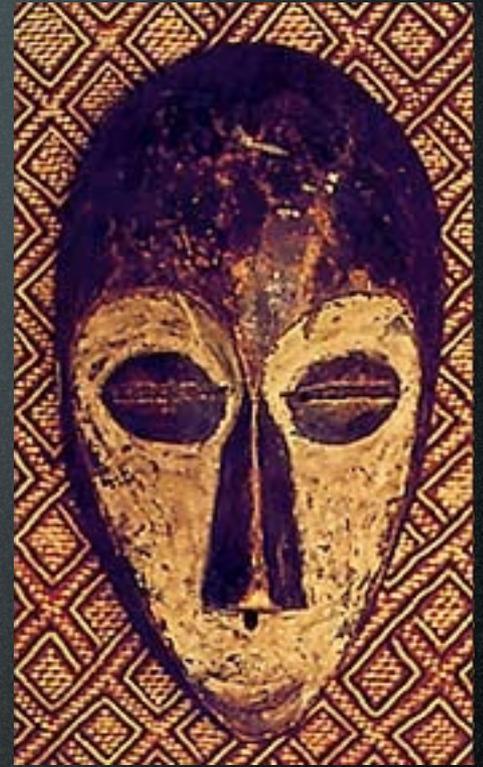


THE INFLUENCE OF MODERN ART



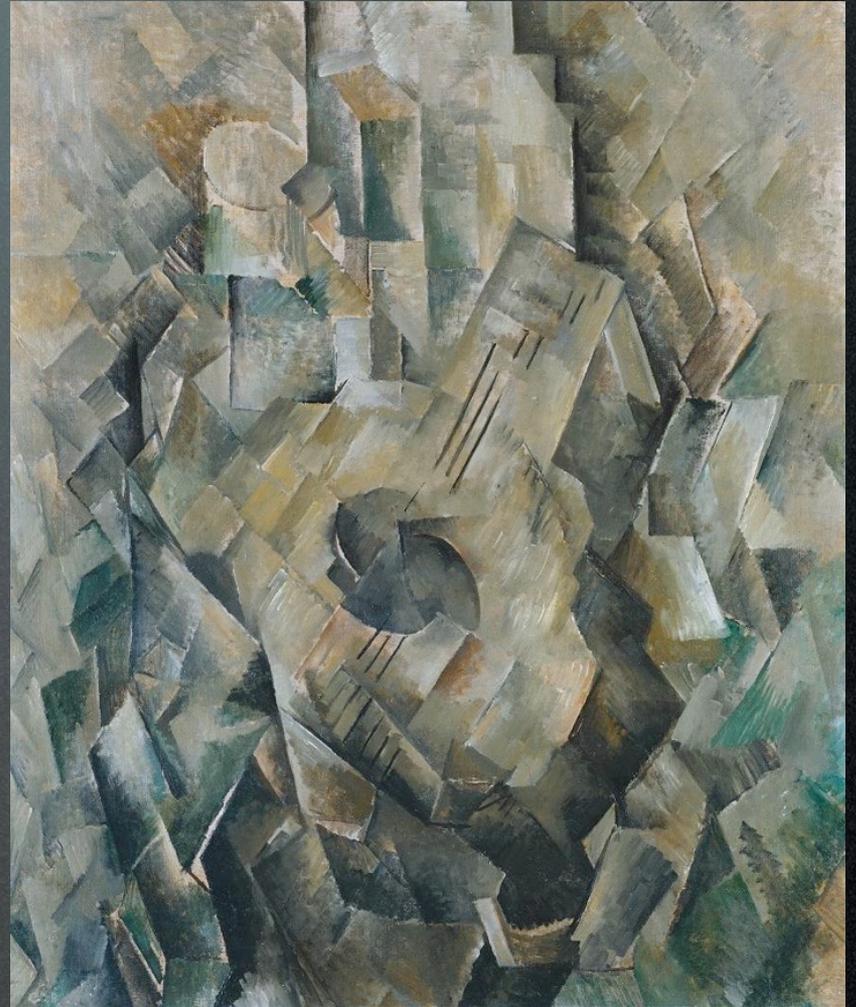
Cubism

Pablo Picasso started cubism through a series of explorations using elements of ancient Iberian and African tribal art.

Pablo Picasso and Georges Braque shared an interest in geometry and simultaneous perspectives. Together they worked on paintings that looked at art in non-traditional ways.



Pablo Picasso,
Les Femmes d'Alger (O. J.), 1907



Georges Braque,
Le Guitare, 1909-10



Their experiments were called **Analytical Cubism**, objects constructed from geometric planes, shapes, and textures, presenting more than one view.

Pablo Picasso,
Man with a Violin,
1912



Later, Picasso developed a style of **Synthetic Cubism** where he reduced objects to their most basic shapes, to just one plane, or a single viewpoint.

Pablo Picasso,
Three Musicians,
1921



Pablo Picasso
Still Life with Chair-Caning,
1911-12

Collage

Picasso explored the technique of assembling elements glued onto a surface.



Juan Gris

These cubist forms move backward and forward in shallow space using planes of geometry arranged in a grid.

Juan Gris,
Fruit Bowl, 1916



Fernand Léger
The City, 1919

Fernand Léger assembled this synthetic cubist composition representing the modern city.



Fernand Léger

La Fin du Monde (The End of the World) was an anti-war book reflecting synthetic cubism with geometric letterforms.

Fernand Léger
La fin du monde,
1919



Futurism

Launched in 1909 by Italian poet Filippo Marinetti, his *Manifesto of Futurism* celebrated war and the machine age.

Filippo Marinetti
*Manifesto of
Futurism, 1909*

“There is no longer beauty except in the struggle. No more masterpieces without an aggressive character. Poetry must be a violent assault against the unknown forces in order to overcome them and prostrate them before men.”

“The past is necessarily inferior to the future. That is how we wish it to be. How could we acknowledge any merit in our most dangerous enemy: the past, gloomy prevaricator, execrable tutor?”

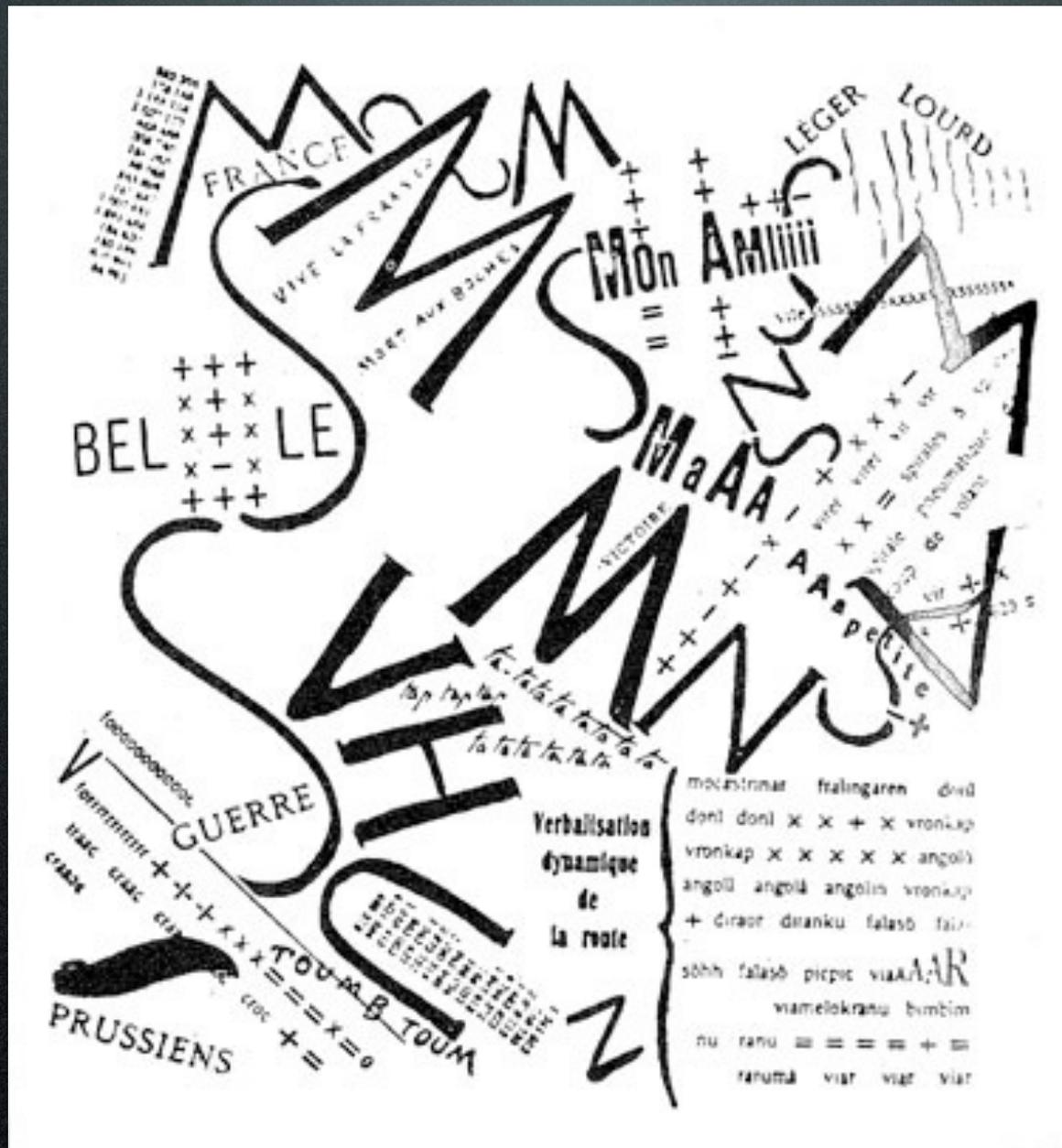
“The world's magnificence has been enriched by a new beauty, the beauty of speed.”

“War is the highest form of modern art.”

Manifesto of Futurism

Published in the Paris newspaper

Le Figaro



This poem depicts **Filippo Marinetti's** journey as a soldier during the war.

Filippo Marinetti, *Mountains+Valleys+Streets x Joufre*, 1915

SCRABrrRrraaNNG

Ho ricevuto
il vostro libro
Mentre sembravo
il Muro Greco
F.T.M.

futurista

Paa piig
Paaah
Piing

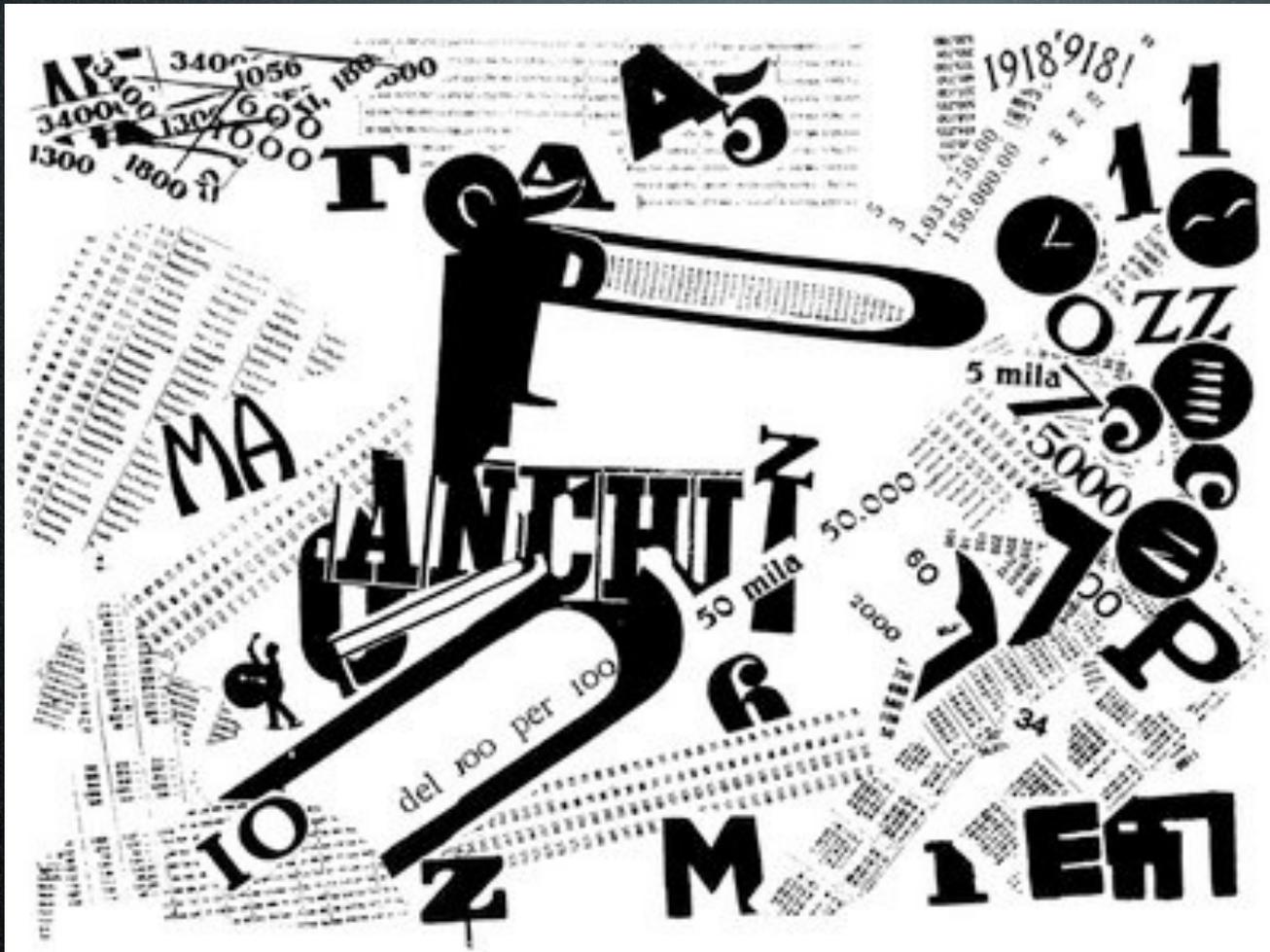
GRAAA
TRAC
SCHIA
SIMULTANEA
ESPLOSIONE

ISONZO
campestre in tre fresco
ALCE VOLONTIERO FACILE

Guerra ai
tedeschi!
verdi
compa qui
sdraiato
gradi
e ai suoi
arditi

Filippo Marinetti
experimented with
typographic design
based on the poetry
of sounds, removing
all punctuation and
grammar.

Filippo Marinetti
La Parole in Libertá
(Words in Freedom),
1919



Parole in libertà

The term means
“words in
freedom” .

Filippo Marinetti
A Tumultuous Assembly,
1919

so that her idea of the tale was something like this :—“ Fury said to a

mouse, That he
met in the
house,
'Let us
both go to
law: *I* will
prosecute
you. Come,
I'll take no
denial; We
must have a
trial: For
really this
morning I've
nothing
to do.'
Said the
mouse to the
cur, 'Such
a trial,
dear Sir,
With
no jury
or judge,
would be
wasting
our
breath.'
'I'll be
judge, I'll
be jury,
Said
cunning
old Fury:
'I'll
try the
whole
cause,
and
condemna
you
to
death."

Pattern poetry

Pictographic
typography designed
to resemble the “tail”
of the mouse.

Lewis Carroll
*Alice in
Wonderland*, 1866

Douces figures poi^{gnardées}
 MIA Chères lèvres fleuries
 YETTE MAREYE
 ANNIE et toi MARIE
 où êtes-
 vous ô
 jeunes filles
 MAIS
 près d'un
 jet d'eau qui
 pleure et qui prie
 cette colombe s'extasie

Tous les souvenirs de Maguire Billy Dalize
 O mes amis partis en guerre Où sont Raynal mélancolisent
 Jaillissent vers le firmament ? Dont les noms se dans une église
 Et vos regards en l'eau dormant Comme des pas qui s'engagea
 Meurent mélancolique ment Où est Cremnitz sont-ils morts déjà
 Où sont-ils Braque et Max Jacob De souvenirs mon âme est déjà
 Derain aux yeux gris comme l'aube Le jet d'eau pleure sur ma peine

CEUX QUI SONT PARTIS A LA GUERRE AU NORD SE BATTENT MAINTENANT
 Le soir tombe O sanglante mer
 Jardins où saigne abondamment le laurier rose fleur guerrière

Calligrammes

Poet *Guillaume Apollinaire* wrote a book of poems that also formed visual designs based on their meaning.

Guillaume Apollinaire
Calligrammes, 1918

(top image)
 The Stabbed [bleeding]
 Dove with spread wings...
 Where are you O young
 girls / But near a
 fountain that cries and
 that prays /
 This dove is in ecstasy...

(The fountain)
 All the memories of
 longing / of my friends
 gone to war / Gushing
 toward the firmament /
 And your eyes in the still
 water / Die
 melancholically /Where
 are they Braque and Max
 Jacob / From rain to gray
 eyes like dawn

Douces figures poi^{gnardées}
 MIA Chères lèvres fleuries
 YETTE MAREYE
 ANNIE et toi MARIE
 où êtes-
 vous ô
 jeunes filles
 MAIS
 près d'un
 jet d'eau qui
 pleure et qui prie
 cette colombe s'extasie

Tous les souvenirs de
 O mes amis partis en guerre ? Où sont Raynal Billy Dalize
 Jaillissent vers le firmament Dont les noms se mélancolisent
 Et vos regards en l'eau dormant Comme des pas dans une église
 Meurent mélancoliquement Où est Cremmitz qui s'engagea
 Où sont-ils Braque et Max Jacob Peut-être sont-ils morts déjà
 Derain aux yeux gris comme l'aube De souvenirs mon âme est déjà
 Le jet d'eau pleure sur ma peine

CEUX QUI SONT PARTIS A LA GUERRE AU NORD SE BATTENT MAINTENANT
 Le soir tombe O sanglante mer
 Jardins où saigne abondamment le laurier rose fleur guerrière

Where are Billy Raynal
 Dalize / Whose names
 are as melancholy / As
 steps in a Church / Or
 where is Cremmitz who's
 engaged / Or maybe he is
 dead already / Of
 memories my soul is
 full / the fountain pours
 over my sorrow

(bottom)
 Those who left for the
 war in the North are
 fighting now / Night falls
 O! blood-drenched sea /
 Gardens where bled in
 abandon / the laurel rose
 flower of war



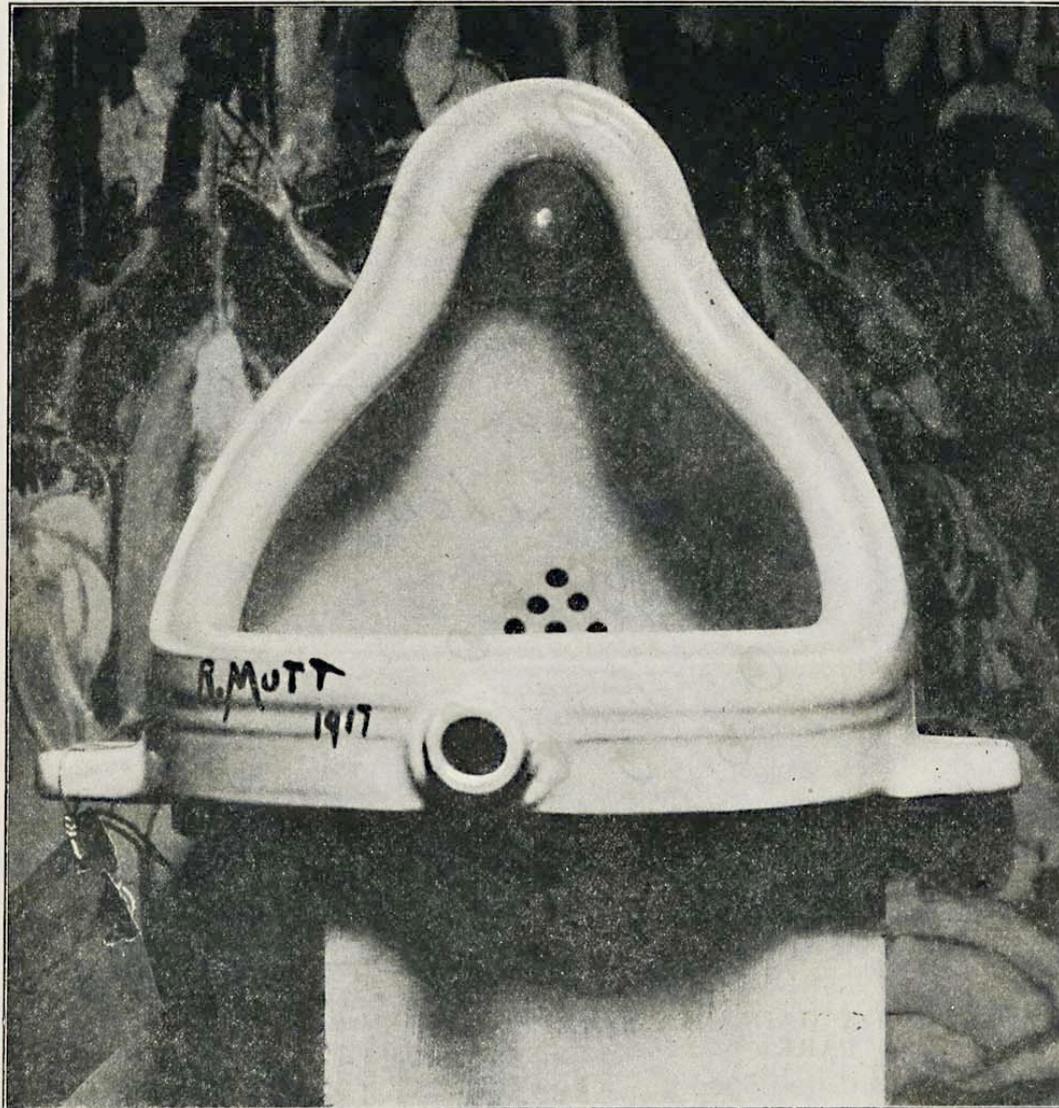
Giacomo Balla
The Dynamism of a Dog on a Leash, 1912

Simultaneity

Concurrent existence or occurrence of different views in the same work of art.

Fountain by R. Mutt

Photograph by Alfred Stieglitz



THE EXHIBIT REFUSED BY THE INDEPENDENTS

Dada

Anti-art, anti-war,
destructive;
concerned with
shock, protest and
nonsense.

Marcel Duchamp
The Fountain, 1917



Dada

Dada artists claim to have invented **photomontage**.

John Heartfield (born Helmut Herzfeld) was a German artist who used art as a political weapon.

This poster reads:
*"Whoever Reads
Bourgeois
Newspapers
Becomes Blind and
Deaf: Away with
These Stultifying
Bandages!"*

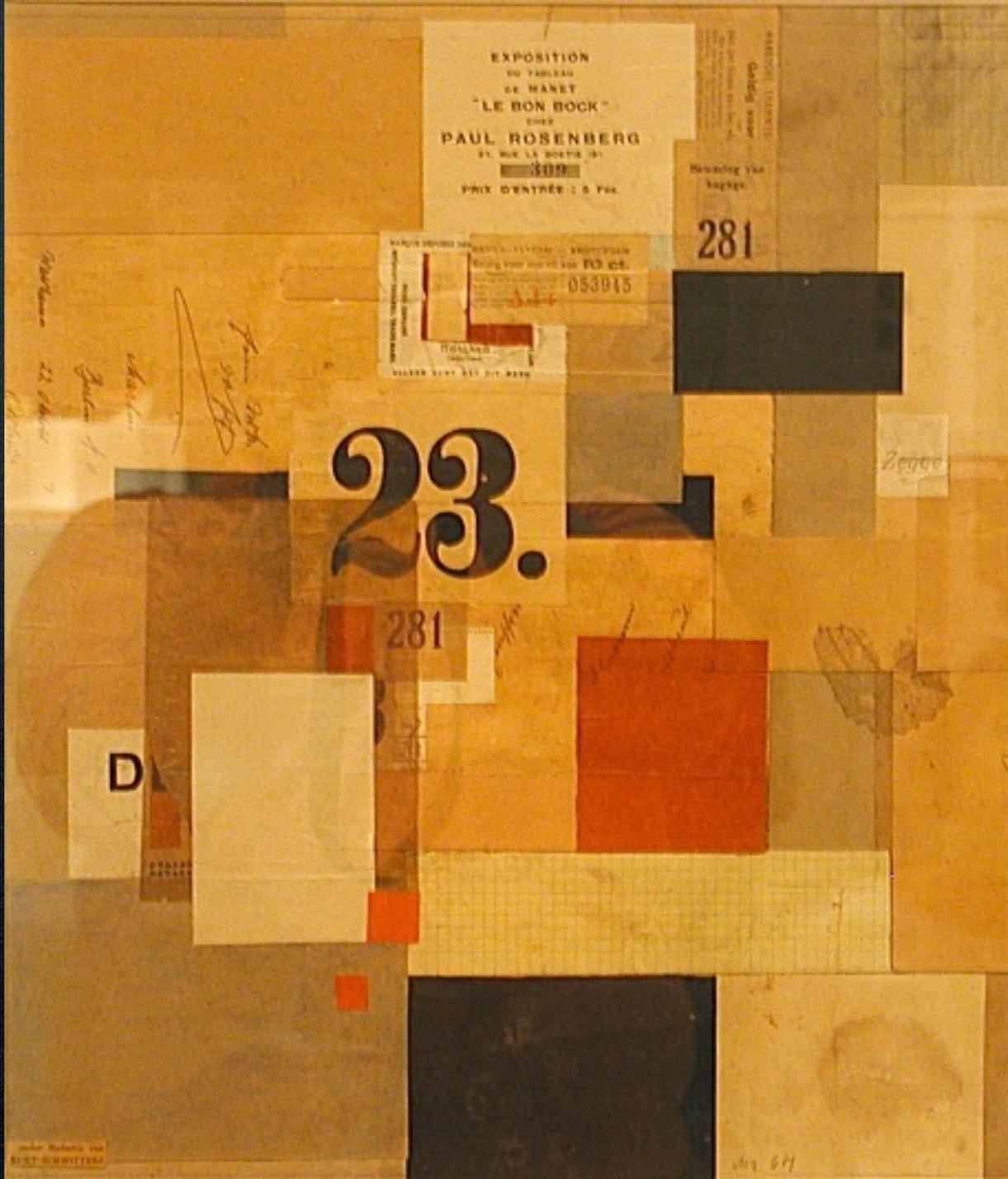
John Heartfield
poster, 1930



Dada

Hannah Höch created outstanding collages of cut paper and photos.

Hannah Hoch
*Cut With a Kitchen
Knife through the Beer-
Belly of the Weimar
Republic, 1919*



Dada

Kurt Schwitters was rejected by the Dadaists for being too bourgeois, as an Expressionist painter and for *not* being politically outspoken.

Kurt Schwitters
Untitled, 1920s



Dada

His work compares to the Dadaists for being anti-art establishment.

Many of his works are colorful collages of found objects, cut paper and type.

Kurt Schwitters
Blauer Vogel, 1920s

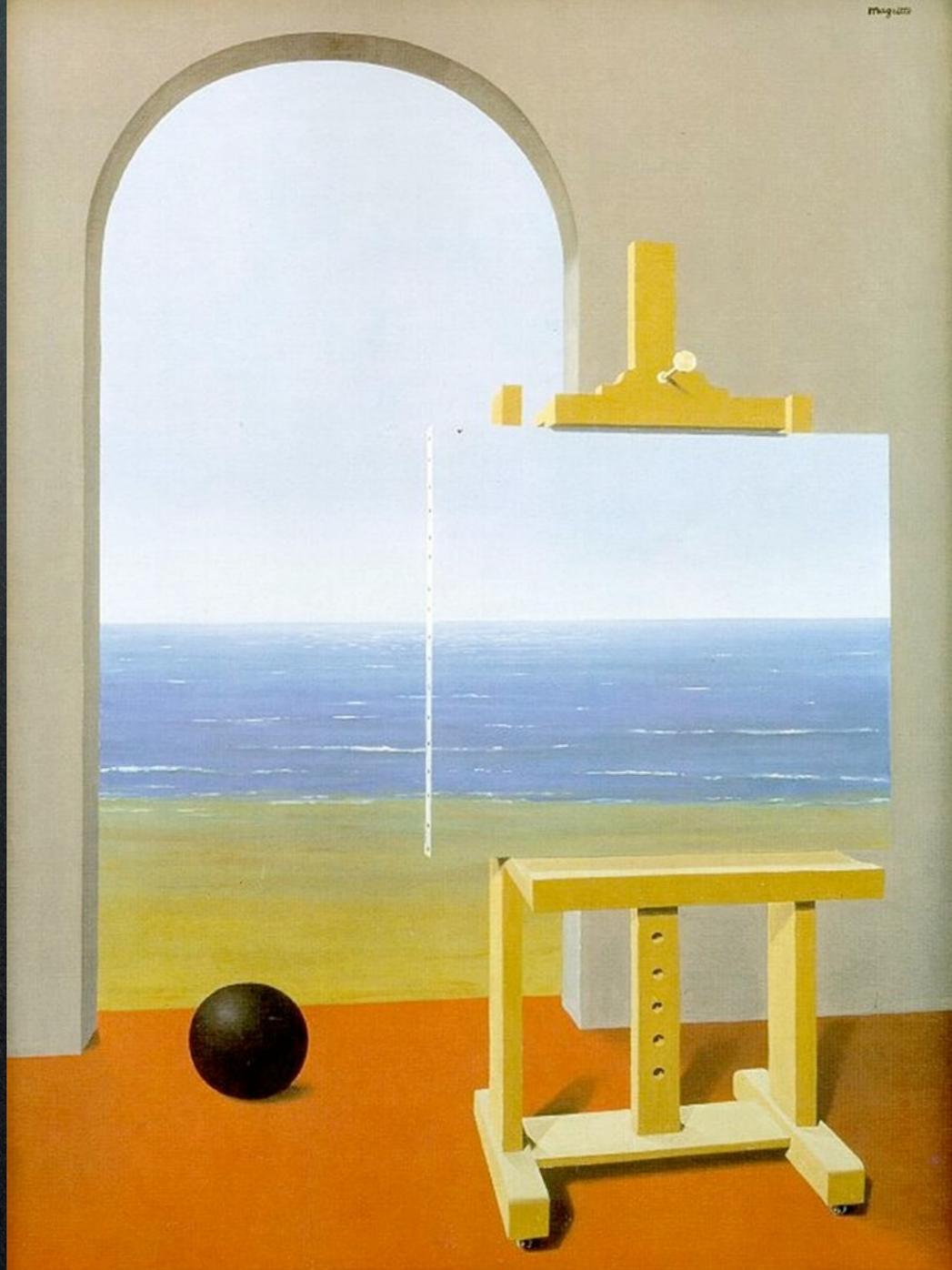


Surrealism

With its roots in Dada, Surrealism's founders were less political and more driven by irrational dreams and subconscious thoughts.

They were
“searching for the more real than real world behind real.”

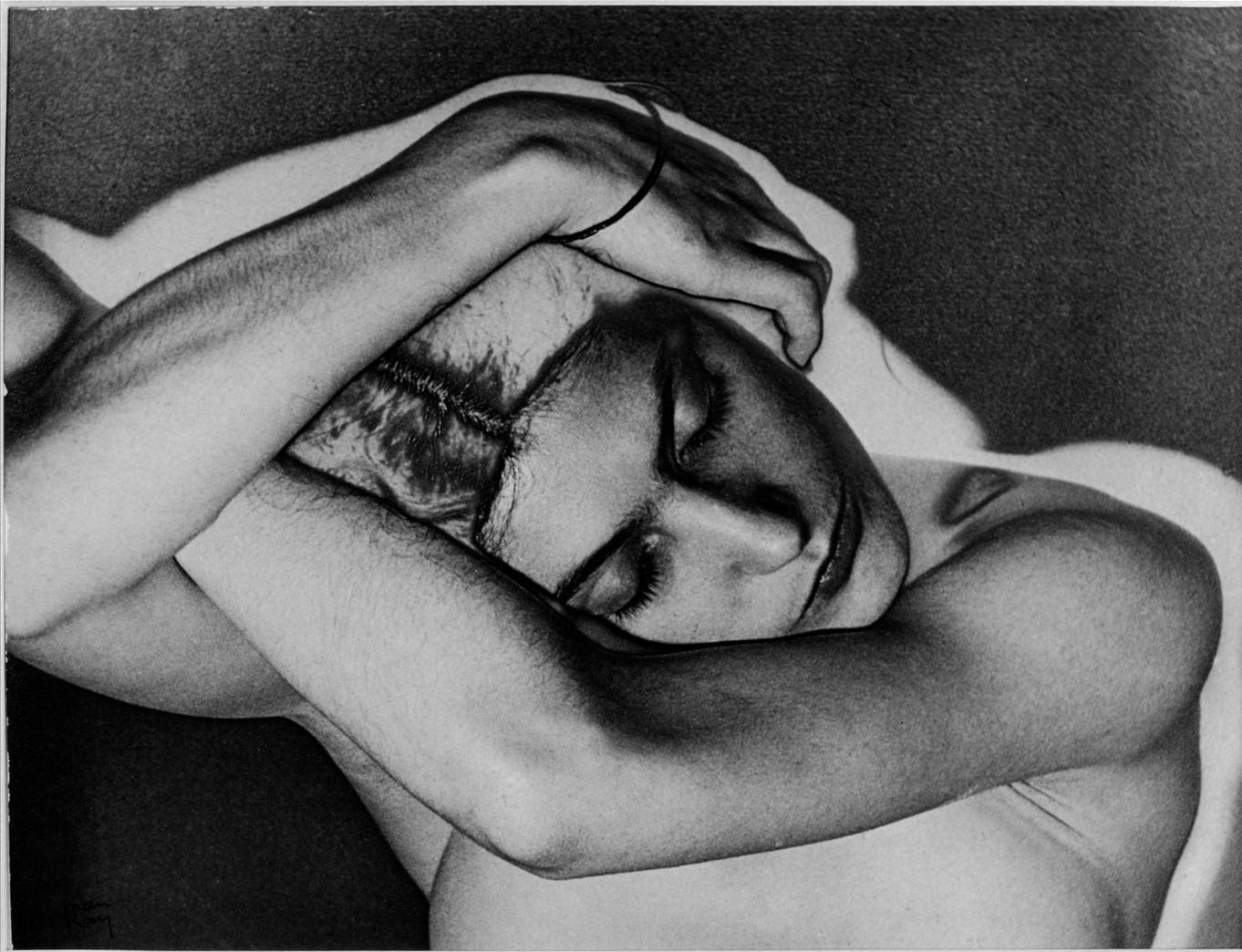
Salvador Dalí
La Grande Paranoic,
1936



Surrealism

René Magritte's work frequently displays ordinary objects in an unusual context, giving new meanings to familiar things.

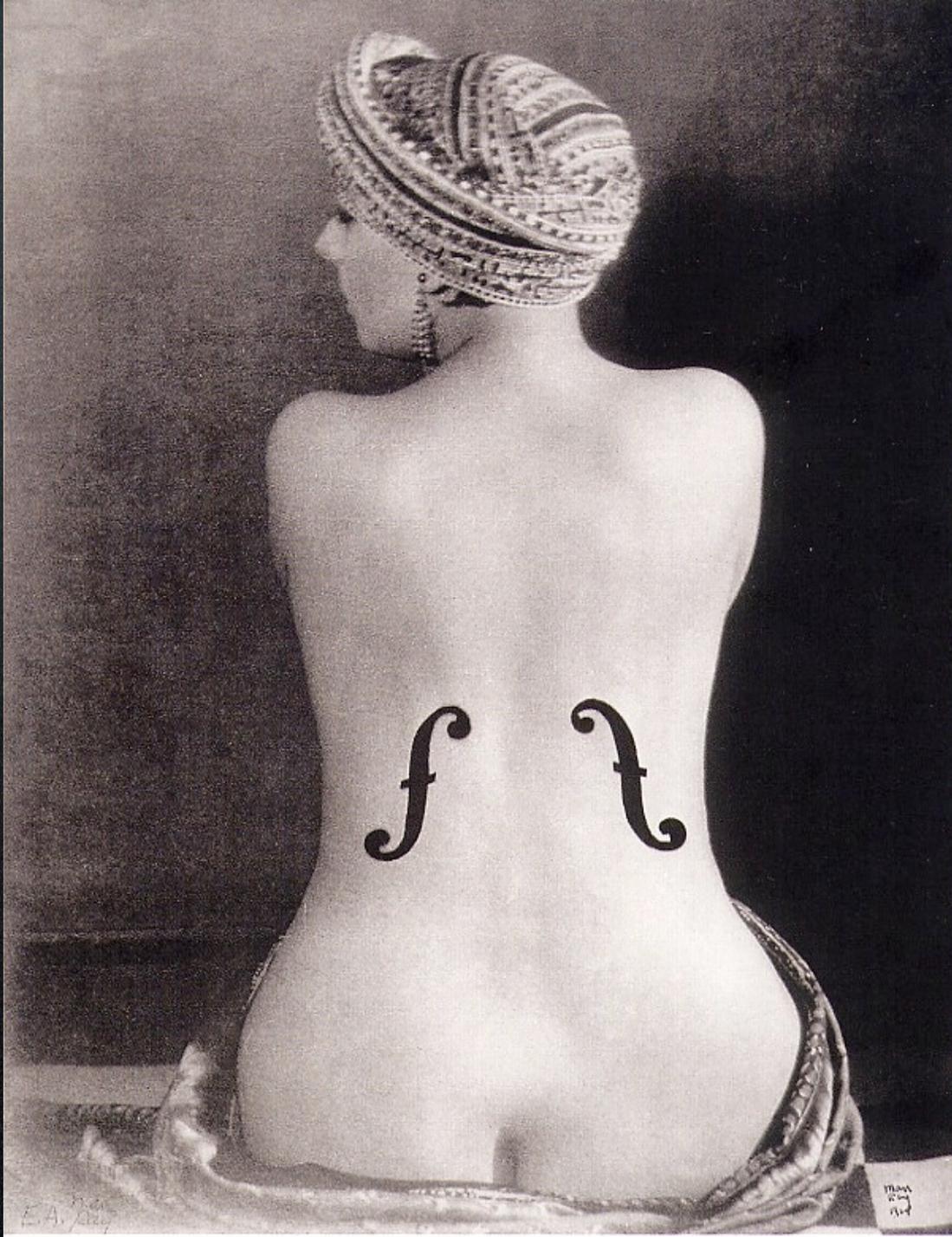
René Magritte
*The Human
Condition*, 1930



Photography

An American, Man Ray was considered a *surrealist* and experimented with solarization and other photographic techniques to achieve dreamlike effects.

Man Ray
Sleeping Woman, 1929



Photography

Man Ray liked to create surrealistic photomontages.

He once said of his work: *“I do not photograph nature. I photograph my visions.”*

Man Ray
Ingres' Violin, 1929



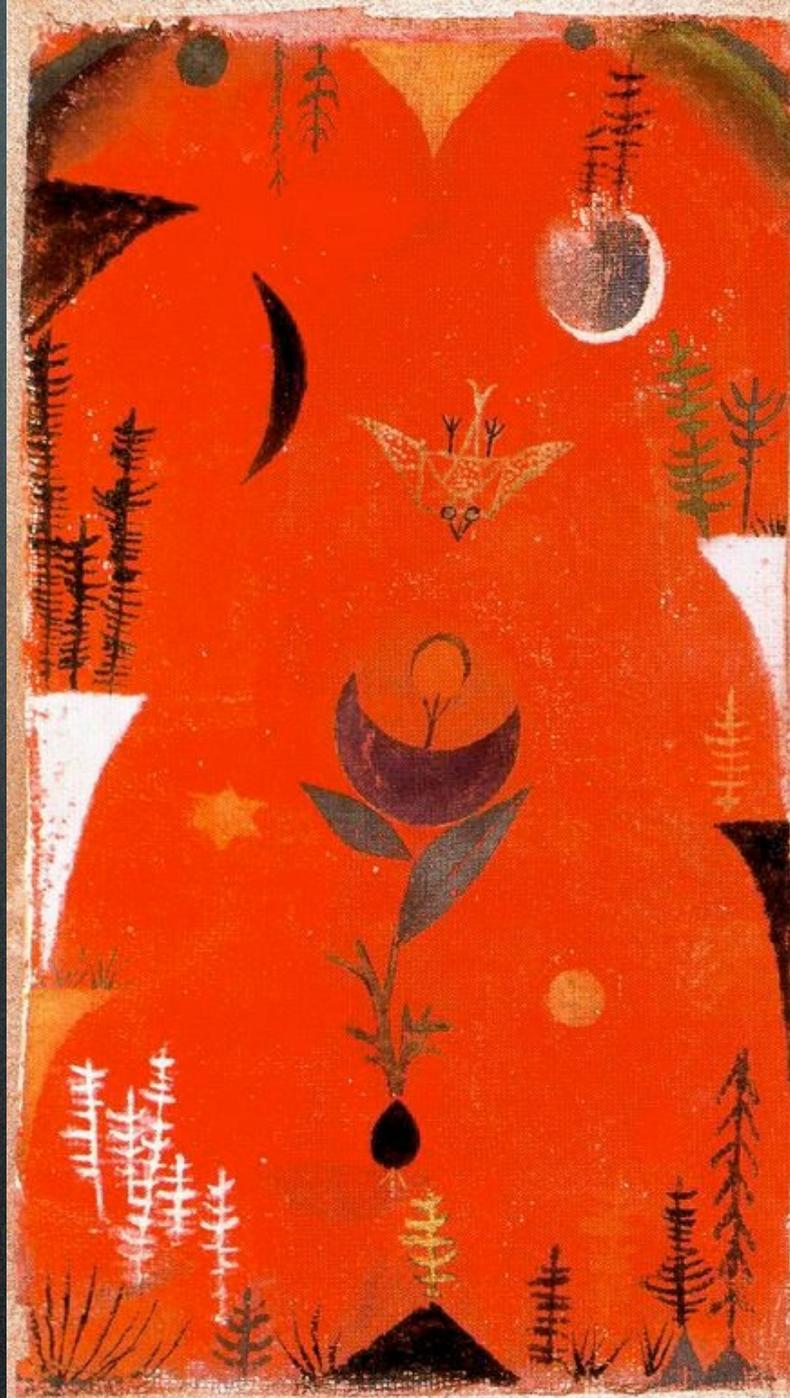
Expressionism was characterized by deep concern of the human condition. Works depicted a range of emotions.

Käthe Schmidt
Kollwitz
Poverty, 1894



Käthe Schmidt Kollwitz
The Survivors Make War on War,
1923

Expressionism was anti-war, and its members felt compelled to change the social structure.



Expressionism had another side: one of colors, symbols and emotions in a world emanating from the artist's own imagination.

Paul Klee
Myth of the Flower, 1918



Expressionism was a reaction to the dehumanizing effect of industrialization, war, and a means to escape from traditional art and realism.

Paul Klee
Senecio, 1922



Expressionism

Its typical trait is to distort the world radically for emotional effect in order to evoke moods or ideas.

Wassily Kandinsky experimented in **abstract expressionism** and was a leading theorist on color.

Wassily Kandinsky
On White II, 1923

