Chapter 5  Art Nouveau and the Beginnings of Expressionism

With Beauty at the Reins of Industry: Aestheticism and Art Nouveau

1. Fernand Toussaint (1873-1955 Belgium)  Poster: *Le Sillon*, 1895, color lithograph, 103 x 80 cm   Private Collection, Photo © Davis Art Images 27572

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5. Louis Majorelle (1859-1929 France)  Cabinet, c1910, mahogany and bronze mounts, 130.8 x 162.5 x 58.4 cm   ©Cleveland Museum of Art   CL-316
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6 Hector Guimard (1867-1942 France) Wrought-iron fence in front of Castel Béranger, Paris, 1895-1898  Photo © Davis Art Images  25870

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7 Antonio Gaudí (1852-1916 Spain) Dining room of Casa Batílo, Barcelona, 1905-1906  Photo © Davis Art Images  15142

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Towards Expressionism: Late Nineteenth-Century Avant-Garde Painting Beyond France

8 Edvard Munch (1863-1944 Norway) Summer Night's Dream (The Voice), 1893, oil on canvas, 87.9 x 108 cm  ©Museum of Fine Arts, Boston MFAB-176

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Towards Expressionism: Late Nineteenth-Century Avant-Garde Painting Beyond France

9 Ferdinand Hodler (1853-1918 Switzerland) The Grand Muveran, c1912, oil on canvas, 70.5 x 94 cm  ©Art Institute of Chicago  A1276

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Towards Expressionism: Late Nineteenth-Century Avant-Garde Painting Beyond France

10 Arnold Böcklin (1827-1901 Switzerland) Sappho, 1862, oil on canvas, 95 x 74 cm  ©Philadelphia Museum of Art  PMA-2904

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Towards Expressionism: Late Nineteenth-Century Avant-Garde Painting Beyond France

11 James Ensor (1860-1949 Belgium) Tribulations of Saint Anthony, 1887, oil on canvas, 118 x 168 cm  The Museum of Modern Art, New York MOMA-P2493
Chapter 6 The New Century: Experiments in Color and Form

Fauvism
12  Henri Matisse (1869-1954 France)  Interior with Young Girl, 1905-1906, oil on canvas, 72.7 x 59.7 cm  The Museum of Modern Art, New York  MOMA-P3049

Chapter 6 The New Century: Experiments in Color and Form

Fauvism
13  André Derain (1883-1954 France)  L'Estaque, 1906, oil on canvas, 35.3 x 45.1 cm  The Museum of Modern Art, New York  MOMA-P0440

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Fauvism
14  Georges Braque (1882-1963 France)  The Large Trees, 1906-1907, oil on canvas mounted on composition board, 80 x 70.5 cm  The Museum of Modern Art, New York  MOMA-P3046

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Fauvism
15  Maurice de Vlaminck (1876-1958 France)  Woman with a Hat, 1905, oil on canvas, 56.5 x 47.6 cm  National Gallery of Art, Washington  NGA-P0940

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Modernism on a Grand Scale: Matisse's Art after Fauvism
16  Henri Matisse (1869-1954 France)  Piano Lesson, 1916, oil on canvas, 245.1 x 212.7 cm  The Museum of Modern Art, New York  MOMA-P0021

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Forms of the Essential: Constantin Brancusi
17  Constantin Brancusi (1876-1957 Lithuania-France)  Mademoiselle Pogany, 1913, bronze and black patina, height: 44 cm  The Museum of Modern Art, New York  MOMA-S1004
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**Forms of the Essential: Constantin Brancusi**

18  Constantin Brancusi (1876-1957 Lithuania-France)  *Maiastră*, 1910-1912, white marble, limestone pedestal, middle section of which is Double Caryatid, marble height: 55.9 cm; pedestal height: 177.8 cm  The Museum of Modern Art, New York  MOMA-S1261

Chapter 7  Expressionism in Germany

**Spanning the Divide Between Romanticism and Expressionism: Die Brücke**

19  Ernst Ludwig Kirchner (1880-1938)  *Street, Berlin*, 1913, oil on canvas, 120.6 x 91.1 cm  ©The Museum of Modern Art, New York  MOMA-P0480

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**Spanning the Divide Between Romanticism and Expressionism: Die Brücke**

20  Erich Heckel (1883-1970)  *Woman*, 1913, color woodcut, 18 x 10.5 cm  The Museum of Modern Art, New York  MOMA-P2704

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**Spanning the Divide Between Romanticism and Expressionism: Die Brücke**

21  Karl Schmidt-Rottluff (1884-1976)  *Pharisees*, 1912, oil on canvas, 75.9 x 102.9 cm  The Museum of Modern Art, New York  MOMA-P2701

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**Spanning the Divide Between Romanticism and Expressionism: Die Brücke**

22  Max Pechstein (1881-1955)  *Two Dancers*, 1910, black ink, pastel over graphite on wove paper, 12.5 x 20.5 cm  Worcester Art Museum, Worcester, Mass.  WAM-511

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**The Spiritual Dimension: Der Blaue Reiter**

23  Vasily Kandinsky (1866-1944 Russia)  *Church at Murnau*, 1909, oil on board, 48.6 x 69.8 cm  The Museum of Modern Art, New York  MOMA-P0098
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The Spiritual Dimension: Der Blaue Reiter

24 Gabriele Münter (1877-1962)  *Countryside Near Paris*, 1906, oil on board, 10 x 17 cm  Brooklyn Museum of Art  BMA-280

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The Spiritual Dimension: Der Blaue Reiter

25 Paul Klee (1879-1940 Switzerland)  *Introducing the Miracle*, 1916, gouache, ink and gesso on canvas mounted on cardboard, 29.2 x 23.6 cm  The Museum of Modern Art, New York  MOMA-P1559

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The Spiritual Dimension: Der Blaue Reiter

26 Franz Marc (1880-1916)  *The Bewitched Mill*, 1913, oil on canvas, 130.2 x 90.8 cm  ©Art Institute of Chicago  AIC-244

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Expressionist Sculpture

27 Ernst Ludwig Kirchner (1880-1938)  *Head of a Woman*, 1913, carved and painted oak, with base: 50.8 x 32.7 x 31.27 cm  The National Gallery of Art, Washington  NGA-S0086

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Self-Examination: Expressionism in Austria

28 Egon Schiele (1890-1918)  *Self-Portrait*, 1912, watercolor on light brown wove Japan paper, 34.93 x 25.4 cm  ©National Gallery of Art, Washington  NGA-P1019

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Immersed in Tradition: Picasso's Early Career

29 Pablo Picasso (1881-1973 Spain)  *Woman's Head*, 1908, oil on canvas, 73.6 x 60.6 cm  The Museum of Modern Art, New York  MOMA-P3095

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Beyond Fauvism: Braque's Early Career

30 Georges Braque (1882-1963 France)  *Road Near L'Estaque*, 1908, oil on canvas, 60.3 x 50.2 cm  The Museum of Modern Art, New York  MOMA-P0101
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Two Mountain Climbers Roped Together: Braque, Picasso and the Development of Cubism

31 Georges Braque (1882-1963 France)  Man with a Guitar, 1911-1912, oil on canvas, 116 x 81 cm  MOMA-P0103

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Two Mountain Climbers Roped Together: Braque, Picasso and the Development of Cubism

32 Pablo Picasso (1881-1973 Spain)  The Architect's Table, 1912, oil on canvas mounted on panel, 73 x 60 cm  The Museum of Modern Art, New York  MOMA-P1716

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Two Mountain Climbers Roped Together: Braque, Picasso and the Development of Cubism


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Two Mountain Climbers Roped Together: Braque, Picasso and the Development of Cubism

34 Pablo Picasso (1881-1973 Spain)  Guitar, 1913, pasted paper, charcoal, ink and chalk on blue paper, mounted on rag board, 66.4 x 49.6 cm  The Museum of Modern Art, New York  MOMA-P2885

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Constructed Spaces: Cubist Sculpture


Chapter 8 Cubism

An Adaptable Idiom: Developments in Cubist Painting in Paris

36 Roger de la Fresnaye (1881-1919 France)  The Bathers, 1912, oil on canvas, 162 x 130 cm  ©National Gallery of Art, Washington
Chapter 8 Cubism

Other Agendas: Orphism and Other Experimental Art in Paris, 1910-1914

37 Fernand Léger (1881-1955 France) *Contrast of Forms*, 1913, oil on canvas, 100 x 81 cm The Museum of Modern Art, New York MOMA-P0224

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Other Agendas: Orphism and Other Experimental Art in Paris, 1910-1914

38 Auguste Herbin (1882-1960 France) *Dessert*, 1912-1913?, oil on canvas, 116.3 x 89.2 cm The Museum of Modern Art, New York MOMA-P1576

Chapter 9 Early Twentieth-Century Architecture

Modernism in Harmony with Nature: Frank Lloyd Wright

39 Frank Lloyd Wright (1867-1959 US) Adams House, Oak Park, Ill., 1913 Photo © Davis Art Images 293

Chapter 9 Early Twentieth-Century Architecture

Temples for the Modern City: American Classicism 1900-1915

40 John Russell Pope (1874-1937 US) Temple of the Scottish Rite, Washington, 1910 Photo © Davis Art Images 13765

Chapter 9 Early Twentieth-Century Architecture

Tradition and Innovation: The German Contribution to Modern Architecture

41 Fritz Höger (1877-1949 Germany) Chilehaus, Hamburg, 1924 Photo: James Coberle, © Davis Art Images 28392

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Tradition and Innovation: The German Contribution to Modern Architecture

42 Rudolf Steiner (1861-1925 Croatia-Germany) Haus des Jägers, Dornach, Switzerland, 1921-1922 Photo © Davis Art Images 26176
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Towards the International Style: The Netherlands and Belgium

43 Willem Dudok (1884-1974 Netherlands) City Hall, Hilversum, Netherlands, c1924-1929 Photo © Davis Art Images 28381

Chapter 9 Early Twentieth-Century Architecture

Towards the International Style: The Netherlands and Belgium

44 Josef Hoffmann (1870-1956 Austria) Palais Stoclet, Brussels, Bel., 1905-1911 Photo © Davis Art Images 14900

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New Materials, New Visions: France in the Early Twentieth Century

45 Le Corbusier (1887-1965 Switzerland) Atelier Ozenfant, Paris, 1922-1923 Photo © Davis Art Images 15054

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New Materials, New Visions: France in the Early Twentieth Century

46 Le Corbusier (1887-1965 Switzerland) Maison Plainex, Paris, 1927 Photo © Davis Art Images 15057

Chapter 10 European Responses to Cubism

Fantasy Through Abstraction: Chagall and the Metaphysical School

47 Marc Chagall (1887-1985 Belarus-France) Over Vitebsk, 1915-1920, oil on canvas, 67 x 92.7 cm The Museum of Modern Art, New York MOMA-P0208

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Fantasy Through Abstraction: Chagall and the Metaphysical School

48 Giorgio de Chirico (1888-1978 Italy) The Nostalgia of the Infinite, 1913-1914 oil on canvas, 135.2 x 64.8 cm The Museum of Modern Art, New York MOMA-P0046

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Running on Shrapnel: Futurism in Italy

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Running on Shrapnel: Futurism in Italy
50 Giacomo Balla (1871-1958)  *Speeding Automobile*, 1912, oil on wood, 55.6 x 68.9 cm  The Museum of Modern Art, New York  MOMA-P2622

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A World Ready for Change: The Avant-Garde in Russia

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A World Ready for Change: The Avant-Garde in Russia
52 Liubov Popova (1889-1924)  *Subject from a Dyer's Shop*, 1914, oil on canvas, 71 x 89 cm  ©The Museum of Modern Art, New York  MOMA-P2432

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A World Ready for Change: The Avant-Garde in Russia
53 Kazimir Malevich (1878-1935)  *Painterly Realism: Boy with a Knapsack -- Color Masses in the Fourth Dimension*, 1915, oil on canvas, 71.1 x 44.5 cm  ©The Museum of Modern Art, New York  MOMA-P2722

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54 Vasily Kandinsky (1866-1944)  *Sketch I for Painting with a White Border*, 1913, oil on canvas, 100 x 78.5 cm  ©The Phillips Collection, Washington  PC-177

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Utopian Visions: Russian Constructivism
55 Vladimir Tatlin (1885-1953)  *Study for a Counter-Relief*, 1914, gouache and charcoal, 50 x 34.6 cm  The Museum of Modern Art, New York  MOMA-P1480

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Utopian Visions: Russian Constructivism
56 Varvara Stepanova (1895-1958)  *Figure*, 1921, oil on canvas, 141.6 x 88 cm  The Museum of Modern Art, New York  MOMA-P3189
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The World Turned Upside Down: The Birth of Dada

57  Jean (Hans) Arp (1887-1966 Alsace)  Enak’s Tears, 1917, painted wood, 86.2 x 58.5 x 6 cm  The Museum of Modern Art, New York  MOMA-S0521

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The World Turned Upside Down: The Birth of Dada

58  Sophie Taeuber-Arp (1889-1943 Switzerland)  Dada Head, 1920, painted wood with glass beads on wire, height: 23.5 cm  The Museum of Modern Art, New York  MOMA-S1246

Chapter 11  Picturing the Wasteland: Western Europe during World War I

Her Plumbing and Her Bridges: Dada Comes to America

59  Marcel Duchamp (1887-1968 France-US)  To Be Looked at (From the Other Side of Glass), With One Eye, Close to, For Almost an Hour, 1918, mixed media mounted between two panels of glass in standing metal frame, 51 x 41 x 4 cm  The Museum of Modern Art, New York  MOMA-P2563

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Her Plumbing and Her Bridges: Dada Comes to America

60  Francis Picabia (1879-1953 France)  This Has to do With Me, 1914, oil on canvas, 199.8 x 199.2 cm  The Museum of Modern Art, New York  MOMA-P2896

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Her Plumbing and Her Bridges: Dada Comes to America

61  Man Ray (Emmanuel Radnitzky, 1898-1976 US)  Promenade, 1915, gouache over gelatin silver print, 24.5 x 18.7 cm  The Museum of Modern Art, New York  MOMA-P1238
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Art is Dead: Dada in Germany


Chapter 11  Picturing the Wasteland: Western Europe during World War I

Art is Dead: Dada in Germany

63 Kurt Schwitters (1887-1949) *Revolving*, 1919, wood, metal, cord, cardboard, wool, wire, leather and oil on canvas, 122.7 x 88.7 cm  The Museum of Modern Art, New York  MOMA-P2841

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Idealism and Disgust: The New Objectivity in Germany

64 George Grosz (1893-1959 Germany-US) *Engineer Heartfield*, 1920, watercolor, pencil, cut-and-pasted postcards and half-tone relief on paper, 41.9 x 30.5 cm  The Museum of Modern Art, New York  MOMA-P2668ggvg

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Idealism and Disgust: The New Objectivity in Germany

65 Max Meckmann (1884-1950) *Family Picture*, 1920, oil on canvas, 65 x 101 cm  The Museum of Modern Art, New York  MOMA-P0417

Chapter 12  Art in France After World War I

Eloquent Figuration: Les Maudits

66 Chaim Soutine (1893-1943 Lithuania-France) *Man in a Green Coat*, c1921, oil on canvas, 88.9 x 55.8 cm  The Museum of Modern Art, New York  MOMA-P3097

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Eloquent Figuration: Les Maudits

67 Suzanne Valadon (1867-1938) *Portrait of Madame Zamaron*, 1922, oil on canvas, 82 x 66 cm  The Museum of Modern Art, New York  MOMA-P2241
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Dedication to Color: Matisse’s Later Career
68  Henri Matisse (1869-1954)  *Odalisque with a Tambourine*, 1925-1926, oil on canvas, 74.3 x 55.5 cm  The Museum of Modern Art, New York  MOMA-P3166

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Eclectic Mastery: Picasso’s Career After the War
69  Pablo Picasso (1881-1973 Spain)  *Three Women at the Spring*, 1921, oil on canvas, 203.9 x 174 cm  The Museum of Modern Art, New York  MOMA-P2672

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Sensuous Analysis: Braque’s Later Career
70  Georges Braque (1882-1963)  *The Round Table*, 1929, oil on canvas, 145.6 x 113.8 cm  The Phillips Collection, Washington  PC-35

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Austerity and Elegance: Léger, Le Corbusier and Ozenfant
71  Fernand Léger (1881-1955)  *Two Women*, 1921, watercolor on paper, 31.8 x 25.4 cm  The Museum of Modern Art, New York  MOMA-P1302

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Austerity and Elegance: Léger, Le Corbusier, and Ozenfant
72  Amedée Ozenfant (1886-1966)  *The Vases*, 1925, oil on canvas, 131 x 98 cm  The Museum of Modern Art, New York  MOMA-P2346

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73  Theo van Doesburg (1883-1931, Netherlands)  *Composition (The Cow)*, c1917, tempera, oil and charcoal on paper, 39.7 x 57.7 cm  The Museum of Modern Art, New York  MOMA-P2641
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Van Doesburg, de Stijl, and Elementarism

74  Theo van Doesburg (1883-1931 Netherlands)  Composition (The Cow), c1917, oil on canvas, 37.5 x 63.5 cm  The Museum of Modern Art, New York  MOMA-P0157

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Van Doesburg, de Stijl, and Elementarism

75  Theo van Doesburg (1883-1931 Netherlands)  Color scheme for ceiling and walls of ballroom of Café Aubette, Strasbourg, 1927, ink and gouache on paper, 27 x 63 cm  The Museum of Modern Art, New York  MOMA-D0013

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De Stijl Realized: Sculpture and Architecture

76  Georges Vantongerloo (1886-1965 Belgium)  Construction Within a Sphere, 1917, silvered plaster, 17.8 x 14 x 17.2 cm  The Museum of Modern Art, New York  MOMA-S1259

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De Stijl Realized: Sculpture and Architecture

77  Gerrit Rietveld (1888-1964 Netherlands)  Schroeder House, Utrecht, Netherlands, 1923-1924  Photo © Davis Art Images  28413

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De Stijl Realized: Sculpture and Architecture

78  Theo van Doesburg (1883-1931 Netherlands)  Contra-Construct Project, axonometric view, 1923, gouache on lithograph on paper, 57.2 x 57.2 cm  The Museum of Modern Art, New York  MOMA-D0013A

Chapter 14  Bauhaus and the Teaching of Modernism

The Building as Entity: The Bauhaus

79  Walter Gropius (1883-1969 Germany)  Bauhaus, Dessau, Germany, 1925-1926  Photo © 2009 Oliver Radford  RAD-32
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The Vorkurs: Basis of the Bauhaus Curriculum


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The Vorkurs: Basis of the Bauhaus Curriculum

81 Josef Albers (1888-1976 Germany-US) Armchair (model ti 244), 1929, laminated beech wood, tubular steel and canvas upholstery, 72.4 x 58.7 x 72.4 cm The Museum of Modern Art, New York MOMA-D0197

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The Vorkurs: Basis of the Bauhaus Curriculum

82 Paul Klee (1879-1940 Switzerland) Or the Mocker Mocked, 1930, oil on canvas, 43.2 x 52.4 cm The Museum of Modern Art, New York MOMA-P1726

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The Vorkurs: Basis of the Bauhaus Curriculum

83 Vasily Kandinsky (1866-1944 Russia) Black Relationship, 1924, watercolor and ink on paper, 36.8 x 36.2 cm The Museum of Modern Art, New York MOMA-P1515

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Die Werkmeistern: Craft Masters at Bauhaus

84 Gunta Stölzl (1897-1983 Germany) Tapestry, designed 1924, wool, silk, mercerized cotton, and metal thread, 177 x 114 cm The Museum of Modern Art, New York MOMA-D0054

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Die Werkmeistern: Craft Masters at Bauhaus

85 Marcel Breuer (1902-1981 Hungary-US) Couch, designed 1930-1931, tubular steel and flat steel, upholstered, 135.2 x 140 x 72.4 cm ©The Museum of Modern Art, New York MOMA-D0065
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Die Werkmesitern: Craft Masters at Bauhaus

86  Herbert Bayer (1900-1985 Austria-US)  Magazine cover for Die Neue Linie, March, 1930, Letterpress, 36.8 x 26.7 cm  The Museum of Modern Art, New York  MOMA-D0532

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The Core from Which Everything Emanates: International Constructivism and the Bauhaus

87  Willi Baumeister (1889-1955 Germany)  Figurate with Red Ellipse, 1920, oil and sand on canvas, 65.3 x 50.1 cm  The Museum of Modern Art, New York  MOMA-P1889

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From Bauhaus Dessau to Bauhaus USA


Chapter 15  Surrealism and Its Discontents

Art is a Fruit: Arp's Later Career

89  Jean (Hans) Arp (1887-1966 Alsace)  Mountain, Table, Anchors, Navel, 1925, oil on cardboard with cutouts, 75 x 60 cm  The Museum of Modern Art, New York  MOMA-P2029

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Hybrid Menageries: Ernst's Surrealist Techniques

90  Max Ernst (1891-1976 Germany)  Napoleon in the Wilderness, 1941, oil on canvas, 46.3 x 38.1 cm  The Museum of Modern Art, New York  MOMA-P1109

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Night Music and Stars: Miró and Organic-Abstract Surrealism

91  Joan Miró (1893-1983 Spain)  Hirondelle Amour, 1933-1934, oil on canvas, 199.3 x 247.6 cm  The Museum of Modern Art, New York  MOMA-P1816
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Methodical Anarchy: André Masson

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Enigmatic Landscapes: Tanguy and Dalí
93  Yves Tanguy (1900-1955 France)  *Extinction of Useless Lights*, 1927, oil on canvas, 92.1 x 65.4 cm  The Museum of Modern Art, New York  MOMA-P2283

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Enigmatic Landscapes: Tanguy and Dalí
94  Salvador Dalí (1904-1989 Spain)  *Persistence of Memory*, 1931, oil on canvas, 24.1 x 33 cm  The Museum of Modern Art, New York  MOMA-P0174

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Surrealism Beyond France and Spain: Magritte, Delvaux, Bellmer, Matta, and Lam
95  Paul Delvaux (1897-1994 Belgium)  *Phases of the Moon*, 1939, oil on canvas, 139.7 x 160 cm  The Museum of Modern Art, New York  MOMA-P2660

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96  Hans Bellmer (1902-1975 Germany-France)  *Doll*, 1936, painted aluminum screen, cotton bunting, plaster, sprayed zinc steel and tin, 49 x 27 x 38 cm  The Museum of Modern Art, New York  MOMA-S0836

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Surrealism Beyond France and Spain: Magritte, Delvaux, Bellmer, Matta, and Lam
97  Matta (1911-2002 Chile)  *The Onyx of Electra*, 1944, oil on canvas, 127.3 x 182.9 cm  The Museum of Modern Art, New York  MOMA-P2941
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98  Wilfredo Lam (1902-1982  Cuba)  Mother and Child, 1939, gouache on paper, 104.1 x 73.7 cm  The Museum of Modern Art, New York  MOMA-P2322

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Women and Surrealism: Oppenheim, Cahun, Tanning, and Carrington

99  Meret Oppenheim (1913-1984 Switzerland)  Red Head, Blue Body, 1936, oil on canvas, 80 x 80 cm  The Museum of Modern Art, New York  MOMA-P2186

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Never Quite "One of Ours": Picasso and Surrealism

100  Pablo Picasso (1881-1973 Spain)  Bather and Cabin, 1928, oil on canvas, 21.5 x 15.8 cm  The Museum of Modern Art, New York  MOMA-P2709

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Pioneer of a New Iron Age: Julio González

101  Julio González (1876-1942 Spain)  Torso, c1936, hammered and welded iron, 62 x 36 x 27 cm  The Museum of Modern Art, New York  MOMA-S1092

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Surrealism's Sculptural Language: Giacometti's Early Career

102  Alberto Giacometti (1901-1966 Switzerland)  The Couple, 1926, bronze, 59.6 x 38 x 37.1 cm  The Museum of Modern Art, New York  MOMA-S0569

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Surrealist Sculpture in Britain: Moore

103  Henry Moore (1898-1986 Britain)  Mother and Child, 1938, Elmwood, 77 x 35 x 39 cm  The Museum of Modern Art, New York  MOMA-S1143

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Bizarre Juxtapositions: Photography and Surrealism

104  Man Ray (Emmanuel Radnitzky, 1890-1976 US)  The Veil, 1930, gelatin silver print, 29.6 x 22.9 cm  The Museum of Modern Art, New York  MOMA-P2361
Chapter 16 American Art Before World War II

America Undisguised: The Eight and Social Criticism

105 George Luks (1867-1933) *Hester Street*, 1905, oil on canvas, 66 x 92 cm ©Brooklyn Museum of Art BMA-320

Chapter 16 American Art Before World War II

America Undisguised: The Eight and Social Criticism

106 Lewis Hine (1874-1940) *Minnie Thomas, nine years old, working in a canning company packing room, earns $2 a day*, 1916, gelatin silver print, 12 x 18 cm Photo © Davis Art Images 20647

Chapter 16 American Art Before World War II

291 Gallery and the Stieglitz Circle

107 Marsden Hartley (1877-1943) *Movement No. 1 (Provincetown)*, 1916, oil on beaver board, 51 x 40 cm ©Philadelphia Museum of Art PMA-2805

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108 Georgia O'Keeffe (1887-1986) *Blue #3*, 1916, watercolor on paper, 40 x 28 cm Brooklyn Museum of Art BMA-333

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Sharpening the Focus on Color and Form: Synchronism and Precisionism

109 Stanton MacDonald-Wright (1890-1973) *Trumpet Flowers*, 1919, oil on canvas, 45.8 x 33.2 cm ©The Museum of Modern Art, New York MOMA-P2825

Chapter 16 American Art Before World War II

Sharpening the Focus on Color and Form: Synchronism and Precisionism

Chapter 16  American Art Before World War II

The Harlem Renaissance

111 William Henry Johnson (1901-1970)  *Blind Singer*, c1940, screenprint with tempera additions, 44.5 x 29.2 cm  ©The Museum of Modern Art, New York  MOMA-P1398

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The Harlem Renaissance

112 Richmond Barthé (1901-1989)  *Feral Benga (Benga: Dancer Figure)*, 1935, bronze, height: 48.3 cm without base  ©Museum of FIne Arts, Houston  MFH-834

Chapter 16  American Art Before World War II

Painting the American Scene: Regionalists and Social Realists


Chapter 16  American Art Before World War II

Painting the American Scene: Regionalists and Social Realists

114 Isabel Bishop (1902-1988)  *Lunch Counter*, c1940, oil and tempera on masonite, 58.4 x 35.8 cm  ©The Phillips Collection, Washington  PC-482

Chapter 16  American Art Before World War II

Documents of an Era: Photographers Between the Wars


Chapter 16  American Art Before World War II

Documents of an Era: Photographers Between the Wars

116 Dorothea Lange (1894-1965)  *White Angel Bread Line, San Francisco*, 1933, gelatin silver print, 27.3 x 22.6 cm  The Museum of Modern Art, New York  MOMA-P0147
Chapter 16  American Art Before World War II

Social Protest and Personal Pain: Mexican Artists

Chapter 16  American Art Before World War II

The Avant-Garde Advances: Toward American Abstract Art

Chapter 16  American Art Before World War II

Sculpture in America Between the Wars
119  Alexander Calder (1898-1976)  *Gibraltar*, 1936, lignum vitae, walnut, steel rods, and painted wood, 131.7 x 61.3 x 28.7 cm  The Museum of Modern Art  MOMA-S1194

Chapter 17  Abstract Expressionism and the New American School

The Picture as Event: Experiments in Gestural Painting
120  Joan Mitchell (1926-1992)  *August, rue Daguerre*, 1957, oil on canvas, 208.2 x 175.2 cm  The Phillips Collection, Washington  PC-289

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Complex Simplicities: Color Field Painting

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Complex Simplicities: Color Field Painting
122  Helen Frankenthaler (born 1928)  *Trojan Gates*, 1955, oil and enamel on canvas, 183 x 124 cm  The Museum of Modern Art, New York, © 2009 Helen Frankenthaler  MOMA-P2293
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Drawing in Steel: Constructed Sculpture

121 David Smith (1906-1965) *Australia*, 1951, painted steel, 202 x 274 x 41 cm
The Museum of Modern Art, New York, © 2009 Estate of David Smith / Licensed by VAGA, New York MOMA-s1067smvg

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Drawing in Steel: Constructed Sculpture

122 John Chamberlain (born 1927) *Essex*, 1960, automobile parts and other metal, 274.3 x 203.2 x 109.2 cm
The Museum of Modern Art, New York MOMA-S0608

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Drawing in Steel: Constructed Sculpture

123 Larry Rivers (1923-2002) *Head*, 1957, steel, height: 46 cm
The Museum of Modern Art, New York, © 2009 Estate of Larry Rivers / Licensed by VAGA, New York MOMA-S1175rivg

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Textures of the Surreal: Biomorphic Sculpture and Assemblage

124 Louise Nevelson (1899-1988 born Russia) *Sky Cathedral*, 1958, painted wood, 343.9 x 305.4 x 45.7 cm
The Museum of Modern Art, New York MOMA-S0190

Chapter 17  Abstract Expressionism and the New American School

Textures of the Surreal: Biomorphic Sculpture and Assemblage

125 Louise Bourgeois (born 1911) *Sleeping Figure*, 1950, painted balsa wood, 189.2 x 29.5 x 29.7 cm
The Museum of Modern Art, New York, © 2009 Louise Bourgeois / Licensed by VAGA, New York MOMA-S0617brvg

Chapter 17  Abstract Expressionism and the New American School

Textures of the Surreal: Biomorphic Sculpture and Assemblage

126 Joseph Cornell (1903-1972) Untitled (Dieppe), c1958, Wood box with glass over painted background containing cork ball, metal rods, metal bracelet, nails, and stamp, with book pages on reverse, 20.3 x 31.7 x 9.5 cm
The Museum of Modern Art, New York MOMA-S0703
Chapter 17  Abstract Expressionism and the New American School

Textures of the Surreal: Biomorphic Sculpture and Assemblage

127 Richard Stankiewicz (1922-1983)  *City Bird*, 1957, iron and steel parts, 68.9 x 31.1 x 18.4 cm including base  The Museum of Modern Art, New York  MOMA-S1170

Chapter 18  Postwar Art in Europe

Revaluations and Violations: Figurative Art in France

128 Alberto Giacometti (1901-1966 Switzerland)  *Monumental Head*, 1960, bronze, 95.2 x 27.9 x 25.4 cm  The Phillips Collection, Washington  PC445

Chapter 18  Postwar Art in Europe

Revaluations and Violations: Figurative Art in France

129 Jean Dubuffet (1901-1985)  *Joë Bosquet in Bed*, 1947, oil emulsion in water on canvas, 146.3 x 114 cm  The Museum of Modern Art, New York  MOMA-P2749

Chapter 18  Postwar Art in Europe

A Different Art: Abstraction in France

130 Alfred Manesier (1911-1993)  *Figure of Piety*, 1944-1945, oil on canvas, 146.7 x 97.2 cm  The Museum of Modern Art, New York  MOMA-P2771

Chapter 18  Postwar Art in Europe

A Different Art: Abstraction in Europe

131 Raoul Ubac (1910-1985)  *Two Persons at a Table*, 1950, oil on canvas, 129.5 x 73 cm  The Museum of Modern Art, New York  MOMA-P1462

Chapter 18  Postwar Art in Europe

Pure Creation: Concrete Art

132 Camille Graeser (1892-1980 France)  *Three Color-Groups Against Black/White*, 1969, synthetic polymer paint on canvas, 120.7 x 120.4 cm  The Museum of Modern Art, New York  MOMA-P1047
Chapter 18 Postwar Art in Europe

Postwar Juxtapositions: Figuration and Abstraction in Italy and Spain

133 Franco Assetto (1911-1991 Italy) *Dark Seal*, 1958, oil, partly in low relief, on canvas, 90.1 x 100 cm  The Museum of Modern Art, New York  MOMA-P1031

Chapter 18 Postwar Art in Europe

Postwar Juxtapositions: Figuration and Abstraction in Italy and Spain

134 Marino Marini (1901-1980 Italy) *Horse and Rider*, 1951, bronze  Site: Dallas, Texas  Photo: James Coberle, © Davis Art Images  28511

Chapter 18 Postwar Art in Europe

Postwar Juxtapositions: Figuration and Abstraction in Italy and Spain

135 Antoni Tàpies (born 1923 Spain) *Gray Relief on Black*, 1959, latex paint with marble dust on canvas, 194.6 x 170 cm  The Museum of Modern Art, New York  MOMA-P2747

Chapter 18 Postwar Art in Europe

Forget it and Start Again: The CoBrA Artists and Hundertwasser

136 Karel Appel (1921-2006 Netherlands) *Tragic Space*, 1959, oil on canvas, 115 x 150 cm  The Museum of Modern Art, New York  MOMA-P2036

Chapter 18 Postwar Art in Europe

Figures in a Landscape: British Painting and Sculpture

137 Kenneth Armitage (1916-2002) *Family Going for a Walk*, 1951, bronze, 73.7 x 78.8 x 30.5 cm  The Museum of Modern Art, New York  MOMA-S1206

Chapter 18 Postwar Art in Europe

Figures in a Landscape: British Painting and Sculpture

138 Francis Bacon (1909-1992) *Study of a Figure in a Landscape*, 1952, oil on canvas, 198.1 x 137.7 cm  The Phillips Collection, Washington  PC-5

Chapter 18 Postwar Art in Europe

Marvels of Daily Life: European Photographers

139 Philippe Halsman (1906-1979 France) *Dalí Atomicus (Salvador Dalí)*, 1948, gelatin silver print, 25.8 x 33.3 cm  The Museum of Modern Art, New York  MOMA-P1295