

AP History of Art
Unit Ten:

RISE OF MODERNISM



Prepared by: D. Darracott
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IMPRESSIONISM

Edouard Manet. Luncheon on the Grass,

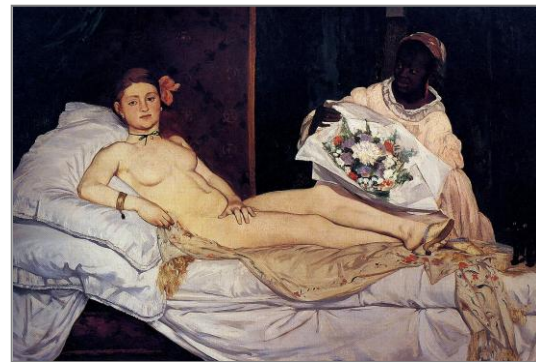
1863, oil on canvas

- Edouard Manet
- shocking display of Realism
- rejection of academic principles
- development of the avant garde at the Salon des Refuses
- inclusion of a still life
- a “vulgar” nude for the bourgeois public



Edouard Manet. Olympia, 1863, oil on canvas

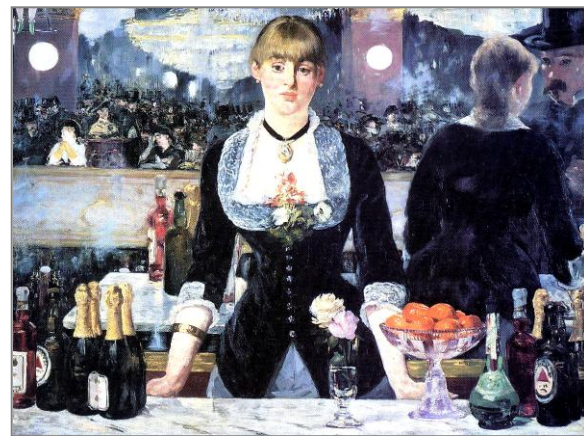
- Victorine Meurent
- Manet’s ties to tradition
- attributes of a prostitute
- Emile Zola
- a servant with flowers
- strong, emphatic outlines
- Manet’s use of black



Edouard Manet. Bar at the

Folies Bergere, 1882, oil on canvas

- a barmaid named Suzon
- Gaston Latouche
- Folies Bergere
- love of illusion and reflections
- champagne and beer



Gustave Caillebotte. A Rainy Day, 1877, oil on canvas

- Gustave Caillebotte
- great avenues of a modern Paris



Unit TEN: Rise of Modernism

STUDENT NOTES

- informal and asymmetrical composition with cropped figures

Edgar Degas. The Bellelli Family, 1858-60, oil on canvas

- Edgar Degas
- admiration for Ingres
- cold, austere atmosphere
- beheaded dog
- vertical line as a physical and psychological division



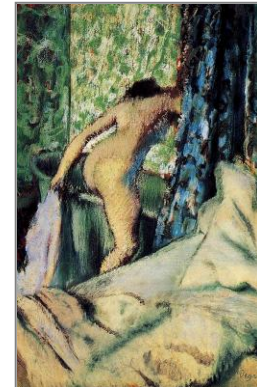
Edgar Degas. Rehearsal in the Foyer of the Opera, 1872, oil on canvas

- Degas' fascination with the ballet
- use of empty (negative) space
- informal poses along diagonal lines
- influence of Japanese woodblock prints
- strong verticals of the architecture and the dancing master
- chair in the foreground



Edgar Degas. The Morning Bath, c. 1883, pastel on paper

- advantages of pastels
- voyeurism



Mary Cassatt. The Bath, c. 1892, oil on canvas

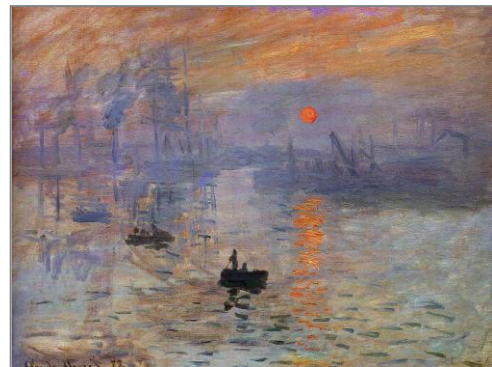
- Mary Cassatt
- mother and child in flattened space
- genre scene lacking sentimentality



Claude Monet. Impression Sunrise,

1872, oil on canvas

- Claude Monet
- Impressionism
- plein air painting
- catching the vibrating quality of light with bold brushstrokes
- contrasting warm and cool colors



Claude Monet. Gare St. Lazare,

1877, oil on canvas

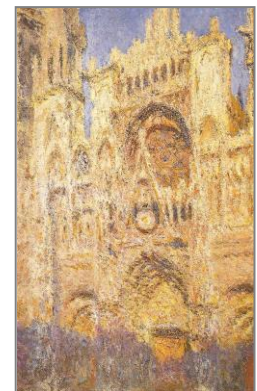
- image of a new, industrial world of change



Claude Monet. Rouen Cathedral:

The Portal (in Sun), 1894, oil on canvas

- one of 40 views in a series
- subject of light and fleeting atmospheric effects
- impasto painting
- avoidance of black



Pierre Auguste Renoir. Luncheon of the

Boating Party, 1881, oil on canvas

- Pierre Auguste Renoir
- Restaurant Fournaise
- spontaneity of a snapshot
- Aline Charigot
- trio to the right (Caillebotte, Ellen Andre, and Maggiolo)
- Baron Raoul Barbier
- flirtatious touches of a bohemian lifestyle



- glimpse of the river Seine

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STUDENT NOTES

James Abbott McNeill Whistler.

Nocturne in Black and Gold, 1874, oil on canvas

- James Abbott McNeill Whistler
- a falling rocket
- Oriental influences
- John Ruskin's criticism
- utilizing transparent properties of paint

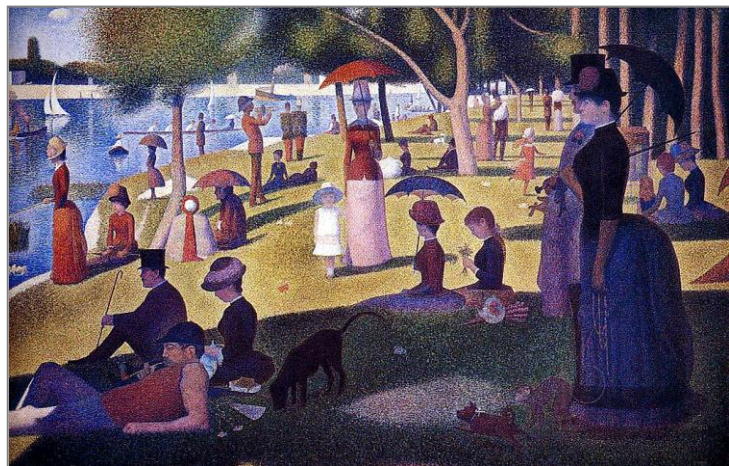


POST IMPRESSIONISM

Georges Seurat. Sunday Afternoon on the Island of La Grande Jatte, 1884-1886,

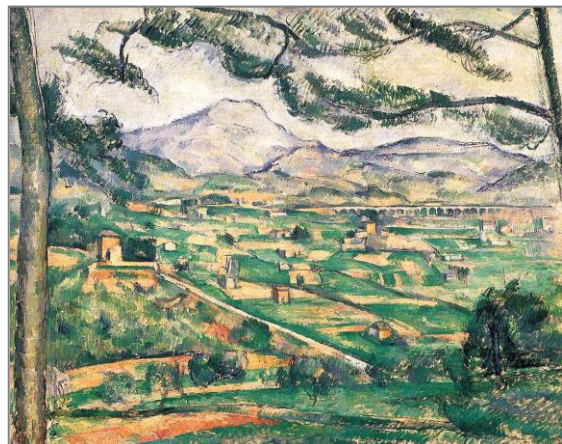
oil on canvas

- Georges Seurat
- pointilism or divisionism
- reaction against Impressionist spontaneity
- use of repeated motifs
- mixture of classes
- Egyptian influence
- extensive preparation for a monumental task
- a hard sell



Paul Cezanne. Mont St. Victoire, 1885-7, oil on canvas

- Paul Cezanne
- interest in abstraction
- adopting a holistic approach through color and technique



- admiration for Poussin

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STUDENT NOTES

- formalism and the secondary role of subject matter
- unfinished areas to emphasize the process of painting

Paul Cezanne. The Basket of Apples,

c. 1895, oil on canvas

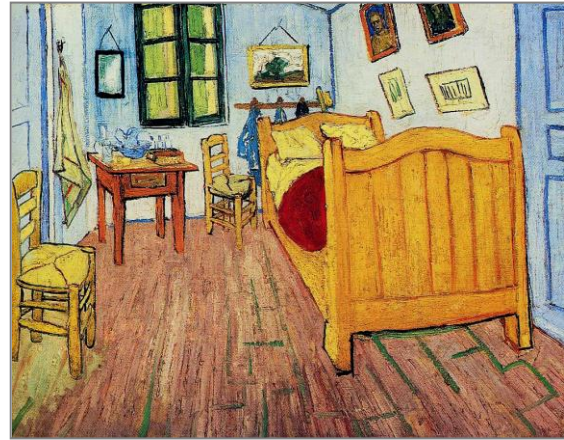
- rejection of Renaissance perspective and organization
- restricted color palette



Vincent van Gogh. Bedroom at Arles,

1888, oil on canvas

- Vincent van Gogh
- influence of Japanese prints
- strong outlines
- expressive use of color
- impasto brushwork
- ajar window
- paired objects



Vincent van Gogh. Starry Night,

1889, oil on canvas

- personal vision of nature

Paul Gauguin. Vision after

the Sermon, 1888, oil on canvas

- Paul Gauguin
- Jacob Wrestling with the Angel
- Brittany
- flat planes of unmodulated color

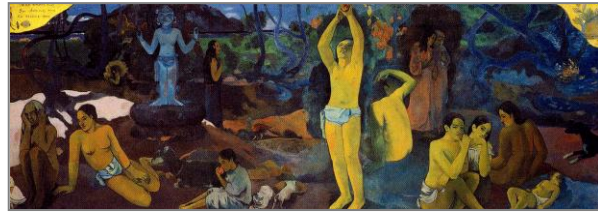


Paul Gauguin. Where Do We Come From?

What are We? Where are We Going?,

1897, oil on canvas

- Gauguin’s “escape” to Tahiti
- a final statement before an attempted suicide
- to be read from right to left in accordance to Eastern tradition
- references to religious beliefs



Henri de Toulouse-Lautrec.

At the Moulin Rouge, 1892-1895, oil on canvas

- Henri de Toulouse-Lautrec
- fin de siècle
- tawdry environs
- use of dissonant color
- influence of Degas



SYMBOLISM and EXPRESSIONISM

Odilon Redon. The Cyclops, 1898, oil on canvas

- Odilon Redon
- Symbolism
- haunting, imaginary scenes



Henri Rousseau. The Sleeping Gypsy,

1897, oil on canvas

- Henri Rousseau
- landscape of the subconscious



James Ensor. Christ's Entry into Brussels, 1888, oil on canvas

- James Ensor

- “Vive la Sociale”

Unit TEN: Rise of Modernism

STUDENT NOTES

- masks as metaphors for loneliness
- loss of individual identity in a crowd
- image of Christ
- military band in black
- strident color



Edvard Munch. The Scream, 1893, casein on paper

- Edvard Munch
- an image of fear



Auguste Rodin.

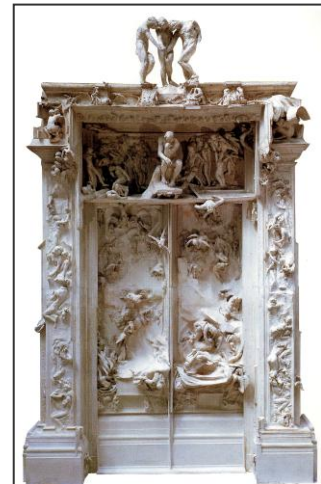
The Burglers of Calais, 1886, bronze



- Auguste Rodin
- English siege of Calais in 1347
- rough, rugged surfaces
- varying reactions to fate
- without a traditional high base

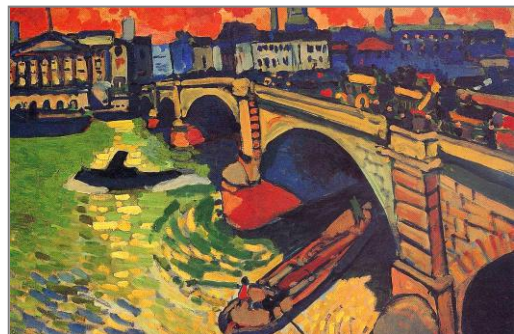
Auguste Rodin. The Gates of Hell, 1880-1917, bronze

- inspired by Dante
- artful unfinished state
- *The Thinker*
- *The Kiss*
- plight of the human condition



Andre Derain. London Bridge, 1906, oil on canvas

- Andre Derain
- Fauvism
- moving towards abstraction



Henri Matisse. Red Room

(Harmony in Red), 1908-9, oil on canvas

- Henri Matisse
- lyrical, curvilinear style
- emphasis on flat patterns



Henri Matisse. The Dance,

1909, oil on canvas

- act of painting compared to the liberating act of dancing
- undulating linear quality
- interlocking shapes emphasizing negative space
- “genius of omission”



Henri Matisse. The Snail, 1953,

gouache on paper

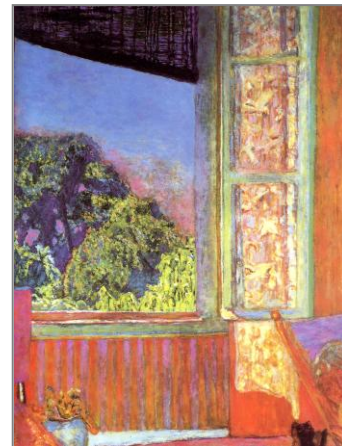
- vibrant color with paper cutouts
- spiral shape
- use of white and black
- use of complementary colors



Pierre Bonnard. The Open Window,

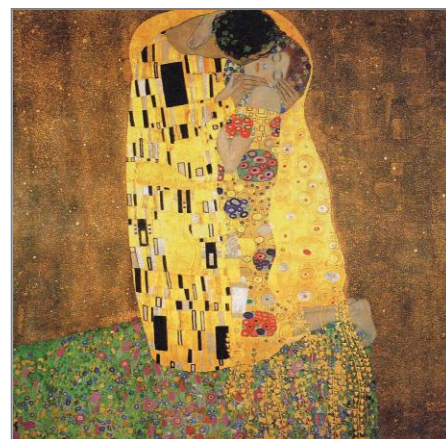
1921, oil on canvas

- Pierre Bonnard
- influence of the Nabis
- broken brushstrokes of color
- intimate domestic scene



Gustav Klimt. The Kiss, 1907-8, oil on canvas

- Gustav Klimt
- Secessionist group of bohemians
- flat, decorative quality



- expressive hands

Unit TEN: Rise of Modernism

STUDENT NOTES

- enveloping, symbolic garments
- influence of Byzantine mosaics
- Sigmund Freud and the exploration of sexuality

Oskar Kokoschka. The Bride of the Wind,

1914, oil on canvas

- Oskar Kokoschka
- transition from Symbolism to Expressionism

Ernst Kirchner. Street, Berlin,

1913, oil on canvas

- Ernst Kirchner
- German Expressionism
- Die Brucke
- aggressive brushwork with harsh color
- deep admiration for German medieval art
- cry against materialism

Kathe Kollwitz. Death Seizing a Woman,

1934-6, lithograph

- Kathe Kollwitz
- art as a form of social protest
- expressive use of line to convey fear and terror

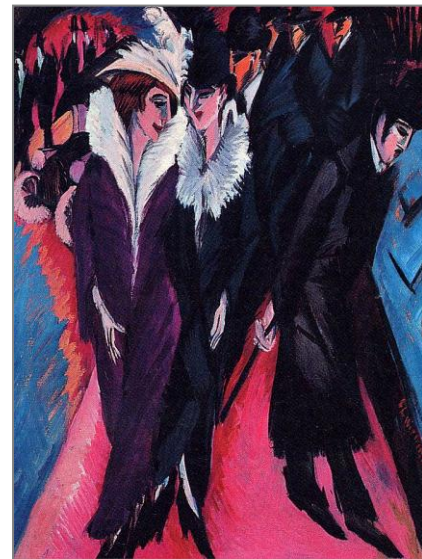
Franz Marc. The Great Blue Horses, 1911, oil on canvas

- Franz Marc
- admiration for the animal kingdom

Wassily Kandinsky. Improvisation 28,

1912, oil on canvas

- Wassily Kandinsky
- Der Blaue Reiter



- *Concerning the Spiritual in Art*

Unit TEN: Rise of Modernism

STUDENT NOTES

- compositions and improvisations
- move toward nonobjective art
- “color is the keyboard”
- Bauhaus

Max Beckmann. Departure,

1932-33, oil on canvas

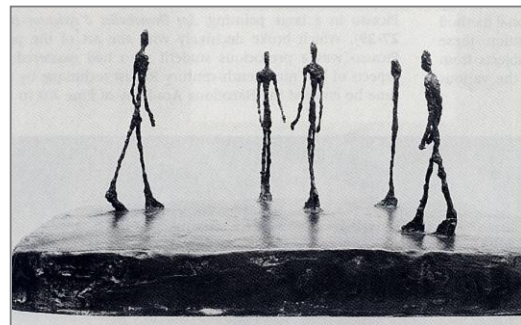
- Max Beckmann
- New Objectivity
- rise of the Nazis
- the fisher-king
- “degenerate art”
- side panels of bondage and torture



Alberto Giacometti.

La Place (City Square), 1948, bronze

- Alberto Giacometti
- expressive distortion of the human form
- bewilderment, loss, and alienation in urban society



Jean Dubuffet. Vie Inquiete,

1953, oil on canvas

- Jean Dubuffet
- Art Brut



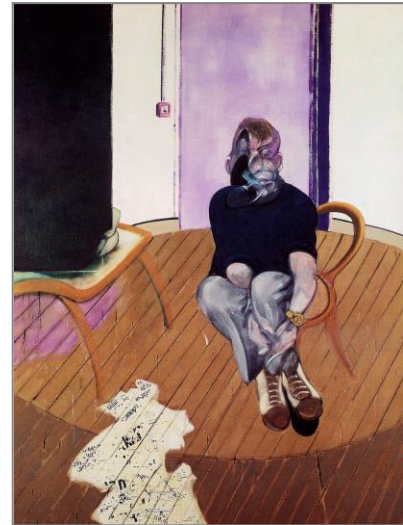
Unit TEN: Rise of Modernism

STUDENT NOTES

Francis Bacon. Self-Portrait,

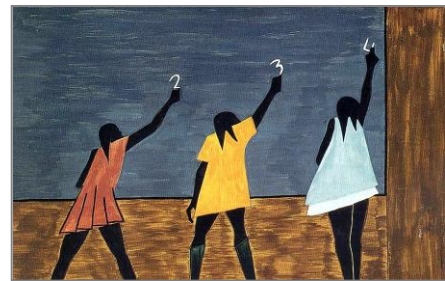
1973, oil on canvas

- Francis Bacon
- use of distortion and exaggeration in depicting the human figure
- drips of paint
- convoluted (puzzling, confusing) division of space



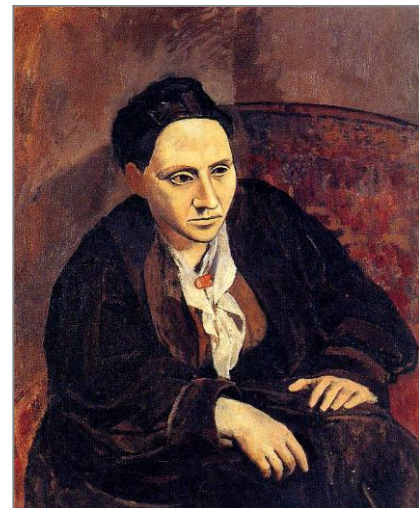
Jacob Lawrence. Better Negro Education Facilities

- Jacob Lawrence
- racial division in the United States
- faceless figures
- stark contrast and flat shapes



Pablo Picasso. Guernica, 1937, oil on canvas

- Pablo Picasso
- Guernica and the Spanish Civil War
- mural at the International Exhibition in Paris of 1937
- Cubist faces and a severed head
- the anguished horse and the bull
- mother and child
- absence of color
- influence of Spanish masters
- “art is a lie that makes us realize the truth”



EARLY MODERN ABSTRACTION: CUBISM

Pablo Picasso. Gertrude Stein, 1906, oil on canvas

- Pablo Picasso
- Gertrude Stein

- a “primitive” portrait

Unit TEN: Rise of Modernism

STUDENT NOTES

Pablo Picasso. Les Femmes d’Alger, 1907, oil on canvas

1907, oil on canvas

- a bordello on Barcelona’s Carrer d’Avinyo (Avignon Street)
- influence of African masks
- Egyptian pictorial profile convention
- poses based on those of Venus
- Fauve preference for bold strokes of color vs. chiaroscuro
- the face and back of the “squatter”
- sharp edges and angles



Georges Braque. The Portuguese, 1911, oil on canvas

- Georges Braque
- Analytic Cubism
- the studio and the café
- restrained, monochromatic color schemes
- flickering light
- “all-over” treatment of the picture plane
- Guillaume Apollinaire



Robert Delaunay. Champs de Mars

or The Red Tower, 1911, oil on canvas

- Robert Delaunay
- Eiffel Tower
- Orphism
- Cubist approach to space



Pablo Picasso. Still Life with Chair Caning,

1911-12, oil and pasted paper

- Synthetic Cubism



- painting treated more as an object than as an image

Unit TEN: Rise of Modernism

STUDENT NOTES

Fernand Leger. The City, 1919, oil on canvas

- Fernand Leger
- belief in technology and the “machine”
- robotic men
- Cubist space used to define the modern city



EARLY MODERN ABSTRACTION: FUTURISM

Umberto Boccioni. Unique Forms of Continuity in Space, 1913, bronze

- Umberto Boccioni
- Futurism
- speed and dynamism of contemporary life
- convex concave form
- unconstrained liberty of the artist to create



Umberto Boccioni. The City Rises, 1910, oil on canvas

- blurred contours and restless movement
- Marinetti’s belief that “war is the hygiene of civilization”
- nihilism



Giacomo Balla. Dynamism of a Dog on a Leash, 1912, oil on canvas

- stationary observer (unlike the observer in Cubist paintings) of motion



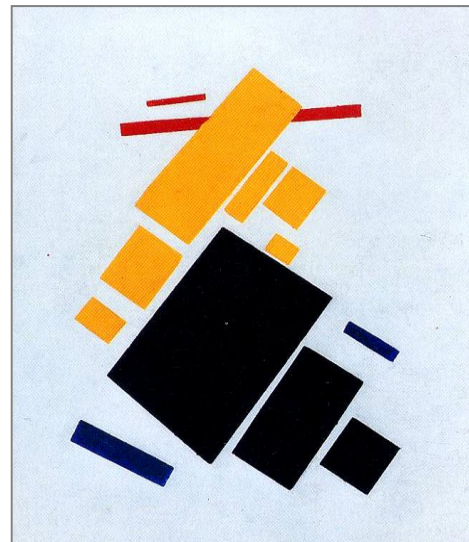
**EARLY MODERN ABSTRACTION:
SUPREMATISM AND CONSTRUCTIVISM**

Kazimir Malevich. Suprematist

Composition: Aeroplane Flying,

1915, oil on canvas

- Kazimir Malevich
- Suprematism
- formalism in art for a new society
- Russian Revolution and the avant garde



Vladimir Tatlin. Monument to the

Third International, 1919-20,

model in wood, iron, and glass

- Vladimir Tatlin
- Constructivism
- embracing art as a social, functional product
- model for a building of glass and iron
- huge cylindrical glass structure at the bottom
- cone-shaped structure in the center
- a cubic information center at the top



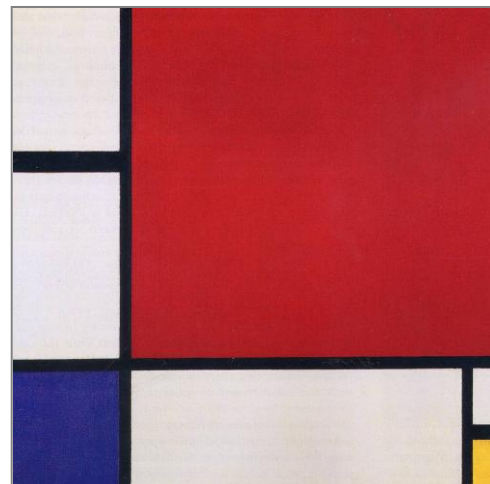
EARLY MODERN ABSTRACTION:

DeSTIJL (or NEOPLASTICISM)

Piet Mondrian. Composition with

Red, Blue, and Yellow, 1930, oil on canvas

- Piet Mondrian



- theosophy

Unit TEN: Rise of Modernism

STUDENT NOTES

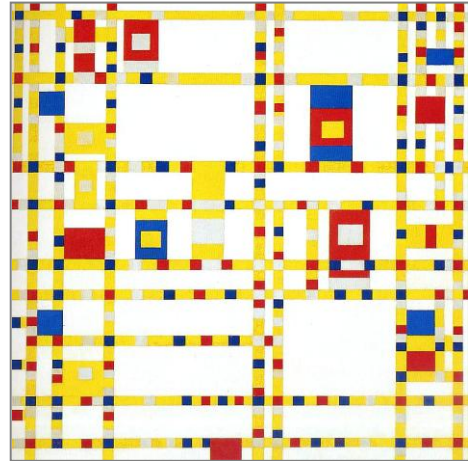
- Neoplasticism
- self-imposed restrictions
- effect of Classical calm
- precise painting technique

Piet Mondrian.

Broadway Boogie Woogie,

1942-3, oil on canvas

- reference to city streets and dance music



EARLY MODERN ABSTRACTION: SCULPTURE

Constantin Brancusi. Bird in Space, 1928, bronze

- Constantin Brancusi
- search for the “essence of things”
- reference to flight with a reflective surface
- complement to industrial production



Constantin Brancusi. The Kiss, 1907, stone

- monolithic form vs. open form

Henry Moore. Recumbent Figure, 1938, stone

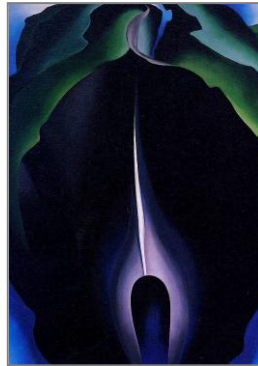
- Henry Moore
- abstraction in response to nature
- sensitive response to materials (media)



EARLY MODERNISM IN AMERICA

Georgia O'Keeffe. Jack in the Pulpit IV, 1930, oil on canvas

- Georgia O'Keeffe
- enlarged view of flowers
- Alfred Stieglitz and the 291 Gallery



Charles Demuth. I Saw the Figure

5 in Gold, 1928, oil on canvas

- Charles Demuth
- a passing fire truck, a poem, and friends
- *The Great Figure* by William Carlos Williams
- numbers and letters as abstract shapes
- diagonal divisions of space



Marsden Hartley. Portrait of a German Officer,

1914, oil on canvas

- Marsden Hartley
- Karl von Freyburg
- use of symbols, emblems, letters, and numbers



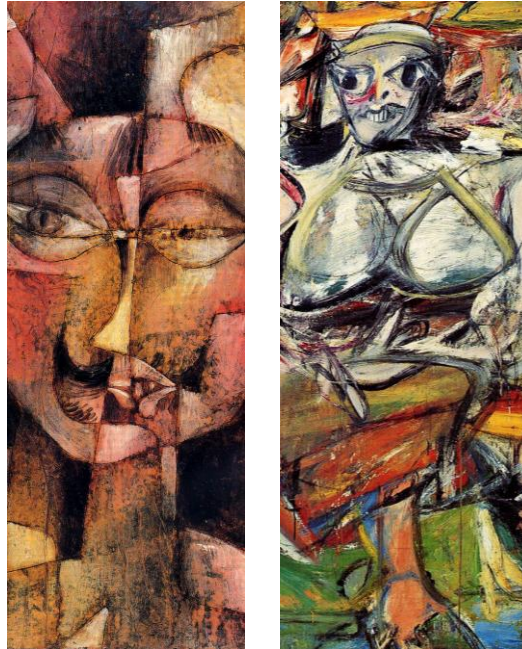
Joseph Stella. Brooklyn Bridge, 1917-18, oil on canvas

- Joseph Stella
- a modernist icon for an immigrant



AP History of Art
Unit Eleven:

ART OF THE MID-TWENTIETH CENTURY



Prepared by: D. Darracott
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Unit ELEVEN: Art of the Mid-Twentieth Century STUDENT NOTES

DADA

Marcel Duchamp. Nude Descending a Staircase No. 2, 1912, oil on canvas

- Marcel Duchamp
- Armory Show
- humorous attack on Futurist proscriptions against the Academic nude



Marcel Duchamp. Bicycle Wheel, 1951 (third version, after lost original of 1913) assemblage

- readymade (or assemblage)
- Dada art movement
- raising questions of historic value and originality

Marcel Duchamp. The Bride Stripped Bare by her Bachelors (or Large Glass)

1915-23, oil, lead wire, foil, dust, and varnish on glass

- machine aesthetic
- sexual metaphors
- broken while in transit

Marcel Duchamp. L.H.O.O.Q., 1919, color reproduction with pencil

- Dada art as “anti-art” (Nihilist philosophy)
- element of humor
- fine line between creation and destruction

Kurt Schwitters. Merz 19, 1920, paper collage

- Kurt Schwitters
- collage
- Merz



Unit ELEVEN: Art of the Mid-Twentieth Century STUDENT NOTES

Giorgio de Chirico. The Soothsayer's

Recompense, 1913, oil on canvas

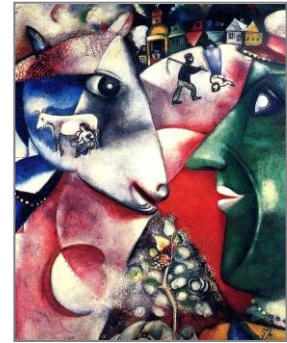
- Giorgio de Chirico
- metaphysical painting and Nietzsche
- anachronistic elements
- melancholy theme of departure



Marc Chagall. I and the Village, 1911,

oil on canvas

- Marc Chagall
- elements of Expressionism, Cubism, and Fauvism
- simple pleasures of folk life
- integrating circular shapes
- nature vs. civilization
- varied proportions used to suggest memory



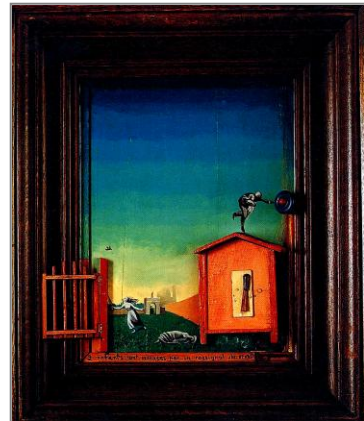
SURREALISM

Max Ernst. Two Children are

Threatened by a Nightingale, 1924,

oil on wood

- Max Ernst
- increased sense of absurdity
- a strange title
- Andre Breton and “le merveilleux”



Max Ernst. The Elephant Celebes, 1921, oil on canvas

- Surrealistic satire on machine aesthetic
- influence of assemblage art

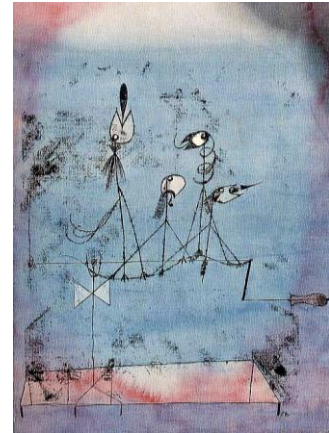


Unit ELEVEN: Art of the Mid-Twentieth Century STUDENT NOTES

Paul Klee. Twittering Machine,

1922, watercolor and pen and ink

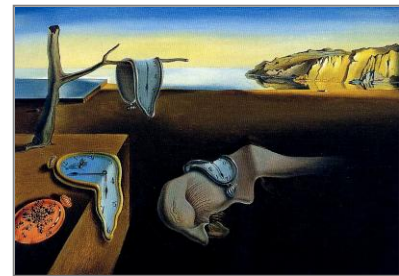
- Paul Klee
- attachment to the Bauhaus
- metaphorical mechanized birds
- exploring the collective unconscious
- strong appreciation of children's art



Salvador Dali. The Persistence of Memory,

1931, oil on panel

- Salvador Dali
- technique of fifteenth century Flemish painting employed
- limp watches, ants, and a fly
- infinite space
- “paranoic-critical method”



Meret Oppenheim. Object (Luncheon in Fur), 1936

- Meret Oppenheim
- “convulsive beauty”



Rene Magritte. The Treason of Images,

1928-9, oil on canvas

- dislocation of image and meaning
- interest in the ordinary



Rene Magritte. The Castle of

the Pyrenees, 1959, oil on canvas

- Rene Magritte
- real space vs. spatial illusion
- painting technique used to suspend belief
- power of juxtapositioning



Unit ELEVEN: Art of the Mid-Twentieth Century STUDENT NOTES

Joan Miro. The Harlequin's Carnival,

1924-5, oil on canvas

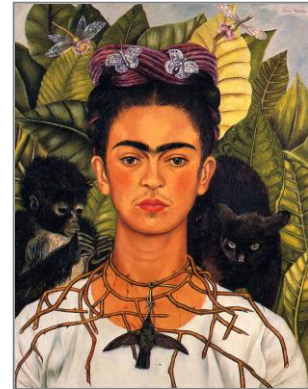
- Joan Miro
- automatism
- lugubrious (gloomy) human (with mustache)
- whimsical, floating biomorphic shapes
- adolescent humor



Frida Kahlo. Self-Portrait with Thorny Necklace,

1940, oil on canvas

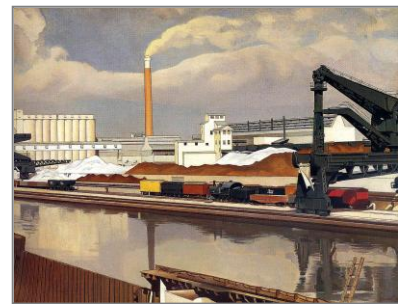
- Frida Kahlo
- Diego Rivera
- a life of pain and illness
- a wreath of thorns with a dead hummingbird
- a cat and a monkey



TWENTIETH CENTURY REALISM

Robert Henri. Salome, 1909

- Robert Henri
- Ash Can School



Charles Sheeler. American Landscape,

1930, oil on canvas

- Charles Sheeler
- Precisionism
- status of the human figure
- influence of photography



Thomas Hart Benton. Pioneer Days and

Early Settlers, 1936, State Capitol of

Missouri mural

- Thomas Hart Benton

- blurred contours and biomorphic shapes

Unit ELEVEN: Art of the Mid-Twentieth Century STUDENT NOTES

Jackson Pollock. Autumn Rhythm, 1950

- Jackson Pollock
- Action Painting
- Clement Greenberg
- Karl Jung
- Lee Krasner
- all-over, holistic quality
- controlled spontaneity
- New York as a new artistic center
- Influence of Navajo Indian sand painting



Willem de Kooning. Woman and Bicycle,

1952-3, oil on canvas

- Willem de Kooning
- exploration of the overpowering female figure
- lack of purity in abstract painting
- art as an act of both creation and destruction
- a huge, double smile



Franz Kline. Chief, 1950, oil on canvas

- Franz Kline
- enlargement of black and white drawings
- a painting of heroic strokes and gestures



Robert Motherwell. Elegy to the Spanish Republic,

1953-54, oil on canvas

- Robert Motherwell
- a tragic sense of the history of the Spanish Civil War suggested in painting
- influence of collage





Fig. 4-25 Jacques-Louis David (1748–1825), *The Death of Socrates*, 1787.

Oil on canvas, 51 × 77 1/4 in. (129.5 × 196.2 cm) Signed and dated



Fig. 20-14 Théodore Géricault, *The Raft of the Medusa*, 1819.
Oil on canvas, 16 ft. 1¹/₄ in. × 23 ft. 6 in. Musée du Louvre, Paris.
Réunion des Musées Nationaux/Art Resource, NY.


 [View the Closer Look on *The Raft of the Medusa* on myartslab.com](https://myartslab.com)



Fig. 6-4 J. M. W. Turner, *Rain, Steam, and Speed—The Great Western Railway*, 1844. Oil on canvas, 33³/₄ × 48 in. Clore Collection, Tate Gallery, London.

Thinking Thematically: See [Art, Science, and the Environment](https://myartslab.com) on myartslab.com



Fig. 3-5 Edouard Manet, *Luncheon on the Grass* (*Le Déjeuner sur l'herbe*), 1863.

Oil on canvas, 7 ft. × 8 ft. 10 in. (2.13 × 2.6 m). Musée d'Orsay, Paris.

Réunion des Musées Nationaux / Art Resource, NY.

Thinking Thematically: See **Art, Politics, and Community** on myartslab.com



Fig. 20-24 Claude Monet, *Impression—Sunrise*, 1872. Oil on canvas, 19 $\frac{1}{2}$ × 25 $\frac{1}{2}$ in. Musée Marmottan, Paris. Giraudon/Bridgeman Art Library.



Fig. 8-35 Claude Monet, *The Railroad Bridge, Argenteuil*, 1874.

Oil on canvas, $21\frac{1}{2}$ x $29\frac{1}{2}$ in. The John G. Johnson Collection, The Philadelphia Museum of Art. J#1050.



Fig. 1-9 Claude Monet, *Le Pont de l'Europe, Gare Saint-Lazare*, 1877. Oil on canvas, 25 $\frac{1}{4}$ × 31 $\frac{7}{8}$ in. Musée Marmottan, Paris, France. Giraudon / Art Resource, New York.



Fig. 20-25 Pierre-Auguste Renoir, *La Moulin de la Galette*, 1876.
Oil on canvas, 51½ × 69 in, Musée d'Orsay, Paris.

Bridgeman-Giraudon/Art Resource, NY.





 **Fig. 5-18** Gustave Caillebotte, *Place de l'Europe on a Rainy Day*, 1876–77.

Oil on canvas, 83 $\frac{1}{2}$ × 108 $\frac{3}{4}$ in. The Art Institute of Chicago. Charles H. and Mary F. S. Worcester Collection, 1964.336.

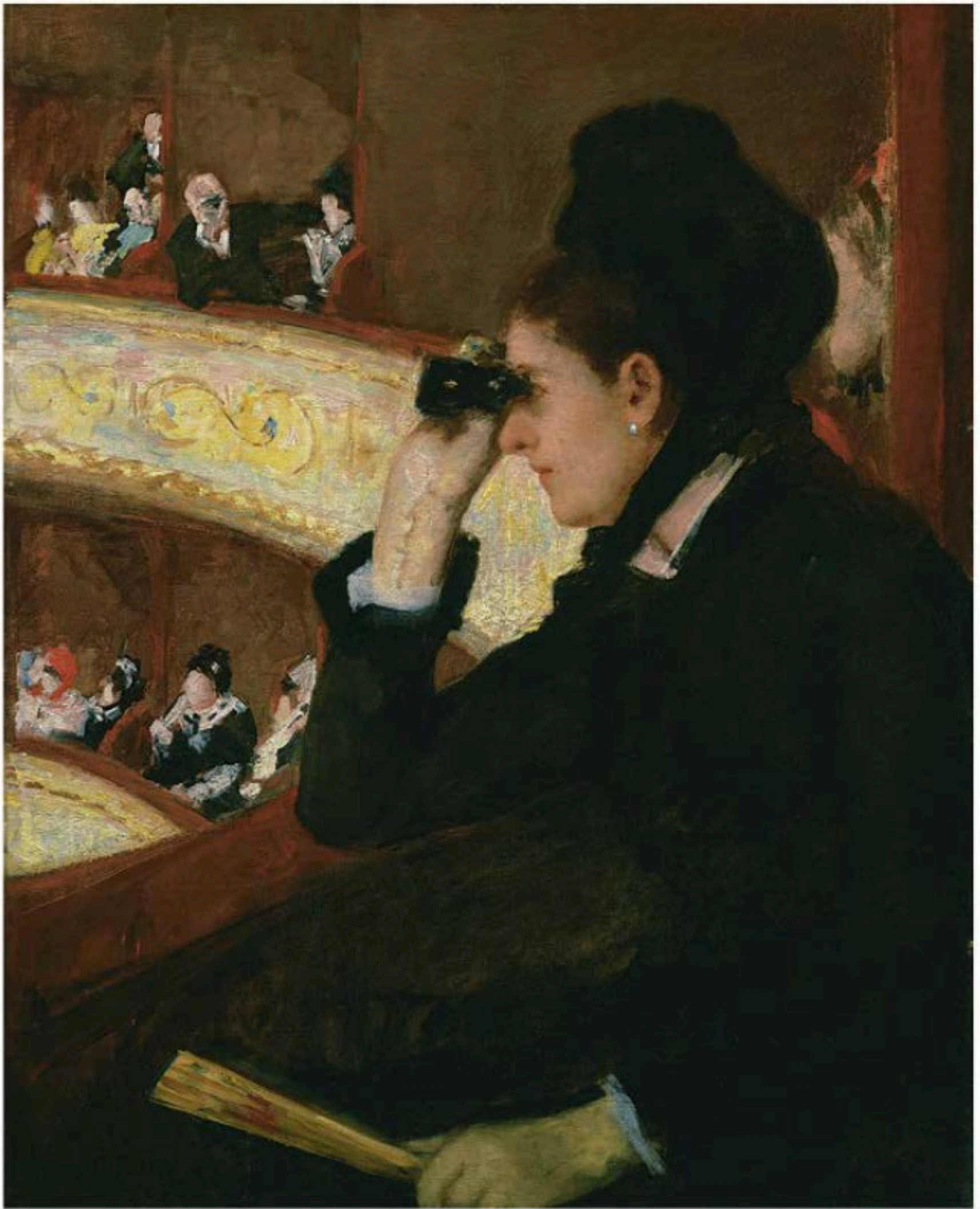


Fig. 6-12 Mary Cassatt (American, 1844–1926), *In the Loge (At the Francais, a Sketch)*, 1878. Oil on canvas, 32 × 26 in. Museum of Fine Arts, Boston. The Hayden Collection, 10.35.

Photo © 2012 Museum of Fine Arts, Boston.



Fig. 20-31 Georges Seurat, *The Bathers*, 1883–84. Oil on canvas, 79½ × 118½ in. The National Gallery, London. Reproduced by courtesy of the Trustees. Erich Lessing/Art Resource, NY.



Fig. 4-14 Vincent van Gogh (1853–1890), *The Starry Night*, 1889.

Oil on canvas, 29 × 36³/₄ in. The Museum of Modern Art, New York, NY, U.S.A. Acquired through the Lillie P. Bliss Bequest. (472.1941).

Digital Image © The Museum of Modern Art / Licensed by Scala / Art Resource, New York.

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Fig. 9-14 Edgar Degas, *After the Bath, Woman Drying Herself*, c. 1889–90.

Pastel on paper, $26\frac{5}{8} \times 22\frac{3}{4}$ in.
The Samuel Courtauld Trust,
Courtauld Institute Galleries,
London.

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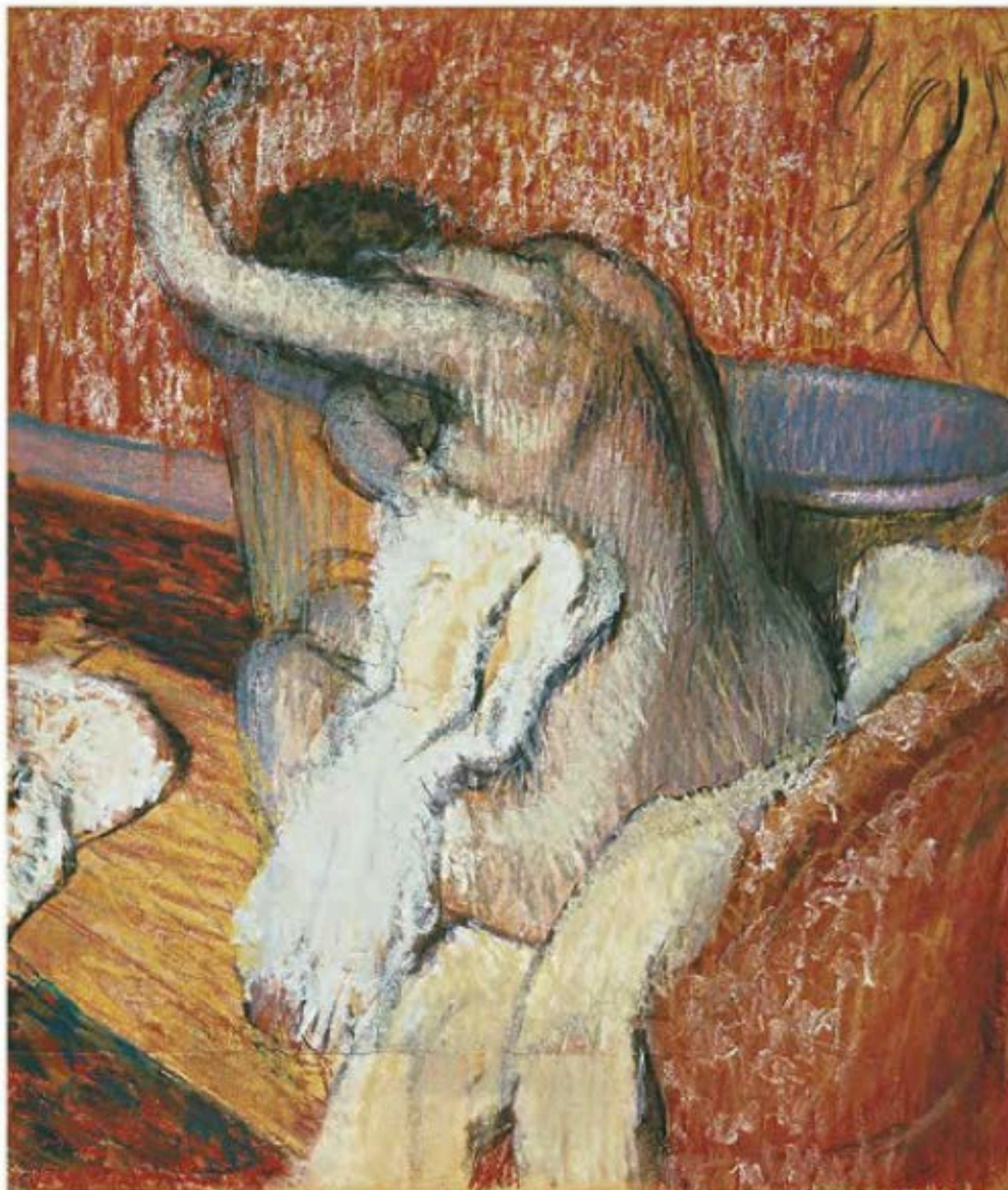




Fig. 4-1 Paul Cézanne, *The Basket of Apples*, c. 1895.

Oil on canvas, 21⁷/₁₆ X 31¹/₂ in. The Art Institute of Chicago. Helen Birch Bartlett Memorial Collection. 1926.252.


© The Art Institute of Chicago.

from both front and back. (Notice, incidentally, that even the nudes in the sketch possess something of this “double” point of view: Their noses are in profile though they face the viewer.) But this crouching figure is even more complex. An early drawing (Fig. 1-16) reveals that her face was originally conceived as a headless torso. What would become her hand was originally her arm. What would become her eyes were her breasts. And her mouth began as her bellybutton. Here we are witness to the extraordinary freedom of invention that defines all of Picasso’s art, as well as to a remarkable demonstration of the creative process itself.



Fig. 1-17 Pablo Picasso, *Les Femmes d'Alger (O. J.)*, 1911-12.

Oil on canvas. 8' × 7'8" (2.44 × 2.34 m)
Acquired through the Lillie P. Bliss Bequest. The Museum of Modern Art, New York, NY, U.S.A.

 [View the Closer Look for *Les Femmes d'Alger \(O. J.\)* on myartslab.com](#)



 **Fig. 21-1** Georges Braque, *Houses at l'Estaque*, 1908.
Oil on canvas, 28³/₄ × 23³/₄ in. Hermann and Margit Rupf Foundation.
© 2012 Artists Rights Society (ARS), New York/ADAGP, Paris.



Fig. 5-29 Henri Matisse, *Harmony in Red (The Red Room)*, 1908–09.
Oil on canvas, 70⁷/₈ × 86⁵/₈ in. The Hermitage, St. Petersburg. 9426.



Fig. 3-7 Marcel Duchamp, *Nude Descending a Staircase, No. 2*, 1912.

Oil on canvas, 58 × 35 in. Philadelphia Museum of Art: The Louise and Walter Arensberg Collection.



(*Dinamismo di un cane al guinzaglio*), 1912.
Oil on canvas, 35³/₈ × 43¹/₄ in. Albright-Knox Art Gallery,
Buffalo, NY. Bequest of A. Conger Goodyear and
Gift of George F. Goodyear, 1964.

Albright-Knox Art Gallery/Art Resource, NY. © 2012 Artists Rights Society
(ARS), New York/SIAE, Rome.

champion “aggressive action, a feverish insomnia, the racer’s stride . . . the punch and the slap.” He had discovered, he wrote, “a new beauty; the beauty of speed. A racing car whose hood is adorned with great pipes, like serpents of explosive breath . . . is more beautiful than the *Victory of Samothrace*.” He promised to “destroy the museums, libraries, academies” and “sing of the multicolored, polyphonic tides of revolution in the modern capitals.” There were, at the time, no Futurist painters. Marinetti had to leave Paris, go back to Italy, and recruit them. But as they exhibited their show of Futurist painting around Europe from 1912 until the outbreak of World War I in 1914, outraging as many as they pleased, these painters—Umberto Boccioni, Carlo Carrà, Luigi Russolo, Giacomo Balla, and Gino Severini—embodied the spirit of the machine and of rapid change that seemed to define the century itself. Balla’s *Dynamism of a Dog on a Leash* (Fig. 21-6)

Fig. 21-7 Umberto Boccioni, *Unique Forms of Continuity in Space*, 1913.

Bronze, 43⁷/₈ × 34⁷/₈ × 15³/₄ in. Museum of Modern Art, New York, NY, U.S.A. Acquired through the Lillie P. Bliss Bequest (231.1948).

Art Resource, NY.




Fig. 6-44 Wassily Kandinsky, *Black Lines (Schwarze Linien)*, December 1913.

Oil on canvas, 51 × 51½ in. Solomon R. Guggenheim Museum, New York. Gift, Solomon R. Guggenheim, 1937, 37.241.

Photograph by: David Heald, © The Solomon R. Guggenheim Foundation, New York. © 2012 Artists Rights Society (ARS), New York/ADAGP, Paris

Mystery of a Street (Fig. 21-10), the little girl rolls her hoop toward the ominous black shadow of a figure lurking behind the wall. Dalí called paintings such as *The Persistence of Memory* (Fig. 21-11) “hand-painted dream photographs.” The limbless figure lying on the ground like a giant slug is actually a self-portrait of the artist, who seems to have moved into a landscape removed from time and mind.

 **View** the Closer Look on *The Persistence of Memory* on myartslab.com

 **Fig. 21-11** Salvador Dalí, *The Persistence of Memory*, 1931.

Oil on canvas, 9½ × 13 in. (24.1 × 33 cm)
Given anonymously. The Museum of Modern Art, New York, NY, U.S.A.





Fig. 7-15 Jackson Pollock (American, 1912–1956), *No. 29*, 1950, 1950.

Oil, expanded steel, string, glass, and pebbles on glass, 48 × 72 in. National Gallery of Canada, Ottawa. Purchased 1968.

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