Assignment 5.

Suzy Walker-Toye - Student ID 510646

Contents:

- Five pages of notes (for three chapters in WHA, 1900 onwards)
- Two annotations of paintings & direct references
- One 510 word analysis & direct references
- General References for assignment 5

The reflection for this assignment is on the blog:

https://westernarthistorybysuzy.wordpress.com/category/assignments/assignment-5/
Art from 1900-1919:

Political, economic or social factors
20thC revolt against naturalism. Africa in focus (colonial scandal,1904). German architects creative autonomy led to anarchy. Futurist ideas spread throughout West, aim to obliterate past society, cut short by WWI. Cézanne died.

Changes to status/training of artists: Paris artistic capital for Avant-garde art. Exhibitions Paris/Russia, raised profiles. Matisse/Picasso's chief patrons wealthy Russians with public collections so Russian artists up to date.

Development of materials & processes: Boccioni/Picasso's radical innovations (Futurist sculpture Manifesto/collage/non-traditional materials/open form sculpture) underpin further developments in all cultural areas eg Les Demoiselles d’Avignon, 1907. Expressionists used woodblock.


Critics, thinkers & historians: Philosopher Bergson, Creative Evolution,1907, Croce parallels between artistic innovs/ philosophy. Freud's interpretation of dreams,1900. Writer Gide What are needed now are barbarians. Critic/Poet Apollinaire wrote about Rousseau/Cubism. Art hist Faure described Fauves as young primitives. Matisse’s Notes of a Painter,1908, widely read, translated into Russian/German. Polemical Catholic writers, Bloy/Peguy/

Between the Wars:

Political, economic or social factors


**Post-War to Post-Modern:**

**Political, economic or social factors**

catalogs/books/mags. Art market denied unique object. Art another commodity. 70s: Mass media/consumerist society/computers. Greenberg's extreme modernism belongs to cold War yrs.

Changes to status/training of artists: solitary NY painters of 40’s/50’s, no movement. Hofmann’s art school melting pot Cubism/Fauvism/abstraction. O’Keeffe cultural heroine for liberated women. Warhol/Hamilton foreshadowed importance of 80s Photograpy eg Gilbert & George etc. Commercial photogs made docs/art eg Warhol/Arbus etc. Photo Che Guevara,1960, Korda, most famous revolutionary image.

Development of materials & processes: Hofmann experimented w ‘drip’ techniques/mixed media. Pollock failed traditional methods, externalised struggle/painting as subject, pouring/throwing paint onto huge unstretched canvass on floor w whole body. Liberated from representation, recorded emotions of transported state. Also big, Rothko soaked paints into surface leaving opulent colour/canvas texture/thinly scumbled over/luminous effect. Matisse cut/arranged gouache coloured paper. Frankenthaler/Louis stained unsized canvass, pouring on pigment. Johns Three Flags,1958, old process of encaustic, fine-art surface, mocking flag/art/public. 50’s Golub technique of scraping/rougthening unstretched canvass w meat cleaver, give impression of tendons etc in lifesize paintings of fleshless figs. Rauschenberg adapted fotottage technique to transfer newspaper using silk-screen stencilling, inking/screening directly onto canvass in Dadaist grid-like patterns, adding paint drips. Experimented w future uses of tech in art. Warhol 1st to use silk-screen technique for painting, assistants in factory made his works. Judd’s work also fabricated for him. Liechtenstein’s dots simulated Benday shading of comics to achieve impersonal look. Downplayed craft skills/materials CA. Planning upfront, execution perfunctory. Texts/maps/plans/images etc in CA called information, linking mass media/computers. Photos significant as carrier of concept, undermining ideas of photographic art/silver gelatine print eg Acconi/ Rusha/ Bernhard. Video available, Nauman filmed walking around a square in studio, Minimalist spoof. His body as work.


**References:**


---
The name of The Fauves is from the French Les Fauves, wild beasts, this was a derogatory term coined from the first Exhibition, 1905 Salon d’Automne, where these bright colourful canvases were hung all together in one room with a Henri Rousseau and more traditional sculpture for maximum contrast. Colour was freed from descriptive representation and used to represent emotions. Everyone in the room was hated by the public and ridiculed by the critics. Only Andre Gide recognised it was ‘a by-product of theories’. (Ferrier, 1995). The same public was only just coming to accept the ‘palette scrapings’ of Impressionism (Ferrier, 1995). This new art was an evolution too far for them. Braque came to Fauvism late – this is painted at his most fauve period. Dufy, Braque & Friesz all came from Le Havre, in Normandy. Dubbed The Fauves Havrais, they have a slightly different take on it than the more Southern Fauves. Friesz & Dufy had been taught by the same local art teacher, Charles Lhuillier of Ecole des Beaux-Arts and Braque his successor. At different times they all received a grant to go to Paris. Also at different times all they entered the studio of Leon Bonnat at the Ecole des Beaux-Arts. Braque initially studied art at night school and had an apprenticeship with House painter Laberthe, which influenced him technically later on with more a focus on craft than the others. He did military service 1901-2, then off to Academie Humbert, Paris. All three artist spent some time together in the studio of Bonnat in 1903, having an impressionistic style in muted colours before moving on to Fauvism after seeing the room VII in the 1905 Salon d’Automne. Braque left early to move towards a more geometric look, in 1908, before fully developing Cubism with Picasso (see annotation 2). By 1908 the public was starting to accept Fauvism, Matisse was even on the Hanging committee for the Salon d’Automne. Here you can see the deep influence of Cezanne who died in the year this was painted. Cezanne also painted L’Estaque landscapes.

Braque had plenty of opportunities to paint boats and their masts up on the sky when he lived in Antwerp in 1906 with Friesz eg Le Mat - Le Port d’Anvers, 1906. As with those paintings, here he paints across the water, with no figures and a sense of separateness from the local town although the bright Mediterranean light would have been a much intense than the grey atmosphere of Antwerp. The composition follows the Impressionists basis for framing the landscape in a 1:2 skyline ratio, and weighted in the lower left corner. Due to social and economic changes in French tourist towns between the visits from the Impressionists and the Fauves, the Fauves were more likely to make their landscapes nonspecific and idealistic.

Depth is represented much more traditionally in this work than in Annotation 2. The boat in the foreground overlaps the water, the masts of the background boats are overlapping the town on the horizon and the pontoon. The painting has tradition one point perspective with large close boats in the foreground and smaller boats in the background vertically above them. You can almost see the linear perspective guide lines (marked in red) between the small boat in the background one the one in front.

The principles of Fauvism may be listed briefly as follows: construction of space with colour, purity and simplification of technique, economy of means. (Ferrier, 1995)

Like the Cubist work in annotation 2, the oil paint has been applied smoothly in some places and in little dabbing strokes in others. Unlike the Cubist work, here the brush strokes are much looser (and from what I could tell wider). It’s difficult to tell from the small online reproduction anything about the texture or thickness of the application. It’s not really the Leon Bonnat at the Ecole des Beaux-Arts but the colours, this painting has the mood of a joyous reflection of nature, unlike the Cubist work which was a complex and analytical look at the man-made objects depicted.

What I dream of is an art of balance, of purity and serenity devoid of troubling or depressing subject-matter. Matisse, (Harrison and Wood, 2003)

Braque painted the same scene over and again until he’d worked out the nuances of the water, wood and rock. Eg Paysage a L’Estaque, 1906 & Le Port de L’Estaque, 1906, Fridart Foundation. They evoke a more daytime feeling that this one which seems like it might be painted at sunrise or sunset when you see the 3 together you see more of the colours are representational after all. Painting L’Estaque was a rite of passage for the Normans, allowing them into the fauve circles.

Lines: There are implied diagonal lines as you look up the beach from the stern of the boat in the foreground. From the eye your eye zigzags across the painting along the towns horizontal line, up the slope of the hills to be carried across by the texture in the sky. Several points in this visual zigzag are broken by ship masts pointing into the sky or from the edge of the sky, down the masts into their reflections on the water and across the other colourful water reflection lines. True to Fauvist style many of the main objects (such as the boats and water) are outlined in thick contour lines. This has the effect of breaking the colours reactions to each other by circling in dark blue. Other elements are not outlined, allowing the colours to react against each other, for example in the purple of the hills and the red of the sky.

Colours: A very wide colour palate which is not all realistic but conveys an atmosphere of joy, this is in complete opposition to the Cubist picture in Annotation 2 which uses dim colours to help concentrate your mind on the form, here the forms are modelled by the colours. Contrasting colours are placed next to each other seemingly everywhere. Chevreul’s colour theories can been seen clearly at work, for example the orange and purple of the main boat and its shadow. The balance of warm vs cool colours is mostly balanced but perhaps a bit on the warm side or that could be an optical illusion of the strident colours. The only dark colours really are blues, greens and purples. The purples form the shadows and the colour of the distant hills, the blue is in the water is quite dark, and in the dark blue contours and there are some darker greens as shadowy bits in the boats and in the background. The range of colour values featured is not as wide as it first looks, there’s no blacks or whites. Use of contrasting colour values pick out areas of interest, the boats on the water, the lands edge and the boats masts against the dramatic sky. The distribution of the colour values helps pull your eye around the composition and model shadows without using dark and light tints. In some places the colour is naturalistic (if a little representational) for example the blue for water, but the water was probably not that blue, in other places it’s ambiguous, for example it’s hard to tell if the colour purplish in the background hills is to represent atmospheric perspective of just because he wanted them purple, there are some ‘nearer’ hills which are green.
Clarinet and Bottle of Rum on a Mantelpiece (Clarinette et bouteille de rhum sur une cheminée), 1911
Georges Braque, 1882–1963
Oil paint on canvas, 810 x 600 mm
Tate Modern, London: Purchased with assistance from a special government grant and with assistance from the Art Fund 1978, Photo by Suzy Walker-Toye

The same artist – a completely different style from annotation 1, painted only 5 years later, here Braque is in his Analytical phase of Cubism. So what happened? He was taken by Guillaume Apollinaire in 1908 to Picassos studio to see Les Demoiselles d’Avignon, which opened his eyes to a new way of seeing. When he went back to L’Estaque his art took on a more geometric style (eg Houses at L’Estaque, 1908), this caused a scandal when Matisse rejected it from the Salon d’Automne, he told Vauxcelles. “Braque sent canvases covered with little cubes.” (Ferrier, 1995), Braque exhibited them in Daniel-Henry Kahnweiler’s little gallery instead. When he met up with Picasso again in 1909 they both had advanced in a similar direction so decided to team up to create a completely new pictorial language. Cubism went through several stages, with Analytical being the first. Braque spent the summer at Ceret with Picasso in 1911 when this was painted, during these years their paintings are very similar. This was the year that Braque introduced lettering into this paintings, and started using musical instruments in his still lives. This was the start of a series of them on the mantelpiece. Here you can still see the deep influence of Cezanne.

To tackle incorporating the ‘real’ elements such as the trompe-l’oeil nail and the writing into the unity, Braque & Picasso began to lose the background space in their paintings, in this example setting up the still life on a mantelpiece. Cezanne had frequently used this trick of limiting the space. Picasso had discovered open form, meaning they could do away with the illusionistic skin of objects as described by chiaroscuro where they needed to. The clarinet here still has its ‘skin’ (ie in closed form) on the flute end but is more open form at the round end, more like a geometric representation of that end. “The aim is not to reconstruct an anecdotal fact but to constitute a pictorial fact.” Braque ‘Thoughts on Painting’ (Harrison &Wood, 2003)

Colours & Lighting: A very narrow colour palate of slightly warm colours, typical of Analytical Cubism, has been used to concentrate the viewer on the forms. In contrast to tradition paintings where the distribution of the colour values helps pull your eye around the composition, light here is used almost randomly to separate the various planes and sections from very dark to white. The light is not coming from any clear direction because there are so many view points in the picture. Contrasting colour values are in places used to model three-dimensional forms, for example the clarinet mouthpiece and holes, (which in this part of the painting is lit from above and to the back).

Lines: There are plenty of diagonal lines radiating out and upwards from the bottom like a fan and a slight overall pyramidal feeling to the composition. The main elements are in an internal triangle section. Internally to that there are bisecting vertical planes and pieces (eg the Clarinet is horizontal and the bottle is vertical) and various little triangles made of overlapping planes of various textures and detail. There are thick contour lines all around the painting but many are for the contours of the planes not actual for an object as such, areas of nothingness are treated like objects in their own right and have contours. There is a tertiary impression of 5 lines (in green on my diagram above) which reminded me of sheet music.

Perspective view of the mantelpiece from the left end
Clarinet lays horizontal across
Sheets of paper hanging over the edge of the front of the mantel piece
Frontal view of the mantelpiece
Clarinet from the front
Mantelpiece from the left end
Contemporary critics such as Apollinaire routinely compared Cubism & Fauvism, seeing a direct connection between them in that they are both moves towards abstraction, they both encourage artists to ‘to take greater liberties with visual appearances’ (Golding, J, 1988).

The scene feels 3 dimensional because of the many overlapping layers, but they don’t overlap in a traditional sense. Its a bit confusing what object is what. The planes sort of shimmer above the canvas, its an odd effect. In such a limited space, there is now diminishing scale or atmospheric perspective. And one of the tenants of Cubism is the abolishment of single point perspective to explore forms ‘plastically’ but looking at this a bit longer I think that there is linear perspective on one or two of the view points which are not immediately obvious.

Perspective view of the mantelpiece from the right end
Clarinet, bottle and sheets of paper

Toya (510646)
Direct References for Annotation 1:

Cooper, D. (1972) *Braque: The Great Years*. The Art Institute of Chicago


Direct References for Annotation 2:

Cooper, D. (1972) *Braque: The Great Years*. The Art Institute of Chicago


New Brutalism: Analysis of the influence of the political, social and economic changes on Post-War architecture

As a post-war evolution of Modernism, the lofty, utopian ideals of Brutalist architecture have mostly been lost to the mists of time, what we are often left with today are big, blocky Grade II listed public buildings with badly aging exterior concrete facades, and housing estates with various social problems such as graffiti and antisocial behaviour. This analysis aims to explore why Brutalist architecture seemed like a good idea at the time using the Barbican Estate (1952-82) as a successful example.

The style was popular in the post-war era for about thirty years. After the war, the economy was in tatters, much of the country has been devastated by the blitz, in need of rebuilding and many people needed rehousing. New developments provided the opportunity to promote civic pride and rebuild in a modern way, reflecting the mood of the time, but they needed to be cheap, with easily sourced building materials such as concrete. The name is actually a wry English twist on Le Corbusier’s term béton brut (raw concrete) popularised by British architectural critic Reyner Banham. There are three main stages, Early brutalism, incorporating international style in its design, Massive stage, the height of brutalist design and Transition period when it was quickly falling out of fashion in the early 1980s.

Prior to the war, people had moved out from London to escape the city smog, many commuted in causing vast congestion at rush-hour. The bombed out 40 acres around the Cripplegate area, on the edge of the financial centre provided a space for a fully integrated community complex, with housing, schools, play areas, entertainment sections and an arts centre to also attract non-residents. Plans for the Barbican Complex were submitted in 1957 by architects Geoffrey Powell, Christof Bon and Peter Chamberlin. It took until early 1980s for the complex to be fully completed. They took the 5 principles of Le Corbusier to create a tranquil, 'cloistered environment, protected from the clamour and haste of the city' (Clement, A, 2011). As a visitor, the high walkways on pilotis (supporting columns), seem bewildering, but through clever design there is a sense of space, one can see a long way from most of the various levels that the public can walk along. Water features and pools provide respite from all the chunky concrete forms. The surprisingly attractive complex comprises of a mixture of materials, from unadorned in-situ concrete to bricks and ceramic tiles.

Brutalism is also renowned for less successful housing estates, for example the stark dystopian Trellick Tower, 1966–1972, designed by Erno Goldfinger. This also incorporates Le Corbusier’s social housing theories, like Barbican, well thought out soundproofed apartments, and open spaces. Unfortunately this estate catered to lower classes, bad management, faulty lifts and vandalism almost from the start.

In conclusion, the Barbican shows that Brutalism can be successful and attractive if well built and maintained but as Paul Hyett points out in his AJ article on Trellick Tower 'Nether the architect, nor neighbourly behaviour, could have survived the problems that were to beset these buildings' (Hyett, P, 1999).
Direct References for New Brutalism: Analysis of the influence of the political, social and economic changes on Post-War architecture


References:


Cooper, D. (1972) Braque: The Great Years. The Art Institute of Chicago


