

FAUVISM 1st of avant garde movements that flourished in France early 20th cent
c.1905-7

Expressionists - they were about what's on the interior (not like impressionists)
Arbitrary use of bold expressive colors
Colors used purely for expressive power
Alluding to the tradition of representation and undermining it at the same time

Fauvism Inspired by CEZANNE: start w nature as visual subject and reduce to essential volumes & shapes
flat color planes
he gave rise to 2 broad directions: Expressionism(Matisse) and Formalism (Cubism)

MATISSE inspired by Cezanne
expressionist, flat modernist
alludes to traditional representa and undermines/updates it
NOTES OF A PAINTER:
Don't copy all the details - eliminate superfluous
Reduction of means - simplified shapes
Above all I'm after expression

DERAIN, VLAMINCK, LUMIERE

AFTER FAUVISM influenced by Art Nouveau - one of 1st modern styles = curvilinear, organic forms
c.1910-1915

a reaction to geometric industrial tendencies of beginning modernism
modernism creating "optical space"
totally flat space
primitivism
goes on to cubism and geometric abstraction

MATISSE art should be like a good armchair

GERM.EXPRESSIONISM - powerful, sympathetic studies of peasants and working class
1903-1936

revival of printmaking a primary contribution
Modersohn Becker influenced by Gauguin simplified forms
Kollwitz powerfully emotional: old age, hard work, war, motherhood, death
Nolde slashing brush strokes, garish color

1909-1915 Die Brucke: The Bridge - rebels, influenced by African art, rejected all traditional forms of expression
Neitzche's *Übermensch* -
Pechstein, Heckel, Schmidt Rottluff, Kirschner

1903-1920	Der Blaue Reiter:	Kandinsky started "Blue Rider" Group not unified in style United by intent to express profound spirituality using various styles and abstraction Not social revolutionaries
	<u>Kandinsky</u>	nonobjective abstraction Theory of Association - colors directly influence/speak to the human soul Influenced by theosophy used titles derived from music
	<u>Marc</u>	Theory of color - blue (masculine); yellow (feminine); red (raw brute matter) used color to express something beyond local surface color loved animals
	<u>Klee</u> <u>Macke</u> <u>Feininger</u>	music important, eclectic style c/o moved around a lot

EXPRESSIONISM IN AUSTRIA: not a school or style; Vienna Secession = Klimt mentored these post secessionists:

1907-1914	<u>Schiele</u>	mentored by Klimt (Secessionist); erotic figurative works caused a sensation
	<u>Kokoshka</u>	mentored by Adolph Loes, Secessionist

CUBISM	<u>Picasso and Braque</u>	Braque's <i>Houses at L'estaque</i> established syntax of early cubism. Cubism inspired by African Art; Art should not copy nature; constructed sculpture's volume created by mass & voids
1907-1919	Analytic	breaking down, analyzing form & space; creation of pictorial "fact"; limited palette
1912-1914	Synthetic	bringing elements together, found real elements, text, newspapers; collage & papier collé
	<u>Leger</u>	<u>Lipchitz</u> , <u>Archipenko</u> , <u>Laurencin</u> , <u>Duchamp-Villon</u> , <u>Kupka</u> , <u>Gris</u> , <u>Gleizes</u> , <u>Metzinger</u>
	<u>Delaunay</u>	orphism - (orphyic cubism) - brite colors based on Chevreul's simultaneous contrast of colors modernity

FUTURISM	Based on cubism with new content: revolution & machine age; destroy all symbols of the past (museums) glorified energy and speed of modern life AND dynamism of new technology - airplanes, machines, machine guns, war revolted against / denounced bourgeois moralism and feminism sought to represent the "modern metropolis" by showing phases of motion simultaneously
1909-1917	dynamism no nudes! movement relative and absolute motion force lines pictorialization of movement
	<u>Marinetti</u> organized <u>Boccioni</u> , <u>Balla</u> , <u>Bragaglia</u> , <u>Severini</u>

SUPREMATISM	Expressed feeling through totally non-objective abstracted representation supremacy of "pure sensation" in creative art best represented by the square - supreme basic formal element
1911-1924	<u>Malevich</u> Suprematist square, loaded with "feeling" on a "void" background <u>Lissitsky</u>

CUBOFUTURISM drawing on visual possibilities of cubism, and ideologies of futurism;
 1912-1914 going beyond to add ideology promoting Russia's modernity
Popova, Goncharova, Larionov women, important in work force

RAYONISM grew out of Futurism
 1916 to express intersection of light rays and angles reflected off surface of objects
Goncharova, Larionov

CONSTRUCTIVISM Revolutionary enthusiasm
 Idealism and utopianism

I. Realist (Internat'l): expressing new reality of art constructed around time and space
Alexi Gan industrialization hasn't made life better for people; champions social technology (labor+technology+organization=egalitarian
Naum Gabo Realistic Manifesto; left Russia protesting Stalin's dislike for avant garde system where all work for good of all
Pevsner
Rozanova

II. Production Art: visual organization of simple formal elements to communicate clearly to the masses
 rational, utilitarian approach to socially committed art
 production of socially useful objects
Moholy-Nagy all are equal with the machine -- everyone can make mass produced art
Tatlin Monument to 3rd Internat'l: spiraling metal frame w geometric forms to house gov't offices; typifies Russian constructivism
Rodchenko
Stepanova
Lissitsky

