

## Lecture Notes

### Syllabus 2/02 - CUBISM & ITS INFLUENCE - Part II and FUTURISM

#### VARIATIONS OF CUBISM:

Cubism caught on FAST. Analytic cubism reached its height by 1910. By 1912 treatises being published. Artists picking it up and taking new directions.



- **01\_The Horse 1914 – Raymond Duchamp-Villon – half brother of Marcel DuChamp**
  - 2 diff. angles – bronze – not too large – some representational reference to horse in hoof
  - Horse was transportation before trains, auto etc. and horse was the WORK MACHINE pre-industrially
  - Horse now translated @ dawn of machine age as a machine. See mechanical parts (pistons?)
  - Geometric cubism after breaking down thru analytic cubism



- **02\_Man with a Guitar – 1915 - Lipchitz**
  - Lipchitz a Lithuanian came to Paris
  - Carved limestone – takes syntax (vocabulary) of pictorial analytic cubism and synthetic and translating into 3D form



- **03\_Reclining Nude with Guitar – 1928 - Lipchitz**
  - Modelled not carved
  - Figure merges with guitar
  - Volume created not only by mass but also by voids of space



- **04\_Walking Woman – 1918 - Archipenko**
  - MOTION! Approaches the Futurists who championed inclusion of motion, dynamism, built on cubist experiments.
  - Rounded, open in middle, curvilinear, phys. depiction of motion thru space



- **05\_Medrano II – 1913 - Archipenko**
  - Left Russia for Paris on eve of 1<sup>st</sup> 1905 Russian revolt
  - Became part of art scene; visited Medrano Circus (like Picasso)
  - New Idea: constructing sculpture. Took idea of cubist analytic painting and put parts together to make a 3-D figure w/ hinged joints, painted, on stage w/ painted background



- **06\_Group of Artists – 1908 - Laurencin**
  - Primitive style
  - **Apollinaire center, artist on L, Picasso's girlfriend on R., Picasso far L.**
  - Depicts Picasso's eye like Picasso's Iberian mask-inspired Gertrude Stein portrait



- **07\_La Place Ravignon – 1915 - Gris**
  - Gris from Spain. Very innovative. Befriended Picasso.
  - **Explores clever synthesis of analytic and synthetic cubism:**
  - Table top tilted up with still life like analytic cubists, but painted with colors like synthetic cubist collage, then naturalistic depiction of tree outside window



- **08\_Harvest Threshing – 1912 - Gleizes**
  - Form is broken down but has retained naturalistic colors and introducing socialist subject current with times
  - Sympathetic to workers in field; reminiscent of Millet's "Gleaners" only updated



- **09\_The Bathers – 1913 – Jean Metzinger**
  - Updating arcadian scene like Cezanne's bathers but now influenced by Chevreul's color optic theories and post impressionists.



- **10\_Eiffel Tower in Trees – 1909 – R. Delaunay**
  - Abstraction. Condensed to pull out essential forms.
  - Cubism works with abstraction.



- **11\_Kirschner did this, too (Marketplace w Tower 1915)**
  - BUT Delaunay saw potential of Fauvism and Cubism with breaking down and ALSO ADDING SPIRITUALITY.
  - Eiffel Tower as seen thru trees. His favorite subject matter often had to do with religious structures (cathedrals, gothic rose windows).
  - Thought of Eiffel Tower as modern machine age cathedral. Like the Gothic rose window it lifted you closer to God.
  - Also fascinated with airplanes.



- **12\_Simultaneous Contrasts: Sun and Moon – 1913 – R. Delaunay**
  - Delaunay returned to circular forms
  - Painted with colors according to Chevreul’s law of simultaneous contrasting colors
  - Style dubbed “**Orphism**”



- **13\_Electric Prisms – 1914 – Sonia Delaunay**
  - Inspired by propellers of airplanes



- **14\_Disks of Newton – 1911-12 - Kupka**
  - Kupka was a medium/mystic.
  - Influenced by theosophy: religion and philosophy, a spiritual practice very popular in 1890’s-1920’s which was blend of mysticism, occult, numerology etc.
  - Trying to explore thru color abstraction



- **15\_Nudes in a Forest 1909-10 - Leger**
  - Leger’s first translation of cubism



- **16\_Contrast of Forms – 1913 - Leger**
  - Used oilsticks
  - Earthtone nudes



- **17\_ The City – 1919 - Leger**
  - Most important of the period. All about modernity and the machine age.
  - Modern machine age city, very full, busy, moving quickly
  - People are modern and machine-like
  - Interesting combo: Brite colors and forms, flat block letters, stenciled forms, sans serif letters, and yet volumetric column.



- **18\_ The Great Parade – 1954 – Leger**
  - **Don't worry about this one – it won't be on the test**

## **II. FUTURISM**

Futurists reviled conventional establishment. Cubism was an outgrowth of past movements, but Futurists broke away and did their own thing. Still based on Cubism, however, but with entirely different content: revolution and the machine age.

Futurists were a group of writers organized by Marinetti – new era of mankind defined by technology and the machine.

Futurists thought DYNAMISM and MOVEMENT were beautiful.



- **19\_ Street Light - 1909 – Balla**
  - Taught Boccioni
  - Impressionism/Post Impressionism influence
  - Representing energy of light like Van Gogh's stars in Starry Night
  - Lines are "force lines" = making visual what you can't actually see: energy



- **20\_Dynamism of Dog on a Leash 1912 –**

**Balla**

- Visual depiction of sequential motion



- **21\_Man Pole Vaulting – 1884 – Eakins**

- Sequential Motion! Photograph.
- Eakins investigated photography as tool, using photographs as basis for paintings.



- **22\_The Cellist – 1913 – Anton Bragaglia**

- Image of motion -- Photo with shutter left open



- **23\_Nude Descending a Staircase no 2 – 1912 – Duchamp (NOT A FUTURIST!)**

- Motion – nude as machine. Force lines indicate movement.
- Duchamp was Dadaist but this work was before he was given that official designation.
- He submitted in Armory Show. 1<sup>st</sup> time Avant Garde artists shown to American public. Spanning 50 years of avant garde experiments in European art. This work dubbed “explosion in a shingle factory.”



- **24\_Spherical Expansion of Light – 1914 – Severini**

- Spherical expansion of light concurrent with Orphism
- Like Balla Streetlight – taken apart and showing pure energy thru color. Energy travels, moves with speed.



- **25\_Dynamic Hieroglyph of the Bal Tabarin – 1912 – Severini**

- Application of cubism to update scene typical of impressionists (like Manet's Bar at the Folies Bergere and Renoir's La Moulin de la Galette).
- Scene of popular nite spot/contemporary life captures excitement of the moment
- Actually stuck real sequins on = synthetic cubism
- Words like polka, valse = analytic cubism



- **26\_The City Rises – 1910-11 – Boccioni**

- Horses, figures caught up in explosive energy of modern city
- Construction of buildings, scaffolding at top
- No cubism here



- **27\_States of Mind: The Farewells – 1911 – Boccioni**

- 2<sup>nd</sup> of 4 in a series using cubism deliberately as visual language appropriate to subject matter
- Couple embracing in 3 different farewells
- See train on top – new machine age
- Analytic cubism – broken down
- Force lines = motion, energy of start and stop



- **28\_Unique Forms of Continuity in Space – 1913 – Boccioni**

- Movement of a body thru space
- Mono-facial work; bronze sculpture
- Boccioni wrote Futurist Manifesto of sculpture. Departed from Futurist main rejection of ALL and goes into theoretical matters pertaining to sculpture. Calls for sculpture to come down off its pedestal.
- Killed in WW I



- **29\_Greetings – 1911 – Bragaglia**
  - Futurist photography records movement through space



- **31\_Development of a Bottle in Space – 1912**

– Boccioni

- In his Manifesto of Futurist Sculpture he i.d.'s 2 kinds of motion:
  1. RELATIVE MOTION:  
(McClintock's example: to walk around a chair to know the chair)
  2. ABSOLUTE MOTION: (the other way to know the chair: to peel it apart and know its actual construction)
- Boccioni giving us BOTH kinds of motion here = depiction of inside (absolute) and the outer swirls (relative).
- Constructivism will pick up after this



- **30\_Bird in Space – 1919 – Brancusi (NOT FUTURISM)**
  - Reduction, simplification; “bird” is represented as movement thru space in the same way #28 is form thru space



- **32\_Patriotic Celebration (Free Word Painting) – 1914 – Carra**
  - Like a synthetic cubist collage
  - Futurists were involved with free word poetry. This is the same only it's a painting
  - Spinning wheel to convey not just meaning of words but excitement of patriotic celebration



- **33\_The Metaphysical Muse – 1917 – Carrà**
  - Carrà in hospital in Italy at same time as de Chirico. Together they pioneered a new form: Metaphysical painting