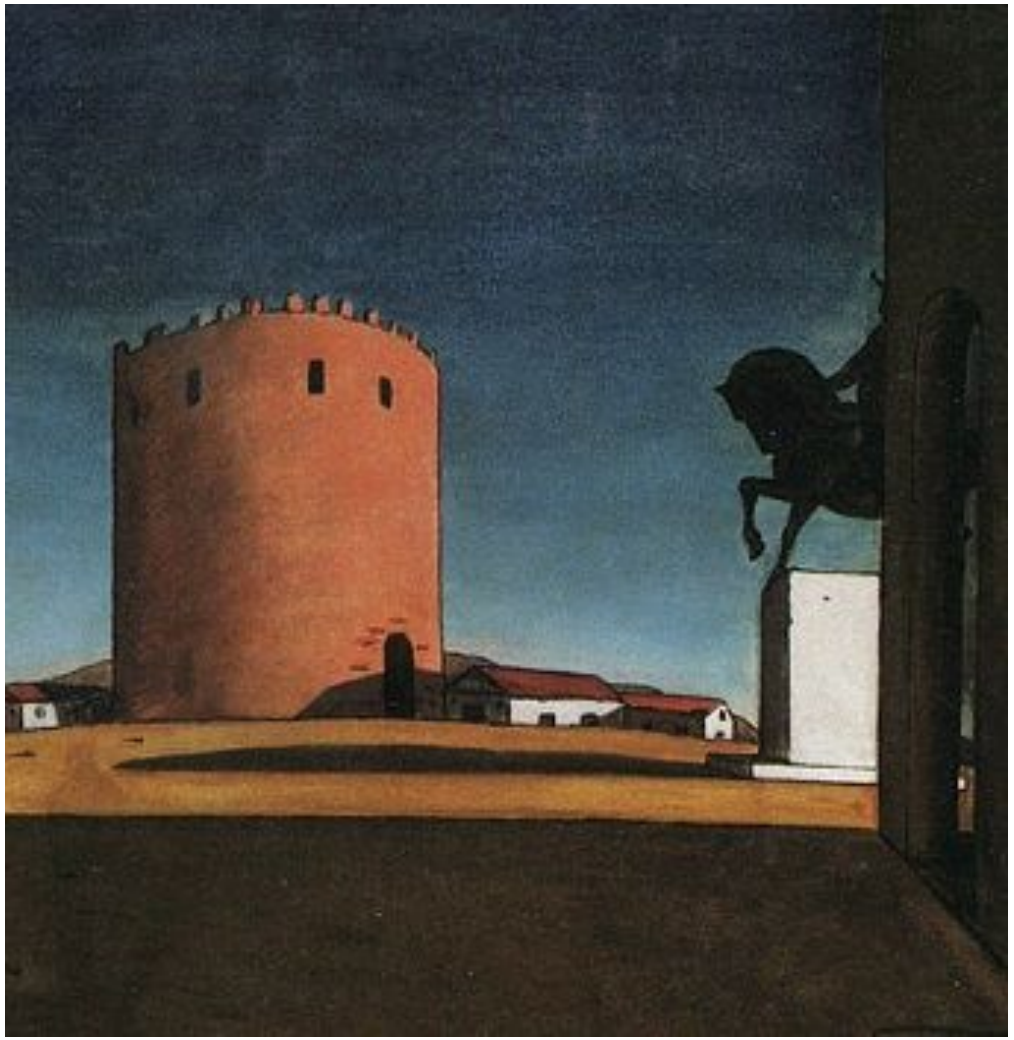
As the art historian Annagret Hoberg notes, however, the connotations of this painting extend beyond this, taking in more figurative realms: "[the] two centers...conjure anthropological associations. While in the yellow field one might see a human profile due to the structure of the lines and circles, the intertwining of red and blue form with the black diagonal is reminiscent of the theme of the battle between Saint George and the dragon" It is perhaps these more human associations which explain the iconic status of Kandinsky's abstract paintings in modern art history: as Hoberg notes, *Yellow-Red-Blue* "exerted an influence on later modernism, including, for example, Barnett Newman's series *Who's Afraid of Yellow, Red and Blue* (1966-69)."

Surrealism

Started: Early 1924 **Ended:** 1966

The Surrealists sought to channel the unconscious as a means to unlock the power of the imagination. Disdaining rationalism and literary realism, and powerfully **influenced by psychoanalysis**, the **Surrealists believed the rational mind repressed the power of the imagination, weighing it down with taboos**. Influenced also by **Karl Marx,** they hoped that the psyche had the power to reveal the contradictions in the everyday world and spur on revolution. Their emphasis on the power of personal imagination puts them in the tradition of **Romanticism**, but unlike their forebears, they believed that revelations could be found on the street and in everyday life. The Surrealist impulse to tap the unconscious mind, and their interests in myth and primitivism, went on to shape many later movements, and the style remains influential to this today.

Surrealism grew out of the Dada movement, which was also in rebellion against middle-class complacency. Artistic influences, however, came from many different sources. The most immediate influence for several of the Surrealists was **Giorgio de Chirico**, their contemporary who, like them, used bizarre imagery with unsettling juxtapositions (and his **Metaphysical Painting** movement). They were also drawn to artists from the recent past who were interested in primitivism, the naive, or fantastical imagery, such as **Gustave Moreau**, **Arnold Bocklin**, **Odilon Redon**, and Henri Rousseau. Even artists from as far back as the **Renaissance**, such as **Giuseppe Arcimboldo** and **Hieronymous Bosch**, provided inspiration in so far as these artists were not overly concerned with aesthetic issues involving line and color, but instead felt compelled to create what Surrealists thought of as the "real."



Giorgio de Chirico's moody scenes were some of the first inspirations for the Surrealists. Detail of *The Red Tower* (1913)

Surrealism

Key Ideas & Accomplishments

René Magritte: The Human Condition (1933)

- **André Breton** defined Surrealism as "**psychic automatism in its pure state, by which one proposes to express - verbally, by means of the written word, or in any other manner - the actual functioning of thought.**" What Breton is proposing is that artists bypass reason and rationality by accessing their unconscious mind. In practice, these techniques became known as automatism or automatic writing, which allowed artists to forgo conscious thought and embrace chance when creating art.
- The **work of Sigmund Freud** was profoundly influential for Surrealists, particularly his book, ***The Interpretation of Dreams* (1899).** Freud legitimized the **importance of dreams and the unconscious** as valid revelations of human emotion and desires; his exposure of the complex and repressed inner worlds of **sexuality, desire, and violence** provided a **theoretical basis for much of Surrealism.**
- Surrealist imagery is probably the most recognizable element of the movement, yet it is also the most elusive to categorize and define. Each artist relied on their own recurring motifs arisen through their dreams or/and unconscious mind. At its basic, the imagery is outlandish, perplexing, and even uncanny, as it is meant to jolt the viewer out of their comforting assumptions. **Nature, however, is the most frequent imagery**: **Max Ernst** was obsessed with birds and had a bird alter ego, **Salvador Dalí's** works often include ants or eggs, and **Joan Miró** relied strongly on vague **biomorphic** imagery.

Mama, Papa is Wounded! (1927)

Yves Tanguy

The most pivotal moment for Tanguy in his decision to become a painter was his sighting of a canvas by **Giorgio de Chirico** in a shop window in 1923. The next year, Tanguy, the poet Jacques Prévert, and the actor and screenwriter Marcel Duhamel moved into a house that was to become a gathering place for the Surrealists, a movement he became interested in after reading the periodical ***La Révolution surréaliste***. **André Breton** welcomed him into the group in 1925. Tanguy was inspired by the biomorphic forms of **Jean Arp, Ernst, and Miró**, quickly developing his own vocabulary of amoeba-like shapes that populate arid, mysterious settings, no doubt influenced by his youthful travels to Argentina, Brazil, and Tunisia. Despite his lack of formal training, Tanguy's mature style emerged by 1927, characterized by deserted landscapes littered with fantastical rocklike objects painted with a precise illusionism. The works usually have an overcast sky with a view that seems to stretch endlessly.

Mama, Papa is Wounded depicts Tanguy's most common subject matter of war. The work is painted in a hyperrealist style with his distinctive limited color palette, both of which create a sense of dream-like reality. Tanguy often found the titles of works while looking through psychiatric case histories for compelling statements by patients. Given that, it is difficult to know if this work is relevant to his own family history as he claimed to have imagined the painting in its entirety before he began it. His brother was killed in World War I and the bleakness of the landscape may refer generally to losses suffered in the war by thousands of French families. De Chirico's influence on Tanguy's work is obvious here in his use of falling shadows and a classical torso in the landscape.

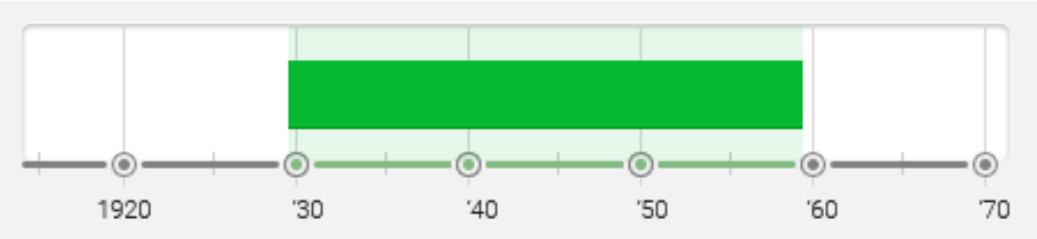
Carnival of Harlequin (1924-25)
Joan Miró

Miró created elaborate, fantastical spaces in his paintings that are an excellent example of Surrealism in their reliance on dream-like imagery and their use of biomorphism. Biomorphic shapes are those that resemble organic beings but that are hard to identify as any specific thing; the shapes seem to self-generate, morph, and dance on the canvas.

While there is the suggestion of a believable three-dimensional space in *Carnaval d'Arlequin*, the playful shapes are arranged with an all-over quality that is common to many of Miró's works during his Surrealist period, and that would eventually lead him to further abstraction. Miró was especially known for his use of automatic writing techniques in the creation of his works, particularly doodling or automatic drawing, which is how he began many of his canvases. He is best known for his works such as this that depict chaotic yet lighthearted interior scenes, taking his influence from Dutch 17th-century interiors.

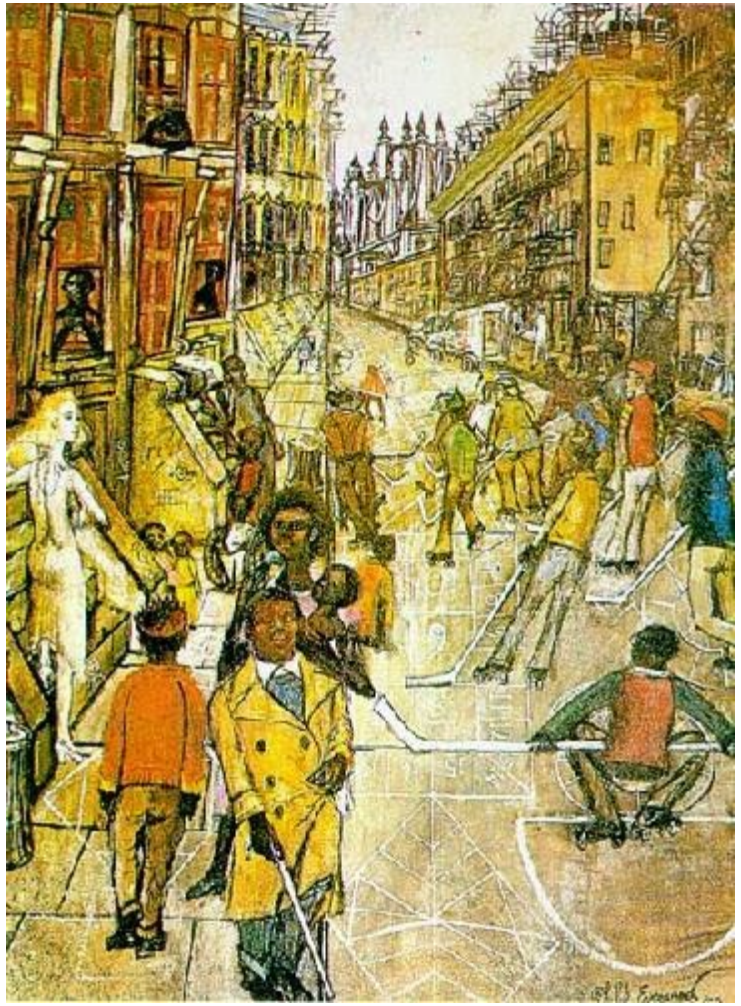
Social Realism

Started: 1929 **Ended:** 1950s



The Social Realist political movement and artistic explorations flourished primarily during the 1920s and 1930s, a time of global economic depression, heightened racial conflict, the rise of fascist regimes internationally, and great optimism after both the Mexican and Russian revolutions. Social Realists created figurative and realistic images of the "masses," a term that encompassed the lower and working classes, labor unionists, and the politically disenfranchised.

American artists became dissatisfied with the French **avant-garde** and their own isolation from greater society, which led them to search for a new vocabulary and a new social importance; they found their purpose in the belief that art was a weapon that could fight the capitalist exploitation of workers and stem the advance of international fascism. The art period is quite distinct from the **Soviet Socialist Realism** that was the dominant style in Stalin's post-revolutionary Russia.



Sunny Side of the Street, 1930s,
Philip Evergood

Social Realism

Key Ideas & Accomplishments

Antonio Berni, Self-Portrait with Cactus (Autorretrato con Cactus), 1934

- Social Realists envisioned themselves to be workers and laborers, similar to those who toiled in the fields and factories. Often clad in overalls to symbolize unity with the working classes, the artists believed they were critical members of the whole of society, rather than elites living on the margins and working for the upper crust.
- While there was a variety of styles and subjects within Social Realism, the artists were united in their attack on the status quo and social power structure. Despite their stylistic variance, the artists were realists who focused on the human figure and human condition. **Social Realists** built on the legacies of **Honore Daumier**, **Gustave Courbet**, and **Francisco Goya** in their politically charged and radical social critiques.
- While modernism is most often considered in terms of stylistic innovation, Social Realists believed that the political content of their work made it modern. Social Realists turned away from the painterly advancements of the School of Paris.

Manifestacion (Demonstration) (1934)

Antonio Berni

Born and based in Argentina, Antonio Berni was known for his socially engaged figurative painting, rooted in his Marxist viewpoint for interpreting society. During the 1930s, Argentina was in great political turmoil. David Alfaro Siqueiros published a "Call to Argentinean Artists," which profoundly affected Berni who went on to assist the Mexican Muralist on the mural *Plastic Exercise* (1933) for a private patron outside of Buenos Aires. During the years 1934 to 1937, Berni painted approximately 40 easel paintings of mural proportions including *Demonstration*, which depicts a crowd of unemployed men and women. Set in the provinces, the crowd marches towards us down a main street; one worker carries a sign aloft stating their dual demand for bread and work. Berni has rendered the many faces of the unemployed pressed up against the picture plane in order to directly confront the viewer. The many faces are painted in a sculptural manner, with a dramatic application of light and shadow, and are rich in detail. The artist eschews painting the dispossessed as falsely heroic or sentimental and instead shows the solidarity of the poor.

Antonio Berni, Ramona Waits (Ramona Espera), (1964)

Artists on WPA (1935)

Moses Soyer

The three Soyer brothers, Isaac, Moses, and Raphael, were all important Social Realist artists. Here, Moses Soyer highlights solidarity and the communal bonds of artists on the New Deal projects by painting them within a common studio. Each artist paints or serves as a model for another artist in a collegial manner. The artists' efforts are collaborative as they together work on their murals, which were made to serve the public rather than for private gain. By the early-20th century, New York City was simultaneously the center of artistic training in the United States and the bedrock of leftist politics, which involved many sons and daughters of Jewish immigrants. Moses Soyer, born in Russia, was all three: Jewish, an artist, and on the Left.

Soyer composed his celebrated ***Artists on the WPA*** as if it were a stage set with the curtain having just lifted to reveal the proceedings, inviting us into this artists' studio. The floor of Soyer's studio slants upward, permitting a greater view of the room and the painters at work. Arranged in a semicircle, four painters both male and female, work on oversized canvases that most likely are parts of murals. Each artist paints in the style of the government-preferred American Scene, with its requisite realistic figures and pleasurable depictions of productivity and harmony, blocking out the contemporary realities of unrest and destitution. Soyer creates subtle subterfuge by showing artists as laborers, banded together and diverse in population. As opposed to the more common portrayal of artists as romantic heroes alone and outside of society, Soyer's artists seem to have a positive social role. The sense of group activity echoes the collective actions of artists through picketing, protests against social injustices, and demands for permanent recognition by the government.

The **Federal Art Project** (1935–1943) of the **Works Progress Administration** was the largest of the **New Deal** art projects.

Modern Art Movements

Early 20th Century – Fauvism to Surrealism

- Fauvism
- Expressionism
- Hudson River School
- Cubism
- Futurism
- Suprematism
- De Stijl
- Constructivism
- Bauhaus
- Surrealism
- Social Realism