

Art Movements and the Emergence of the Avant-Garde
in the Early 20th C. Europe

Cubism

- Orphism

Fauvism

Expressionism

Futurism

Albert C. Barnes, whose buying trip to Paris gave many School of Paris artists their first break

Waldemar George, unfriendly art critic

Paul Guillaume, art dealer introduced to de Chirico by **Apollinaire**

Jonas Netter, an art collector

Madeline and Marcellin Castaing, collectors

André Warnod, a friendly art critic

Léopold Zborowski, art dealer, represented Modigliani and Soutine



Viaduct At L'Estaque
Georges Braque
Date: 1908; France



Paul Cézanne (1839-1906)
Bibemus Quarry, 1895
oil on canvas

Cubism derived its name from remarks that were made by the painter Henri Matisse and the critic **Louis Vauxcelles**, who derisively described Braque's 1908 work "Houses at L'Estaque" as composed of cubes

Georges Braque
A House At Estaque
1908; France



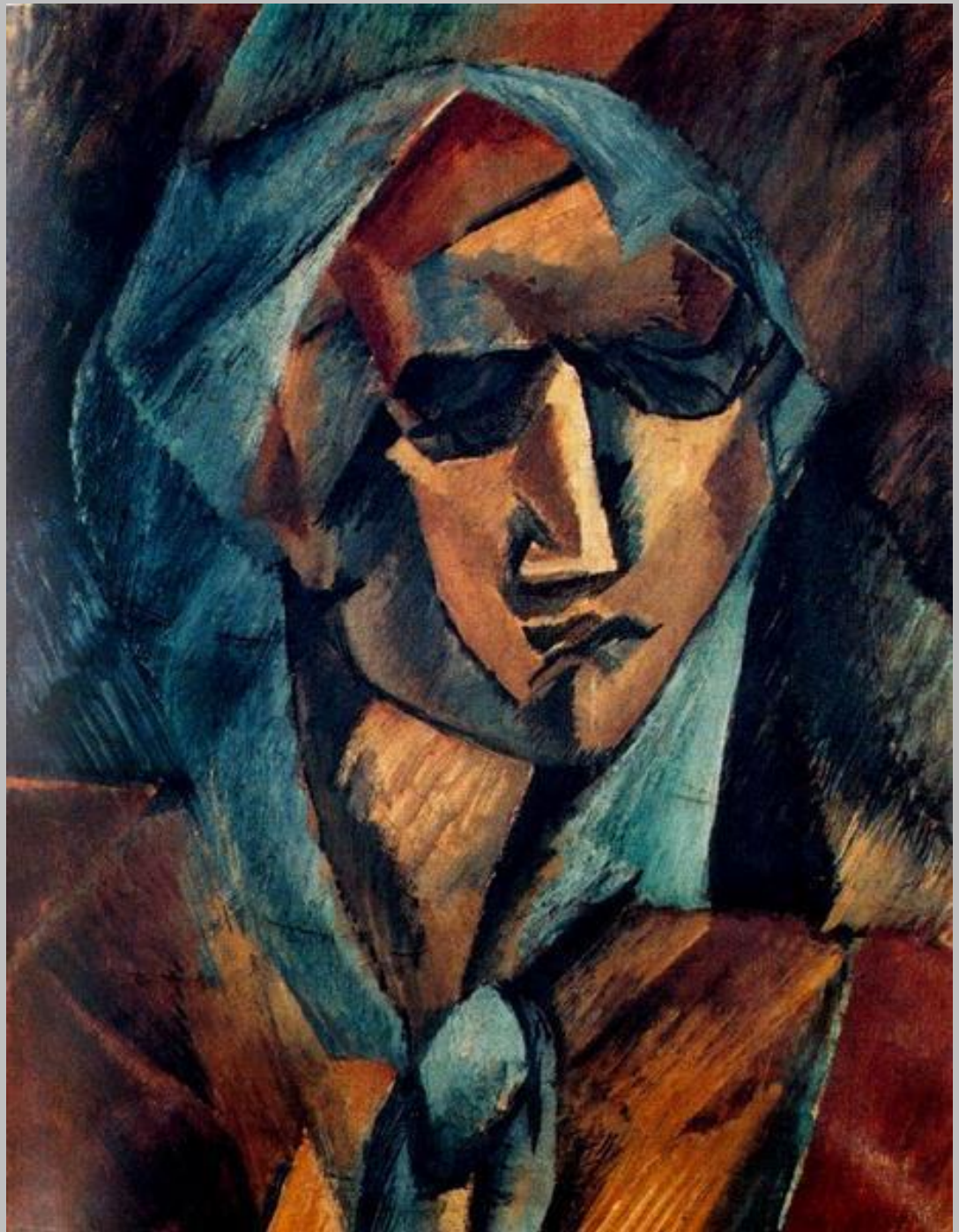


Big Nude
Georges Braque
Date: 1908; France



Georges Braque
Musical Instruments
1908

Georges Braque
Head Of A Woman
1909



Georges Braque
Violin And Pitcher
1910



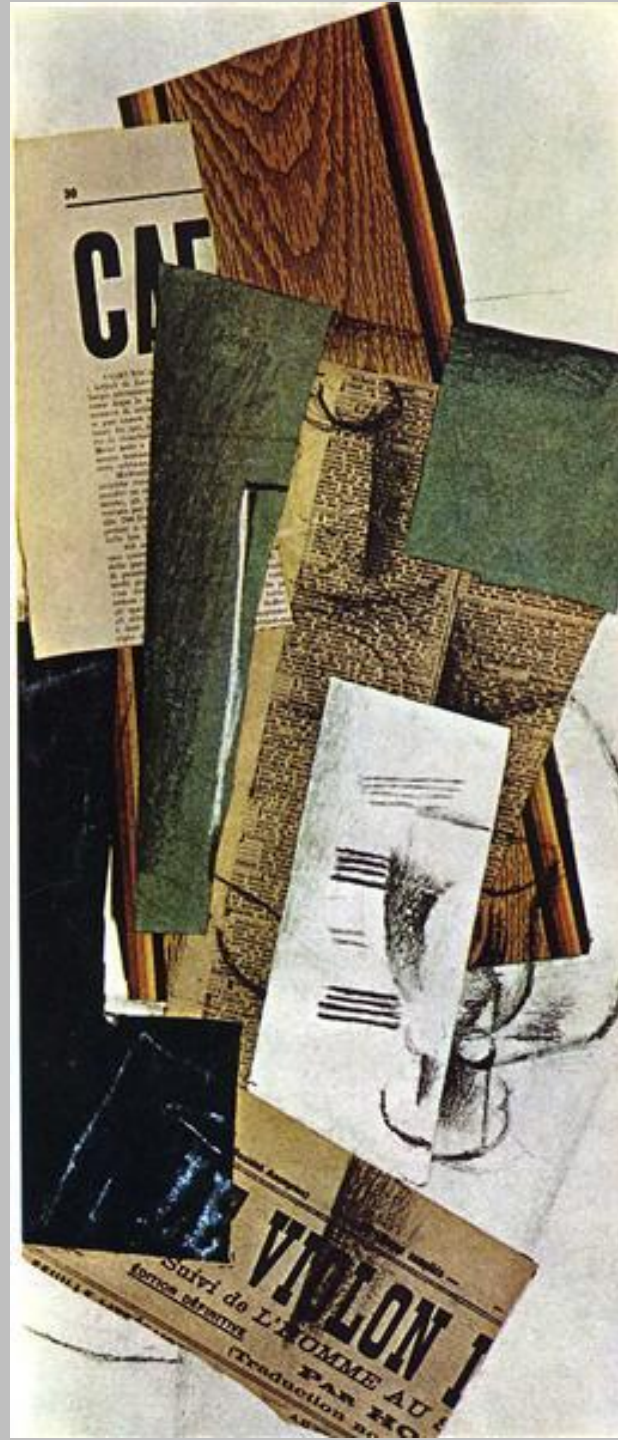


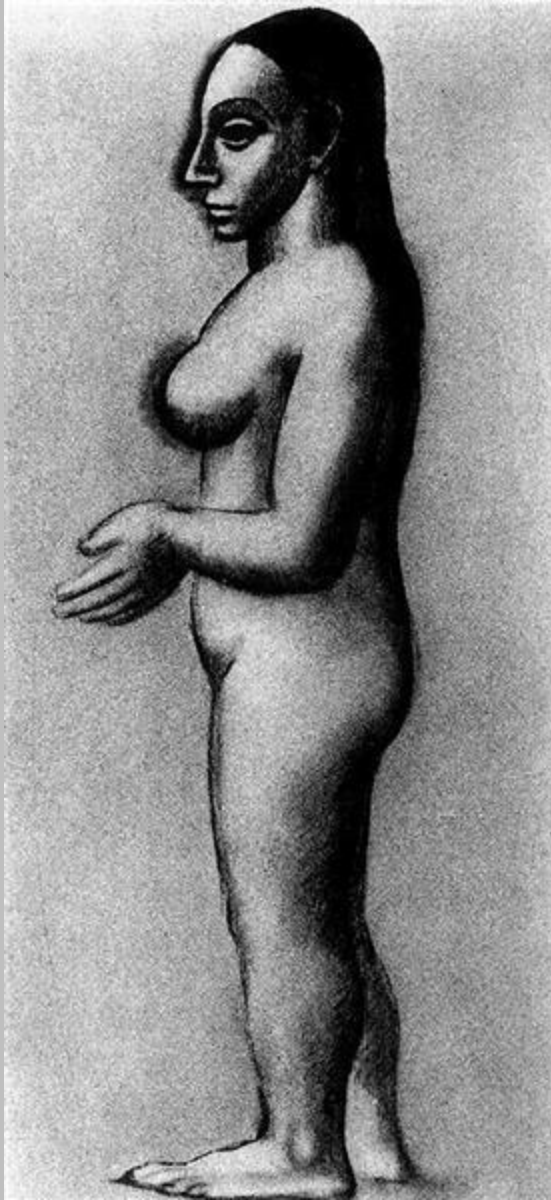
Georges Braque
Homage To J.S. Bach
1912

Georges Braque
Mandoline
1914

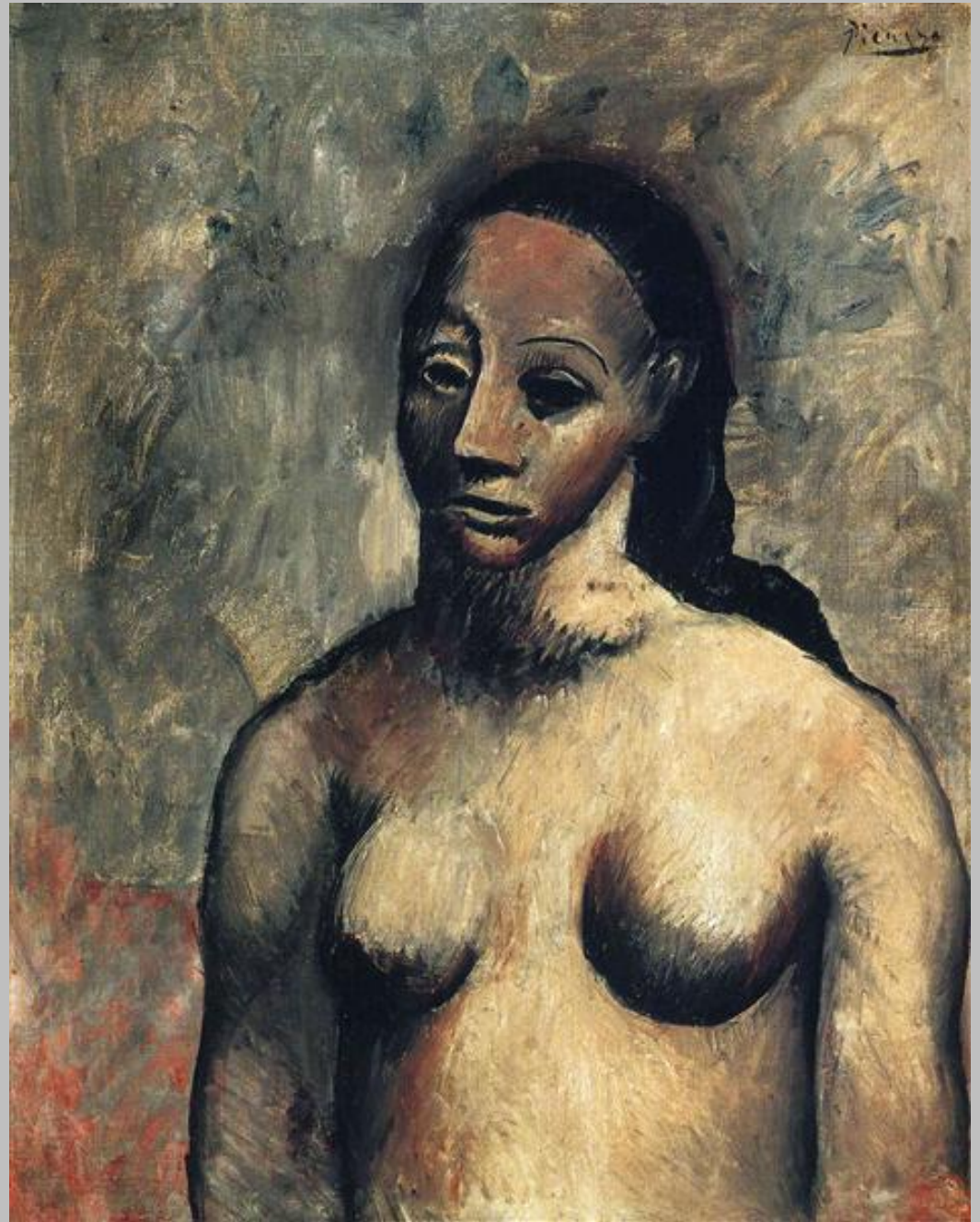


Georges Braque
Glass Carafe And Newspapers
1914

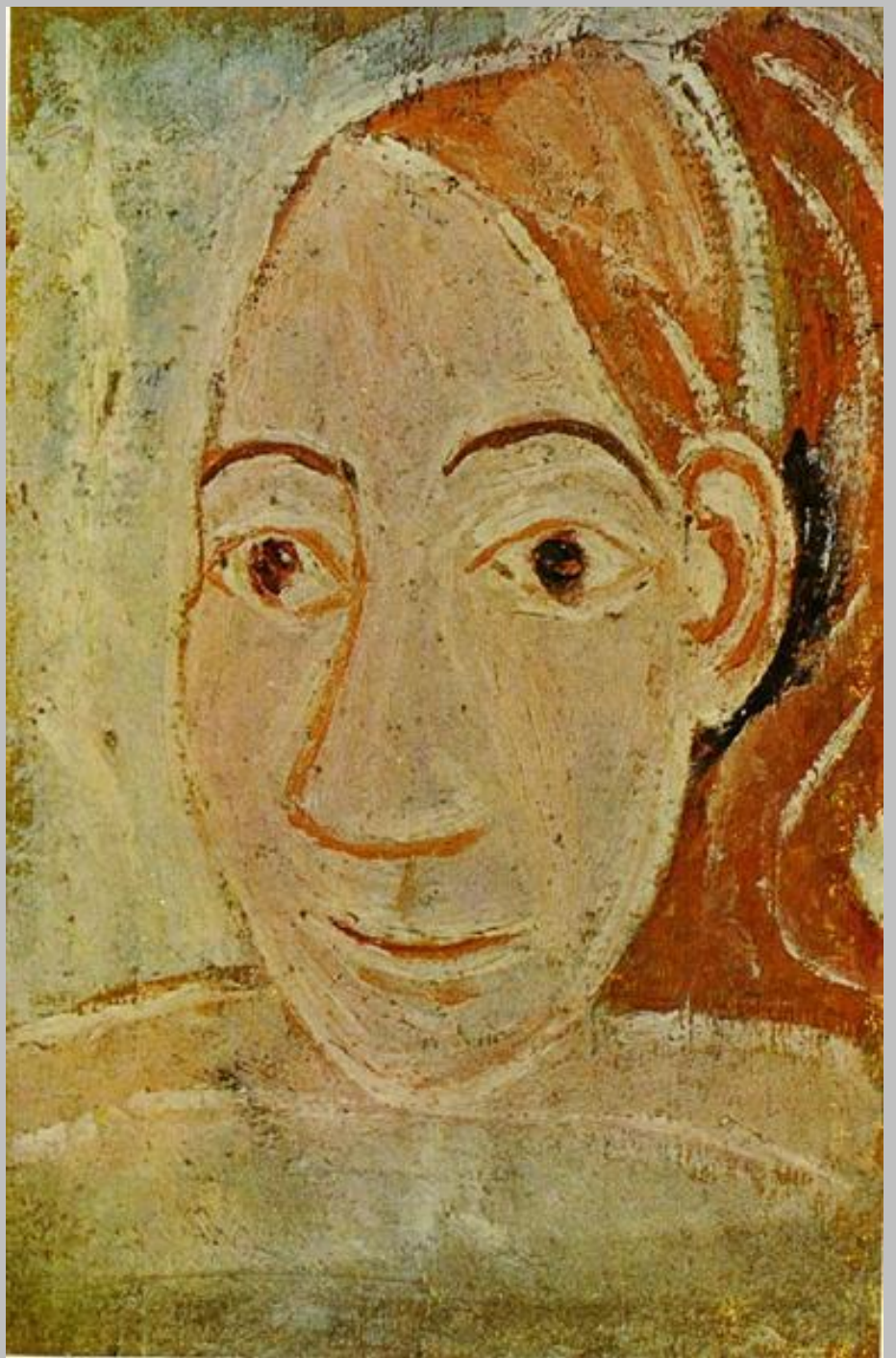


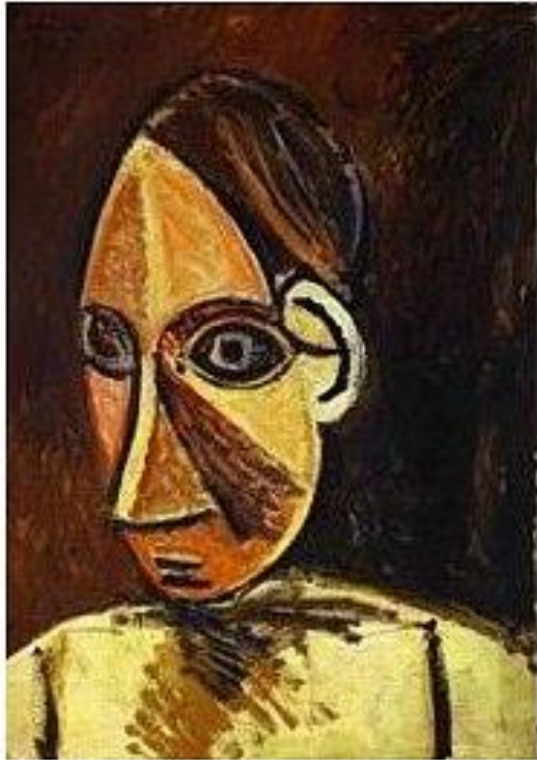


Bust Of Nude Woman
Pablo Picasso
1906



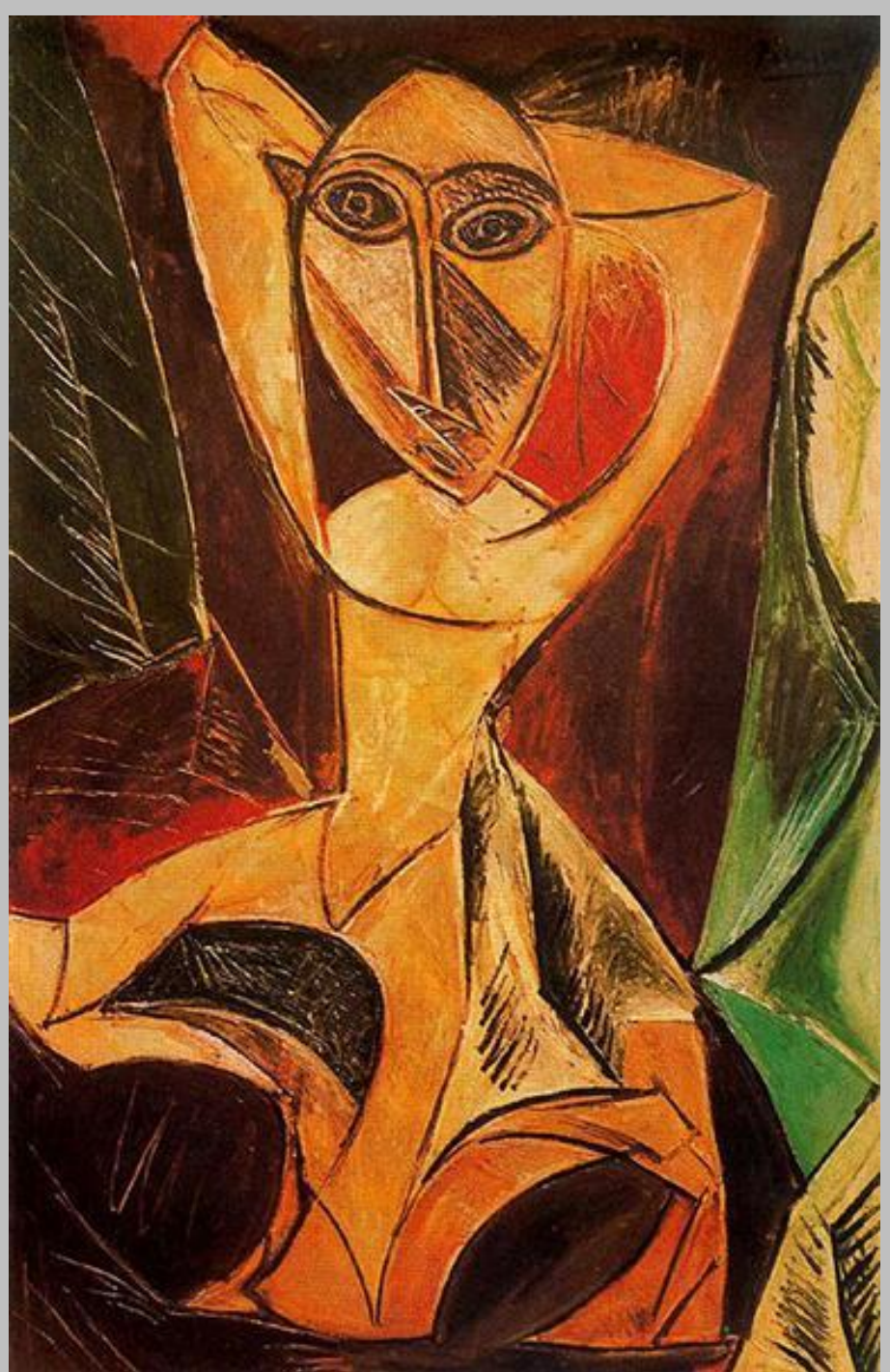
Pablo Picasso
Bust Of Woman
1906





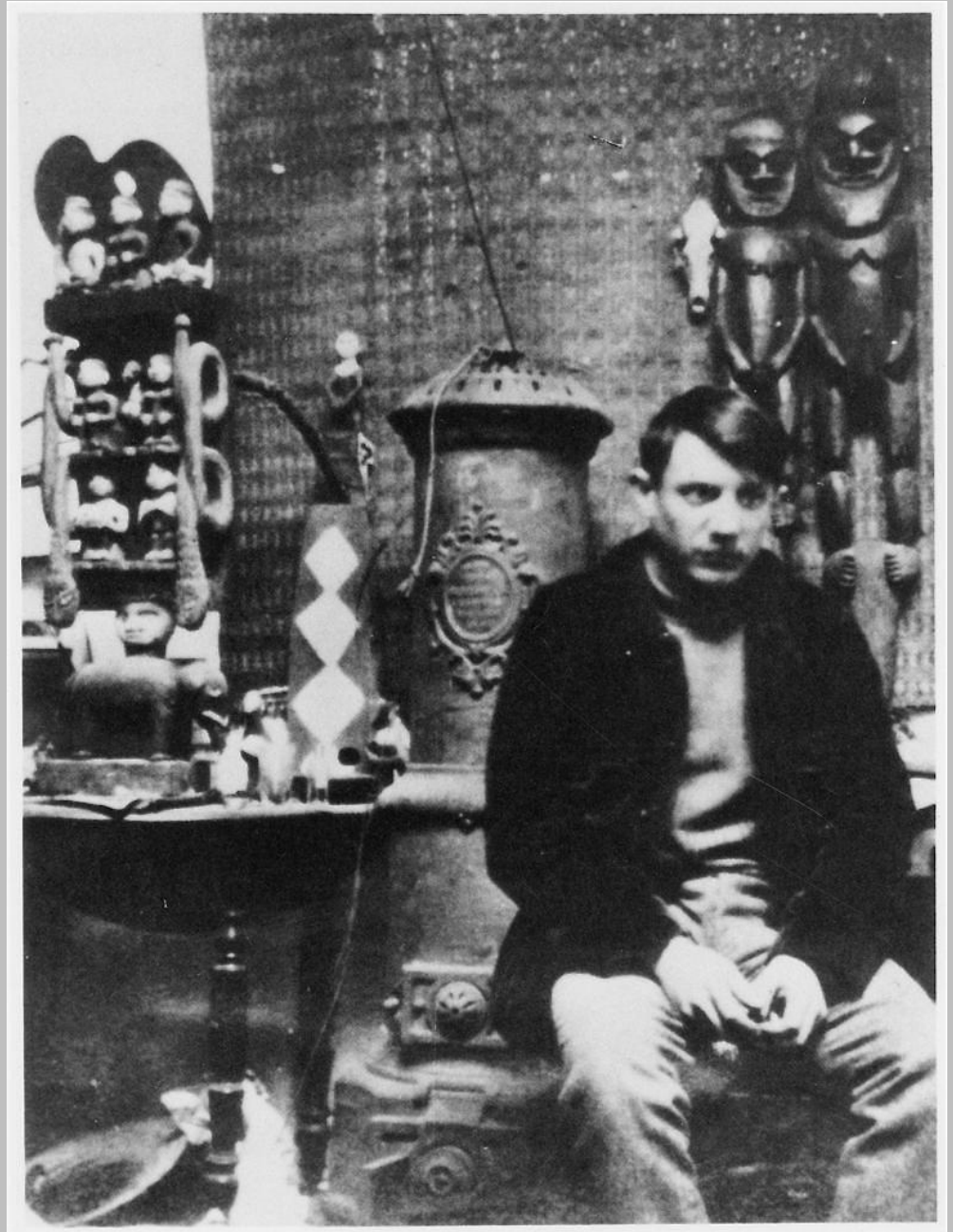
LEFT: Pablo Picasso, 'Head of a Woman', 1907
RIGHT: Dan Mask from West Africa

Pablo Picasso
Nude With Raised Arms (The Avignon Dancer)
1907





Picasso studio 1908



Pablo Picasso
A Driade (Nude In The Forest)
1908



Pablo Picasso
Bread And Dish With Fruits
On The Table
1909





Pablo Picasso
Houses On The Hill
1909

Pablo Picasso
Portrait Of Ambroise Vollard
1910



Man With A Guitar
Pablo Picasso
1911





Pablo Picasso
Still Life With The Caned Chair
1912

Pablo Picasso
Glass And Bottle Of Suze
1912

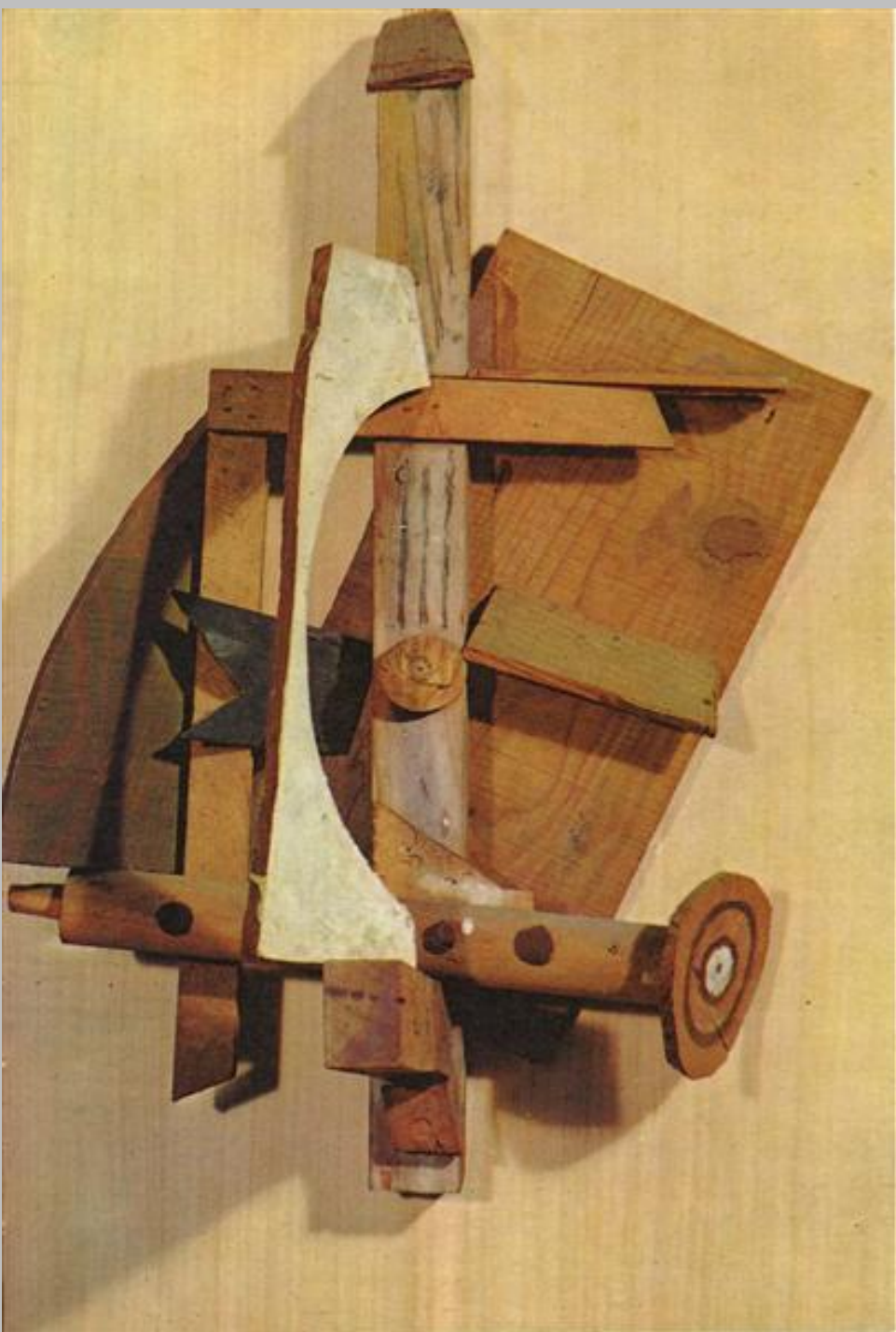


Pablo Picasso
Guitar
1912



Pablo Picasso
Guitar And Bottle
1913



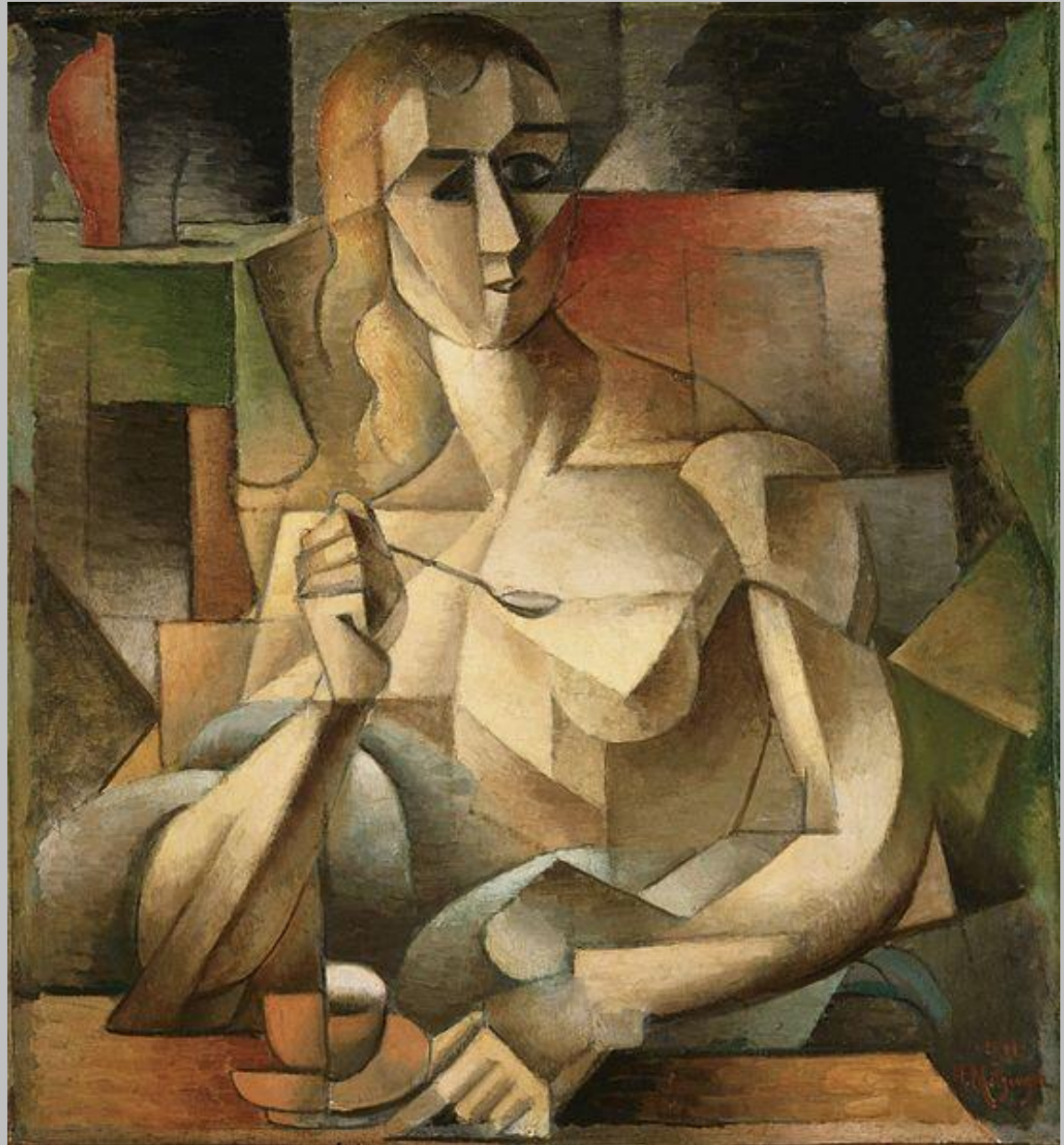


Pablo Picasso
Mandolin
1914



Pablo Picasso
Still Life
1914

Exhibited at the 1911 Salon
d'Automne. André Salmon
dubbed this painting "The Mona
Lisa of Cubism"



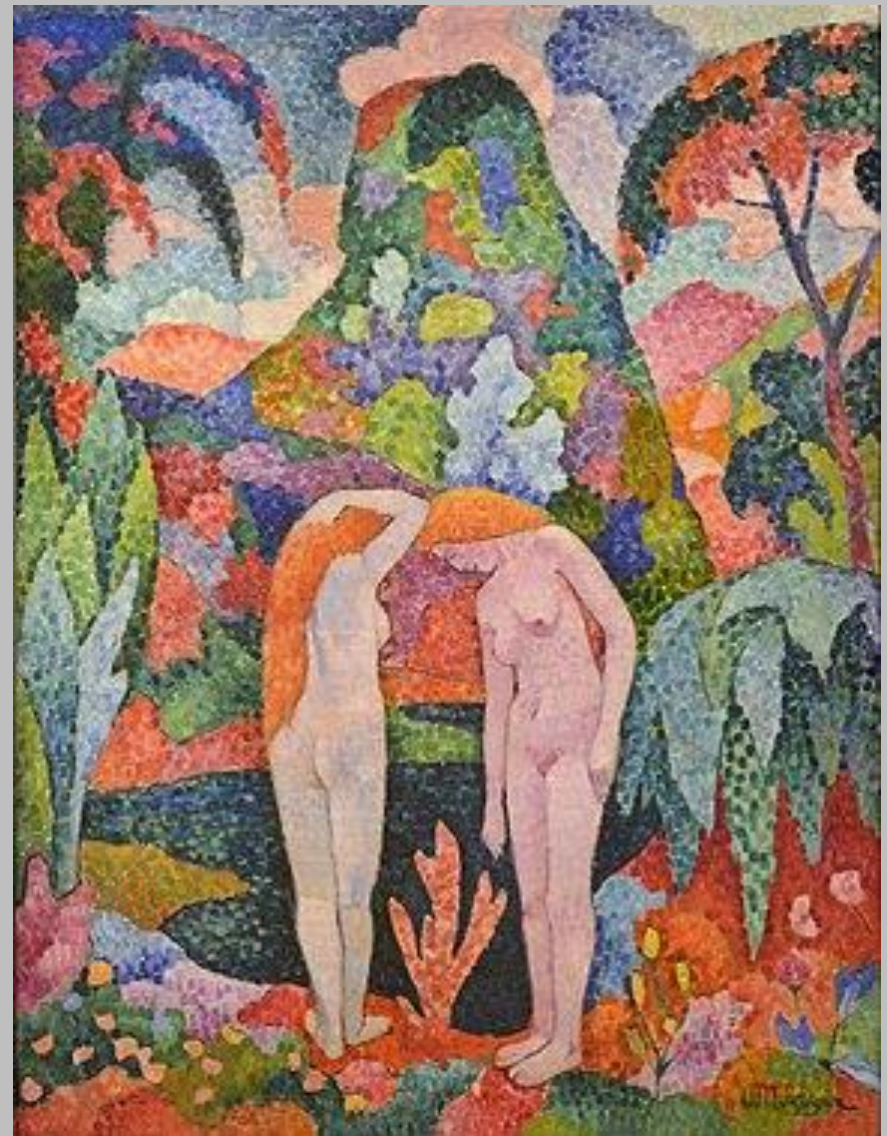
Jean Metzinger,
Le goûter (Tea Time),
1911,
75.9 x 70.2 cm



1906



1907



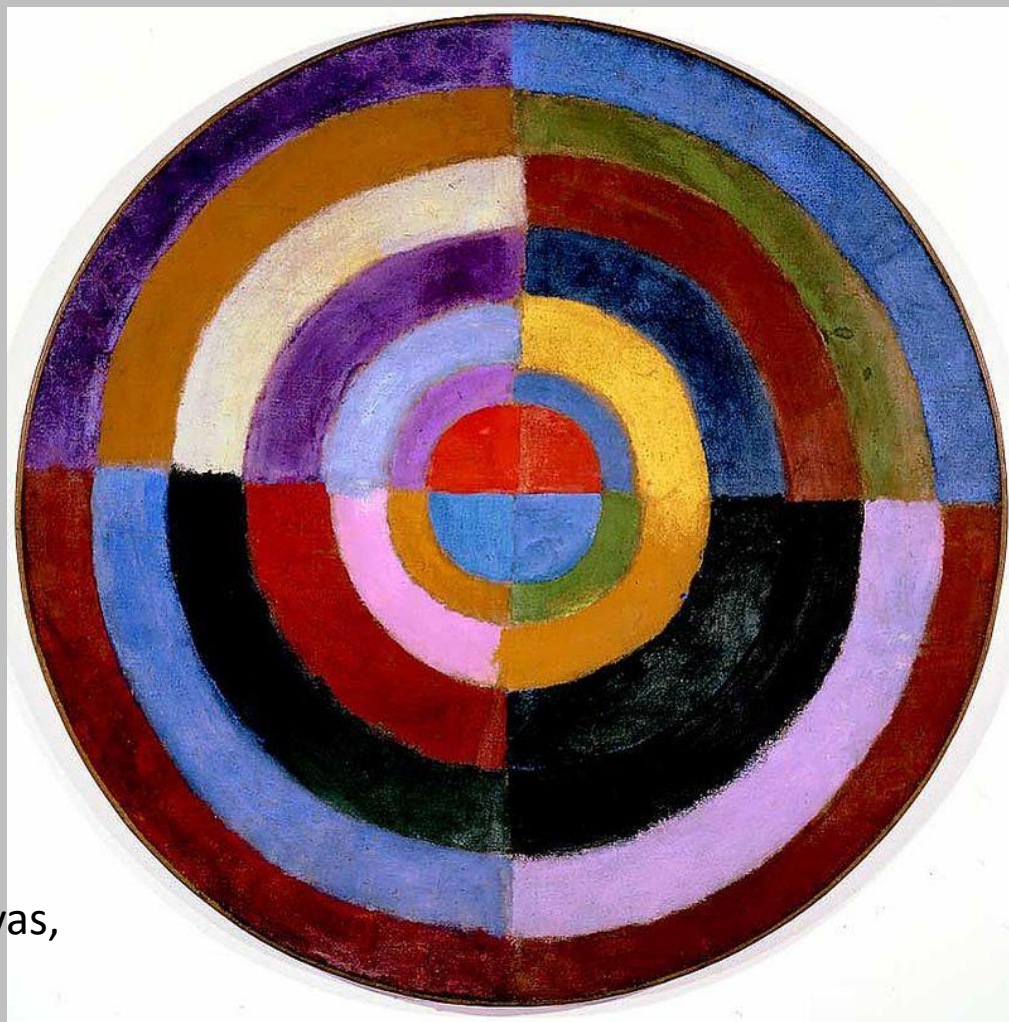
Jean Metzinger,
c.1905,
Two Nudes in an Exotic Landscape,
oil on canvas, 116 x 88.8 cm,



Jean Metzinger, 1913, La Femme à l'Éventail
(Woman with a Fan), oil on canvas, 92.8 x 65.2
cm,

In 1911, with Robert Delaunay, Albert Gleizes, and Fernand Léger, Metzinger participated in the controversial **Salle 41** at the Salon des Indépendants, the first formal group exhibition of Cubist painters.

Orphism



Le Premier Disque, 1912-1913, oil on canvas,
134 x 52.7 inches

- ***Salon des Independants*** is the annual art exhibition of the Societe des Artistes Independants, which has been held in Paris since 1884.
- Launched in opposition to the rigid submission policy of the official Salon - *Societe des Artistes Francais*
- The *Salon des Independants* aimed to showcase the type of avant-garde art of which the official Salon disapproved.



Marie Laurencin,
Young Girls,
Oil on Canvas,
115 x 146 cm.
1910-11

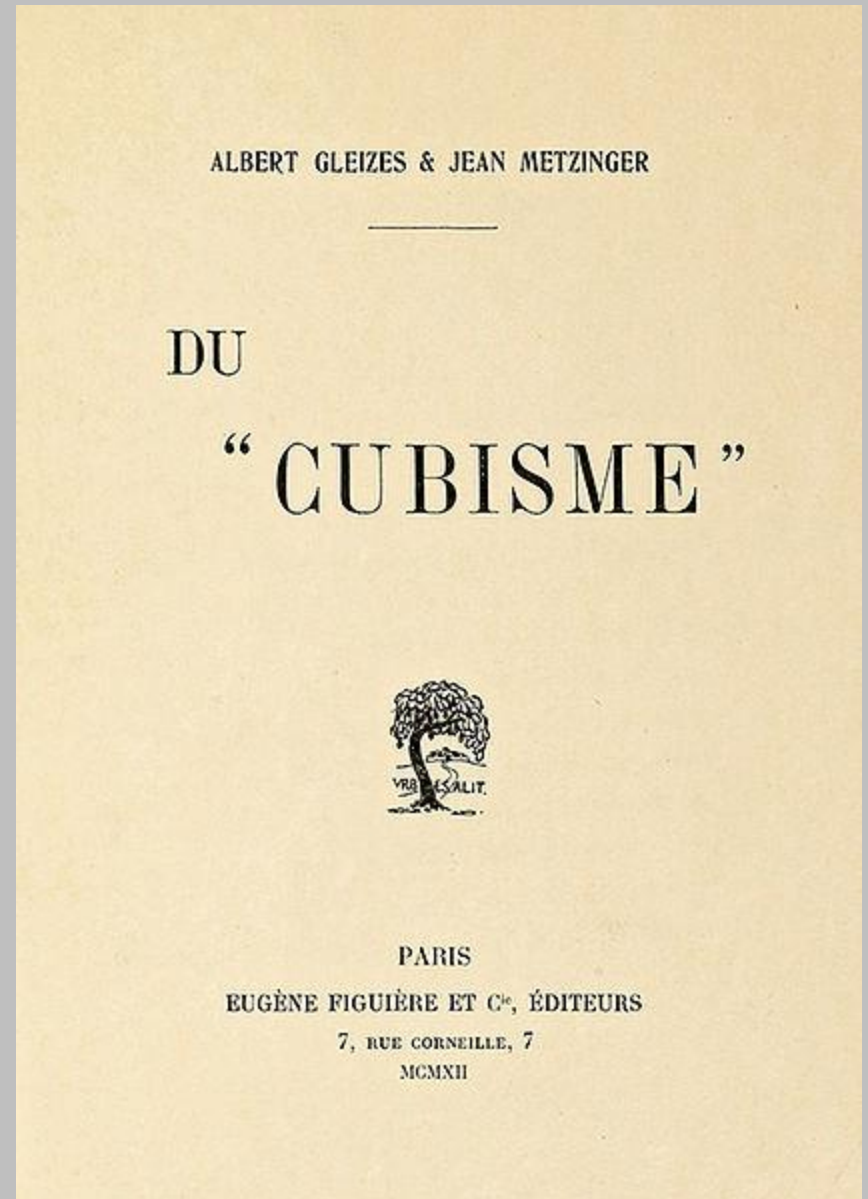
Exhibited at Salon des Indépendants, 1911,

Exhibited at the Salon d'Automne, 1912,
Paris, and De Moderne Kunstkring, 1912,
Amsterdam.

Jean Metzinger,
Femme à l'Éventail (Woman with a Fan),
oil on canvas,
1912,
90.7 x 64.2 cm.



Metzinger collaborated with Gleizes in 1912 on Du cubisme, in which a theoretical foundation for Cubism was proposed.





Le Cubisme devant les Artistes

Le Cubisme devant les Artistes. (Suite de l'article de M. G. Gleizes paru dans le N° 1013.)

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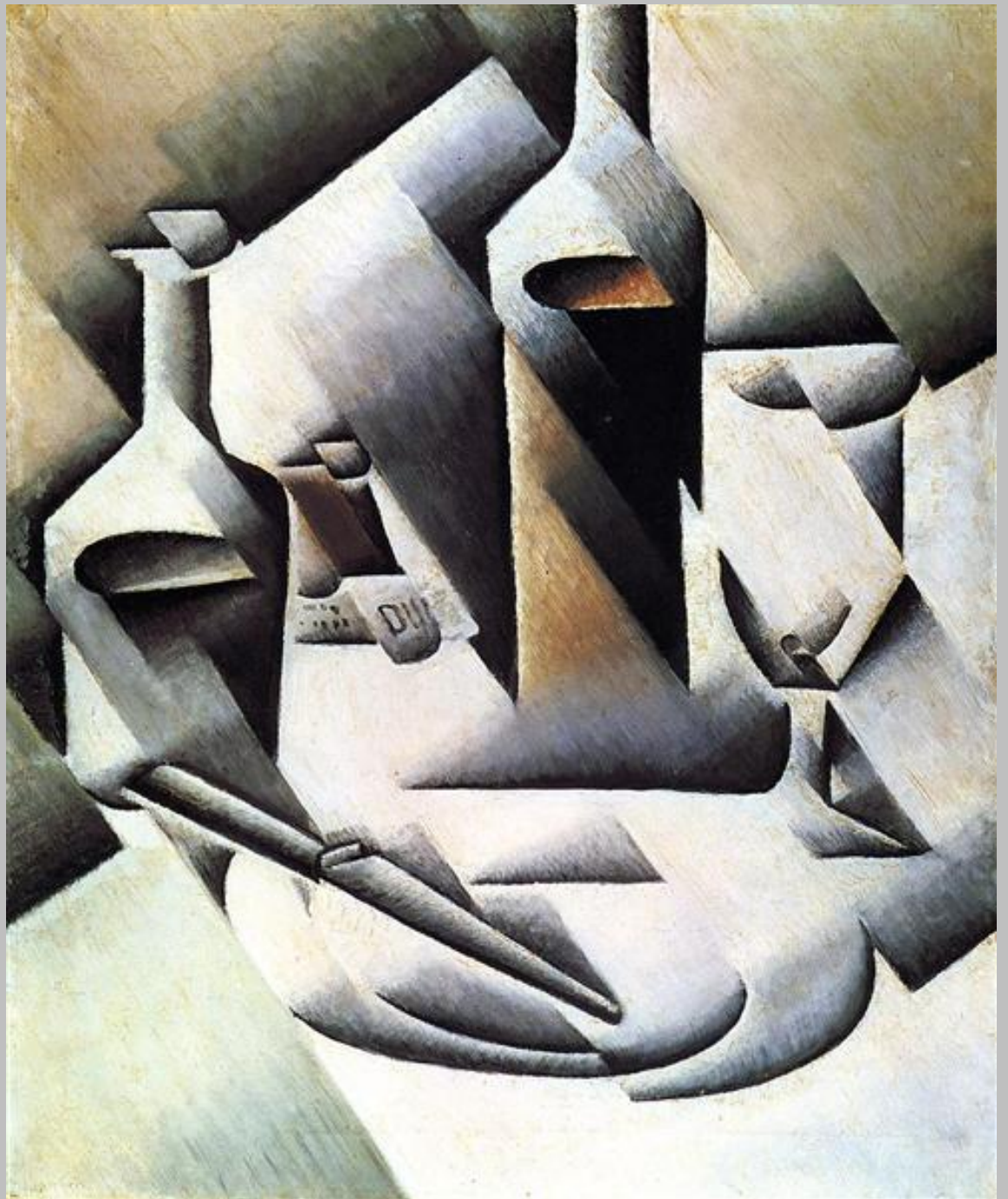
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Les Annales politiques et littéraires, Le Cubisme devant les Artistes, 1 December 1912. This is a three-page article in which various critics express their often severe opinions on Cubism, Futurism and the underlying theory presented in Du "Cubisme". On the third page Albert Gleizes responds in defense of the new art.

Bottles And Knife
Juan Gris
Date: 1911-1912



Portrait Of Pablo Picasso
Juan Gris
Date: 1912





Guitar And Pipe
Juan Gris
Date: 1913

Still Life
Juan Gris
Date: 1914





The Staircase
Fernand Leger
Original Title: L'Escalier
Date: 1913



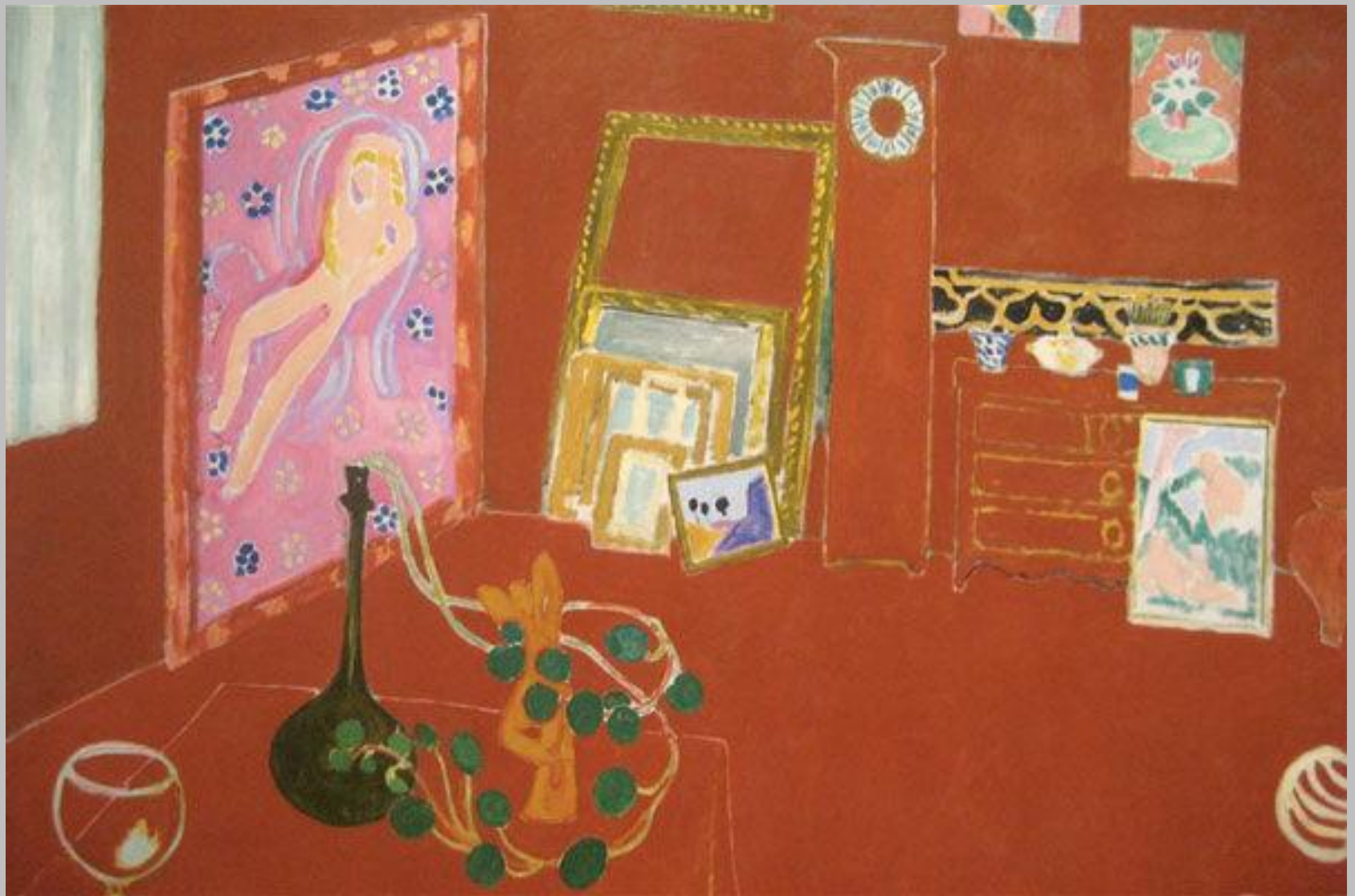
The Part Of Chart
Fernand Leger
Date: 1917



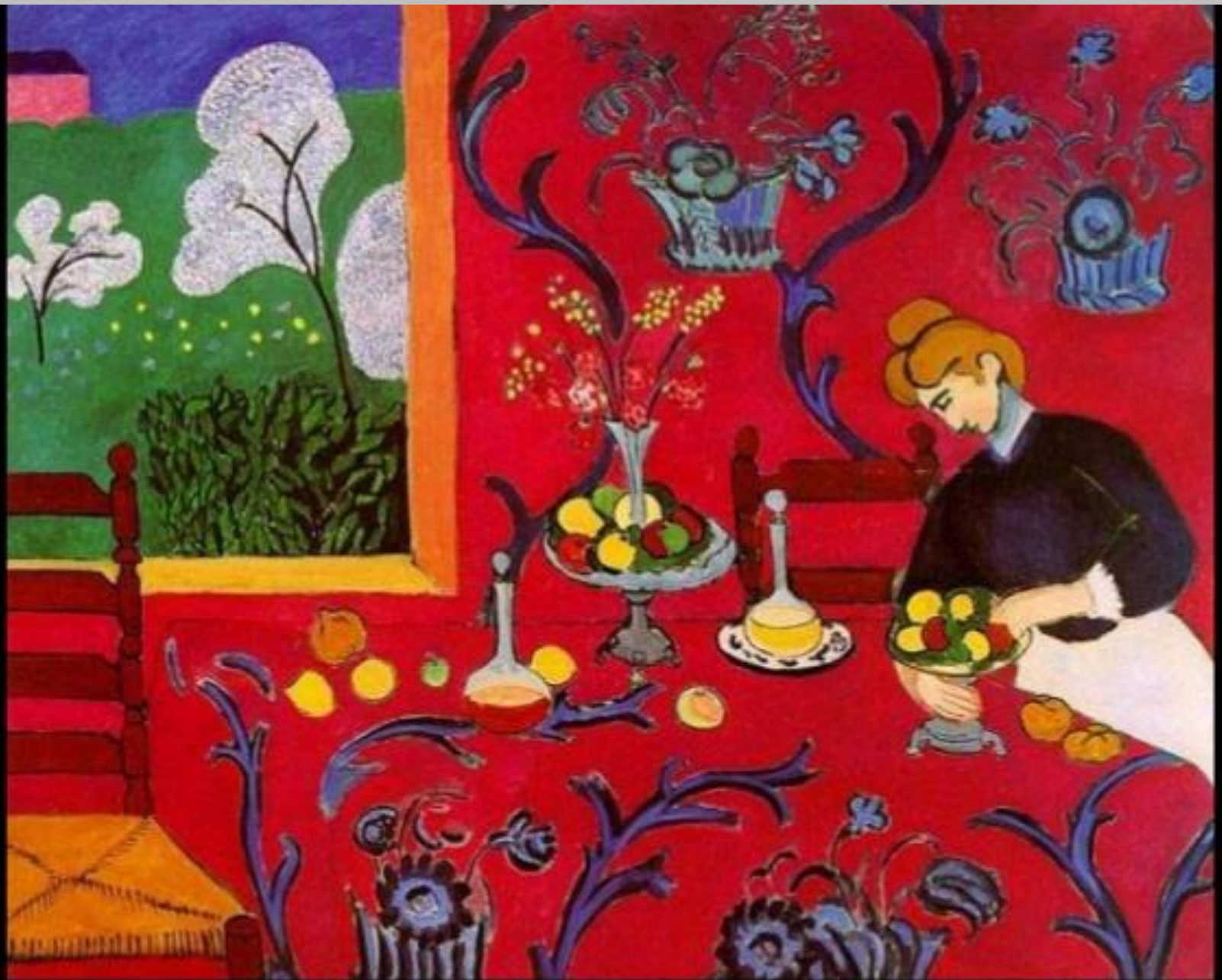
Three Women
Fernand Leger
Date: 1921

Fauvism

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.



Henri Matisse.
The Red Studio,
1911



The red room, Henri Matisse. 1908.



- Expressionism was inspired most heavily by the Symbolist currents in late nineteenth-century art.
Vincent van Gogh, Edvard Munch, and James Ensor
- The classic phase of the Expressionist movement
1905 - 1920

Expressionism

- Edvard Munch in Norway
- Gustav Klimt in Austria
- Die Brücke (Dresden): Ernst Ludwig Kirchner, Fritz Bleyl, Karl Schmidt-Rottluff, and Erich Heckel
- Der Blaue Reiter (Munich) : Kandinsky, Franz Marc, Paul, Klee, and Auguste Macke
- French Expressionism: Georges Rouault, Chaim Soutine, and Marc Chagall
- Austrian Expressionism: Oskar Kokoschka and Egon Schiele
- In **1911**, the painter Lovis Corinth, first used the term “Expressionisten” (‘Expressionists’), to describe an exhibition of French art influenced by Fauvism, including paintings by Andre Dérain, Maurice Vlaminck, Braque and Marquet.

{New Objectivity: Dix, Grosz and Beckmann}

Die Brücke group sought to convey raw emotion through provocative images of modern society

- distorted forms and jarring, unnatural pigments to elicit the viewer's emotional response – a reductive and primitive aesthetic, a revival of older media and medieval German art
- graphic techniques such as woodblock printing to create crude, jagged forms
- published a woodcut broadsheet in 1906, called *Programme*, to accompany their first exhibition. It summarized their break with prevailing academic traditions calling for a freer, youth-oriented aesthetic

"What is great in man is that he is a bridge and not an end." Friedrich Nietzsche

Thus Spoke Zarathustra

– Moved to Berlin in 1911

– The group was later joined by Max Pechstein, Otto Mueller and Emil Nolde.

– The founding members shared a communal approach, which included sharing a studio, painting and taking holidays together. Inspired by the paintings of Van Gogh, Munch, Gauguin and the tribal art they encountered at the Dresden Ethnological Museum, they produced raw, powerful art, which aimed for a new and authentic emotional response to the world.

Der Blaue Reiter group shared an inclination towards abstraction, symbolic content, and spiritual allusion.

– for Kandinsky, the rider symbolized the transition from the tangible world into the spiritual realm and thus acted as a metaphor for artistic practice. Franz Marc, Paul Klee, and Auguste Macke, this notion became a central principle for transcending realistic depiction and delving into abstraction.

– influenced by medieval and primitivist art forms, Cubism, and Fauvism.

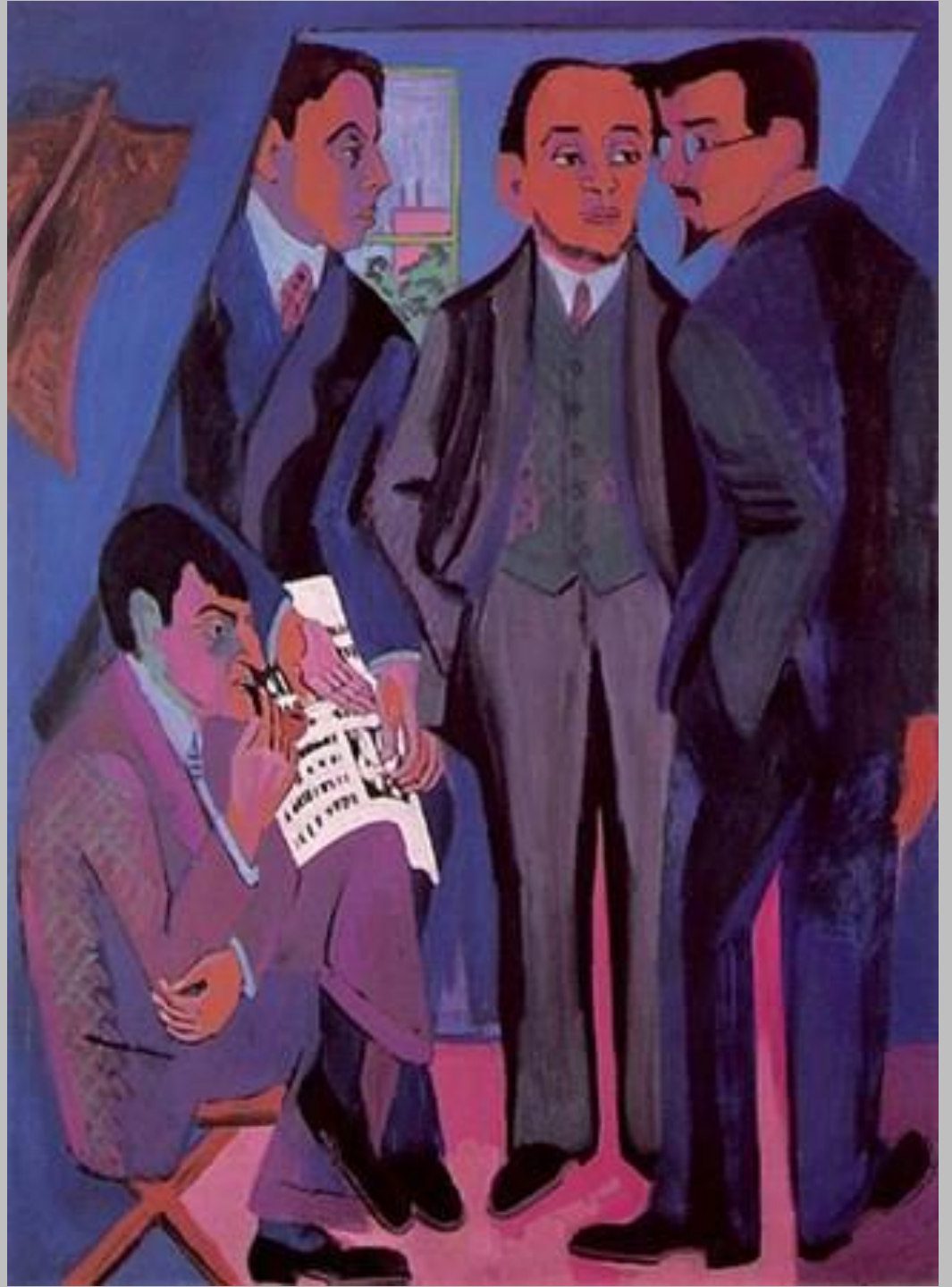
– outbreak of World War I in 1914, Franz Marc and Auguste Macke were drafted into German military service and were killed soon after. The Russian members Wassily Kandinsky, Alexej von Jawlensky, and others - were all forced to return home.



Manifesto of the Brücke Artists' Group (Programm der Künstlergruppe Brücke)

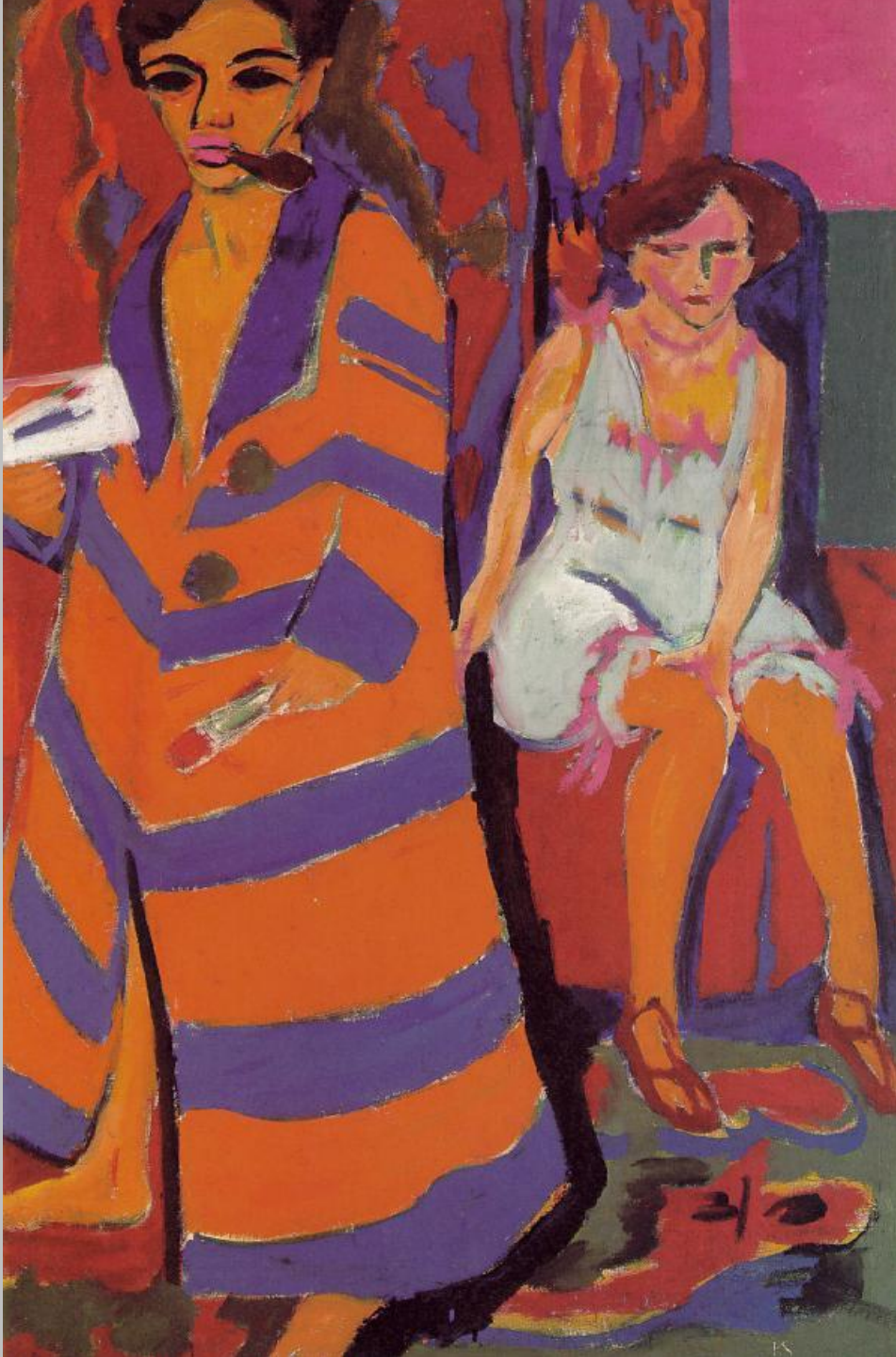
Date:(1906)Medium:One from a set of two woodcuts

With a belief in continuing evolution, in a new generation of creators as well as appreciators, we call together all youth. And as youth carrying the future, we intend to obtain freedom of movement and of life for ourselves in opposition to older, well-established powers. Whoever renders directly and authentically that which impels him to create is one of us



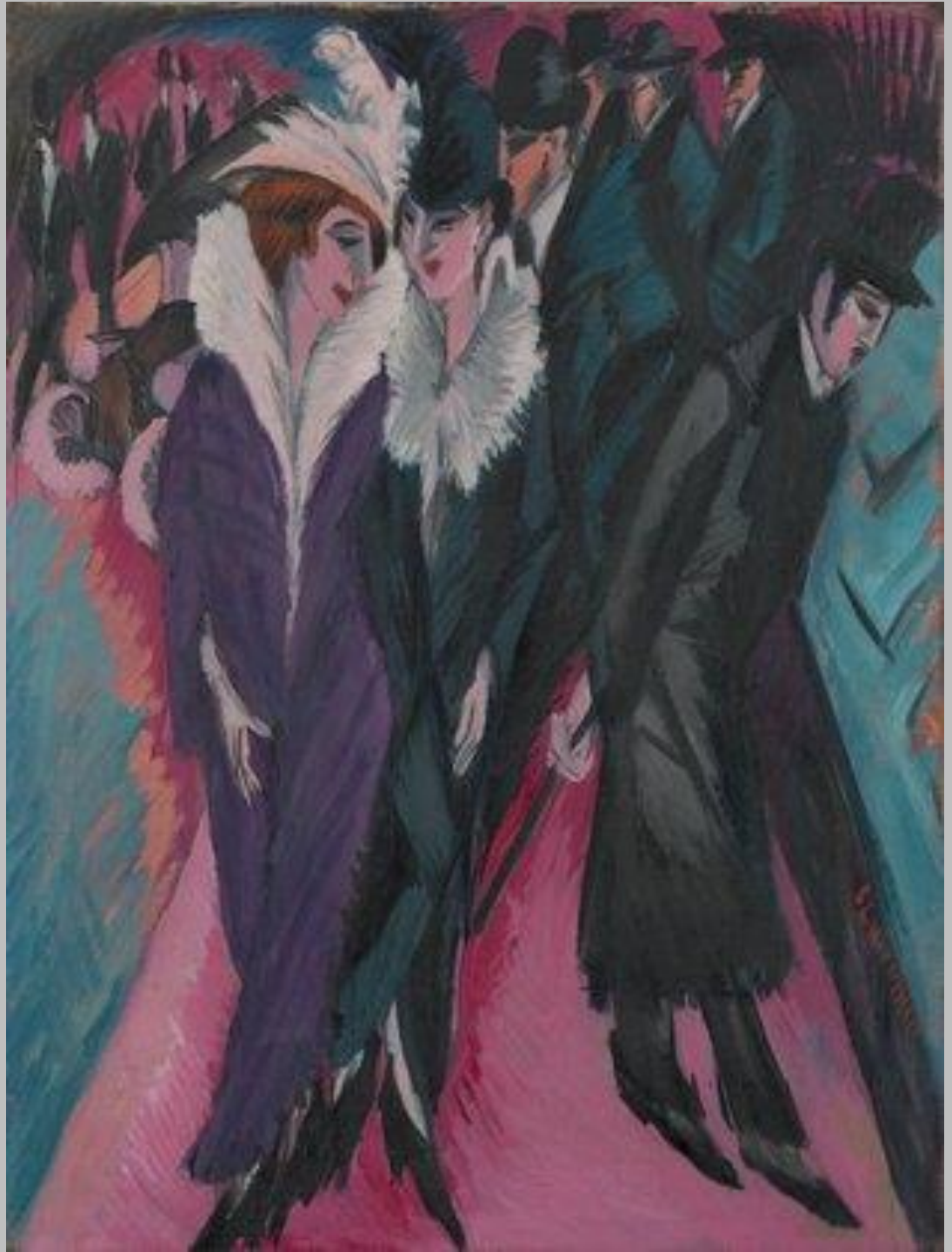
Painting of the group members by Ernst Ludwig Kirchner 1926/7

Ernst Ludwig Kirchner
Self Portrait with a Model, 1907





Ernst Ludwig Kirchner (German, 1880–1938)
Street, Dresden. 1908. Oil on canvas. 150.5 x 200.4 cm



Ernst Ludwig Kirchner

Street, Berlin

1913

Oil on canvas

47 1/2 x 35 7/8" (120.6 x 91.1 cm)

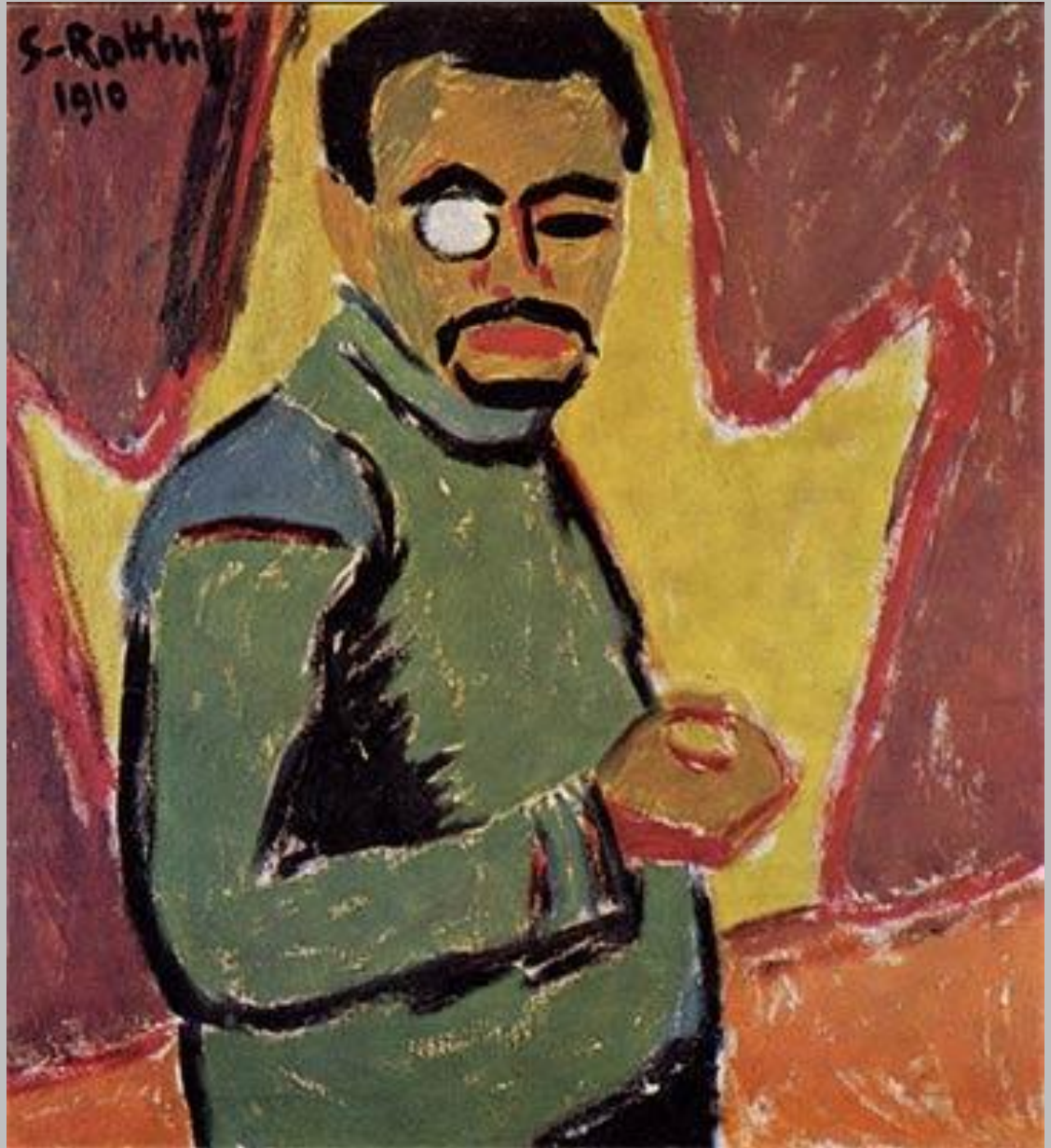
Fritz Bleyl

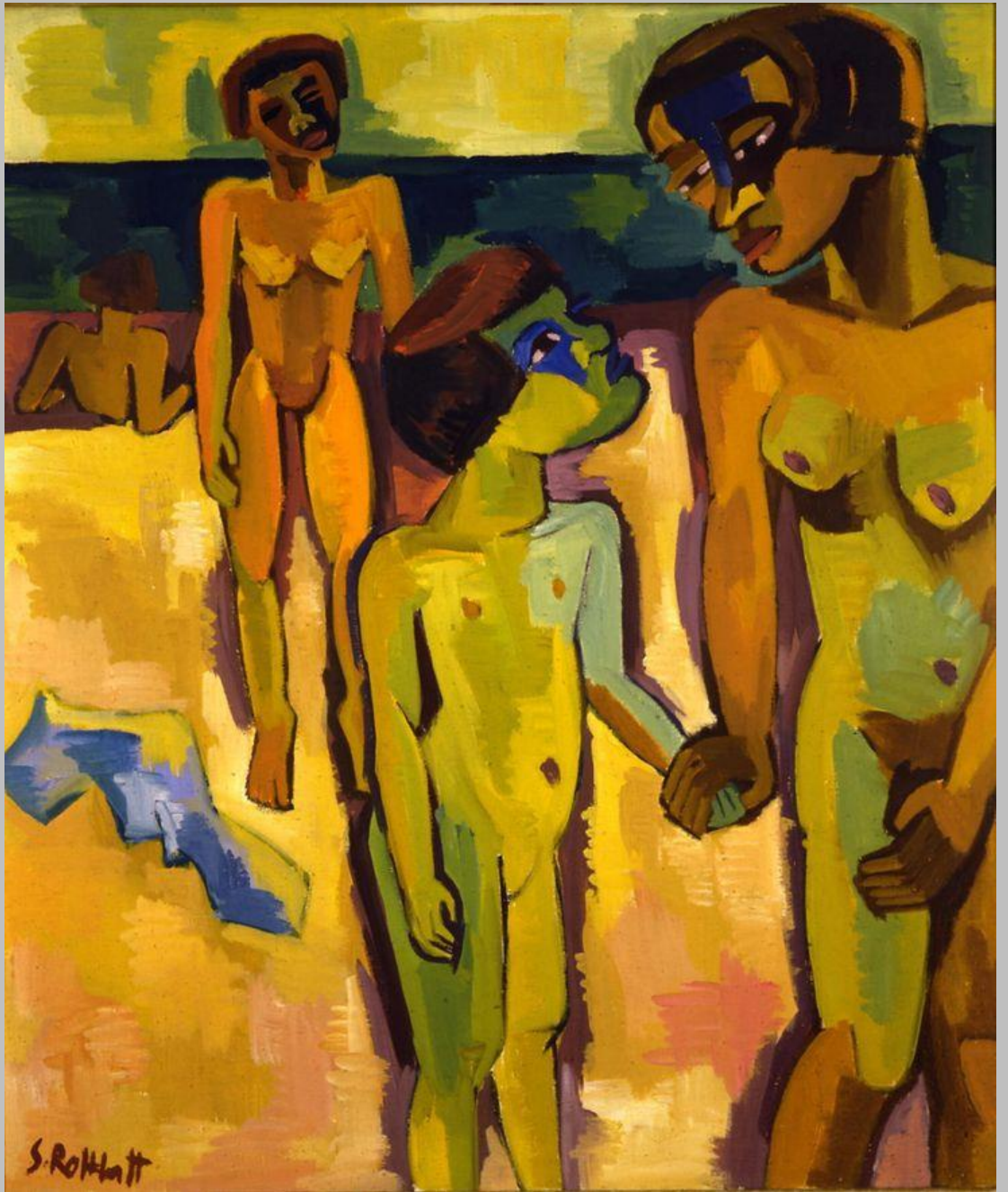




Karl Schmidt-Rottluff
Houses at Night
1912
Oil on canvas
95.6 x 87.4 cm

Karl Schmidt-Rottluff
self portrait



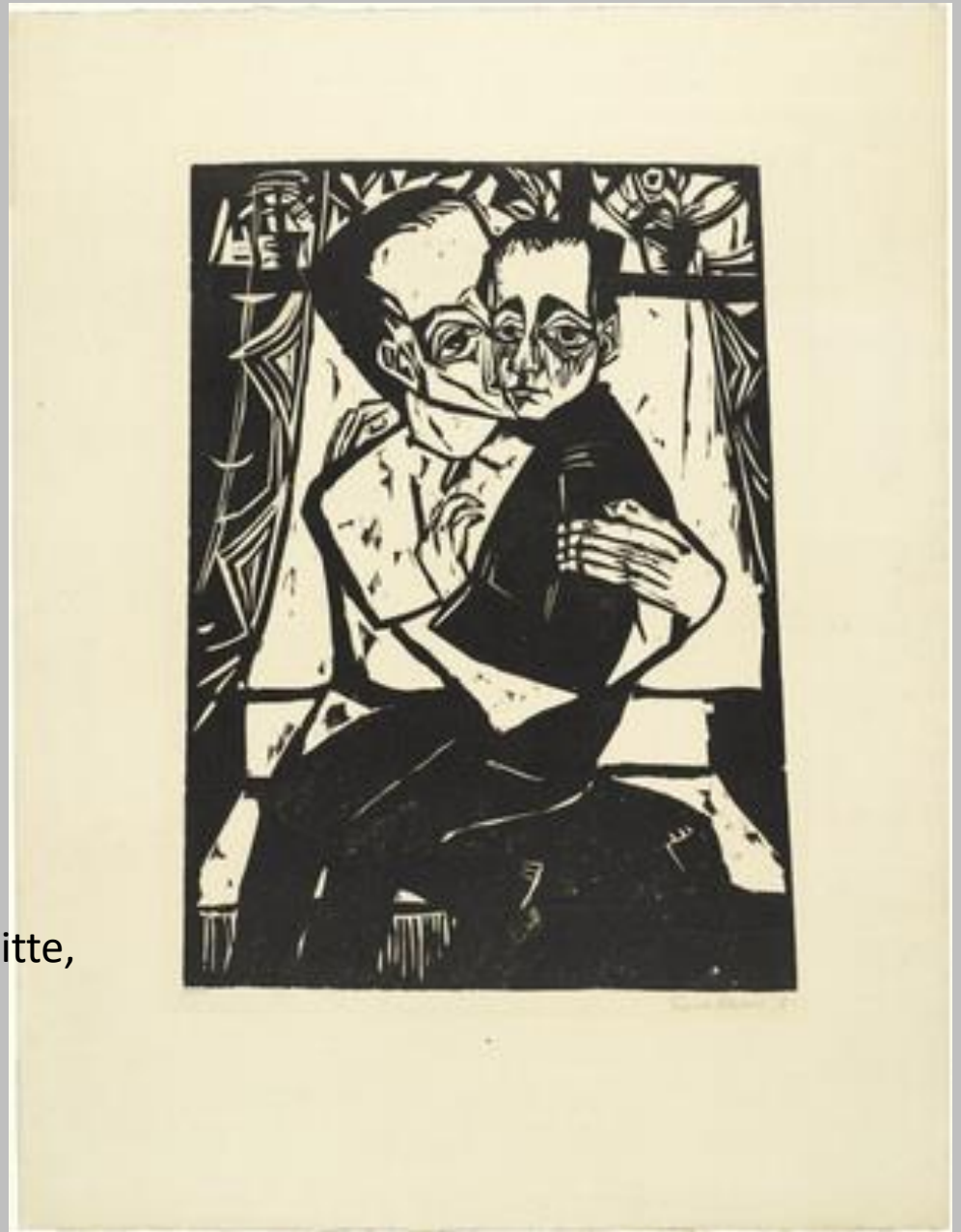


After the bath 1926
Karl Schmidt-Rottluff



erich heckel two men at table 1912





Erich Heckel (German, 1883–1970)
Siblings (Geschwister) from the portfolio
Eleven Woodcuts, 1912-1919 (Elf Holzschnitte,
1912-1919)

Date:1913 (published 1921)

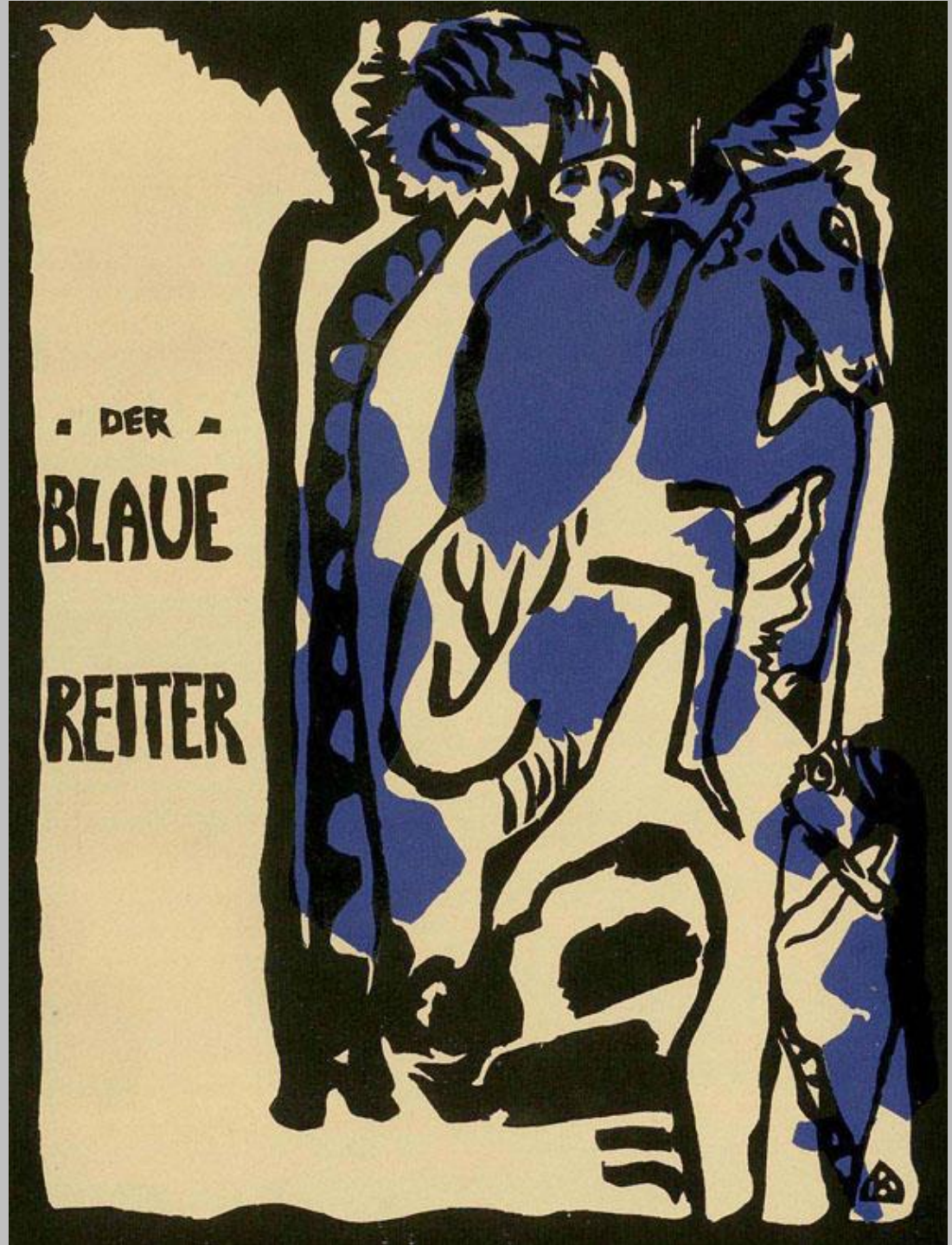
The Blue Rider (Der Blaue Reiter)

Almanac

was published in 1912, by Reinhard Piper in Munich

The almanac contains reproductions of paintings and illustrations by artists from **El Greco to Van Gogh, Matisse, Picasso, Rousseau, the Brücke artists Kirchner and Heckel.** The Blaue Reiter artists and others are included, with non-European objects and images from **Latin America, Alaska, Japan and Africa.**

There are **medieval woodcuts, carvings and tapestries, Bavarian glass paintings, Egyptian shadow figures, Benin bronzes and childrens' drawings.**





Blue Rider

Wassily Kandinsky

Original Title: Синий всадник

Date: 1903; Munich / Monaco,
Germany



Autumn In Bavaria
Wassily Kandinsky
Date: 1908; Munich / Monaco, Germany



The Elephant

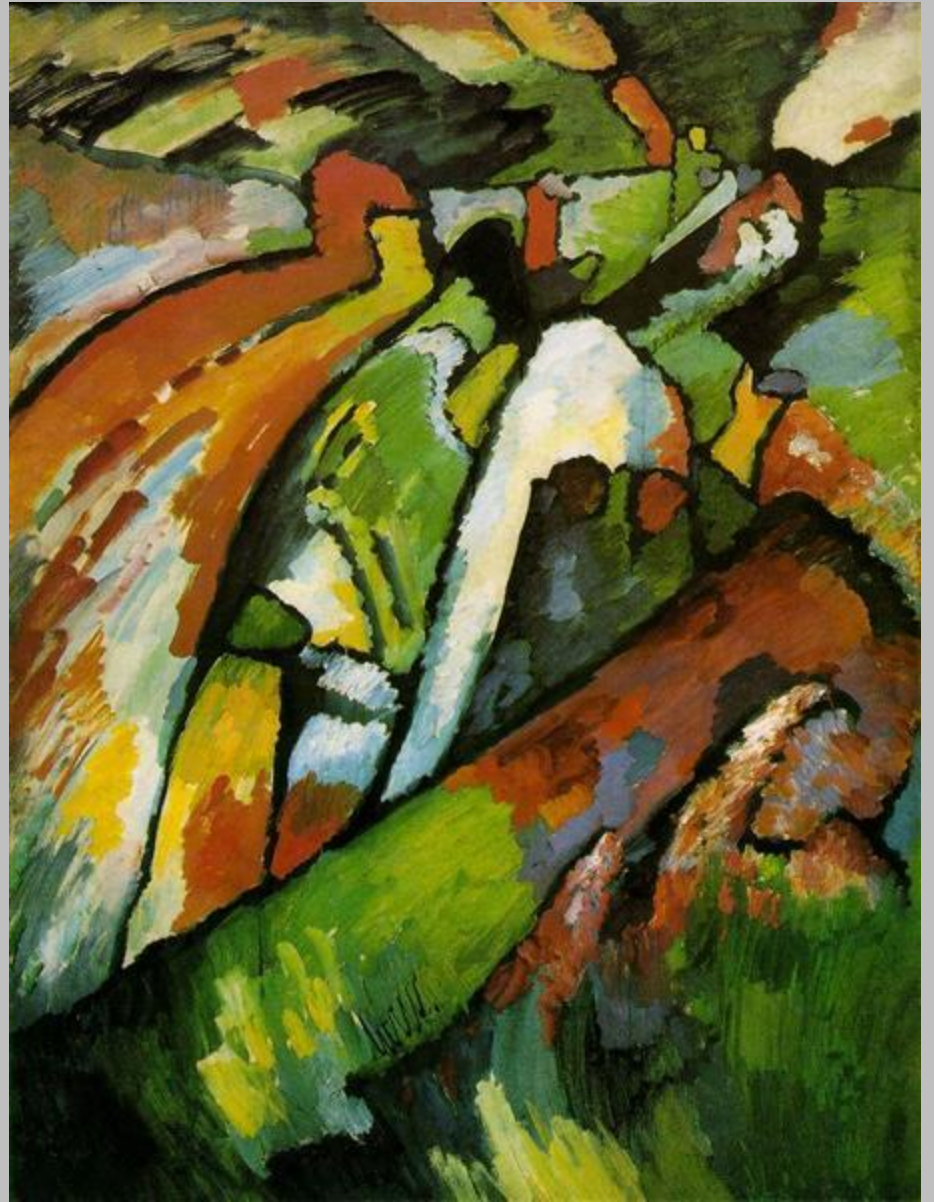
Wassily Kandinsky

Date: 1908; Munich / Monaco, Germany



First Abstract Watercolor
Wassily Kandinsky
Date: 1910; Munich / Monaco, Germany

Improvisation 7
Wassily Kandinsky
Date: 1910; Munich / Monaco, Germany





Animal Destinies (The Trees Show Their Rings, The Animals Their Veins)
Franz Marc



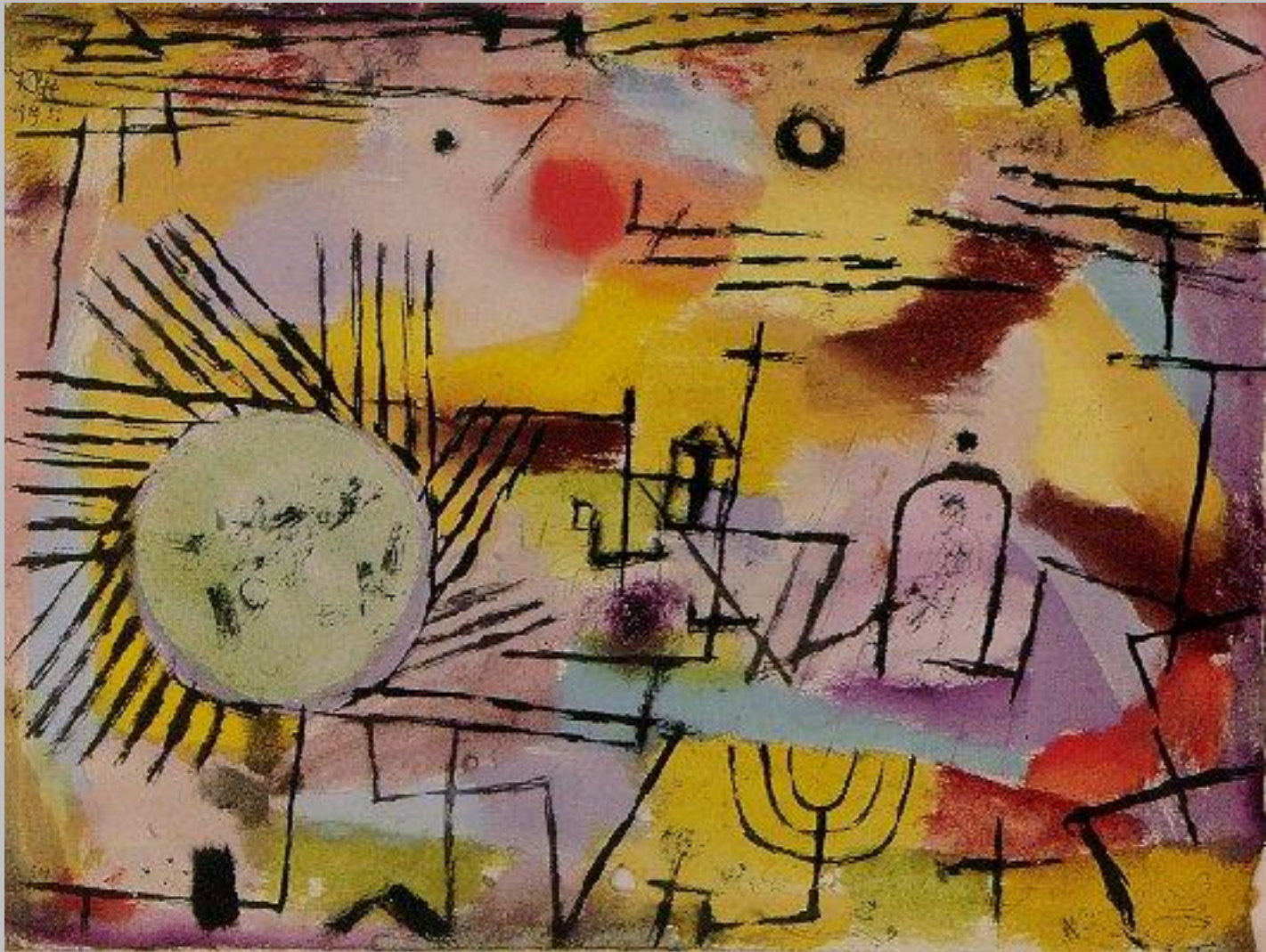
Blue Horse I
Franz Marc
Date: 1911



Cows, Yellow-Red-Green

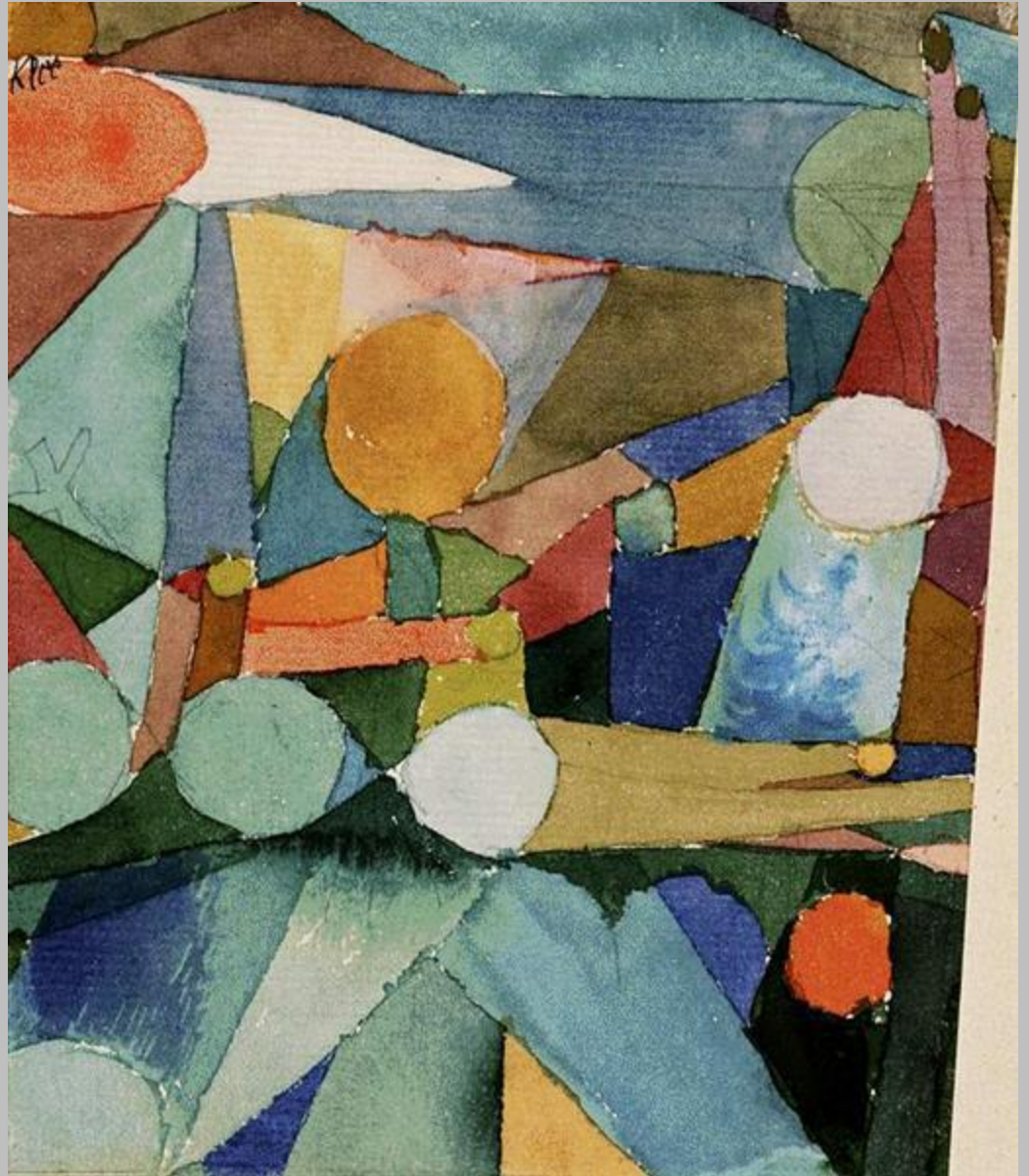
Franz Marc

Date: 1912



Rising Sun
Paul Klee
Date: 1907

Colour Shapes
Paul Klee
Date: 1914



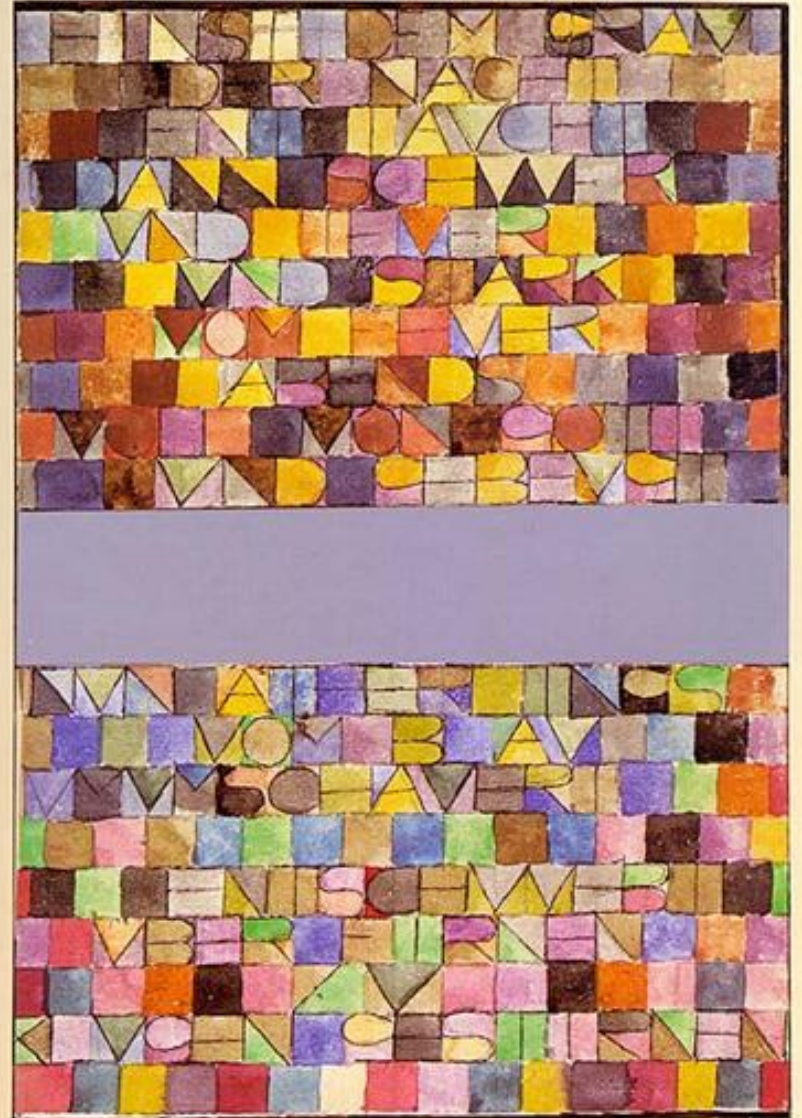


Still Life With Thistle Bloom
Paul Klee
Date: 1919

Puppet Theater
Paul Klee
Date: 1923



Bahn
Küst dem Grenz der Nacht enttaucht / Dort schiver und leucht / und starr von Feuer /
Abends will ein Gott mit gebengt / Nun überhings wie blau am schneit, / entschneit
über Finnen, zu klagen gestonnen.



1918 17.

Klee

Once Emerged From The Gray Of Night
Paul Klee
Date: 1918

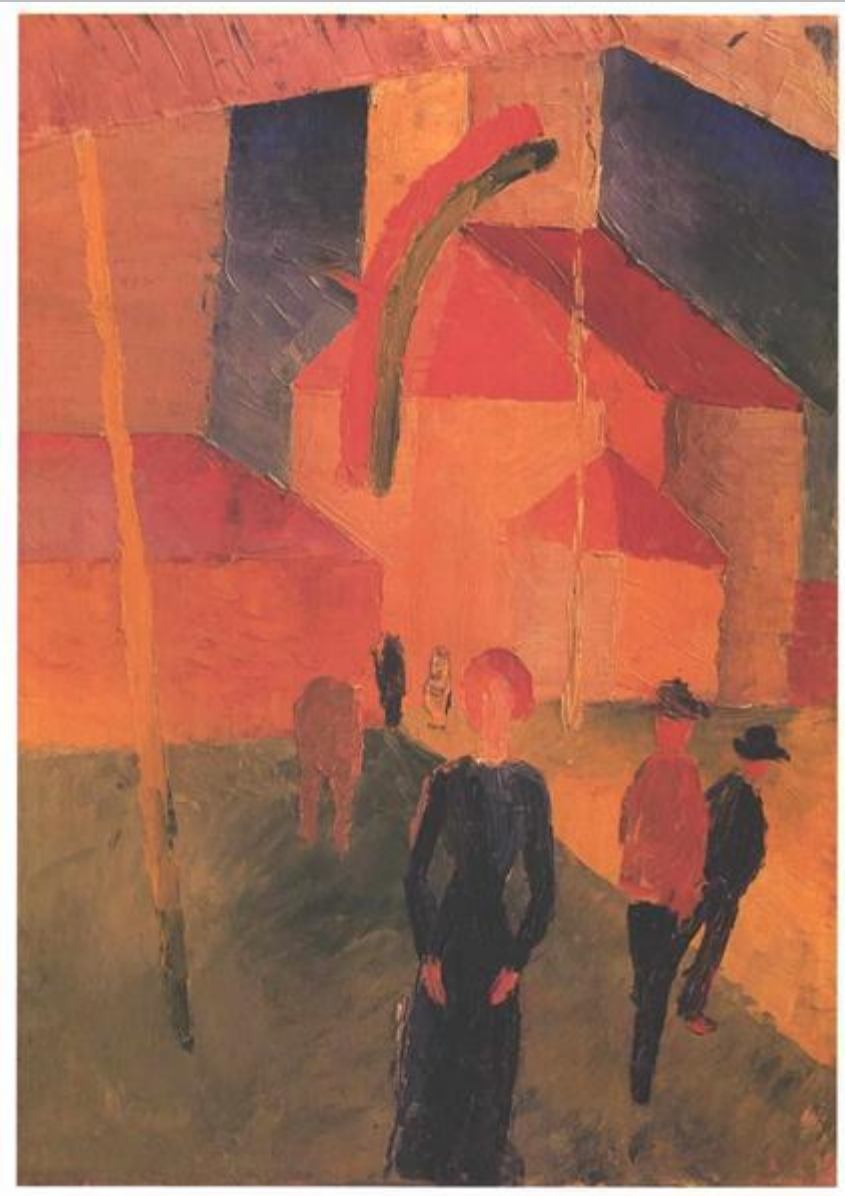
Colored Composition
(Hommage To Johann Sebastian Bachh)
August Macke
Date: 1912





Bathing Girls With Town In The Background
August Macke
Date: 1913

Church Decorated With Flags
August Macke
Date: 1914



Klee suggests that color, shape, and the faintest suggestion of a subject are enough to powerfully re-create in the eye of the viewer the actual feeling of repose that the artist experienced in the original landscape.



Hammamet with Its Mosque (1914)