

Origins of Contemporary Art, Design, and Interiors



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Introduction

This textbook supports the survey course HIST 7012 Contemporary Design: Origins and Issues, which is delivered to third-year students in the Bachelor of Interior Design Degree Program offered through Fanshawe College in London Ontario Canada. The role of the course is to encourage interior design students to contemplate, discuss, and engage with the history of art and design, and visual and material culture from the period following the Enlightenment to our present moment. Many of the chapters include suggested readings found in most academic libraries. The format of the course will include assigned readings and/or videos and others of choice, the student can choose their own reading as per the topic or subject of the module.

The pursuit of knowledge in the fields of art and design culture began well before the period of the enlightenment. Our first chapter acts as a review from the second-year course MATS-7007 Design and Material Culture.

The mass education of the Western public had its origins during the Renaissance and even at some points during the middle ages. Earlier to these periods, literacy, and the pursuit of knowledge, or perhaps we could call the pursuit of **philosophy**, rested on the responsibility of the church and ruling classes. The traditional **Canon** of Art History is based upon the history of the Western world, which follows a chronological and colonial trajectory; beginning in the period of Ancient Mesopotamia, Greece, and Rome, and moving throughout Western Europe to the Americas. Due to the canonical stance of the discipline of art history, I will follow a typically western ordering of things, as that is how our Course Outline has been formatted. However, my objective for this text is to also incorporate ideas of coloniality, difference, and to point out where there are problematic understandings of visual culture, either in the collective consciousness or in the ways in which the history of art, design, and its origins are typically taught.

With this being said, (to my students), I highly encourage you to question the information you read in the textbook, and if I bring up or compile anything which encourages you to question the nature of how history is organized and described, feel free to articulate this in class. Our class is a safe space for us to co-construct our collective experience, lasting during our time together, and to encourage further contemplation once the final grades have been received. We are building this course together.

As we will be borrowing ebooks throughout this programming, make sure you have an account with <https://archive.org/>

Please Read

Navigating the Past: What Does History Offer the Discipline of Interior Design? Erin Cunningham Ph.D.
<https://doi.org/10.1111/joid.12031>



Navigating the Past: What Does History Offer the Discipline of Interior Design?

Eric Cunningham, Ph.D., University of Oregon

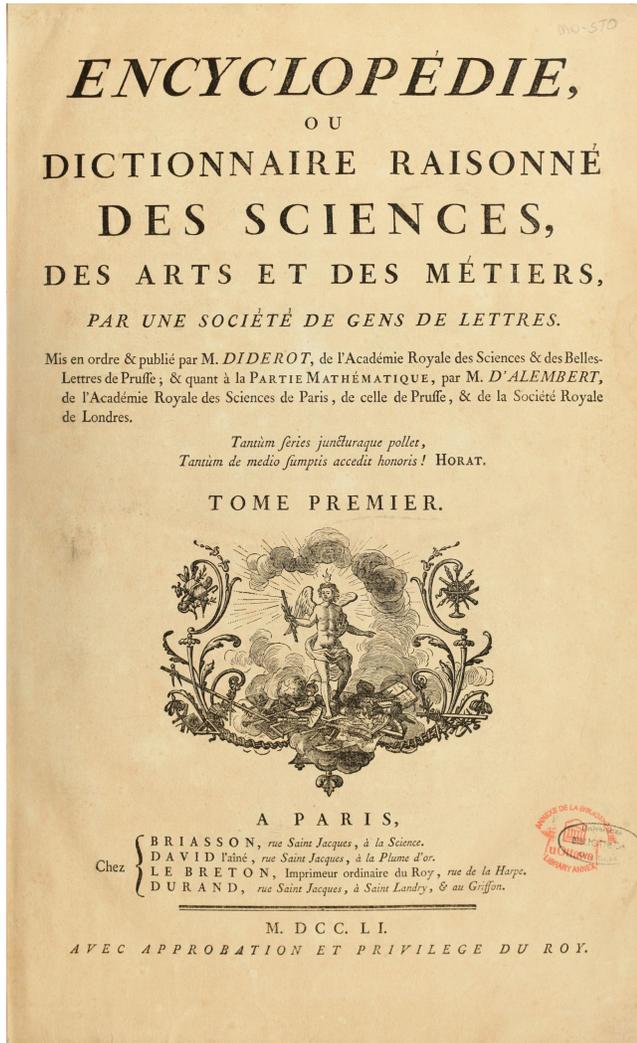
Introduction

At the university where I teach faculty members are often bemused by what might be referred to as a Millennial's approach to design. One concern typically revolves around student research—particularly the use of design precedent. Almost too tempting to ignore, Pinterest and Google images on the World Wide Web provide the student with ready access to a plethora of ideas and concepts on which to base interior design projects.

But here sound is the lesson? These pinned and Googled images are more often than not gathered in isolation from any type of context: the student picks a “cool” light fixture or material or form. And with great regularity, when questioned, the student cannot explain why such images offer a conceptually solid driver for their

PART I: ORIGINS AND REVIEW

1.1 Origins of the Enlightenment



“Cover of the Encyclopaedia or a Systematic Dictionary of the Sciences, Arts and Crafts” edited by Denis Diderot and Jean le Rond D’Alembert, in the public domain.

Numerous political, philosophical, social, and theological events took place to result in what is known as the Age of Reason or the Age of Enlightenment. For the purposes of review, we will be focusing on three key developments influencing the impetus of modernity as it relates to our art-historical lens. These three developments were the political institutionalization of art and design education, widespread elitist travel throughout Europe, and to other historically relevant centers for the production of culture, and the collecting and display practices of the wealthy patrons to the arts.

These events are classified in our text as Arts Education, The Grand Tour, and Collecting Practices – or specifically the origins of the museum.

READ: John Pile, and Judith Gura. *History of Interior Design*. Wiley, 2014. <https://archive.org/details/HistoryOfInteriorDesign/mode/2up>

pages: Chapter 9 pp. 204 – 209; Chapter 10 pp. 213-222

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1.2 Academic Art & Arts Education



Charles Le Brun, *Self-Portrait, Tapestry*, 1678-1684

Baroque artist, designer, and court-appointed decorator Charles Le Brun, designed or supervised the production of most of the paintings, sculptures, decorative objects, and interiors commissioned by French royalty. Trained as a painter, Le Brun was the founder of the Royal Academy of Painting and Sculpture in 1648. “Known today as The French Academy of Fine Arts (Academie des Beaux-Arts), It was abolished temporarily during the French Revolution before being renamed the Academy of Painting and Sculpture (Academie de Peinture et de Sculpture). In 1816, it was amalgamated with two other arts bodies, the Academy of Music (founded in 1669) and the Academy of Architecture (founded in 1671), to form the Academie des Beaux-Arts.”¹

The academy controlled all aspects of artistic endeavors, and it was extremely difficult for artists and designers working outside of the academy to make a living. Acting as a center for arts education and display, members of the Academy received technical instruction in painting and sculpture, as well as were awarded possibilities of exhibition. Monopolizing the world of art and commerce, the academy was created to ensure creative standards were approved and upheld by the government and the King of France. In order to bring his skills to the attention of potential customers, an artist had to exhibit his works in public, and the only permitted public art show was the **Salon**, he could only exhibit if his submission was “accepted” by the Salon jury.

Accepted Academicians (members of the academy), were not only responsible for the training of the future artists and designers of France, but they were also under the obligation to the King in deciding the aesthetic qualities of French interior and exterior environments. Being

delegated as the sole participants in the Salon, an annual exhibition for the members of the academy held in the Louvre left the academicians eligible for official arts jobs. Accordingly, “Art created, shown, and accepted by the members of the Academy is now called **Academic Art**, and all artistic practice was categorized under a hierarchical schematic. As part of its regulation of French painting, the French Academy imposed what was known as the **hierarchy of genres**, in which the five different painting genres were ranked according to their edification value. This hierarchy was announced in 1669 by Andre Felibien, Secretary to the French Academy, and ranked paintings as follows: (1) History Painting; (2) Portrait art; (3) Genre Painting; (4) Landscape Art; (5) Still Life Painting”²

The majority of the lower classification of painters such as still life painters were women. This system was used by the academies as the basis for awarding scholarships and prizes, and for allocating spaces in the **Salon**,³ leaving women artists outside of the commercial and public art world.

The academy also regulated how a painting should be painted, the types of colours an artist could use, the overall style, and even how much of the brushwork should be visible. Some of the most important artworks were not accepted into the academy because of the strict system of rules they had in place, and women were seldom invited at all. Women were

1. <http://www.visual-arts-cork.com/old-masters/lebrun.htm>

2. <http://www.visual-arts-cork.com/old-masters/lebrun.htm>

3. <http://www.visual-arts-cork.com/old-masters/lebrun.htm>

excluded from essential training courses, such as anatomy and life drawing classes where it was practically illegal for a woman to participate in, yet because these courses were the essential teachings for History style of painting, women were excluded from the academy.⁴

The power of the monarchy over cultural production was an extreme propagandistic enterprise, as we saw with the creation of the Royal Academy, and also it affected the production of textiles and other designed objects. The court was the cultural center of Europe and this was due to the supreme rule of the king through his absolute political power. The king wanted to control everything and that included how objects were designed, manufactured, and who was allowed to own them. Charles Le Brun was made the director of the Royal Factory of Furniture to the Crown at the Gobelins Manufactory, and he was responsible for overseeing all production. LeBrun, “Orchestrated numerous craftsmen, including tapestry weavers, painters, bronze-workers, furniture-makers, and gold- and silversmiths, who supplied objects exclusively for the king’s palaces or as royal gifts.”⁵ As a result of financial difficulties, the factory was forced to close in 1694, reopening in 1699 but only to produce tapestries.⁶

Due to the stronghold and power of the French academy, it was very difficult for artists and designers to make a living if they were working outside of the **hierarchal** categorizations of representation. Remember there were five categories of paintings that were deemed acceptable to make and these were (1) History Painting; (2) Portrait art; (3) Genre Painting; (4) Landscape Art; (5) Still Life Painting. Exhibitions of work by the Royal Academy of Painters and Sculptors were held here from the late seventeenth century and the word Salon now held a more specific meaning when it came to the display of art & design objects. Today we know this as the **Salon Hang**, where multiple images are grouped together on a wall. The salon hang became the established pattern at the annual Paris Salon, and its hierarchy of genre was visualized. Works depicting history painting were hung at just above eye level on the wall, while those of the other categories were hung higher or lower than eye level. (see image below) Over the years, artists and designers would conduct exhibitions and events in resistance to the Salon of the Academy, in an attempt to overthrow the rule the court had on the production of art and design objects. The most notable of these artists are Gustave Courbet and the Impressionists of the nineteenth century.

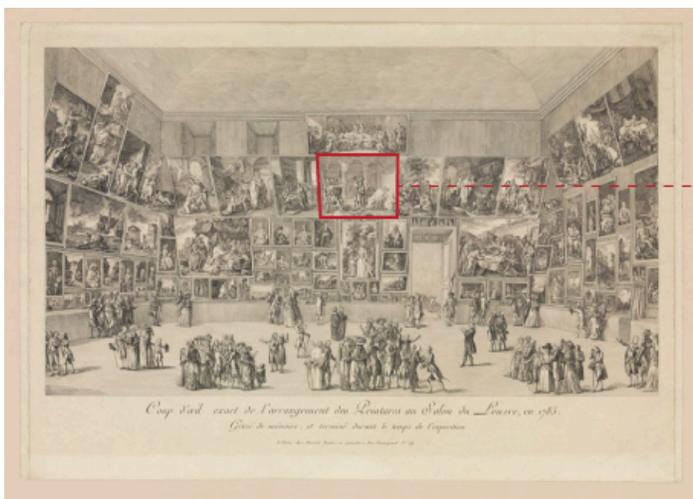
4. <http://www.visual-arts-cork.com/old-masters/lebrun.htm>

5. <https://www.getty.edu/art/collection/group/103KBP>

6. <https://en.chateauversailles.fr/discover/history/great-characters/charles-brun>



Jaques Louis David Oath of the Horatii, 1784 – see how this image is inserted into the top center of the salon hang for the exhibition of 1785, representing the hierarchy of art.



Left: Pietro Antonio Martini, The Salon of 1785, 1785 Categorization of Academic painting: (1) History Painting; (2) Portrait art; (3) Genre Painting; (4) Landscape Art; (5) Still Life Painting. Right: Jaques Louis David Oath of the Horatii, 1784

For more information on the Parisian salon visit:
<https://sites.google.com/a/plu.edu/paris-salon-exhibitions-1667-1880/salon-de-1785>



Felix Duban, interior of the Palais des Etudes, Ecole Des Beaux Arts, Paris 1830-1861

Throughout the history of the western world, meaning the earth and all of its components, natural or manmade – people have always had a sense of exploration, and an innate curiosity about situated and lived-in environments. Think now about how you understand the phrase we encountered last year, the Grand Tour?

The French Academy's school was the École Des Beaux-Arts

Beginning in the 16th century, The Grand Tour was a specific educational experience pursued by wealthy young men. By the period of the enlightenment, it was almost an essential and expected aspect to the pursuit of knowledge. I believe it stemmed from two ideas or practices, the practice of pilgrimage and the cultural creation of affording leisure time to wealthy people.

Pilgrimage is a religious practice, predominately engaged by believers of either Christianity or Islam, where they partake in walking great distances to visit their respected religious monuments. Jean Sorabella, writing for the Metropolitan Museum of Art in New York, describes The Grand Tourist as being typically a young man with a thorough grounding in Greek and Latin literature,⁷ which I remind you was only rediscovered and intensely studied during the period of the renaissance. These



Canaletto, *The Entrance to the Grand Canal*, 1730

wealthy men were offered the ability to practice what is known as a leisurely lifestyle, they had the privilege of leisure time. They were how contemporary theorists described as being from a leisure class, they had the financial means to travel, and a cultural interest in fine art practices, primarily influenced by a specific education. Many would begin their journeys in London England, and then visit all of the main cities of Europe with the goal to learn as much as they could about architecture, art, design, and cultural differences from their own lived experiences. Italy was an important stop on the Grand Tour, and specific lessons on ancient Rome, the renaissance, and the Italian baroque were sought after.⁸ The art market also benefitted from the Grand Tour, because the tourists were expected to bring home souvenirs, to demonstrate their knowledge of the areas they visited. The Grand Tour gave concrete form to northern Europeans' ideas about the Greco-Roman world and helped to foster Neoclassical ideals. Secondly, the grand tour was used to facilitate the guilds and to educate their members, the equivalent to the idea of the journeyman role in the numerous guilds of Western European Cities.

Think back to what the role of the journeyman entailed? And more specifically what is considered a guild?

Read:

van Zanten, David. "Félix Duban and the Buildings of the Ecole Des Beaux-Arts, 1832-1840." *Journal of the Society of Architectural Historians*, vol. 37, no. 3, [Society of Architectural Historians, University of California Press], 1978, pp. 161-74, <https://doi.org/10.2307/989207>.

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- "Self Portrait", by Charles le Brun is in the public domain.

7. https://www.metmuseum.org/toah/hd/grtr/hd_grtr.htm

8. <http://www.visual-arts-cork.com/history-of-art/grand-tour.htm>

- “Oath of the Horatii” by Jacques-Louis David is in the public domain.
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- “La Cour du Palais des études de l’École des beaux-arts” by Jean-Pierre Dalbéra is licensed under a Creative Commons Attribution 2.0 Generic licence.
- “The Entrance to the Grand Canal” by Canaletto is in the public domain.

1.3 The Grand Tour

Read the following excerpt from Sarah Goldsmith's book, *Masculinity and Danger on the Eighteenth-Century Grand Tour*.

Introduction

Eighteenth-century Britain was a society in constant motion. As the country's trading empire grew, vessels set sail to explore and trade around the globe. Within the British Isles, aristocratic households moved regularly between the town and country, labouring communities migrated for work, and domestic tourism was on the rise. Between the extremities of global and domestic travel lay the destination of continental Europe. Diplomatic, military, trade, intellectual and artistic networks facilitated travel across the channel at almost every level of society. These occupational travellers frequently took the opportunity to enact the role of tourist and were joined by a growing body of travellers from elite and middling backgrounds whose purpose for going abroad rested entirely on reasons of pleasure, curiosity and health. This nascent culture of tourism could result in short week- or month-long trips or in years spent in expatriate communities. It was stimulated by a developing genre of travel writing, which was also highly influential in the diffusion of key cultural trends, including the novel, sentimentalism, the sublime and picturesque, and Romanticism.

In the midst of this was the Grand Tour, a well-established educational practice undertaken by the sons of many eighteenth-century aristocratic and gentry families. The Tour, which dates back to the Elizabethan era, had its roots in a long tradition of travel as a means of male formation, which included the medieval practice of raising young boys in noble households and the Renaissance custom of peregrination. Its participants were young elite men in their late teens and early twenties, often travelling after school, home tutoring or university but before the responsibilities of adult life. As this was the most expensive, time-consuming and socially exclusive of the early modern options of educational travel, a Grand Tourist was typically the family heir, often with companions. These were mostly tutors (part companion, part in loco parentis) and servants, but could also include younger brothers, friends of a lesser rank and older male companions. These groups embarked on journeys that typically lasted between three to four years, although they could be as long as five years or as short as several months. During this time, Grand Tourists received a formal education, through tutors, academies and universities, and an experiential one, via encounters with a wide variety of European countries, societies and cultures. Key destinations included the cities, courts and environs of France, the Netherlands and Low Countries, the German principalities, Austria, Switzerland and Italy, with occasional excursions further afield.

As a practice of travel that catered exclusively to the young, elite and male, the Grand Tour had a distinctly educational purpose that distinguished it from other cultures of eighteenth-century travel. The Tour was understood as a finishing school of masculinity, a coming-of-age process, and an important rite of passage that was intended to form young men in their adult masculine identities by endowing them with the skills and virtues most highly prized by the elite.¹

¹ As a cornerstone of elite masculine education, it was a vital part of this social group's understanding, practice and construction of masculinity, and of their wider strategies of self-fashioning and power.² This intrinsic relationship between the Grand Tour and elite masculinity is at the heart of *Masculinity and Danger on the Eighteenth-Century Grand Tour*.

Studies of the Grand Tour have typically focused on the destinations of Italy and France, and asserted that the Tour's

1. For scholarly discussions of the Grand Tour as a form of initiation, see B. Redford, *Venice and the Grand Tour* (New Haven, Conn. and London, 1996), pp. 7–9, 14–15; M. Cohen, *Fashioning Masculinity: National Identity and Language in the Eighteenth Century* (London, 1996), pp. 54–63; R. Sweet, *Cities and the Grand Tour: the British in Italy, c.1690–1820* (Cambridge, 2012), pp. 23–5.

itinerary and goals prioritized polite accomplishments, classical republican virtue and an aesthetic appreciation of the antique. On the Grand Tour, elite young men were supposedly taught to wield power and social superiority primarily through cultural means. Through this, it is argued, male tourists were formed in a code of masculinity that was singularly polite and civil. This conclusion is influenced by the history of masculinity's early theory – adapted from the sociologist R. W. Connell – which argued that historical understandings of maleness were dominated by a succession of hegemonic expressions of masculinity. As a cultural institution exclusively associated with the polite man, the Grand Tour has been viewed as a tool used to propagate and enforce a hegemonic norm. It is a principal contention of this book that these approaches have masked the full depth, breadth and complexity of the Grand Tour and, correspondingly, of eighteenth-century elite masculinity. As the book's title suggests, it offers a reassessment of the Tour's significance for the history of elite masculinity by investigating its aims, agendas and itineraries through bringing together archival evidence around the theme of danger.

The Grand Tour was an institution of elite masculine formation that took place in numerous environs across Europe, resulted in myriad experiences, and imparted a host of skills and knowledge. In his memoirs, published after his death in 1794, the historian and MP Edward Gibbon reflected on the ideal capacities of a Grand Tourist. Alongside 'an active indefatigable vigour of mind and body' and 'careless smile' for the hardships of travel, the Tourist, or traveller, required a 'fearless', 'restless curiosity' that would drive him to encounter floods, mountains and mines in pursuit of 'the most doubtful promise of entertainment or instruction'. The Tourist must also gain 'the practical knowledge of husbandry and manufactures ... be a chemist, a botanist, and a master of mechanics'. He must develop a 'musical ear', dexterous pencil, and a 'correct and exquisite eye' that could discern the merits of landscapes, pictures and buildings. Finally, the young man should have a 'flexible temper which can assimilate itself to every tone of society, from the court to the cottage'. In a line later edited out, he concluded that this was a 'sketch of ideal perfection'.³

Gibbon's list was wide-ranging, but even so he included only some of the Tour's agenda. He made no mention of one of the most common expectations surrounding the Tour: that young men would gain an insight into the politics, military establishment, economy, industries and, increasingly, the manners and customs of other nations. The impressive diversity of the Tour's agenda was intentionally ambitious and unified by a single aim: to demonstrate, preserve and reinforce elite male power on an individual, familial, national and international level. Acknowledging the full breadth of the Grand Tour's ambition allows one to consider how this goal was achieved through a complex, calculated use of practice, performance, place, and narrative. This book starts the process of unpacking the full extent of the Tour's diversity by offering an in-depth examination of its provision of military education and engagement with war; the Tour as a health regime; Tourists' participation in physical exercises, sports and the hardships of travel; and their physical, scientific and aesthetic engagement with the natural phenomena of the Alps and Vesuvius. Each episode in this agenda is united by two factors: it was understood to harbour elements of physical risk, and it has been largely neglected by existing scholarship. During these activities, encounters with danger were often idealized and used as important and formative opportunities that assisted young men in cultivating physical health, 'hardy' martial masculine virtues of courage, self-control, daring, curiosity and endurance, and an identity that was simultaneously British, elite and cosmopolitan.

In identifying the significance of 'hardy', martial masculinities to eighteenth-century elite culture, this book is not arguing that the masculinities of polite connoisseurship were any less important. Rather, it contends that the Grand Tour's diversity of aims, locations and itineraries was intentionally used to form men in multiple codes of elite masculine identity. To have a 'flexible temper' that could be assimilated in 'every company and situation' was not simply a hallmark of polite sociability.⁴ It was evidence of a masculine trait of adaptability. Acknowledging that adaptability and multiplicity were crucial components to elite masculinity as a whole is central to moving the history of masculinity beyond the search for a hegemonic norm. Examining these issues through the theme of danger and hardy masculinity adds another degree of complexity to understanding the types of men that the eighteenth-century elite wished the next generation of British political, military and social leaders to be.

The itineraries, agendas and mentalities explored throughout this book are not easily visible in the contemporary published literature surrounding the Grand Tour and have, for the most part, been recovered through an analysis of archival sources. The Tour's highly prized status has meant that related correspondence, journals, tutor reports and

financial records were often carefully preserved. This book draws on research into more than thirty Grand Tours, taking place between 1700 and 1780, and closely follows the experiences and writings of these gentry and aristocratic Grand Tourists, their tutors, companions, servants and dogs. These men exchanged correspondence with a wider range of male and female family members, friends, diplomats and members of a continental elite befriended during their travels; they also wrote diaries and memoirs, commissioned and purchased portraits, artwork and mementos and, in the case of some tutors, published literature based on their travels. Recovering an individual and familial perspective allows one to delve beyond the cultural representation of the Tour into richly textured accounts of lived experience in all its complexity. Probing the differences between published and archival accounts enables a fuller, nuanced understanding of how the British elite as a community understood the Grand Tour, the masculinities that families hoped to cultivate in their sons and that these sons desired for themselves, and the ways in which this cultivation was undertaken. By investigating the priorities, agendas and beliefs evident in these sources, a collective elite agenda can be distilled while still allowing for individual approaches, divergences and disagreements.

Footnotes:

1. For scholarly discussions of the Grand Tour as a form of initiation, see B. Redford, *Venice and the Grand Tour* (New Haven, Conn. and London, 1996), pp. 7–9, 14–15; M. Cohen, *Fashioning Masculinity: National Identity and Language in the Eighteenth Century* (London, 1996), pp. 54–63; R. Sweet, *Cities and the Grand Tour: the British in Italy, c.1690– 1820* (Cambridge, 2012), pp. 23–5.
2. H. Greig, *The Beau Monde: Fashionable Society in Georgian London* (Oxford, 2013), pp. 24–5; S. Conway, *England, Ireland and Continental Europe in the Eighteenth Century* (Oxford, 2011), ch. 7.
3. British Library (Brit. Libr.), Add. MS. 34874 C, ‘Memoirs of the life and writings of Edward Gibbon, written c.1789–90’, fos. 29–30.
4. Brit. Libr., Add. MS. 34874 C, ‘Memoirs of the life and writings of Edward Gibbon, written c.1789–90’, fos. 29–30.

Attribution

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1.4 Collecting Practices

A Brief History of the Art Museum

When people think of museums, art museums most often come to mind—solemn places where visitors stand in silence contemplating neat rows of paintings. The exploratory, hands-on science centre, the contextualized ethnographic collection (think dioramas), and the storytelling of history museums seem worlds away. But all museums have a history to tell. Museums are more than containers of things; rather, they are complex reflections of the cultures that produced them, including their politics, social structures, and systems of thought.

The word “museum” comes from the nine Muses, the classical Greek goddesses of inspiration, though the famed “Museion” of ancient Alexandria was more like a university, with an important library, than a place for the display of objects. While scholars generally place the earliest museum (in the sense that we understand it today) in seventeenth or eighteenth-century Europe, there were earlier collections of objects and sites of display, including the public squares or *fora*¹ of ancient Rome (where statuary and war booty were exhibited), medieval church treasuries (for sacred and valuable objects), and traditional Japanese shrines where small paintings (*ema*, traditionally of horses) were hung to draw good favour.

The modern museum, as a secular space for public engagement and instruction through the presentation of objects, is tightly bound to several institutions that arose simultaneously in 18th and 19th-century Europe: nationalism fused with colonial expansion; democracy; and the Enlightenment. Thus this historical essay and several others in this series on museums² focus largely on Europe and North America. The influence of the museum model, as a tool of colonialism but also as a site for local adaptation and self-definition in places other than the West, are two sides of an important coin that is just beginning to receive attention from art historians.

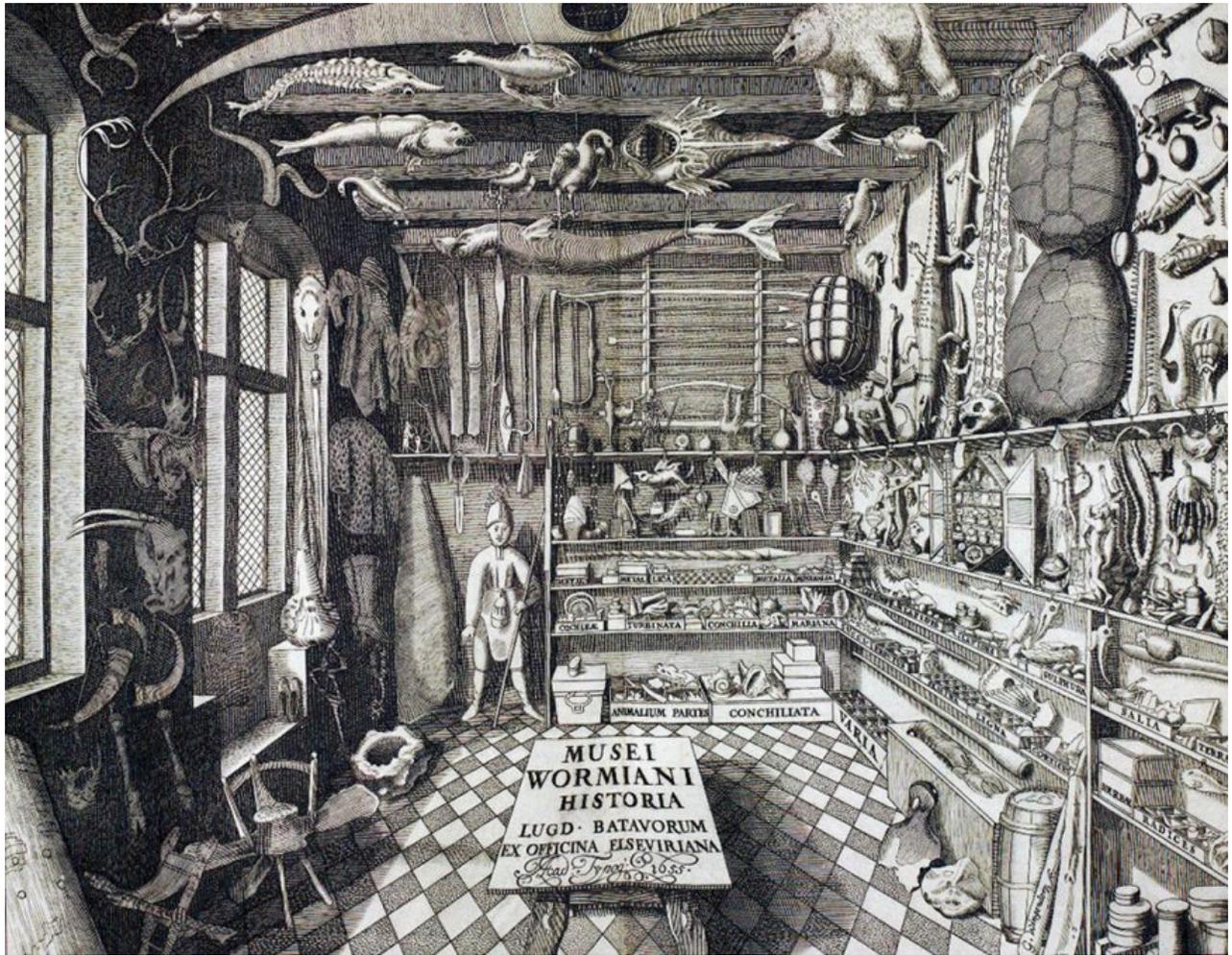


Relief panel showing *The Spoils of Jerusalem being brought into Rome after 81 C.E.*, marble, 7 feet, 10 inches high on the Arch of Titus, in the Roman Forum, erected by Emperor Domitian after the death of his brother Titus in 81 C.E., commemorating the capture of Jerusalem by Titus in 70 C.E. (photo: Steven Zucker, CC BY-NC-SA 2.0)

Wunderkammern

The nearest thing to a museum in **early modern Europe** were the **Wunderkammern**, or cabinets of wonders, assembled by curious nobles, wealthy merchants, and scholars. Emerging just as Europe was extending its reach into “new” continents and cultures, *Wunderkammern* were places to gather together, interpret, and show off the riches of the world. Some were literal cabinets, fitted with cupboards and drawers; others were rooms stuffed with animal, mineral, vegetal, and artistic treasures. Much like our museums—and differently from church treasuries and displays of war booty—*Wunderkammern* were intended to deepen people’s knowledge through the presentation of things.

1. For more information on the fora, see this article on the Forum Romanum (The Roman Forum)
2. View the second essay in the series, Museums and Politics: The Louve in Paris. The remainder of the series can be found at Understanding Museums.



Frontispiece depicting Ole Worm's cabinet of curiosities, from *Museum Wormianum*, 1655 (Smithsonian Libraries). Ole Worm was a Danish physician and natural historian. Engravings of his collection were published in a volume after his death.



Display cabinet from Augsburg, Germany, c. 1630, ebony and other woods, porphyry, gemstones, marble, pewter, ivory, bone, tortoiseshell, enamel, mirror glass, brass, and painted stone, 73 x 57.9 x 59.1 cm (The J. Paul Getty Museum)

In most other ways, however, *Wunderkammern* differed from modern museums. They were the domains of the wealthy elite, typically located in a private palace and open only to the collector, his immediate circle, and the occasional visitor who was properly furnished with a letter of introduction. This intimacy meant that objects could be taken from shelves, handled, juxtaposed, and discussed before being returned to storage, often out of sight. *Wunderkammern* were more like private study collections than the art museums most of us know today.

As is true of all museums, the organization of the *Wunderkammern* mirrored the intellectual outlook of their day. “Wonders”—extraordinary objects like featherwork from New Spain³ or a spiraled unicorn horn (actually the tusk of a narwhal)—were among the most valued, as marvelous expressions of creation. At the same time, *Wunderkammern* were all-encompassing, ideally including every kind of object, both natural and artificial (i.e. made by human hands) from every corner of the world.

Wunderkammern were seen as “microcosms” of God’s creation: the *cosmos*, Greek for “universe,”

was encapsulated in one, miniaturized reflection of its literal awesomeness. This was an age of rising scientific interest, but this interest was still thickly wrapped in religious covers. In the worldview of elite European collectors, all elements of the cosmos were interconnected in a perfectly balanced web of meaning. If one laid out a *Wunderkammer* in imitation of this divine plan, the plan would be revealed. **Francesco I de’ Medici of Florence**, for example, probably arranged his collection according to the four Aristotelian elements: earth, air, fire, and water. Objects as varied as armor, mirrors, and enamels were linked as fire-objects (since they were created using heat), pearls and narcotics (typically diluted for use) as water-objects, and so forth. Other *Wunderkammern* had other organizational systems, but they were typically rooted in visual or conceptual resemblance (e.g. fire=forge=armor).



The studiolo of Francesco I in the Palazzo Vecchio, Florence. Though it is empty now except for the paintings on the walls and ceiling, it originally contained Francesco I’s collection of rare objects. (Photo: Web Gallery of Art, CC 0)



Robert Smirke, south portico of the British Museum, 1846–47 (photo: Ham, CC BY-SA 3.0)

Toward the middle of the eighteenth century a different structure emerged, one associated with several important trends. One of these was the rise of the Enlightenment. This intellectual movement aimed to make sense of a world that—from the perspective of Europeans who were colonizing other places around the globe—was revealing new things that demanded new explanations. Enlightenment thinkers relied on the emerging tools of secular empiricism, or sense-based evidence, and proof through repetition—that is, the guiding concepts that lie at the root of modern science.



The Zoological Gallery in the British Museum, c. 1845, engraving (The Wellcome Collection, Public Domain)



Richard Westmacott, *The Progress of Civilization*, pediment of the south portico of the British Museum, 1850s (photo: Matt Lancashire, CC BY-NC 2.0)

The British Museum⁴ embodies the ideals of the Enlightenment. Founded in 1750 as a gift to the British nation by Sir Hans Sloane, its core collection consists of specimens he acquired as a medical doctor in the **West Indian** colonies (plants, birds, and seashells, for example) and objects he purchased from other explorers (including ethnographic and archaeological objects and manuscripts). These were eventually housed in an imposing building that featured an image of Britannia, the personification of the British Empire, at the apex of its great triangular pediment. This architectural reference to classical temples⁵ was intentional, symbolizing a space of protection and prestige, and the nationalist imagery above its entrance made it clear just who controlled the materials within—much of it from the colonies.

The British Museum inherited the all-inclusive approach to collecting characteristics of the *Wunderkammern*, though it focused on typical objects, or specimens, as much as exceptional ones. Not for nothing are the British Museum and its kin termed “encyclopedic” (encyclopedias were another product of the 18th century). Rather than mirroring the balanced, interwoven web of the divine microcosm, however, the new sciences emphasized differentiation and development as tools for an empirical understanding of the universe.

4. For more information on the British Museum, read Robert Smirke, *The British Museum*

5. Learn more about classical temples by reading, *Introduction to Ancient Greek Architecture*



View of the Campidoglio, Rome, with the Capitoline Museum at top right, 1750, print, 32 x 41 cm (Bibliothèque nationale de France)

The rise of museums

Museums reflected and helped shape that outlook. The Enlightenment is when we begin to see specialized collections, including museums devoted only to art—the Capitoline (Rome, 1734), the Louvre⁶ (Paris, 1793), and the Alte Pinakothek (Munich, 1836). Similarly, dedicated collections of plants (botanical gardens), animals (zoological gardens), and eventually natural history and ethnographic objects emerged. One key thing these collections shared was a scheme of linear, didactic layouts dedicated to narratives of development or progress.

6. Read more about the Louve in Museums and Politics: The Louvre, Paris



View through the Egyptian Room in the Townley Gallery at the British Museum, 1820, watercolor, 36.1 x 44.3 cm (The British Museum).

In art museums, this meant chronological arrangements subdivided by nation, local school, and artist and based in the comparison of visual forms: for instance, the idea that ancient art leads to the Renaissance, which leads to French Neoclassicism,⁷ or that Egyptian art was less “developed” than Greek art. Using different examples, this same history of art could be repeated in different places, much like a scientific demonstration or a proof. A similar general narrative continues to define many art museums today.

Museums and History, from Making History

Inside the Lost Museum, an interactive timeline of museum history

John Cotton Dana, "The Gloom of the Museum" (1917). Republished in Gail Anderson, ed. *Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift* (Walnut Creek, Cal.: Rowman and Littlefield Publishers, Inc., 2004), pp. 13-29.

Larry J. Feinberg, "The Studiolo of Francesco I Reconsidered," in *The Medici, Michelangelo and the Art of Late Renaissance Florence* (New Haven and London: Yale University Press, 2003), pp. 67-76.

Paula Findlen, "The Museum: Its Classical Etymology and Renaissance Genealogy." *Journal of the History of Collections*, vol. 1, issue 1 (January 1989), pp. 59-78.

Carol Paul, ed., *The First Modern Museums of Art: The Birth of an Institution in 18th- and 19th-Century Europe* (Los Angeles: Getty Publications, 2012).

For an example of Women and their colonial collecting practices, [read](#): Goldsworthy, Joanna. "Fanny Parkes (1794-1875): Female Collecting and Curiosity in India and Britain." *East India Company at Home, 1757-1857*, edited by Margot Finn and Kate Smith, UCL Press, 2018, pp. 131-52. JSTOR, <https://doi.org/10.2307/j.ctt21c4tfn.14>.

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1.5 Neoclassicism and the Late Neoclassical

The encyclopedia of art describes Neoclassicism as “yet another return to the Classical Orders of Greek and Roman Antiquity on a monumental level, albeit with the retention of all the engineering advances and new materials of the modern era.”

In France, the style began during the rule of The Sun King, King Louis the XIV, and saw an explosion of design during the reign of Napoleon. The French wealthy classes reinterpreted neoclassicism when designing their private homes, by incorporating tropes like faux ruins, grottos, and fountains inserted into the landscape, while more experimental architects used it to design a range of civic structures.



Johann Joachim Winckelmann, *Thoughts on the Imitation of Greek Works in Painting and the Art of Sculpture*, translated into English in 1765

Moving into the period of the enlightenment and neoclassicism, we witness a new form of sculpture and painting taking place, combining theatre, aesthetics, ideology, and commerce within a classical understanding of form. This was influenced by a German text written in 1755, and translated into English in 1765. Johann Joachim Winckelmann, (1765) claimed the beauty in classical sculpture was found in the understanding by the Greeks of sculpture as a living art being eternally relevant, transcending space and time. He wrote, “The only way to become great and, if possible, inimitable is by imitation of the ancients.” He did not suggest sculptors should make copies of ancient sculptures, but instead infuse into their works the essential aesthetic and nearly spiritual political ideals of Ancient Greece and Rome, of which he described as demonstrating a “noble simplicity and calm grandeur.”

Living in Venice during the period after his first publication, Winckelmann’s theories in sculpture influenced Italian artists, most notably Antonio Canova.



Antonio Canova *Cupid and Psyche* 1787 – 1793

Canova was a young Italian artist who spent much of his youth copying ancient Roman sculpture. By the time he was 20 he was awarded the position of being the sculptor of two popes and designing their tombs. His free-standing sculptural works like this one of Cupid and Psyche, were **carved in the round**. A Sculptural phrase meaning: a free-standing sculpture where the entire composition can be seen from all angles, allowing the viewer to move around the object.

According to the Louvre museum, The story of Psyche symbolizes the ordeals the soul must undergo in order to achieve happiness and immortality.¹ In utilizing an ancient Greek and Roman myth of classical antiquity, Canova is incorporating Winkelmann's idea of ancient spiritual aesthetics into a contemporary articulation of sculpture. Something that could be used not only for the purpose of a retelling of ancient mythology; but as an object

specifically designed to be housed in a museum and viewed while being used as an educational tool. Originally, art was used as educational objects, but they were primarily on view in political or religious settings and were used to help articulate biblical stories or stories of vice and virtue as it pertains to the workings of society. In *Cupid and Psyche*, We are now seeing an object, that is solely for the purpose of being considered beautiful and to be seen by all types of people in an exhibition-type setting.

Four primary virtues; as prescribed by ancient Romans, are called the Cardinal Virtues, temperance, justice, prudence, and fortitude. More modern use of the term, as prescribed by the Catholic church during the renaissance, describes virtue as being Behaviour showing high moral standards, by the neoclassical and romantic periods the list includes 7 virtues and 7 vices, Charity, Chastity, Diligence, Humility, Kindness, Patience, Temperance, and the 7 vices are Envy, Greed, lust, sloth, pride, wrath, gluttony. It is also here in Canova's sculpture of *Cupid and Psyche* where we see the beginnings of an art style known as Romanticism. Romanticism, though still maintaining a classical ideal in formal elements, artists also imbued the objects with an emotive quality. That being of the emotions, to influence the viewer at a personal and individual level.

1. http://musee.louvre.fr/oal/psyche/psyche_acc_en.html



Sir Joshua Reynolds, *Sarah Siddons as Tragic Muse*, 1784

During this period, Women are embodying the ideas of virtue and vice on a more celebrated level, the social level of celebrity, and this is rooted in the embodiment of the actress as Muse to the arts.² Throughout history women were used as a muse to influence considerable creative endeavours, the women depicted were typically metaphorical or allegorical ideas of women, following Greek mythology which consisted of nine muses, who were minor goddesses in the Greek pantheon. Traditionally, images or depictions of women were imagined reflections of the nine goddesses. In later years, Christianity incorporated ideals of the muses into their definitions on saints, or female biblical figures. As we saw last year, with the professionalization of acting for women, came the idea that specific women could function in the public sphere of society more so as a characterization of expectations put on them by that society. The secular understanding of the muse, being a female figure to advance human accomplishment and endeavour by way of otherworldly inspiration. We will revisit this idea in the Chapter on Romanticism.

The late-Neoclassical style followed the strict formal elements of the neoclassical, yet it also encouraged the inclusion of metaphoric storytelling. The United States used it extensively, to demonstrate its connection to the ancient systems of power of Europe, and to influence its standing as a world power on the global stage of authority.

In the UK, the neoclassical was very much embedded into arts education, and into the professionalization of artists as purveyors of Culture. The Royal Academy of London was founded in 1768, and it differed

from the French academy by it being a private institution not affiliated with royalty. The Royal Academy was founded by the artists themselves, on the basis of merit alone. In the French Academy, only four women were admitted between the years 1648-1706, and by 1770 the men of the academy cut off the admittance to women to only four at a time, with an emphasis on international women artists, French women artists were not accepted into the academy. In London, we see a different story, with two Swiss women painters being named founding members of the academy. However, no other women were elected into the academy until 1922, and those women were not offered full membership. The London academy also had regulations concerning the allowance of women to be included in life drawing classes. These were not open to women. One of the founding women was Angelika Kauffmann, an artist who was strongly influenced by Winkelmann's theories on art, and society.³

So look at this painting of a life drawing class at The Royal Academy of London in 1771. What do you see?

2. Munns, Jessica "Celebrity Status: The Eighteenth Century Actress as Icon," In Tiffany Potter. *Women, Popular Culture, and the Eighteenth Century*. University of Toronto Press, 2012. EBSCOhost, <https://search-ebSCOhost-com.ezpxy.fanshawec.ca/login.aspx?direct=true&db=e000xna&AN=682757&site=eds-live>.

3. <https://www.royalacademy.org.uk/page/a-brief-history-of-the-ra>



Angelica Kauffmann
(1741 – 1807)

Mary Moser
(1744 – 1819)

*The Royal
Academy of
Arts, London*

Johan Joseph Zoffany, *The Academicians of the Royal Academy*, 1771-72

Please Read

National Portrait Gallery, In Focus: Angelica Kauffmann https://www.npg.org.uk/assets/migrated_assets/docs/learning/digital/InFocus_AngelicaKauffmann.pdf

Additional Resources:

<https://www.royalacademy.org.uk/article/ra-magazine-jenny-uglow-angelica-kauffman-ra>

<https://www.royalacademy.org.uk/art-artists/name/angelica-kauffman-ra>

Explore

The Angelika Kauffmann Research Project

- <https://www.angelika-kauffmann.de/en/akrp-home-2/>

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1.6 Colonial and Federal Design - USA

Please Read

pp 214–232 John Pile, and Judith Gura. *History of Interior Design*. Wiley, 2014. <https://archive.org/details/HistoryOfInteriorDesign/mode/2up>

Thomas Jefferson and his design of Monticello

<https://heald.nga.gov/mediawiki/index.php/Monticello>



Jane Braddick Peticolas, *View of the West Front of Monticello and Garden*, 1825.

Jefferson began planning Monticello in 1767, and construction began two years later. He drew heavily from Andrea Palladio's *Four Books of Architecture* (1570) when designing the first version of his neoclassical house, a six-room structure featuring a two-story portico at the entrance [Fig. 2]. In an architectural memorandum that he wrote in 1769, for example, Jefferson recorded specific figures from Palladio's text as well as from James Gibb's *Rules for Drawing the Several Parts of Architecture* (1738), to which he referred during the construction of Monticello.^[2] He held copies of both architectural treatises as part of his extensive personal library, which contained a significant collection of architecture and landscape design literature.^[3]

On November 26, 1770, Jefferson moved from Shadwell, his childhood home in Albemarle County, Virginia, to Monticello, occupying the top floor of the recently completed South Pavilion, the first brick building to be constructed on the property.^[4] In 1782 the French Major General François-Jean Beauvoir, Marquis de Chastellux, an early visitor to Monticello, wrote that Jefferson was “the architect, and often one of the workmen” on the project and described the house—then still in progress—as “very elegant,” proclaiming “Mr. Jefferson is the first American who has consulted the fine arts to know how he should shelter himself

Over a period of more than forty years, between approximately 1767 and 1809, Thomas Jefferson designed, constructed, and renovated the house and gardens of his plantation home, Monticello [Fig. 1]. Located on a mountaintop southwest of Charlottesville in the Piedmont region of Virginia, the site was part of the 5,000-acre property in the Rivanna River district that he inherited from his father, Peter Jefferson, in 1757.^[1]



Thomas Jefferson, *Monticello: 1st version (elevation)*, probably before March 1771.

from the weather” (view text). By the summer of 1784, when Jefferson departed for Paris to serve as minister to France, the exterior of the first house at Monticello was largely complete but the interior remained unfinished.^[5]

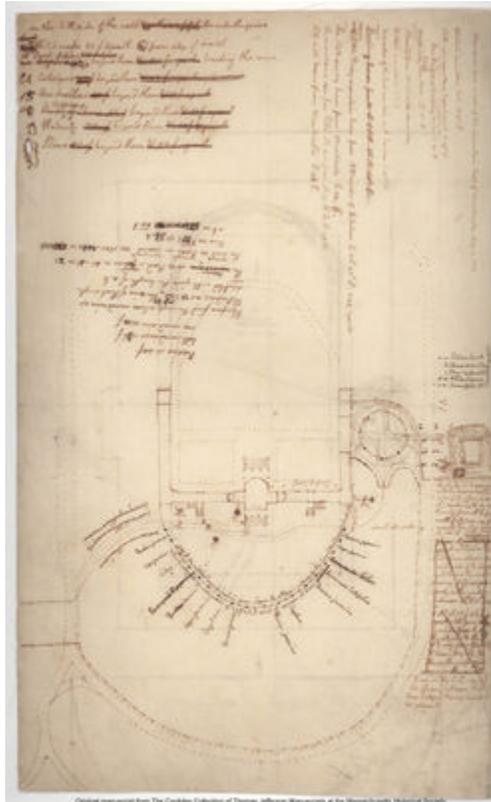


To take a virtual tour of the interior design at Monticello visit this link http://explorer.monticello.org/virtualtour/?s=pano12&_ga=2.230223132.1009693338.1651156596-203217858.1651156596



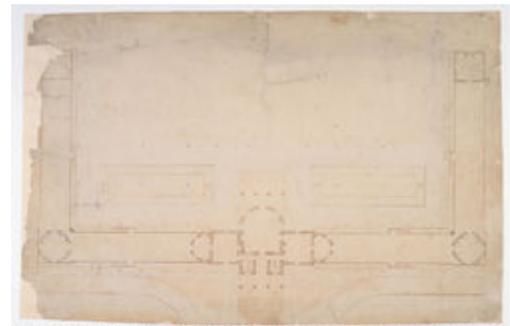
Thomas Jefferson, *Monticello: mountaintop (plat)*, 1809.

Whereas much is known about the construction of the dwelling during this initial phase, the landscape design during this period is less well understood. On May 15, 1768, Jefferson recorded in his *Account Book* that he had contracted with John Moore to clear and level 250 square feet of the mountaintop before Christmas, so that construction on the new house could begin the following year. By summer of 1769, Jefferson had planted fruit trees in an orchard on the southeast side of the mountain and begun also begun preparations for a kitchen garden. A park with a circumference measuring 1,850 yards had been cleared on the north side of the mountain by September. Work on the first (or uppermost) of four roundabouts—roads that encircled the mountain at different elevations—began by November 1772. The roundabouts were connected to one another by roads that cut across the mountainside obliquely, as seen in this 1809 survey by Jefferson of the mountaintop [Fig. 3].^[6]



Thomas Jefferson, *General plan of the summit of Monticello Mountain, before May 1768*

Jefferson also recorded an elaborate landscaping plan for Monticello in his Account Book of 1771, but much of the design was never realized. In the plan, he called for the establishment of a burial ground with a “small Gothic temple of antique appearance” and the construction of a temple or grotto by the spring on the north side of the property. He also planned to thin the trees throughout the grounds and “intersperse Jessamine, honeysuckle, sweetbriar, and . . . hardy flowers” (view text).^[7] Two early plans by Jefferson of the house and surrounding grounds indicate that he intended to create rectangular flower beds on the west side of the mansion and a semicircular arrangement of trees on the east side, but these features were not added until more than three decades later [Figs. 4–5]. Additional clues about Jefferson’s planting activities during these early years are provided in his *Garden Book*, which he maintained between 1766 and 1824. According to Jefferson’s records, various trees and flowers had been planted before he departed for Europe in 1784. This suggests the presence of flower beds near the house, although their exact location is undetermined.^[8]



From the Coolidge Collection of Thomas Jefferson Manuscripts, Massachusetts Historical Society

Thomas Jefferson, *Plan showing the rectangular flower beds and proposed temples at the corners of the terrace walks at Monticello, before August 4, 1773*

Jefferson cultivated a wide variety of fruits and vegetables at Monticello, planting an orchard, as noted above, as early as 1768 and a vegetable garden and vineyards by 1774. Under the guidance of Filippo Mazzei (1730–1816)—a Florentine horticulturalist and wine merchant who befriended Jefferson and settled in Albemarle County in 1773—Jefferson hired professional Italian gardeners Antonio Giannini and Giovanni da Prato to oversee the care of his fruit trees and

vineyard.^[9] Enslaved gardeners such as George Granger Sr., carried out much of the day-to-day work caring for the “orchards, grasses &c.”^[10]

The five years that Jefferson spent abroad had a significant impact on his views of domestic architecture and landscape design.^[11] During a visit to England in April 1786, Jefferson, accompanied by John Adams (1735–1826), visited sixteen English gardens, using Thomas Whateley’s *Observations on Modern Gardening* (1770) as his guide, and he recorded his impressions in his travel diary.^[12] Jefferson apparently disliked the more formal gardens he visited, complaining, for example, that Chiswick House “shows still too much of art” and that the gardens at Hampton Court Palace were “old fashioned.” He preferred the style of the gardens at Esher Place, remarking that the clumps of trees “balance finely—a most lovely mixture of concave and convex.”^[13]

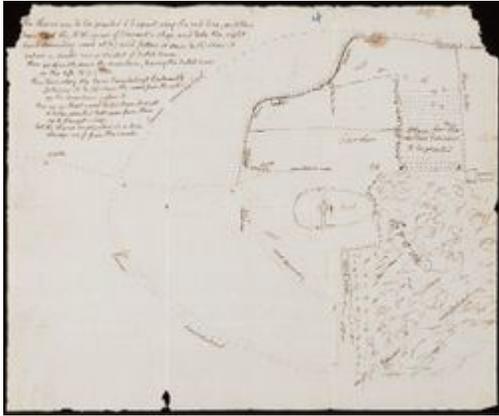
Jefferson returned from Europe in 1789, eager to transform Monticello according to his new ideas. In a letter to Angelica Schuyler Church (1756–1814), written just before he departed for Virginia, Jefferson wrote that he looked forward to being “liberated from the hated occupations of politics” so that he could turn his attention back to Monticello: “I have my house to build, my fields to form, and to watch for the happiness of those who labor for mine” (view text). However, just a few months after landing in the United States, President George Washington appointed Jefferson the first U.S. secretary of state, a position he held through 1793; the implementation of his new plans for Monticello would have to wait. Jefferson’s son-in-law Thomas Mann Randolph (1768–1828), with the participation of Jefferson’s daughters Martha Jefferson Randolph (1772–1836) and Mary Jefferson (1778–1804), directed basic farming and gardening activities at Monticello in Jefferson’s absence.^[14]

Jefferson resigned as secretary of state in January 1794 and retired to Monticello. Lucia Stanton has argued that Jefferson was largely focused between 1794 and 1796 on reorganizing the plantation, dividing it into quarter farms—each with seven fields of forty acres—in a “quest for economy and efficiency.” Perhaps the most significant transformation during these years was Jefferson’s decision, in an effort to reverse soil exhaustion, to replace tobacco with wheat as the plantation’s primary cash crop. The switch greatly affected the living and working conditions of the approximately one hundred enslaved people who lived at Monticello during this period. Wheat demanded more land for cultivation than tobacco, and thus, Stanton argues, drawing on archaeological evidence, that the accommodations for many enslaved field workers changed from from close clusters of large multi-family dwellings located near the overseer’s house to smaller, single-family cabins located on “scattered sites on the fringes of cultivated lands.”^[15] Jefferson also made some improvements to the ornamental landscape at Monticello during these years, hiring the professional Scottish gardener Robert Bailey in 1794 to assist in laying out the grounds.^[16]

In 1796 Jefferson embarked on a major expansion and renovation of the neoclassical house that he would later term his “essay in Architecture”—a project that was informed by the modern domestic architecture he had seen while living in Europe (view text). Jefferson removed the upper story of the original house; extended the northeast front to include a large entrance hall, library, and three bedrooms; and completed a second level of bedrooms within the first floor so that the house appears to be only a single story from the outside. He also added a dome—a first in American domestic architecture—to the house in 1800, inspired by the Temple of Vesta in Rome. L-shaped dependency wings nestled into the hillside to the north and south of the mansion largely kept utilitarian areas of the house—such as the kitchen, dairy, washhouse, privy, and horse stalls—out of view. Above the dependency wings, Jefferson constructed nine-foot-wide raised terraces that provided open views of the landscape from the house. According to William L. Beiswanger, these L-shaped terraces recall the elevated walkways suggested by the Scottish theorist and critic Lord Kames (1696–1782) in his *Elements of Criticism* (1762), a work that Jefferson knew by 1771.^[17] Other utilitarian spaces, including several slave quarters, servant quarters, storehouses, and skilled workshops (such as the joinery and weaving cottage), were located along Mulberry Row—a street named for the mulberry trees planted on either side of it—that was located about 200 feet southeast of the mansion.^[18]

Following a visit to the estate in May 1796, Isaac Weld (1774–1856), an Irish travel writer, described the changes underway and predicted that Monticello “[would] be one of the most elegant private habitations in the United States” (view text). One of the features of the house noted by Weld was the addition of a greenhouse adjacent to Jefferson’s private apartments, situated where his study opened onto the Southeast Piazza. Writing to William Hamilton, owner of the Philadelphia estate The Woodlands, in 1808, Jefferson described his greenhouse as “only a piazza adjoining my

study” and explained that he intended to use “it for nothing more than some oranges, Mimosa Farnesiana & a very few things of that kind” (view text). The piazza was apparently without a heating system, and, according to Beiswanger, “its success as a greenhouse was limited.” The space was multipurpose, and Jefferson even added a workbench in order to use the space as a small workshop. Although nothing remains of the aviary at Monticello, which Jefferson likely designed to house his pet mockingbirds, a brief description in Jefferson’s building notebook suggests that it too was located in the Southeast Piazza and that the floor of the cage was high enough to walk under.^[19]



Thomas Jefferson, *Plan of the grounds at Monticello*, 1806

Between 1797 and 1809, Jefferson spent much of his time in Washington, DC, while serving first as vice president of the United States (1797–1801) and then as president (1801–1809). Renovations on the house at Monticello continued throughout Jefferson’s absence and were not completed until 1809. Jefferson waited to implement a second major round of improvements to Monticello’s landscape. On July 31, 1806, while in the midst of his second term as president of the United States, Jefferson wrote from Washington to Hamilton that “having decisively made up my mind for retirements at the end of my present terms, my views & attentions are all turned homewards” and noted that he would wait to improve the grounds “in the style of the English gardens” until his return to Monticello (view text). However, as early as 1804, Jefferson began to put his ideas to paper, penning his “General

ideas for the improvement of Monticello” (view text). Jefferson’s plans aimed to improve the views from the house, intending to arrange lawns and clumps of trees to maximize vistas between the upper and lower roundabouts and to create a pleasure ground with a large grove of trees “broken by clumps of thicket.” He also wrote of his desire to create a ha-ha made of stone excavated from the nearby garden (likely to save costs) along Mulberry Row. The ha-ha, which surrounded the west lawn, was not completed until 1814.^[20] In 1806 Jefferson sketched plans for the mountaintop, featuring a large grove northwest of the mansion; an expansion of the vegetable garden and orchard to the south of the house; and an oval lawn or “Level” on the west front [Fig. 6].

The expansion of the fruit and vegetable gardens was a major undertaking during these years. In 1807 Jefferson hired a crew of enslaved laborers from Fredericksburg, Virginia, to move approximately 200,000 cubic feet of Piedmont clay to expand and transform the existing vegetable garden into a 1,000-foot-long terraced vegetable garden. 5,000 tons of rocks were placed to retain the terraces, and the arduous work took three years to complete. During the years Jefferson lived in Washington, his daughter Martha, aided by the enslaved gardeners George Granger Sr., “Gardener John,” and Goliah, tended the vegetable garden at Monticello.^[21] After an 1809 visit to the plantation, Margaret Bayard Smith (1778–1844) noted that there was still much work to be done on the vegetable garden and wrote that the view from the garden was “at present its greatest beauty.” Smith also observed that Jefferson kept all of his garden seeds “labeled and in the neatest order” in a closet (view text). 330 varieties of 99 species of vegetables and herbs were grown in this two-acre garden at Monticello, including species native to the hot climates of South and Central America, the Mediterranean, Africa, and the Middle East, and seeds that Jefferson acquired through the Lewis and Clark expedition.^[22] According to Peter J. Hatch, Jefferson took advantage of the terraced microclimates to “grow more vegetables with significantly less skill or labor” than was required by a more traditional and refined English-style kitchen gardens like the one found at George Washington’s Mount Vernon estate.^[23]

Thomas Jefferson also improved the fruit garden, comprising two small vineyards, berry squares, a small nursery, and the 400-tree South Orchard, located to the south of the vegetable garden. The orchard had been surrounded by a hedge of hawthorn bushes that Jefferson purchased from the nurseryman Thomas Main in Washington, DC, and shipped to Monticello in February 1806.^[24] In 1809, workers erected a ten-foot chestnut board paling fence surrounding the vegetable and fruit gardens that could be locked to keep the produce out of the reach of animals, plantation workers, and unwanted guests.^[25] On the north side of the mansion, a second orchard was planted with cider apples (to take advantage of this orchard’s relatively cooler temperatures) and peach trees.^[26]



Thomas Jefferson, Sketch of the garden and flower beds at Monticello, June 7, 1807

From Washington, Jefferson worked primarily with his granddaughter Anne Cary Randolph to design and care for the new oval flower beds that were installed in 1807–8 on the east and west fronts of the mansion and the flower border along the winding walk surrounding the lawn (view text) [Fig. 7]. Jefferson instructed the overseer Edmund Bacon that Wormley Hughes, an enslaved man who had been trained by Bailey and by 1806 had become the principal gardener at Monticello, should prepare the flower beds for planting (view text)^[27] Many of the flower seeds and bulbs were procured by Jefferson from the Philadelphia nurseryman Bernard M'Mahon (view text).^[28]

In 1808 Jefferson also sent Bacon instructions for an experimental garden, reserving part of the ground between the third and fourth roundabouts for “lots for the minor articles of husbandry, and for experimental culture, disposing them into a ferme ornée by interspersing occasionally the attributes of a garden” (view text).^[29] According to Therese O'Malley, southern plantations in the United States such as Monticello exemplify the ferme ornée, as endorsed by the English garden designer and writer Stephen Switzer (1682–1745) in his *Ichnographia Rustica* (1742). Jefferson's plan for the spring roundabout at Monticello shows how Jefferson integrated farm and

garden elements at Monticello. With its use of spiral and serpentine forms, the plan also suggests the influence of Batty Langley's “irregular” garden designs published in his *New Principles of Gardening* (1728).^[30]

Jefferson continued to play an active role in managing his gardens and farms at Monticello until about 1816, when, at the age of seventy-three, he turned their care over to his grandson Francis Eppes (1801–1888).^[31] Jefferson died at Monticello a decade later, on July 4, 1826, and was interred in the cemetery on the site. To pay off Jefferson's debts, his daughter Martha and grandson Thomas Jefferson Randolph (1792–1875) sold most of the contents of the mansion, as well as farm animals, equipment, and 140 enslaved people by public auction in 1827.^[32] Smith, who returned to Monticello for a second visit in 1828, remarked on the dilapidated state in which she found the property at that time, noting “Ruin has already commenced its ravages” (view text). In 1831, Jefferson's heirs sold the Monticello to Dr. James T. Barclay of Charlottesville, who attempted to turn the estate into a silkworm farm. The venture quickly failed, and in 1834 Barclay sold Monticello to U.S. naval officer Uriah Phillips Levy. The Thomas Jefferson Foundation purchased the estate from Levy's nephew, Jefferson Monroe Levy, in 1923.

Soon after taking over the estate, the Thomas Jefferson Foundation began to restore it, starting with the mansion and then replanting the groves, vegetable garden, orchards, and vineyards. Information for the restoration was gleaned not only from Jefferson's detailed plans and notes but also from pioneering landscape archaeological excavations, which began in June 1979 and uncovered the remains of the roundabouts, the ha-ha and paling fence, a complex of buildings along Mulberry Row, and the terraced gardens, vineyards, and orchards.^[33] In 1997, archaeologists began a long-term Plantation Archaeological Survey to document and analyze the history of settlement and land-use on the more than 2,000 acres of land that comprised the core of Jefferson's plantation. Through extensive examinations of the terraced garden wall, the kitchen dependency, and the four corner terraces, the survey has yielded significant insights into how Monticello was constructed and how the surrounding landscape was modified during and after Jefferson's lifetime. The survey has revealed much about the lives of Monticello's enslaved inhabitants as well. Between 2000 and 2002, for example, archaeologists uncovered the Park Cemetery, a burial ground for enslaved African-Americans, which was located on the southern flank of Monticello Mountain.^[34] The Thomas Jefferson Foundation continues to operate Monticello as a historic site, and archaeological research into the house and grounds is ongoing.

—Lacey Baradel

For more references and direct images, texts and quotes visit the original site here <https://heald.nga.gov/mediawiki/index.php/Monticello>

Site Dates: 1767–present

Site Owner(s): Peter Jefferson August 1707–1757; Thomas Jefferson 1743–1826; Martha Jefferson Randolph 1772–1836; James T. Barclay 1807–1874; Uriah P. Levy 1792–1862; Jefferson Monroe Levy 1852–1924; Thomas Jefferson Foundation 1923

Associated People: Antonio Giannini 1778–1782, gardener; Giovannini da Prato c. 1781–1812, gardener; Robert Bailey 1794–1796, gardener; Wormley Hughes 1781–1858, enslaved gardener; Tom Shackelford, enslaved gardener; George Granger Sr. 1796, enslaved gardener; “Gardener John” 1798–1800, enslaved gardener; Goliah c. 1802, enslaved gardener; Edmund Bacon 1806–1822, overseer; Anne Cary Randolph 1791–1826

Location: Charlottesville, VA · 38° 0′ 30.96″ N, 78° 27′ 19.40″ W

Condition: Extant

Keywords: Aviary/Bird cage/Birdhouse; Basin; Bed; Belvedere/Prospect tower/Observatory; Border; Bower; Bridge; Cascade/Cataract/Waterfall; Chinese manner; Clump; Column/Pillar; Dovecote/Pigeon house; Eminence; English style; Fence; Ferme ornée/Ornamental farm; Gate/Gateway; Greenhouse; Grotto; Grove; Ha-Ha/Sunk fence; Hedge; Kitchen garden; Labyrinth; Lawn; Nursery; Obelisk; Orchard; Park; Piazza; Picturesque; Pleasure ground/Pleasure garden; Pond; Portico; Prospect; Seat; Temple; Terrace/Slope; Thicket; Trellis; View/Vista; Walk; Wall; Wilderness; Wood/Woods

Other Resources: LOC; Getty TGN

Monticello, located near Charlottesville, Virginia, was the plantation home of the third president of the United States, Thomas Jefferson (1743–1826). Jefferson designed and redesigned the neoclassical mansion and gardens at Monticello over a period of more than forty years, from approximately 1767 until 1809. Especially notable landscape features include the innovative terraced vegetable garden and vineyards. Today, Monticello is operated as a historic site by the Thomas Jefferson Foundation.

Notes

1. ↑ For a transcription of Peter Jefferson’s will, see <http://tjrs.monticello.org/letter/1797>.
2. ↑ Thomas Jefferson, Memorandum Books, 1767, Jefferson Papers, *Founders Online*, National Archives.
3. ↑ Jefferson relied on either the 1715 or 1742 edition by Giacomo Leoni of Palladio’s text. For a catalogue of Jefferson’s library holdings, see E. Millicent Sowerby, comp., *Catalogue of the Library of Thomas Jefferson*, 5 vols. (Washington, DC, 1952–59), view on Zotero. See also William Bainter O’Neal, *Jefferson’s Fine Arts Library: His Selections for the University of Virginia Together with His Own Architectural Books* (Charlottesville: University Press of Virginia, 1976), view on Zotero.
4. ↑ Edwin Morris Betts, ed., *Thomas Jefferson’s Garden Book, 1766–1824* (Philadelphia: The American Philosophical Society, 1944), 20, view on Zotero; Kevin J. Hayes, *The Road to Monticello: The Life and Mind of Thomas Jefferson* (Oxford: Oxford University Press, 2008), 119, view on Zotero.
5. ↑ William L. Beiswanger, “Thomas Jefferson’s Essay in Architecture,” in *Thomas Jefferson’s Monticello* (Charlottesville: Thomas Jefferson Foundation; Chapel Hill: University of North Carolina Press, 2002), 2–5, view on Zotero. The north wing—the first part of the house to be habitable—was completed by about 1772, around the time that Jefferson married Martha Wayles Skelton (1748–1782).
6. ↑ Betts 1944, 12, 17, 18, view on Zotero. The first mention of the roundabout is a November 12, 1772, entry in

Jefferson's *Garden Book* (34). The exact dates of construction for the other three roundabouts is unknown, but Jefferson mentions the second roundabout in a March 30, 1782, entry in his *Garden Book* (94). The third and fourth roundabouts were completed by the time of his 1809 survey.

7. ↑ See also Peter Martin, *The Pleasure Gardens of Virginia: From Jamestown to Jefferson* (Princeton, NJ: Princeton University Press, 1991), 150, view on Zotero.
8. ↑ Betts 1944, vii, view on Zotero. Jefferson's *Garden Book* is in the collection of the Massachusetts Historical Society.
9. ↑ Martin 1991, 150–151, view on Zotero; Edwin M. Betts, "Jefferson's Gardens at Monticello," *Agricultural History* 19, no. 3 (July 1945): 182, view on Zotero; Philip J. Pauly, *Fruits and Plains: The Horticultural Transformation of America* (Cambridge: Harvard University Press, 2007), 24, view on Zotero; Peter J. Hatch, "A Rich Spot of Earth": *Thomas Jefferson's Revolutionary Garden at Monticello* (New Haven: Yale University Press, 2012), 56, view on Zotero.
10. ↑ Letter from Thomas Jefferson, July 29, 1787, from Paris to Nicholas Lewis, Papers of Thomas Jefferson, *Founders Online*, National Archives. During the late 1780s, while serving as minister to France, Jefferson entrusted friends and neighbors, especially Nicholas Lewis (1734–1808), to run Monticello as a tobacco plantation in his absence. Enslaved people living at Monticello not only maintained Jefferson's gardens but also established their own vegetable gardens on the property and sold extra produce to the Jefferson family. Hatch 2012, 63, view on Zotero.
11. ↑ Beiswanger 2002, 5, view on Zotero.
12. ↑ Adams was then serving as minister to the Court of St. James. Martin 1991, 145, view on Zotero; Hatch 2012, 20, view on Zotero.
13. ↑ Betts 1944, 111–12, view on Zotero. The memorandum, "A Tour to Some of the Gardens of England," is reproduced on pages 111–14.
14. ↑ Hatch 2012, 22, view on Zotero.
15. ↑ Lucia Stanton, "Those Who Labor for My Happiness": *Slavery at Thomas Jefferson's Monticello* (Charlottesville and London: University of Virginia Press, 2012), 72–73, 63, view on Zotero.
16. ↑ Bailey left Monticello in 1797 to start his own commercial nursery in Washington, DC. Hatch 2012, 23, 25, view on Zotero.
17. ↑ Lord Kames discussed the walkways in his in his essay "Gardening and Architecture." Beiswanger 2012, 5, 9, 23, view on Zotero.
18. ↑ William M. Kelso, "Jefferson's Garden: Landscape Archaeology at Monticello," *Archaeology* 35, no. 4 (July/August 1982): 38, view on Zotero.
19. ↑ Beiswanger 2012, 18, view on Zotero.
20. ↑ Martin 1991, 153–154, view on Zotero; William L. Kelso, "Landscape Archaeology and Garden History Research: Success and Promise at Bacon's Castle, Monticello, and Poplar Forest, Virginia," in *Garden History: Issues, Approaches, Methods*, ed. John Dixon Hunt (Washington, DC: Dumbarton Oaks Research Library and Collection, 1992), 36, view on Zotero.
21. ↑ Jefferson paid Lewis Dangerfield, a farmer from Fredericksburg, for the use of Dangerfield's enslaved workers. Hatch 2012, 5, 25, 30, 59, view on Zotero.
22. ↑ Hatch 2012, 3–4, 47, view on Zotero. Jefferson kept some of the seeds from the Lewis and Clark expedition to grow at Monticello, but he sent most to William Hamilton and Bernard M'Mahon in Philadelphia. Jefferson also received annual shipments of seeds from André Thöuin, director of the Jardin des Plantes in Paris, between 1808 and 1822. In 1809, shortly before leaving Washington, DC, to retire to Monticello, Jefferson purchased at least thirty new vegetable varieties for his garden from seedsman Theophilus Holt. See pages 19–20, 27, 33.
23. ↑ Hatch 2012, 7–8, view on Zotero.
24. ↑ Hatch 2012, 27, view on Zotero.
25. ↑ Kelso 1982, 39, view on Zotero.
26. ↑ Peter J. Hatch, "The Gardens of Monticello," in *Thomas Jefferson's Monticello* (Charlottesville, VA: Thomas Jefferson Foundation; Chapel Hill: University of North Carolina Press, 2002), 141, view on Zotero.
27. ↑ Stanton 2012, 190–91, view on Zotero.

28. ↑ Hatch 2002, 125, 129, 130, view on Zotero. According to Hatch, twenty-five percent of the flowers documented at Monticello were native to North America.
29. ↑ See also Martin 1991, 148, 161, view on Zotero.
30. ↑ Therese O'Malley, "Appropriation and Adaptation: Early Gardening Literature in America," *Huntington Library Quarterly* 55, no. 3 (Summer 1992): 409, 412–13, view on Zotero.
31. ↑ Martin 1991, 163, view on Zotero.
32. ↑ Stanton 2012, 69–70, view on Zotero.
33. ↑ Kelso 1982, 38, view on Zotero; Kelso 1992, 37–53, view on Zotero.
34. ↑ For documents related to past and current archaeological projects at Monticello, see <https://www.monticello.org/site/research-and-collections/current-research>.
35. ↑ ^{Jump up to:35.0 35.1 35.2 35.3} Betts 1944, view on Zotero.
36. ↑ François Jean Chastellux, Marquis de Chastellux, *Travels in North America in the Years 1780, 1781, and 1782*, 2 vols. (London: G. G. J. and J. Robinson, 1787), view on Zotero.
37. ↑ Thomas Jefferson to Maria Cosway, October 12, 1786, *Founders Online*, National Archives, last modified June 13, 2018, <http://founders.archives.gov/documents/Jefferson/01-10-02-0309>. Original source: *The Papers of Thomas Jefferson*, vol. 10, June 22–December 31, 1786, ed. Julian P. Boyd (Princeton: Princeton University Press, 1954, 443–550).
38. ↑ Thomas Jefferson to Angelica Schuyler Church, November 27, 1793, Papers of Thomas Jefferson, *Founders Online*, National Archives.
39. ↑ Isaac Weld Jr., *Travels through the States of North America and the Provinces of Upper and Lower Canada, during the Years 1795, 1796, and 1797*, 2nd ed., 2 vols. (London: John Stockdale, 1799), i, view on Zotero.
40. ↑ Thomas Jefferson to Mann Page, May 16, 1796, Papers of Thomas Jefferson, *Founders Online*, National Archives.
41. ↑ Frederick Doveton Nichols and Ralph E. Griswold, *Thomas Jefferson, Landscape Architect* (Charlottesville: University Press of Virginia, 1978), view on Zotero
42. ↑ Thomas Jefferson to William Hamilton, July 31, 1806, Papers of Thomas Jefferson, *Founders Online*, National Archives.
43. ↑ Thomas Jefferson to Anne Cary Randolph, June 7, 1807, Papers of Thomas Jefferson, *Founders Online*, National Archives.
44. ↑ Thomas Jefferson to Edmund Bacon, November 24, 1807, Papers of Thomas Jefferson, *Founders Online*, National Archives.
45. ↑ Thomas Jefferson to Anne Cary Randolph, February 16, 1808, Papers of Thomas Jefferson, *Founders Online*, National Archives.
46. ↑ Thomas Jefferson to Anne Cary Randolph, March 22, 1808, Papers of Thomas Jefferson, *Founders Online*, National Archives.
47. ↑ ^{Jump up to:47.0 47.1} Margaret Bayard Smith, *The First Forty Years of Washington Society*, ed. by Gaillard Hunt (New York: Charles Scribner's, 1906), view on Zotero.
48. ↑ Thomas Jefferson to Benjamin Henry Latrobe, October 10, 1809, Papers of Thomas Jefferson, *Founders Online*, National Archives.
49. ↑ Thomas Jefferson to Martha Jefferson Randolph, June 6, 1814, Papers of Thomas Jefferson, *Founders Online*, National Archives.
50. ↑ Martin 1991, view on Zotero.
51. ↑ J. C. (John Claudius) Loudon, *An Encyclopaedia of Gardening; Comprising the Theory and Practice of Horticulture, Floriculture, Arboriculture, and Landscape-Gardening*, rev. ed. (London: Longman et al., 1850), view on Zotero.

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PART 2: NINETEENTH CENTURY VICTORIAN ERA, REVIVALS, AND ACADEMIC HISTORICISM

2.1 Introduction

READ:

Chapter 11 John Pile, and Judith Gura. *History of Interior Design*. Wiley, 2014. <https://archive.org/details/HistoryOfInteriorDesign/mode/2up>

The Industrial Revolution marked a period of development in the latter half of the 18th century that transformed largely rural, agrarian societies in Europe and America into industrialized, urban ones. Goods that had once been painstakingly crafted by hand started to be produced in mass quantities by machines in factories, thanks to the introduction of new machines and techniques in textiles, iron making, and other industries. Fueled by the game-changing use of steam power, the Industrial Revolution began in Britain and spread to the rest of the world, including the United States, by the 1830s and '40s. Modern historians often refer to this period as the First Industrial Revolution, to set it apart from the second period of industrialization that took place from the late 19th to early 20th centuries and saw rapid advances in the steel, electric, and automobile industries.

(Excerpt From: <https://boisestate.pressbooks.pub/thecreativespirit/>)

The rise of technology and industry

By the 1860s, iron cooking ranges had arrived in most middle-class kitchens. They were an immense improvement on the old open fires, since they had built-in ovens and tanks for heating water. In the bathroom, water could be heated by gas-powered 'geysers', which were terrifying to the user but a blessing to the maid who no longer had to carry bath water up the stairs.

In the City, the old coffee houses were replaced by modern offices, using the new telegraph system to trade worldwide. Women were taken on as 'typewriters' and telephonists (the telephone was invented in 1877).

In 1834 Fox Talbot invented 'sun pictures' as photographs were called at first. They became a popular craze. 'Cartes de visite', mounted portrait photographs about the size of a modern credit card and used as visiting cards, were sold everywhere. Portraits of the Queen and her husband and children were popular. For the first time, her subjects could see what their Queen looked like, and by the end of the century, a 'pocket Kodak' cost just over a pound.

The international pre-eminence of London was confirmed when in 1883 Greenwich Mean Time was adopted worldwide.

After the triumph of Mr. Jennings's lavatories, at the Great Exhibition, public toilets known as 'halting stations' began to make a coy appearance in the streets. By 1852 there was one for men in Fleet Street and one for women in the Strand, but they were slow to spread. The design of lavatories caused much head-shaking, until Thomas Crapper developed his new improved model: 'a certain flush with every pull'.

The textile industry

Cotton needs a humid atmosphere, to keep the fibres pliable enough to twist into thread. The cotton industry settled in rainy Manchester for that reason, but the weaving and spinning sheds were still full of dust and fibres, which irritated and damaged the lungs of the operatives. The factories were tightly packed with moving machinery, without guards. There were moving belts everywhere which could catch a woman's hair and scalp her. A worker who leaned over to adjust a spindle risked losing a finger or a hand, or worse. Children were employed to clear faults, and accumulated dust, from underneath the machines. They often lost concentration, or fell asleep, with terrible results. The appalling clatter of a weaving or spinning shed led to occupational deafness, that was taken for granted.

Cotton spinning and weaving had been mechanised since the 1790s, using water power. By 1870 steam power was general. If the power-driven shafts and belts were to be economically used, factory workers had to comply with 'factory discipline' imposed by the overseers. Gradually the old one-to-one relationship between piece-work weaver and 'putter-out' gave way to impersonal contracts of mass employment.

Leeds and Halifax remained the centres for worsted and woollen spinning and weaving. (Worsted is a cloth with a smooth surface, resistant to wear, used for men's suitings. Woollen cloth has a softer 'handle'. It is used for women's fashions.)

Macclesfield became the new silk-weaving centre. Spitalfields in London still produced elaborately designed, beautiful, silk fabrics, but the market for them was shrinking. The chemical industry on Merseyside developed synthetic dyes which produced brighter colours than the old vegetable dyes. Magenta, a harsh purple, was a Victorian favourite.

Coke-Fueled Blast Furnace

The coke fueled blast furnace, made by Abraham Darby, is one of the many inventions that shaped the modern world. The blast furnace revolutionized the way that pig iron was melted down for the production of steel. It was also a much easier and more efficient way of producing steel. The blast furnace was created in 1709 as a way to use coke instead of charcoal, as a fuel.¹ Charcoal was becoming increasingly scarce and as a result it was also becoming increasingly expensive. This increase in price caused the production of steel to slow. This increasingly difficult way to produce steel created a demand for a new, cost efficient way to make steel.



*Philip James de Loutherbourg,
Painting of Coalbrookdale, 1801*

Abraham Darby, the creator of the coke fueled blast furnace, decided to settle his invention in the town of Coalbrookdale in Shropshire, England. Darby settled in Coalbrookdale because of its readily available supply of coal, which was one of the best options for making coke.

Blast furnaces revolutionized the production of steel.² It allowed for a faster production as well as a better product to be produced. Due to the fact that the coke-fueled blast furnaces allowed for the furnace to maintain

a hotter temperature for a longer time, the quality of the steel was finer. The invention of the coke-fueled blast furnace led to many other inventions that the Industrial Revolution is known for. The blast furnace allowed for steel structures to be made faster and cheaper, propelling the Industrial revolution.

First thing to explore is the substance that is called "coke". What is it and how is it created. One particular source gives a great definition of what the substance is and how it is created. Coke is a solid residue remaining after certain types of bituminous coals are heated to a high temperature out of contact with air until substantially all of the volatile

1. 1

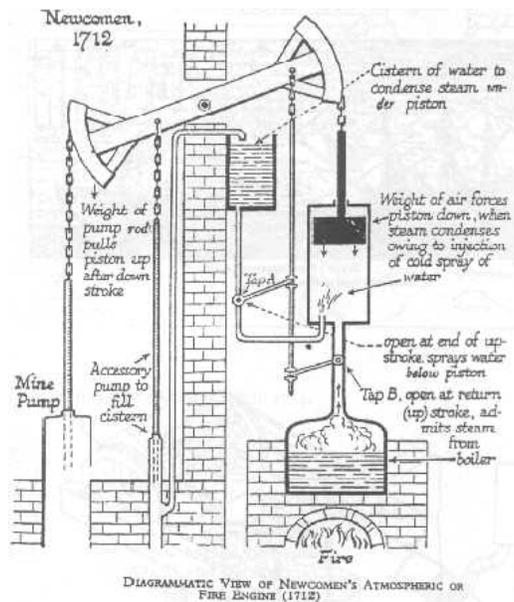
2. 2

constituents have been driven off.³ The residue is chiefly carbon, with minor amounts of hydrogen, nitrogen, sulfur, and oxygen. Also present in coke is the mineral matter in the original coal, chemically altered and decomposed during the coking process.

The success of the blast of the blast furnace would continue to make great strides in creating new jobs.⁴ Abraham Darby would pass away in 1717, but would his business would be in good hands with his son Abraham Darby II who would discover a way to create better coke by burning coal in the ovens. With this discovery the iron quality was far more superior. The result would only continue to help the industry for many more years.

The thriving blast furnace industry, created a demand for many new jobs. It boosted the local economy by creating more jobs within the coal industry as well as in the steel producing industry. With the use of the blast furnaces, steel became a common good. The lower and middle classes could now afford steel goods, such as cookware and utensils that previously, only the upper classes could afford, due to the cost of the production of steel. The creation of the coke-fueled blast furnace created a bridge between the classes and gave them something in common.

Steam Engine



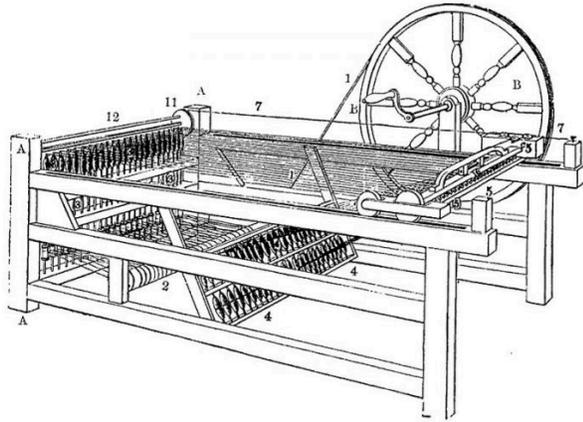
Thomas Newcomen, Steam Engine, 1712

James Watt reworked the flaws of the Newcomen steam engine and made it more efficient in the process of how the condensation was carried.⁹ Watt's partnership with Matthew Boulton, a British manufacturer, helped spread the work of the steam engine by solving problems of other businesses. With the creation of the steam engine, it made industrialization possible in Britain.

The Newcomen and Watt steam engines had the biggest impact on mining. The Watt steam engine had drastically improved the efficiency of the Newcomen engine. This caused the demand of coal to go up. Due to the introduction of the steam engine and Britain's coal deposits, the steam engine allowed the industry to flourish as Britain quickly industrialized before anyone else.⁵ In addition, the steam engine allowed the creation of mills and factories to produce mass amounts of goods faster than the labor of people. The Corliss steam engine had an impact on the textile industry, it allowed the mass production of textiles.⁶ Not only did the steam engine help produce mass amounts of goods but it also had an impact on boats and railroads.⁷ Although later in the industrial revolution, the steam engine was applied to locomotion. Application to locomotion would spark the rail era. The steam engine made transportation easier and quicker both on land and water. Along with the easier transportation, the opportunity for making profits increased. In the early 18th century, an Englishman named Thomas Newcomen invented the steam engine. Its sole purpose was to help lift water out from mines that were repeatedly waterlogged.⁸ Later,

- 3. 3
- 4. 4
- 5. 7
- 6. 8
- 7. 9
- 8. 5
- 9. 6

Spinning Jenny



James Hargreaves Spinning Jenny, 1770

The spinning jenny, invented by James Hargreaves in the mid-1760s, was one of the first inventions of the Industrial Revolution that got widespread use. The jenny was initially used in Britain and eventually spread to places like France after several improvements were made to its design. The jenny itself was an improvement of the older used spinning wheel, a commodity in many houses in Britain before the Industrial Revolution. The jenny's job was to spin threads of cotton for widespread use and, unlike the spinning wheel, the jenny could be used in both small homes and industrial factories and varied in size from containing 12 to 120 spindles. The jenny was so convenient that it took substantially less labor than previous techniques and "raised the capital-labor ratio seventy-fold."¹⁰ People were also frequently improving

the jenny's design and size, making it more efficient.

Still, in contrast to its many positives, the spinning jenny had its flaws, some of which were connected to its advantages. For example, since jenny's were frequently being improved upon and changed, models quickly became outdated, much like modern iPhones and computers. Maintenance was also a factor in the frequently breaking jenny's convenience and "annual maintenance costs equaled 10% of the purchase price of the machine"¹¹. In many cases, however, the gain outweighed the losses and the spinning jenny was typically a wise investment.

The spinning jenny itself also drastically changed the lives of many women and children living during the Industrial Revolution. Since they had smaller and more agile hands, women and children were popular factory employees and often worked long hours, avoiding domestic duties and proper schooling. This fact brought about many issues on whether or not women and children, specifically girls, should work in factories. The Primary source by an unknown author touches on both the positives and negatives of girls working with spinning jenny's in factories towards the beginning of the Industrial revolution in 1794. Click the link below and read the source carefully. Then answer the questions below to gain a better understanding on the author's main points.

All of these inventions had a large impact on the Industrial Revolution. While this chapter focuses on three main inventions, it is important to remember that there were many more inventions that helped shape the modern world. Although all of these three inventions were instrumental to the progress of the industrial revolution. Without these inventions, we would not be as technologically advanced as we are now. As a society, we are constantly progressing and coming up with new inventions that shape society. What do you think is the most important invention to come out of the Industrial Revolution? What modern inventions do you think that we will look back on as the inventions that shaped the 21st century?

Ship building

Shipbuilding in England was forever changed by Brunel's innovative Great Eastern, made of iron, driven by a propeller, and powered by steam, it was launched in Blackwall in 1858. By the end of the century shipbuilding and other heavy

10. 10

11. 11

engineering had mostly moved to the north-east of England, the south of Wales and the Clyde in Scotland, where supplies of coal and iron were nearer.



One or more interactive elements has been excluded from this version of the text. You can view them online here:
<https://ecampusontario.pressbooks.pub/artcultures/?p=364#oembed-1>

Localised trades

In England, Sheffield was the center for cutlery, Leicester and Nottingham for hosiery, Northampton for shoes, Birmingham for metalworking, and small arms. Norwich had a small niche in exporting flat-packed kits of corrugated iron to the Empire, supplying the market for churches (known as ‘tin tabernacles’), millionaires’ mansions in South Africa, and summer residences in Darjeeling.

But many industries remained in London. Clerkenwell, long famous for precision watchmaking and scientific instruments, fizzed with new inventions. The finer components of small arms were made there, leaving mass production to Birmingham. Hiram Maxim developed his machine gun there, Marconi his electric telegraph, and Ferranti his dynamos. By 1901 almost half the 50,000 electrical apparatus makers of England and Wales worked in London. London factories supplied the endless market for that necessary status symbol, a piano.

Legislation

A series of Acts from 1819 onwards imposed on factory owners the duty to look after the health and safety of their workers. From 1850 mines were regularly inspected. By 1850, women, children and young people could work ‘only’ ten hours in a day, and ‘only’ between 6 am and 6 pm, so night work was now forbidden in factories, and from 1860, boys under 12 could not be employed in coal-mines. In 1850 mines were regularly inspected for compliance with lighting and ventilation regulations. But legislation does not always bring about reform. Conditions in coal-mines particularly, remained life-threatening until the next century.

The Truck Act of 1831 was a long-delayed attempt to outlaw the practice of paying workers, not with money, but with goods, or tokens exchangeable only at shops nominated by – and often owned by – the employer (‘truck’). Despite the Act, the practice was difficult to eradicate until the Mint put more low-value coinage into circulation.

Trade unions

For centuries, ‘combinations’ of working men had been viewed with suspicion, and were punishable by the criminal law. Gradually the climate of opinion changed. In 1834 the Tolpuddle Martyrs – farm labourers who had sworn an oath of loyalty to their labourers’ union – were sentenced to transportation to Australia. This outraged public opinion. They were pardoned two years later, and came home again; but their case had focused attention on the plight of

unionised workers. The first effective Union, the Amalgamated Society of Engineers, was formed in 1851. The movement gathered strength, and other skilled workers formed unions. Peaceful picketing was allowed from 1859, and regular Trades Union Congresses began in 1868. Another strike caught public sympathy in 1888, when the ‘match girls’ of east London protested against the dangerous conditions of their work, and their pitiful level of pay. Their victory encouraged other unskilled workers to join in corporate action.

“The workshop of the world’

The Great Exhibition of 1851 caught England at the summit of its manufacturing boom. Innovative minds, sufficient capital, and skillful (often exploited) workforces all contributed to this success. The vast British Empire provided a captive market. But perhaps the Empire contained the germs of its own decline. The prosperity of its component parts encouraged aspirations to a separate identity, which led to its gradual dismembering in the next century. Meanwhile, the United States of America was rapidly outstripping England in technology.

-
1. BBC – History – British History In Depth: The Blast Furnace Animation”. *Bbc.co.uk*, date accessed 11 May 2016, http://www.bbc.co.uk/history/british/victorians/launch_ani_blast_furnace.shtml.
 2. “World Of Coke: Coke Is A High-Temperature Fuel”. *Ustimes.com*
 3. “Coke,” *Encyclopædia Britannica Online*, date accessed 11 May 2016, <http://www.britannica.com/technology/coke>
 4. “Iron & Steel Manufacture Industrial Revolution Significance.” *Industrial Revolution*, date accessed 11 May 2016, <http://industrialrevolution.org.uk/iron-steel-industrial-revolution/>.
 5. Richard Dennis Hoblyn, *A Manual of the Steam Engine* (London: Scott, Webster and Geary), chap. 2.
 6. Hoblyn, chap. 3.
 7. Alessandro, Bart, and Nick von Tunzelmann, “The early diffusion of the steam engine in Britain, 1700-1800: a reappraisal,” *Cliometrica* 5:3 (October, 2011): 314.
 8. Corliss Steam Engine Company, *The steam engine as it was, and as it is...* (Providence: Knowles, Anthony, 1857), chap. 1
 9. Hoblyn, chap. 9
 10. Robert C. Allen, “The Industrial Revolution in Miniature: The Spinning Jenny in Britain, France, and India ” working paper, last modified 2007, <https://www.nuffield.ox.ac.uk/users/Allen/unpublished/jenny5-dp.pdf2007>.

Watch Paris, la ville modele du Baron Haussmann – video is in French so to set subtitles: click on the settings (gear icon), choose subtitles, then auto-translate and your language of choice. You may find it easier to set the subtitles when watching on youtube.



One or more interactive elements has been excluded from this version of the text. You can view them online here:
<https://ecampusontario.pressbooks.pub/artcultures/?p=364#oembed-2>

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The rise of technology and industry by Liza Picard, The British Library is licensed under Creative Commons Attribution-4.0 International License

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2.2 Women's Roles in mechanized industry

The Industrial Revolution impacted different social classes of women in numerous ways. Throughout this time period, the working class citizens were most significantly impacted. Many women who did not belong to wealthy families would often be forced to enter the workforce just to provide enough for their families to survive.¹ Gender was a major influence on worker salaries, and industrious Women tended to receive between one-third to one-half of a man's average salary. As the manufacturing industries began to grow, they would take advantage of these low salaries, and the employment of women and children for little pay proved to be very beneficial to these companies. Many industries exploited the need for money, as they would turn a major profit in exchange for very cheap labor. Tasks such as printing, spinning, and other duties commonly learned at home were easy jobs to learn and were some of the most profitable. The formation of larger-scale production systems thrived with these conditions and were revolutionized throughout this time period.²



T Allom, *History of the cotton manufacture in Great Britain* by Sir Edward Baines, – A Roberts loom in a weaving shed in 1835. Note the wrought iron shafting, fixed to the cast-iron columns

Working-class Women worked during the Industrial Revolution with lower wages than men, and they often started working as children. Women during this time also had to be the caretaker of the house, so they might have worked all day and night to keep up their daily routine. Not only did the women suffer physically because of the strain of their workday, but they would often be abused by their employers. The middle working class did not have the same standard of working conditions we have today. They had 11-hour days, worked in a dangerous environment with dust covering them from head to toe without masks or safety equipment; the quality of food offered to them was poor and almost inedible, children under the age of 16 were working in these

environments; some starting as young as 6 years old, and breaking rules or being late was met with harsh punishment. This is only one example of how the women in the working class lived and worked in the factories.³

Women who worked in the coal mines were often placed in positions called trapping, hurrying, filling, riddling, tipping, and getting coal; these positions were some of the same that men would hold and were very difficult on the body. In some cases, women would work in the pits with men who were often naked or close to being naked, which often gave way for sexual assault within the workplace. Women that had to work in the coal mines worked in harsh conditions and did a lot of hard labor for little pay but were considered equal to the men in the coal mines because they were working the same tasks as them.⁴ The working class in the Industrial Revolution had many hardships they had to go through including poor workplace, hours, and punishments. These conditions are the reason that we have the labor laws that are currently active today.

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Hester Bateman – Jennifer Lorraine Fraser

1. 1
2. 2
3. 3
4. 4



Hester Bateman Teapot 1779-1780 – In the Collection of Harvard Art Museums

Hester Bateman was a working-class woman who ended up becoming a well-respected silversmith. She inherited her husband's business in the 1760s, and with 6 children relying on her, she proceeded to create well-sought-after products due to innovations in goldsmithing and manufacturing. She was able to register her goldsmithing mark, which was not typically allowed for women. According to the National Museum of Women in the Arts, "The key to Bateman's success was the integration of modern technology with classical design, which attracted a solid middle-class market. Using cost-efficient manufacturing processes, the workshop produced domestic items—coffee pots, tea urns, cruets, teapots, salvers, goblets, salts, sugar tongs, and flatware, Bateman's specialty."⁵ They also received commissions from city guilds, private homes, and public institutions

like the church. "She was one of the first silversmiths to use steam to power machinery which enabled her to use thinner silver for her work and this, in turn, meant that her items were less expensive and thus accessible to many more people. Using easily worked sheet silver, the Bateman workshop decorated items with simple yet elegant patterns, such as a thin, precise line of beading or bright-cut engraving."⁶ Two of Bateman's sons and 1 daughter-in-law also joined her in the business, and it was in business into the 19th century. Bateman's business was at the forefront of the industrial revolution.⁷

For further research, you can read an ebook about her life here: Hester Bateman Queen of the Silversmith
<https://hdl.handle.net/2027/mdp.39015043547994>

References:

⁸ Wiesner, Mary E., Andrew D. Evans, William Bruce Wheeler, and Julius R. Ruff. *Discovering the Western Past*. Vol. II. Stamford, CT: Cengage Learning, 2015.

⁹ Berg, Maxine Dr. "Women's Work and the Industrial Revolution." *ReFresh*, no.12 (1991): 1-4

¹⁰ Hellerstien, Hume and Offen, "Victorian Women: A Documentary Accounts of Women's Lives in Nineteenth-Century England, France and United States." *Internet Women in World History*, Accessed 29 March 2016, <http://www.womeninworldhistory.com/seamstress.html>

5. <https://nmwa.org/art/artists/hester-bateman/>

6. <https://www.ascasonline.org/ARTICOLOAGOS197.html>

7. <https://www.nts.org.uk/stories/hester-bateman-british-silversmith-and-entrepreneur>

8. 1.

9. 2.

10. 3.

¹¹ “Women Miners in English Coal Pitts,” 1842. *Internet Modern History Sourcebook*, Paul Halsall, ed., 29 March 2016, <http://legacy.fordham.edu/halsall/mod/1842womenminers.asp>.

Attributions:

Edited and new works by Jennifer Lorraine Fraser

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Urban Case Studies

Choose to read one Case Study from the two articles below:

Case Study 1

<https://www.19thc-artworldwide.org/autumn20/fevereiro-on-wild-wessel-lamp-factory-in-berlin-and-the-wedgwood-entrepreneurial-model>

Case Study 2:

<https://fashionhistory.fitnyc.edu/compartment-couture/>

2.5 Romanticism, Regency & Revivals

Originating in Europe, Romanticism was an 18th-century artistic, literary, musical, and intellectual movement and in most areas was at its peak in the approximate period from 1800 to 1850. Romanticism was characterized by its emphasis on emotion, individualism as well as nostalgia for the medieval past and nature. The movement was partly a reaction to the Industrial Revolution, the aristocratic social and political norms of the Age of Enlightenment, and the scientific rationalization of nature—all components of modernity. It was embodied most strongly in the visual arts, music, and literature, but had a major impact on historiography, education, and the social sciences. It had a significant and complex effect on politics, with romantic thinkers influencing liberalism, radicalism, conservatism and nationalism.

The movement emphasized intense emotion as an authentic source of aesthetic experience, placing new emphasis on such emotions as apprehension, horror and terror, and awe—especially experienced in confronting the new aesthetic categories of the sublimity and beauty of nature. It elevated folk art and ancient custom to something noble, but also spontaneity as a desirable characteristic (as in the musical *impromptu*). In contrast to the Rationalism and Classicism of the Enlightenment, Romanticism revived medievalism, and elements of art and narrative were perceived as authentically medieval in an attempt to escape population growth, early urban sprawl, and industrialism.

Although the movement was rooted in the German *Sturm und Drang* movement, which preferred intuition and emotion to the rationalism of the Enlightenment, the events and ideologies of the French Revolution were also proximate factors. Romanticism assigned a high value to the achievements of “heroic” individualists and artists, whose examples, it maintained, would raise the quality of society. It also promoted the individual imagination as a critical authority allowing freedom from classical formal elements in art. –

Excerpt from *The Romanticism Movement ~ The Ideal Vehicle of Poetry* (<https://boisestate.pressbooks.pub/thecreativespirit/chapter/chapter-8-romanticism/>)



Caspar David Friedrich, *The Abbey in the Oakwood*, 1809-10, oil on canvas, 110 x 171 cm (Alte Nationalgalerie, Berlin)

Romantic painting is concerned with medieval formal elements, but with the inclusion of social commentary, emphasis on the emotions, and inspiration is drawn from literary works, as well as newsworthy discussions. The style did not take the place of the neo-classical style, but it was a very important aspect of mass culture and because of this it encouraged people to be critical of their positions in life, and with the government or others in power. It influenced everyday people to question their lives and those around them.

German landscape painter, Caspar David Friedrich explored the ideas of the **sublime** in his works. Depicting a nostalgia for the past, but a past in ruin – much like the medieval image of the Abbey in the Oakwood, a ghostly remnant of its former architectural and theoretical glory.¹ Known in the study of art history as German Romanticism, painters like Friedrich attempted to bring to public consciousness the necessity for spiritual contemplation in a fast-changing society. Focusing on the emotive qualities of sublimity, Friedrich encourages his viewers to fully experience the sense of awe only accessible when questioning the existence of life itself.



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Composers working within the Romanticism era were also exploring the effects of sacred exaltation. Accordingly, art historians describe this sonic effect as, “romantic music expressed the powerful drama of human emotion: anger and passion, but also quiet passages of pleasure and joy.”² One of the most famous Romantic compositions is Nocturne, Op 9 by Polish composer Fredrich Chopin.

Listen to this piece here:



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://ecampusontario.pressbooks.pub/artcultures/?p=50#oembed-2>

1. <https://artsandculture.google.com/entity/caspar-david-friedrich/m01q3f?hl=en>
2. <https://smarthistory.org/a-beginners-guide-to-romanticism/>

Additional resources:

Romanticism on The Metropolitan Museum of Art's Heilbrunn Timeline of Art History

Romanticism as a literary movement from Mount Holyoke College

From NPR: The 'Ode To Joy' [Beethoven's Ninth Symphony] As A Call To Action

Explore Freidrich's art on Google Arts & Culture Website

Women and Romanticism

Please Read

Introduction: The Nine Living Muses of Great Britain

Eger, E.. *Bluestockings : Women of Reason from Enlightenment to Romanticism*, Palgrave Macmillan UK, 2010. <https://link.springer.com/book/10.1057/9780230250505>



Richard Samuel,
Portraits in the
Characters of the Muses
in the Temple of Apollo
1778

Left to right, standing: Elizabeth Carter, Anna Barbauld, Elizabeth Sheridan (née Linley), Hannah More, and Charlotte Lennox.

Left to right, seated: Angelica Kauffman, Catharine Macaulay, Elizabeth Montagu, and Elizabeth Griffith

Additional Resource:

Bodek, E. G. (1976). Salonières and Bluestockings: Educated Obsolescence and Germinating Feminism. *Feminist Studies*, 3(3/4), 185–199. <https://doi.org/10.2307/3177736>

READ:

John Pile, and Judith Gura. *History of Interior Design*. Wiley, 2014. <https://archive.org/details/HistoryOfInteriorDesign/mode/2up>

*****Chapter 11 pages 233-240*****

2.3 Realism

HEILBRUNN TIMELINE OF ART HISTORY · ESSAYS

Nineteenth-Century French Realism



Rue Transnonain, le 15 Avril, 1834, Plate 24 of *l'Association mensuelle*
Honoré Daumier



Retreat from the Storm
Jean-François Millet



The Horse Fair
Rosa Bonheur

Please Read

Finocchio, Ross. "Nineteenth-Century French Realism." In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000-. http://www.metmuseum.org/toah/hd/rism/hd_rism.htm (October 2004)

Gustave Courbet, "A Burial at Ornans" – Jennifer Lorraine Fraser



Gustave Courbet A burial at Ornans 1849-50 in the Collection of the Musee D'Orsey, Paris.

“The title of Realist was thrust upon me just as the title of Romantic was imposed upon the men of 1830. Titles have never given a true idea of things: if it were otherwise, the works would be unnecessary. Without expanding on the greater or lesser accuracy of a name which nobody, I should hope, can really be expected to understand, I will limit myself to a few words of elucidation in order to cut short the misunderstandings. I have studied the art of the ancients and the art of the moderns, avoiding any preconceived system and without prejudice. I no longer wanted to imitate the one than to copy the other; nor, furthermore, was it my intention to attain the trivial goal of “art for art’s sake”. No! I simply wanted to draw forth, from a complete acquaintance with tradition, the reasoned and independent consciousness of my own individuality. To know in order to do, that was my idea. To be in a position to translate the customs, the ideas, the appearance of my time, according to my own estimation; to be not only a painter but a man as well; in short, to create living art – this is my goal.” **Gustave Courbet; Realism 1855**

Gustave Courbet (1819 – 1877), is noted to be one of the most influential artists of modern Western culture. Somewhat unwillingly, Courbet is considered a leading figure of the French revolution of 1848, and also the founder of the artistic movement that arose from the political upheaval in France, *Realism*. Courbet artfully created his own persona, to pursue greater artistic achievement and to gain recognition. This essay will be an exploration of Courbet’s monumental painting *A Burial at Ornans* (fig.1). With a focus on its key subject matter, its style, and a sliver of the social/ historical significance of its time, I will discuss why its relevance today is as important as it was in the 1850s.

The original title, *A Painting of Human Figures, the History of a Burial at Ornans*, ascribes the subject matter in its entirety. In 1848, Courbet returned to his hometown of Ornans to attend the funeral of his maternal grandfather, Oudot Jean Antoine. The funeral was conducted in a new cemetery in the farming community of Ornans, and it is said, the following year, Courbet used this dramatic event to create the painting, however, it is not confirmed this particular funeral is at the core of the painting. Some experts have suggested the left-hand side of the frieze-like composition holds a portrait of Courbet’s deceased grandfather, being very much alive in the crowd, hence the reason for questioning whether or not it is indeed the funeral of M. Antoine. Courbet’s grandfather was a veteran of the 1799 French revolution and there are two other veterans represented in the foreground of the painting. The background is represented by

Courbet's depiction of the landscape of Ornans. To the viewer, there is an allusion to being present in the cemetery and attending the funeral alongside the many townspeople, of being immersed in the composition as one of the different classes of people represented. Within the anti-hierarchical composition, there are portraits of known townspeople, the local priest and bishops, as well as Courbet's beloved sisters.

Gustave Courbet did not only want to be considered an artist but also to be recognized as an influential man; a man of his times. *A Burial at Ornans* was one in a series of paintings Courbet created in his newly formed stylistic vision. Many scholars believe Courbet was the founder of French Realism, and the philosophy of art at the centre of Courbet's vision is the notion of the artist being true to oneself and of creating art in everyday occurrences of life, not only when creating an actual art piece. To be an artist is to always be living with a sense of purpose, to expose the events in their own lives in the most real and honest form. This sense of purpose extends to future generations with whom Courbet shares the truth of his philosophy of a 'living art.' "Painting is an essentially concrete art and can only consist of the presentation of real and existing things."¹

Realism follows romanticism on the timeline of Western art history, and in it, we see a higher emphasis on the commercialism of visual art as well as a new intellectual debate upon the role of art-making itself. For centuries paintings consisted of renderings of beautiful and ornate biblical stories, monumental in form and size. During the romanticism period, artists created paintings emphasizing historical events combining a portrayal of idealized moral stories at their essence. Courbet differs from the romantics by inserting everyday themes into the subject matter, the stronger sense of naturalism, is accentuated by the darkness of his canvases. *A Burial at Ornans* is huge, a full ten by twenty-two feet and the figures in the foreground are life-size and larger. The two veterans on our right center are close to seven feet tall. That dimension was usually reserved for paintings depicting historical and biblical stories. Every aspect of the painting was created to attempt to portray the truth, even within the darker palette he used showing the true nature of light. There are no illuminated figures, only diffused lighting upon certain individual characteristics of each figure represented.

1. Piper, David, and Philip S. Rawson. "Courbet: The Artists Studio." *The Illustrated History of Art*. London: Bounty, 2005. Print.



Gustave Courbet After Dinner at Ornans, 1848-49

After many refusals, in 1849, Courbet's work *After Dinner at Ornans* (Fig.2) won the gold medal at the Paris Salon. This accolade from his peers enabled Courbet to enter as many paintings as he wished in the subsequent years without fear of rejection. "A Burial at Ornans", among others, was on show in the Paris salon of 1851. By 1855 the International Exhibition went to Paris and Gustave was invited to present his work; three entries were dismissed, "A Burial at Ornans" being one of them. As a result of this rejection Courbet decided to stage his own exhibition of his work directly across the street from the International Exhibition. The subject of his exhibition was entitled Realism, and he copied the practice of the political figures of the day by presenting a manifesto of his intent. (Please see title page) A manifesto reclaiming realism as his own by emphasizing that titles are given when they shouldn't be or when they mean something else, just so that the critics and connoisseurs of art, and political theory can engage one another in trivial pursuits.

Gustave Courbet was influenced by the past and by new inventions of the present. He would find copies of paintings that hung in the Louvre and paint over them, copying the masters who preceded him. He was influenced by the secular art of the Netherlands and the darker Spanish masterpieces. One of the most important influences for Gustave Courbet was the invention of photography which allowed for artists to interpret a whole new way of perceiving their worlds. Photography contributed to an emphasis on what was current and most importantly to what was real.

Gustave Courbet blazed the trail for how we view the art of art-making today. With his strong sense of character and knowledge of the art market, Courbet set the stage for how contemporary artists are perceived in present society. Similar to philosophers and educators of the past artists today are seen as elevated cultural beacons of truth. Present-day artists, with their individual style and convictions, have more freedom of thought and style than ever before. It is safe to say that if Gustave Courbet had not been set on creating a niche for himself, the history of modern art would be very different for everyone. Without Gustave Courbet, the history of art would have been completely changed. His manifesto and his way of life highly influenced the impressionists of the early 1900s. We do not know if Monet, Cezanne, Renoir, and others would have ventured out on their own, after their own rejections by the Paris Salons of their time if it was not for the strength of artistic endeavor portrayed by Gustave Courbet.

"I honor myself by remaining faithful to my lifelong principles; if I betray them, I should desert honor to wear its

mark.”

Gustave Courbet died in exile in Switzerland. He was 58.

His remains were moved to the very same cemetery at Ornans in 1919.

Honour, Hugh, and John Fleming. *The Visual Arts: a History*. Upper Saddle River, N.J.: Pearson Prentice Hall, 2010. Print.
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Prettejohn, Elizabeth. “Chapter 2, Pg 100-101.” *Beauty and Art, 1750-2000*. Oxford: Oxford UP, 2005. Print.

The Great Artists, Romantics and Realists, Courbet. Kultur International Films, LTD. DVD., 50minutes

The Structure of Beholding in Courbet’s “Burial at Ornans” Michael Fried, *Critical Inquiry*, Vol. 9, No. 4 (Jun., 1983), pp. 635-683, Published by: The University of Chicago Press Found online jstor.org

Larger than Life, Arts & Culture, *Smithsonian Magazine*.” *History, Travel, Arts, Science, People, Places Smithsonian Magazine*. Web. 11 July 2010. <<http://www.smithsonianmag.com/arts-culture/larger-than-life.html>>.

“Musée D’Orsay: Gustave Courbet A Burial at Ornans.” *Musée D’Orsay: Accueil*. Web. 11July2010; http://www.musee-orsay.fr/en/collections/works-in-focus/search/commentaire/commentaire_id/un-enterrement-a-ornans-130.html?no_cache=1>.

Undergraduate paper: Gustave Courbet, “A Burial at Ornans”

Jennifer Lorraine Fraser 2010 – Edited 2022

For Further Study: (not assigned)

<https://openeducationalberta.ca/19thcenturyart/chapter/chapter-6/#footnote-251-31>

Gustave Courbet A Burial at Ornans, 1849-50

ROSA BONHEUR



Rosa Bonheur *The Horse Fair*, 1852-55

The new woman is a concept that began in the 1890s and moved into the 20th century, a turn-of-the-century phenomenon, but you could say Rosa Bonheur was at the forefront of changing the social perception of how a woman should hold herself in public spaces, and in work. A new woman equaled liberated, being mobile, and able to navigate herself through the world, entering the male public sphere, the male domain, male public arena, she was radical, she was often political especially, where women's rights were concerned, political organizations such as the suffrage movement began during this period, many women remained single and were well-educated.

Rosa Bonheur lived as a radical new woman as early as the 1850s, because she had built herself a professional career as a painter that was deemed a part of the male domain, and in addition, she was an animal painter, accordingly, this particular classification of painting at the time was definitely seen as a male pursuit, especially in the painting of large animals, if women did paint animals they were seen as painting more domestic animals, Bonheur became the most respected animal painter in France and then elsewhere, she received critical acclaim and became financially self-sufficient by 1853.² Bonheur, very often dressed in male clothing, going to horse fairs and slaughterhouses and she had to go and look at animals to get a sense of how to paint them. Women's period clothing was very constricting, so she approached the police to see if she could get special permission to wear men's clothing out in public, so it was a stipulation to her allowance that she was only allowed to wear men's clothing while she was painting or pursuing anything to do with painting when she was not painting she had to wear women's clothing.³

At first glance, this is an image of men taming or riding horses during a fair, in actual fact, this is a self-portrait and Bonheur. She positions herself sitting in the middle of the composition, and she is the only figure with no facial hair, and the only figure making contact with the spectators as if she is trying to tell us something. At first glance she looks like one of the boys and is riding on a brown horse in the middle of white horses, there is a male trying to constrain and control the horse parallel, in the literature of time animals were compared to women and tamers to men and the

2. Lecture notes from Sonia Halpern's Art History course 2010 - Western University.

3. <https://www.metmuseum.org/art/collection/search/435702>

function of the patriarchal system. The debates concerning animal rights were in process, and much of the arguments stemmed from the control over the bodies of women and animals and the subsequent connections with nature, culture, sexuality, and dominance.⁴ The issues of dominance over middle-class women, and working-class men and women coincided with animal rights activists, describing how both dealt with institutionalized authority over their bodies by way of the upper classes.

Additional Resources:

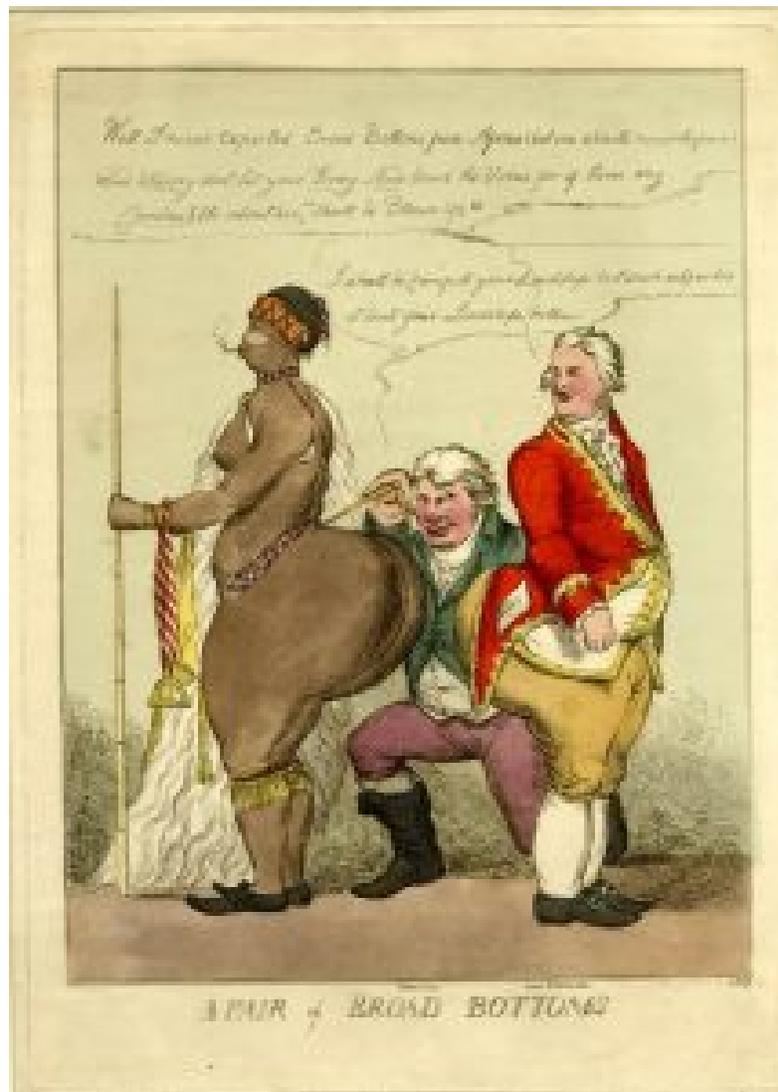
A critical analysis of Bonheur's work from a contemporary – written in 1871 –
<http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A2001.05.0202%3Achapter%3D24>

David Perkins. *Romanticism and Animal Rights*. Cambridge University Press, 2003. – ISBN 13
978-0-511-06287-2 ebook

Otto, Elizabeth. *The New Woman International: Representations In Photography and Film From the 1870s Through the 1960s*. E-book, Ann Arbor, MI: University of Michigan Press, 2011, <https://doi.org/10.3998/dcbooks.9475509.0001.001>.

4. David Perkins. *Romanticism and Animal Rights*. Cambridge University Press, 2003. EBSCOhost, <https://search-ebSCOhost-com.ezpxy.fanshawec.ca/login.aspx?direct=true&db=e000xna&AN=120559&site=eds-live>.

2.5 Electicism & the 'Exotic'



William Heath, *A Pair of Broad Bottoms*, 1810

Please Read & Listen – Very difficult subject matter

Chapter 2 Entering darkness: colonial anxieties and the cultural production of Sarah Baartmann, in Debbie

Lee (2021) *Vénus Noire: Black Women and Colonial Fantasies in Nineteenth-century France*, *Women's Writing*, DOI:10.1080/09699082.2021.1872756

Listen to: Dr. Robin Mitchell discussing Sarah Baartman: A Life On Show on *Betwixt The Sheets: The History of Sex, Scandal & Society*; Kate Lister <https://podcasts.apple.com/gb/podcast/betwixt-the-sheets-the-history-of-sex-scandal-society/id1612090432?i=1000565454291>

Qureshi, Sadiya. "Displaying Sara Baartman, the 'Hottentot Venus.'" *History of Science*, vol. 42, no. 2, June 2004, pp. 233–257

Chapter 15: John Pile, and Judith Gura. *History of Interior Design*. Wiley, 2014.

<https://sites.lsa.umich.edu/khamseen/glossary/2021/orientalism/>



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John Nash Royal Pavilion, completed 1823



JOHN NASH
Illustrations of Her Majesty's Palace at Brighton; formerly the Pavilion published 1838

Please Read

Eastern craft in Orientalism and Modern Design <http://pdf.blucher.com.br/s3-sa-east-1.amazonaws.com/designproceedings/icdhs/icdhs-091.pdf>

<https://www.rct.uk/collection/themes/trails/brighton-pavilion-the-making-of-a-pleasure-palace>

<https://publishing.cdlib.org/ucpressebooks/view?docId=ft8x0nb62g&chunk.id=d0e1592&toc.id=d0e1234&brand=ucpress>

Gilles Teulié, « Orientalism and the British Picture Postcard Industry: Popularizing the Empire in Victorian and Edwardian Homes », *Cahiers victoriens et édouardiens* [En ligne], 89 Spring | 2019, mis en ligne le 01 juin 2019, consulté le 19 juillet 2022. URL : <http://journals.openedition.org/cve/5178> ; DOI : <https://doi.org/10.4000/cve.5178>

2.6 Nineteenth Century Furniture

Read:

pp: 25-28 Ferebee, Ann. *A history of design from the Victorian era to the present; a survey of the modern style in architecture, interior design, industrial design, graphic design, and photography*. Van Nostrand Reinhold, 1970.
Internet Archive, www.archive.org/details/historyofdesignf0000fere_b7b5/mode/2up

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GERMANY – Biedermeier



Georg Friedrich Kersting *Embroiderer* 1817

The German Biedermeier style of design was based upon functional durability. The Biedermeier furniture incorporates neoclassical styles with the French Empire style, and it was also a take on German peasant furniture of the 18th century, meaning furniture used by the rural population. At first, the name was initially used as a joke, a tongue-in-cheek style of phrasing directed towards the urban middle class and their ideas of supremacy over the rural working classes. However, Biedermeier furniture was extremely elegant, with restrained decoration, and the formal elements demonstrating clean lines, craftsmanship, and medieval characteristics. Lighter woods were typically used, and these typically included black painted details. The curves were contained, and not overly dramatic.

Read: pp. 17-24 & 62-80 in Wilkie, Angus, and John M. Hall. *Biedermeier*. New York: Abbeville Press, 2006. <https://archive.org/details/biedermeier0000wilk/mode/2up>

United States



Thomas Day *Sofa* 1840 – DIA – Detroit Institute of the Arts

In the United States, an African American designer by the name of Thomas Day was born in a free-community in South Virginia. He set up his furniture business in North Carolina in 1817, and created objects and interior designs borrowing from European movements such as the gothic, and renaissance, and he also created a style that was very much his own.



Thomas Day Newel 1855



Thomas Day Sewing Stand, 1840

The American Restoration

style, is similar to the German Biedermeier in that it incorporates classical Greek forms within a neoclassical style, but also makes the overall look very elegant, and simplistic. With just a few finishing touches that are subtle, but exceptional. It is described on the Detroit Institute of the Arts website as having “severe classical lines, “s”-scroll arms, and absence of applied ornamentation, the sofa exemplifies the restrained elegance”¹

Please Read

Introduction in Marshall, Patricia Phillips, and Jo Ramsay Leimenstoll. *Thomas Day: Master Craftsman and Free Man of Color*. The University of North Carolina Press, 2010. EBOOK ISBN: 978-0-8078-9571-9 – available as an ebook

<https://www.smithsonianmag.com/smithsonian-institution/the-incredible-true-story-of-master-craftsman-freedman-thomas-day-22569830/>

For more reference to the American Restoration Style and colonial design visit: <https://americanart.si.edu/exhibitions/day>

Pulos, A. J., & Pulos, A. J. (2021). The Arts of Affluence. In *American Design Ethic*. <https://mitp-arch.mitpress.mit.edu/pub/zrqu6vt/release/1?readingCollection=257b6c0b>

1. <https://www.dia.org/art/collection/object/sofa-96413>

The most famous couch: Choose one article to read

Kravis, Nathan. "Analysing the Couch: The Significance of the Recumbent Posture in Psychoanalysis." *Architectural Review*, 24 Sept. 2020, <https://www.architectural-review.com/essays/analysing-the-couch-the-significance-of-the-recumbent-posture-in-psychoanalysis>.

Warner, Marina. "Freud's Couch: A Case History." *Raritan* 31.2 (2011): 146,163,165. ProQuest.

2.9 Appropriation in Furniture

Adriana Turpin Appropriation as a Form of Nationalism? Collecting French Furniture in the Nineteenth Century – <https://brill.com/view/book/edcoll/9789004291997/BP000016.xml>

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Open Access

During the “long” nineteenth century, at a time when Britain reached its greatest economic and political power, the taste for the furnishing and decoration of the houses of the aristocrats and *nouveaux riches* was resolutely French. Moreover, it was the France of the eighteenth century that was recaptured in the boudoirs, drawing and reception rooms of the great London mansions and country residences. The history of this phenomenon can be traced back to the late eighteenth century, when British and Irish aristocrats travelled to France to acquire firstly contemporary and then antique works of art. The period ends with the advent of the Great War and the demise of the great London and country houses. By this time, as J. Mordaunt Crook in *The Rise of the Nouveaux Riches* describes, central London, Mayfair, Park Lane and Piccadilly were filled with the houses of the newly rich; he gives a breathless account of an astonishing number of houses furnished in the eighteenth-century style, often by French architects and designers or architects of French origin.¹ Although the style was clearly associated with ostentation and wealth, acquiring or collecting French furniture also appealed to the connoisseur, who could admire the quality and superb craftsmanship of the works of art collected. In addition to the well-known and very rich collectors, eighteenth-century French furniture and porcelains were acquired at all levels of British society, as can be seen in the quantity of French furniture in nineteenth-century sale catalogues of ‘a gentleman’ or a ‘householder.’² During the nineteenth century for the first time there was a market for old or antique furniture and porcelains. This may, at the outset, largely have been the result of the driving opportunism of French and British dealers resulting from sales during and after the Revolution in France. It became a national phenomenon as the ‘old French style’—as it was often called—grew into an accepted form of decoration and furnishing of the drawing rooms of Britain. The market for French works of art (or copies thereof) remained strong well into the twentieth century.

Whereas the appeal of this style in Britain is well studied and described, the underlying question of the market forces steering this long-lasting taste has never been properly analysed; nor have the drivers for this taste been discussed in the context of a transnational exchange.³ The popular market for French furniture might also raise questions in an era dominated by British nationalism that often expressed itself as anti-French. This article allows for reflection on the hitherto unclear interplay between market forces and taste patterns, and in particular it opens the opportunity to analyse the dichotomy of adopting a “foreign” style during a period of intense national pride and great national wealth, beyond mere copying or imitation of a fashionable style. What began as the taste of the richest and most aristocratic families became fashionable amongst the growing bourgeoisie, promulgated by the sales of French furniture and then by the magazines and journals devoted to design and taste. What was derided at the beginning of the century had become acceptable and even praiseworthy by the end of the century, as a manifestation of the international and cosmopolitan. In this essay I would like therefore to consider the market for French furniture in the nineteenth century and examine the enduring taste for the French Ancien Régime style throughout the century within the context of the debates on British identity.

The concept of nationhood, national identity, Britain’s role as a colonial empire and the manifestation of this identity were all areas of intense debate and scrutiny during the nineteenth century. A key construct in the formation of national identity is the argument that Benedict Anderson has discussed in *Imagined Communities*, namely that the idea of nationhood grows out of the creation of communal entities.⁴ Although he is referring to the contemporary emergence of new nations, his analysis can be applied to the historic emergence of the nation during the nineteenth century and developed to demonstrate that the appropriation of a French decorative style was part of the developing consciousness of the nation. In this context—and as will be shown in detail later—it can be argued that acquiring and displaying French works of art moved from the prerogative of aristocratic elites to an acceptable demonstration of British wealth and national pride. As this essay demonstrates, adopting the French alternative had a significant and widespread appeal to the wealthy and indeed the not-so-wealthy. This is all the more significant as there were two other historicist revivals taking place in Britain at the same time: the Gothic revival, championed as the historical national style, and that of the Italian Renaissance. Much admired for its associations with humanism and the individual, Renaissance art was collected by those who often described themselves as the heirs of the Medici and other great mercantile princes. In contrast to the Italian Renaissance, the market for French decorative arts was to be found in the aristocratic origins of this taste. Thus a major factor in its acceptance was its international nature, connecting figures not only in France and England, but also in Germany, Italy and indeed throughout most of Europe. It is also important to note that the revival of the French eighteenth century was not confined to Britain, but was part of an aristocratic style found all over Europe. In Germany many palaces were decorated in a revived rococo style, particularly those created for Emperor Ludwig II (1845–86). At Linderhoff (1869–78) the interiors drew on the rococo decorations of the Munich Residenz of Nymphenburg as much as on French design; at Herrenschiemsee Palace (1878, and still uncompleted in 1886) Ludwig created a new Versailles.⁵

Recent interest in applying transnational approaches to the study of art history has developed as a counterbalance to the focus in late nineteenth-century studies on the rise of the nation state; it has been set in the context of both traditional enquiries into internationalism and more recent interest in the importance of globalisation.⁶ As such, it has been argued, ‘transnational history forms one of a series of terms which have been developed in order to help study engagement beyond the terms of state or nation-centred history, and especially so as to review, renew or go beyond comparative approaches.’⁷ More specifically, a number of writers take this approach into the arena of cultural exchanges, the context in which the subject of this essay can be discussed.⁸ As stated by Michael Werner and Bénédicte Zimmerman, not ‘all cultural differences map onto national differences: but where cultural differences do exist, they imply processes of acculturation, whose proper study requires that valorised notions of national cultural paradigms should be corrected by attentiveness to the particular economic, technological and human vehicles of cultural transfer.’⁹ Thus, as much as it is important to analyse the ways in which the French style was appropriated in the writings of the period, it is also essential to discover the underlying mechanisms by which the style was accepted and promoted in Britain, and manifested by the continuing market for French decorative arts.

The motives for importing French taste into Britain can be examined fruitfully as part of a transnational and international phenomenon. While the English admiration for French things rarely progressed to an appreciation for

French painting, which remained under constant attack, imitating French interiors of the previous centuries was enormously in vogue: this arguably was not seen as “French” per se, but as a demonstration of wealth, taste and a reflection of the owner’s position in society. The grandeur of the late nineteenth-century houses became a mark of the new wealth and prosperity of the country, and in this way they contributed to the national identity. Part of the context in which French works of art were collected and sold was thus the overall taste for the French style in decoration and architecture.

This essay therefore begins with an account of the market for French Ancien Régime furniture and then analyses the several factors underlying its continued success. It takes the well-known and highly visible collections of the nineteenth century, often described as opulent or ostentatious, and places them in a broader context, in which the French style emerges as part of British pride and appears as evidence of Britain’s new role in world politics. The first part of this essay begins with the market, as it was the dispersal of goods after the French Revolution that made it possible for the British to collect on such a level. This democratisation of the market allowed anyone with money to aspire to what in the eighteenth century had been the preserve of the Prince of Wales and a small group of aristocrats and London elites. To understand the widespread acquisition and imitation of the French Ancien Régime style during the nineteenth century, we need to focus on the question of market demand. As such it is necessary to place it within the context of debates about British identity and to explore the various and often contradictory opinions given to this style. During the second half of the nineteenth century, discussion moved increasingly beyond the topos of magnificence. Played out in the battle of determining a style of decoration suitable to an increasingly prosperous and influential nation, arguments on improving British manufacture and British taste gained a moral force. Within the context of these debates, it will be argued that the concept of “cosmopolitanism” can help to understand how it was possible for a foreign style to be transformed into a signal of British wealth and success.¹⁰

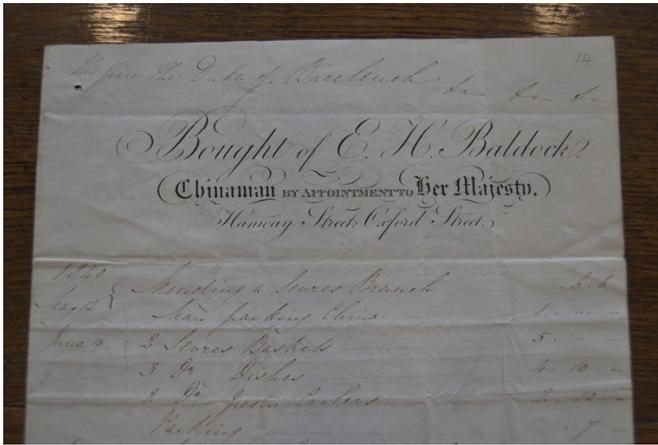
The Market for French Eighteenth-Century Furniture

The taste in Britain for eighteenth-century French furniture from the Ancien Régime that developed during the nineteenth century followed many years of English aristocrats visiting Paris and purchasing luxury goods in the capital. Throughout the eighteenth century Paris had been the centre of civilised life for the British aristocracy. As many as 200 English visitors to Paris are recorded between 1739 and 1783.¹¹ As the first stop of the Grand Tour, Paris was where young British aristocrats learned manners, how to converse and how to dress, and it was to Paris that British aristocrats, such as Horace Walpole, Lord Coventry in the 1760s or the young 2nd Lord Spencer or the Duke of Bedford in the 1780s, went to purchase furniture, porcelains, gilt bronzes and mirror glass.¹² George IV, one of the most prolific purchasers of eighteenth-century French decorative arts, had been acquiring items and furnishing Carlton House as Prince of Wales in the latest Parisian taste before the Revolution. At Carlton House his patronage of the Francophile architect Henry Holland was extended to the French painter and decorator Jean-Jacques Boullieu (1787–1800) and to Dominique Daguerre (1772–96), one of the most important Parisian *marchand-merciers* who had migrated to London before the Revolution. Moreover, he bought, through Daguerre, furniture from contemporary Parisian cabinetmakers and also some earlier pieces.¹³ Most of the aristocratic purchases in Paris were of contemporary furniture, gilt bronzes and Sèvres porcelain; however, there is evidence that some collectors were buying Boullieu furniture earlier in the eighteenth century.¹⁴ William Beckford, living in Paris, may have acquired his appreciation for the works of André Charles Boulle (1642–1732) from the extensive collections of rich French eighteenth-century financiers, such as Randon de Boisset (1708–76) or Augustin de Blondel de Gagny (1695–1776). The importance of Boulle furniture that dominated nineteenth-century collecting in Britain was thus predominantly a direct transfer of taste from the Parisian collector.¹⁵ Boulle furniture was one of the most highly desirable to collect, and thus this early appreciation of this work is one of the first examples of buying “antique” furniture made for a previous generation at a time when almost all furnishings would have been contemporary. The French Revolution and the number of works of art from royal and aristocratic collections to appear on the market have always been seen as key factors in the transformation of the market, not only in Britain, but

perhaps more spectacularly there. It is worth mentioning that works of art from earlier periods were just beginning to appear in auction catalogues and references to certain types of historical pieces, such as Italian cabinets with panels of *pietre dure*, can be found listed in English sale catalogues from about 1800.¹⁶ Collecting French furniture from the eighteenth century was thus one of the several historicist movements that drew on the past to provide inspiration for the contemporary,¹⁷ but one with particular resonance and on a far larger scale, as the thousands of goods available created the perfect scenario for the English market, in which a burgeoning demand was fed and then multiplied by a plentiful supply.

Amongst the first to appreciate the possibilities of the market were the dealers. While it is very difficult to ascertain the exact mechanisms by which works of art were bought and sold, it seems that at the sales of royal furniture in Paris held by the revolutionary government in the 1790s the names of the buyers were all French.¹⁸ Many of them were dealers, but Jean-Henri Riesener (1734–1806), former cabinetmaker to Marie Antoinette, was also a buyer, acquiring at low prices the furniture he had supplied to the crown.¹⁹ How sales were then made to the English collectors, who had the money to buy, is not clear, but certainly English visitors flocked to Paris during the peace of Amiens between 1802 and 1803. George IV certainly acquired a pair of cabinets at that time from Daguerre's partner, Martin-Eloy Lignereux (1751–1809) with plaques of *pietre dure*.²⁰ According to the royal accounts, many of George IV's acquisitions were actually made after 1815 and the opening up of the Paris market after the blockades of the Napoleonic Wars.²¹ However, it has always been suggested that some goods were allowed to leave France via Holland or Germany, so it is always possible that French furniture was available to collectors before 1815.²² Judging from the fact that so many works of art appeared in Britain after the defeat of Napoleon, it seems probable that they were bought during the revolutionary period by French dealers. A number of these had been successful auctioneers and dealers before the Revolution and were able to continue dealing in France under Napoleon. Alexander Pradère has shown how Lebrun, auctioneer of paintings before 1793, adviser to the French revolutionary government before 1803 and then dealer under Napoleon, both collected and sold Boulle furniture, some even to Napoleon.²³ The leading Parisian dealers, amongst whom Philippe-Claude Maëlrondt (1766–1824) was perhaps the most famous, sold French Ancien Régime furniture to the English and, once established, the collecting of French works of art only intensified in the years after the end of the Napoleonic Wars.²⁴ Not only did Maëlrondt gather works of art in Paris that would appeal to the English taste, he worked with cabinetmakers such as the Bellangé family to supply old and new furniture to an extensive list of clients, most notably George IV and often through English intermediaries.²⁵

Although French dealers may have dominated the supply to England in the early years of the nineteenth century, soon afterwards, English dealers began to buy directly in Paris and import French works of art into the country. By 1845 when the auction house of Foster and Son put up for sale 'FOREIGN ANCIENT ELEGANCIES including beautiful *marqueterie* commodes, consoles and tables,' the catalogue went on to say 'which by direction of the IMPORTER will be sold by auction.' Sir Geoffrey de Bellaigue has traced the career of one of the most significant of these dealers and importers, Edward Holmes Baldock, itemising his sales of Sèvres porcelain and eighteenth-century French furniture to such distinguished collectors as the Duke of Buccleuch and Queensberry, where surviving bills show the extent of the purchases and the sums paid to Baldock (Fig. 7.1).²⁶ It seems that Baldock bought his works of art in Paris, although his name also appears on English auction catalogues. Baldock, of course, not only bought pieces of Sèvres or important examples of French furniture which he brought into England; he also bought parts of old furniture and remade them into new pieces or had the Sèvres porcelain mounted or re-mounted for the English market. His sale catalogue of 1843, for example, has several lots of ebony panels, which he no doubt used to create cabinets or cupboards in the style of the French seventeenth century.²⁷



Heading of bill from Edward Holmes Baldock to Walter Francis, 5th Duke of Buccleuch, 1840. Thornhill, Buccleuch Archives

The market for furniture from the Ancien Régime was thus created primarily in England firstly by French and then English dealers. In France, at least in the first part of the century, modern furnishings seem to have been more appreciated than antiques. For example, the price of 450 francs realised for a Boulle cabinet by the dealer Rocheux to the *garde-meuble* for Fontainebleau in 1807 is remarkably low in comparison to 3,000 francs for a new mahogany secretaire.²⁸ In England, however, as evidenced through the sales taking place throughout the century, there was a strong and continuous market for antique French furniture, which were highlighted by the dealers and auctioneers, even though of course modern copies and pastiches were also sold throughout the century. The first sale catalogues selected two main

criteria to highlight the importance of their sales: royal provenance and the historic names of André Charles Boulle and Riesener. The first sale catalogues emphasised that the works of art came directly from Paris; that they were often described as royal added to their authority. This was clearly stated on the front pages of the catalogues. An 1816 Phillips sale catalogue, for example, was presented as a *Catalogue of Parisian furniture including 4 armoires, 3 splendid commodes, cabinets etc [...] from the Palaces of Versailles and Compiègne and the Chateau of Malmaison* or in 1818, a *Catalogue of one of the most splendid and extensive selection of Parisian Furniture, Bronzes etc that has ever been imported [...]*²⁹

Moreover, the catalogue entries and the prices fetched clearly highlight the importance of furniture by André Charles Boulle and Jean-Henri Riesener. The name of Boulle is not surprising in that French collectors throughout the eighteenth century had paid great sums for his work. That of Riesener was a new phenomenon, possibly a direct result of its availability on the market and the dealers' promotion of him as the 'royal cabinetmaker' to Louis XVI and his queen. At the sale of Wanstead House in 1823, a Parisian Boulle cabinet in brass and tortoiseshell described as antique reached £31 10s and a superb Parisian Boulle commode in the Grand Salon went for 40 guineas or £44 6s, both amongst the highest prices paid for individual pieces.³⁰ A few years later at the sale held by 'A Gentleman from the West Country,' thought to include furniture owned by William Beckford, a Boulle writing table was sold for a similar amount, £25 4s; however a red Boulle armoire said to have been made for Louis XV's cabinet at Versailles fetched much more at £236 5s, which reflects the emphasis placed on authenticity and provenance.³¹ Similar huge prices were reached for exceptional pieces of Boulle in the two important sales by George Watson-Taylor.³² Furniture by Riesener could reach equal heights. Thus in the same sale of 1825, the Marquess of Hertford paid £179 11s for a Riesener roll-top desk, described as coming from the French royal *garde-meuble*.³³ The sale contained a lacquer commode, which fetched a not dissimilar price of £107 12s without the Riesener name, perhaps because of the fine lacquer.³⁴ George IV most famously paid the highest price reached at the time for a piece of French furniture, £420, with the purchase of the cabinet made for the Comtesse de Provence at the 1825 sale of George Watson Taylor's collection (Fig. 7.2). The description below of one of the most important and most expensive pieces of French furniture brings together the various selling points emphasised to attract the wealthy buyer:

A MAGNIFICENT CABINET of mahogany elegantly disposed in three panels or compartments, opens by folding doors, surmounted by a mask of Apollo, and a frieze of foliage. In the centre panel is suspended the lyre of Apollo between two wreaths of olive, resting upon a torch which springs from the centre of two branches with Arabesque scrolls connected by festoons [...] The arms of a branch of the royal family of France and a group of Cupids of or-molu surmount this splendid piece of furniture (a chef d'œuvre of the ingenious Riesner) [...] and

formerly belonged to the Palace of Versailles where it was sold by the commissioners of the French Convention in an early period of the Republic.³⁵

Even taking into account the hyperbole of the auction houses, the language of the sale catalogues emphasised the status of French furniture as a collectable commodity and it is clear that what was being sold was status. 'A matchless Louis XIV Boule table,' 'a superb Parisian commode,' 'a noble and lofty armoire:' these were the terms in which this furniture was described.

Thus by the 1830s the prices and reputation of French eighteenth-century furniture was well established and the names of Boule and Riesener recognised both for the quality of the work and the reputation of the cabinetmakers. In sales later in the century, French furniture continued to command enormous prices, amongst them the sales of the entire contents of Stowe in 1848 and the Hamilton Palace sale in 1882. They are reflections of the extensive amassing of great collections of French furniture, many of which still survive today in the Wallace Collection, at Waddesdon Manor (Rothschild) or Dalmeny (the Earl of Rosebery), to name only some of the most extensive. The acquisitions by the wealthiest collectors in Britain provide a testament to the enormous importance of owning French works of art during the century, which only diminished when wealthier collectors, most notably from the United States, could afford to pay sums of money that their European counterparts found hard to match.³⁶ As has often been

pointed out, the furniture at the Hamilton Palace sale in 1882 eclipsed the prices paid for paintings or any other type of artwork. The names of Boule and Riesener still carried enormous weight; some of the documented pieces by Riesener fetched nearly ten times that of an unsigned piece.³⁷ The Boule cabinets inherited from Beckford and bought at £400 were sold for £12,075; a Riesener commode fetched £4,305, while the lacquer-veneered secretaire and commode supplied to Marie Antoinette by Riesener were sold for a total of £19,000.³⁸

The collecting of French furnishing was not, however, just confined to the aristocracy or the opulent millionaires, who, as will be seen, decorated their London houses with choice specimens of French furniture. There was a steady and increasing market for French furniture at every level. The Foster auction catalogues held at the Victoria and Albert Museum show that in the biweekly sales held in their auction rooms in Greek Street, Soho, furniture in the "old French" style abounded. As with the more important sales, furniture by Boule and Riesener was marked out for mention. Generally called 'Buhl,' it was often not specified whether the object was authentic or an imitation of French work; the prices could be as low as 11s or as high as several pounds. Those items described as Louis XIV, such as, for example, 'A Louis XIV Marqueterie commode of 4 drawers, with swept front, massively mounted, with or-molu handles, corners & feet and Italian marble slab' was sold for four times that price. Thus the above lot sold at Fosters in 1845 fetched £5 17s.³⁹ This is one indication amongst many that the auctioneers could differentiate between the old and the modern, but both were desirable.

The market for furniture in the French style remained strong throughout the last half of the century and 'old porcelain' and 'old decorative furniture' is found consistently in the drawing rooms of the London wealthy, sometimes cited as the property of 'a gentleman' and occasionally of 'a lady,' sometimes the sales of individual collectors.⁴⁰ Drawing on the



Jean-Henri Riesener, Jewel cabinet made for the Comtesse de Provence, 1774. Mahogany veneer with gilt-bronze mounts, 246 × 147 × 54.6 cm. Windsor, Royal Collection Trust

Christie's catalogues of this period, it is clear that French furniture was found throughout the house, sometimes on its own but equally it could be combined with furniture from other countries, often Italy. Thus in the sale of Christopher Beckett Denison Esq. at Christie's in 1885, alongside the large collections of French and German porcelain, Wedgwood, French clocks, English and decorative furniture, there was a section of 'Old French Decorative Furniture' with obviously original works. Amongst these was a Louis XVI mahogany cabinet, richly mounted, from the Alexander Barker sale, fetching £135. All of the other commodes, cabinets or desks described as Louis XV or Louis XVI were sold for much less, between £25 and £35 on average, while a modern upright satinwood cabinet sold for £6 10s.⁴¹ Denison clearly had a strong collection of French furniture, with only some modern pieces or from other countries. The sale of an anonymous collector, 'A Gentleman from the Country,' which took place in 1875, also shows that prices could be very high for Louis XVI furniture, with some of his furniture reaching £136 10s for a Louis XVI commode of 'old marquetry' or £535 10s for two Louis XVI *parqueterie* cabinets in rosewood.⁴² The most expensive piece, a Louis XVI *escritoire* in tulipwood, was sold to the dealer in French furniture, Durlacher, for £276.⁴³ With such widespread interest in French furnishing it is not surprising that the market remained so strong. The question thus remains as to why collectors were motivated to spend such sums at the top end of the market as well as why the taste for a French-based decorative style remained so appealing to the British of all types of wealth and backgrounds throughout the nineteenth century.

From Criticism to Appreciation

The admirers of original French works of art might cite the great skill, ingenuity and beauty of the originals to defend furnishing their houses and collecting such pieces. However, this admiration needs to be set in the context of a long tradition of distaste and distinct antipathy from British critics often couched in nationalistic terms: the decadence of French art was contrasted with the pure, simple style associated with England. French art was thus seen as 'weak, ill-jointed and unmeaning' as well as representing—at least in the eighteenth century—the worst kind of government. In 1753 Isaac Ware wrote: 'Let us rouse in every sense the national spirit then; and no more permit them to deprave our taste in this noble science than to introduce among us the miseries of their government or fooleries of their religion.'⁴⁴ It was, of course, the rococo style that drew most criticism, particularly after it had fallen from favour throughout Europe. As a result Joshua Reynolds accused French painters, even Poussin and seemingly Boucher, as corrupting 'the true taste and leading it astray from the pure, the simple and grand style by a mock majesty and false magnificence.'⁴⁵

Throughout the nineteenth century, the same arguments were presented in the journals. British nationalism often expressed itself as anti-French, and critics explained that British painting exemplified British virtues, such as domesticity, simplicity, love of the countryside and morality, in contrast to the excesses of French art. Robert Buchanan, in his attack on Swinburne's poetry, placed the source of corruption in France: 'All that is worst in Mr. Swinburne belongs to Baudelaire. The offensive choice of subject, the obtrusion of unnatural passion, the blasphemy, the wretched animalism, are all taken intact out of *Les Fleurs de Mal*.'⁴⁶ This is not to say that certain French artists such as Delacroix and Ary Scheffer (who was Dutch by birth) were not admired; however, it has been argued that Scheffer's popularity in England stemmed from his religious morality and thus, in effect, he retained the high moral values associated with British painters. He was collected both by the liberal political families and Liverpool and Manchester merchants.

Criticisms of the French style in architecture stressed the vulgarity of French interiors, implying again a lack of morality. Thus, when writing about the rebuilding of Buckingham House, Johann David Passavant (1787–1861), visiting London in 1836, commented: 'everyone will join in regretting that so much money should have been expended in converting a fine old palace into one, which from the insignificance of its proportions and unimposing exterior does little credit to the taste of the English nation.'⁴⁷ The explanation he gave was that the magnificence of the interiors satisfied the demand of the new king for an opulent and rich setting for his palace. Passavant continued his disapproval of the style.

It is owing to this, viz. that whatever is most rich is most desirable, that we find the English in their gilt

balustrades, chandeliers, brackets & so closely imitating the taste of Louis XIV, in whose reign this mannered style of ornament was most in vogue; and even furniture of this kind, inlaid with a profusion of tortoiseshell, or brass, and groaning beneath the weight of numberless little knickknacks, no less grotesque than itself, is everywhere to be met with in the houses of the wealthy.⁴⁸

Such criticisms from the early part of the century were repeated even more frequently later in the century. Influential writers, such as Charles Locke Eastlake in his *Hints on Household Taste*, published in 1869, or Edith Wharton in *The Decoration of Houses*, published some thirty years later, condemned the excesses of French ornamentation or gilding found in contemporary furniture and decoration.⁴⁹ As stated in his introduction, Eastlake's purpose was to improve contemporary design by showing how design should follow function. He argued for chaste and sober forms, 'never running into extravagant contour or unnecessary curves.'⁵⁰ French furniture was the opposite of this notion. Thus, he argued, 'that school of decorative art, bad and vicious in principle as it was, had a certain air of luxury and grandeur about it which was due to elaboration of detail and richness of material. Its worst characteristic was an extravagance of contour and this is just the only characteristic which the tradition of upholstery has preserved.'⁵¹ Other writers went further in their attack on this foreign style, as in *The Lady* in 1897, when J.H. Duncan wrote: 'We have so many beautiful styles of our own that it is sheer perversity that prompts us to adopt styles of foreign importation, for which we have no continuity of tradition.'⁵²

Gradually critics began to find elements of French design they approved of. Marshall's *French Home Life*, originally published in *Blackwood's Journal* and then republished as a treatise in 1873, presented a synthesis of how French design could be given moral value.⁵³ For Marshall bad design and taste had moral implications, which were linked to society's political and social policies. In discussing the role of the contemporary French servant, which begins the book, Marshall credits the French Revolution as having levelled classes and raised 'the moral and political value of each individual affected by it.'⁵⁴ He blames French design for a decline in taste and its replacement by a desire for ostentation, show and also an excessive interest in comfort.⁵⁵ He was, of course, discussing the France of the Second Empire and the problems of revivals rather than the originals from the eighteenth century. Further on, he argues that it was contemporary furniture, not antique, that had lapsed into this bad taste; thus he leaves open the possibility that original eighteenth-century furnishings might avoid such grave condemnation.

Writing on the need to reform contemporary decoration, Edith Wharton also tackled the question of taste, arguing that what was satisfactory depended on the appropriate relationship between the object and the interior.⁵⁶ In her attempt to reform the interior from the excesses of historic revivals, she brought a different approach from those who, like Passavant, only saw excessive ornamentation in French furnishings. She could be forgiving of French design, but only when used as originally intended: 'when the rocaille manner was at its height, the main lines of a room were seldom allowed to follow the capricious movement of the ornamental accessories.'⁵⁷ As long as the individual piece of furniture was subordinate to the overall decoration of the room, for Wharton the style could indeed be French. In her attempt to reform the decoration of the contemporary interior, she therefore emphasised a new understanding of good taste: that each piece placed in an interior should be considered in relation to its importance to the room as a whole.

Wealth and Ostentation

In spite of the condemnation from critics, the French style was found in the drawing rooms of both town and country houses. Hermann von Pückler-Muskau, writing in 1831, offered one very plausible reason for the success of the French style in Britain, namely that it was 'very consistent in a country where the nobility grows more and more like that of the time of Louis the Fourteenth.'⁵⁸ One motive would seem to be that British aristocrats adopted the French style as appropriate to their new status as victors of the Napoleonic Wars, and thus that they were the inheritors of the grandeur of eighteenth-century France. By the 1820s George IV, the creator of Windsor, could be said to have absorbed and taken over French decoration—despite having been an ardent supporter of the early stages of the Revolution as

a young man—installing it within the Gothic exterior of the castle, thus making it “English.” It may have been the patronage of George IV that prevented the French style from acquiring the political overtones in the nineteenth century that it had during the eighteenth century. The 5th Duke of Buccleuch, who recreated Montagu House in the 1850s with drawing rooms decorated in the rococo style featuring fine examples of eighteenth-century cabinet work and carving, was a Tory peer, as was Lord de Grey, who built Wrest Park in a similar fashion. However, aristocrats with very different political views—such as the Devonshires and other Liberals—could also espouse this style in order to display the benefits of British prosperity, the results of industry and trade. Thus the ostentation implicit in the style became a virtue; the change from previous criticism was that now the French style was seen as combining skill and excellence of craftsmanship, and thus, in its original form, it could be admired. This may be one reason why late nineteenth-century fashion concerned itself with the much closer imitation of the eighteenth century rather than the early years of the century.

The most obvious characteristic of the revived French style was its luxury, exemplified by its gilded and elaborate decoration. As has been seen this was both the most common criticism of the Ancien Régime interior, but it was also an essential part of its appeal. By the 1840s this form of decoration had become established as the accepted interior of the aristocracy. It is against this architectural revival that the taste for collecting original French furnishings must be briefly discussed. Combining architectural designs from the seventeenth to the late eighteenth century, this hybrid and eclectic revival, sometimes called the ‘Tous les Louis’-style or ‘old French style’⁵⁹ appeared in the great London mansions and palaces, establishing it as an accepted decoration for the richest members of the aristocracy. One of the first examples was created for the Duchess of Rutland by Benjamin Dean Wyatt and Matthew Cotes Wyatt at Belvoir Castle. Using panelling from eighteenth-century Parisian salons, the architects created a reception room for the duchess combining the antique panels with modern interpretations of a ceiling from Louis XIV’s Versailles.⁶⁰ Benjamin Wyatt went on to work for the Duke of York for his new house in St. James’s Park (now Lancaster House), which was then taken over and finished by the richest peer of his generation, George Granville Leveson-Gower, Marquess of Stafford and later 1st Duke of Sutherland (1758–1833),⁶¹ while his brother, Philip, created equally splendid interiors for the Marquess of Londonderry at Wynyard Park (1822–8) at a cost of £102,097 12s 0d.⁶² When George IV had the state rooms of Windsor redecorated by his architect, another member of the Wyatt family, Sir Jeffry Wyattville, added the seal of royal patronage of the style.

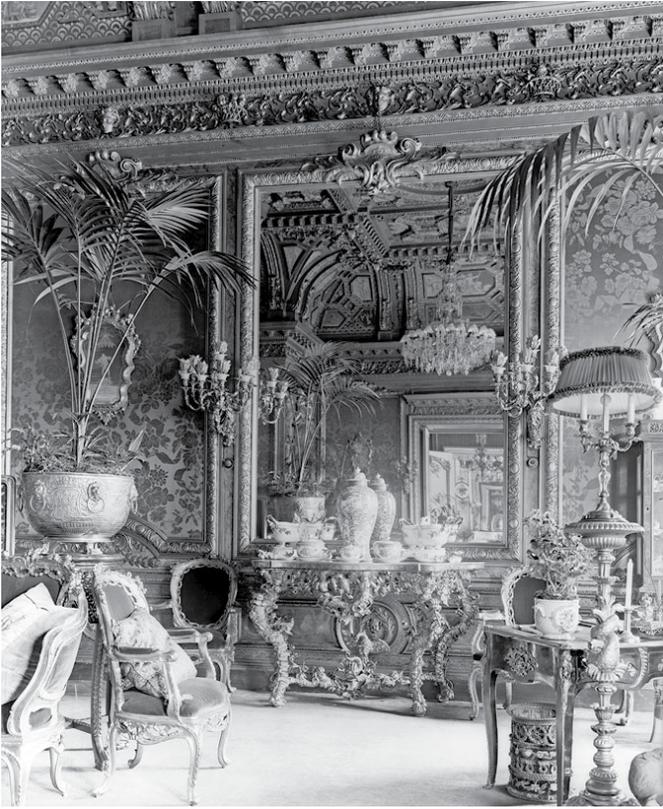
An early collector of French furniture, George IV, passionate in his interest in French politics and art, was certainly one of the most influential in the drive to display antique furniture in his newly decorated, grandiose interiors (Fig. 7.3). From a young man and throughout his life, he expended huge sums on French porcelain and furniture from the eighteenth century and his purchases of French works of art, set in the newly created rooms at Windsor Castle or Buckingham Palace, created a standard that continued until the end of the century. Ferdinand de Rothschild, for example, stated in his memoirs that he modelled himself on George IV and William Beckford.⁶³ William Beckford (1760–1844) also had strong links to Paris before the Revolution. One of the most notable collectors of the early nineteenth century and considered one of the chief arbiters of taste in his lifetime, he had lived in Paris until the outbreak of the Revolution.⁶⁴ George Watson Taylor, a newly rich Jamaica sugar merchant, furnished his two homes with the finest examples of French furniture. The extravagant lifestyle and spending of his wife’s fortune by Pole-Tydney-Long-Wellesley, nephew to the Marquess of Wellesley, led to the sale of Wanstead House in 1823. The Watson Taylor and Wanstead House sales were important because they give evidence to the major role French furniture had in the decoration of grand London and country houses early in the century, when they were particularly associated with the furnishing of the principal state rooms, such as the state drawing room, the grand saloon or other such rooms intended for entertainment and display.



Joseph Nash, *Windsor Castle: the angle of the grand corridor*, showing Boulle furniture and a clock by Charles Cressent, 1846. Watercolour and bodycolour over pencil, 33 × 41.5 cm. Windsor, Royal Collection Trust

As the century progressed, emulation by the new wealthy—the new plutocrats of whom there were certainly an enormous number—was also a form of overtaking and outdoing Ancien Régime prototypes and possibly even the aristocrats from whom so many bought houses. The decoration and furnishing of these houses thus came to be associated with general ideas of aristocratic splendour, as it was suitable for entertaining and for the lavish parties given in these houses (Fig. 7.4). As Passavant remarked about Gower House: ‘There is something in these wreaths of curling leaves and twisted ends, especially when covered with the most gorgeous gilding, which attracts the eye more than the simple forms of pure taste.’⁶⁵ Visitors all cite opulence and ostentatious display as the key features of these interiors, noting that they were finer than the original French models. Henri Bischoffsheim’s palace in Mayfair, previously the home of Lord Bute (an eighteenth-century aristocratic family), was described by contemporaries as

a Versailles in miniature. The interiors of Alfred de Rothschild (1842–1918) were considered to be finer than the originals at Chantilly. However, diaries written at the time also show that this display of wealth was as much envied and admired as denigrated. A telling comment about Algernon Borthwick, 1st Baron of Glenesk (1830–1908) and owner of the *Morning Post*, gives part of the rationale for the wealthy: ‘He is the friend and host of his Sovereign, not because he owns the *Daily Telegraph* but because he lives like a lord, and with lords and possesses first class shooting.’ The plutocrats of the late nineteenth century, who had made their money in manufacture, brewing, railroads, shipping, banking—whether British, South-African, American or Jewish—could choose the style of the French eighteenth century and know that they were living at the same level of luxury as the royalty and aristocracy of the past. Ferdinand de Rothschild, who supported the Liberal government and as a Jew fought for Jewish emancipation, was a great admirer of French art and culture although not of its politics. For him the rise of the new rich created ‘a new centre of attraction (that) has been formed on the ruins of the old, produced by the very action of the democracy.’ Through their collections they could offer examples of taste and discernment, which could even ‘lead to the social and political development of a future age.’⁶⁶ Ferdinand bought his treasures at aristocratic sales as part of the inevitable process of democracy. Nonetheless, he too used Waddesdon to entertain the society of his day, including the king. However, for Ferdinand there was another appeal of collecting French eighteenth-century works of art. Modelling himself on George IV and William Beckford, he saw himself as a prince of connoisseurship with the wealth to surround himself by the finest objects.



Anon., *The Drawing Room, Wimborne House, 22 Arlington St., Mayfair, formerly Hamilton House and bought from the Dukes of Hamilton in 1870 by Sir Ivor Bertie Guest, ironworks owner, 1902.* London, *Country Life Picture Library*

Skill and Finish

For Ferdinand de Rothschild, as for George IV, the eighteenth century in France was the period when the arts reached their peak. The names of André Charles Boulle and Riesener brought the English collector directly into the salons and elegant society of the eighteenth century, and for many French luxury goods represented the highest quality. The descriptions of furniture by Boulle and Riesener always emphasised the quality of the workmanship as well as the elegance, magnificence and costly qualities they held. It is perhaps not surprising that at a time when painters and art critics admired the detailed execution of such artists as Maclise or Mulready, Landseer or Lord Leighton, the same attributes were admired in furniture.⁶⁷

An added dimension was given to the taste and acquisition of French decorative furniture when national pride was identified with excellence in the arts. Success in the arts was part of the nationalist competition for excellence. For example, in 1875, when debating the proposal for the Royal Academy to exhibit in the Philadelphia International exhibition, the arguments put forward to the Privy Council to support the costs of the exhibit were that ‘British Art has hitherto made a very

poor show at all International Exhibitions, while foreign countries like France and Belgium have always been well represented; and the result is that whereas Belgian and French pictures are well-known and command a sale all over Europe, English Pictures are but little known and esteemed out of England.⁶⁸ This was also the concern for the decorative arts, where there were frequent representations that England needed to improve its quality of design in order to compete with other countries. Emulation of French furniture was considered by some, though by no means all, critics to be a way to provide inspiration for contemporary British design.

Ferdinand de Rothschild described the French Revolution as bringing to England ‘the priceless and countless works of art, the heirlooms of centuries.’ Moreover, for him, through this ‘dissemination of ancient and foreign works of art [...] the multitude have been made conversant of their beauty and usefulness, that has opened out a new vista of refinement and industry.⁶⁹ As a result England had become the centre of this market. Ferdinand thus combined the most admired qualities of the period—excellence in workmanship and beauty of design—with their beneficial influence on British life and culture. In this he was followed by John Jones, whose bequest to the Victoria and Albert Museum of his collection of French works of art was made to bring these qualities before the English public.⁷⁰ In the catalogue describing the collection, the author goes out of his way to show how Jones was contributing to the nation’s interest by providing works of inestimable value, both artistic and financial. Through this donation, it was argued, Britain could reach the same levels of quality as her competitors (Fig. 7.5).

When Edith Wharton emphasised the fact that, in the past, works of art were deemed valuable because of their design and not because of their workmanship, she implicitly referred to the dominant emphasis on skill and manufacture as the chief aesthetic value. In fact this may account for another paradox, which is that very often modern copies were priced more highly than the antiques, partly because of the contemporary costs of the craft and partly because the modern would be newer, more lavish and possibly more comfortable.

The emphasis on finish and skill of original eighteenth-century French decorative arts seems crucial in accounting for the taste for French decorative arts and sets it apart from other historical revivals of the nineteenth century, placing the collecting of French works of art within a national British demand for finish and perfection. Lady Dilke, in her introduction to the furniture catalogue of the newly created Wallace Collection, furthermore separated the political conditions under which French eighteenth-century furniture was produced and emphasised that:

These are considerations which one would desire to put in the first place before the reader to whom this introduction is addressed. Because at the present time—when the works of the eighteenth century and especially the latter half of that century are inordinately popular—it is necessary to insist on the fact that their chief claim to admiration lies in the measure of the style and distinction which they have attained in virtue of the taste and admirable training of their makers. This is the lesson which the great store, garnered within these walls, is aptly calculated to teach. Furthermore I would say that beautiful things may be rare and costly, but rarity and cost are not in themselves excellencies.

The truth is that the exact appreciation of work, which in all its varied forms is the product of finished skill perfected in historic traditions and controlled by critical tastes, requires incessant and steadily directed effort of the judgment and constant discipline of the powers of observation.⁷¹

Cosmopolitanism: The French Style as an Expression of National Pride

In 1886 T.H. Escott, writing under the guise of a foreign visitor to England, commented:

British cosmopolitanism shows itself in its rapid assimilation of the social ideas of other countries and in its heroic struggle to rise superior to the hampering restrictions of insular respectability. True it still possesses its own excellent common sense, but even this immense virtue is beguiled by the desire of those who possess it to prove that they are without its prejudices. London society is thus a society in a state of solution.⁷²

The use of the term 'cosmopolitan' brings another dimension to the taste for French, and indeed for foreign goods found in Britain during the nineteenth century. Arguably it underlies the enduring market for works of art at both the



Martin Carlin, Worktable bequeathed by John Jones and said to have belonged to Marie Antoinette, veneered in tulipwood, purplewood, sycamore and boxwood on a carcass of oak, c. 1775. Gilt-bronze mounts, the top set with a porcelain plaque, 77 × 42 × 36.8 cm. London, Victoria and Albert Museum

highest and more ordinary levels of society. One of the hallmarks of the nineteenth-century drawing room, the mixing of different types of decoration and time periods in a single space, became an example not just of wealth but also of the quality of British society. Disraeli's somewhat mocking tone in *Henrietta Temple* reflects the mixed appreciation of this historical medley: 'and then they were ushered into a drawing room of Parisian elegance: buhl cabinets, marqueterie tables, hangings of the choicest damask suspended from burnished cornices of old carving. The chairs had been rifled from a Venetian palace; the couches were part of the spoils of the French revolution.'⁷³ Disraeli's fictional drawing room could be found in many of the houses described in this essay: few collections were as concentrated on French works of art as those of George IV, the Marquess of Hertford or Ferdinand Rothschild. More typical, as has been discussed above, collections reflected an eclectic mixture of furnishings from myriad dates and countries. At Stowe, alongside the French furnishings, there were also a striking number of Italian cabinets and tables in the drawing rooms and the rooms used for entertainment, and a German cabinet in metal marquetry placed in the state bedroom was considered one of the most important items in the sale.⁷⁴ The Hamilton Palace sale notably included important works of Italian, Russian or other continental origins alongside famous French pieces. Perhaps even more importantly, this mixing and melange of styles and materials can also be found in the sale catalogues of London houses belonging to not only the nobility, but also those described as 'a gentleman' or residents in fashionable areas of central London. The catalogues of the contents of their houses repeat the same eclectic mixtures as in those of the greater. Thus in sale catalogues, in addition to the concentration on French decorative arts, one also finds antiques from other countries, particularly Italy.⁷⁵

Justifying, or at least explaining, the practice of displaying and living in surroundings which were eclectic in their style and international in their origin, should be seen within the context of the debate about Britain's international position in the world. It is by drawing on the discussions about cosmopolitanism that the resolution of the appropriation of a foreign style to formulate a British identity can be addressed. The term, as has been extensively discussed in recent writings on Victorian literature and identity, has many contradictory facets related to contemporary political and economic debates.⁷⁶ Linked strongly to the debate over national identity, the issues of patriotism and nationalism and their relationship to the ideal of the "citizen of the world" developed strongly in the early nineteenth century. 'Cosmopolitanism' as a term was used by Coleridge in opposition to nationalism in *The Friend* in 1809.⁷⁷ At the same time, for the *Edinburgh Review* a cosmopolitan understanding of politics was based on an international approach to economics.⁷⁸ As it appeared in the writings of John Stuart Mill, in 1848 the term was given a more qualified, even negative use, on the one occasion he refers to cosmopolitanism itself: 'A tendency may, even now, be observed towards such a state of things; capital is becoming more and more cosmopolitan.'⁷⁹ He continued to argue that such cosmopolitan freedom may not be possible in the unequal economic world of the British Empire. Mill's negative use of the word was not taken up by a number of Victorian writers, many of whom used the term to argue for a more universal and international understanding of the world.⁸⁰ The term 'cosmopolitan,' as can be seen in the several journals that used it in their titles, could be used for various purposes and agendas, as the different stances in their editorial perspectives demonstrate. The short-lived *Cosmopolitan Review* (1861) followed the universal principles in the term; its writings aimed at bringing harmony to European policies. The weekly publication *Cosmopolitan* (1865–76) held a more imperialist viewpoint, writing about the English colonies. *Cosmopolis: An International Review* (1896–8), on the other hand, was more ambitious and international in its scope, trying to create networks between cities by publishing articles about the arts in Paris, London and New York.⁸¹

The concept of cosmopolitanism has not traditionally been linked with the types of interiors described above, but rather with the reform movements for English taste. Both Mary Haweis and her contemporary Lucy Orrinsmith wrote guides on interior decoration for the homeowner,⁸² arguing that drawing on the past or from different cultures brought individuality to the home and that such eclecticism could achieve the highest form of decoration. These treatises were intended to deal with exactly the mixture of different styles by showing how, through careful disposition, a well-balanced interior could be achieved in the readers' homes. Judith Neiswander argues that this emphasised the need for individuals to show their individuality and as such was linked to the liberal movements at the end of the nineteenth century and to the concept of free trade. Cosmopolitanism thus manifested itself in the choice of objects to decorate the interior, objects which came from all over the world.⁸³ The type of cosmopolitan interior argued by Neiswander to have been part of a liberal, aesthetic creation was certainly far from the historicist interiors in which Boulle furniture,

Italian cabinets and carved console tables enriched an already opulent room, possibly even one decorated with French Louis XV *boiseries*, such as those at Waddesdon Manor or the London townhouses already described. Although these writers, espousing the freedom to choose the best examples from all parts of the world, did not include examples of the French style—far from it—the very arguments involved in presenting the virtues of a cosmopolitan, free-ranging approach to design provided opportunities for critics to accept certain elements of French furniture, in particular the skill of artisans from the past.

Furthermore, cosmopolitanism could be linked to Britain's destiny and importance. Thus in the discussion which surrounded the Great Exhibition, for example, abundant use could be made of Kant's rhetoric of world peace, turning it to argue that Britain, with its industrial supremacy, would lead the world towards its egalitarian destiny—not least by aligning its territories with the progressive trajectory of European civilisation. 'What is more natural than that the first exhibition of the Works of Industry of *all Nations* should take place among a people which beyond every other in the world is composed of *all nations*' was only one of many such statements of pride in the wealth and cosmopolitanism of the nation.⁸⁴ It is in this sense of cosmopolitanism that the collection of the Ancien Régime may be most closely associated. For the owners of these mansions, the mixture of antiques from international sources reflected cosmopolitanism as an expression of pride and national supremacy. The drawing rooms of the English could thus demonstrate the power of the British nation to own works of art from all countries, united under one roof. Whatever one's means, cosmopolitanism created the final stage in British perception of the revived French style, placing taste, wealth and national pride on display in the drawing room.

Conclusion

The long-standing emulation of French style, already well established in the eighteenth century, gave it an internationalist acceptability, which during the nineteenth century came to stand for wealth and luxury. In England emulation was characterised by an interest in antique works of art; thus eighteenth-century French furniture played a significant role in the interiors of the great houses. The motives to collect French furniture meant that the market continued long after its beginnings in the first part of the century. Obviously an important factor in the fashion and taste for furnishing houses in this style involved issues of emulation and copying. Nonetheless the choice to acquire French furniture and works of art signalled more than mere copying. French and later British dealers had pushed the market for French works of art onto the English scene immediately after the Revolution and maintained that market throughout the century. The connections between English and French dealers made high quality pieces available to British collectors, while in France there was no real market until decades later. However, the enduring success of the French style in the drawing rooms of Britain had deeper roots, thus ensuring a continuous demand for eighteenth-century French works of art by not only the wealthiest in the land, but also by those who aspired to emulate their taste. Through their ready acceptance of the French style as an expression of their position, English aristocrats appropriated the art of their enemy, paradoxically by giving it both an English as well as an international meaning. The desire to emulate and to appropriate the style of the Ancien Régime was based on various and sometimes conflicting motives, but its importance in the formation of the British sense of identity must be uniformly appreciated. The style of the Ancien Régime became the style of the plutocrats of the late nineteenth century who were both British and international. It thus represented a recognised form of wealth and taste both internationally and nationally. As such it can be argued that the reasons for acquiring French works of art moved beyond emulation to deeper motives of pride in the cosmopolitan position of Britain, in which the best of both Europe and the rest of the world could be brought to the country and where the British collector could rejoice in owning the finest works of art from Europe. At a time when the past provided contemporary artists with inspiration, French furniture was also expected to provide a standard to be emulated by British craftsmen. Through its emphasis on the combination of skill and design, French furniture appealed to the nineteenth-century collector and made it acceptable throughout society. It was this that supported the market for these works of art, making them not just collectors' items, but fundamental to every fashionable drawing room. To quote Escott again:

There is, one is told, no waste in nature and what Paris, since the fall of the Empire, has lost, London has gained. I do not say that everyone goes to London now as all the world went to Paris once; but the British capital today approaches nearer to the Paris of fifteen or twenty years ago than any other capital of the world. London is not the most beautiful, the most splendid or even the most convenient city but it is pre-eminently the smart metropolis of Europe.⁸⁵

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1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54

1. Joseph Mordaunt Crook, *The Rise of the Nouveaux Riches: Style and Status in Victorian and Edwardian Architecture* (London: John Murray, 1999), 153–212.
2. For the purpose of this essay, in addition to sale catalogues from Christie's, Manson & Woods, the author searched more than 100 catalogues produced by the auction company Foster and Sons between 1826 and 1850, held at the National Art Library in the Victoria & Albert Museum. These cover sales held weekly at the auction rooms at 54 Pall Mall of the contents of what appear to be mid-level households. The question of who we could consider "middle class" is complicated, but as the catalogues show, French furniture appears in a wide variety of sales throughout the century. I would like in particular to thank Eunmin Lim, who transcribed many of these auction catalogues, and Preston Fitzgerald, for his assistance in researching the catalogues in Christie's archives.
3. See in particular: Nicholas Cooper, *The Opulent Eye: Late Victorian and Edwardian Taste in Interior Design* (London: Architectural Press, 1976); Edwin Beresford Chancellor, *The Private Palaces of London, Past and Present* (London: K. Paul Trench, Trübner & Co. Ltd., 1908); Christopher Symon Sykes, *Private Palaces: Life in the Great London Houses* (London: Chattus & Windus, 1985), 250–319. For an account of the taste of the South African millionaires and their collecting, see: Michael Stevenson, *Art and Aspirations: The Randlords of South Africa and their Collections* (Vlaeberg: Fernwood Press, 2002).
4. Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 1983).
5. Ken Ireland, *Cythera Regained: The Rococo Revival in European Literature and the Arts, 1830–1910* (Madison: Fairleigh Dickinson University Press, 2006), 139–41. Discussions as to the relevance of the eighteenth century to nineteenth-century identity and taste were as intense on the Continent as in Britain. Discussion on the style as a matter of historic precedents include: Gotfried Semper, *Der Stil in den technischen und tektonischen Künsten*, vol. 2 (Munich: F. Bruckmann, 1860), 350; Anton Springer, "Der Rococostil," in *Id., Bilder aus der neueren Kunstgeschichte*, vol. 2 (Bonn: A. Marcus, 1867), 213; Peter Jessen, *Das Ornament des Rococo* (Leipzig: E.A. Seeman, 1894); August Schmarsow, *Beiträge zur Ästhetik der Bildenden Künste. Barock und Rokoko* (Leipzig: S. Hirzel, 1897). There were also many critics of the style, including: Gustav E. Pazaurek, *Dreierlei Rokoko: Ausstellung im Königlich Württ. Landes-Gewerbemuseum Stuttgart 1909/Katalog im Auftrag der Königl. Zentralstelle für Gewerbe und Handel* (Stuttgart: Klett & Hartmann, 1909). See: Ireland, *Cythera Regained*, 118 and 158. Much of this has to do with the revival of the style in both interiors and the decorative arts and as such is a different discussion from the present essay.

6. The literature concerning transnationalism as a conceptual framework mainly deals with twentieth-century or contemporary issues and the movement of people and ideas across borders. See: Stephen Vertovec, *Transnationalism* (Abingdon: Routledge, 2009).
7. Simon Macdonald, "Transnational History: A Review of Past and Present," January 2013, http://www.ucl.ac.uk/cth/objectives/simon_macdonald_tns_review.
8. Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalisation* (Minneapolis: University of Minnesota Press, 1996) is cited as raising key issues explored within the framework of transnationalism. So is Christopher Alan Bayly, *The Birth of the Modern World 1780–1914: Global Connections and Comparisons* (Malden – Oxford: Blackwell, 2004). Bayly, when discussing the difficulties of using the term "transnationalism" wrote: 'At least in Europe, I get the sense that "trans-national history" stands in the same relationship to "international history" as "global history" does to "world history:" that it is much the same thing, except that the term "transnational" gives a sense of movement and interpenetration. It is broadly associated with the study of diasporas, social or political, which cross national boundaries, etc.' See: Christopher Alan Bayly et al., "AHR Conversation: On Transnational History," *The American Historical Review* 111, no. 5 (2006): 1441–64.
9. Macdonald, "Transnational History," 6.
10. The connections between internationalism, transnationalism and cosmopolitanism were brought out very clearly in the papers and discussions at a conference held at Tate Britain in 2013, organised by Grace Brockington and Sarah Victoria Turner, entitled *Internationalism and the Arts: Imagining the Cosmopolis at the Long Fin de Siècle*. As the authors state in their abstract, this conference 'adapted Benedict Anderson's theory of the nation as an imagined community in order to examine certain questions—about the locations, languages and citizens of an "imagined cosmopolis." They took up three themes, of place, language and cosmopolitanism, as they played out during an otherwise intense period of nation-building as part of their examination of cultural internationalism. The approaches taken by the speakers at the conference were instrumental in forming the arguments of this paper.
11. These would be mainly aristocrats either visiting Paris as part of their Grand Tour or occasionally going to Paris for shopping purposes. See: Robin Eagles, *Francophilia in English Society* (Basingstoke: Macmillan, 2000), 173–5.
12. For Horace Walpole's acquisitions of French ceramics, see: Sir Francis Watson, "Walpole and the Taste for French Porcelain," in *Horace Walpole: Writer, Politician and Connoisseur*, ed. Warren Hunting Smith (New Haven – London: Yale University Press, 1967), 185–94. For the 2nd Lord and Lady Spencer, see: Joseph Friedman, *Spencer House: Chronicle of a Great London Mansion* (London: Zwemmer, 1993); Christian Baulez, "Tout Europe tire ses bronzes de Paris," in *Bernard Molitor, 1755–1833: ébéniste parisien d'origine luxembourgeoise*, ed. Ulrich Leben (Ville de Luxembourg: Galerie d'art de la Ville de Luxembourg, Villa Vauban, 1995), 77–101. For accounts of shopping in Paris, see: Stella Tillyard, *Aristocrats: Caroline, Emily, Louisa and Sarah Lennox, 1750–1832* (London: Chatto & Windus, 1994).
13. Sir Geoffrey de Bellaigue, "George IV and French Furniture," *Connoisseur* 195 (1977): 116–25. This gives an account of George IV's purchases, including several from the dealer Dominique Daguerre for Carlton House bought before the revolution. See also: Sir Geoffrey de Bellaigue, "Daguerre and England," in *Bernard Molitor*, 157–79.
14. One recent example of a Boulle-piece acquired before the revolutionary sales has been discovered by Colin Demetrescu. See: Colin Demetrescu, "Le Cabinet de Boulle du duc de Buccleuch: une énigme Résolue," *Dossier de l'Art* no. 224 (2014): 30–59.

15. Colin Bailey, "Conventions of the 18th-Century Cabinet de Tableaux: Blondel d'Azincourt, la premiere idée de la Curiosité," *Art Bulletin* 69 (1987): 431–7.
16. See: Clive Wainwright, *The Romantic Interior* (New Haven – London: Yale University Press, 1989), 1–53 for an introduction to the beginnings of historicist taste, collecting and dealers in Britain. William Beckford bought and created much furniture in a historicist style from the early years of the nineteenth century. See: Clive Wainwright, "William Beckford's Furniture," *Connoisseur* 191 (1976): 290–7; Adriana Turpin, "Filling the Void: The Development of Beckford's Taste and the Market in Furniture," in *William Beckford 1760–1844: An Eye for the Magnificent*, ed. Derek Ostergard (New Haven – London: Yale University Press, 2001), 177–202.
17. Rosanna Pavoni, ed., *Reviving the Renaissance: The Use and Abuse of the Past in Nineteenth-Century Italian Art and Decoration* (Cambridge: Cambridge University Press, 1997). The introduction provides a strong argument that the revival of the Renaissance style was also seen by contemporaries as a form of improving the quality of design and manufacture. See for example: Annalisa Zanni, "The Neo-Renaissance as the Image of the Private," in *Reviving the Renaissance*, 29–47.
18. Michel Beurdeley, *De Versailles à Paris: le destin des collections royales* (Paris: Centre Culturel du Panthéon, 1989), 115–26 and *La France à l'encan—Exode des objets d'art sous la Révolution* (Fribourg: Office du Livre, 1981). For a partial account of the market during this period, see: Turpin, "Filling the Void." For a useful summary of the Parisian dealers and their activities in the first half of the nineteenth century, see: Sylvain Cordier, *Bellangé ébénistes: une histoire du goût au XIX^e siècle* (Paris: Mare et Martin, 2012), 319–87.
19. Michel Beurdeley, "Ventes du mobilier royal de Versailles," in *De Versailles à Paris: le destin des collections royales*, 115–26.
20. Sir Geoffrey de Bellaigue, "Martin-Eloy Lignereux and England," *Gazette des beaux-arts* 71 (1968): 283–94.
21. Sir Hugh Roberts, *For the King's Pleasure: The Furnishing and Decoration of George IV's Apartments at Windsor Castle* (London: Royal Collections, 2001).
22. Charles Davillier, *Vente du Mobilier du Château de Versailles pendant le Terreur* (Paris: August Aubry, 1877). Davillier quotes a newspaper advertisement in Haarlem 1794 for the sale of French royal works of art. Although it is not certain, the sale probably took place in Holland and not in Paris. See also: Pierre Verlet, "Chapeaurouge et les collections royales françaises," in *Festschrift für Erich Meyer zum 60. Geburtstag, 29. Oktober, 1957: Studien zu Werken in den Sammlungen des Museums für Kunst und Gewerbe, Hamburg*, ed. Werner Gramberg (Hamburg: Hauswedell, 1959), 286–94.
23. Alexandre Pradère, "Lerouge, Le Brun, Bonnemaïson: The Role of Art Dealers in the Commerce of Boulle Furniture from the Revolution to the Restoration," *Revue de l'Art* no. 184 (2014): 47–62.
24. *Catalogue d'objets rares et curieux, composant le fonds de commerce De Feu M Maëlrondt* (Paris: M. Pérignon, 1824). Maëlrondt's sale catalogue of 15 November 1824 lists some 40 examples of French cabinet-work (lots 306–46) as well as mirrors and clocks, porcelains, paintings and sculptures. The sale took place after his death and was presumably a clearing of his stock.
25. Bills show that one of the king's dealers, Robert Fogg, bought extensively from Maëlrondt. See: *Carlton House: The Past Glories of George IV's Palace* (London: The Queen's Gallery Buckingham Palace, 1991), 80. There is a complete listing of furniture acquired for Windsor in: Sir Geoffrey de Bellaigue, "Phillippe-Claude Maëlrondt, Supplier to George IV," *Burlington Magazine* 146 (2004): 386–95. See also: Cordier, *Bellangé ébénistes*, 319–87.

26. 26Buccleuch archives, Drumlanrig Castle. There are bills from 1836 to 1848 itemising works of art supplied to Walter Francis, 5th Duke of Buccleuch and Queensberry, including many items of French furniture. For a further analysis of the bills, see: Sir Geoffrey de Bellaigue, "Edward Holmes Baldock I," *Connoisseur* 189 (1975): 290–9; and *Id.*, "Edward Holmes Baldock II," *Connoisseur* 190 (1975): 18–25. Copies of the bills are also held at Boughton House and I am most grateful to Crispin Powell for his help in studying them and kindly photograph one for me. Also my grateful thanks to the Duke of Buccleuch and Queensberry for allowing me access to the archives and permission to photograph them.
27. 27William Beckford made a great cabinet with ebony panelled doors of which he was very proud. He used recycled seventeenth-century panels and in turn, when his cabinet was sold in 1823, it was bought by Baldock for £572 6s and dismantled. The doors were sold after Baldock's death in the sale of 21 July 1843 and bought by de Sommarard. Several cabinets of this type are in the Musée de la Renaissance, Écouen. See: De Bellaigue, "Edward Holmes Baldock II," 21; and Turpin, "Filling the Void," 200.
28. 28Cordier, *Bellangé ébénistes*, 320.
29. 29The Wallace Collection Library: Phillips SAL1816 and Phillips SAL1818.
30. 30Lot 26, from the Grand Salon, *Wanstead House*, 1823, 203.
31. 31Lot 167, *Sale of furniture of Gentleman from the West of England*, Phillips, 22 June 1825. The website Measuringworth.com provides four ways to view historical prices in current terms. One ('real price') is based on calculating inflation as cost of a typical bundle of goods and services consumed by an average worker, thus, the increase in the UK retail price index ('RPI'). The second ('labour value') calculates the cost in terms of the same proportion of typical worker's wages. This normally gives a higher figure due to the real increases in wages over time. The authors of the website add two additional ways to determine value: 'income value' takes into account salaries, investment and cost of services which have normally exceeded wage increases, and 'economic share,' which refers to economic power (the relative power the purchaser would have in controlling production within the economy). For example the 1825 £236 5s quoted would be the equivalent in 2017 of £18,430 in real terms, £193,000 in terms of labour value, £243,100 when measured by income value and £968,600 when measured by its economic share. <https://www.measuringworth.com>, accessed 10 November 2018.
32. 32George Watson Taylor (1771–1841), a Jamaica sugar merchant, Member of Parliament and one of the most lavish collectors of French decorative arts, put together a collection of art that, when it was sold, set the standard and prices for French decorative arts that lasted throughout the century. There were two sales. One from his London town house in Cavendish Square, sold at Christie's, 28 May 1825, see: *Catalogue of a Selection of Sumptuous Articles of Parisian and other Furniture, [...] some [...] Groups and Busts of Bronze, and Various Sculpture, from the [...] Mansion of G.W. Taylor [...] Which will be sold by auction, etc. (With Notes and Prices)*. The second was the sale from his country house at Erlestoke Manor in 1832, see: *Catalogue of the Magnificent Assemblage of Property at Erlestoke Mansion near Devizes [...] accumulated [...] by G.W. Taylor [...] which will be Sold by Auction, by Mr. George Robins [...] the 9th Day of July, 1832, and Twenty Succeeding Days, etc.*
33. 33Lot 282, a 'secretaire elaborately inlaid by Riesener in fanciful design sumptuously mounted and enriched in highly chased gilt-bronze mounts [...] the interior fitted with a great variety of secret and other drawers, the whole finished and executed with that degree of elaborate care, for which the Artist was justly celebrated.' Phillips, 22 June 1825. This was the desk now known to have been made for the Comte d'Orsay at the Wallace Collection. See: Peter Hughes, *The Wallace Collection Catalogue of Furniture*, vol. 2 (London: Trustees of the Wallace Collection, 1996), 939–40.

34. 34Lot 168, 'a saloon commode of ebony and panelled with specimens of the finest old Japan, angles formed by antique trusses [...] gilt ormolu, solid slab of Italian marble.' Phillips, 22 June 1825.
35. 35Sale of the contents of Cavendish St. Watson Taylor, Christie's, 28 May 1825, lot 76.
36. 36The story of the acquisition of French furnishing by the leading collectors in the United States, including Mr. and Mrs. William Vanderbilt, whose collections were donated to the Metropolitan Museum, and Henry Clay Frick, who created his own museum in New York, to mention only some of the earliest buyers of French furniture, is well documented, most recently by Christopher Maxwell, "The Dispersal of the Hamilton Palace Collection," (PhD diss., University of Glasgow, 2014). I am hugely grateful to Kit Maxwell for sharing his unpublished thesis with me.
37. 37Lot 293, 'a cabinet, the frame of mahogany with panels of gold Japan lacquer with richly-chased metal-gilt mounts by Auguste [...] sold for £493 10s; lot 300, a Louis XVI secretaire made for Madame du Barry, sold for £430 10s. *The Hamilton Palace Collection, Illustrated Priced Catalogue* (Paris – London: Christie's, 1882), 42–3.
38. 38The Boulle cabinet (lot 672) was sold to S. Wertheimer; the Riesener commode (lot 302) was sold to H. Stettiner; the lacquer secretaire and commode were sold to S. Wertheimer. *The Hamilton Palace Catalogue*, 42, 88 and 163.
39. 39National Art Library, London: FOREIGN ANCIENT ELEGANCIES including beautiful marqueterie commodes, consoles and tables ... French Secretaires, Suites of Tapestry from the looms of Beauvais & Gobelins ... A suite of Boule commodes, Bibliotheques, Library & other tables for a drawing room richly decorated with or-molu and about two hundred cabriole chairs in sets of six, twelve and twenty-four which by direction of the IMPORTER will be sold by Auction by Messrs Foster and Son at the Gallery 54 Pall Mall on Thursday the 15th of May, 1845 and two following days.
40. 40There is a great deal of research that still needs to be done in the sale catalogues to identify the extent of the market for French works of art. Just a short survey of later sales at Christie's, citing collections of lesser-known collectors such as Christopher Dennison, shows the extent to which French furniture, bronzes and Sèvres porcelain were collected in London.
41. 41Lot 3276, *Second Portion of the Valuable Collection of Pictures, Works of Art and Decorative Objects of Christopher Beckett Denison, Esq.* Christie's, Manson & Woods, 25 June 1885.
42. 42Lots 154, 158 and 159, *Catalogue of the Very Choice Collection of Old Porcelain and Decorative Furniture, the Property of a Gentleman received from a Mansion in the Country*, Christie's, Manson and Woods, 3 June 1875.
43. 43Id., Lot 276. Durlacher Brothers was established in 1843 and counted amongst its clients J. Pierpont Morgan and Sir Richard Wallace. They also advised the Victoria and Albert Museum on their acquisitions. See: <http://www.vam.ac.uk/content/articles/d/durlacher-brothers/>.
44. 44Isaac Ware, *A Complete Body of Architecture* (London: T. Osborne, J. Shipton; etc., 1768). Quoted in: Edward Morris, *French Art in Nineteenth-Century Britain* (New Haven – London: Yale University Press, 2005), 5–6.
45. 45Henry W. Beechey, "Introduction," in Id., *The History Works of Sir Joshua Reynolds, to which is prefixed a Memoir of the Artist by Henry W. Beechey*, vol. 1 (London and Edinburgh: T. Codell, Strand and W. Blackwood, 1835), 97. The memoir is based on: James Northcote, *Life of Sir Joshua Reynolds Comprised of Original Anecdotes ... and a Brief Analysis of his Discourses*, vol. 1 (London: Colborn, 1818), 56.
46. 46Morris, *French Art in Nineteenth-Century Britain*, 178–80.

47. 47Johann David Passavant, *Tour of a German Artist in England, With Notices of Private Galleries, and Remarks on the State of Art* (London: Saunders and Ottley, 1836), 119.
48. 48Passavant, *Tour of a German Artist*, 140.
49. 49Charles Locke Eastlake, *Hints on Household Taste in Furniture, Upholstery and Other Details* (London: Longman, Green & Co, 1869). As he states, the series of essays had been produced for *Cornhill Magazine* and the *London Review* and was aimed to address the question of style and design in contemporary manufacture. Edith Wharton and Ogden Jr. Codman, *The Decoration of Houses* (London: Batsford, 1898).
50. 50*Id.*, 143.
51. 51*Id.*, 55–6.
52. 52John Hudson Elder Duncan, *The Lady* 26 (1897): 798, quoted in: Cooper, *The Opulent Eye*, 17.
53. 53Frederic Marshall, *French Home Life* (Edinburgh – London: William Blackwood and Sons, 1873). Blackwood's was a popular magazine with an extensive readership.
54. 54*Id.*, 10.
55. 55*Id.*, 90.
56. 56Wharton and Codman, *The Decoration of Houses*, 85.
57. 57*Id.*, 56.
58. 58Hermann von Puckler-Muskau, *Tour in England, Ireland, and France, in the Years 1828, and 1829. [...] In a Series of Letters. By a German Prince*, transl. Sarah Austin, vol. 4 (London: Carey, Lee and Blanchard, 1832), 338–9.
59. 59See the designs published by George Smith (1786–1828) especially in his *Cabinet-Maker and Upholsterer's Guide* (London: Jones & Company, 1826) or in Henry and Aaron Arrowsmith, *The House Decorator and Painter's Guide* (London: Thomas Kelly, 1840).
60. 60John Martin Robinson, *The Wyatts: An Architectural Dynasty* (Oxford: Oxford University Press, 1979).
61. 61James Yorke, *Lancaster House: London's Greatest Town House* (London: Merrell, 2001).
62. 62Robinson, *The Wyatts*, 121. To place this in context, the equivalent for the project in 2018 terms would be £9,074,000 in real terms, £90,390,000 in terms of labour cost. The economic cost of the project has been estimated at £520,100,000. See footnote 31. Figures taken from *Measuringworth.com*, accessed 30 March 2018.
63. 63Ferdinand de Rothschild, "The Expansion of Art," in *The Fortnightly Review*, ed. Thomas Hay Sweet Escott (London: Chapman and Hall, 1885), 55–69, quoted in: Michael Hall, *Waddesdon Manor: The Heritage of a Rothschild House* (New York: Harry Abrams, 2002), 100.
64. 64Anne Eschapaspe, "William Beckford in Paris, 1788–1814: 'Le Feste Solitaire,'" in *William Beckford 1760–1844*, 199–216.
65. 65Passavant, *Tour of a German Artist*, 140.

66. Rothschild, "The Expansion of Art," 57.
67. These highly finished contemporary paintings were collected by many of the leading figures in Britain, from Queen Victoria, who most notably patronised Landseer, to the newly-rich industrialists. Nonetheless it is often assumed that few aristocrats collected contemporary art, so the sale of the collection of the Countess of Blessington in 1849 is particularly interesting for its combination of French furniture and contemporary British artists. *The Costly and Elegant Effects including the Magnificent Furniture, Rare Porcelain, Sculpture in Marble, Bronzes and an Assemblage of Objects of Art and Decoration [...] Collection of Ancient and Modern Pictures [...] from Gore House, sold by Mr. Philips on Monday, 7 May 1849 and twelve subsequent days.*
68. Guillaume Evrard, "English Pictures Are but Little Known and Esteemed Out of England": The Royal Academy of Arts and the 1878 Paris Exposition Universelle," in *Marketing Art in the British Isles, 1700 to the Present: A Cultural History*, eds. Charlotte Gould and Sophie Mesplède (Aldershot: Ashgate, 2012), 211–26.
69. Rothschild, "The Expansion of Art," 57.
70. See the introduction to the catalogue of the John Jones Collection: *Handbook of the Jones Collection in the South Kensington Museum* (London: Chapman and Hall, 1883), 77–112.
71. Émile Molinier, with an introduction by Lady Dilke, *The Wallace Collection (objets d'art) at Hertford House* (London: Manzi, Joyant & Co, 1903), originally published in French as: Émile Molinier, *La Collection Wallace: meubles et objets d'art français des XVII^e et XVIII^e siècle* (Paris: E. Lévy, 1902).
72. Thomas Hay Sweet Escott, *Society in London, by a Foreign Resident* (London: Chatto & Windus, 1886), 24.
73. Benjamin Disraeli, *Henrietta Temple: A Love Story* (London: Henry Colburn, 1837), 350, quoted in: Crook, *The Rise of the Nouveaux Riches*, 173.
74. Stowe Catalogue, Second days sale, lots 221–224 describes Venetian chairs from the Doge's palace and lots 253 and 254 were Florentine *pietra dura* cabinets. These were in the Duchess's drawing room and were displayed alongside a marquetry table, several gilt pier tables and a 'buhl' table. Ninth days sale, lot 1146 was a German marquetry cabinet, which at £246 15s was one of the most expensive items at the sale.
75. For example the stock of a Mr. Pratt boasted not only Louis XVI cabinets mounted by Gouthière, but also an astronomical clock from the royal palace of Turin and a suite of furniture from the Palace of Naples.
76. There has been much written about cosmopolitanism in general and its associations in nineteenth-century literature. See: Tanya Agathocleous and Jason R. Rudy, "Victorian Cosmopolitanisms: Introduction," *Victorian Literature and Culture* 38, no. 2 (2010): 389–97. This essay takes the term from this historical perspective and not from current sociological or socio-political viewpoint. However, for an overall introduction, a useful summary is found in: Victor Roudometof, "Transnationalism, Cosmopolitanism and Glocalization," *Current Sociology* 53, no. 1 (2005): 113–35.
77. Esther Wohlgemut, *Romantic Cosmopolitanism* (Basingstoke: Palgrave, 2009), 3–4. Wohlgemut argues that in fact the bipolarity between nationalism and cosmopolitanism argued by Coleridge in *The Friend* in 1809 was modified later in the essay to show that the two were seen as mutually constitutive and therefore non-oppositional.
78. *Id.*, 52.
79. John Stuart Mill, *Principles of Political Economics*, vol. 2 (London: John W. Parker, 1848), chapter XVII, 1.

Decorative arts at the world fairs

<https://www.19thc-artworldwide.org/index.php/spring13/whitmore-reviews-inventing-the-modern-world>

<http://mintwiki.pbworks.com/w/page/59275616/>

Inventing%20the%20Modern%20World%3A%20Decorative%20Arts%20at%20the%20World's%20Fairs%2C%201851-1939

80. 80Tanya Agathocleous, *Urban Realism and the Cosmopolitan Imagination in the Nineteenth Century: Visible City, Invisible World* (Cambridge: Cambridge University Press, 2011), 58–9.
81. 81Agathocleous, *Urban Realism*, 54–67.
82. 82Lucy Orrinsmith, née Faulkner, was an artist who before she married worked for Morris & Company and was a close friend of Morris, who advised her in the writing of her book, *The Drawing Room: Its Decoration and Furniture*, which was published in November 1877. See: Emma Ferry, “‘The Other Miss Faulkner’: Lucy Orrinsmith and the ‘Art at Home Series,’” *The Journal of William Morris Studies* 19, no. 2 (2011): 47–64.
83. 83Judy Neiswander, *The Cosmopolitan Interior: Liberalism and the British Home 1870–1914* (New Haven – London: Yale University Press, 2008), 8–14.
84. 84Agathocleous, *Urban Realism*, 37.
85. 85Escott, *Society in London*, 24.

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2.8 Appropriation in Art

Appropriation in Art: Case Study: Benjamin West, The Death of General Wolfe – Smarthistory – <https://smarthistory.org/benjamin-wests-the-death-of-general-wolfe/>

Benjamin West has always been a difficult artist to classify. American historians generally claim him as an American artist as he was born in what would become the state of Pennsylvania. West's earliest paintings date from his fifteenth year, and if his own attempts at myth making are to be believed—they should be taken with the proverbial grain of salt—he was mostly self taught.



Detail, Benjamin West, *The Death of General Wolfe*, 1770, oil on canvas, 152.6 x 214.5 cm (National Gallery of Canada; photo: Steven Zucker, CC BY-NC-SA 2.0)

In 1760, two wealthy Philadelphian families paid for the young artist's passage to Italy so he could learn from the great European artistic tradition. He was only 21 years old. He arrived in the port of Livorno during the middle of April and was in Rome no later than 10 July. West remained in Italy for several years and moved to London in August of 1763. He found quick success in England and was a founding member of the Royal Academy of Art when it was established in 1768. West was clearly intoxicated by the cosmopolitan London and never returned to his native Pennsylvania. West's fame and importance today rest on two important areas:

West as teacher

West taught two successive generations of American artists. All of these men traveled to his London studio and the most returned to the United States. Indeed, a list of those who searched out his instruction comprises a "who's who" list of early American artists and includes names such as Charles Willson Peale, Gilbert Stuart, John Trumbull, Thomas Sully, and Samuel F. B. Morse.

West as history painter

If his role as a teacher was the first avenue to West's fame, surely his history painting is the second. Of the many he completed, *The Death of General Wolfe* (1770) is certainly the most celebrated.



Benjamin West, *The Death of General Wolfe*, 1770, oil on canvas, 152.6 x 214.5 cm (National Gallery of Canada; photo: Steven Zucker, CC BY-NC-SA 2.0)

costume, which was thought to detract from the timeless heroism of the event. They urged him to instead paint the figures wearing togas. West refused, writing, “the same truth that guides the pen of the historian should govern the pencil [paintbrush] of the artist.”

Lieutenant Henry Browne holding the flag against the St. Lawrence River (detail), Benjamin West, The Death of General Wolfe, 1770, oil on canvas, 152.6 x 214.5 cm (National Gallery of Canada; photo: Steven Zucker, CC BY-NC-SA 2.0)

Artistic license

Yet despite West’s interest in “truth,” there is little to be found in *The Death of General Wolfe*. Without doubt, the dying General Wolfe is the focus of the composition. West paints Wolfe lying down at the moment of his death wearing the red uniform of a British officer. A circle of identifiable men attend to their dying commander. Historians know that only one—Lieutenant Henry Browne, who holds the British flag above Wolfe—was present at the General’s death.

Clearly, West took artistic license in creating a dramatic composition, from the theatrical clouds to the messenger approaching on the left side of the painting to announce the British victory over the Marquis de Montcalm and his French army in this decisive battle. Previous artists, such as James Barry, painted this same event in a more documentary, true-to-life style. In contrast, West deliberately painted this composition as a dramatic blockbuster.

In this painting, West departed from conventions in two important regards. Generally, history paintings were reserved for narratives from the Bible or stories from the classical past. Instead, however, West depicted a near-contemporary event, one that occurred only seven years before. *The Death of General Wolfe* depicts an event from the Seven Years’ War (known as the French and Indian War in North America), the moment when Major-General James Wolfe was mortally wounded on the Plains of Abraham outside Quebec.

Secondly, many—including Sir Joshua Reynolds and West’s patron, Archbishop Drummond—strongly urged West to avoid painting Wolfe and others in modern



Lieutenant Henry Browne holding the flag against the St. Lawrence River (detail), Benjamin West, The Death of General Wolfe, 1770, oil on canvas, 152.6 x 214.5 cm (National Gallery of Canada; photo: Steven Zucker, CC BY-NC-SA 2.0)



Native American man at left (detail), Benjamin West, *The Death of General Wolfe*, 1770, oil on canvas, 152.6 x 214.5 cm (National Gallery of Canada; photo: Steven Zucker, CC BY-NC-SA 2.0)

have seen during his time in Italy. This deliberate visual association between the dying General Wolfe and the dead Christ underscores the British officer's admirable qualities. If Christ was innocent, pure, and died for a worthwhile cause—that is, the salvation of mankind—then Wolfe too was innocent, pure, and died for a worthwhile cause; the advancement of the British position in North America. Indeed, West transforms Wolfe from a simple war hero to a deified martyr for the British cause. This message was further enhanced by the thousands of engravings that soon flooded the art market, both in England and abroad.



Detail, Benjamin West, *The Death of General Wolfe*, 1770, oil on canvas, 152.6 x 214.5 cm (National Gallery of Canada; photo: Steven Zucker, CC BY-NC-SA 2.0)

century.

This sense of spectacle is also enhanced by other elements, and West was keenly interested in giving his viewers a unique view of this North American scene. This was partly achieved through landscape and architecture. The St. Lawrence River appears on the right side of the composition and the steeple represents the cathedral in the city of Quebec. In addition to the landscape, West also depicts a tattooed Native American on the left side of the painting. Shown in what is now the universal pose of contemplation, the Native American firmly situates this as an event from the New World, making the composition all the more exciting to a largely English audience.

Perhaps most important is the way West portrayed the painting's protagonist as Christ-like. West was clearly influenced by the innumerable images of the dead Christ in Lamentation and Depositions paintings that he would

Historical significance

Benjamin West's *The Death of General Wolfe* justifiably retains a position as a landmark painting in the history of American art. In it, West reinterprets the rules of what a history painting could be—both in regard to period depicted and the attire the figures wore—and at the same time followed a visual language that would have been familiar to its eighteenth-century audience. This composition set the stage for the many 'contemporary' history paintings that John Singleton Copley and John Trumbull painted throughout the rest of the eighteenth

Additional resources:

- This painting in the National Gallery of Canada
- Biography of West from The J. Paul Getty Museum
- Video from the National Gallery of Canada

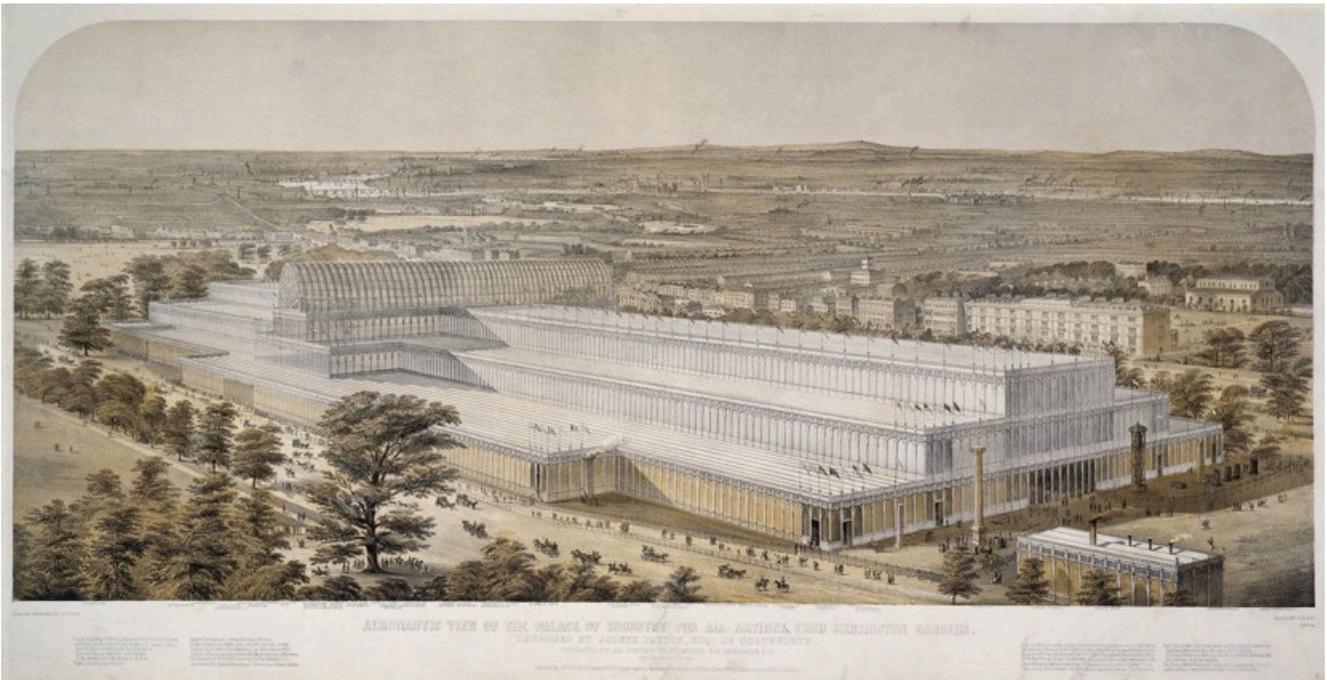
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2.9 Exhibiting Colonialism

On the Great Exhibition – Audrey Jaffe



Charles Burton, Aeronautic view of The Palace of Industry For All Nations (Crystal Palace), from Kensington Palace, 1851, England. in the collection of the Victoria and Albert Museum, London ([link in image](#))

The Great Exhibition of the Works of Industry of All Nations—its full title—opened on 1 May 1851. It was an event in the history of exhibitions, world’s fairs, consumerism, imperialism, architecture, collections, things, glass, visual culture, attention, inattention, and distraction. Its ostensible purpose, as stated by the organizing commission and various promoters, most notably Prince Albert, was to celebrate the industry and ingeniousness of various world cultures, primarily the British, and to inform and educate the public about the achievement, workmanship, science, and industry that produced the numerous and multifarious objects and technologies on display.

Held from May to October of 1851, the Exhibition was opened by Queen Victoria in the structure built to house it, the Crystal Palace, in Hyde Park, London. It was an “encyclopedic space” (Armstrong 146) covering 26 acres (19 dedicated to the main structure); the building made use of 550 tons of wrought iron, 3,500 tons of cast iron, 30 miles of gutters, 202 miles of sash bars, and over 600,000 feet of wooden flooring, and was enclosed in just under 900,000 feet of glass. Itself a display, a celebration of the labor, materials, and skill involved in its production, it was chiefly intended as a celebration of the objects and technologies produced by various nations, with about half its space dedicated to England

and the rest to all the other nations involved. As one of a series of London's "shows" (see Altick)—a category that included panoramas, dioramas, fairs and collections of various kinds, and were seen as combining entertainment with some form of instruction—it offered both in the form of spectacular representation. Giving producers a forum for showing off their wares, putting goods on display in a way that showcased itself and the phenomena of modern consumerism as much as any of the items on display, the exhibition provided an occasion and opportunity for, as well as training in, the experience of window shopping—one could look but one could not touch—on a mass scale.

Designed by Joseph Paxton, the Crystal Palace was a structure of iron and glass conceptually derived from greenhouses and railway stations, but also resembling the shopping arcades of Paris and London, in all of which a visible, linear framework or skeleton of iron held together stretches of transparent glass, opening the interior to the exterior and vice versa, confusing and inverting traditional senses and experiences of interiority and exteriority. The display of transparency might remind us of Jeremy Bentham's Panopticon prison design and Michel Foucault's later discussion of it (in *Discipline and Punish*) as a paradigm for a modern culture of internalized surveillance, suggesting that what might be called a "discipline" of modern spectatorship, including such activities as exhibition-going and shopping, was learned and enforced as visitors regarded the wonders of modern industry and at the same time became objects of attention for and surveillance of one another. Contemporary descriptions emphasized the Palace's ethereality: the structure seemed fragile and bubble-like. As Isobel Armstrong points out, both the *Times* and the *Illustrated London News* sent reporters to the top to view the Palace's "sea of glass" from above (143). But the glass could also be oppressive: the transparent roof let in so much light and heat, for instance, that the Queen in her diary accounts of her visits—she seemed to attend almost every day—mentioned her need for a parasol indoors.

The exhibition was designed along a central axis, edged by side courts and galleries. Its organizing principle was the idea of the nation, with about half the exhibits from England, the other half from the rest of the contributors, including England's colonies and dominions—the implication being not only that England was, effectively, half the world but also that the rest of the world existed chiefly to supply England with raw materials. The rhetoric of British "possessions" had the effect of teaching the English public what "belonged" to them (Auerbach 101). In retrospect many have argued that the exhibition imagined more productivity than it in fact celebrated: that its celebration was more of a projection of what could be than a monument to what was. Many of the objects on display would have been beyond the reach of working-class visitors; the exhibition was largely geared toward the construction and cultivation of middle-class tastes and desires. Exhibits included everyday goods for the middle classes: cutlery, furniture, clothing; there was also a predominance of what Thomas Richards calls "gadgets," useless objects, supporting the general claim that other kinds of value, such as exchange value or aesthetic value, supplanted use value in the exhibition's design. "Many things were exhibited . . . simply to demonstrate that something could be made" (Auerbach 109); the exhibition was "a celebration of British ingenuity" (110). Examples of what Jeffrey Auerbach calls "absurdities" included a "Man of Steel," an expanding mannequin of 7,000 pieces; an artificial silver nose; a vase made of mutton fat and lard; and a "silent alarm bedstead," which instead of making a noise "tipped the sleeper into a cold-water bath" (111). There were multi-purpose objects (the sofa-bed), all kinds of furniture, and examples of working-class housing. An enormous catalogue divided items into such categories as "raw materials," "machinery," and "fine arts," while these sections themselves contained sub-listings of other categories further categorizing each group. Machines were the stars of the show: the rhetoric surrounding the exhibition lauded machinery's promise for the future, its saving of labor, the wonders of its achievements. One of the more interesting and popular classifications, unintentionally mirroring visitors' movement through the Exhibition itself, distinguished between motion and immobility: there were examples of machinery "in motion," such as cotton-spinning machines, locomotives, and an "envelope machine" powered by steam pipes beneath the floorboards.

The objects on display were not for sale in the structure itself. But the event has long been regarded as a defining moment in the history of consumerism, epitomizing the conceptualization of consumer goods as display and structuring consumers as desiring spectators. Richards argues that the Great Exhibition "systematized the representation of commodities" (39), and many agree that it did so through its emphasis on spectacle: the Exhibition was an aesthetic representation and public display of goods offered to potential consumers as visual objects and in the context of a visual experience. With objects displaced from their original context to the exhibition space—far apart from their sites of production, origin, or use—their meaning was transformed so that exchange value and aesthetic value predominated

over any notion of use. The Exhibition engaged and shaped what has become a familiar experience for modern spectator-consumers: it moved the crowd indoors, the glass enclosure structuring movement and attention.

More than 25,000 attended on the first day; over six million came overall, many (including the Queen) more than once. The entrance fee, at first a prohibitive five shillings or above, was later lowered to one shilling so that the populace in general could attend. *The Times* feared the effect of the masses on visibility, and others expected the wealthy to stay away once the price was lowered, but in fact the Exhibition had always been envisioned as an opportunity to educate the working classes as well as to showcase the contributions of industrial workers. Some Londoners were concerned about working-class agitation—the Chartist demonstrations were still fresh in public memory (see Vanden Bossche, “On Chartism”)—but the crowds were in fact deferential and well-behaved, perhaps in response to the generalized emphasis on visibility mentioned above, perhaps as an effect of the sense of bewilderment elicited by the massive display of the Palace itself and the wonders it held.

As numerous observers documented, the Exhibition was lavish, over-stimulating, and bewildering; even the Catalogue eschewed an exact record, describing the number of exhibits as “over 100,000” (qtd. in Briggs, 57). Many contemporary descriptions begin either with a statement about language’s inability to convey an adequate account of it or with some indication that the exhibition itself was unintelligible. Armstrong writes of the Crystal Palace’s seeming annihilation of space and time: the way the structure seemed to collapse territorial boundaries and erase history. “Rather than homogenizing objects or cultures,” she writes, “this produced the shock of infinite particularity, a sublime of heterogeneity” (147); “[it] was experienced as an alternative world, a transformative space” (152). As Tatiana Holway has written, if it was comprehensive, the display was nevertheless incomprehensible, and a variety of narratives, schemes, and classifications emerged at the time and afterwards that attempted, but generally failed, to make sense of it (the “Official Catalogue” was generally found to be as bewildering as the exhibition itself). With its central corridor hemmed by side courts and galleries, and the impression conveyed of an all-inclusive show of all kinds of things from all corners of the world classified only by an enormous and multifarious catalogue, the Exhibition holds a position alongside other Victorian attempts at collection and classification. Projects such as the 1851 Census and Henry Mayhew’s four-volume *London Labour and the London Poor* sought to do for people what the Great Exhibition did for things, and all of these efforts suggest the unmanageability of the information they attempt to manage, as they seek to account for, organize, and classify vast numbers of people and things through the devising of categories whose number and arbitrariness merely reproduced the effect of bewilderment they are intended to address.

The discussion above is especially influenced by Foucault, Richards, and Armstrong. But I want to point as well toward possible interpretations suggested by Henri Lefebvre’s work on abstract space and Jonathan Crary’s work on attention. Lefebvre defines abstract space as rationalized and reorganized by the modern emphasis on production and consumption and on visual display; he stresses the division of experience into spaces suited for different activities, such as family, work, and leisure—space organized with reference to the function of gender in capitalist society. Abstract space is organized, he writes, “as a set of things and their formal relationships: glass and stone, concrete and steel, angles and curves, full and empty” (49). Abstract space is organizational and regulatory: it tells inhabitants what to do and what not to do. “It has nothing of a ‘subject’ about it,” he writes, “yet it acts like a subject in that it transports and maintains specific social relations, dissolves others and stands opposed to yet others. . . . The ‘real’ subject of abstract space is ‘state (political) power’” (50-1); it organizes and manipulates; it presents itself as authoritative (the “Palace”). Understood in this way, with Bentham’s Panopticon and Foucault’s analysis of it in mind, the transparency of the Crystal Palace becomes crucial: it brings individuals together on a mass scale, making them visible to one another as entranced and absorbed spectators of commodities and the wondrous machines that produce them. Perhaps less obviously, the building’s transparency functions as a metaphor for the apparent transparency of capitalism itself, “which contrives to be blatant and covert at one and the same time” (Lefebvre 50) and announces, by way of the Palace’s walls, that it has nothing to hide and everything to be proud of.

The Great Exhibition was an event in the history of large-scale, institutional manipulations of attention—a history that, following Crary, becomes crucial in the nineteenth century as “the conditions of human perception [were] reassembled into new components” and the “anchored classical observer” was replaced by the “unstable attentive subject” (148). The exhibition transformed its visitors into window shoppers oriented toward consumption even when

there was nothing immediately on sale: visitors were spectators of consumable goods, the machines involved in their production and distribution, and, of course, one another. Something like a museum of potential possessions and consumables, the exhibition mobilized vast numbers of visitors to move in an organized manner through its space, keeping them enthralled and entertained, “teaching” the value of industry and productivity alongside the importance of various materials and the machines that produce them. It stressed the importance of nation and national identity in the context of such ingenuity and productivity, including the ingenuity that produced the structure in which it was all housed: a structure that seemed to contain “everything” even as it acknowledged the impossibility of doing so—in part by way of the transparency that, like a shop window, seemed to open the exhibition onto the world, inviting visitors in even as it structured their movements and reinforced invisible boundaries between them (such as who could and could not afford to purchase, or otherwise make use of, some of the items displayed). One of the exhibition’s most interesting effects involves what Crary has identified as a continuum of attention and distraction: the way in which people in the nineteenth century began to perceive attention as “a dynamic process, intensifying and diminishing, rising and falling, ebbing and flowing according to an indeterminate set of variables” (47). The exhibition space moved spectators from object to object, never allowing their gazes to rest or remain uninterrupted for a period of significant duration; it articulated the visitor’s movement as a series of pauses before spectacular objects and displays. Walking/moving through the exhibition was thus an experience of successive attachments or investments. No single object or event did or was meant to remain the focus of attention; rather, what was important was the experience of moving from one to another and the impression of multitudinousness created by the sheer vastness and multiplicity of the whole, the evidence of the exhibition’s “greatness” lying in its capacity to distract, in the impossibility of any comprehension of the whole. Moving through its space, subjects of and subject to that bewilderment, visitors to the Great Exhibition in the Crystal Palace were also themselves the show, evidence of the extraordinary mobilizing power of visual display and promised consumption.

The following link (<http://www.flickr.com/photos/hopkinsarchives/sets/72157624065550315/detail/>) gives you a look at a miniaturized “show” offered to visitors as a souvenir: “Lane’s Telescopic View,” a “peepshow” construction with a pop-up window, provides a 3-dimensional representation of Queen Victoria at the exhibition’s opening ceremony.

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Merrill, Lisa. "Exhibiting Race 'under the World's Huge Glass Case': William and Ellen Craft and William Wells Brown at the Great Exhibition in Crystal Palace, London, 1851." *Slavery & Abolition*, vol. 33, no. 2, June 2012, pp. 321-36. DOI 10.1080/0144039X.2012.669907

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2.10 Victorian Photography

Early Photography: A combination of both Smarthistory articles:

Niépce, Talbot and Muybridge – Dr. Rebecca Jeffrey Easby and

Louis-Jacques-Mandé Daguerre, The Artist's Studio / Still Life with Plaster Casts DR. Kris Belden-Adams – Edited by Jennifer Lorraine Fraser

By modern standards, nineteenth-century photography can appear as a relic of the past. While the stark black and white landscapes and unsmiling people have their own austere beauty, these images also challenge our notions of what defines a work of art. Photography is a controversial fine art medium, simply because it is difficult to classify—is it an art or a science? Nineteenth-century photographers struggled with this distinction, trying to reconcile aesthetics with improvements in technology.



Joseph Nicéphore Niépce, *View from the Window at Gras* (1826)

From this point the development of photography largely related to technological improvements in three areas, speed, resolution and permanence. The first photographs, such as Niépce's famous *View from the Window at Gras* (1826) required a very slow speed (a long exposure period), in this case about 8 hours, obviously making many subjects difficult, if not impossible, to photograph. Taken using a camera obscura to expose a copper plate coated in silver and pewter, Niépce's image looks out of an upstairs window, and part of the blurry quality is due to changing conditions during the long exposure time, causing the resolution, or clarity of the image, to be grainy and hard to read. An additional challenge was the issue of permanence, or how to successfully stop any further reaction of the light sensitive surface once the desired exposure had been achieved. Many of Niépce's early images simply turned black over time due to continued exposure to light. This problem was largely solved in 1839 by the invention of hypo, a chemical that reversed the light sensitivity of paper.

Technological improvements

Photographers after Niépce experimented with a variety of techniques. Louis Daguerre invented a new process he dubbed a daguerreotype in 1839, which significantly reduced exposure time and created a lasting result, but only produced a single image. Like many of the founding inventors of photography, Daguerre—a Parisian theatrical scene-painter/designer and showman—saw this new medium as part-art, part-science. This image of Daguerre's own studio (he was a practicing artist), testifies to photography's scientific achievement

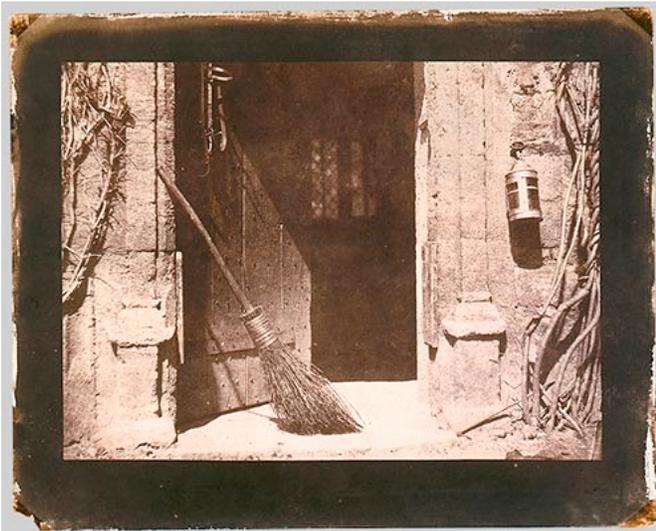


Louis Daguerre, *The Artist's Studio*, 1837, daguerreotype

(resulting from incessant experiments with photochemistry, partly to find a way to make a permanent image) as it also implicitly argues for photography's merit as an art medium by providing a link between photography and a traditional still-life painting.

The *still life* is a genre of subjects in artworks that involves inanimate objects, arranged to evoke symbolic associations. The subjects of *The Artist's Studio / Still Life with Plaster Casts* lend themselves to visual analysis using the elements of art and principles of composition. Framed by drapery in the corner of his studio, a wicker-covered bottle hangs near a framed artwork just above the center of the frame, both surrounded by plaster casts of the heads and tiny wings of two *putti* (center), the head of a ram (center-right), and a panel bearing a nude female (possibly Venus) in low relief, flanked by a pushy Cupid (left edge).

Daguerre's combination of objects obediently remained still for the duration of the long exposure (an estimated 15–20 minutes), but also displayed a remarkably wide range of tonal values, variegated textures, highlights, and shadows to add visual interest. Vertical architectural framing is offset by compositional diagonals to move the viewer's eye dynamically through the image. In other words, Daguerre did not set up and make this photograph solely to test his photochemistry, but to accentuate the artistic value of his subject matter—and by extension, to highlight the artistic value of the new medium he helped create.



William Henry Fox Talbot, *The Open Door*, 1844, salted paper print from paper negative

At the same time, Englishman William Henry Fox Talbot was experimenting with his what would eventually become his calotype method, patented in February 1841. Talbot's innovations included the creation of a paper negative, and new technology that involved the transformation of the negative to a positive image, allowing for more than one copy of the picture. The remarkable detail of Talbot's method can be seen in his famous photograph, *The Open Door* (1844) which captures the view through a medieval-looking entrance. The texture of the rough stones surrounding the door, the vines growing up the walls and the rustic broom that leans in the doorway demonstrate the minute details captured by Talbot's photographic improvements.



Honoré Daumier, *Nadar élevant la Photographie à la hauteur de l'Art* (Nadar elevating Photography to Art), lithograph from *Le Boulevard*, May 25, 1863

The collodion method was introduced in 1851. This process involved fixing a substance known as gun cotton onto a glass plate, allowing for an even shorter exposure time (3-5 minutes), as well as a clearer image.

The big disadvantage of the collodion process was that it needed to be exposed and developed while the chemical coating was still wet, meaning that photographers had to carry portable darkrooms to develop images immediately after exposure. Both the difficulties of the method and uncertain but growing status of photography were lampooned by Honoré Daumier in his *Nadar Elevating Photography to the Height of Art* (1862). Nadar, one of the most prominent photographers in Paris at the time, was known for capturing the first aerial photographs from the basket of a hot air balloon. Obviously, the difficulties in developing a glass negative under these circumstances must have been

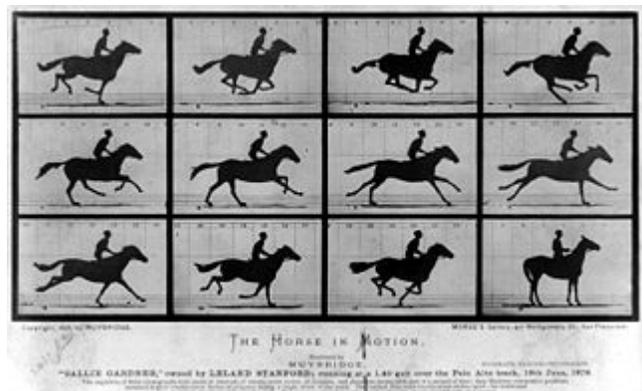
considerable.

Further advances in technology continued to make photography less labor intensive. By 1867 a dry glass plate was invented, reducing the inconvenience of the wet collodion method.

Prepared glass plates could be purchased, eliminating the need to fool with chemicals. In 1878, new advances decreased the exposure time to 1/25th of a second, allowing moving objects to be photographed and lessening the need for a tripod. This new development is celebrated in Eadweard Muybridge's sequence of photographs called *Galloping Horse* (1878). Designed to settle the question of whether or not a horse ever takes all four legs completely off the ground during a gallop, the series of photographs also demonstrated the new photographic methods that were capable of nearly instantaneous exposure.

Finally, in 1888 George Eastman developed the dry gelatin roll film, making it easier for film to be carried. Eastman also produced the first small inexpensive cameras, allowing more people access to the technology. These cameras known as the Brownie cameras were invented and patented by Frank A. Brownell of Vienna, Ontario, Canada. (The same small town Thomas Edison's family first lived in before being forced to flee to the United States.)

Photographers in the 19th century were pioneers in a new artistic endeavor, blurring the lines between art and technology. Frequently using traditional methods of composition and marrying these with innovative techniques, photographers created a new vision of the material world. Despite the struggles early photographers must have had with the limitations of their technology, their artistry is also obvious.



Eadweard Muybridge, *The Horse in Motion* ("Sallie Gardner," owned by Leland Stanford; running at a 1:40 gait over the Palo Alto track, 19th June 1878), 1878

Women, Urban Culture, and Photography



Julia Margaret Cameron, *The Mountain Nymph Sweet Liberty*
1866

Please Read

Julia Margaret Cameron https://www.metmuseum.org/toah/hd/camr/hd_camr.htm

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Additional resources:

The First Photograph from the Harry Ransom Center, University of Texas at Austin

Daguerre and the Invention of Photography on The Metropolitan Museum of Art's Heilbrunn Timeline of Art History
The Industrialization of French Photography on The Metropolitan Museum of Art's Heilbrunn Timeline of Art History
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The Daguerreian Age in France: 1839-1855 on The Metropolitan Museum of Art's Heilbrunn Timeline of Art History
A Thumbnail History of the Daguerreotype

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Eadweard Muybridge's Photography of Motion

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Mitchell Leslie, "The Man Who Stopped Time" in *Stanford Magazine*, 2001

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Dr. Kris Belden-Adams, Louis-Jacques-Mandé Daguerre, The Artist's Studio / Still Life with Plaster Casts, <https://www.khanacademy.org/humanities/becoming-modern/early-photo/early-photo-france/a/louis-jacques-mande-daguerre-the-artists-studio-still-life-with-plaster-casts>

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PART 3. GENESIS OF MODERNISM

Modern art includes artistic work produced during the period extending roughly from the 1860s to the 1970s, and denotes the styles and philosophy of the art produced during that era. The term is usually associated with art in which the traditions of the past have been thrown aside in a spirit of experimentation. Modern artists experimented with new ways of seeing and with fresh ideas about the nature of materials and functions of art. A tendency away from the narrative, which was characteristic for the traditional arts, toward abstraction is characteristic of much modern art. More recent artistic production is often called contemporary art or postmodern art.

Modern art begins with the heritage of painters like Vincent van Gogh, Paul Cézanne, Paul Gauguin, Georges Seurat and Henri de Toulouse-Lautrec all of whom were essential for the development of modern art. At the beginning of the 20th century Henri Matisse and several other young artists including the pre-cubists Georges Braque, André Derain, Raoul Dufy, Jean Metzinger and Maurice de Vlaminck revolutionized the Paris art world with “wild”, multi-colored, expressive landscapes and figure paintings that the critics called Fauvism. Matisse’s two versions of *The Dance* signified a key point in his career and in the development of modern painting.^[3] It reflected Matisse’s incipient fascination with primitive art: the intense warm color of the figures against the cool blue-green background and the rhythmical succession of the dancing nudes convey the feelings of emotional liberation and hedonism.

Initially influenced by Toulouse-Lautrec, Gauguin and other late-19th-century innovators, Pablo Picasso made his first cubist paintings based on Cézanne’s idea that all depiction of nature can be reduced to three solids: cube, sphere and cone. With the painting *Les Femmes d’Alger (O.J. Version O)* (1911), Picasso dramatically created a new and radical picture depicting a raw and primitive brothel scene with five prostitutes, violently painted women, reminiscent of African tribal masks and his own new Cubist inventions. Analytic cubism was jointly developed by Picasso and Georges Braque, exemplified by *Violin and Candlestick, Paris*, from about 1908 through 1912. Analytic cubism, the first clear manifestation of cubism, was followed by Synthetic cubism, practiced by Braque, Picasso, Fernand Léger, Juan Gris, Albert Gleizes, Marcel Duchamp and several other artists into the 1920s. Synthetic cubism is characterized by the introduction of different textures, surfaces, collage elements, papier collé and a large variety of merged subject matter.

The notion of modern art is closely related to modernism.

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3.1 Impressionism

Manet and the Impressionists (<https://boisestate.pressbooks.pub/arhistory/chapter/manet-impressionists/>) – Edited by Jennifer Lorraine Fraser

Édouard Manet



Edouard Manet *Music in the Tuileries*, 1862

- Édouard Manet, a French painter, was a pivotal figure in the transition from Realism to Impressionism
- His early masterworks, *The Luncheon on the Grass* (*Le déjeuner sur l'herbe*) and *Olympia*, engendered great controversy and served as rallying points for the young painters who would create Impressionism. Today, these are considered watershed paintings that mark the genesis of modern art.
- His style in this period was characterized by loose brush strokes, simplification of details, and the suppression of transitional tones.
- Manet's works were seen as a challenge to the Renaissance works that inspired his paintings. Manet's work is considered "early modern," partially because of the black outlining of figures, which draws attention to the surface of the picture plane and the material quality of paint.

Édouard Manet (1832–1883) was a French painter. One of the first 19th-century artists to approach modern and postmodern-life subjects, he was a pivotal figure in the transition from Realism to Impressionism. His early masterworks, *The Luncheon on the Grass* (*Le déjeuner sur l'herbe*) and *Olympia*, engendered great controversy and served as rallying

points for the young painters who would create Impressionism. Today, these are considered watershed paintings that mark the genesis of modern art.

Manet opened a studio in 1856. His style in this period was characterized by loose brush strokes, simplification of details, and the suppression of transitional tones. Adopting the current style of realism initiated by Gustave Courbet, he painted *The Absinthe Drinker* (1858–59) and other contemporary subjects such as beggars, singers, Gypsies, people in cafés, and bullfights. *Music in the Tuileries* is an early example of Manet's painterly style. Inspired by Hals and Velázquez, it is a harbinger of his lifelong interest in the subject of leisure.



Titian, *Pastoral Concert*, 1509. Oil on canvas, 43.3 x 53.3". Louvre

Titian's *Pastoral Concert* from 1509.

One of Manet's earliest works that demonstrates his interest in loose brush strokes and the leisurely social activities of 19th-century Parisians

The Paris Salon rejected *The Luncheon on the Grass* for exhibition in 1863. Manet exhibited it at the Salon des Refusés (Salon of the Rejected) later in the year. The painting's juxtaposition of fully dressed men and a nude woman was controversial, as was its abbreviated, sketch-like handling, an innovation that distinguished Manet from Courbet. At the same time, this composition reveals Manet's study of the old Renaissance masters. One work cited by scholars as an important precedent for *Le déjeuner sur l'herbe* is Giorgione's *The Tempest* or



Édouard Manet, *The Luncheon on the Grass (Le déjeuner sur l'herbe)* 1863

The painting, *The Luncheon on the Grass*, depicts the juxtaposition of a female nude and a scantily dressed female bather on a picnic with two fully dressed men in a rural setting. Rejected by the Salon jury of 1863, Manet seized the opportunity to exhibit this and two other paintings in the 1863 Salon des Refusés, where the painting sparked public notoriety and controversy

As he had in *The Luncheon on the Grass*, Manet again paraphrased a respected work by a Renaissance artist in his painting *Olympia* (1863), a nude portrayed in a pose that was based on Titian's *Venus of Urbino* (1538). Manet created *Olympia* in response to a challenge to give the Salon a nude painting to display. His subsequently frank depiction of a self-assured prostitute was accepted by the Paris Salon in 1865, where it created a scandal.



Édouard Manet, *Olympia* 1863

Manet's *Olympia* was a controversial painting at the time due to the confrontational gaze of the woman depicted and also the fact that numerous details in the painting signify that she is a prostitute

The painting was controversial partly because the nude is wearing some small items of clothing such as an orchid in her hair, a bracelet, a ribbon around her neck, and mule slippers, all of which accentuated her nakedness, sexuality, and comfortable courtesan lifestyle. The orchid, upswept hair, black cat, and bouquet of flowers were all recognized symbols of sexuality at the time. This modern Venus' body is thin, counter to prevailing standards, and this lack of physical idealism rankled viewers. Olympia's

body as well as her gaze is unabashedly confrontational. She defiantly looks out as her servant offers flowers from one of her male suitors. Although her hand rests on her leg, hiding her pubic area, the reference to traditional female virtue is ironic: female modesty is notoriously absent in this work. As with *Luncheon on the Grass*, the painting raised the issue of prostitution within contemporary France and the roles of women within society.

The roughly painted style and photographic lighting in these two controversial works was seen by contemporaries as modern: specifically, as a challenge to the Renaissance works Manet copied or used as source material. His work is considered "early modern," partially because of the black outlining of figures, which draws attention to the surface of the picture plane and the material quality of paint.

Impressionism

Impressionism is a 19th-century movement known for its paintings that aimed to depict the transience of light and capture scenes of modern life and the natural world in their ever-shifting conditions.

Key Points

- The term "impressionism" is derived from the title of Claude Monet's painting, *Impression, soleil levant* ("Impression, Sunrise").
- Impressionist works characteristically portray overall visual effects instead of details, and use short, "broken" brush strokes of mixed and unmixed color to achieve an effect of intense color vibration.
- During the latter part of 1873, Monet, Renoir, Pissarro, and Sisley organized the Société Anonyme Coopérative des Artistes Peintres, Sculpteurs, Graveurs ("Cooperative and Anonymous Association of Painters, Sculptors, and Engravers") to exhibit their artworks independently to mixed critical response.
- The Impressionists exhibited together eight times between 1874 and 1886. The individual artists achieved few financial rewards from the impressionist exhibitions, but their art gradually won a degree of public acceptance and support.

- Impressionists typically painted scenes of modern life and often painted outdoors or *en plein air*.
- In the middle of the 19th century, the Académie des Beaux-Arts dominated French art, valuing historical subjects, religious themes, and portraits as opposed to landscapes or still life.
- In the early 1860s Monet, Renoir, Sisley, and Bazille met while studying under the academic artist Charles Gleyre. They discovered that they shared an interest in painting landscape and contemporary life rather than historical or mythological scenes.
- Impressionist paintings can be characterized by their use of short, thick strokes of paint that quickly capture a subject's essence rather than details.
- Impressionist paintings do not exploit the transparency of thin paint films (glazes), which earlier artists manipulated carefully to produce effects.
- Thematically, Impressionist works are focused on capturing the movement of life, or quick moments captured as if by a snapshot.

Impressionism is a 19th century art movement that was originated by a group of Paris-based artists, including Berthe Morisot, Claude Monet, August Renoir, Edgar Degas, Camille Pissarro, and Alfred Sisley, as well as the American artist Mary Cassatt. These artists constructed their pictures with freely brushed colors that took precedence over lines and contours. They typically painted scenes of modern life and often painted outdoors. The Impressionists found that they could capture the momentary and transient effects of sunlight by painting *en plein air*. However, many Impressionist paintings and prints, especially those produced by Morisot and Cassatt, are set in domestic interiors. Typically, they portrayed overall visual effects instead of details, and used short, “broken” brush strokes of mixed and unmixed color to achieve an effect of intense color vibration.

Radicals in their time, early impressionists violated the rules of academic painting. In 19th century France, the Académie des Beaux-Arts (“Academy of Fine Arts”) dominated French art. The Académie was the preserver of traditional French painting standards of content and style. Historical subjects, religious themes, and portraits were valued (landscape and still life were not), and the Académie preferred carefully finished images that looked realistic when examined closely. Color was somber and conservative, and traces of brush strokes were suppressed, concealing the artist’s personality, emotions, and working techniques.

Impressionist painters could not afford to wait for France to accept their work, so they established their own exhibition—apart from the annual salon organized by the Académie. During the latter part of 1873, Monet, Renoir, Pissarro, and Sisley organized the Société Anonyme Coopérative des Artistes Peintres, Sculpteurs, Graveurs (“Cooperative and Anonymous Association of Painters, Sculptors, and Engravers”) to exhibit their artworks independently. In total, 30 artists participated in their first exhibition, held in April 1874 at the studio of the French photographer and caricaturist Nadar.

The critical response was mixed. Critic and humorist Louis Leroy wrote a scathing review in the newspaper *Le Charivari* in which, making wordplay with the title of Claude Monet’s *Impression, soleil levant* (“Impression, Sunrise”), he gave the artists the name by which they became known. The term “impressionists” quickly gained favor with the public. It was also accepted by the artists themselves, even though they were a diverse group in style and temperament, unified primarily by their spirit of independence and rebellion. They exhibited together eight times between 1874 and 1886. The individual artists achieved few financial rewards from the impressionist exhibitions, but their art gradually won a degree of public acceptance and support. Their dealer, Paul Durand-Ruel, played a major role in this as he kept their work before the public and arranged shows for them in London and New York.

The Impressionists captured ordinary subjects, engaged in day-to-day activities in both rural and urban settings. Impressionist artists relaxed the boundary between subject and background so that the effect of an impressionist painting often resembles a snapshot, a part of a larger reality captured as if by chance. They were trying to show the spectacle of Paris and its surrounds that hadn’t been available to the working class before.

Between 1853 and 1870, Napoleon III, nephew of the original Bonapart and the new Emperor, charged his prefect of the Seine, the Baron Haussmann, with the urban renewal project of Paris. Paris in the 19th c. was still a medieval city with narrow, cobbled streets and open sewers with no street lighting in most sections of the city. The urban poor mostly inhabited the central section of Paris and was the population who had fomented and carried out the great Revolution of 1889 and the smaller uprisings of 1830 and 1848. The dark, narrow streets of Paris made it difficult for the government to police those populations. Haussmann would clear the center of Paris of both people and buildings and install the wide, clear boulevards lined with expensive storefronts and apartment buildings for the new bourgeoisie. Sewage would no longer run down the center of the street and modern gas-lights would ensure that modern Paris would truly be “the city of lights.” All of this became the spectacle that for the Impressionists would be what modernism was all about and the subject of many of their paintings.

The development of Impressionism can be considered partly as a reaction by artists to the challenge presented by photography, which seemed to devalue the artist’s skill in reproducing reality. In spite of this, photography actually inspired artists to pursue other means of artistic expression, and rather than compete with photography to emulate reality, impressionists sought to express their perceptions of nature and modern city life.

Scenes from the bourgeois care-free lifestyle, as well as from the world of entertainment, such as cafés, dance halls, and theaters were among their favorite subjects. In their genre scenes of contemporary life, these artists tried to arrest a moment in their fast-paced lives by pinpointing specific atmospheric conditions such as light flickering on water, moving clouds, or city lights falling over dancing couples. Their technique tried to capture what they saw.



Pierre-Auguste Renoir, *Dance at Le Moulin de la Galette*, 1876. Oil on canvas, 4’3 ½” x 5’9”. Musee d’Orsay, Paris. PD

Impressionist painting broke from the traditions of the Academie, favoring everyday subject matter, exaggerated color, thick paint application, and an aim to capture the movement of life as opposed to staged scenes.

In the middle of the 19th century, the Académie des Beaux-Arts dominated French art. The Académie was the preserver of traditional French painting standards of content and style. Historical subjects, religious themes, and portraits were valued; landscape and still life were not. The Académie preferred carefully finished images that looked realistic when examined closely. Paintings in this style were made up of precise brush strokes carefully blended to hide the artist’s hand in the work. Colour was restrained and often toned down further by the

application of a golden varnish.

In the early 1860s, four young painters—Claude Monet, Pierre-Auguste Renoir, Alfred Sisley, and Frédéric Bazille—met while studying under the academic artist Charles Gleyre. They discovered that they shared an interest in painting landscape and contemporary life rather than historical or mythological scenes. Following a practice that had become increasingly popular by mid-century, they often ventured into the countryside together to paint in the open air, or *en plein air*, but not for the purpose of making sketches to be developed into carefully finished works in the studio, as was the usual custom. By painting in sunlight directly from nature, and making bold use of the vivid synthetic pigments that had become available since the beginning of the century, they began to develop a lighter and brighter manner of painting that extended further the Realism of Gustave Courbet and the Barbizon School.



Claude Monet, *Impression, soleil levant (Impression, Sunrise)*, 1872

This painting by Monet became the source of the movement's name, given derisively by a critic but embraced by the artists and public.

Impressionist paintings can be characterized by their use of short, thick strokes of paint that quickly capture a subject's essence rather than details. Colors are often applied side-by-side with as little mixing as possible, a technique that exploits the principle of simultaneous contrast to make the color appear more vivid to the viewer. Impressionist paintings do not exploit the transparency of thin paint films (glazes), which earlier artists manipulated carefully to produce effects. Additionally, the painting surface is typically opaque and the play of natural light is emphasized.

Thematically, the Impressionists focused on capturing the movement of life, or quick moments captured as if by a snapshot. The representation of light and its changing qualities were of the utmost importance. Ordinary subject matter and unusual visual angles were also important elements of Impressionist works. Note the factory in the background – another symbol of the modern life the Impressionists were trying to capture.

Impressionist Sculpture

Modern sculpture is generally considered to have begun with the work of French sculptor Auguste Rodin.

Key Points

- Typically, modernist artists were concerned with the representation of contemporary issues as opposed to grand historical and allegorical themes previously favored in art. Rodin modeled complex, turbulent, deeply pocked surfaces into clay and many of his most notable sculptures clashed with the predominant figure sculpture tradition, in which works were decorative, formulaic, or highly thematic. The spontaneity evident in his works associates him with the Impressionists, though he never identified as such.
- Rodin's most original work departed from traditional themes of mythology and allegory in favor of modeling the human body with realism, and celebrating individual character and physicality.
- It was the freedom and creativity with which Rodin used these practices, along with his more open attitude toward bodily pose, sensual subject matter, and non-realistic surface, that marked the re-making of traditional 19th century sculptural techniques into the prototype for modern sculpture.
- Though his work crossed many stylistic boundaries, and he did not identify as an Impressionist specifically, Degas is nonetheless regarded as one of the founders of Impressionism.
- The sculpture *Little Dancer of Fourteen Years*, by Edgar Degas c. 1881 was shown in the Impressionist

Exhibition of 1881 and drew a great deal of controversy due to its departures from historical precedent, a key motive of the Impressionists.

French Sculpture

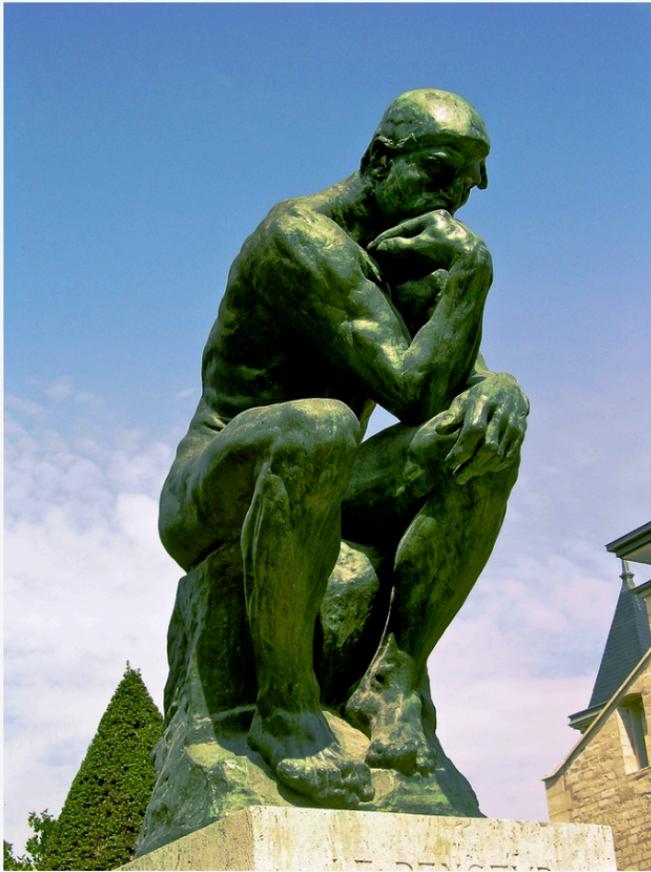
Modern classicism contrasted in many ways with the classical sculpture of the 19th century, which was characterized by commitments to naturalism, the melodramatic, sentimentality, or a kind of stately grandiosity. Several different directions in the classical tradition were taken as the century turned, but the study of the live model and the post-Renaissance tradition was still fundamental. Modern classicism showed a lesser interest in naturalism and a greater interest in formal stylization. Greater attention was paid to the rhythms of volumes and spaces—as well to the contrasting qualities of surface (open, closed, planar, broken, etc.)—while less attention was paid to storytelling and convincing details of anatomy or costume. Greater attention was given to psychological effect than to physical realism, and influences from earlier styles worldwide were used.

Modern sculpture, along with all modern art, “arose as part of Western society’s attempt to come to terms with the urban, industrial and secular society that emerged during the 19th century.” Typically, modernist artists were concerned with the representation of contemporary issues as opposed to grand historical and allegorical themes previously favored in art.

Rodin’s Influence

Modern sculpture is generally considered to have begun with the work of French sculptor Auguste Rodin. Rodin, often considered a sculptural Impressionist, did not set out to rebel against artistic traditions, however, he incorporated novel ways of building his sculpture that defied classical categories and techniques. Specifically, Rodin modeled complex, turbulent, deeply pocketed surfaces into clay. While he never self-identified as an Impressionist, the vigorous, gestural modeling he employed in his works is often likened to the quick, gestural brush strokes aiming to capture a fleeting moment that was typical of the Impressionists. Rodin’s most original work departed from traditional themes of mythology and allegory, in favor of modeling the human body with intense realism, and celebrating individual character and physicality.

Rodin was a naturalist, less concerned with monumental expression than with character and emotion. Departing with centuries of tradition, he turned away from the idealism of the Greeks and the decorative beauty of the Baroque and neo-Baroque movements. His sculpture emphasized the individual and the concreteness of flesh, suggesting emotion through detailed, textured surfaces, and the interplay of light and shadow. To a greater degree than his contemporaries, Rodin believed that an individual’s character was revealed by his physical features. Rodin’s talent for surface modeling allowed him to let every part of the body speak for the whole. The male’s passion in *The Kiss*, for example, is suggested by the grip of his toes on the rock, the rigidity of his back, and the differentiation of his hands. Rodin saw suffering and conflict as hallmarks of modern art. He states that “nothing, really, is more moving than the maddened beast, dying from unfulfilled desire and asking in vain for grace to quell its passion.”



August Rodin, *The Thinker*, 1904

Rodin's major innovation was to capitalize on such multi-staged processes of 19th-century sculpture and their reliance on plaster casting. Since clay deteriorates rapidly if not kept wet or fired into a terra-cotta, sculptors used plaster casts as a means of securing the composition they would make out of the fugitive material that is clay. This was common practice among Rodin's contemporaries: sculptors would exhibit plaster casts with the hopes that they would be commissioned to have the works made in a more permanent material. Rodin, however, would have multiple plasters made and treat them as the raw material of sculpture, recombining their parts and figures into new compositions and new names. As Rodin's practice developed into the 1890s, he became more and more radical in his pursuit of fragmentation, the combination of figures at different scales, and the making of new compositions from his earlier work.

It was the freedom and creativity with which Rodin used these practices—along with his activation of the surfaces of sculptures through traces of his own touch—that marked Rodin's re-making of traditional 19th-century sculptural techniques into the prototype for modern sculpture.

Edgar Degas

Edgar Degas was a French artist famous for his paintings, sculptures, prints, and drawings. He is especially identified with the subject of dance; more than half of his works depict dancers. He is regarded as one of the founders of Impressionism, although he rejected the term, preferring to be called a Realist.

During his life, public reception of Degas's work ranged from admiration to contempt. As a promising artist in the conventional mode, Degas had a number of paintings accepted in the Salon between 1865 and 1870. He soon joined forces with the Impressionists, however, and rejected the rigid rules, judgments, and elitism of the Salon—just as the Salon and general public initially rejected the experimentalism of the Impressionists.

Degas' work was controversial but was generally admired for its draftsmanship. His *La Petite Danseuse de Quatorze Ans*, or *Little Dancer of Fourteen Years*, which he displayed at the sixth Impressionist Exhibition in 1881, was probably his most controversial piece; some critics decried what they thought its "appalling ugliness" while others saw in it a "blossoming." The sculpture is two-thirds life size and was originally sculpted in wax, an unusual choice of medium for the time. It is dressed in a real bodice, tutu, and ballet slippers and has a wig of real hair. All but a hair ribbon and the tutu are covered in wax. The 28 bronze repetitions that appear in museums and galleries around the world today were cast after Degas' death. The tutus worn by the bronzes vary from museum to museum.



The controversial sculpture that Degas showed in the Impressionist Exhibition of 1881 is noted for its experimentalism and breaks with tradition

Recognized as an important artist in his lifetime, Degas is now considered one of the founders of Impressionism. Though his work crossed many stylistic boundaries, his involvement with the other major figures of Impressionism and their exhibitions, his dynamic paintings and sketches of everyday life and activities, and his bold color experiments served to finally tie him to the Impressionist movement as one of its greatest artists.

Edgar Degas, *Little Dancer of Fourteen Years* c. 1881:

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Review: <https://smarthistory.org/europe-19th-century/impressionism/impressionism-a-beginners-guide/>

3.2 Post-Impressionism

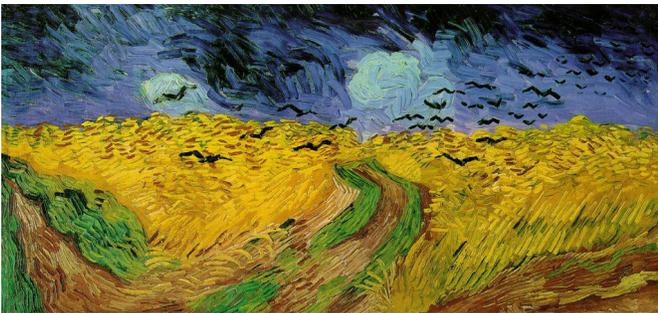
Post-Impressionism (<https://boisestate.pressbooks.pub/arthistory/chapter/post-impresionism/>) -edited by: Jennifer Lorraine Fraser

Key Points

- Post-Impressionists extended the use of vivid colors, thick application of paint, distinctive brush strokes, and real-life subject matter, and were more inclined to emphasize geometric forms, distort forms for expressive effect, and to use unnatural or arbitrary colors in their compositions.
- Although they were often exhibited together, Post-Impressionist artists were not in agreement concerning a cohesive movement, and younger painters in the early 20th century worked in geographically disparate regions and in various stylistic categories, such as Fauvism and Cubism.
- The term "Post-Impressionism" was coined by the British artist and art critic Roger Fry in 1910, to describe the development of French art since Manet and the Impressionists.

Move from Naturalism

Post-Impression refers to a genre of painting that rejected the naturalism of Impressionism, in favor of using color and form in more expressive manners. The term "Post-Impressionism" was coined by the British artist and art critic Roger Fry in 1910 to describe the development of French art since Manet. Post-Impressionists extended Impressionism while rejecting its limitations. For example, they continued using vivid colors, thick application of paint, distinctive brush strokes, and real-life subject matter, but they were also more inclined to emphasize geometric forms, distort forms for expressive effect, and to use unnatural or arbitrary colors in their compositions.



Vincent Van Gogh, *Wheat Field with Crows*, 1890, oil on canvas PD

Significant Artists of Post-Impressionism

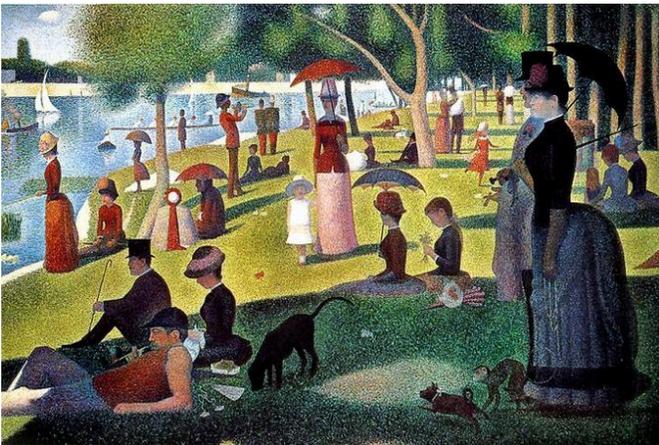
Post-Impressionism developed from Impressionism. From the 1880s onward, several artists, including Vincent Van Gogh, Paul Gauguin, Georges Seurat, and Henri de Toulouse-Lautrec, envisioned different precepts for the use of color, pattern, form, and line, deriving these new directions from the Impressionist example. These artists were slightly younger than the Impressionists, and their

work contemporaneously became known as Post-Impressionism. Some of the original Impressionist artists also ventured into this new territory. Camille Pissarro briefly painted in a pointillist manner, and even Monet abandoned strict *en plein air* painting. Paul Cézanne, who participated in the first and third Impressionist exhibitions, developed a highly individual vision emphasizing pictorial structure; he is most often called a post-Impressionist. Although these

cases illustrate the difficulty of assigning labels, the work of the original Impressionist painters may, by definition, be categorized as Impressionism.

A Diverse Search for Direction

The Post-Impressionists were dissatisfied with the triviality of subject matter and the loss of structure in Impressionist paintings, although they did not agree on the way forward. Georges Seurat and his followers, for instance, concerned themselves with Pointillism, the systematic use of tiny dots of color based on various new theories of optics. Paul Cézanne set out to restore a sense of order and structure to painting by reducing objects to their basic shapes while retaining the bright fresh colors of Impressionism. Vincent van Gogh used vibrant colors and active brush strokes to convey his feelings in the face of nature and his state of mind. Hence, although they were often exhibited together, Post-Impressionist artists were not in agreement concerning a cohesive movement, and younger painters in the early 20th century worked in geographically disparate regions and in various stylistic categories.



Georges-Pierre Seurat, *A Sunday Afternoon on the Island of La Grande Jatte*, 1884–86

Georges Seurat's works are Pointillist, using systematic dots of color to create form and structure. Explore his and other works here: <https://smarthistory.org/europe-19th-century/post-impressionism/>

Paul Cézanne

Cézanne was a French, Post-Impressionist painter whose work highlights the transition from the 19th century to the early 20th century.

Key Points

- Cézanne's early work is often concerned with the figure in the landscape, often depicting groups of large, heavy figures. In Cézanne's mature work there is a solidified, almost architectural style of painting. To this end, he structurally ordered his perceptions into simple forms (tectonic "passages" of color) and color **planes**.
- This exploration rendered slightly different, yet simultaneous, visual perceptions of the same phenomena to provide the viewer with a different aesthetic experience.
- Cézanne's "Dark Period" from 1861–1870 contains works that are characterized by dark colors and the heavy use of black.
- The lightness of his Impressionist works contrast sharply with the dramatic resignation found in his

final period of productivity from 1898–1905. This resignation informs several still life paintings that depict skulls as their subject.

Paul Cézanne (1839–1906) was a French artist and Post- Impressionism painter whose work began the transition from the 19th century conception of artistic endeavor to a new and radically different world of art. Cézanne's often repetitive brushstrokes (“passages”)are highly characteristic and clearly recognizable. He used planes of color and small brushstrokes to form complex fields and convey intense study of his subjects.

Cézanne's early work is often concerned with the figure in the landscape, often depicting groups of large, heavy figures. Later, he became more interested in working from direct observation, gradually developing a light, airy painting style. Nevertheless, in Cézanne's mature work, there is development of a solidified, almost architectural style of painting. To this end, he structurally ordered whatever he perceived into simple forms and color planes.



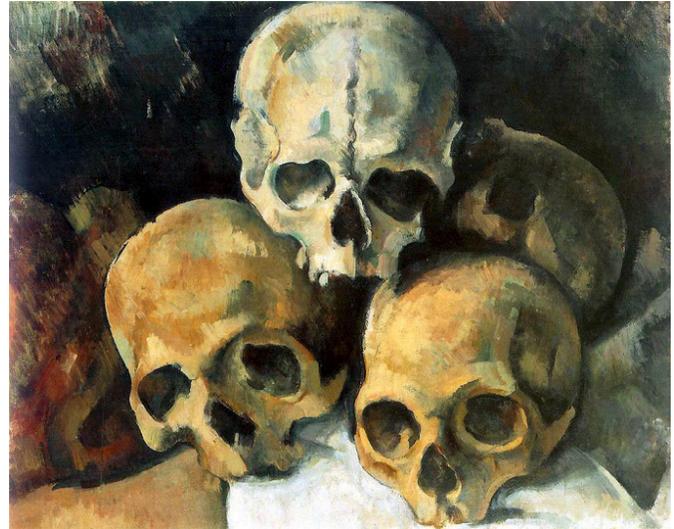
Cezanne, *The Pond of Jas de Bouffan*, 1876

Cézanne was interested in the simplification of naturally occurring forms to their geometric essentials, wanting to “treat nature by the cylinder, the sphere, the cone.” For example, a tree trunk may be conceived of as a cylinder and an apple or orange as a sphere. Additionally, his desire to capture the truth of perception led him to explore binocular graphic vision. This exploration rendered slightly different, yet simultaneous, visual perceptions of the same phenomena, providing the viewer with a different aesthetic experience of depth.

After the start of the Franco-Prussian War in July 1870, Cézanne's canvases grew much brighter and more reflective of Impressionism. Cézanne moved between Paris and Provence, exhibiting in the first (1874) and third Impressionist shows (1877). In 1875, he attracted the attention of collector Victor Chocquet, whose commissions provided some financial relief. On the

whole, however, Cézanne's exhibited paintings attracted hilarity, outrage, and sarcasm.

The dramatic resignation to death informs several still life paintings Cézanne made between 1898 and 1905. His explorations of geometric simplification and optical phenomena inspired Cubist artists Picasso, Braque, Gris, and others to begin to experiment with ever more complex multiple views of the same subject. Cézanne thus sparked one of the most revolutionary areas of artistic enquiry of the 20th century, one which was to affect the development of modern art. A prize for special achievement in the arts was created in his memory. The “Cézanne medal” is granted by the French city of Aix en Provence, his home town.



Paul Cezanne, Pyramid of Skulls, c. 1901

He painted Mont Sainte-Victoire near his home more than 60 times. The passages of paint he used to create the various planes that suggest structures and foliage can be seen in the image below. These passages are characterized by a single color – say, ochre – applied to an area in four or five brushstrokes going in the same direction. Another color – possibly a grey – is applied in brushstrokes going in another direction. Together they suggest the planes of a house or rock without painting either the contours of that object or its local color.

Explore Cezanne’s contribution to art history by following this link: <https://smarthistory.org/an-introduction-to-the-painting-of-paul-cezanne/>

Van Gogh



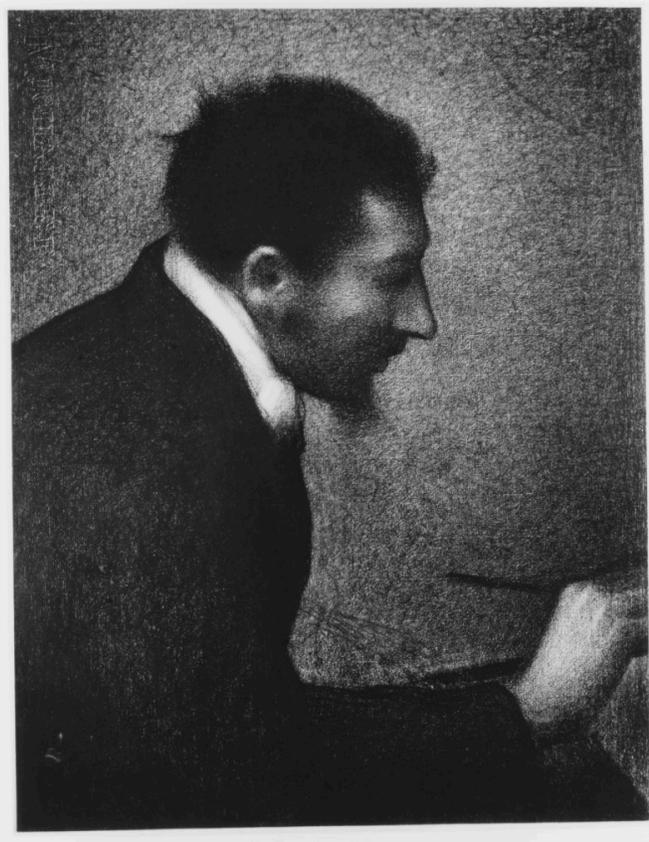
Vincent Van Gogh, Starry Night, 1889

Vincent van Gogh initially intended to be a preacher in his native Holland. He especially wanted to minister to the poverty-stricken peasants and miners for whom he had a deep sympathy. Sadly, he was never able to connect with people for long but his spiritual feelings eventually found an outlet in his paintings and drawings, done largely in isolation during his lifetime. His early work from the 1880s evinced thick brushstrokes of darkly pigmented earth tones. Van Gogh did go to Paris where his brother, Theo, was an art dealer. There he became familiar with both the Impressionists and Neo-Impressionists (or Post-Impressionists) like Signac. He found in the work of Gauguin what he thought was a kindred spirit and left Paris for the south of France in Arles hoping to found an

artists' collective with Gauguin and Emile Bernard as members. After an abortive visit from Gauguin this idea had to be abandoned.

In Arles, van Gogh's style became pronounced with brilliant color and an energetic surface with active brushstrokes of paint. Some of his most characteristic works, like *Starry Night*, seem to suggest a kind of spirit – or animism – moving through nature.

Seurat



Georges Seurat, *Aman-Jean*, 1883

Georges Seurat was a Parisian from a wealthy landowning family. He studied art at a school of design and sculpture near the family home before enrolling at the *École des Beaux-Arts* which he left in 1879 for military service. He returned to Paris and took an apartment with his friend from the army, another artist, Aman-Jean. Seurat's first exhibited work was a crayon drawing of Jean in 1883.

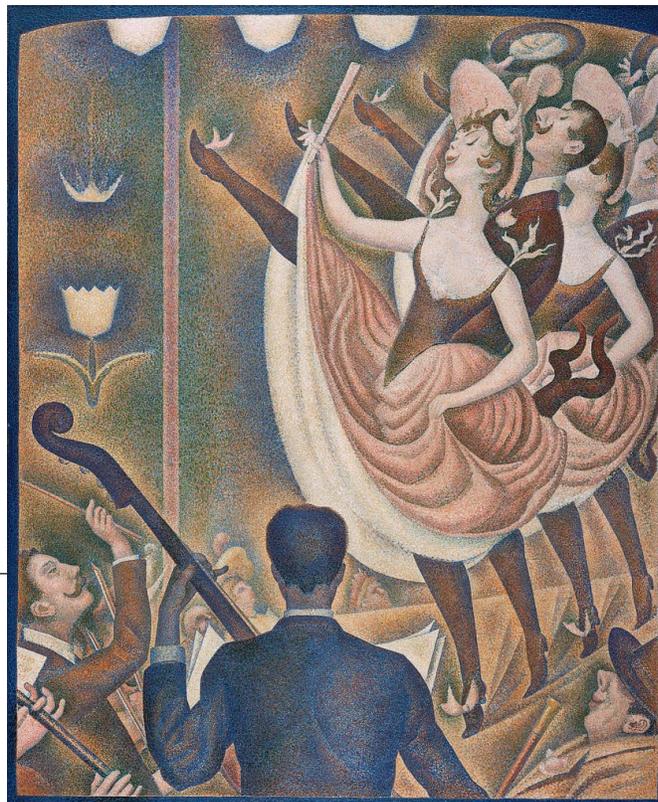
Seurat was a modernist; he turned to the subject matter of the Impressionists, the café concerts, circuses, and images of the classes mixing in moments of leisure in the landscape. His style was his own. Drawn to contemporary theories about color, optics, and perception, Seurat knew of the scientist-writers Michel Eugène Chevreul and Ogden Rood. Chevreul came to his color theories after having served as the director of the Gobelins Manufactory in Paris. There he became aware of the different perceptions about color depending on the colors surrounding it – he called this concept simultaneous contrast. His “chromatic diagram” of 1855 is an early color wheel with complementary colors and other color relationships. Chevreul was also a chemist, an inventor of an early form of soap, and a gerontologist who himself lived to be 102.

Seurat developed his reading on color theory into his own method called "pointillism". He laid down color in small brushstrokes – dots – next to each other and overlapping. In this way he thought to create the light and shadow other painters got from pre-mixing color on a palette and placing it down in a solid brushstroke or area of paint. For Seurat this wasn't strictly about color or science – he believed that this approach created harmony and emotion in a painting. He looked for emotional effects through color – warm or cool – and directional line. In addition to the paintings Seurat was a prolific drawer. To bring his pointillist technique into the dry medium he used a soft waxy crayon called a Conté crayon after the French military man who had invented it – on a paper with a rough "toothy" surface. He could modulate the pressure of the crayon to create basically a dot-screened effect on the paper.

Seurat died at the very early age of 31, but he left behind a body of work that is unique and has inspired other artists and even a Broadway musical – Sunday in the Park with Georges by Steven Sondheim. His work is sometimes called "NeoImpressionism" instead of Post-Impressionism, but for our purposes, it belongs in this category.

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Georges Seurat, 1889–90, *Le Chahut*, oil on canvas, 170 x 141 cm, Kröller-Müller Museum, Otterlo. PD- Art

3.3 Colonial Revival

The World's Columbian Exposition: The White City and fairgrounds – Smarthistory – DR. KIMBERLY KUTZ ELLIOTT



Look here, old fellow, do you realize that this is the greatest meeting of artists since the Fifteenth Century?
—AUGUSTUS SAINT-GAUDENS, ARTISTIC ADVISOR TO THE WORLD'S FAIR [1]

View of the Grand Basin in the middle of the Court of Honor, looking west toward the Administration Building. The statue in the foreground is *The Republic* by Daniel Chester French, an allegorical figure of the United States which held an eagle perching on top of a globe in its right hand (suggesting the nation's supremacy) and a staff topped by a Phrygian cap (an ancient Greek and Roman symbol of liberty) in its left hand. The Beaux-Arts style buildings that surrounded the Court of Honor exhibited the products and innovations of most "advanced" domains of science and manufacturing according to the Fair's organizers: mines, electricity, machinery, agriculture, and manufactures. C.D. Arnold and H.D. Higinbotham *Looking West from Peristyle*, in *Official Views of the World's Columbian Exposition*, 1893.

A visit to the World's Fair



Major buildings and areas in the main fairgrounds of the World's Columbian Exposition. Numbers correspond to the fictional visitor's path in this essay. Hermann Heinze, *Souvenir map of the World's Columbian Exposition at Jackson Park and Midway Plaisance*, published by A. Zeese & Co., 1893 (Library of Congress).

(Library of Congress).

In the summer of 1893, there was no more exciting destination in the United States than the World's Columbian Exposition. Conceived as a celebration of the anniversary of Christopher Columbus's arrival in the Americas, the Chicago World's Fair was a trade show, art gallery, lecture series, and museum exhibit rolled into one. (Learn more about the ideas behind and construction of the World's Fair in this introductory essay.) Author Hamlin Garland famously wrote to his parents to "Sell the cookstove if necessary and come. You *must* see the fair." [2] Everywhere the Fair was touted as a symbol of the "new era in the onward march of civilization" that heralded the ascendance of the United States in world events. Two articles of American patriotic practice emerged from the Fair: Francis J. Bellamy (cousin to Edward Bellamy, the socialist novelist quoted above who was considerably less enamored with the Fair) composed the Pledge of Allegiance to the flag of the United States for school children to recite across the country in honor of the occasion, and Katharine Lee Bates composed the song "America the Beautiful" after a western trip that included a stop at the Fair (one of its later verses includes a reference to the "alabaster" White City gleaming). [3]

The Fair consisted of two main zones: the main fairgrounds, which included the White City, and the Midway Plaisance, an adjacent carnival area. This essay will focus on the visitor experience within the main fairgrounds; you can read about the Midway Plaisance in this essay.

The White City

If a visitor arrived at the Fair by rail, she would step off the platform looking east toward Lake Michigan, with the golden-domed Administration Building immediately in front of her. To her left, the soaring archways of the Mines and Electricity Buildings welcomed her inside, while a seemingly endless row of columns decorated the front of the Machinery Building. If she walked on, she would arrive at the western end of the Grand Basin, a 1,000 foot long man-made pool that was separated from the lake by a columned peristyle. The Grand Basin and the buildings surrounding it were officially designated as the "Court of Honor," which the Fair's Director of Works, Daniel Burnham, cast as the "most dignified" region of the Fair, but their uniformly whitewashed façades lent them the popular name "The White City." (Although the buildings' exteriors were painted white to resemble marble, they were in fact made out of staff, a plaster substitute for stone that could be poured into a molded and quickly dried).



Frances Benjamin Johnston, *World's Columbian Exposition, 1893, View of the Court of Honor looking east toward Lake Michigan. The MacMonnies sculpture Columbia in her Grand Barge of State is in the right foreground. The Grand Basin ended in a columned peristyle (horizontal at center) before which stood Daniel Chester French's statue The Republic.* gelatin silver print, 1893 (Library of Congress). (Library of Congress).

All of the buildings on the Court of Honor, as well as almost every other major exposition hall, had Beaux-Arts style façades; the leading architects of the era had trained at the *École des Beaux-Arts* in Paris and the style was employed for many of the public buildings commissioned during the Gilded Age. Beaux-Arts architects combined elements of Greek and Roman architecture with Italian Renaissance styles to produce buildings that were imposing, symmetrical, and ornate. The World's Fair architects found this style particularly appropriate for their buildings because the United States was in the midst of an era of renewed nationalism after its 1876 centennial, with cultural critics declaring that the nation was the modern heir to Greek democracy, Roman law, and Renaissance humanism.

The exhibition halls of the Court of Honor were dedicated to the disciplines Burnham considered the pinnacle of human achievement (it could be argued that these are the ones most closely associated with white men: Mines, Electricity, Machinery, Agriculture, and Manufacturing). Each was an enormous steel-framed warehouse with a staff façade, designed by one of the leading architects of the era: Charles McKim, of McKim, Meade & White (of Pennsylvania Station and Columbia University fame) designed the Agricultural Building, while Richard Morris Hunt (designer of the entrance façade of the Metropolitan Museum of Art and the pedestal of the Statue of Liberty) designed the Administration Building. Taken together, the white, Beaux-Arts buildings dedicated to sciences stood as a declaration that the center of the world's innovation and influence had moved west from Europe to the United States; and it was and ought to be under the exclusive control of white men.



Photograph of the Columbian Fountain by Frederick MacMonnies. The statuary group, made of plaster and staff, represents Columbia, an allegorical figure of the United States, in a triumphal barge. A winged figure representing Fame holds a trumpet (to herald her coming) and a laurel wreath (to crown her with victory). Figures representing the arts and sciences row with oars, and a winged male figure representing Time guides the rudder. The references to ancient Roman sculpture associate the United States with empire.

If our visitor walked on, she could gaze on the Columbian Fountain, featuring Frederick MacMonnies's sculpture *Columbia in her Grand Barge of State*. Electrified and illuminated at night, the fountain's sculpture (which does not survive) represented a number of allegorical figures, "an apotheosis of modern liberty—Columbia enthroned on a triumphal barge guided by Time, heralded by Fame, and rowed by eight standing figures, representing on one side the Arts, and on the other Science, Industry, Agriculture, and Commerce," according to the Fair's official guidebook. [4] A protégé of the Fair's artistic advisor, Augustus Saint-Gaudens, MacMonnies was an emerging American sculptor who had been trained at the École des Beaux-Arts in Paris. On the far side of the Basin stood Daniel Chester French's statue *The Republic*, an allegorical figure of the United States (illustrated at the top of this page), which stood more than 65 feet tall, holding an eagle perching on top of a globe in one hand,

and a staff topped by a Phrygian cap in the other. Though the official guide to the Fair called these symbols an "invitation of liberty to the nations of the earth," the eagle (the national bird of the United States) on top of the globe sent a message that all the earth was U.S. domain. [5]

Our visitor may have walked down the southern length of the Grand Basin, stopping to see the Machinery and Agricultural Buildings, the latter topped by an enormous glass dome and Augustus Saint-Gaudens's statue of Diana, goddess of the hunt, holding a bow (it was intended for the Women's Building but prominent women organizers objected to the statue's nudity). If our visitor crossed through the peristyle she may have chosen to ride a moving sidewalk nearly half a mile into Lake Michigan (an innovative people-mover which helped visitors arriving by steamboat to cross the long distance to the Fair), or she may have turned back and strolled along the northern side of the Grand Basin. There, she could browse the largest building of the Fair, with more than 40 acres of floor space: the Manufactures and Liberal Arts Building, in which nations of the world displayed their finest products, and institutions trumpeted their achievements in science, medicine, education, journalism, and more.

To complete her loop of the White City, our visitor could stop by the Mines Building to see rare gems amidst the displays of coal and crude oil, and the Electricity building to see the newest inventions from Thomas Edison, Nikola Tesla, and the Bell Telephone Company. The Fair was illuminated at night thanks to the new technology of electrification, and the scientific contributions of these corporations argued for their central role in U.S. society.

The Transportation Building, Horticultural Building, and Palace of Fine Arts

The Court of Honor was perhaps the most prominent section, but there was a great deal more to see on the grounds of the World's Fair. As Burnham described the Fair's layout, exhibition halls "lying farther to the north—the Horticultural, Transportation, and Fisheries—being less formal, blend readily with the more or less homelike headquarters buildings of the States and foreign governments, which are grouped among the trees of the extreme northern portion of the grounds." [6]



Childe Hassam, *Horticulture Building, World's Columbian Exposition, Chicago, 1893*, oil on canvas 18-1/2 x 26-1/4 inches / 47.0 x 66.7 cm (Terra Foundation for American Art, Daniel J. Terra Collection, 1999.67)



Frank Russell Green, *Golden Doorway of the Transportation Building: World's Columbian Exposition, 1893*, 1893, oil on canvas. (45.7 x 66 cm (Chicago History Museum))

If our visitor turned north after visiting the Court of Honor, she would encounter the lagoon, which was surrounded by these “less formal” exhibition halls: the Horticultural Building, whose great glass dome allowed in sunlight in order to sustain fruits, vegetables, and flowers from all over the world, and the Transportation Building, with its celebration of railroads and steamships. Designed by Sullivan & Adler, the Transportation Building was the only exhibition hall that departed from the white, Beaux-Arts scheme: with its red walls, arched windows, and Golden Door (composed of a gold-painted quintuple arch decorated with a botanical motif) the building showcased Sullivan’s search for a new, organic American style matching form to function: an exhibition hall dedicated to transportation symbolized by a door opening to the world and arches recalling a train station.

Beyond the lagoon and north pond stood the Palace of Fine Arts (one of the only Fair buildings still extant, today it houses Chicago’s Museum of Science and Industry). Fine arts comprised painting and sculpture: works produced solely for their aesthetic value, rather than practical function. A boat dock allowed weary visitors to take advantage of the services of a gondolier to reach it, the northernmost exhibition hall. The gondolas, which cruised around the lagoon and Grand Basin, reinforced the sense that the main fairgrounds were a dream city of the Italian Renaissance, featuring not just the architectural styles but also the transportation of Venice.

Within the Palace, every available inch of wall space was crowded with pictures. Still smarting from American art’s poorly received showing at the Paris Exposition of 1889, the Palace’s curators determined to include more than a thousand works showing the history and progress of American painting and sculpture. The selection of the head of the Department of Fine Arts and the members of various juries was highly contentious; bitter rivalries between the art establishments of New York, Boston, and Philadelphia, the artists of eastern and western American cities, and those

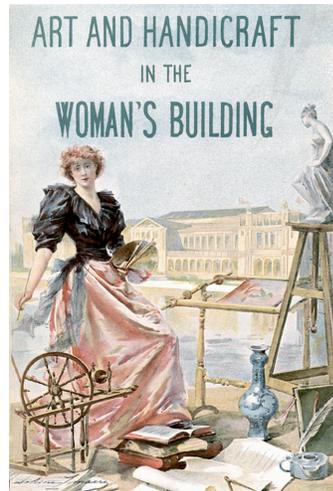
trained in Europe and those trained in the United States soured the process of choosing which works to exhibit. Well-known American artists, including Winslow Homer, John Singer Sargent, and James McNeill Whistler exhibited the most paintings, with curators hoping that their all-star team would prove that U.S. artists were finally capable of competing head to head with the French.



Thomas Hovenden, *Breaking Home Ties*, 1890, oil on canvas, Philadelphia Museum of Art. Hovenden's painting of a young man leaving home, clasped by his mother and surrounded by several generations of family, was the most popular painting at the Fair among visitors. The American subject matter and simple narrative of an important moment in family life was seen as proof that—despite industrialization, urbanization, and commercialism—the essential American character remained honest and kind. [7]

Critics gushed about the technical mastery of works like Sargent's *Portrait of Ellen Terry as Lady Macbeth* and Whistler's *Lady with the Yellow Buskin*, although many complained that American artists relied too heavily on European subjects, like Dutch tulip fields or the coast of Brittany. [8] Thomas Hovenden's picture of a young man striking out on his own, *Breaking Home Ties*, was purported to be the most popular picture among visitors to the Fair, who appreciated its simple, "homely" sentiment. Philadelphians selected no fewer than 10 paintings by Thomas Eakins to exhibit at the Fair, among them *The Gross Clinic* (which had been painted for the 1876 Centennial Exhibition but rejected for its depiction of gore). [9]

The Women's Building



Madeline Lemaire, illustration in *Art and Handicraft in the Woman's Building*, lithograph, 1893. This frontispiece to a guide detailing the Woman's Building shows a well-dressed, conventionally beautiful white woman holding a brush and palette amid objects representing art and craftwork. Sophia Hayden's design for the Italian-Renaissance style palazzo forms the backdrop. The objects in the foreground suggest particularly feminine forms in art: a draped female marble statue gazes toward the building, while below it, a vase with a curvilinear profile suggests the female body. A spinning wheel below the main figure connects fiber arts with other pursuits, including reading, writing, and drafting. The poster casts the Women's Building and women's art as the delicate and refined work of upper-class white women.

graduate of MIT's four-year architecture program. Hayden's design echoed those of the other exhibition halls in celebrating the styles of Italy as the highest form of architecture, but contemporaries, like the *New York Times*, remarked on the building's "soft and soothing atmosphere of womanliness" and the evidence within that women's achievements were the "more refined avenues of effort which culminate in the home, the hospital, the church, and in personal adornment." [12] Within the structure, murals by women artists depicted the mythical progress of women over the centuries: the two largest, on either end of the building, were the murals by Mary Fairchild MacMonnies (painter and wife of Frederick), "Primitive Woman," showing women carrying jugs of water on their heads and welcoming men back from the hunt, and Mary Cassatt, whose "Modern Woman" featured a triptych of young women pursuing fame, knowledge, and dance.

Despite their own frustrations with a Fair that sequestered women's contributions, the Lady Managers nevertheless strongly supported its narrative of triumphant white civilization. They vociferously opposed appointing even a single Black woman to the Board, choosing instead to appoint a white woman to represent Black

If our visitor had not yet collapsed from exhaustion, she may have turned toward the Women's Building, the Fair's second-smallest building, situated at the intersection between the White City and the Midway Plaisance. Despite a petition to name some women to the Fair's governing body, Congress instead created a "Board of Lady Managers." [10] They hoped to steer the Fair away from giving visitors the impression that the progress of civilization was entirely the work of men. Led by Bertha Palmer, a savvy businesswoman and wife of real estate magnate Potter Palmer, the Lady Managers attempted to secure exhibits from women in all of the Fair's exhibition halls. Nearly all their applications for space, however, met with rejection. (Pressed to appoint women to judge submissions of fine art, the male directors deliberately appointed female artists who were either living abroad or lacking money to travel, thus preventing their participation.) [11] Eventually, the Lady Managers consigned themselves to exhibiting only in a dedicated Women's Building.

The Women's Building was the only one in the Fair whose design was open to competition, as professional women architects were just beginning to enter the field. The winning design, an Italian-Renaissance style palazzo, was the work of Chilean-American architect Sophia Hayden, the first female

women's interests. The only acknowledgement of the work of women of color in the Women's Building was in a display of African, Asian, and Indigenous women's crafts: baskets, netting, and blankets. Although they were made by contemporary artists, the exhibit suggested that they were the work of white women's evolutionary ancestors: displays of what women's arts had been like in the distant past, before modern white women had been able to devote themselves to the fine arts of painting and sculpture. [13]

Naval power and new horizons



Ho-o-den, the Japanese national pavilion, was situated on the Wooded Isle. Designed by Masamichi Kuru, the pavilion showcased Japanese history and aimed to strengthen the relationship between Japan and the United States. C.D. Arnold and H.D. Higinbotham, *The Japanese Ho-o-den*, in *Official Views of the World's Columbian Exposition*, 1893.

Having left the Women's Building, our visitor may have chosen to browse some of the state and country pavilions at the north end of the fairgrounds, perhaps refreshing herself at the tea house at Ho-o-den, the beautiful Japanese pavilion situated on the Wooded Isle. Ho-o-den (the Phoenix Palace) was an authentic Japanese Pavilion designed by Masamichi Kuru, a Japanese architect who had studied western architecture. Situated within the main fairgrounds, but near the margin between the "civilized" and "uncivilized" worlds demarcated by the boundary leading to the Women's Building and the Midway beyond, the position of the Japanese national pavilion symbolized its developing trade and cultural relationship with the United States. Or perhaps she would

have stepped out to breathe some fresh air from Lake Michigan, seeing the display of emergent U.S. naval might in the concrete-and-wood replica of a U.S. battleship in the north harbor, a stark contrast to the replica of a diminutive Viking ship docked next to it. The Viking ship was built in Norway and sailed to the World's Fair by way of the Atlantic, Hudson River, Erie Canal, and Great Lakes.

These were not the only ships at the Fair; if our visitor walked down the eastern border of the Fair past the Peristyle, she could marvel at exact reproductions of the three ships from Columbus's voyage: the Niña, the Pinta, and the Santa Maria. Docked in the South Inlet, the Agricultural Building dwarfed the small caravels, which had been constructed in Spain and sailed to the Fair.

Indigenous Americans at the Fair

If our visitor continued into the southeastern corner of the Fair, she may have been greeted by a few unusual sights: a set of Penobscot bark tipis from the Northern Woodlands region of Maine and Quebec, a Kwakwaka'wakw village, a simulated mountain cliff dwelling of the southwest, plaster casts of Maya ruins, and a model boarding school for Indigenous children set up by the U.S. Office of Indian Affairs. Perhaps among this diverse and ersatz display of Indigenous cultures, she may even have seen Indigenous men in elaborate Plains war dress: members of Buffalo Bill's Wild West show (set up just outside the Midway) touring the main fairgrounds in costume as "free advertising" for the spectacle. [14] What was she to make of these contrasts?



Totem poles in front of the Kwakwaka'wakw village at the World's Fair. At right, the "Cliff Dwelling" exhibit is visible (topped by a flag). C.D. Arnold and H.D. Higinbotham, Houses and Totem Poles of Alaskan Indians, in Official Views of the World's Columbian Exposition, 1893.

Just a few short years after the U.S. army massacre of Lakota Sioux men, women, and children at Wounded Knee, the Chicago World's Fair was a site of contestation over the future of Indigenous people in the Americas. With the model boarding school—a working version of the schools that U.S. officials forced Indigenous children to attend in order to make them abandon Indigenous cultural practices and adopt white attitudes—the U.S. government made its commitment to exterminating Indigenous people and cultures clear. It was at the World's Fair that many non-native peoples formed their impressions of Indigenous cultures, from the notion that they constituted a “vanishing race,” to the symbols of the feathered war-bonnet and the totem pole.

The Kwakwaka'wakw village was the work of the Department of Anthropology at the Fair. Directed by Frederic Putnam, with the help of his young assistant Franz Boas (who, as a professor at Columbia University,

later became the “father of modern anthropology”), the Department of Anthropology enticed fourteen members of the Kwakwaka'wakw nation of British Columbia to live in a simulated village on the fairgrounds for the duration of the exposition and demonstrate their lifeways. Boas and other anthropologists also collected artifacts from Indigenous cultures across North America for display—the Smithsonian's exhibit deployed these objects in museum dioramas featuring mannequins engaged in various handicrafts.

The anthropologists believed that Indigenous people were a dying race whose culture and objects must be preserved before they were either exterminated or made inauthentic by the influence of Euroamerican culture. The objects they collected for the Fair—along with the dioramas—would go on to form the basis of the collections at Chicago's Field Museum. Indeed, anthropology as an academic discipline “came of age” at the Fair: the exhibits organized by the Smithsonian and the Peabody Museum introduced fairgoers to the nascent field, and museums across the country copied the geographically-arranged dioramas introduced there. [15]

But while the boarding school exhibit prescribed their extermination and the anthropological exhibits undertook to preserve objects that whites perceived as remnants that needed saving, Indigenous people themselves worked for their own benefit at the Fair, taking advantage of opportunities to earn money and resist repression. Kwakwaka'wakws performed ritual ceremonies, including the potlatch, which the Canadian government had outlawed. Even Buffalo Bill's performers had found a way to earn a living through their traditional cultural practices. [16]

Left out of the Fair: Black Americans and protest

Within the main fairgrounds, our visitor would have had few if any opportunities to appreciate the contributions of Black Americans to the United States. Historians have characterized this era as the “nadir” of American race relations. Jim Crow laws received the stamp of constitutionality from the U.S. Supreme Court. The year 1893 had the greatest number of lynchings on record between 1882 and 1940. [17]

At first, the Black press promoted the World's Fair as an opportunity to showcase the great accomplishments that Black Americans had made just one generation removed from slavery. But soon it became clear that Black citizens were faced with obstacles in every attempt they made to participate in the Fair. President Benjamin Harrison refused to appoint a Black representative to the organizing committee, and Black workers found there were only menial roles available to them in the construction and operation of the Fair. Decisions about the state pavilions were made by state legislatures and organizing commissions, which excluded Black participants and ignored Black contributions to society. Even a proposal for a segregated Colored Exhibit was denied. In short, the White City was a thoroughly and deliberately segregated space.

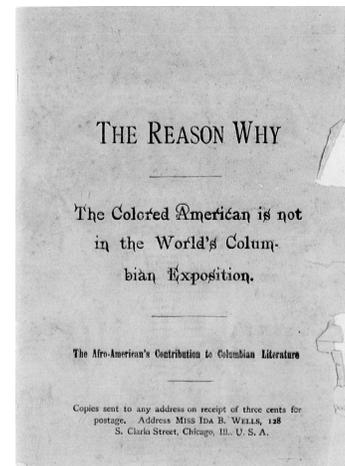
To protest the exclusion of Black Americans from the World's Fair, anti-lynching activist Ida B. Wells and famous abolitionist Frederick Douglass (who had been appointed as a delegate for Haiti, not the United States) circulated 10,000 copies of a pamphlet at the Fair entitled *The Reason Why the Colored American Is Not in the World's Columbian Exposition*. With its introduction translated into French and German in order to reach a broad audience, the pamphlet explained the history of slavery, the ever-growing horrors of lynching, and contrasted those with the achievements Black citizens had made in business, education, science, and the arts. The pamphlet went on to expose how each effort made to participate in the Fair had been rebuffed, making plain the discrimination operating at every level.

Douglass wrote, furious, that the only real representation of Black people at the Fair were the Dahomeans, "here to exhibit the Negro as a repulsive savage." [18] Although he employed the same rhetoric of savagery as white observers, he was right to identify the unique problems that the Fair's racial narrative posed for Black Americans. "Perhaps one of the most striking lessons which the Columbian Exposition taught was that African slavery in America had not, after all, been an unmixed evil," concluded one 1894 book dedicated to the Fair, "for of a truth, the advanced social conditions of American Africans over that of their barbarous countrymen is most encouraging and wonderful." [19]

Conclusion

On July 5, 1894, more than eight months after the official close of the Fair, a massive fire destroyed all that remained of the White City. It was the fourth and largest fire that had taken place on the fairgrounds, and the only one set deliberately: strikers from the nearby factory town of Pullman set it ablaze. [20] Despite its triumphant narrative of cultural and scientific supremacy, the World's Columbian Exposition arrived in the midst of a grim economy and an increasingly vocal working class. The Panic of 1893 led to the greatest economic depression the country had yet experienced, and the Great Strike of 1894 showed that beautiful architecture did not ensure a compliant labor force, not when their wages were slashed and rents increased.

But if the Fair's ideas about art and capitalism failed to take hold, its messages about race and empire were widely embraced. In 1896, the Supreme Court permitted "separate but equal" public accommodations for white and Black



Frontispiece to Ida B. Wells's pamphlet, *The Reason Why the Colored American is not in the World's Columbian Exposition*. Wells and Frederick Douglass led an effort at the Chicago World's Fair to distribute more than 10,000 copies of the pamphlet, which detailed racial discrimination in the United States, especially lynching, alongside the achievements of Black Americans that the Fair ignored (Library of Congress).

citizens in its *Plessy v. Ferguson* decision, and in 1903 ruled that Congress did not have to honor treaties made with Indigenous nations. The numbers of Indigenous people living in the United States reached a “demographic nadir” of between 200,000 and 300,000 individuals around 1900, or less than 10% than had lived in North America before the arrival of Columbus. [21] And—although debates about the proper extent of U.S. imperialism abroad continued for several years—by the end of the century the U.S. government had taken possession of Hawai‘i, Cuba, Puerto Rico, Guam, and the Philippines.

The World’s Columbian Exposition both reflected the dominant white theories of race and evolution of its day and reproduced them as spectacle, suggesting to its 27 million visitors that all the people of the world were on a continuum of civilization. But, to accomplish this, the White City had to exist in a constant state of comparison with the “uncivilized” portion of the Fair: the Midway.

Notes:

1. Augustus Saint-Gaudens, quoted in Alan Trachtenberg, *The Incorporation of America: Culture and Society in the Gilded Age* (Hill and Wang, 1982), p. 217.
2. Hamlin Garland in a letter to his parents, 1893. See *A History of the Fair*.
3. See Robert W. Rydell, *All the World’s a Fair: Visions of Empire at American International Expositions, 1876-1916* (University of Chicago Press, 1984), p. 46. This early version of the pledge was shorter: “I pledge allegiance to my Flag and the Republic for which it stands, one nation, indivisible, with liberty and justice for all.” The Catholic fraternal order, the Knights of Columbus, urged Congress to add “under God” to the pledge in the 1950s. On *America the Beautiful*, see Chaim M. Rosenberg, *America at the Fair: Chicago’s 1893 World’s Columbian Exposition* (Arcadia, 2008), p. 10.
4. John J. Flinn, *Official Guide to the World’s Columbian Exposition* (The Columbian Guide Company, 1893), p. 39.
5. Flinn, p. 40.
6. Quoted in Trachtenberg, p. 213.
7. Carolyn Kinder Carr, *Revisiting the White City: American Art at the 2893 World’s Fair* (National Museum of American Art and National Portrait Gallery, 1993), p. 178.
8. Carr, p. 178.
9. Carr, p. 100-102.
10. Gail Bederman, *Manliness & Civilization: A Cultural History of Gender and Race in the United States, 1880-1917* (University of Chicago Press, 1995), p. 33.
11. Carr, pp. 81-82.
12. Quoted in Bederman, p. 34.
13. Bederman, p. 38.
14. David R. M. Beck, *Unfair Labor? American Indians and the 1893 World’s Columbian Exposition in Chicago* (University of Nebraska Press, 2019), p. 39.
15. See Curtis M. Hinsley and David R. Wilcox, eds., *Coming of Age in Chicago : The 1893 World’s Fair and the Coalescence of American Anthropology* (University of Nebraska Press, 2016).
16. Beck, p. xvii.
17. See Charles Seguin and David Rigby, “National Crimes: A New National Data Set of Lynchings in the United States, 1883 to 1941,” *Socius: Sociological Research for a Dynamic World*, May 6, 2019.
18. Ida B. Wells and Frederick Douglass, *The Reason Why The Colored American is Not in the World’s Columbian Exposition, 1893*.
19. Quoted in Rydell, p. 53.
20. Trachtenberg, p. 209.
21. Douglas H. Ubelaker, “North American Indian population size, A.D. 1500 to 1985,” *American Journal of Physical Anthropology*, vol. 77, no. 3 (Nov. 1988), pp. 389-294.

Additional resources

Learn more about the architecture of the Court of Honor

Watch a lecture on the anthropology exhibits at the White City

See an interactive map of the Fair from the Harvard Worldmap Platform

Alan Trachtenberg, *The Incorporation of America: Culture and Society in the Gilded Age* (Hill and Wang, 1982).

Carolyn Kinder Carr, *Revisiting the White City: American Art at the 2893 World's Fair* (National Museum of American Art and National Portrait Gallery, 1993).

Attribution Dr. Kimberly Kutz Elliott, "The World's Columbian Exposition: The White City and fairgrounds," in *Smarthistory*, July 9, 2021, accessed February 11, 2022, <https://smarthistory.org/white-city-and-fairgrounds/>.

3.4 The Aesthetic Movement, & the Arts and Crafts Movement

Please Read

The Arts and Crafts Movement and its Heritage in Meggs, Philip B., and Alston W. Purvis. *Meggs' History of Graphic Design*, John Wiley & Sons, Incorporated, 2016. pp 187-197 – ISBN 978-1-119-13623-1

William Morris and the Arts & Crafts Movement

Alex Hass (from <https://opentextbc.ca/graphicdesign/chapter/chapter-2/>)

Conditions and Products of the Industrial Age

The Arts & Crafts movement emerged in the second half of the 19th century in reaction to the social, moral, and aesthetic chaos created by the Industrial Revolution. William Morris was its founder and leader. He abhorred the cheap and cheerful products of manufacturing, the terrible working and living conditions of the poor, and the lack of guiding moral principles of the times. Morris “called for a fitness of purpose, truth to the nature of the materials and methods of production, and individual expression by both artist and worker” (Meggs & Purvis, 2011, p. 160). These philosophical points are still pivotal to the expression of design style and practice to this day. Design styles from the Arts & Crafts movement and on have emphasized, in varying degrees, either fitness of purpose and material integrity, or individual expression and the need for visual subjectivity. Morris based his philosophy on the writings of John Ruskin, a critic of the Industrial Age, and a man who felt that society should work toward promoting the happiness and well-being of every one of its members, by creating a union of art and labour in the service of society. Ruskin admired the medieval Gothic style for these qualities, as well as the Italian aesthetic of medieval art because of its direct and uncomplicated depiction of nature.

Many artists, architects, and designers were attracted to Ruskin’s philosophy and began to integrate components of them into their work. Morris, influenced by his upbringing in an agrarian countryside, was profoundly moved by Ruskin’s stance on fusing work and creativity, and became determined to find a way to make it a reality for society. This path became his life’s work.



Dante Gabriel Rossetti *Jane Morris The Blue Silk Dress*
1868

Pre-Raphaelite Brotherhood

Morris met Edward Burne-Jones at Exeter College when both were studying there. They both read extensively the medieval history, chronicles, and poetry available to them and wrote every day. Morris published his first volume of poetry when he was 24, and continued to write and publish for the rest of his life. After graduation, Morris and Burne-Jones tried a few occupations, and eventually decided to become artists. Both became followers of Dante Gabriel Rossetti who founded the Pre-Raphaelite brotherhood that was based on many of Ruskin's principles. Morris did not last long as a painter, eventually finding his design vocation while creating a home for himself and his new wife (Rossetti's muse and model).

Discovering the lack of design integrity in Victorian home furnishings and various additional deficiencies in other aspects of home products, he chose to not only design his home, but all its furniture, tapestries, and stained glass.

Morris & Co.

In 1860, Morris established an interior design firm with friends based on the knowledge and experiences he had in crafting and building his home. He began transforming not only the look of

home interiors but also the design studio. He brought together craftsmen of all kinds under the umbrella of his studio and began to implement Ruskin's philosophy of combining art and craft. In Morris's case, this was focused on making beautiful objects for the home. The craftsmen were encouraged to study principles of art and design, not just production, so they could reintegrate design principles into the production of their products. The objects they created were made and designed with an integrity a craftsman could feel proud of and find joy in creating, while the eventual owner would consider these products on par with works of art (an existing example is the Morris chair). The look of the work coming out of the Morris studio was based specifically on an English medieval aesthetic that the British public could connect to. The English look and its integrity of production made Morris's work very successful and sought after. His organizational innovations and principled approach gained attention with craftsmen and artisans, and became a model for a number of craft guilds and art societies, which eventually changed the British design landscape.

William Morris and the Kelmscott Press

Morris's interest in writing never waned and made him acutely aware of how the book publishing industry had been negatively affected by industrialization. One of his many pursuits included the revitalization of the book form and its design components through the establishment of the Kelmscott Press. The press was created in 1888 after Morris, inspired by a lecture about medieval manuscripts and incunabula publications, began the design of his first font, Golden, which was based on the Venetian roman face created originally by Nicolas Jenson.

In his reinterpretation of this earlier font, Morris strove to optimize readability while retaining aesthetic integrity — in the process of reviving interest in font design of earlier periods. Morris used this font in his first book, *The Story of Glittering Plain*, which he illustrated, printed, and bound at his press. The design approach of this publication and all others Kelmscott produced in its eight years was based on recreating the integrated approach and beauty of the incunabula books and manuscripts of the medieval period. All aspects of the publication were considered and carefully determined to create a cohesive whole. The press itself used hand-operated machinery, the paper was handmade, and the illustrations, fonts, and page design were all created and unified by the same person to make the book a cohesive, beautiful object of design. Morris did not wholly reject mechanization, however, as he recognized the advantages of mechanical process. He considered, redesigned, and improved all aspects of design and production to increase physical and aesthetic quality.

Kelmscott Press produced over 18,000 volumes in the eight years of its existence and inspired a revival of book design on two continents. In addition, Morris inspired a reinterpretation of design and design practice with his steadfast commitment to Ruskin's principles. Future generations of designers held to Morris's goals of material integrity – striving for beautiful utilitarian object design and carefully considered functionality.

Explore

The University of Maryland's Library online exhibition Morris & Co.: Morris as Decorator

<https://exhibitions.lib.umd.edu/williammorris/morris-as-decorator>

Explore

The two Case-studies below; both from the [khanacademy.org](https://www.khanacademy.org)'s Smarthistory program:

a. Whistler, Symphony in White, No. 1: The White Girl, <https://www.khanacademy.org/humanities/art-americas/us-art-19c/civil-war-gilded-age/a/whistler-symphony-in-white-no-1-the-white-girl>

b. Emily Mary Osborne, Nameless and Friendless, <https://www.khanacademy.org/humanities/art-history-for-teachers/xaaa3470a:teaching-with-images/xaaa3470a:go-deeper-where-are-the-women-artists/a/emily-mary-osborn-nameless-and-friendless>

A. Whistler, *Symphony in White, No. 1: The White Girl*

Radical portraiture



James Abbott McNeill Whistler, *Symphony in White, No. 1: The White Girl*, 1862, oil on canvas, 213 x 107.9 cm (National Gallery of Art, Washington D.C.)

The woman in white stands facing us, her long hair loose, framing her face. Her expression is blank, her surroundings indistinct; posed before some sort of pallid curtain, she appears almost as an immobile prop on a stage.

Symphony in White, No. 1: The White Girl epitomizes James Abbott McNeill Whistler's departure from the established norms of the era, and was perhaps his most reviled work. When he submitted it to the 1863 Paris Salon, the jury rejected the painting and the artist instead showed *The White Girl* at Napoleon III's exhibition of snubbed artwork, the Salon des Refusés. Though it certainly defied many time-honored artistic conventions and earned much derision from critics, *The White Girl* does show some echoes of older standards. After all, its creator had studied under Marc-Charles Gabriel Gleyre in Paris, learning to paint in the academic manner – thus it is unsurprising that in the representation of his mistress, Joanna Hiffernan, Whistler opts for the customary full-scale society portrait format, and reproduces her features in a seemingly realistic and honest fashion.

The ways in which Whistler follows his own rules, however, far outnumber the few examples of accord, and they include the painting's flattened and abstracted forms, distorted perspective, limited color palette, and penchant for decorative patterning. Though an intimate portrait, *The White Girl* is contrived and reveals no overarching mood or the personality of its sitter. While many of Whistler's stylistic innovations are unique to the artist, he associated himself with other artists – such as Édouard Manet and Gustave Courbet, who also defied the traditions of academicism. The influence of Théophile Gautier is also apparent; in the 1830s, Gautier stated that art need not contain any moral message or describe any narrative, as art making is an end in and of itself – Whistler accepted this credo, “art for art's sake,” wholeheartedly. In this light, *The White Girl* is less a faithful portrait painting and more an experimentation in color, pattern, and texture.



Detail, James Abbott McNeil Whistler, *Symphony in White, No. 1: The White Girl*, 1862, oil on canvas, 213 x 107.9 cm (National Gallery of Art, Washington D.C.)



James Abbott McNeil Whistler, *Arrangement in Flesh Color and Black: Portrait of Théodore Duret*, 1883, oil on canvas, 193.4 x 90.8 cm (The Metropolitan Museum of Art, New York)

Whistler produced many portraits of similar format in the next decades, and continued to fine-tune his style and technique. In paintings such as *Harmony in Gray and Green: Cecily Alexander* (1872-74) and *Arrangement in Flesh Color and Black: Portrait of Théodore Duret* (1883), the artist exercised his need to balance the realist components of a picture with its more abstract needs, cherry-picking elements from the real world and reorganizing them in controlled, harmonious ways. Often these images feature a subdued palette, a lack of depth, unresolved backdrops, and irrational props that serve only as accents. His figures typically stand upon an unthinkably flat floor, appearing almost to hover like specters. As for Whistler's signature, it evolved to take the form of a butterfly, applied to the surface in the manner of a mere decorative element.

Despite the controversy stirred when he entered the scene, Whistler won many wealthy and prestigious patrons over his career, and his portraits stand as testaments to growing interest in the radical new avant-garde approach to painting.



Emily Mary Osborn, *Nameless and Friendless*, “The rich man’s wealth is his strong city: the destruction of the poor is their poverty” (Proverbs: 10:15), 1857, oil on canvas, 82 x 104 cm (Tate Britain, London)

artists. As a woman she was never granted membership of the Academy and could not study in the Royal Academy schools (women were admitted in small numbers after 1860). More generally, though, Osborn, like many of her contemporaries was deeply concerned with the issue of educational and employment opportunities for women. It is a recurrent theme in her work and is perhaps nowhere better illustrated than in her most famous painting, *Nameless and Friendless*.

A woman stands in a print-seller’s shop, beside her a boy, her brother, stands carrying a portfolio under his arm. The black dress and hood she wears tell of a recent loss. She is not wearing a mourning ring though, so she and her brother are probably orphans. Behind the counter to the right is the print seller, a portly-gentlemen, inspecting a small painting, a still life perhaps—the genre that, through lack of access to the life model, tended to be favored by women artists.



Woman toying with string (detail), Emily Mary Osborn, *Nameless and Friendless*, “The rich man’s wealth is his strong city: the destruction of the poor is their poverty” (Proverbs: 10:15), 1857, oil on canvas, 82 x 104cm (Tate Britain, London)

B. Emily Mary Osborn, *Nameless and Friendless*,

A studio of one’s own

Emily Mary Osborn was among the most successful Victorian women artists. Far from the well-trodden academic route followed by her male contemporaries, Osborn pursued her training with resourcefulness and tenacity, taking evening classes and persuading one of the teachers to give her private lessons, and then going on to study and work in his gallery.

Though success did follow, with regular exhibitions of her work at the Royal Academy and sales enabling her to set up a studio of her own, as a woman in the male-dominated world of the art market, Osborn must have been only too aware of the obstacles facing women

The anxious pose of the woman, her downcast eyes, her left shoulder coiled inwards as though guarding herself against the dealer’s critical gaze and the way, too, her hands toy nervously with a length of string, may lead us to assume that the painting is her own work. Her defensiveness is justified. The chair to the right is empty, the dealer having made no attempt at courtesy by offering her a seat. In the doorway another woman and boy make their way out, some rolled up sheets under the arm of the latter, while outside in the rain a woman is just visible walking along the pavement sheltering herself with an umbrella.

Like a continuous narrative (where we see more than one moment of time within a single canvas), do these peripheral figures hint at what awaits the woman and her brother, who, failing to sell her work, will soon be back walking the street? The orthogonal lines in the painting would seem to support this view, pointing conspicuously to the door as they do. So too, of course, does the title of the work, *Nameless and Friendless*, suggesting that without the necessary

connections, a woman artist stands little chance of finding professional success.

A possible literary source for the painting is Mary Brunton’s novel *Self-Control*, first printed in 1810 and re-published

in the 1850s, which tells the story of Laura Montreville who tries unsuccessfully to sell her paintings in order to help save her father from financial ruin. In one chapter of the novel Laura visits a number of print-sellers in the hope of selling her work, but each time is disappointed. On her fourth attempt, a young man, a former artist himself, admires her painting and agrees to hold it in his shop on a sale or return basis. Perhaps, if the book was indeed the source of the painting, Osborn had this fellow in mind when painting the man on the step ladder. The way his face echoes the woman's hints at a certain sympathy between the two, while his elevated level suggests that his vision extends beyond the myopia of his colleagues, one of whom sits wearing glasses scratching away with a pen at a ledger.



Men surrounding the woman in the print seller shop (detail), Emily Mary Osborn, *Nameless and Friendless*, "The rich man's wealth is his strong city: the destruction of the poor is their poverty" (Proverbs: 10:15), 1857, oil on canvas, 82 x 104cm (Tate Britain, London)

Everywhere we look in fact men are engaged in looking. Outside the shopfront a man peers at one of the prints displayed in the window. The boy too levels his eyes at the print-seller in a challenging attitude, the red of his scarf suggestive of his fervor to champion his sister's talents. This interplay of gazes is made still more complex with the two men seated to the left, customers who seem very much at home inspecting the prints. The seated figure holds a print of a dancing-girl, a ballerina, with her arms

lifted above her head and her bare legs exposed. It is not the print however that they are looking at, but this young woman, vulnerable and distressed; the conspiratorial intimacy and the intentness of their gazes renders almost tangible the transference of their fantasies of the dancing girl onto this perhaps soon-to-be-fallen woman, whose part in all this seems almost unbearably passive. Her eyes cast down, as though, as Linda Nochlin puts it, the artist had now become the model to be looked at and judged.*



Young boy looking up with expectation (detail), Emily Mary Osborn, *Nameless and Friendless*, "The rich man's wealth is his strong city: the destruction of the poor is their poverty" (Proverbs: 10:15), 1857, oil on canvas, 82 x 104 cm (Tate Britain, London)

The title carries a quotation from the Biblical Book of Proverbs: "The rich man's wealth is his strong city: the destruction of the poor is their poverty" (10:15). The passage goes on to develop the theme of the spiritual poverty of the rich, who complaisantly forget about God, a sentiment with which the Victorians would have been very familiar.

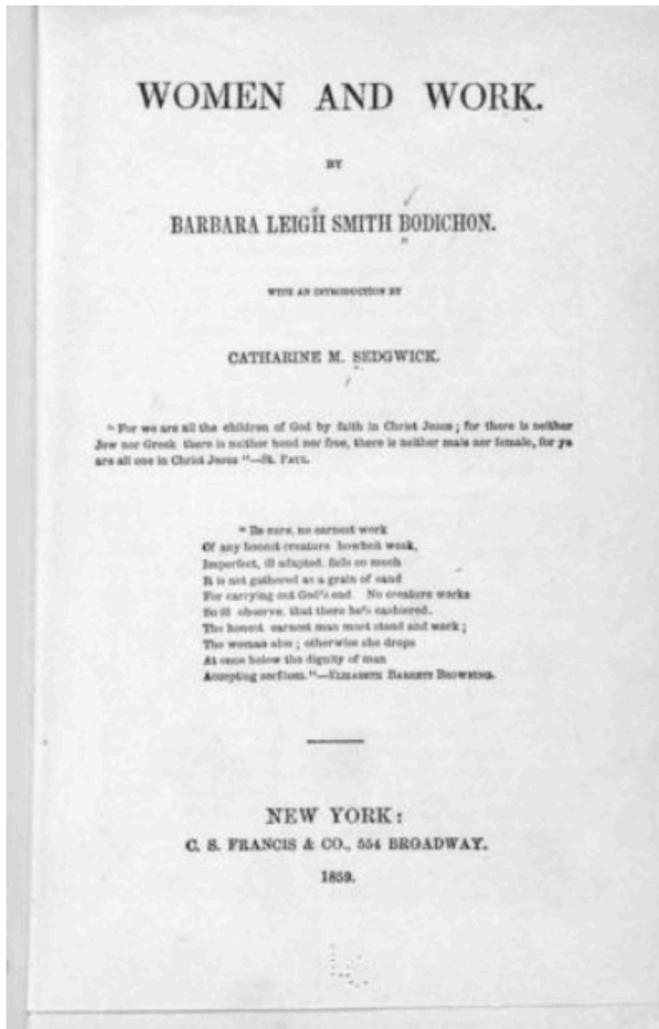
The "strong city" of London was witnessing an extraordinary expansion as a result of the Industrial Revolution. For some this was an enormously prosperous time, for the working class and for those on the margins of society, however, living conditions had never been worse and without any form of welfare, a change in fortune could easily see you ending up not just nameless and friendless, but homeless and penniless. Without adequate opportunities for gainful employment, single, middle-class women were among the most vulnerable.

By quoting scripture, Osborn perhaps is encouraging us to read the painting more universally than as the depiction of a struggling woman artist: the point being that the great divides operating in Victorian society between the haves and the have-nots (what the Victorians called the "two nations"),

as well as men and women, make us all the poorer. The quotation might also tempt us to a religious reading of the

painting. The woman herself, though clearly outnumbered and surrounded by men on all sides, still dominates the composition—the implication being that though meek and mild, spiritually she is the strongest.

For some, the problem with Osborn's painting is that the woman is presented as too passive, too willingly accepting of rejection, too much of a martyr to male prejudices and male desires. Rather than breaking down the gender divide, then, the painting instead seems to perpetuate it. As valid as this argument is, as an early or proto-feminist painting Nameless and Friendless offers one of the most forceful examples of a women artist making a clearly articulated stand on one of the central social issues of the day. The painting is an image of its time, one that expresses the contradictions within Victorian society as well as its appetite for the mawkish. Like a character from a Dickens novel, the distressed woman artist is indeed sentimentalized, but like Dickens, Osborn does this not simply for effect, but to awaken her audience to the real and urgent need for social change.



Barbara Leigh Smith Bodchen, *Women and Work*, 1859

Barbara Leigh Smith Bodichon was a middle-class feminist and social activist, in 1859, Bodichon, Osborn, and other women in the arts in London, all wrote and signed a letter to the Royal Academy condemning their exclusion of women as Academics. In 1857, the same year as the showing of Osborn's painting Smith-Bodichon wrote this pamphlet *Women & Work*, and spread it throughout London. This is an example of **ephemera**, a pamphlet is an object that is cheaply printed, and so numerous copies could be made, it is not published by specific publishers, so that too allows for the object to be disseminated throughout a wide variety of ways. According to The British library online, the pamphlet was self-published in 1857 during a decade of mounting feminist activity in England.¹ *Women and Work* argues for women's equal rights to education, employment opportunities, and financial independence, within a range of professions. It strives to elevate the social status of working women by persuading its readers that employment is respectable for women. In contrast, it argues that married women's financial dependence on their husbands is morally degrading.² – Jennifer Lorraine Fraser

Please Read

1. <https://www.bl.uk/collection-items/women-and-work>

2. <https://www.bl.uk/collection-items/women-and-work>

Obniski, Monica. "The Arts and Crafts Movement in America." (June 2008)

Byko, Maureen. "Louis Comfort Tiffany: Artistry, Chemistry, Secrecy." *Jom Warrendale*. 59.9 (2007): 16-20. Print. – https://www.tms.org/pubs/journals/jom/0709/byko-0709.html?gclid=Cj0KCQjw5-WRBhCKARIsAAId9FmwGav77dI5RTTDlafuvKnUXaZQ8Af_w-Oujtm1AeEm4ot9iEDR5LUaApyfEALw_wcB

Explore: The Gilded Age – USA

Lea C. Stephenson, "Kingscote's Dining Room and the Multisensorial Interior in the Late Nineteenth Century," *Nineteenth-Century Art Worldwide* 20, no. 2 (Summer 2021), <https://doi.org/10.29411/ncaw.2021.20.2.3>

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Ben Pollitt, "Emily Mary Osborn, *Nameless and Friendless*," in *Smarthistory*, August 9, 2015, accessed August 8, 2022, <https://smarthistory.org/emily-mary-osborn-nameless-and-friendless/>.

Meg Floryan, "Whistler, *Symphony in White, No. 1: The White Girl*," in *Smarthistory*, August 9, 2015, accessed August 8, 2022, <https://smarthistory.org/whistler-symphony-in-white/>.

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Explore: <https://smarthistory.org/europe-19th-century/victorian-art/prbs-and-mid-victorian/>

3.5 Chicago School



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://ecampusontario.pressbooks.pub/artcultures/?p=131#oembed-1>

Chicago School of Architecture (<https://boisestate.pressbooks.pub/arhistory/chapter/modern-architecture/>)

The Chicago School of architecture is famous for promoting steel-frame construction and a modernist spatial aesthetic.

Key Points

- While the term "Chicago School" is widely used to describe buildings in the city during the 1880s and 1890s, Chicago buildings of the era displayed a wide variety of styles and techniques.
- One of the distinguishing features of the Chicago School is the use of steel-frame buildings with masonry cladding (usually terra cotta), allowing large plate-glass window areas and limiting the amount of exterior ornamentation.
- The "Chicago window" originated in this school. It is a three-part window consisting of a large fixed center panel flanked by two smaller double-hung sash windows.

Chicago's architecture is famous throughout the world and one style is referred to as the Chicago School. It is also known as the Commercial style. In the history of architecture, the Chicago School was a school of architects active in Chicago at the turn of the 20th century. They were among the first to promote the new technologies of steel-frame construction in commercial buildings, and developed a spatial aesthetic that co-evolved with, and then came to influence, parallel developments in European Modernism.

While the term Chicago School is widely used to describe buildings in the city during the 1880s and 1890s, this term has been disputed by scholars, in particular in reaction to Carl Condit's 1952 book *The Chicago School of Architecture*. Historians such as H. Allen Brooks, Winston Weisman, and Daniel Bluestone have pointed out that the phrase suggests a unified set of aesthetic or conceptual precepts, when, in fact, Chicago buildings of the era displayed a wide variety of styles and techniques. Contemporary publications used the phrase Commercial style to describe the innovative tall buildings of the era rather than proposing any sort of unified school.

One of the distinguishing features of the Chicago School is the use of steel-frame buildings with masonry cladding (usually terra cotta), allowing large plate-glass window areas and limiting the amount of exterior ornamentation. Sometimes elements of neoclassical architecture are used in Chicago School skyscrapers. Many Chicago School skyscrapers contain the three parts of a classical column. The first floor functions as the base, the middle stories, usually

with little ornamental detail, act as the shaft of the column, and the last floor or so represent the capital, with more ornamental detail and capped with a cornice.



Holabird & Roche, *The Chicago Building*, 1904–05 photo J. Crocker, taken March 3, 2-10, CC BY

The Chicago Building by Holabird & Roche (1904–1905): This steel frame building displays both variations of the Chicago window; its facade is dominated by the window area (limiting decorative embellishments) and it is capped with a cornice, elements that are all typical of the Chicago School.

The “Chicago window” originated in this school. It is a three-part window consisting of a large fixed center panel flanked by two smaller double-hung sash windows. The arrangement of windows on the facade typically creates a grid pattern, with some projecting out from the facade forming bay windows. The Chicago window combined the functions of light-gathering and natural ventilation; a single central pane was usually fixed, while the two surrounding panes were operable. These windows were often deployed in bays, known as oriel windows, that projected out over the street.



Chicago School window grid: The Chicago window combined the functions of light-gathering and natural ventilation; a single central pane was usually fixed, while the two surrounding panes were operable. Photo by J. Crocker, taken March 30, 2006. CC BY

Architects whose names are associated with the Chicago School include Henry Hobson Richardson, Dankmar Adler, Daniel Burnham, William Holabird, William LeBaron Jenney, Martin Roche, John Root, Solon S. Beman, and Louis Sullivan. Frank Lloyd Wright started in the firm of Adler and Sullivan but created his own Prairie Style of architecture.



The Home Insurance Building in Chicago, Illinois: Some regarded the Home Insurance Building, designed by architect William Le Baron Jenney, as the first skyscraper in the world. It was built in Chicago in 1884 and was demolished in 1931. You can explore more of the story here: <https://www.history.com/topics/landmarks/home-insurance-building>

William Le Baron Jenney, *The Home Insurance Building*, 1884

Watch this video on two of Louis Sullivan's buildings in Chicago, Illinois, and Buffalo New York

<https://www.youtube.com/watch?v=66PKbm8Q3Fk>

Please Read

Condit, Carl W. "Sullivan's Skyscrapers as the Expression of Nineteenth-Century Technology." *Technology and Culture*, vol. 1, no. 1, 1959, pp. 78-93, <https://doi.org/10.2307/3100790>.

Louis Sullivan, "The Tall Office Building Artistically Considered," 1896

<https://www.pca-stream.com/en/articles/the-tall-office-building-artistically-considered-48>

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3.6 Prairie School

Please Read – pp. 67-76

Goessel, Peter, and Gabriele Leuthäuser. *Architecture in the Twentieth Century*. Koln, Germany: Benedikt Taschen, 1991. Print. <https://archive.org/details/architectureintw0000goss/mode/2up>

American Modernism and Frank Lloyd Wright (<https://boisestate.pressbooks.pub/arthistory/chapter/modern-architecture/>)



Frank Lloyd Wright, *Fallingwater* (Kaufmann House), Mill Run, Pennsylvania, 1937. Photo by Somach, May 30, 2010, CC BY_SH 3.0

Frank Lloyd Wright is possibly the most significant architect of the first half of America's twentieth century. He was a prolific designer and had some 532 of his more than 1000 designs actually built. A student of Louis Sullivan, Wright would develop his own theories about what architecture should be – mainly that it should harmonize with human beings and with the landscape in which it was set. He called this organic architecture. While his forms were geometric like Corbusier's, his materials were often taken from the area in which the building was itself sited and always with the idea of nature in mind. He also established a school at his estate called Taliesin in Wisconsin, and later at Taliesin West in Scottsdale, Arizona. Wright had a number of influences in his work including something of Sullivan, Japanese architecture, the English Arts and Crafts movement. However, nature was his greatest inspiration and his Prairie Houses, long low structures with cantilevered overhangs were meant to relate to the Midwestern landscape that inspired them.

One of his most famous houses, Fallingwater, at Mill Run in Pennsylvania was, like Corbusier's Villa Savoye, a summer retreat for a wealthy merchant, Philadelphia department store mogul Edgar Kaufmann, Sr. and his family. The unexpected thing about Fallingwater was Wright's genius in its siting. The conventional choice would have been to put the house on the other side of the water looking back toward the waterfall. Wright chose to locate it over the fall itself with open access to the water from the house and views of the water and nature beyond. Local materials were used in the construction along with Wright's reinforced concrete cantilevered patios making nature an integral part of the design.

Sign in to your library and Choose one of the two different films detailing the history of Wright's career in design.

“Frank Lloyd Wright: A Film by Ken Burns & Lynn Novick – Part 1.”, directed by Lynn Novick, and Ken Burns. , produced by Peter Miller, Lynn Novick, and Ken Burns. , Public Broadcasting Service, 2010. Alexander Street, <https://video.alexanderstreet.com/watch/frank-lloyd-wright-a-film-by-ken-burns-lynn-novick-part-1>.

“The Last Wright: Frank Lloyd Wright and the Rebirth of an American City.”, directed by Lucille Carra. , Filmmakers Library, 2009. Alexander Street, <https://video.alexanderstreet.com/watch/the-last-wright-frank-lloyd-wright-and-the-rebirth-of-an-american-city>.

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3.7 Invention of Film

Please read: pp 1-16

Wheeler Winston Dixon, and Gwendolyn Audrey Foster. *A Short History of Film, Third Edition*. Rutgers University Press, 2018. <https://archive.org/details/shorthistoryoffi00dixo>



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A BRIEF HISTORY OF CINEMA – Russell Sharman

Excerpt from: <https://uark.pressbooks.pub/movingpictures/chapter/a-brief-history-of-cinema/#chapter-26-section-1>

What is Cinema?

Is it the same as a *movie* or *film*? Does it include digital video, broadcast content, streaming media? Is it a highbrow term reserved only for European and art house feature films? Or is it a catch-all for any time a series of still images run together to produce the illusion of movement, whether in a multi-plex theater or the 5-inch screen of a smart phone?

Technically, the word itself derives from the ancient Greek, *kinema*, meaning movement. Historically, it's a shortened version of the French *cinematographe*, an invention of two brothers, Auguste and Louis Lumiere, that combined *kinema* with another Greek root, *graphien*, meaning to write or record.

The “recording of movement” seems as good a place as any to begin an exploration of the moving image. And *cinema* seems broad (or vague) enough to capture the essence of the form, whether we use it specifically in reference to that art house film, or to refer to the more commonplace production and consumption of *movies*, *TV*, *streaming series*, *videos*, *interactive gaming*, *VR*, *AR* or whatever new technology mediates our experience of the moving image. Because ultimately that's what all of the above have in common: the moving image. Cinema, in that sense, stands at the intersection of art and technology like nothing else. As an art form it would not exist without the technology required to capture the moving image. But the mere ability to record a moving image would be meaningless without the art required to capture our imagination.

But cinema is much more than the intersection of art and technology. It is also, and maybe more importantly, a powerful medium of communication. Like language itself, cinema is a surrounding and enveloping substance that carries with it what it means to be human in a specific time and place. That is to say, it *mediates* our experience of the world,

helps us make sense of things, and in doing so, often helps shape the world itself. It's why we often find ourselves confronted by some extraordinary event and find the only way to describe it is: "It was like a movie."

In fact, for more than a century, filmmakers and audiences have collaborated on a massive, ongoing, largely unconscious social experiment: the development of a **cinematic language**, the fundamental and increasingly complex rules for how cinema communicates meaning. There is a syntax, a grammar, to cinema that has developed over time. And these rules, as with any language, are iterative, that is, they form and evolve through repetition, both within and between each generation. As children we are socialized into ways of seeing through children's programming, cartoons and YouTube videos. As adults we become more sophisticated in our understanding of the rules, able to innovate, recombine, become creative with the language. And every generation or so, we are confronted with great leaps forward in technology that re-orient and often advance our understanding of how the language works.

And therein lies the critical difference between cinematic language and every other means of communication. The innovations and complexity of modern written languages have taken more than 5,000 years to develop. Multiply that by at least 10 for spoken language.

Cinematic language has taken just a little more than 100 years to come into its own.



In January 1896 those two brothers, Auguste and Louis Lumiere, set up their *cinematographe*, a combination motion picture camera and projector, at a café in Lyon, France and presented their short film, *L'arrivée d'un train en gare de La Ciotat* (Arrival of a Train at La Ciotat Station) to a paying audience. It was a simple film, aptly titled, of a train pulling into a station. The static camera positioned near the tracks capturing a few would-be passengers milling about as the train arrived, growing larger and larger in the frame until it steamed past and slowed to a stop. There was no editing, just one continuous shot. A mere 50 seconds long...



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And it blew the minds of everyone who saw it.

Accounts vary as to the specifics of the audience reaction. Some claim the moving image of a train hurtling toward the screen struck fear among those in attendance, driving them from their seats in a panic. Others underplay the reaction, noting only that no one had seen anything like it. Which, of course, wasn't entirely true either. It wasn't the first motion picture. The Lumiere brothers had projected a series of 10 short films in Paris the year before. An American inventor, Woodville Latham, had developed his own projection system that same year. And Thomas Edison had invented a similar apparatus before that.

But one thing is certain: that early film, as simple as it was, changed the way we see the world and ourselves. From the early *actualite* documentary short films of the Lumieres, to the wild, theatrical flights of fancy of Georges Melies, to the epic narrative films of Lois Weber and D. W. Griffith, the new medium slowly but surely developed its own unique cinematic language. Primitive at first, limited in its visual vocabulary, but with unlimited potential. And as filmmakers learned how to use that language to re-create the world around them through moving pictures, we learned right along with them. Soon we were no longer awed (much less terrified) by a two-dimensional image of a train pulling into a

station, but we were no less enchanted by the possibilities of the medium with the addition of narrative structure, editing, production design, and (eventually) sound and color cinematography.

Since that January day in Lyon, we have all been active participants in this ongoing development of a cinematic language. As the novelty short films of those early pioneers gave way to a global entertainment industry centered on Hollywood and its factory-like production of discrete, 90-minute narrative feature films. As the invention of broadcast technology in the first half of the 20th century gave way to the rise of television programming and serialized storytelling. And as the internet revolution at the end of the 20th century gave way to the streaming content of the 21st, from binge-worthy series lasting years on end to one-minute videos on social media platforms like Snapchat and TikTok. Each evolution of the form borrowed from and built on what came before, both in terms of how filmmakers tell their stories and how we experience them. And in as much as we may be mystified and even amused by the audience reaction to that simple depiction of a train pulling into a station back in 1896, imagine how that same audience would respond to the last Avengers film projected in IMAX 3D.

We've certainly come a long, long way.



There is an ancient story about a king who was so smitten by the song of a particular bird that he ordered his wisest and most accomplished scientists to identify its source. How could it sing so beautifully? What apparatus lay behind such a sweet sound? So they did the only thing they could think to do: they killed the bird and dissected it to find the source of its song. Of course, by killing the bird, they killed its song.

The analysis of an art form, even one as dominated by technology as cinema, always runs the risk of killing the source of its beauty. By taking it apart, piece by piece, there's a chance we'll lose sight of the whole, that ineffable quality that makes art so much more than the sum of its parts. Throughout this text, my hope is that by gaining a deeper understanding of how cinema works, in both form and content, you'll appreciate its beauty even more.

In other words, I don't want to kill the bird.

Because as much as cinema is an ongoing, collaborative social experiment, one in which we are all participants, it also carries with it a certain magic. And like any good magic show, we all know it's an illusion. We all know that even the world's greatest magician can't really make an object float or saw a person in half (without serious legal implications). It's all a trick. A sleight of hand that maintains the illusion. But we've all agreed to allow ourselves to be fooled. In fact, we've often paid good money for the privilege. Cinema is no different. A century of tricks used to fool an audience that's been in on it from the very beginning. We laugh or cry or scream at the screen, openly and unapologetically manipulated by the medium. And that's how we like it.

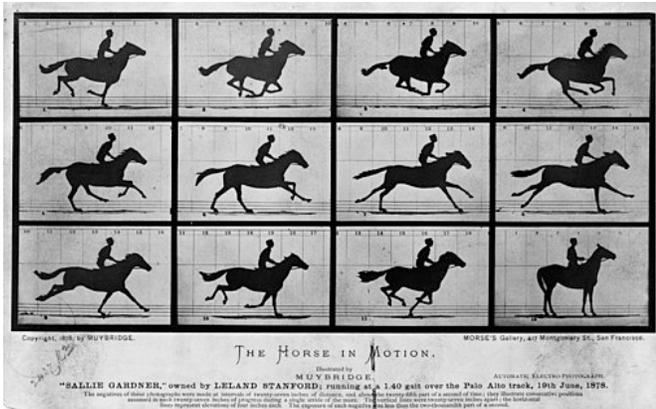
This text is dedicated to revealing the tricks without ruining the illusion. To look behind the curtain to see that the wizard is one of us. That in fact, we *are* the wizard (great movie by the way). Hopefully by doing so we will only deepen our appreciation of cinema in all its forms and enjoy the artistry of a well-crafted illusion that much more.

Leland Stanford was bored.

In 1872, Stanford was a wealthy robber baron, former Governor of California, and horse racing enthusiast with way too much time on his hands. Spending much of that time at the track, he became convinced that a horse at full gallop lifted all four hooves off the ground. His friends scoffed at the idea. Unfortunately, a horse's legs moved so fast that it was impossible to tell with the human eye. So he did what really wealthy people do when they want to settle a bet, he turned to a nature photographer, Eadweard Muybridge, and offered him \$25,000 to photograph a horse mid gallop.

Six years later, after narrowly avoiding a murder conviction (but that's another story), Muybridge perfected a

technique of photographing a horse in motion with a series of 12 cameras triggered in sequence. One of the photos clearly showed that all four of the horse's hooves left the ground at full gallop. Stanford won the bet and went on to found Stanford University. Muybridge pocketed the \$25,000 and became famous for the invention of **series photography**, a critical first step toward motion pictures.



The Horse in Motion. Eadweard Muybridge, 1878.

Of course, the mechanical reproduction of an image had already been around for some time. The **Camera Obscura**, a technique for reproducing images by projecting a scene through a tiny hole that is inverted and reversed on the opposite wall or surface (think pinhole camera), had been around since at least the 5th century BCE, if not thousands of years earlier. But it wasn't until a couple of French inventors, Nicephore Niepce and Louis Daguerre, managed to capture an image through a chemical process known as photoetching in the 1820s that photography was

born. By 1837, Niepce was dead (best not to ask too many questions about that) and Daguerre had perfected the technique of fixing an image on a photographic plate through a chemical reaction of silver, iodine and mercury. He called it a **daguerreotype**. After himself. Naturally.

But to create the illusion of movement from these still images would require further innovation. The basic concept of animation was already in the air through earlier inventions like the **magic lantern** and eventually the **zoetrope**. But a photo-realistic recreation of movement was unheard of. That's where Muybridge comes in. His technique of capturing a series of still images in quick succession laid the groundwork for other inventors like Thomas Edison, Woodville Latham and Auguste and Louis Lumiere to develop new ways of photographing and projecting movement. Crucial to this process was the development of strips of light-sensitive celluloid film to replace the bulky glass plates used by Muybridge. This enabled a single camera to record a series of high-speed exposures (rather than multiple cameras taking a single photo in sequence). It also enabled that same strip of film to be projected at an equally high speed, creating the illusion of movement through a combination of optical and neurological phenomena. But more on that in the next chapter.

By 1893, 15 years after Muybridge won Stanford's bet, Edison had built the first "movie studio," a small, cramped, wood-frame hut covered in black tar paper with a hole in the roof to let in sunlight. His employees nicknamed it the **Black Maria** because it reminded them of the police prisoner transport wagons in use at the time (also known as "paddy wagons" with apologies to the Irish). One of the first films they produced was a 5 second "scene" of a man sneezing.

Riveting stuff. But still, movies were born.

Sort of.

There was just one problem: the only way to view Edison's films was through a **kinetoscope**, a machine that allowed a single viewer to peer into a viewfinder and crank through the images. The ability to project the images to a paying audience would take another couple of years.

In 1895, Woodville Latham, a chemist and Confederate veteran of the Civil War, lured away a couple of Edison's employees and perfected the technique of motion picture projection. In that same year, over in France, Auguste and Louis Lumiere invented the **cinematographe** which could perform the same modern miracle. The Lumiere brothers would receive the lion's share of the credit, but Latham and the Lumieres essentially tied for first place in the invention of cinema as we know it.

Sort of.

It turns out there was *another* French inventor, Louis Le Prince (apparently we owe a lot to the French), who was experimenting with motion pictures and had apparently perfected the technique by 1890. But when he arrived in the

US for a planned public demonstration that same year – potentially eclipsing Edison's claim on the technology – he mysteriously vanished from a train. His body and luggage, including his invention, were never found. Conspiracy theories about his untimely disappearance have circulated ever since (we're looking at you, Thomas Edison).

Those early years of cinema were marked by great leaps forward in technology, but not so much forward movement in terms of art. Whether it was Edison's 5-second film of a sneeze, or the Lumieres' 46-second film *Workers Leaving a Factory* (which is exactly what it sounds like), the films were wildly popular because no one had seen anything like them, not because they were breaking new ground narratively.

There were, of course, notable exceptions. Alice Guy-Blaché was working as a secretary at a photography company when she saw the Lumieres' invention in 1895. The following year she wrote, directed, and edited what many consider the first fully fictional film in cinema history, *The Cabbage Fairy* (1896):



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But it was George Melies who became the most well-known filmmaker-as-entertainer in those first few years. Melies was a showman in Paris with a flare for the dramatic. He was one of the first to see the Lumieres' *cinematographe* in action in 1895 and immediately saw its potential as a form of mass entertainment. Over the next couple of decades he produced hundreds of films that combined fanciful stage craft, optical illusions, and wild storylines that anticipated much of what was to come in the next century of cinema. His most famous film, *A Trip to the Moon*, produced in 1902, transported audiences to the surface of the moon on a rocket ship and sometimes even included hand-tinted images to approximate color cinematography.



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He was very much ahead of his time and would eventually be immortalized in Martin Scorsese's 2011 film *Hugo*.



By the start of the 20th century, cinema had become a global phenomenon. Fortunately, many of those early filmmakers had caught up with Melies in terms of the art of cinema and its potential as an entertainment medium. In Germany, filmmakers like Fritz Lange and Robert Weine helped form one of the earliest examples of a unique and unified cinematic style, consisting of highly stylized, surreal production designs and modernist, even futuristic narrative conventions that came to be known as *German Expressionism*. Weine's *The Cabinet of Dr. Caligari* (1920) was a macabre nightmare of a film about a murderous hypnotist and is considered the world's first horror movie.



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And Lange's *Metropolis* (1927) was an epic science-fiction dystopian fantasy with an original running time of more than 2 hours.



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Meanwhile in Soviet Russia, Lev Kuleshov and Sergei Eisenstein were experimenting with how the creative juxtaposition of images could influence how an audience thinks and feels about what they see on screen (also known as *editing*, a relatively new concept at the time). Through a series of experiments, Kuleshov demonstrated that it was this juxtaposition of images, not the discrete images themselves, that generated meaning, a phenomenon that came to be known as **The Kuleshov Effect**. Eisenstein, his friend and colleague, applied Kuleshov's theories to his own cinematic creations, including the concept of *montage*: a collage of moving images designed to create an emotional effect rather than a logical narrative sequence. Eisenstein's most famous use of this technique is in the Odessa steps sequence of his historical epic, *Battleship Potemkin* (1925).



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But it was the United States that was destined to become the center of the cinematic universe, especially as it grew into a global mass entertainment medium. Lois Weber was an early innovator and the first American director, male or female, to make a narrative feature film, *The Merchant of Venice* (1914). Throughout her career, Weber would pursue subjects considered controversial at the time, such as abortion, birth control and capital punishment (it helped that she owned her own studio). But it wasn't just her subject matter that pushed the envelope. For example, in her short film, *Suspense* (1913) she pioneered the use of intercutting and basically invented split screen editing.

Others, like D. W. Griffith, followed suit (though it's doubtful Griffith would have given Weber any credit). Like Weber, Griffith helped pioneer the full-length feature film and invented many of the narrative conventions, camera moves, and editing techniques still in use today. Unfortunately, many of those innovations were first introduced in his ignoble, wildly racist (and wildly popular at the time) *Birth of a Nation* (1915). Griffith followed that up the next year with the somewhat ironically-titled *Intolerance* (1916), a box office disappointment but notable for its larger-than-life sets, extravagant costumes, and complex story-line that made George Melies's creations seem quaint by comparison.

Weber, Griffith and many other filmmakers and entrepreneurs would go on to establish film studios able to churn out hundreds of short and long-form content for the movie theaters popping up on almost every street corner.

CINEMA GOES HOLLYWOOD

This burgeoning new entertainment industry was not, however, located in southern California. Not yet, anyway. Almost all of the production facilities in business at the time were in New York, New Jersey or somewhere on the Eastern seaboard. Partly because the one man who still controlled the technology that made cinema possible was based there: Thomas Edison. Edison owned the patent for capturing and projecting motion pictures, essentially cornering the market on the new technology (R.I.P. Louis Le Prince). If you wanted to make a movie in the 1900s or 1910s, you had to pay Edison for the privilege.

Not surprisingly, a lot of would-be filmmakers bristled at Edison's control over the industry. And since patent law was difficult to enforce across state lines at the time, many of them saw California as an ideal place to start a career in filmmaking. Sure, the weather was nice. But it was also as far away from the northeast as you could possibly get within the continental United States, and a lot harder for Edison to sue for patent violations.

By 1912, Los Angeles had replaced New York as the center of the film business, attracting filmmakers and entertainment entrepreneurs from around the world. World-renowned filmmakers like Ernst Lubitsch from Germany, Erich von Stroheim from Austria, and an impish comedian from England named Charlie Chaplin, all flocked to the massive new production facilities that sprang up around the city. Universal Pictures, Metro-Goldwyn-Mayer (MGM), Warner Bros., all of them motion picture factories able to mass-produce dozens, sometimes hundreds of films per year. And they were surrounded by hundreds of other, smaller companies, all of them competing for screen space in thousands of new movie houses around the country.

One small neighborhood in the heart of Los Angeles became most closely associated with the burgeoning new industry: Hollywood.

By 1915, after a few years of failed lawsuits (and one imagines a fair number of temper-tantrums), Thomas Edison admitted defeat and dissolved his Motion Picture Patents Company.

In the heyday of those early years, some of those larger studios decided the best way to ensure an audience for their films was to own the theaters as well. They built extravagant movie palaces in large market cities, and hundreds more humble theaters in small towns, effectively controlling all aspects of the business: production, distribution and exhibition. In business terms that's called *vertical integration*. It's a practice that would get them in a lot of trouble with the U.S. government a couple of decades later, but in the meantime, it meant big profits with no end in sight.

Then, in 1927, everything changed.

Warner Bros. was a family-owned studio run by five brothers and smaller than some of the other larger companies like Universal and MGM. But one of those brothers, Sam, had a vision. Or rather, an ear. Up to that point, cinema was still a silent medium. But Sam was convinced that sound, and more specifically, sound that was synchronized to the image, was the future.

And almost everyone thought he was crazy.

It seems absurd now, but no one saw any reason to add sound to an already perfect, and very profitable, visual medium. What next? Color? Don't be ridiculous...

Fortunately, Sam Warner persisted, investing the company's profits into the technology required to not only record synchronized sound, but to reproduce it in their movie theaters around the country. Finally, on October 6th, 1927, Warner Bros. released *The Jazz Singer*, the first film to include synchronized dialog.



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Spoiler alert: It was a HUGE success. Unfortunately, Sam Warner didn't live to see it. He died of a brain infection on October 5th, the day before the premiere.

Suddenly, every studio was scrambling to catch up to Warner Bros. That meant a massive capital investment in sound technology, retrofitting production facilities *and* thousands of movie theaters. Not every production company could afford the upgrade, and many struggled to compete in the new market for films with synchronized sound. And just when it seemed like it couldn't get worse for those smaller companies, it did. In October of 1929, the stock market crashed, plunging the nation into the Great Depression. Hundreds of production companies closed their doors for good.

At the start of the 1930s, after this tremendous consolidation in the industry, eight major studios were left standing: RKO Pictures, Paramount, MGM, Fox, Warner Bros., Universal Pictures, Columbia Pictures and United Artists. Five of those – RKO, Paramount, MGM, Fox and Warner Bros. – also still owned extensive theater chains (aka **vertical integration**), an important source of their enormous profits, even during the Depression (apparently movies have always been a way to escape our troubles, at least for a couple of hours). But that didn't mean they could carry on with business as usual. They were forced to be as efficient as possible to maximize profits. Perhaps ironically, this led to a 20-year stretch, from 1927 to 1948, that would become known as The Golden Age, one of the most prolific and critically acclaimed periods in the history of Hollywood.

THE GOLDEN AGE

The so-called Golden Age of Hollywood was dominated by those eight powerful studios and defined by four crucial business decisions.¹ First and foremost, at least for five of the eight, was the emphasis on vertical integration. By owning and controlling every aspect of the business, production, distribution and exhibition, those companies could minimize risk and maximize profit by monopolizing the screens in local theaters. Theatergoers would hand over their hard-earned nickels regardless of what was playing, and that meant the studios could cut costs and not lose paying customers. And even for those few independent theater chains, the studios minimized risk through practices such as **block booking** and **blind bidding**. Essentially, the studios would force theaters to buy a block of several films to screen (block booking), sometimes without even knowing what they were paying for (blind bidding). One or two might be prestige films with well-known actors and higher production values, but the rest would be low-budget westerns or thrillers that theaters would be forced to exhibit. The studios made money regardless.

The second crucial business decision was to centralize the production process. Rather than allow actual filmmakers – writers, directors, actors – to control the creative process, deciding what scripts to develop and which films to put into production, the major studios relied on one or two **central producers**. At Warner Bros. it was Jack Warner and Darryl Zanuck. At RKO it was David. O. Selznick. And at MGM it was Louis B. Mayer and 28 year-old Irving Thalberg.

1. ²

2. [1]

Thalberg would become the greatest example of the central producer role, running the most profitable studio throughout the Golden Age. Thalberg personally oversaw every production on the MGM lot, hiring and firing every writer, director and actor, and often taking over as editor before the films were shipped off to theaters. And yet, he shunned fame and never put his name on any of MGM's productions. Always in ill-health, perhaps in part because of his inhuman workload, he died young, in 1936, at age 37.

The third business decision that ensured studios could control costs and maximize profits was to keep the “talent” – writers, directors and actors – on low-cost, iron-clad, multi-year contracts. As Hollywood moved into the Golden Age, filmmakers – especially actors – became internationally famous. Stardom was a new and exciting concept, and studios depended on it to sell tickets. But if any one of these new global celebrities had the power to demand a fee commensurate with their name recognition, it could bankrupt even the most successful studio. To protect against stars leveraging their fame for higher pay, and thus cutting in on their profits, the studios maintained a stable of actors on contracts that limited their salaries to low weekly rates for years on end no matter how successful their films might become. There were no per-film



Irving Thalberg, Central Producer at MGM.

negotiations and certainly no profit sharing. And if an actor decided to sit out a film or two in protest, their contracts would be extended by however long they held out. Bette Davis, one of the biggest stars of the era, once fled to England to escape her draconian contract with Warner Bros. Warner Bros. sued the British production companies that might employ her and England sent her back. These same contracts applied to writers and directors, employed by the studio as staff, not the freelance creatives they are today. It was an ingenious (and diabolical) system that meant studios could keep their production costs incredibly low.

The fourth and final crucial business decision that made the Golden Age possible was the creative specialization, or **house style**, of each major studio. Rather than try to make every kind of movie for every kind of taste, the studios knew they needed to specialize, to lean into what they did best. This decision, perhaps more than any of the others, is what made this period so creatively fertile. Despite all of the restrictions imposed by vertical integration, central producers, and talent contracts, the house style of a given studio meant that all of their resources went into making the very best version of certain kind of film. For MGM, it was the “prestige” picture. An MGM movie almost always centered on the elite class, lavish set designs, rags to riches stories, the perfect escapist, aspirational content for the 1930s. For Warner Bros. it was the gritty urban crime thriller: *Little Caesar* (1931), *The Public Enemy* (1931), *The Maltese Falcon* (1941). They were cheap to make and audiences ate them up. Gangsters, hardboiled detectives, femme fatales, these were all consistent elements of Warner Bros. films of the period. And for Universal, it was the horror movie:

Frankenstein (1931), *Dracula* (1931), *The Mummy* (1932), all of them Universal pictures (and many of them inspired by the surreal production design of German Expressionist films like *The Cabinet of Dr. Caligari*).

But the fun and profits couldn't last forever.

Three important events conspired to bring an end the reign of the major studios and the Golden Age of Hollywood.

First, in 1943, Olivia de Havilland, a young actress known for her role as Melanie in *Gone with the Wind* (1939), sued Warner Bros. for adding six months to her contract, the amount of time she had been suspended by the studio for refusing to take roles she didn't want. She wasn't the first Hollywood actor to sue a studio over their stifling contracts. But she was the first to win her case. The court's decision in her favor set a precedent that quickly eroded the studios'

power over talent. Soon actors became freelance performers, demanding fees that matched their box office draw and even profit participation in the success of their films. All of which took a sizeable chunk out the studios' revenue.

Then, in 1948, the U.S. government filed an anti-trust case against the major studios, finally recognizing that vertical integration constituted an unfair monopoly over the entertainment industry. The case went to the Supreme Court and in a landmark ruling known as **The Paramount Decision** (only because Paramount was listed first in the suit), the court ordered that all of the major studios sell off their theater chains and outlawed the practices of block booking and blind bidding. It was a financial disaster for the big studios. No longer able to shovel content to their own theater chains, studios had to actually consider what independent theaters wanted to screen and what paying audiences wanted to see. The result was a dramatic contraction in output as studios made fewer and fewer movies with increasingly expensive, freelance talent hoping to hit the moving target of audience interest.

And then it got worse.

In the wake of World War II, just as the Supreme Court was handing down The Paramount Decision, the television set was quickly becoming a common household item. By the end of the 1940s and into the 1950s, the rise of television entertainment meant fewer reasons to leave the house and more reasons for the movie studios to panic. Some of them, like MGM, realized there was money to be made in licensing their film libraries to broadcasters. And some of them, like Universal, realized there was money to be made in leasing their vast production facilities to television producers. But all of them knew it was an end of an era.

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3.10 Women and the professionalization of Interior Design

Please Read Hinchman, Mark. "Interior Design History: Some Reflections." *Journal of Interior Design*, vol. 38, no. 1, Wiley Subscription Services, Inc, 2013, pp. ix-xxi, <https://doi.org/10.1111/joid.12004>.



Sidewall, *La Jeunesse de la Journee*, ca. 1928; Designed for Nancy McClelland

May, B. (2008). Nancy Vincent McClelland (1877-1959): Professionalizing Interior Decoration in the Early Twentieth Century. *Journal of Design History*, 21(1), 59-74. <http://www.jstor.org/stable/25228566>



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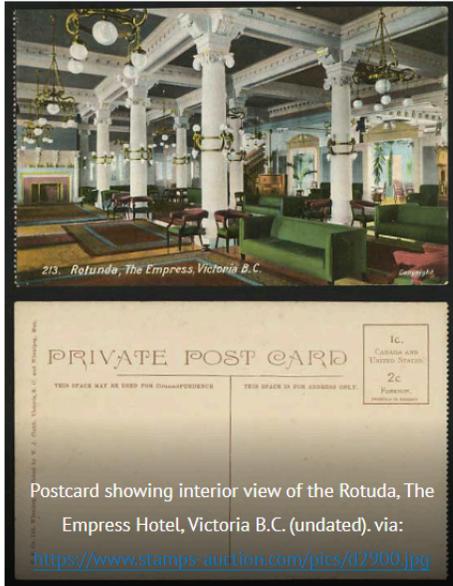
Elsie DeWolfe, Trellis Room, The Colony Club, New York City, 1906

Or Read one

- a. Chapter 3: Elsie De Wolfe in Lupkin, P., & Sparke, P. (Eds.). (2018). *Shaping the American Interior: Structures, Contexts and Practices* (1st ed.). Routledge. <https://doi.org/10.4324/9781315520735>
- b. Chapter 3: Elsie de Wolfe and her female clients, 1905-15 in Martin, B., & Sparke, P. (Eds.). (2003). *Women's Places: Architecture and Design 1860-1960* (1st ed.). Routledge. <https://doi.org/10.4324/9780203402016>

Kate Reed

Please read: Karen White, *Kate Reed In Comparison – Canada's First Interior Designer*
<https://whitestudiolo.com/2020/10/22/kate-reed-in-comparison-canadas-first-interior-designer/>



Reed and De Wolfe did not enjoy the same level of attention either during their lifetimes or in historical review. Elsie De Wolfe was successful, famous and even infamous in her own

For further study:

Dedek, P.B. (2022). *The Women Who Professionalized Interior Design* (1st ed.). Routledge. <https://doi.org/10.4324/9781003041504>

3.11 Harlem Renaissance

LISTEN



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://ecampusontario.pressbooks.pub/artcultures/?p=155#oembed-1>

Harlem Renaissance (<https://boisestate.pressbooks.pub/arthistory/chapter/modernism-america/>)

Key Points:

- Racial consciousness was the prevailing theme of the Harlem Renaissance, an African- American cultural movement in the 1920s named for the historically black Harlem neighborhood of New York City.
- The Renaissance was built upon the “New Negro Movement”, which was founded in 1917 by Hubert Harrison and Matthew Kotleski as a reaction to race and class issues, including calls for political equality and the end of segregation.
- In several essays included in the 1925 anthology, *The New Negro*, editor Alain Locke contrasted the “Old Negro” with the “New Negro” by stressing African-American assertiveness and self-confidence during the years following World War I and the Great Migration.
- Seeking to counteract the rise in racism during the postwar years, black artists, writers and musicians developed unique styles that challenged pervading stereotypes of African- American culture as the Harlem Renaissance developed.

The Harlem Renaissance was an arts and literary movement in the 1920s that brought African- American culture to mainstream America. During the early portion of the 20th Century, Harlem became home to a growing middle class primarily consisting of African Americans. In 1910, a large block along 135th Street and Fifth Avenue was purchased by various African-American realtors and a church group. More people arrived during World War I. Due to the war, the migration of laborers from Europe virtually ceased, while the war effort resulted in a massive demand for unskilled industrial labor. The Great Migration brought hundreds of thousands of African-Americans from the South to cities like Chicago, Philadelphia, Cleveland, and New York. Among them were a great number of artists whose influence would come to bear, especially in Jazz music.

Artists of the Harlem Renaissance distinguished themselves in theater, literature, music, and the visual arts. Langston Hughes, Zora Neale Hurston, Aaron Douglas, Jacob Lawrence, Augusta Savage, Romare Bearden, and many others created work in an extraordinary moment of artistic expression and invention that began in about 1920.

Aaron Douglas painted murals for public buildings and in 1940 founded the Art Department at Fisk University where he taught for almost thirty years. During the Depression, he painted a WPA (Works Progress Administration) mural for the 135th St. branch of the New York Public Library in Harlem. *Aspects of Negro Life* was a four-panel series that chronicled the social and cultural history of African Americans from slavery to modern life.



Aaron Douglas, *Aspects of Negro Life: From Slavery Through Reconstruction*, 1934

Aaron Douglas painted murals for public buildings and in 1940 founded the Art Department at Fisk University where he taught for almost thirty years. During the Depression, he painted a WPA (Works Progress Administration) mural for the 135th St. branch of the New York Public Library in Harlem. *Aspects of Negro Life* was a four-panel series that chronicled the social and cultural history of African Americans from slavery to modern life.



Panel 1 of the series. 1941 caption: "During the World War there was a great migration North by Southern Negroes." 1993 caption: "During World War I there was a great migration north by southern African Americans." Source (WP:NFCC#4) Fair Use



Andrew Herman, photographer, *Augusta Savage posing with her Sculpture*, ca. 1938. 8.2 x 10.2", Archives of American Art PD Art

Augusta Savage was a sculptor, activist, and teacher, and was the first black artist to be elected to the National Association of Women Painters and Sculptors.³ Much of her work was in clay or plaster; bronze was too expensive for her and she struggled with finances for much of her life.

Her work was realistic and expressive, unlike the more abstract work of many artists of the time.

Please Read

Dudley, Tara. "Seeking the Ideal African-American Interior: The Walker Residences and Salon in New York." *Studies in the Decorative Arts*, vol. 14, no. 1, 2006, pp. 80-112, <http://www.jstor.org/stable/40663289>

Gregorio, Maria. "Harlem and the Historical Influence of Black Artists." *One TwentyFifth*, <https://onetwentyfifth.commons.gc.cuny.edu/non-fiction/harlem-identity-the-historical-influence-of-black-artists/>.

Explore Villa Lewaro – Tour on Google arts & Culture <https://artsandculture.google.com/exhibit/villa-lewaro/-wISHp9z5Eklg?hl=en>

Please Watch

Morton, Joe, et al. *Against the Odds the Artists of the Harlem Renaissance*. PBS Home Video, 2006.



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://ecampusontario.pressbooks.pub/artcultures/?p=155#oembed-2>

Explore:

Jacob Lawrence's Migration Series from the 1940s onwards – <https://lawrencemigration.phillipscollection.org/>

and one or two of the articles from this OER <https://uw.pressbooks.pub/arth400jacoblawrence>

For additional references to racism experienced by African American peoples during the late nineteenth and early twentieth century: Visit <https://courses.lumenlearning.com/ushistory2ay/chapter/jim-crow-and-african-american-life-2/>

PART 4: MODERNISM - WWI

4.1 Art Nouveau & Jugendstil

Watch: “Episode 3.” Vienna: Empire, Dynasty and Dream, directed by Rothschild P. Richard, and Dominic Ozanne. , produced by Richard Rothschild Pearson, et al. , BBC Worldwide, 2016. Alexander Street, <https://video-alexanderstreet-com.ezpxy.fanshawec.ca/p/OgZr0ynWB>.

Please Read

Chapters:

- 5. Belgium pp. 96 – 125
- 6. Spain pp. 126 – 139
- 9. Germany pp. 172 – 193

Masini, Lara Vinca. Art Nouveau. Promotional Reprint Co., 1995. https://archive.org/details/artnouveau0000masi_m6l8/page/n7/mode/2up

4.2 Vienna Succession, Wiener Werkstätte & Loos

Watch: “Episode 3.” Vienna: Empire, Dynasty and Dream, directed by Rothschild P. Richard, and Dominic Ozanne. , produced by Richard Rothschild Pearson, et al. , BBC Worldwide, 2016. Alexander Street, <https://video-alexanderstreet-com.ezpxy.fanshawec.ca/p/OgZr0ynWB>.

Please Read

Chapter 10 – Vienna pp. 194 – 225

Masini, Lara Vinca. Art Nouveau. Promotional Reprint Co., 1995. https://archive.org/details/artnouveau0000masi_m6l8/page/n7/mode/2up

Brandstaätter, Christian. *Vienna 1900: Art, Life & Culture*. New York: Vendome Press, 2006. Internet resource. <https://archive.org/details/vienna190000chri/mode/2up>

– Gustav Klimt pp. 93-109; Furniture pp.201-209; Adolf Loos pp.293-307

Werner Werstatte

Explore and Choose one or two to Read

LONG, CHRISTOPHER. “Wiener Wohnkultur: Interior Design in Vienna, 1910-1938.” *Studies in the Decorative Arts*, vol. 5, no. 1, 1997, pp. 29-51, <http://www.jstor.org/stable/40662599>.

Houze, Rebecca. “From Wiener Kunst Im Hause to the Wiener Werkstätte: Marketing Domesticity with Fashionable Interior Design.” *Design Issues*, vol. 18, no. 1, 2002, pp. 3-23, <http://www.jstor.org/stable/1512026>.

Dr. Laura Morowitz, “The Wiener Werkstätte,” in Smarthistory, April 17, 2022, <https://smarthistory.org/wiener-werkstaette/>.

Explore: <https://www.mak.at/womenartistsoftheww>

Adolf Loos

King, Elise Wasser. "Harnessing Light: Illuminating Lighting in Adolf Loos' Early Commercial Designs." *Journal of Design History*, vol. 25, no. 2, 2012, pp. 145–54, <http://www.jstor.org/stable/41687791>.



Dora Kallmus, *Emilie Flöge and reform dress*, 1909

Please Read

Polyzoidou, Stella. "Gustav Klimt and His Muse: Who Was Emilie Flöge?" *TheCollector*, 6 Oct. 2021, <https://www.thecollector.com/gustav-klimt-muse-emilie-flöge/>.

Explore the online exhibition: Vienna: Art and Design – Klimt, Schiele, Hoffmann, Loos <https://www.ngv.vic.gov.au/vienna/index.html>

4.3 Fauvism and German Expressionism

Explore Works from the German Expressionism Collection in the Museum of Modern art by following this link. https://www.moma.org/s/ge/curated_ge/index.html



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://ecampusontario.pressbooks.pub/artcultures/?p=168#oembed-1>



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://ecampusontario.pressbooks.pub/artcultures/?p=168#oembed-2>

To view Kirchner's works described in the lecture visit this site: <https://www.khanacademy.org/humanities/ap-art-history/later-europe-and-americas/modernity-ap/a/kirchner-self-portrait-as-a-soldier>

4.4 Fauvism inspires Cubism and Simultanism

Fauvism, an introduction (<https://smarthistory.org/a-beginners-guide-to-fauvism/>) Dr. Virginia Spivey – Edited by Jennifer Lorraine Fraser

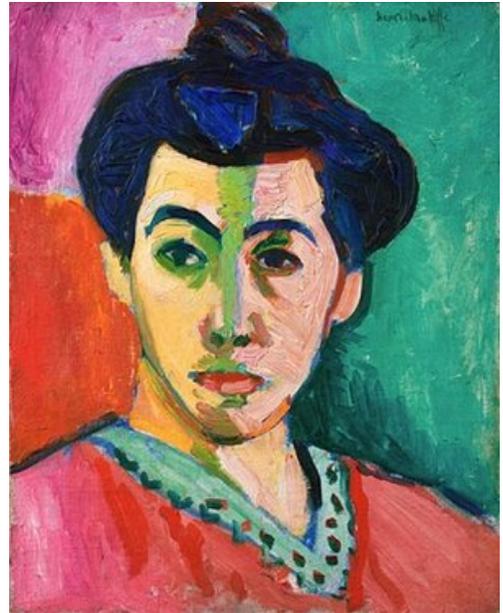
Distinctive brushwork

Fauvism developed in France to become the first new artistic style of the 20th century. In contrast to the dark, vaguely disturbing nature of much fin-de-siècle, or turn-of-the-century, Symbolist art, the Fauves produced bright cheery landscapes and figure paintings, characterized by pure vivid color and bold distinctive brushwork.

“Wild beasts”



Henri Matisse, *Woman with a Hat*, 1905, oil on canvas, 79.4 x 59.7 cm (San Francisco Museum of Modern Art)



When shown at the 1905 Salon d'Automne (an exhibition organized by artists in response to the conservative

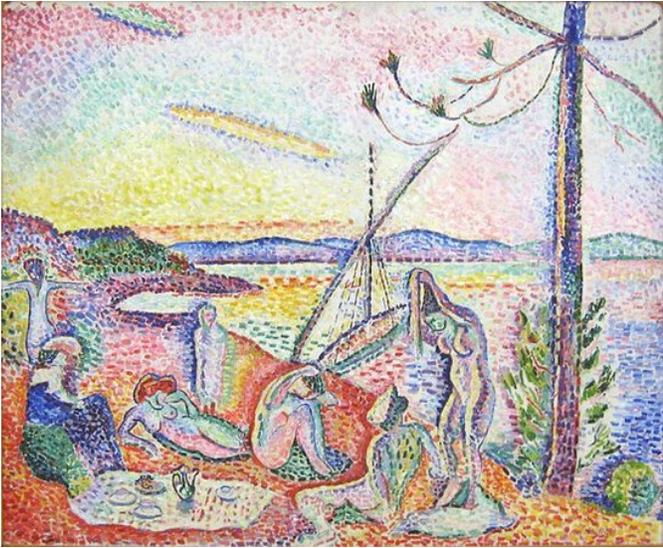
Henri Matisse, *The Green Line*, 1905, oil on canvas, 40.5 x 32.5 cm (Statens Museum for Kunst, Copenhagen)

policies of the official exhibitions, or salons) in Paris, the contrast to traditional art was so striking it led critic Louis Vauxcelles to describe the artists as “Les Fauves” or “wild beasts,” and thus the name was born.

One of several Expressionist movements to emerge in the early 20th century, Fauvism was shortlived, and by 1910, artists in the group had diverged toward more individual interests. Nevertheless, Fauvism remains significant for it demonstrated modern art’s ability to evoke intensely emotional reactions through radical visual form.

The expressive potential of color

The best-known Fauve artists include Henri Matisse, André Derain, and Maurice Vlaminck who pioneered its distinctive style. Their early works reveal the influence of Post-Impressionist artists, especially Neo-Impressionists like Paul Signac, whose interest in color’s optical effects had led to a divisionist method of juxtaposing pure hues on canvas. The Fauves, however, lacked such scientific intent. They emphasized the expressive potential of color, employing it arbitrarily, not based on an object’s natural appearance.



Henri Matisse, *Luxe, calme et volupté*, 1904, oil on canvas, 98.5 x 118.5 cm (Musée d'Orsay, Paris)

In *Luxe, calme et volupté* (1904), for example, Matisse employed a pointillist style by applying paint in small dabs and dashes. Instead of the subtle blending of complementary colors typical of the Neo-Impressionist painter Seurat, for example, the combination of fiery oranges, yellows, greens and purple is almost overpowering in its vibrant impact.

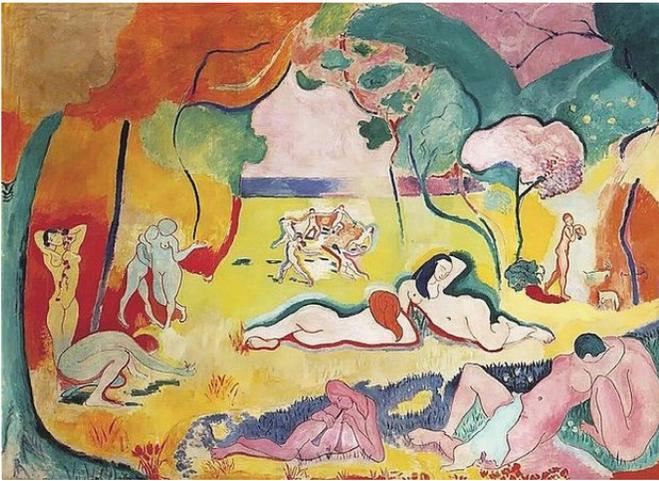
Similarly, while paintings such as Vlaminck's *The River Seine at Chatou* (1906) appear to mimic the spontaneous, active brushwork of Impressionism, the Fauves adopted a painterly approach to enhance their work's emotional power, not to capture fleeting effects of color, light or atmosphere on their subjects. Their preference for landscapes, carefree figures and lighthearted subject matter reflects their desire to create an art that would appeal primarily to the viewers' senses.



Maurice de Vlaminck, *The River Seine at Chatou*, 1906, oil on canvas, 82.6 x 101.9 cm (The Metropolitan Museum of Art, New York)

Paintings such as Matisse's *Bonheur de Vivre* (1905–06) epitomize this goal. Bright colors and undulating lines pull our

eye gently through the idyllic scene, encouraging us to imagine feeling the warmth of the sun, the cool of the grass, the soft touch of a caress, and the passion of a kiss.



Henri Matisse, *Bonheur de Vivre (Joy of Life)*, 1905-6, oil on canvas, 176.5 x 240.7 cm (Barnes Foundation, Philadelphia) Like many modern artists, the Fauves also found inspiration in objects from Africa and other non-western cultures. Seen through a colonialist lens, the formal distinctions of African art reflected current notions of Primitivism—the belief that, lacking the corrupting influence of European civilization, non-western peoples were more in tune with the primal elements of nature.

Blue Nude (Souvenir of Biskra) of 1907 shows how Matisse combined his traditional subject of the female nude with the influence of primitive sources. The woman's face appears mask-like in the use of strong outlines and harsh contrasts of light and dark, and the hard lines of her body recall the angled planar surfaces common to African sculpture. This distorted effect, further heightened by her contorted pose, clearly distinguishes the figure from the idealized odalisques of Ingres and painters of the past.



Henri Matisse, *The Blue Nude (Souvenir de Biskra)*, 1907, oil on canvas, 92.1 x 140.3 cm (Baltimore Museum of Art)

The Fauves' interest in Primitivism reinforced their reputation as “wild beasts” who sought new possibilities for art through their exploration of direct expression, impactful visual forms, and instinctual appeal.

Additional resources:

Fauvism at theartstory.org

Fauvism at The Metropolitan Museum of Art's Timeline of Art History

African Influences in Modern Art at The Metropolitan Museum of Art's Timeline of Art History

https://www.metmuseum.org/toah/hd/cube/hd_cube.htm

Cubism (<https://arh141.commons.gc.cuny.edu/week-7/>)



Pablo Picasso, *Nude in an Armchair*, summer 1909

Developed by Pablo Picasso and George Braque, Cubism is one of the most significant developments in the history of modern art.

Pablo Picasso's route to Cubism began with the simplification of forms inspired by African masks and ancient sculpture. The painter George Braque, associated with the Fauves, was deeply interested in the work of Paul Cézanne, the Post-Impressionist who relied on pure areas of blocky color rather than clearly defined linear forms that he then organized within the canvas disregarding perspectival accuracy.

The collaboration between Picasso and Braque in the development of Cubism is legendary in the history of art. Their intense working relationship lasted months in which the artists visited each other daily to discuss their work. Soon, they stopped signing their individual works and only declared a painting finished when both agreed. Recognizing that what they were doing was the creation of something wholly new and modern, Picasso and Braque referred to each other jokingly as Orville and Wilbur Wright, the American brothers who pioneered the development of flight a few years ahead of the development of Cubism.

- Start with the short essay on the Met's website, giving you an overview of Cubism: http://www.metmuseum.org/toah/hd/cube/hd_cube.htm
- Read another short essay that defines some key terms related to Cubism. Look up these terms on dictionary.com: *simultaneity*, *conceptual* and *perceptual* if you are unclear about their exact meaning. LINK: http://arthistory.about.com/od/modernarthistory/a/cubism_10one.htm

Next, you are going to read various materials relating to Cubism on the Khan Academy website, including:

- Read 'Picasso's Early Work' essay for an overview: <https://www.khanacademy.org/humanities/art-1010/early-abstract/cubism/a/picassos-early-work>

- Read 'Picasso, *Portrait of Gertrude Stein*.' Here is where we see the beginning of Picasso's contribution to Cubism in how he simplifies his subject's facial features and treats her face like a flat, two-dimensional form or a mask in some areas. <https://www.khanacademy.org/humanities/art-1010/early-abstractiion/cubism/a/picasso-portrait-of-gertrude-stein>
- Read 'Inventing Cubism' essay, where Braque's interest in Cézanne leads to his contribution to Cubism.
LINK: <https://www.khanacademy.org/humanities/art-1010/early-abstractiion/cubism/a/inventing-cubism>

Picasso's *Les Femmes d'Alger*:

Picasso's painting *Les Femmes d'Alger* is extremely significant for the development of Cubism. Some ideas about Cubism are developed here, including the abbreviations of form influenced by African masks and sculptures and the beginning use of multiple visual perspectives or multiple points of view of the same object brought together within one image. Other equally significant aspects of Cubism only come later after continued experimentation and collaboration with Braque.

- Read the essay about Picasso's *Les Femmes d'Alger* paying special attention to the section about the perception of space. LINK: <https://www.khanacademy.org/humanities/art-1010/early-abstractiion/cubism/a/picasso-les-femmes-d-alger>
- Listen to the video of Picasso's *Les Femmes d'Alger*. This video should serve to familiarize you with the painting within the context of art history. This video is not going to teach you about Cubism, but it will serve as an introduction to major aspects of art history that Picasso rejects with this painting and how what he incorporates marks the beginning of Cubism. LINK: <https://www.khanacademy.org/humanities/art-1010/early-abstractiion/cubism/v/picasso-les-femmes-d-alger-1907>
- Listen to the video about Braque's painting *The Viaduct at L'Estaque*. LINK: <https://www.khanacademy.org/humanities/art-1010/early-abstractiion/cubism/v/braque-le-viaduc-l-estaque-the-viaduct-at-l-estaque-1908>
- 'Analytic Cubism' is the name for the first phase that describes the two artists' fulfillment of the original goals and ideas about Cubism. Read the short treatment of Braque's portrait painting *The Portuguese*.
LINK: <https://www.khanacademy.org/humanities/art-1010/early-abstractiion/cubism/a/braque-the-portuguese>
- Picasso's *Still Life with Chair Caning* is the beginning of the second phase of Cubism, the Synthetic Cubist phase. Read the essay that explains this transition and listen to the video about the artwork:
- Essay LINK: <https://www.khanacademy.org/humanities/art-1010/early-abstractiion/cubism/a/picasso-still-life-with-chair-caning>



One or more interactive elements has been excluded from this version of the text. You can view them online here:
<https://ecampusontario.pressbooks.pub/artcultures/?p=175#oembed-1>

- Optional: Listen to the videos about Picasso's '*Guitar, Glass, Bottle*': LINK: <https://www.khanacademy.org/humanities/art-1010/early-abstractiion/cubism/v/moma-picasso-glassguitarbottle>
- And Picasso's *Guitar*: LINK: <https://www.khanacademy.org/humanities/art-1010/early-abstractiion/cubism/v/the-language-of-representation-pablo-picasso-s-guitar-1912-14>



Sonia Delaunay, *Bal Bullier*, 1913, oil on canvas, 97 x 336.5 cm (MNAM Centre Pompidou)

Almost eleven feet wide, Sonia Delaunay's *Bal Bullier* creates an overwhelming impression of brilliant color and movement. The composition juxtaposes rectangular geometric forms and circles with more fluid curved shapes, loosely structured across the canvas in a rhythmic pattern of dark and light verticals.

A modern dance hall

The *Bal Bullier* was a dance hall in Paris that Delaunay frequently visited with her husband, Robert. Her painting shows a scene of modern urban life comparable to those painted by the Impressionists in the late 19th century, such as Auguste Renoir's *Moulin de la Galette*.

If you look closely at the dark shapes in the center you will see the abstracted forms of couples dancing the tango. The dance, which originated in sailors' bars in Argentina, was very popular in Paris in the early 20th century. It is renowned for its erotic intensity and requires a very tight embrace between partners, which Delaunay represents in the interlocking curves of the figures.

The Delaunays were committed to developing Simultanism as a post-Cubist style of modern painting focused on color relationships, and to the depiction of modern subjects. In addition to the dance hall, Sonia painted the new electric street lights in Paris, and Robert painted the Eiffel Tower, rugby matches, and airplanes.



Sonia Delaunay, *Electrical Prisms*, 1914, oil on canvas, 250 x 250 cm (MNAM Centre Pompidou)

Sonia's *Electrical Prisms* is both a display of color relationships and an abstracted depiction of her first experience of electric streetlights on a Paris boulevard. The streetlights become discs of radiating color that permeate the entire canvas, but there are also suggestions of solid forms. A tall kiosk with books or magazines is on the left, and parts of some shadowy figures appear in the lower half of the painting, almost completely absorbed into the brilliant colors of the electric light.

Intuition vs. intellect

While Robert studied scientific color theory, they both described Sonia's approach to their new style as intuitive. This is a cliché of traditional Western gender roles – the male as rational and intellectually inclined, the female as naturally gifted and intuitive – but it is a cliché that they both embraced.

Interestingly, in Western art theory color is thought to appeal directly to the senses, in contrast to drawing's supposed appeal to the intellect; thus, Sonia's purportedly intuitive approach to color was aligned with traditional Western conceptions of color's role in art. It should be noted, however, that Sonia formally studied art for several years in a German academy and an art school in Paris, while Robert's formal artistic training was limited to a two-year apprenticeship with a theatrical designer in Paris.

The influence of craft

Sonia's use of color was also sometimes explained by another cliché of the early 20th century, the influence of peasant crafts on her work. Since the late 19th century, modern artists such as Gauguin had admired, and appropriated, the purportedly naive, untutored styles of peasant art, which were often vividly colored and non-naturalistic.

Sonia herself claimed that the patchwork blanket she made for her son in 1911 was inspired by peasant blankets she remembered seeing in Russia as a child. Its irregular grid of largely rectangular geometric forms was also similar to contemporary Cubist painting. Sonia saw her blanket as an important influence on her and Robert's subsequent development of Simultanist paintings.

Abstraction and decoration

Sonia's blanket and its influence raises a key issue for modern abstract art – its relationship to crafts and the decorative arts. The use of non-representational forms and patterns has a long history in Western crafts and decorative arts; it was the so-called fine arts of painting and sculpture that traditionally relied on representational subject matter. When modern painters began to use non-naturalistic colors and abstract forms in the early 20th century, one of their primary concerns was to prove that their paintings were not “mere” decoration. This is one reason why many of the first modern artists to embrace pure abstraction took so long to do so and wrote extensive justifications, often claiming exalted spiritual motivations for their abstraction.



Sonia Delaunay, Blanket, 1911, fabric, 109 x 81 cm (MNAM, Centre Pompidou)

Abstraction and representation

Unlike many of their contemporaries who developed abstract painting styles that progressed from representation to pure abstraction, the Delaunays painted representational and non-representational Simultanist works at the same time. Modern objects such as the Eiffel Tower and airplanes as well as scenes of dance halls and rugby games were enveloped in the prismatic color planes of Simultanism. Like the Italian Futurists, the Delaunays created a post-Cubist style appropriate to the modern city, and Sonia expanded her art beyond the limits of the easel painting to engage with everyday life.

Going beyond painting



Sonia Delaunay wearing her Simultaneous Dress in 1913

The same year that she painted *Bal Bullier* Sonia made herself a Simultaneous Dress. Like her earlier blanket, it was a colorful patchwork of geometric shapes, but the dress was made to be seen in public. She wore it to the dance hall with Robert, who also wore clothes in vivid contrasting colors. By attiring themselves in the colors and forms of their painting they became living, moving artworks, Simultanist human beings.

Sonia dreamed of transforming everything around her, and she created and exhibited bookbindings, home furnishings, and posters in the Simultanist style in 1913. After World War I, she became a very successful designer of clothing and interior furnishings, and colorful contrasts of geometric forms remained characteristic of her work.

A Simultanist book



Sonia Delaunay and Blaise Cendrars, *La Prose du Transsibérien et de la Petite Jehanne de France*, 1913, 196.9 × 35.6 cm (MoMA)

Unfolded, the book is six feet long. Delaunay and Cendrars initially intended to publish 150 copies, which opened together in a line would have equaled the height of the Eiffel Tower. The text of Cendrars' poem is printed in multiple colors and varied fonts on the right, while Delaunay's largely abstract Simultanist designs parallel it on the left, with panels of lighter colors also interspersed throughout the text.

The poem combines disjointed thoughts, repeated refrains, and references to a trip on the Trans-Siberian railroad, of which there is a map at the top. Time and place shift throughout the text, with Paris as a constant presence. Sonia's colorful abstract forms swirl down the long sheet, looping into circles that visually echo the poem's evocation of the train's rolling motion.

The poem ends with a Paris scene next to the only clear representational form in the design – a red Eiffel Tower accompanied by a circle reminiscent of the giant Paris ferris wheel.

When fully unfolded, the designs on the left side seem to ascend like clouds of brightly colored smoke from the Eiffel Tower to the beginning of the poem at the top, where the viewer is led to read the poem down the right side. Thus, the open book creates a continuous circuit with the tower standing like an anchor at the bottom.

Simultanism was developed in a collaboration between Sonia and Robert Delaunay, but it extended well beyond that initial relationship. It became an approach to modern art and style that worked to bridge the distances between the visual arts and literature, the fine and decorative arts, and the art and spectacles of the modern urban world.



Sonia Delaunay and Blaise Cendrars, *La Prose du Transsibérien et de la Petite Jehanne de France*, 1913, detail (MoMA)

Explore

Sonia Delaunay's Textile designs here: Delaunay, Sonia. *Sonia Delaunay Patterns and Designs in Full Color*. New York: Dover, 1989. Print. <https://archive.org/details/soniadelauaypat0000dela>

Exhibition Review of Sonia's art and design: <http://www.caareviews.org/reviews/2768#.YnPbsNrMJPY>

<https://fashionhistory.fitnyc.edu/source-database/global-fashion/europe/sonia-delaunay-the-life-of-an-artist-1995/>

Attribution:

Dr. Charles Cramer and Dr. Kim Grant, "Sonia Delaunay," in *Smarthistory*, April 7, 2020, accessed August 8, 2022, <https://smarthistory.org/simultanism-sonia-delaunay/>.

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4.5 Futurism

Futurism



The Futurists Russolo, Carra, Marinetti, and Boccioni

The futurist movement was launched in Italy in 1909 under the leadership of the charismatic poet F.T. Marinetti. Concerned that Italy was lagging behind the industrial advances of countries such as Britain, France, Germany, and the United States, the Futurists wanted to “fast forward” their nation into the forefront of modernization, by breaking all ties to the past. For this reason, the Futurists advocated the destruction of all ties to the past (including libraries and museums):

“To admire an old picture is to pour our sensibility into a funeral urn instead of casting it forward with violent spurts of creation and action. Do you want to waste the best part of your strength in a useless admiration of the

past, from which you will emerge exhausted, diminished, trampled on?”

Futurist Manifesto, 1909

Futurism as a Political Movement

The Futurists aggressively campaigned for a revolution in art and society, and they publicized their ideas in “manifestos” (imitating political manifestos) that were widely circulated in the press:

“The “Manifesto of Futurism,” written by Filippo Tommaso Marinetti and published on the front page of the French newspaper Le Figaro on February 20, 1909, proclaimed the burning desire of the author and his fellow Futurists to abandon the past and embrace the future. Tired of Italy’s reliance on its classical heritage and disdainful of the present, these artists called for a new aesthetic language based on industry, war, and the machine.”

Museum of Modern Art

They also famously embraced war and revolution as a means of social cleansing:

“We will glorify war—the world’s only hygiene—militarism, patriotism, the destructive gesture of freedom-bringers, beautiful ideas worth dying for, and scorn for woman”



F.T. Marinetti, Founding Manifesto of Futurism, 1909



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Sotheby's. "Futur! Futurism." YouTube, uploaded by Sotheby's, 1 November 2013, <https://youtu.be/IJTzI9ee-0k>



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://ecampusontario.pressbooks.pub/artcultures/?p=189#oembed-2>

Guggenheim Museum. "Futurist Performance and F.T. Marinetti." YouTube, uploaded by Guggenheim Museum, 9 December 2016, <https://youtu.be/5NzgSJCZ7g4>

The Futurist movement was not limited to art: there were Futurist Manifestos issued for Music, Architecture, Photography, Cinema, and Fashion! The one thing they had in common was a radical break with the past, and an equally radical rejection of accepted cultural values.



Luigi Russolo and his assistant Ugo Piatti in his studio with the *intonarumori* (noise machines), Milan, 1914-1915

The Futurists pioneered modern music through the invention of music "machines," and the concept of music as "noise." Luigi Russolo proposed a new form of "music" based on the sound of machines and industry. In his manifesto, *The Art of Noises* (1913), he wrote:

"Ancient life was all silence. In the nineteenth century, with the invention of the machine, Noise was born. Today, Noise triumphs and reigns supreme over the sensibilities of men."

Luigi Russolo, "The Art of Noises," 1913

The industrial revolution had created an entirely new form of sound, and Russolo proposed to harness this sound as the basis for a new form of music:

"To present the musical soul of the masses, of the great factories, of the railways, of the transatlantic liners, of the battleships, of the automobiles and airplanes. To add to the great central themes of the musical poem the domain of the machine and the victorious kingdom of Electricity."

Luigi Russolo, "The Art of Noises," 1913

Futurist music has been compared to Heavy Metal and Punk. Like these musical styles, the Futurists rejected traditional notions of "beauty" and embraced the raw sounds of the modern industrial environment.

Listen to recording of Rusollo's noise music at Ubuweb.





One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://ecampusontario.pressbooks.pub/artcultures/?p=189#oembed-3>

Lisboa, Museu Coleção Berardo. “Luigi Russolo, Intonarumoris, 1913” YouTube, uploaded by david rato, 1 July 2012, <https://youtu.be/BYPXAo1cOA4>

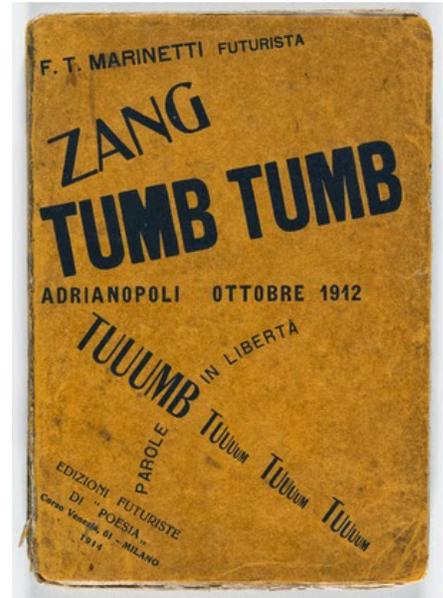


Après la Marne, Joffre visita le front en auto (After the Marne, Joffre Visited the Front by Car), by Marinetti, 1915

correspondent. The title of the book elicits the sights and sounds of mechanized war—artillery shelling, bombs, and explosions.”

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The Futurists also inspired a revolution in poetry and typography. Marinetti’s “words in liberty” sought to free words from conventional syntax, grammar, and meaning. In his poems and typographic designs words became “sounds” and “visual forms” rather than signifiers of meaning.



F. T. Marinetti. Zang Tumb Tumb. Adrianopoli, 1914

“One of the most famous examples of words-in-freedom, Zang Tumb Tumb is Marinetti’s dynamic expression of the siege of the Turkish city of Adrianople (now Edirne) during the Balkan War of 1912, which he reported on as a war



Umberto Boccioni, caricature of the Futurist “serata” held in Treviso on 2 June 1911, reproduced in *Uno, due, tre*, 17 June 1911

The Futurists pioneered “performance” as an art form, and their public appearances (what they called “serata”) were rarely polite affairs. They typically involved recitations of noise poems, and performances of noise music, along with declamations from manifestos, and irreverent acts such as burning the Austrian flag. The goal was to incite the audience to riot, and Marinetti judged his performance to be a success only if a fight broke out. Violence and mayhem were welcome remedies to what the futurists regarded as bourgeois complacency.



Giacomo Balla, *Dynamism of a Dog on a Leash*, 1912
Albright Knox Art Gallery, Buffalo

Futurist art embraced the themes of movement, dynamism, and speed:

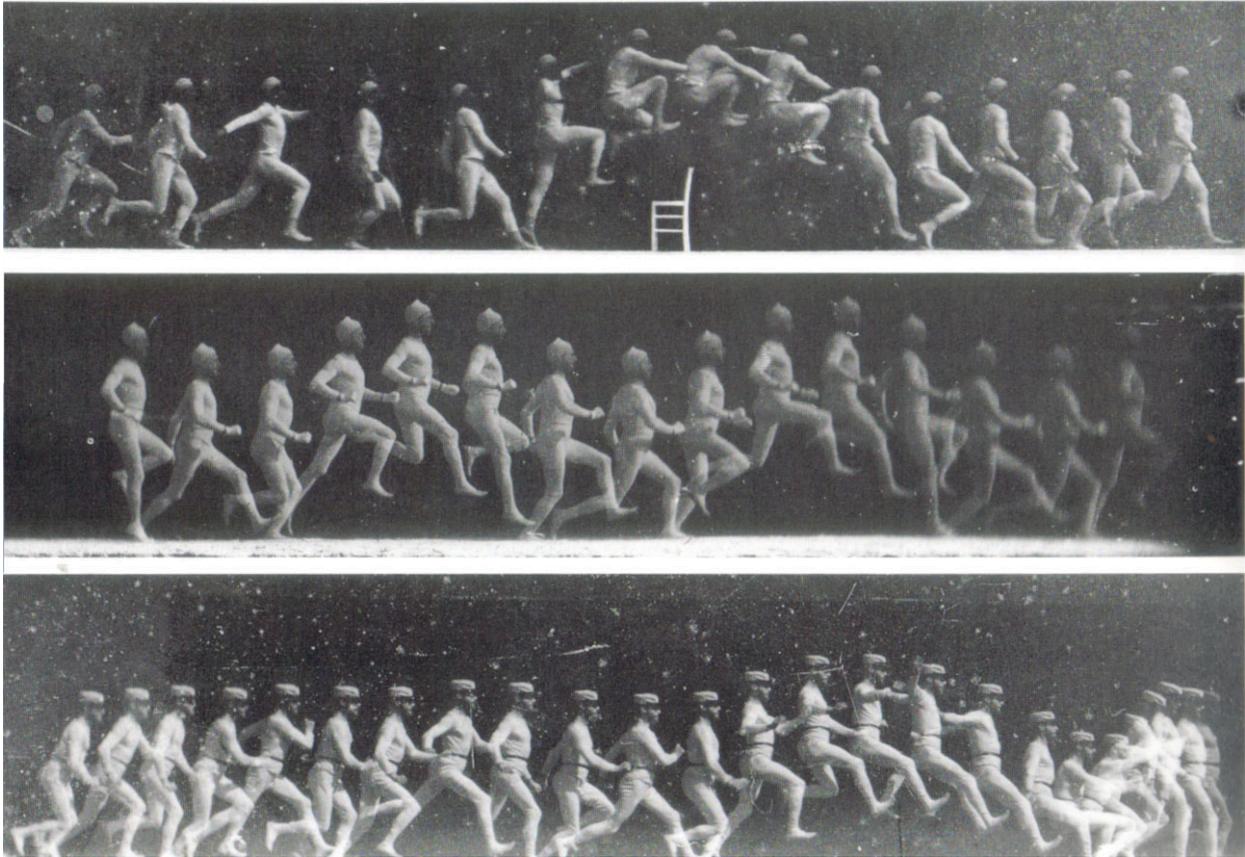
“Movement was a key element for Boccioni and the other Futurists, as the technology of transportation (cars, bicycles, and advanced trains) allowed people to experience ever greater speeds. The Futurist artists often depicted motorized vehicles and the perceptions they made possible—the blurry, fleeting, fragmentary sight created by this new velocity.”

Rosalind McKeever, Umberto Boccione, *Unique Forms of Continuity in Space* (Khan Academy)

In this work Giacomo Balla creates the sensation of motion through repeated forms:

In strip cartoons, multi-limbed figures appear all the time. They stand for bodies who are running or flapping or just for people who are doing a lot of things simultaneously, in a terrible rush. The multiplication and motion effect has allowed pictures to extend their repertoire enormously, to overcome their stasis in all kinds of ways [In this picture] A lady is walking a dog; a widow and her pet. The lady has roughly 15 feet, variably solid and see-through. The dog has eight countable tails, while its legs are lost in flurry of blurry overlays. Four swinging leads go between them. The picture’s sense of movement (if that is what it actually is) is created out of stark black forms and weird flowing lacey veils.”

Tom Lubbock, “Great Works: Dynamism of a Dog on a Leash,” *The Independent*, September 4, 2009



Etienne Jules Marey, *Study of motion*

Balla was influenced by contemporary photographers who used stop-action cameras to capture motion. Anticipating the invention of the moving image (film) photographers like Edward Muybridge and Etienne-Jules Marey used multiple cameras fitted with a fast acting shutter. The resulting photographs are like the individual frames of a moving image. Balla endeavoured to create the same effect of motion by multiplying the limbs of his figures.



One or more interactive elements has been excluded from this version of the text. You can view them online here:
<https://ecampusontario.pressbooks.pub/artcultures/?p=189#oembed-4>

Étienne Jules Marey. “Étienne Jules Marey – L’Homme Machine” YouTube, uploaded by meisenstrasse, 17 June 2009, <https://youtu.be/kMh7GI9pEIY>



Umberto Boccioni, *States of Mind I: The Farewells*, 1911
Museum of Modern Art

Cubism also helped Futurists represent motion, speed, and simultaneity. In this work, Boccioni uses Cubist fragmentation to evoke the dynamism and energy of a speeding locomotive:

“Boccioni captures chaotic movement and the fusion of people swept away in waves as the train’s steam bellows into the sky. Oblique lines hint at departure . . . Boccioni said he sought to express “loneliness, anguish, and dazed confusion.”
Museum of Modern Art



One or more interactive elements has been excluded from this version of the text. You can view them online here:
<https://ecampusontario.pressbooks.pub/artcultures/?p=189#oembed-5>

The Museum of Modern Art. “1913 | “Dynamism of a Soccer Player” by Umberto Boccioni” YouTube, uploaded by MoMA, 10 January 2013, <https://youtu.be/GLEJgVSL0Ac>



Luigi Russolo, *Dynamism of an Automobile*, 1912-13
Musée National d'Art Moderne de Paris

This painting by Luigi Russolo depicts a speeding automobile (a favourite subject of the Futurists). He creates the sensation of movement by fragmenting the object and the atmosphere around it into waves that resemble the scientific principle known as the Doppler Effect. This short video will explain it:



One or more interactive elements has been excluded from this version of the text. You can view them online here:
<https://ecampusontario.pressbooks.pub/artcultures/?p=189#oembed-6>

Alt Shift X. "The Doppler Effect: What does motion do to waves?" *YouTube*, uploaded by Alt Shift X, 6 June 2013,
<https://youtu.be/h4OnBYrbCjY>



Umberto Boccioni, Unique Forms of Continuity in Space, 1913
Museum of Modern Art

The defining work of the Futurist movement was Umberto Boccioni's Unique forms of Continuity in space. It was an

update on a famous sculpture of a striding man by Auguste Rodin. As the figure strides forward, the forms of his body unfold, creating a rushing surge of motion forward:

“Boccioni, who sought to infuse art with dynamism and energy, exclaimed, “Let us fling open the figure and let it incorporate within itself whatever may surround it.” The contours of this marching figure appear to be carved by the forces of wind and speed as it forges ahead. While its wind-swept silhouette is evocative of an ancient statue, the polished metal alludes to the sleek modern machinery beloved by Boccioni and other Futurist artists.”

Museum of Modern Art

Italian Futurism: An Introduction



Umberto Boccioni, *Unique Forms of Continuity in Space*, 1913 (cast 1931), bronze, 43 7/8 x 34 7/8 x 15 3/4" (Museum of Modern Art, New York)

Can you imagine being so enthusiastic about technology that you name your daughter Propeller? Today we take most technological advances for granted, but at the turn of the last century, innovations like electricity, x-rays, radio waves, automobiles and airplanes were extremely exciting. Italy lagged Britain, France, Germany, and the United States in the pace of its industrial development. Culturally speaking, the country's artistic reputation was grounded in Ancient, Renaissance and Baroque art and culture. Simply put, Italy represented the past.

In the early 1900s, a group of young and rebellious Italian writers and artists emerged determined to celebrate industrialization. They were frustrated by Italy's declining status and believed that the “Machine Age” would result in an entirely new world order and even a renewed consciousness.

Filippo Tommaso Marinetti, the ringleader of this group, called the movement Futurism. Its members sought to capture the idea of modernity, the sensations and aesthetics of speed, movement, and industrial development.

A manifesto

Marinetti launched Futurism in 1909 with the publication his “Futurist manifesto” on the front page of the French newspaper *Le Figaro*. The manifesto set a fiery tone. In it Marinetti lashed out against cultural tradition (passatismo, in Italian) and called for the destruction of museums, libraries, and feminism. Futurism quickly grew into an international movement and its participants issued additional manifestos for nearly every type of art: painting, sculpture, architecture, music, photography, cinema—even clothing.

The Futurist painters—Umberto Boccioni, Carlo Carrà, Luigi Russolo, Gino Severini, and Giacomo Balla—signed their first manifesto in 1910 (the last named his daughter Elica—Propeller!). Futurist painting had first looked to the color and the optical experiments of the late 19th century, but in the fall of 1911, Marinetti and the Futurist painters visited the Salon d'Automne in Paris and saw Cubism in person for the first time. Cubism had an immediate impact that can be seen in Boccioni's *Materia* of 1912 for example. Nevertheless, the Futurists declared their work to be completely original.



Umberto Boccioni, *Materia*, 1912 (reworked 1913), oil on canvas, 226 x 150 cm (Mattioli Collection loaned to Peggy Guggenheim Collection, Venice)

Dynamism of Bodies in Motion

The Futurists were particularly excited by the works of late 19th-century scientist and photographer Étienne-Jules Marey, whose chronophotographic (time-based) studies depicted the mechanics of animal and human movement.



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Étienne Jules Marey. “Étienne Jules Marey - L'Homme Machine” YouTube, uploaded by meisenstrasse, 17 June 2009, <https://youtu.be/kMh7GI9pEIY>

A precursor to cinema, Marey's innovative experiments with time-lapse photography were especially influential for Balla. In his painting *Dynamism of a Dog on a Leash*, the artist playfully renders the dog's (and dog walker's) feet as continuous movements through space over time.



Giacomo Balla, *Dynamism of a Dog on a Leash*, 1912, oil on canvas, 35 1/2 x 43 1/4 " (Albright-Knox Art Gallery, Buffalo)

Entranced by the idea of the “dynamic,” the Futurists sought to represent an object’s sensations, rhythms and movements in their images, poems and manifestos. Such characteristics are beautifully expressed in Boccioni’s most iconic masterpiece, *Unique Forms of Continuity in Space* (see above).



Nike (Winged Victory) of Samothrace, c. 190 B.C.E. 3.28m high, Hellenistic Period, *marge*, (Musée du Louvre, Paris)

The choice of shiny bronze lends a mechanized quality to Boccioni's sculpture, so here is the Futurists' ideal combination of human and machine. The figure's pose is at once graceful and forceful, and despite their adamant rejection of classical arts, it is also very similar to the *Nike of Samothrace*.

Politics & War

Futurism was one of the most politicized art movements of the twentieth century. It merged artistic and political agendas in order to propel change in Italy and across Europe. The Futurists would hold what they called *serate futuriste*, or Futurist evenings, where they would recite poems and display art, while also shouting politically charged rhetoric at the audience in the hope of inciting riot. They believed that agitation and destruction would end the status quo and allow for the regeneration of a stronger, energized Italy.

These positions led the Futurists to support the coming war, and like most of the group's members, leading painter Boccioni enlisted in the army during World War I. He was trampled to death after falling from a horse during training. After the war, the members' intense nationalism led to an alliance with Benito Mussolini and his National Fascist Party. Although Futurism continued to develop new areas of focus (*aeropittura*, for example) and attracted new members—the so-called “second generation” of Futurist artists—the movement's strong ties to Fascism has complicated the study of this historically significant art.

Read

MoMA Learning. “World War I and Dada” The Metropolitan Museum of Art, www.moma.org/learn/moma_learning/themes/dada/

Learn more:

Futurism

- Tumultuous Assembly: Visual Poems of the Italian Futurist. Getty Museum
- Futurism. Smarthistory
- Futurist Manifestos
- Futurism. Guggenheim Museum
- Words in Freedom: Futurism at 100. MOMA

- Tumultuous Assembly: Visual Poems of the Italian Futurists. Getty Museum

Italian Futurism: An Introduction

- Unique Forms in the Continuity of Space at MoMA
 - The Futurist Manifestos and related materials
 - Charles Bernstein reading the Futurist Manifesto at MoMA (video)
 - Boccioni's *Materia* in the Peggy Guggenheim Collection
 - Étienne-Jules Marey at MoMA
-

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4.6 Dada

Dada – Deborah Gustlin & Zoe Gustlin Gustlin, Deborah, and Zoe Gustlin. Dada (1916-1924). Evergreen Valley College, 28 Mar. 2022, <https://human.libretexts.org/@go/page/121531>.



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://ecampusontario.pressbooks.pub/artcultures/?p=191#oembed-1>

Dada materialized from the chaos of World War I, a conflict employing trench warfare and advanced weaponry, killing millions of people. Artists and poets of the period believed war degraded social constructs and values, established corruption, conformity, and violence. A war is dependent on the ability and efficiency of machines instead of the human body, a battle without humanity. “The beginnings of Dada,” poet Tristan Tzara recalled, “were not the beginnings of art, but disgust.”[1] The name Dada was formed by Richard Huelsenbeck and writer Hugo Ball when they looked at a French-German dictionary and noted Dada was ‘rocking horse’ in French or foolish naivete in German, the right word for an irrational movement. Dada’s ideas grew from a small group of artists in Europe who wanted to create new forms of art and alternatives to the existing methods and standards. They tried to criticize life, governments, capitalism, and institutions they found around them through their art; the aesthetics of their work was not the focus. Leah Dickerson wrote,

“For many intellectuals, World War I produced a collapse of confidence in the rhetoric—if not the principles—of the culture of rationality that had prevailed in Europe since the Enlightenment.”[2]

They experimented with the idea of art, used multiple types of materials, and innovated with readymade resources, collage techniques, and photomontages. The artists started improvising with elements to make the assemblages, criticizing the general world purview and the distortions of those in power. They used old photos, newspapers, books, or letters cut apart into abstract forms and reassembled, governmental and political propaganda destroyed and reworked as new words. Readymade objects were constructed in parts to define a concept or idea. Painter Albert Gleizes remarked, “Never has a group gone to such lengths to reach the public and bring it nothing.”[3] Dadaism dehumanized art with pointless materials and images reshaped randomly outside of any convention. They heavily influenced modern, conceptual, performance, abstract art, and installation art for a movement lasting less than ten years.

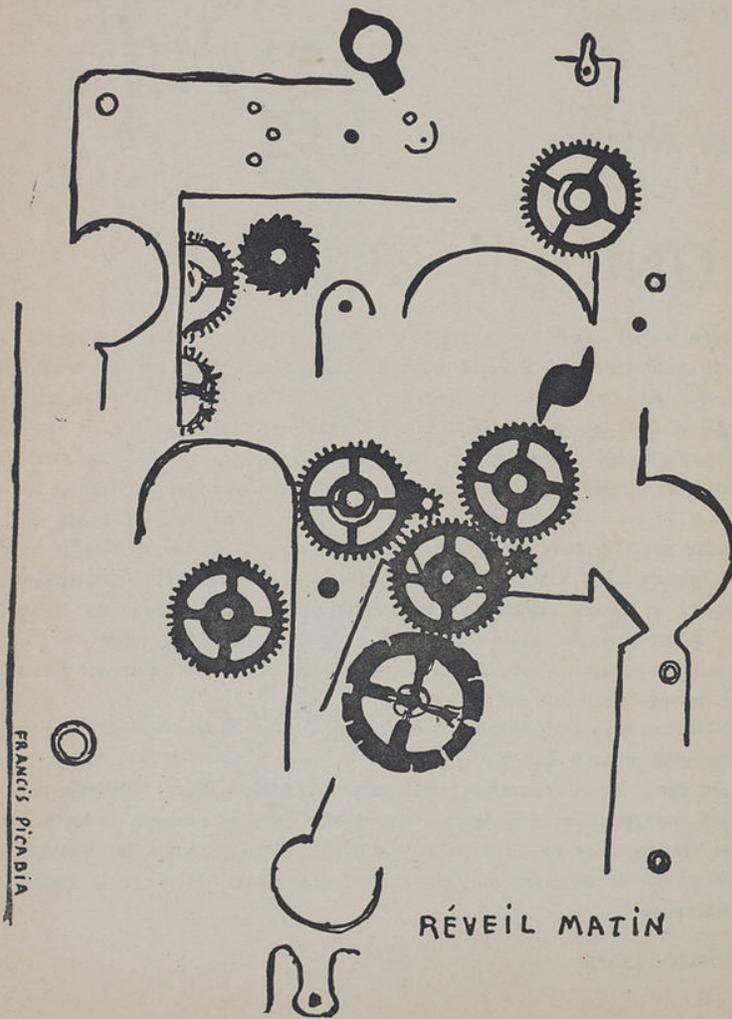
Dada started in Zurich, Switzerland, followed by Berlin, New York City, and Paris. The artists lived and worked in more than one place, especially those disrupted by World War I. Switzerland was a neutral country, and many temporarily stayed there during the war or to escape the draft. Most artists worked in other styles and movements after Dadaism, Surrealism a natural subsequent movement many of them pursued other styles. Artists in this section include:

{From the youtube post above: Cabaret Voltaire. Under this name, a group of young artists and writers has been formed whose aim is to create a centre for artistic entertainment. The idea of the cabaret will be that guest artists will come and give musical performances and readings at the daily meetings. The young artists of Zurich, whatever their orientation, are invited to come along with suggestions and contributions of all kinds. -Zurich, February 2, 1916.}

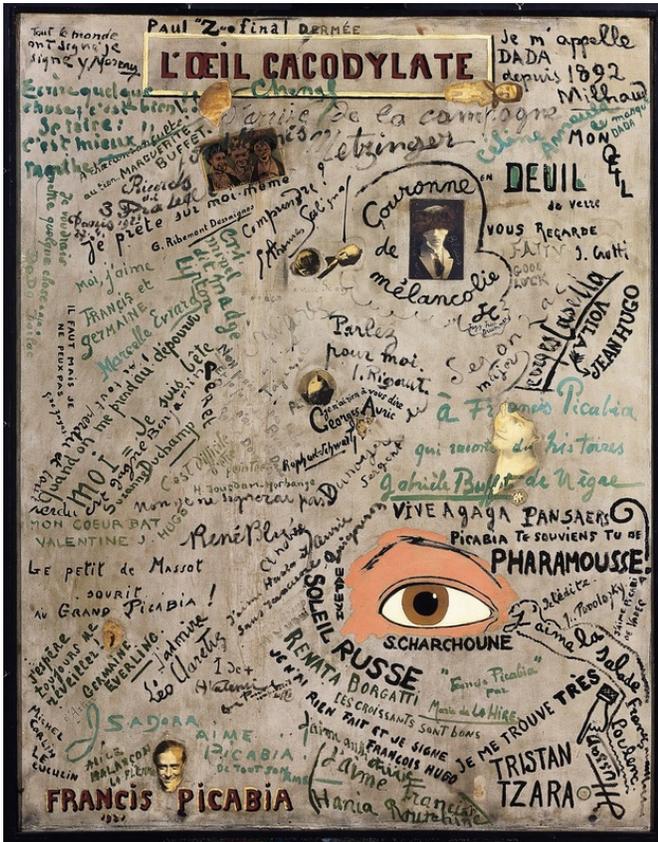
Francis Picabia

Francis Picabia (1879–1953) was born in Paris when his father was the Cuban attaché in Paris. His mother died at an early age, leaving Picabia a large inheritance and freeing him to study at different academies in France. Originally his work was similar to the Impressionists; then, he adopted Cubism. During World War I, he moved between New York and Switzerland, painting and publishing the journal *391*, adding experimental ideas. From 1912 until 1921, he worked with the abstract ideas of Dadaism. He became friends with Marcel Duchamp, and Alfred Stieglitz had his show at Gallery 291. Picabia was fascinated with the shape and form of different objects, synthetically creating art based on mechanical processes. *Alarm Clock* (5.7.1) was made by applying ink directly on the mechanism of a clock to print on the paper, joining the gears with lines. He used large block letters for the cover of the Dada magazine issue number 4-5. Picabia viewed the work as logic disintegrating in the ongoing onslaught of the war yet portraying the clock as neutral Switzerland. *L'Oeil Cacodylate (Cacodylic Eye)* (5.7.2) displays the large block letters at the top of the image; a sizeable brown eye is near the bottom. The legend about the painting started when Picabia had an eye infection, and the doctor gave him Cacodylate de Sodium, a medicine used in that era. When his friends visited, he asked them to inscribe an image or words on his working canvas. The canvas was covered with signatures, messages, and collaged photographs, becoming a group art project. At this period, lettering on modern European artwork was minimal; this work was revolutionary.

DADA 4-5

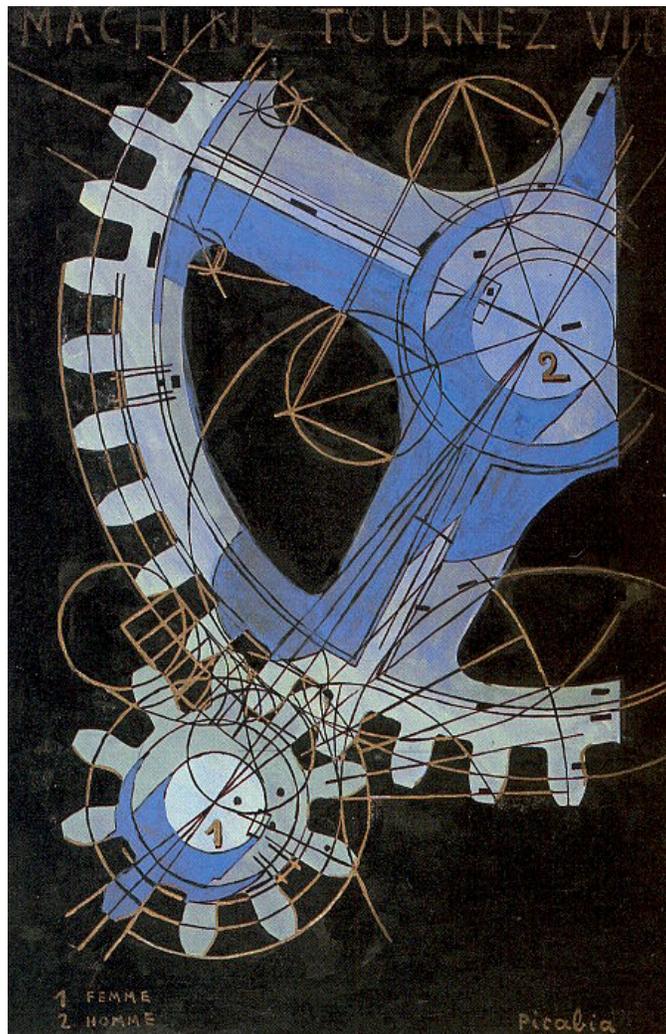


Francis Picabia, Alarm Clock (1919, ink on paper, 31.8 x 23.0 cm)

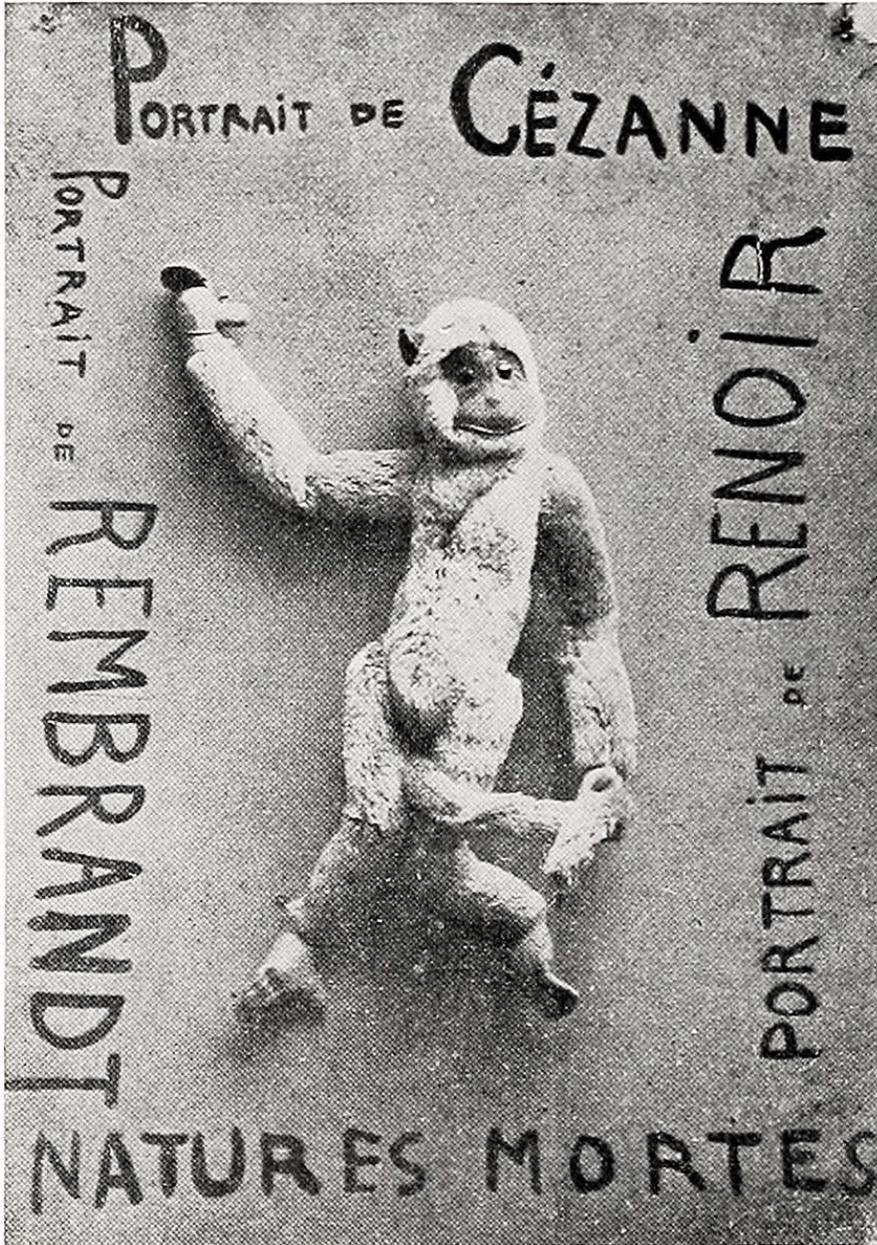


Francis Picabia *L'oeil cacodylate* (1921, oil and collage on canvas, 148.6 x 117.4 cm) Public Domain

Machine Turn Quickly (5.7.3) is an example of Picabia's mechanomorphic works. The Dadaists were horrified by the senseless violence of World War I and the destruction of the concept of humanity. The growth of science and technology in the industrial age added to the dehumanization of people. People became machines in disguise. Picabia incorporated these feelings into his artwork using mechanical representations of gears, wheels, pulleys, or other parts of mechanized works. He used lines so finely marked they appear to be machine-produced. *Natures Mortes*; *Portrait de Cézanne*, *Portrait de Renoir*, *Portrait de Rembrandt* (5.7.4) is a characteristic example of Dada anti-art. It is offensive and declares painting dead. The readymade monkey is the center of the work, punctuation in the middle of the determining idea. Picabia used rudimentary lettering around the tattered monkey, enhancing the concept of the named artists as no more than stuffed monkeys.



Francis Picabia *Machine Turn Quickly* (1916, brush and ink with watercolor, gold over 19th century French lithographic laid on canvas, 49.6 x 32.7 cm) Public Domain



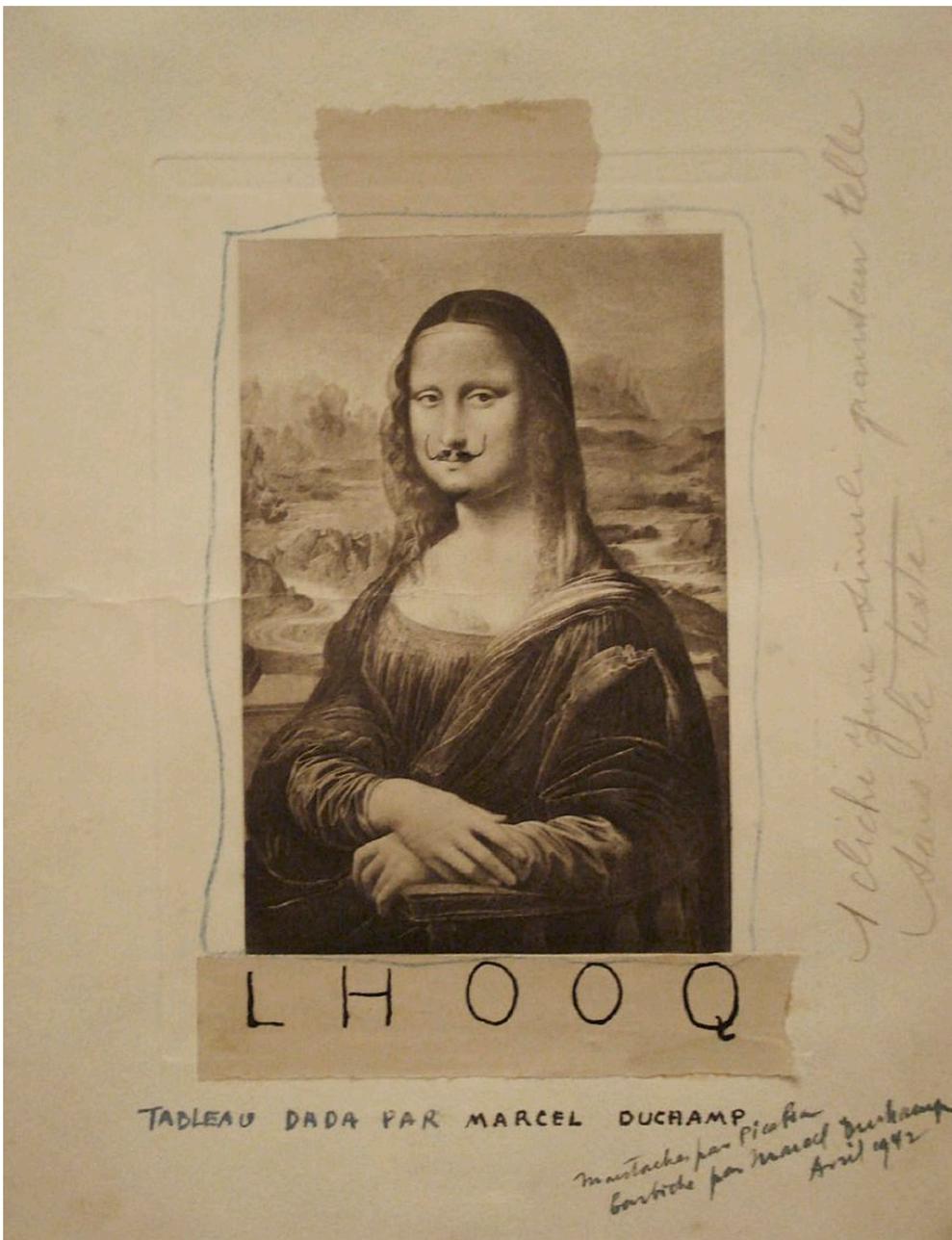
Francis Picabia Natures Mortes; Portrait de Cézanne, Portrait de Renoir, Portrait de Rembrandt (1920, toy monkey and oil on cardboard) Public Domain

Marcel Duchamp

Marcel Duchamp (1887-1968) was born in France; his grandfather was a well-known painter, and the Duchamp household was filled with cultural activities. Some of his siblings also became successful artists. He studied at an academy for a while before he was drafted into the infantry in 1905. Through his brothers, he became acquainted with the Cubist

artists and started painting in the style. When he was turned down at one of the Cubist exhibitions for his painting *Nudes Descending a Staircase*, the painting was displayed in New York and caused a fury. He moved away from the association with a group. In 1913, he painted his last Cubist-based image, moving away from the painterly look and turning his interests to a more technical and exhibitory concept. He was exempt from the draft because of a heart murmur during the war, and he wanted to leave Paris. His painting in New York may have caused an uproar, but it also helped sell his other paintings and added to his reputation. Duchamp was a longtime friend of Francis Picabia who was connected with the Zurich Dada, and when he came to New York, Duchamp, Picabia, and Man Ray met continually. They traveled back and forth between Europe and New York. Dada in New York was not as serious as in Europe, and Duchamp's first significant contribution was the *Fountain*, generating another uproar. "Readymades" became his theme. He used found objects and assembled them into something, questioning the whole concept of art and its glorification. Duchamp considered paint a readymade product, no different than other things.

Duchamp used a readymade postcard of the Mona Lisa for *L.H.O.O.Q.* (5.7.5), drawing a moustache. He resided with Picabia when he made the image, one of his methods to upend cultural and rational artistic values. Duchamp liked to play with words, and the letters L.H.O.O.Q. in French sound as "Elle a chaud au cul" (There is fire down below). Duchamp had a female pseudonym, and perhaps he added the gender reversal mustache to masculinize the female image. The image was successfully mass reproduced and a symbol for Dada. *The Fountain* (5.7.6) was submitted to an exhibition by the Society of Independent Artists and turned down, not considered art and creating the question of "what is art." The work was considered art by some because the Readymade object was completely divorced from its original place and intent, reassigned a new name, further removing it from its normal position also adding his signature. The publicity made the *Fountain* notorious and challenged the idea of how institutions defined and chose art. "In 1913, I had the happy idea to fasten a bicycle wheel to a kitchen stool and watch it turn," he later wrote, describing the construction he called *Bicycle Wheel*, a precursor of both kinetic and conceptual art.[4] *Bicycle Wheel* (5.7.7) was assembled from readymade objects, repositioned, signed by Duchamp, and considered art. Although he liked to use readymades, he did not consider them as unique objects. After he assembled the wheel on a stool, he found it comforting to watch the wheel turn, looking through it as though watching waves form or flames dance.



Marcel Duchamp L.H.O.O.Q. (1919) Public Domain



Marcel Duchamp The Fountain (1919) Public Domain



Marcel Duchamp Bicycle Wheel, by lodri CC BY-NC-SA 2.0



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<https://ecampusontario.pressbooks.pub/artcultures/?p=191#oembed-2>

READ Chapter 2: Nude Descending Bleeker Street Baroness Elsa von Freytag-Loringhoven and Performing Gender in New York Dada, James M. Harding. *Cutting Performances: Collage Events, Feminist Artists, and the American Avant-Garde*. University of Michigan Press, 2010. EBSCOhost, <https://search-ebSCOhost-com.ezpxy.fanshawec.ca/login.aspx?direct=true&db=e000xna&AN=466357&site=eds-live>.



Elsa von Freytag-Loringhoven

4.7 Modern Russian Movements

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The **Russian Revolution** was a period of political and social revolution across the territory of the Russian Empire, commencing with the abolition of the monarchy in 1917, and concluding in 1923 after the Bolshevik establishment of the Soviet Union, including national states of Ukraine, Azerbaijan and others, and end of the Civil War.

It began during the First World War, with the February Revolution that was focused in and around Petrograd (now Saint Petersburg), the capital of Russia at that time. The revolution erupted in the context of Russia's major military losses during the War, which resulted in much of the Russian Army being ready to mutiny. In the chaos, members of the Duma, Russia's parliament, assumed control of the country, forming the Russian Provisional Government. This was dominated by the interests of large capitalists and the noble aristocracy. The army leadership felt they did not have the means to suppress the revolution, and Emperor Nicholas II abdicated his throne. Grassroots community assemblies called 'Soviets', which were dominated by soldiers and the urban industrial working class, initially permitted the Provisional Government to rule, but insisted on a prerogative to influence the government and control various militias.

A period of dual power ensued, during which the Provisional Government held state power while the national network of Soviets, led by socialists, had the allegiance of the lower classes and, increasingly, the left-leaning urban middle class. During this chaotic period, there were frequent mutinies, protests and strikes. Many socialist political organizations were engaged in daily struggle and vied for influence within the Duma and the Soviets, central among which were the Bolsheviks ("Ones of the Majority") led by Vladimir Lenin. He campaigned for an immediate end of Russia's participation in the War, granting land to the peasants, and providing bread to the urban workers. When the Provisional Government chose to continue fighting the war with Germany, the Bolsheviks and other socialist factions exploited the virtually universal disdain towards the war effort as justification to advance the revolution further. The Bolsheviks turned workers' militias under their control into the Red Guards (later the Red Army), over which they exerted substantial control.^[1]

The situation climaxed with the October Revolution in 1917, a Bolshevik-led armed insurrection by workers and soldiers in Petrograd that successfully overthrew the Provisional Government, transferring all its authority to the Soviets. They soon relocated the national capital to Moscow. The Bolsheviks had secured a strong base of support within the Soviets and, as the supreme governing party, established a federal government dedicated to reorganizing the former empire into the world's first socialist state, to practice Soviet democracy on a national and international scale. Their promise to end Russia's participation in the First World War was fulfilled when the Bolshevik leaders signed the Treaty of Brest-Litovsk with Germany in March 1918. To further secure the new state, the Bolsheviks established the Cheka, a secret police that functioned as a revolutionary security service to weed out, execute, or punish those considered to be "enemies of the people" in campaigns consciously modeled on those of the French Revolution.



El Lisitsky, *Beat the Whites with the Red Edge*, 1919

Soon after, civil war erupted among the “Reds” (Bolsheviks), the “Whites” (counter-revolutionaries), the independence movements, and other socialist factions opposed to the Bolsheviks. It continued for several years, during which the Bolsheviks defeated both the Whites and all rival socialists. Victorious, they reconstituted themselves as the Communist Party. They also established Soviet power in the newly independent republics of Armenia, Azerbaijan, Belarus, Georgia and Ukraine. They brought these jurisdictions into unification under the Union of Soviet Socialist Republics (USSR) in 1922. While many notable historical events occurred in Moscow and Petrograd, there were also major changes in cities throughout the state, and among national minorities throughout the empire and in the rural areas, where peasants took over and redistributed land.

Some of Modern Art's most notorious artistic practitioners were Russian. Artists who are said to have invented ideas of abstraction, and who influenced multiple art styles and periods across the Western art world, including Canada, in the early twentieth century were; Kazimir Malevich, Vladimir Tatlin, Alexandre Rodchenko, El Lissitzky, and avant-garde filmmakers who transformed the experience of cinema, especially Dziga Vertov and his iconic film *Man with a Movie Camera*. One of the most prolific and influential artists from Russia, who worked within multiple artistic collectives, such as the German collective of *Der Blaue Reiter* (Blue Rider Group), and the Bauhaus, Wassily Kandinsky.

Explore the readings and film below to learn about influential Russian artistic and philosophical periods, including Suprematism, Constructivism, Theosophy, and the Avant-Garde.



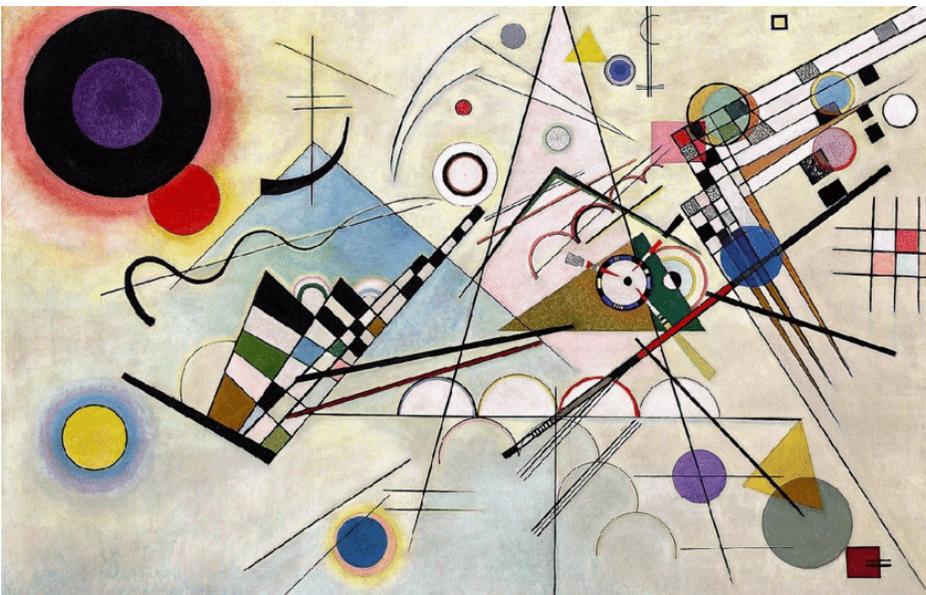
Kazimir Malevich,
Suprematism 1915

Read: Chapter 5: Theosophy and the Fourth Dimension: Malevich's Suprematism Williams, In Robert C. *Artists in Revolution: Portraits of the Russian Avant-Garde, 1905-1925*. Indiana University Press, <https://muse.jhu.edu/book/94910>



Vladimir Tatlin
Monument to the Third
International, 1920

Read: Constructivism: Tatlin's Monument and Eisenstein's Montage; Williams, Robert C. *Artists in Revolution: Portraits of the Russian Avant-Garde, 1905-1925*. Indiana University Press, <https://publish.iupress.indiana.edu/read/artists-in-revolution-portraits-of-the-russian-avant-garde-1905-1925/section/97a77664-b62a-4223-823d-6ac45aba4f8d>



Wassily Kandinsky
Composition 8, 1923

Read: Chapter 7 Sebastian Borkhardt, 'Russian Messiah': On the Spiritual in the Reception of Vasily Kandinsky's Art in Germany, c. 1910–1937 In Hardiman, Louise, and Nicola Kozicharow. *Modernism and the Spiritual in Russian Art: New Perspectives*. Cambridge: Open Book Publishers, 2018. Internet resource. <https://www.merlot.org/merlot/viewMaterial.htm?id=1375032>

WATCH FILM



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://ecampusontario.pressbooks.pub/artcultures/?p=197#oembed-1>

OR you can find a copy with a different soundtrack on archive.org here:

<https://archive.org/details/ChelovekskinoapparatomManWithAMovieCamera>

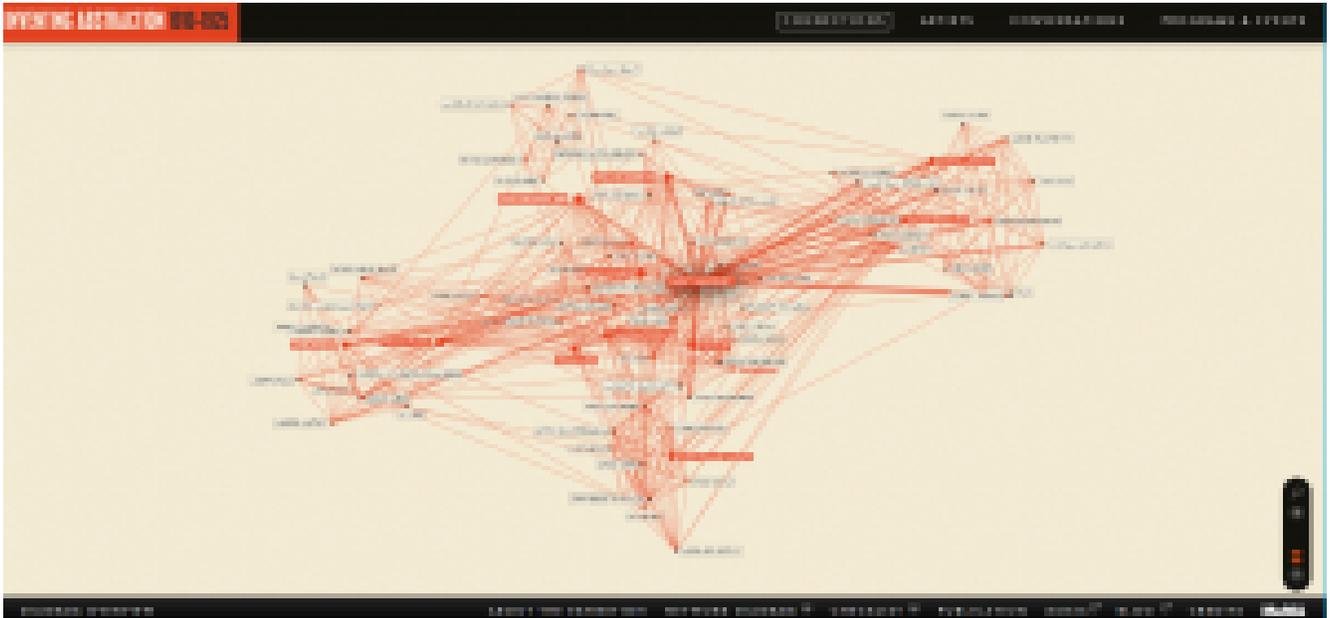
or another here <https://www.kanopy.com/en/product/114305?vp>

For Further Study:

Siegelbaum, Lewis. "Workers' Clubs." *Seventeen Moments in Soviet History*, 29 Jan. 2016, <https://soviethistory.msu.edu/1924-2/workers-clubs/>.

<http://soviethistory.msu.edu/1924-2/workers-clubs/>

For information on 19th century Russian Art and Culture view Part Two: Russian Art and Society In Stavrou, Theofanis George. *Art and Culture in Nineteenth-Century Russia*. Indiana University Press, <https://publish.iupress.indiana.edu/projects/art-and-culture-in-nineteenth-century-russia>



Screenshot of MOMA's map for the exhibition website *Inventing Abstraction*

Explore: The exhibition website for *Inventing Abstraction* with the Museum of Modern Art (MOMA)
<https://www.moma.org/interactives/exhibitions/2012/inventingabstraction/?page=connections>

4.8 Canadian Art: Up to and Between the Wars

Please Read

Reid, Dennis. *A Concise History of Canadian Painting*. 3rd ed., Oxford University Press, 2012.
<https://archive.org/details/concisehistoryof0003reid/page/n7/mode/2up>

Chapter 10. Tom Thompson and the Group of Seven 1913 – 1931 pp145-163

Chapter 11. Emily Carr, LeMoine Fitzgerald, and David Milne 1912-1950 pp164-184

Explore

A Driving Force Women of the London, Ontario, Visual Arts Community, 1867 to the Present
<https://mcintoshdrivingforce.ca/>

Manitoban Women in Design <https://www.winnipegarchitecture.ca/digital-exhibits/manitoba-women-in-design-database/?fbclid=IwAR0eaJo4JjU3krj8f2VEYxRJQBcQBHVZkCKTqY3xG8nD9zTY20cZ35Ig5Lg>

The rise of abstraction and the Automatistes – <https://ecampusontario.pressbooks.pub/canadarthistories/part/collectivity/> Edited by Jennifer Lorraine Fraser

Since the early 20th century, abstract art has formed a central stream of modern art. The artists who were the pioneers in Canada exploring abstraction often used nature-based subject matter. They took as images landscape, the body, and nature, filtered through methods we still think of today as abstracting—summarizing, subtracting, and stylizing. Relatively speaking, Canadians were late to abstraction. In Canada, Kathleen Munn was the first artist to exhibit abstract, Cubist-inspired paintings in 1923. Early women abstractionists were given little credit in early accounts of art history, and recent renewed interest in artists like Munn, Edna Taçon, and Marian Scott has worked to correct this oversight. Watch the Art Canada Institute preview video for their online book on Kathleen Munn to learn more:



One or more interactive elements has been excluded from this version of the text. You can view them online here:
<https://ecampusontario.pressbooks.pub/artcultures/?p=202#oembed-2>

A few years later, Bertram Brooker was the first Canadian artist to hold a solo exhibition of abstract work in 1927 in Toronto at the Arts and Letters Club. To his dismay, the works in view were not received well; especially hurtful were the reactions of his friends and supporters, J.E.H. MacDonald and Arthur Lismer, who could not understand his process and approach.

Artists like Bertram Brooker and Kathleen Munn were influenced by the latest modern art trends happening in the US and Europe, and in their experiments in abstraction they, too, explored the process of separating qualities or attributes from the individual objects to which they belong. The forms these painters used were often blocky, solid, and three-dimensional; they used colour as an expression of mood, musical feeling, or ideas rather than a reflection of the natural world. Art historian Joyce Zemans observes that this “first generation of English–Canadian abstractionists came to maturity at a time when the nationalist discourse of the Group of Seven dominated Canadian art. Artists who chose a different path struggled for critical and institutional support” (2010, 163). Because of the difficulties of being certain of where and when abstract art began in Canada, and because, in Canada, abstract artists did not constitute a single movement, and because abstraction was a tentatively grasped idea that led to numerous strands of development, it is best to call the efforts of these breakthrough artists individual approaches to abstraction. The first collective of abstract artists in Canada exploded onto the scene in Quebec in the 1940s with the Automatistes.

In 1946 artist Claude Gauvreau pronounced, “At last! Canadian painting exists.” He was referring to an exhibition of works by painter Paul-Émile Borduas and some of his disciples in Montreal. These artists came to be known as the Automatistes and would revolutionize art-making in Quebec, making works that could stand up to both New York and Paris (Nasgaard 53). The Automatistes were the first artists to embrace avant-garde gestural abstraction. Gathered under the leadership of Paul-Émile Borduas in the early 1940s, they were inspired by stream-of-consciousness writings of the time and approached their works through an exploration of the subconscious.

The Automatistes were united by their sympathies for European abstraction and outrage over Montreal’s pervasive cultural and political conservatism. The group comprised not just visual artists, but also included dancers, playwrights, poets, critics, and choreographers. Members included Marcel Barbeau, Marcelle Ferron, Roger Fauteux, Fernand Leduc, Jean-Paul Mousseau, Pierre Gauvreau, Louise Renaud, and Jean-Paul Riopelle.

The Automatistes’ leader, Paul-Émile Borduas, had originally aspired to be a church decorator, and apprenticed with one of the forefathers of Quebec art, Ozias Leduc, a distinguished painter who is best known for his extensive religious work in churches. Leduc encouraged Borduas to go to Paris in 1928 to study art with Maurice Denis, a French artist who was devoted to reviving Catholic religious art by recasting its traditional iconography in a more contemporary language—not exactly the most progressive teacher when we consider some of the other radical avant-garde art movements going on in Europe. When Borduas returned to Quebec, there was little church decoration work to be found because of the onset of the Depression in 1929. Instead, he began teaching young children in the Catholic School Board in Montreal, dropping off of everyone’s radar. However, Borduas later recalled of this period that working with children re-established his feelings about art and helped him “unblock his creativity.” Children, he wrote, thus “opened wide for me the door to Surrealism and automatic writing” (Nasgaard 60). He emerged in 1937 to teach at the *École du meuble* in Montreal. There he joined the intellectual company of colleagues like the art historian Maurice Gagnon. In the early 1940s Borduas began to form strong relationships with his students and with other younger intellectuals, artists, writers, and dancers. Borduas and his followers, including Marcel Barbeau, Jean Paul Riopelle, Pierre Gauvreau, and Jean-Paul Mousseau, met in Borduas’s studio to discuss Marxism, surrealism and psychoanalysis, all subjects disapproved of by the church. Together the group discussed art, life, and politics, and began to reject the Catholic Church, which maintained a firm grip on francophone life and culture.



Paul-Émile Borduas, *Abstraction verte*, 1941. Oil on canvas, 26 x 36 cm. The Montreal Museum of Fine Arts, purchase, grant from the Government of Canada under the terms of the Cultural Property Export and Import Act, and Harry W. Thorpe Bequest. Photo MMFA, Brian Merrett.

Preeminent Borduas scholar François-Marc Gagnon writes of the artist's early foray into abstraction,

[Borduas's] style was still figurative [in the late 1930s] and betrayed the influences of his Parisian masters, James W. Morrice and finally also Cézanne and Rouault. His discovery of the Surrealist movement and his reading of "Château étoilé" by André Breton (a text Borduas read in the review Minotaure and which eventually would become chapter 5 in Breton's L'Amour fou) were decisive for his further career.

In this chapter Breton cited Leonardo da Vinci's famous advice to his students to carefully look at an old wall until shapes and forms appear in its cracks and stains—shapes that the painter will only have to copy

afterwards. This inspired Borduas to consider the piece of paper or the canvas on which he wanted to paint as a kind of psychic screen. By haphazardly tracing a few strokes, that is "automatically" and without any preconceived ideas, Borduas recreated Leonardo's "old wall." In this way he would only have to discover and refine arrangements in the drawing and, at a second stage, set them apart from the background by colour.

The art of pictorial automatism was born. Borduas's first automatist painting, if we are to believe him, was *Abstraction verte* in 1941. In 1942 he exhibited 45 "surrealist works" in gouache at the Théâtre de l'Ermitage in Montréal. This exhibition was a profound success. The year after, he attempted to transfer to oil the effects he had obtained in his gouaches, but not, however, without introducing important changes. To the dichotomy of drawing and colour which he had explored in the gouaches, he introduced the contrast of figure and ground. (Gagnon 2008)

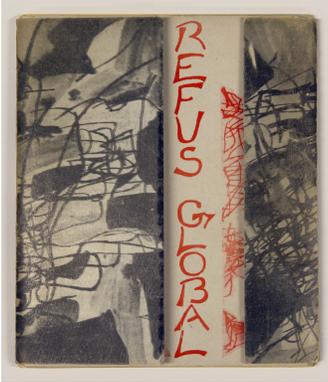
Fernand Leduc had a central role in the development of ideas of the Automatistes between 1943–47. He was the first to suggest that the grouping of artists, writers, and dancers form a group and the first to propose they come up with a collective manifesto. The first time they were referred to as the Automatistes was in 1947, at an exhibition held in the apartment of the Gauvreau brothers, Claude and Pierre. Tancredé Martin reviewed the show and, inspired by Borduas's *Sous le vent de l'île* or 1.47 (1947), he coined the group's name.

LEARNING JOURNAL

The Automatistes shared a collective approach to art-making that emphasized a creative process without preconception. They believed that artists should draw what comes naturally to them and then give the work of art a title after it is completed. Using any art materials you have on hand—paper, canvas, paint, pencil, pencil crayon—attempt to create an artwork using the automatism technique, using Borduas's method of drawing "what the mind sees." Free your mind and let the image dictate where it goes. Once you feel it is completed, reflect on the experience of making your artwork.

Looking at your artwork, what do you think it represents? What did you like or dislike about this exercise and

why? What was challenging and why? Why do you think artists were interested in creating art “without preconception”?



Refus Global (cover), 1948. Ink on paper, 21.5 x 18.5 cm. Canadian Museum of History, RARE N 6546 Q8 R44 1948, IMG2009-0063-0111, Gatineau. Fair dealing copyright Canada.

One of the most important legacies of the Automatistes was their manifesto, Refus Global. Refus Global, or “total refusal” in English, was a manifesto, written by the painter Paul-Émile Borduas and signed by 15 members of the Automatistes. It included texts by Bruno Cormier (later a psychoanalyst), poet Claude Gauvreau, painter Fernand Leduc and Françoise Sullivan (then a dancer). The manifesto was illustrated by Marcel Barbeau, Paul-Émile Borduas, Marcelle Ferron-Hamelin, Pierre Gauvreau, Jean-Paul Mousseau, Jean Paul Riopelle et Maurice Perron, a photographer. Other signatories also included Thérèse Renaud, Madeleine Arbour, Françoise Riopelle, Muriel Guilbault, et Louise Renaud. It was launched at the Librairie Tranquille in Montreal on 9 August 1948.

The passionately written rallying cry of the Automitistes manifesto advocated a need for not just

liberation but “resplendent anarchy,” vehemently challenging the traditional values of Quebec. One of its iconic lines was: “To hell with the holy-water-sprinkler and the tuque!” It also anticipated the coming of a “new collective hope.”

The Automatistes were directing their anger at the oppressive nationalism defined by the province’s premier, Maurice Duplessis. The 15-year period that his government was in power became known as “La grande noirceur” (the Great Darkness). Duplessis’s conservative Union Nationale party favoured private businesses and gave overwhelming control of both education and health care to the Catholic Church. It is also clear from its text that the signatories of Refus Global railed against the Catholic Church, which was at the time very fundamentalist, defensive, and moralizing in terms of the French language and repressive customs and habits which lingered still.

Their manifesto claimed:

... The fatal disintegration of our collective moral strength into strictly individual and sentimental power has undermined the once formidable shield of abstract knowledge behind which society takes cover to enjoy its ill-gotten gains at leisure.

It took the last two wars to achieve this absurd result. The horror of the third war will be decisive. We are on the brink of a D-day of total sacrifice.

The rats are already fleeing a sinking Europe by crossing the Atlantic. However, events will eventually overtake the greedy, the gluttonous, the sybarites, the unperturbed, the blind and the deaf.

They will be mercilessly swallowed up.

A new collective hope will dawn.

It is already demanding the passion of exceptional insights, anonymous union in renewed faith in the future, in the future collectivity. . .

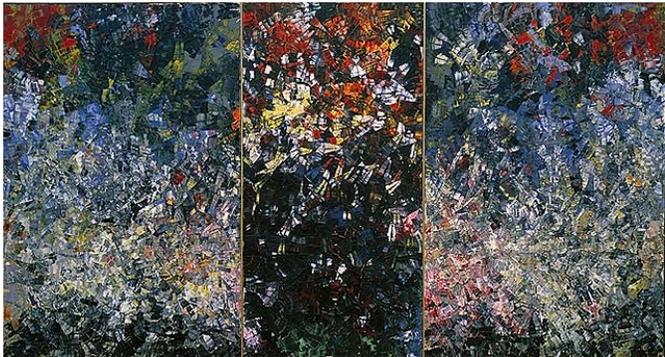
You can read the entire text of the anti-establishment manifesto, *Refus Global*, [here](#).

The effects of Refus Global, the Automatistes’ anti-establishment and anti-religious manifesto, rippled far and wide. It went on to become one of the most important and controversial artistic and social documents in modern Quebec society. The manifesto voiced the group’s desire for liberation and the ushering of a collective hope. The incendiary text caused an uproar in the media, leading to Bordaus’s firing from his teaching job at the École du Meuble. Borduas exiled

himself, first to the United States, and then to France, where he died. Refus global helped trigger the Quiet Revolution to come.

Watch this CBC News video about the ripple effects of *Refus Global*: <https://www.cbc.ca/player/play/1818456538>

Jean Paul Riopelle was another major figure of the Automatistes, a co-signer and cover designer of the manifesto; internationally, he is probably still the best-known Quebecois artist. He studied at the École du Meuble, and while he achieved success in Montreal, it was his relationship with Paris that secured his reputation. He first visited Paris in 1946, and in 1947 he decided to settle there. He was included by André Breton and Marcel Duchamp in the last major group show of the Surrealist movement at the Galerie Maeght in 1947. His work of the 1940s and onward is characterized by a technique in which he squeezed paint directly from the tube onto the canvas, the paint's threads trailing across the surface so that they criss-cross in a number of directions. From around 1953 Riopelle used a palette-knife, which we can see below in *Pavane* (1954)—here, the whole surface of his work becomes a mosaic of compact and varied palette-knife strokes that wedged together to form contrasting chromatic zones and movements.



Jean Paul Riopelle, *Pavane*, 1954. Oil on canvas, 300 x 550 cm, National Gallery of Canada. Uploaded by Wikiart.

The National Gallery of Canada describes *Pavane* and Riopelle's style:

Jean Paul Riopelle was one of the most ambitious artists of the group “Les Automatistes”. The artist applied paint directly to the surface of the canvas using a palette knife, blending each mark in a free, abstract and automatic gesture. Space is created by the relationships of colours as they intersect or lay in close proximity to each other. This creates an animated surface, with some colours receding and some dancing forward. This monumental

triptych was first exhibited in Canada in 1963 as part of the artist's retrospective at the National Gallery of Canada, and its title refers to a Spanish dance that originated in the 16th century. The dance incorporates a stately and processional rhythm, which is captured in the energy and movement of this painting. (National Gallery of Canada, n.d.)

The coming years brought Riopelle increasing success and immersion in the Parisian cultural scene. He spent his evenings in Paris bistros with friends, including playwright Samuel Beckett and artist Alberto Giacometti. In the 1960s, Riopelle renewed his ties to Canada. He had exhibitions at the National Gallery of Canada (1963), and the Musée du Québec held a retrospective of Riopelle's work in 1967. In the early 1970s, he built a home and studio in the Laurentians in Quebec and divided his time between France and Quebec.



Rita Letendre *Sunforce*, 1965

Another great painter associated with the Automatistes was Rita Letendre, who was just beginning her academic studies at the time of the signing of the manifesto. Though not embedded into the movement, Letendre's work was an inspiration and inspired the movement to shoot for international recognition.

One of the most important legacies of Riopelle, Borduas, and the Automatistes was their anti-establishment and anti-religious manifesto, *Refus global*. It went on to become one of the most important and controversial artistic and social documents in modern Quebec society. The manifesto voiced the group's desire for liberation and the ushering of collective hope. The incendiary text caused an uproar, and Borduas exiled himself, first to the United States and then to France. *Refus global* helped trigger the Quiet Revolution to come.

Explore Rita Letendre's work here: <http://ccca.concordia.ca/videoportrait/english/letendre.html?languagePref=en&>

Paterson Ewan was another important artist involved with the Automatistes, and he worked in Montreal and later in London, Ontario. Listen to Dr. John G. Hatch speak of his work here



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A number of other artist collectives and groups emerged on the heels of The Automatistes. The Painters Eleven formed after a number of its members exhibited in a show at Simpson's Department Store in Toronto, entitled *Abstracts at Home*. The Painters Eleven—Jack Bush, Oscar Cahén, Tom Hodgson, Alexandra Luke, Ray Mead, Kazuo Nakamura, William Ronald, Jock Macdonald, Harold Town, Walter Yarwood, and Hortense Gordon—introduced the kind of abstraction happening in New York to Canadian viewers.

Around the same time in Quebec, a second avant-garde formed. Les Plasticiens were Jauran (Rodolphe de Repentigny), Louis Belzile, Jean-Paul Jérôme, and Fernand Toupin, followed by Guido Molinari, Claude Tousignant, Yves Gaucher and Charles Gagnon. These painters made a decisive impact on art through their explorations of geometric abstraction developed both in Paris and in New York.

Attribution:

PART 5. MODERNISM - INTERWAR PERIOD

5.1 The Bauhaus

Please Read: McKean, John. “Becoming an Architect in Europe between the Wars.” *Architectural History*, vol. 39, SAHGB Publications Limited, 1996, pp. 124–46, <https://doi.org/10.2307/1568610>. (Article to be posted over our online classroom)

Bauhaus

Alex Hass (<https://ecampusontario.pressbooks.pub/graphicdesign/chapter/chapter-4/>)

The Bauhaus philosophy has become famous for its integrated approach to design education; “it precipitated a revolution in art education whose influence is still felt today” (Whitford, 1995, p. 10). Most art colleges and universities still base much of their foundational curriculum on its fundamental ideas.

The Bauhaus school was founded with the idea of creating a ‘total’ work of art in which all arts, including architecture, would eventually be brought together. The first iteration of the school brought together instructors from all over Europe working within the latest art and design styles, manufacturing ideologies, and technologies. An example of this new teaching style can be found in its first-year curriculum. This foundation year exposed all students to the basic elements and principles of design and colour theory, and experimented with a range of materials and processes. This allowed every student the scope to create projects within any discipline rather than focus solely on a specialty. This approach to design education became a common feature of architectural and design schools in many countries.

In addition to its influence on art and design education, the Bauhaus style was to become a profound influence upon subsequent developments and practices in art, architecture, graphic design, interior design, industrial design, and typography.

The school itself had three iterations in its 14-year run. With each iteration, the core concepts and romantic ideals were modified and watered down to work within the realities of the difficult Nazi culture. When the school was finally closed by its own leadership under pressure from the Nazi-led government, most of the faculty left the country to teach in less difficult circumstances and continued to spread Bauhaus precepts all over the world. Many of its artists and intellectuals fled to the United States. Because the Bauhaus approach was so innovative and invigorating, the institutions that were exposed to the Bauhaus methodology embraced its principles. This is why the Bauhaus had a major impact on art and architecture trends in Western Europe, the United States, and Canada.

Later evaluation of the Bauhaus design philosophy was critical of its bias against the organic markings of a human element, an acknowledgment of “... the dated, unattractive aspects of the Bauhaus as a projection of utopia marked by mechanistic views of human nature” (Schjeldahl, 2009, para. 6). And as Ernst Kállai proposed in the magazine *Die Welthühne* in 1930, “Home hygiene without home atmosphere” (as cited in Bergdoll & Dickerman, 2009, p. 41).

The very machine-oriented and unadorned aesthetic of the Bauhaus refined and evolved, eventually informing the clean, idealistic, and rigorous design approach of the International Typographic Style.

Please Read

Krohn, Carsten. Walter Gropius: Buildings and Projects. Birkhäuser,, 2019, <https://doi.org/10.1515/9783035617436>. <http://ezpxy.fanshawec.ca/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=e000xna&AN=2435620a>. Introduction pp. 9-19
b. The chapter on Bauhaus pp. 66-76



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<https://ecampusontario.pressbooks.pub/artcultures/?p=204#oembed-1>

Women and the Bauhaus

(note: the following article is also available over Gale Academic One File) Weber, Nicholas Fox. “The Bauhaus at 100: science by design.” *Nature*, vol. 572, no. 7768, Aug. 2019, pp. 174+. <https://www-nature-com.proxy1.lib.uwo.ca/articles/d41586-019-02355-4>



One or more interactive elements has been excluded from this version of the text. You can view them online here:
<https://ecampusontario.pressbooks.pub/artcultures/?p=204#oembed-2>

<https://pioneeringwomen.bwaf.org/sibyl-moholy-nagy/>

Choose one or two articles from below to read and summarize

Chapter 3: More Than Parallel Lines: Thoughts on Gestalt, Albers, and the Bauhaus pp.45-64 Malloy, Vanja. *Intersecting Colors: Josef Albers and His Contemporaries*. Amherst College Press, . Project MUSE muse.jhu.edu/book/98627.

Trimingham, Melissa. "Bauhaus 100." *Theatre and Performance Design*, vol. 5, no. 1-2, Apr. 2019, pp. 2-5, doi:10.1080/23322551.2019.1606392. <https://www.tandfonline.com/doi/full/10.1080/23322551.2019.1606392>

Introduction: Breslau and the Culture of the Weimar Republic in Barnstone, Deborah Ascher. *Beyond the Bauhaus: Cultural Modernity in Breslau, 1918-33*. University of Michigan Press, 2016. Project MUSE, doi:10.1353/book.52251.

Kirschke, Krystyna, and Paweł Kirschke. "Colour and Light in Berlin and Wrocław (Breslau) Department Stores Built between 1927 and 1930." *Arts*, vol. 11, no. 1, Jan. 2022, p. 12. Crossref, <https://doi.org/10.3390/arts11010012>.

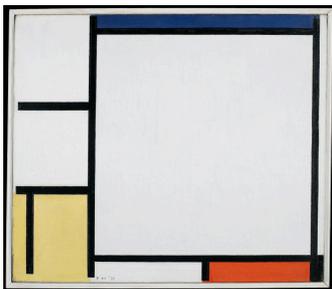
Ridler, M. J., (2022) "Color and Architecture: Walter Gropius and the Bauhaus Wall-Painting Workshop in Collaboration, 1922-1926", *Architectural Histories* 10(1): 4, p.1-27. doi: <https://doi.org/10.16995/ah.8308>

5.2 De Stijl

Please choose to Read one of the following:

Difford, Richard. "Developed Space: Theo van Doesburg and the Chambre de Fleurs." *The Journal of Architecture*, vol. 12, no. 1, Feb. 2007, pp. 79–98, doi:10.1080/13602360701218169.

Hatch, John G. "Some Adaptations of Relativity in the 1920s and the Birth of Abstract Architecture." *Nexus Network Journal*, vol. 12, no. 1, 2010, pp. 131–47, <https://doi.org/10.1007/s00004-010-0024-6>.



Piet Mondrian, *Composition with Blue, Red, Yellow, and Black*, 1922, oil on canvas, 41.9 x 48.9 cm (Minneapolis Institute of Art)

The following excerpts were edited by Jennifer Lorraine Fraser from smarthistory.com, originally by DR. Charles Kramer and DR. Kim Grant - in *Smarthistory*, September 28, 2019, accessed March 4, 2022, <https://smarthistory.org/modernisms-1900-1980/cubism-early-abstraction/de-stijl/>

De Stijl is one of the most recognizable styles in all of modern art. Consisting only of horizontal and vertical lines and the colors red, yellow, blue, black, and white, De Stijl was applied not only to easel painting but also to architecture and a broad range of designed objects from furniture to clothing. This is not inappropriate. Despite its

close association with Piet Mondrian, the artist thought of it not as his personal style, but as De Stijl - *The Style*; it was objective and universal, applicable to all people and all things.

Piet Mondrian and the Elements of Design



Piet Mondrian, *Evolution*, 1911, oil on canvas, 183 x 257.5 cm (Kunstmuseum Den Haag)

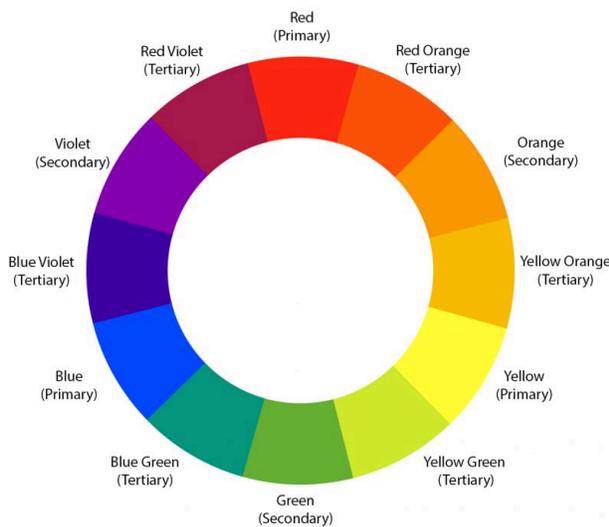
Mondrian partially attributed his arrival at the elements of De Stijl to the spiritual study of Theosophy, an occult philosophy promoted by thinkers such as Madame Blavatsky and Rudolf Steiner. Theosophists sought knowledge of higher, spiritual truths than those available to science, and often claimed to have access to those truths through direct spiritual insight. Mondrian became a member of the Dutch Theosophical Society in 1909, and painted a number of works around that time that explore mystical awareness.

His *Evolution* triptych (1910–11) shows the “three spirits” that Madame Blavatsky described as living within humankind: terrestrial (on the left), sidereal or astral (on the right), and divine (in the center). Such works show Mondrian’s interest in finding a visual language for expressing spiritual

things, but they are far from the radical abstraction that he later arrived at. In fact, allegorical paintings of spiritual and occult subjects have a long tradition, with roots in the nineteenth-century Symbolist movement, and even farther back in the Renaissance and Baroque periods.

While Theosophy certainly informed the spiritual goals of De Stijl, its influence on the actual style of De Stijl is less clear. The Dutch mathematician and Theosophist M. H. J. Schoenmaekers, whom Mondrian met in 1916, wrote an essay the year before in which he asserted that, “The three essential colors are yellow, blue, and red.” He also declared that, “The two fundamental and absolute oppositions that shape our planet are: the horizontal line of the earth’s trajectory around the Sun, and the vertical trajectory of the rays that emanate from the center of the sun.”[1]

These quotes are, however, just two examples from a torrent of wildly different suggestions that Theosophists made for visualizing the spiritual. Other artists influenced by Theosophy developed very different styles (Vassily Kandinsky and Hilma af Klint, for example). So why did the practitioners of De Stijl believe that their style was the most authentic expression of universal spirituality?



Color wheel with primaries, secondaries, and tertiaries

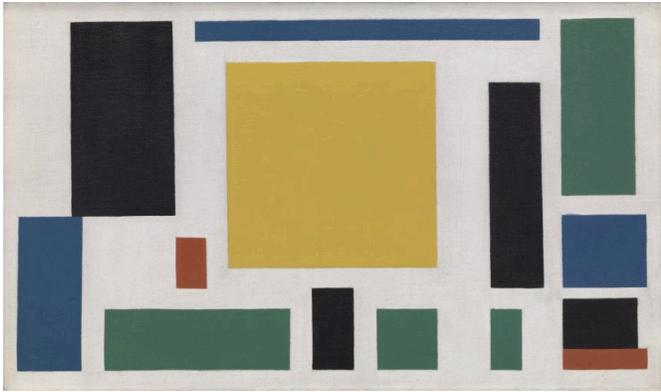
It helps to think of the elements of De Stijl as building blocks: structural components that, in different combinations, can be used to make everything in the universe. Take for example De Stijl’s limited palette of red, yellow, and blue. These are what are called the “primary” colors, because if you had perfectly pure versions of each of these colors, you could create every other color. Red + yellow in different proportions create every shade of orange; blue + yellow create the shades of green; blue + orange create brown, and so on. Similarly, by combining black and white, you can make every shade of gray in between.

Red, yellow, and blue are “primary” colors in another sense as well. Although you can mix red and yellow to make orange, or red and blue to make violet, you cannot mix violet and orange, or even red-violet and red-orange, to make pure, primary red. It is for this reason that the artists of De Stijl could not have chosen orange, lavender,

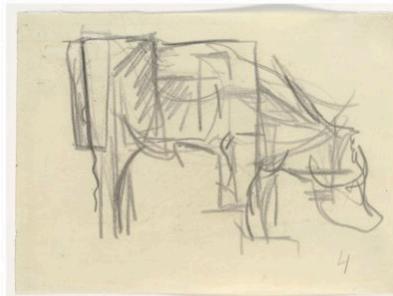
and teal. Not only are those colors impure (teal is a mixture of blue and green), they are also not fully representative of the color spectrum; if you had only those three colors you could never create red, yellow, or blue.

Color printers rely on this principle, although the primaries that work best in this case are cyan (a light greenish blue), magenta (a blueish red), and yellow. Together with black ink and the white of the page itself, a four-cartridge CMYK printer can reproduce every color in a photograph of you and your friend at the beach, from the subtle teals of the water, to the dull reddish-brown of the rocks, to the brilliant yellow of the sand.

Abstraction as a Principle of Design



Theo van Doesburg, *Composition VIII (The Cow)*, 1918, oil on canvas, 37.5 x 63.5 cm, (MoMA)



Top left: Theo van Doesburg, *Study for Composition (The Cow)*, 1917, pencil on paper, 11.7 x 15.9 cm (MoMA); top right: Theo van Doesburg, *Study for Composition (The Cow)*, 1917, pencil on paper, 11.7 x 15.9 cm (MoMA); bottom: Theo van Doesburg, *Composition (The Cow)*, 1917, gouache, oil, and charcoal on paper, 39.4 x 58.4 cm (MoMA).

Theo van Doesburg's *Composition VIII* consists of just fourteen rectangles. One nearly perfect yellow square in the center is surrounded by thirteen rectangles of different proportions: four green, three blue, four black, and two red. They are scattered evenly across the surface, not overlapping (although two pairs abut), and are carefully aligned with the edges of the rectangular white canvas. This seems to be a good, and fairly early, example of what is called "abstract art," art without any subject matter or visual resemblance to actual objects in nature. In what appears to be a ludicrous parenthetical statement, however, the title also declares the work to be a cow. And indeed, there are a number of preliminary studies by van Doesburg that may justify that subtitle.

One graphite drawing is immediately recognizable as a cow or bull grazing head down in a field, despite its sketchy execution and the simplification of its muscular contours. Another graphite drawing squares off those contours; the cow's hip and thigh muscles are simplified into a block, and the rear leg is straightened into an elongated peg. A painted study continues this squaring off process. The head is now composed of a few rectangles: a broad forehead in purple, a black snout terminating in a nested red band, and a yellow antenna-like vertical suggesting an ear.

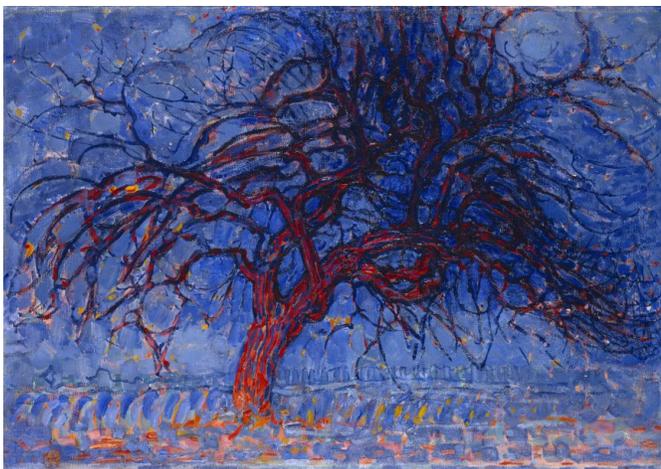
Now it is possible to see *Composition VIII* as a cow as well. The central yellow square is a massive, weighty ribcage, and the black rectangle on the left is a hip, with the blue and red below representing two legs. In the lower right is a tripartite head: blue forehead, black snout, and red mouth/nostrils. The title is appropriate after all; at first sight what we see is just an abstract "composition" of colored rectangles, but hidden within is a cow.

This set of works introduces what is an important distinction for modern art: the difference between near-abstract art and pure-abstract (non-representational) art; or better yet, the difference between abstraction as a verb and abstraction as a noun. Pure-abstract art is abstraction as a noun: the work is begun without reference to natural objects, and intends no reference to natural objects.

The artists of De Stijl did eventually end up practicing pure-abstract art, but first van Doesburg and Mondrian spent nearly a decade in the gray area of near abstraction: starting with recognizable scenes, then drawing them away from their natural appearances. This is to practice abstraction as a verb: the etymology of the word derives from "ab" = "away" + "trahere" = "to pull" (the same root as the word "tractor").

In his 1919 "Dialogue on the New Plastic," Mondrian explains how he "very gradually" arrived at the straight lines of De Stijl, starting with the complex lines found in nature: "First I abstracted the capricious, then the freely curved, and finally the mathematically curved." [1] This use of the term abstraction as a verb suggests a process; by gradually "pulling away" the contingencies and imperfections of natural objects, the artist can gradually purify nature of its "accidents" to discover its essence. This process would eventually lead to a spiritual abstract art, abstraction as a noun, as Mondrian had already realized in a note written in a sketchbook around 1912-14:

If one conceived of these forms as increasingly simple and pure, commencing with the physical visible forms of appearance, then one passes through a world of forms ascending from reality to abstraction. In this manner one approaches Spirit, or purity itself.



Piet Mondrian, *Avond (Evening): The Red Tree*, 1908-10, oil on canvas, 70 x 99 cm (Kunstmuseum Den Haag)

Abstraction as purification

Mondrian's work between around 1908 and 1920 exemplifies this gradual abstracting process starting from a number of natural objects and scenes: a landscape of a pier and ocean, a church in the Dutch town of Domburg, and, most famously, trees.

In the tree series, Mondrian starts with an immediately recognizable apple tree. The color is intensified, but the cool blues suggest the deepening twilight of its title "Evening," and the red tree glows as if reflecting the sunset. The branches are carefully rendered; every twist and knot is shown, and the texture of the rough bark is conveyed by thick, parallel strokes. The painting

concentrates on the surface appearance of the tree, viewed in the light of a specific time of day.



Left: Piet Mondrian, *Gray Tree*, 1911, oil on canvas, 79.7 x 109.1 cm (Kunstmuseum Den Haag); right: Piet Mondrian, *Flowering Appletree*, 1912, oil on canvas, 78.5 x 107.5 cm (Kunstmuseum Den Haag).

In a later painting of the same subject Mondrian reduced the color to all grays, eliminating any reference to lighting conditions. The branches have also been simplified into sweeping strokes, as though Mondrian was rendering a general blueprint of an apple tree's spreading growth rather than the details of a particular tree. In a third painting those sweeping curves are generalized further into almost mathematical regularity, with near-perfect parabolas representing the tree's uppermost branches stretching toward the sky.



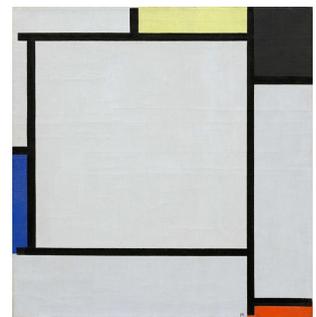
Piet Mondrian, *The Tree 'A'*, 1913, oil on canvas, 100.3 x 67.3 cm (Tate Gallery)

For example, in *Tableau 2* (1922), an equilateral triangle is created within the square of the canvas by balancing the three areas of color around its edges: the red to the lower right, the blue just below middle left, and the yellow and black corner in the upper right. The square format of the canvas gives a sense of overall stability, while the implied triangle tilts toward the right, creating a dynamic internal equilibrium.

By 1913 Mondrian had reduced most of the curved and diagonal lines of his trees to a step-pattern of horizontal and vertical lines, almost literally embodying his later assertion that he proceeded by abstracting first the “capricious” curves, then the “freely curved,” and finally the “mathematically curved” in order to arrive at the horizontal and vertical lines of De Stijl.

After nearly a decade of abstracting from carefully-observed natural objects, the project of De Stijl changed. Although it is not obvious when looking at their works, at a certain point Mondrian and van Doesburg stopped working from nature – from trees or cows – and began working directly with the elements of De Stijl: horizontal and vertical lines bounding flat areas of yellow, blue, red, black, and white. At this point the focus of the work changed from abstraction as a verb to abstraction as a noun, from distillation to composition.

Having discovered the pure building blocks of the universe, they began using those building blocks to create compositions independent of any reference to natural objects. The goal was now to create an aesthetic harmony or compositional balance that is not available in nature.

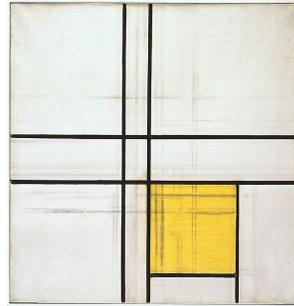


Piet Mondrian, *Tableau 2*, 1922, oil on canvas, 55.6 x 53.3 cm (Solomon R. Guggenheim Museum, New York)



Piet Mondrian, *Composition with Red, Blue, Yellow, and Black*, 1929, oil on canvas, 45.1 x 45.3 cm (Solomon R. Guggenheim Museum, New York)

Composition with Red, Blue, Yellow, and Black (1929) has an asymmetrical but satisfying balance around a square in the lower right. Three colored rectangles surround this square: a red square in the upper left joins with the yellow rectangle below and the blue rectangle to the right to create another implied triangle. In both compositions, as a response to the different visual “weights” of the three primary colors, the pale yellow rectangles are paired with a black rectangle to balance the more visually powerful red and dark blue.



Piet Mondrian, *Composition with Double Lines and Yellow (unfinished)*, 1934, oil and charcoal on canvas, 55.5 x 54.5 cm (The Metropolitan Museum of Art).

This project of creating dynamically balanced compositions using the elements of De Stijl occupied Mondrian for two decades. Unfinished works from this period show his intuitive and sometimes very tentative and slow process. He would push black lines and color areas around until they came together in a composition that satisfied his quest for absolute purity and total harmony.



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De Stijl architecture

Architecture and interior design were important to De Stijl from the beginning, and in fact, architectural renderings dominate the illustrations in the short-lived journal dedicated to the movement, *De Stijl* magazine. However, in order for architecture to become, in effect, a three-dimensional De Stijl environment, rigorous rules need to be followed.

Ornament must be excluded in order to purify the space as much as possible, so any merely decorative objects or elements must be banished. Functional objects such as chairs and lamps need to be included, of course, but they should conform with the pure elements of De Stijl as much as possible.

Mondrian acknowledged that whereas a painter has total freedom about what shapes to use and where to place them, “Utility or purpose indeed affects architectural beauty ... Function can even limit beauty: some utilitarian things ... may require a round form, although the straight expresses the profoundest beauty.” In such cases, the designer should use “a pure circle, which is far from capricious nature” and closer to the rigorous geometric purity of De Stijl.[2]



Schröder House, floor plans, 1924 (image: Jchancerel, CC BY-SA 4.0)

The best-known example of a total De Stijl environment is Gerrit Rietveld’s Schröder House (1924). Commissioned by Truus Schröder, a recently widowed mother of three, the house clings oddly to the end of a street of row houses in Utrecht, The Netherlands. Its exterior is composed entirely of white and neutral gray rectangular planes, punctuated by horizontal and vertical linear elements in black, red, yellow, and blue.

One of the architect’s intentions was to integrate the house with its environment, so entire walls and even corners are opened up by windows and French doors. The interior was also designed to be open, especially on the top floor, which had sliding panels that could create separate rooms or one flowing space.



Gerrit Rietveld, Schröder House, interior, top floor, 1924 (photo: Inhabitat, CC BY-NC-ND 2.0)

Rietveld also designed as much of the interior and furnishings as possible using the basic tenets of De Stijl. A hanging lamp seems to demonstrate the three dimensions of

space: length, width, and height, and is so stripped of unnecessary ornament that it hangs from its own electric cords. His famous *Red Blue Chair* shows an element of the compromise that Mondrian noted for designing functional objects. A perfectly horizontal seat and perfectly vertical back would be extremely uncomfortable, so Rietveld tilted both slightly to accommodate the organic imperfection of the human body. But the armature of the chair is made of modular beechwood slats oriented in the three dimensions, and of course all is painted in pure De Stijl red, blue, yellow, and black.



Left: Gerrit Rietveld, *Hanging Lamp*, 1920, Wood, glass, and tubular bulbs, 104.1 x 40 x 40 cm, (MoMA). Right: Gerrit Rietveld, *Red Blue Chair*, 1918-23, painted wood, 86.7 x 66 x 83.8 cm (MoMA).

De Stijl was one of a number of modern movements that believed its utopian aspirations would be best achieved by creating total environments, over which the designer (not the inhabitant) had complete control. As we imagine living in Rietveld's Schröder House, we may be put off, not only by the barren minimalism of the hard, geometric surfaces but also by the total lack of individual personality or whimsy. These are environments to which the occupant is expected to conform, rather than adapting the decor to fit the individual tastes of the occupant.

What may appear repugnant in our era, which prizes individual differences and self-expression, was actively embraced by many modern architects and designers. For Mondrian, "If our material environment is to be pure in its beauty and therefore healthy and practical, it can no longer be the reflection of the egotistic sentiments of our petty personality." If a total De Stijl environment were to expand from the painting to the home or office interior, to the street and city itself, then all individual components of the environment must be subsumed to an overarching, homogeneous design. Mondrian continues, "And man? Nothing in himself, he will be part of the whole; and losing his petty and pathetic individual pride, he will be happy in the Eden he will have created!"[3]

Notes:

1. Piet Mondrian, "Dialog on the New Plastic," *De Stijl* February-March 1919, in Harry Holtzman and Martin S. James, eds. and trans., *The New Art – The New Life: The Collected Writings of Piet Mondrian* (New York: Da Capo Press, 1993), p. 77.
2. Michel Seuphor, *Mondrian: Life and Work*, (New York: Harry Abrams, 1956), p. 73.
3. Piet Mondrian, "Neo-Plasticism: The Home – The Street – The City," in *De internationale revue i10* (Amsterdam, 1927), as translated in Harry Holtzman and Martin S. James, eds. and trans., *The New Art – The New Life: The Collected Writings of Piet Mondrian* (New York: Da Capo Press, 1993), p. 208
4. Piet Mondrian, "The Realization of Neo-Plasticism in the Distant Future and in Architecture Today," originally published in *De Stijl* (March and May, 1922), as translated in *The New Art – The New Life*, p. 171.
5. Piet Mondrian, "Neo-Plasticism: The Home, The Street – The City" (1926), as translated in *The New Art – The New Life*, pp. 208, 212.

Please Read:

Lambla, K. *Abstraction and Theosophy: Social Housing in Rotterdam, The Netherlands*. Architrionic: The Electronic Journal of Architecture, Jan. 1999, <https://oaks.kent.edu/node/16945>.



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For further study:

Hoekstra, R. R. “Thinking about De Stijl: Three Generations of Committed Historians in the Netherlands”. *Histories of Postwar Architecture*, vol. 4, no. 7, Jan. 2020, pp. 13-34, doi:10.6092/issn.2611-0075/11421.

Vandevyvere, Han, and Hilde Heynen. “Sustainable Development, Architecture and Modernism: Aspects of an Ongoing Controversy.” *Arts*, vol. 3, no. 4, Oct. 2014, pp. 350–66. Crossref, <https://doi.org/10.3390/arts3040350>.

Seeumpornroj, P. “Re-Reading Dutch Architecture in Relation to Social Issues From the 1940s to the 1960s”. *Nakhara : Journal of Environmental Design and Planning*, vol. 14, July 2018, pp. 133-44, doi:10.54028/NJ201814133144

Troy, Nancy J. *The De Stijl Environment* (Cambridge, MA and London: The MIT Press, 1983).

5.3 Surrealism

Watch: Roundhouse Creative, Surrealism The Big Ideas <https://vimeo.com/314885842>



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Surrealism and Psychoanalysis – By Dr. Charles Cramer and Dr. Kim Grant



André Brouillet, *Clinical Lesson at La Salpêtrière*, 1887, oil on canvas, 290 x 430 cm (University of Paris). This painting of Jean Charcot demonstrating hypnosis hung in Freud's study.

more developed theories of the unconscious to the group, and these became the greatest influence on Surrealism. As Freud's writings were translated into French, the Surrealists' understanding and deployment of his ideas became increasingly sophisticated and complex.

From its inception, Surrealism was closely involved with contemporary developments in psychology and psychoanalysis. The movement's leader André Breton had studied medicine and served in a mental hospital during World War I, an experience that directly affected Surrealism's development. The Surrealists' initial understanding of human psychology was largely informed by the work of the French psychologists Jean Charcot and Pierre Janet. Particularly influential for the development of early Surrealist automatic techniques were their studies of hypnosis and what was called psychological automatism, the involuntary actions and processes not under the control of the conscious mind—for example, dreaming. The German artist Max Ernst brought detailed knowledge of Sigmund Freud's



Sigmund Freud's consulting room in Vienna, 1938 (photo: Edmund Engelman)

Freud's theories of the mind

Certain general concepts associated with psychoanalysis are useful for considering Surrealist art. The most important of these is the notion of the unconscious as a repository for thoughts and feelings that are generally unavailable to consciousness. Freud considered dreams to be coded expressions of unconscious fears, desires, and conflicts that could be deciphered and potentially resolved through analysis. In Freud's view, neurosis was typically the result of unresolved conflicts and disruptions in early childhood psychosexual development. Sexuality, erotic desire, and violence are at the heart of Freudian theories of the mind. What lies buried in the unconscious are powerful and instinctual

drives, repressed by civilization and rationality, which if inadequately resolved are detrimental to the individual's, and ultimately society's, mental health.

This notion informed Surrealist attitudes toward love and sexuality, which were primary subjects of their creative work. They were also a major focus of political statements and activities opposing conventional morality and constraints on the free expression of sexuality. It should be noted, however, that the Surrealist group's promotion of liberated sexuality was limited and excluded male homosexuality.

Conflict and violence



Max Ernst, images from *Une Semaine de Bonté: Book IV Oedipus*, 1934

Freud's conception of the unconscious as a site of primal violence and conflict repressed from consciousness played a role in the work of many Surrealist artists. Max Ernst and André Masson, in particular, frequently employed images of sexual violence. Surrealist automatic techniques were thought to reveal unconscious thoughts and desires; thus, the repetition of erotic imagery and themes of violence that appear in many works were considered manifestations of what Ernst described as his "obsessions." The dismembered and fragmented female nudes, knives, fish, birds, and cut pomegranates that populate Masson's early Surrealist works similarly suggest the artist's unconscious preoccupations.

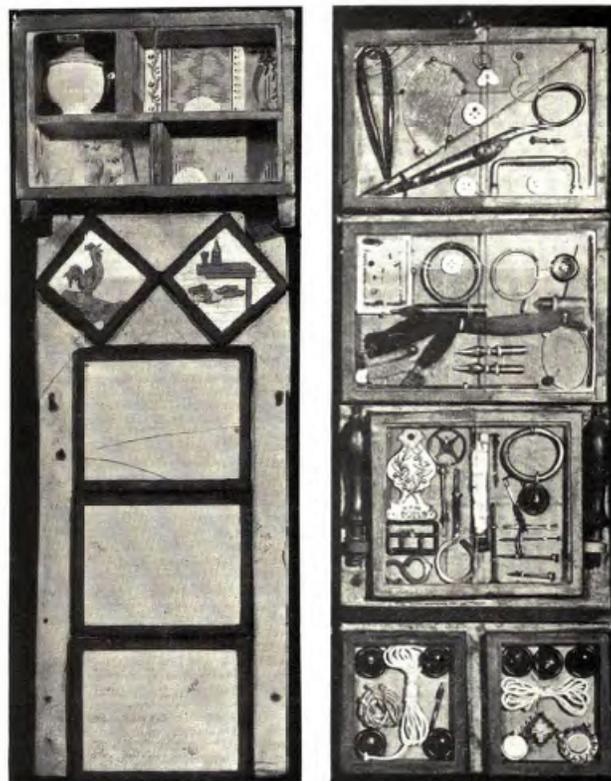
It has often been noticed that the Surrealists' conscious pursuit of the unconscious, as well as their occasional very literal conformity to Freud's theories, casts doubt on the success of their efforts to access unconscious thoughts. From the beginning, many critics complained that Surrealist artists merely illustrated psychological theories, rather than truly expressing the profound depths of their unconscious.

The unconscious as creative source

André Breton explicitly rejected attempts to read Surrealist art as revealing the individual artists' psychological history. Also, unlike Freud and his fellow psychoanalysts, the Surrealists had no interest in the therapeutic potential of Freud's theories. They were interested in the unconscious as a creative source, not in the possibility of healing neurosis through psychoanalytic therapy. In fact, the Surrealists celebrated insanity as a form of mental liberation and published illustrations of objects made by patients in mental hospitals. They believed that to cure the mentally ill was to make them conform to stifling social conventions. In the Surrealists' view, the insane created their own reality to satisfy their deepest desires, and as a result they were happy. The Surrealist goal was not to promote so-called normal psychological lives, but on the contrary to make reality accord with the "abnormality" of unconscious desires.



André Masson, *Armor*, 1925, oil on canvas, 80.6 x 54 cm (Peggy Guggenheim Collection, Venice)



Photographs of objects made by the mentally ill published in *La Révolution Surréaliste*, no. 12 (15 December 1929), pp. 42-43



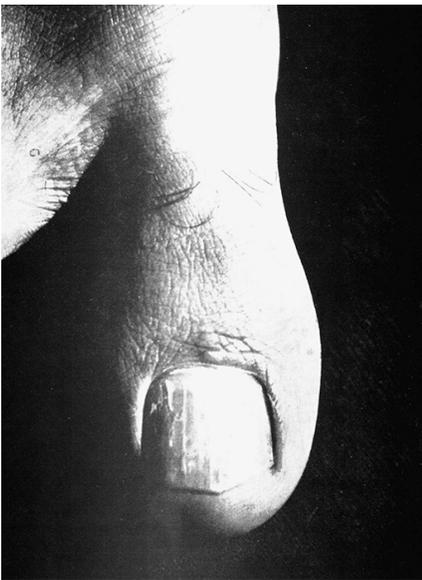
Salvador Dalí, *The Great Masturbator*, 1929, oil on canvas, 110 x 150 cm (Museo Nacional Centro de Art Reina Sofía, Madrid)

Displacement and condensation

Several Freudian concepts are useful tools for considering the strategies employed in Surrealist art. In his early work Freud concluded that dreams were often pictorial representations constructed, like poetry, by means of metaphor. The unconscious thoughts and desires at the heart of the dream were subjected to a form of censorship, which transformed their initial content into metaphor by the mechanisms of displacement and condensation.

Displacement, which Freud considered the most striking achievement of dream work, is the mechanism of substituting symbols for objects or concepts to disguise the true nature of dream-thoughts. Among the common dream symbols he listed were knives and boxes as symbols for male and female genitalia, respectively.

In the mechanism of condensation, logical connections are lost or rearranged, and multiple associations may be connected to one object or image. Freud believed that the meaning of any given dream was unique, and only the dreamer with the help of an analyst could decipher the underlying thoughts and their significance. He also noted, however, that language and culture often determined dream symbolism and that there were common symbols to be found in many individuals' dreams, as well as in fairytales and folklore.



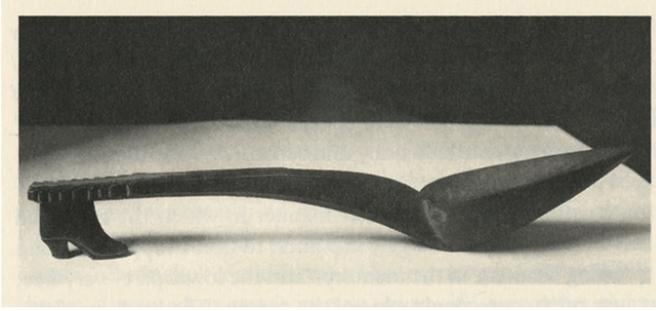
Jacques-André Boiffard, *Big Toe*, published in *Documents* 6 (November 1929)

Displacement and condensation are operative in other mental processes and are central to the Freudian concept of the *fetish*. A fetish is any object that is thought to embody or contain supernatural powers, and in Freud's theory it is typically a phallic substitute. Freud described the genesis of fetishism as the moment when the male child sees that his mother has no penis. This recognition is deeply disturbing because the child assumes that she must have once had a penis and later lost it, and by implication he thinks that he too may be castrated.

The child denies this horrifying possibility by essentially granting his mother a substitute phallus in the form of another object, often, Freud theorized, one he saw just after he recognized his mother's lack of penis, such as a foot or shoe. This becomes a fetish object, which is both highly desirable and a source of great anxiety, representing as it does both the fear of loss and the satisfying replacement of the lost object. Salvador Dalí, whose art often directly reflects Freudian theories, was influenced by Freud's concept of the fetish when he developed the idea of Surrealist objects, and many of his own works include shoes and other common fetishes.



Salvador Dalí, *Surrealist Object Functioning Symbolically – Gala's Shoe*, 1931 (1973 edition), Assemblage with shoe, marble, photographs, glass, wax, hair, scraper, and gibbet. 48.3 x 27.9 x 9.4 cm (The Dalí Museum, St. Petersburg, FL; photo: ellenm1, CC BY-NC 2.0)



Man Ray, *Photograph of André Breton's "Slipper Spoon,"* 1934

Breton similarly described the marvelous significance of discovering an ashtray in the form of a spoon attached to a shoe. Not all Surrealist objects have such immediately recognizable Freudian symbolism, but the complex depths of feeling that they arouse in their finders and makers, and potentially in their viewers as well, indicate their genesis in the depths of the erotic unconscious.

Jacques Lacan

Art historians have also been interested in the psychoanalytic theories of Jacques Lacan, who as a young man was closely associated with the Surrealists. Lacan's ideas on the formative role of vision in the psychological development of individual identity have been suggestively employed to analyze Surrealist artworks, particularly photography, as representing a form of pre-linguistic and thus pre-conscious experience.

Although Lacan's writings are much less accessible to general understanding than Freud's, they provide useful theoretical material for the investigation of a variety of topics that engaged Surrealist artists, including the psychology of representation, the disjunctions between visual and bodily experience, and the conflicts between desire and repressive social forms, particularly language.



Hans Bellmer, *Untitled from The Doll*, 1936, gelatin silver print, 4 5/8 x 3 1/16 inches (MoMA)

Women and Surrealism



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<https://www.theguardian.com/artanddesign/2019/feb/08/dangerous-appetites-the-weird-wild-world-of-artist-dorothea-tanning>

<https://artsandculture.google.com/search?q=surrealism>

5.4 Art Deco



Chrysler Building,
photo: David
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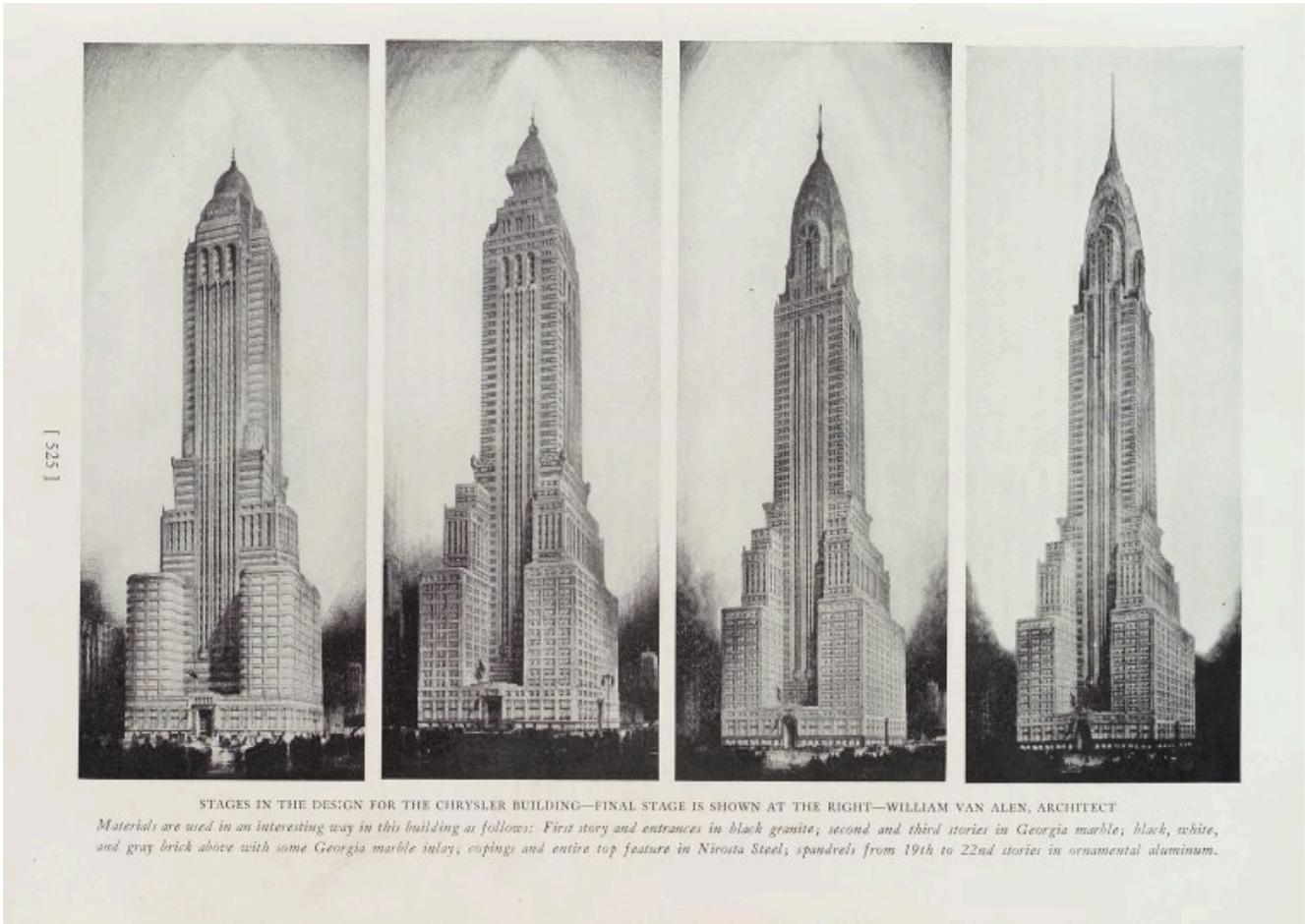
Van Alen, The Chrysler Building (<https://smarthistory.org/van-alen-the-chrysler-building/>) Dr. Paul A. Ranogajec

With its sky-piercing spire, its sleek, metallic ornament poking out over the streetscape, and its luxurious marble- and metal-lined interiors, the Chrysler Building epitomizes its time: an era of concentrated wealth, industrial power, and large-scale city building. It is often said that architecture is a measure of civilization. If so, there may be few better artifacts of the short-lived epoch called the Roaring Twenties than the Chrysler Building. Ironically, the Art Deco Chrysler Building also marked the end of that dizzying period.

Race to the top

In 1927, Architect William Van Alen received a commission for an office tower from real-estate developer William H. Reynolds. It was to be 808 feet tall with a crowning glass dome meant to “give the effect of a great jeweled sphere.” With mounting costs, Reynolds sold the lease in late 1928 to Walter P. Chrysler, who had formed his automobile manufacturing company in Detroit three years earlier and wanted to make a visible statement about his newfound prominence in business—he said the building would be “dedicated as a sound contribution to business progress.” Chrysler asked Van Alen to make his tower the tallest building in the world, but this was no singular act of hubris on Chrysler’s part. Both men had an interest in making the Chrysler Building as tall, glamorous, and unique as possible.

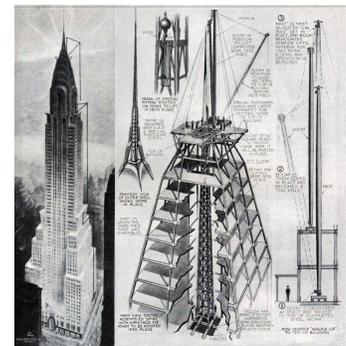
In the late 1920s, New York’s architects and developers were caught in a race to construct ever-taller buildings. By 1929, the Bank of Manhattan Trust Building on Wall Street (927 feet tall) was set to become the world’s tallest, displacing Cass Gilbert’s Woolworth Building (792 feet tall), which had held the honor since 1913. Several other buildings going up in the late 1920s near Wall Street also aimed for distinction and height.



Stages in the design for the Chrysler building, *Progressive Architecture*, v. 10, July-Dec 1929, page 525

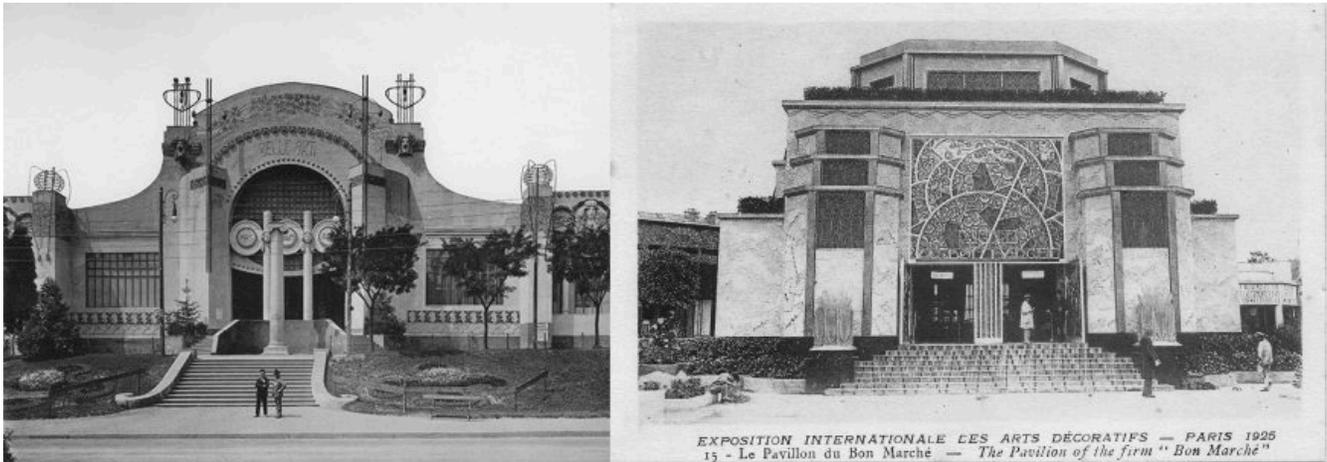
The competition for the tallest building was fiercest between Van Alen and his former business partner, Craig Severance (architect of the Bank of Manhattan Trust Building along with Yasuo Matsui). In the end, Van Alen triumphed: in secret, he had the 185-foot spire of the Chrysler constructed in sections and assembled inside the building, then hoisted up and through the top (diagram right) only after Severance's Bank of Manhattan Trust tower had reached its full height in November 1929. With the spire, the Chrysler now reached 1,046 feet. It claimed the title of world's tallest building from its official completion on May 27, 1930, until the completion of the Empire State Building on April 11, 1931.

The Chrysler Building's overall shape and composition put it into a distinctive local tradition of skyscraper design. New York architects developed a particular way of handling New York City's 1916 zoning resolution known as the "setback" law. Although not all skyscrapers followed the model, it was a popular formula: a broad base on top of which rose a slender tower, often incorporating setbacks at multiple levels, all topped by a pyramidal cap or spire. Important examples include the Manhattan Life Insurance Building (completed



Chrysler Building Spire mechanism, *Popular Science Monthly*, August 1930, page 52

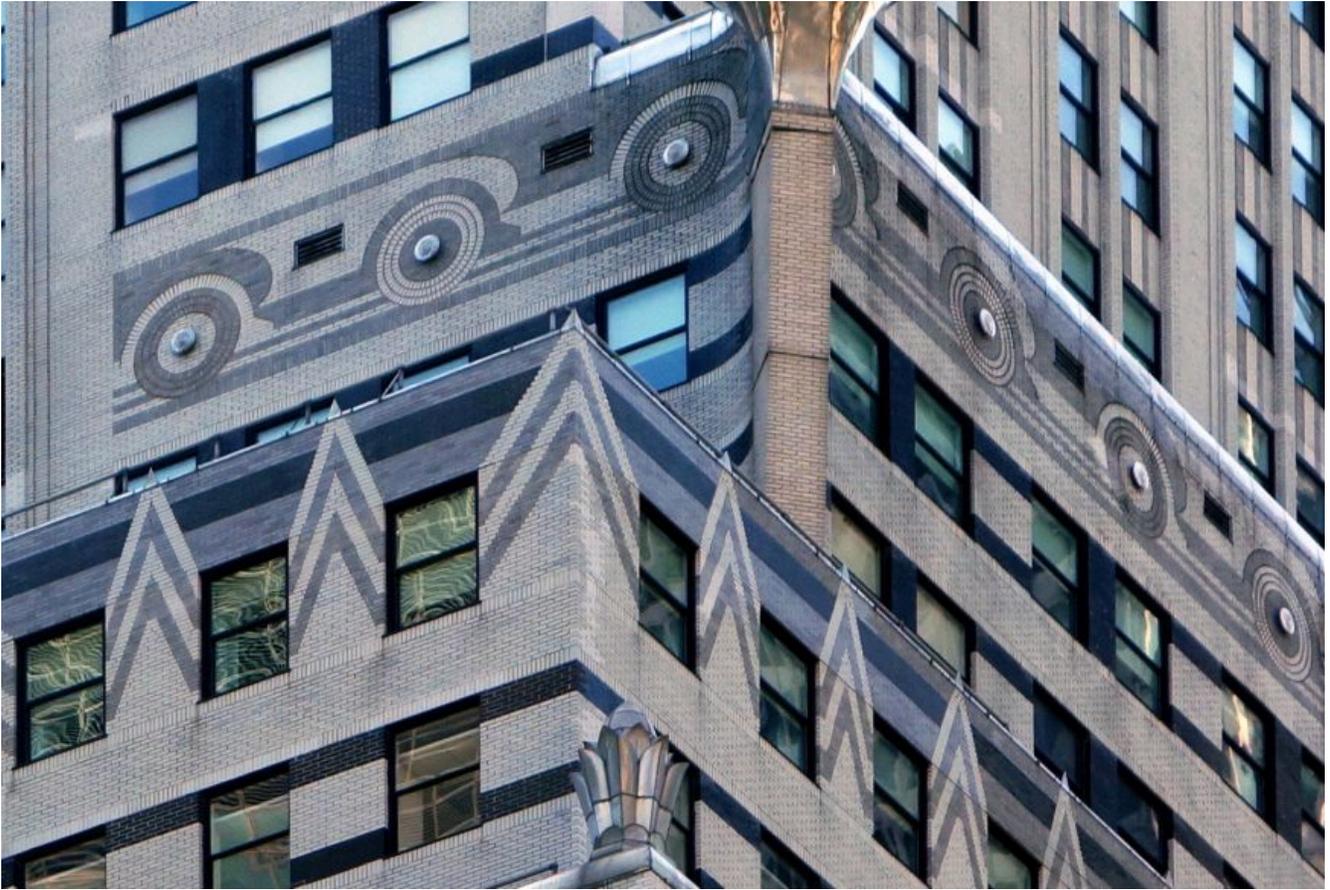
1894), the Singer Building (1908), the Metropolitan Life Insurance Tower (1909), the Woolworth Building (1913), and, of course, the Bank of Manhattan Trust (1930), Chrysler (1930), and Empire State Building (1931).



Left: Art Nouveau architecture, Fine art building, *Prima Esposizione Internazionale d'Arte Decorativa Moderna*, Turin, 1902; right: Art Deco architecture, *Pavillon du Bon Marché*, *Exposition internationale des Arts décoratifs et industriels modernes de Paris en 1925*, postcard, *Les Éditions artistiques LIP : Paris & ses Merveilles* – imprimeur: J. Cormault à Paris, 1925

Art Deco

The Chrysler Building's style—Art Deco—was considered modern, urbane, and luxurious. The term itself originated from the *Exposition internationale des Arts Décoratifs et industriels modernes* (International Exhibition of Modern Decorative and Industrial Arts), held in Paris in 1925 (above right), but the roots of the style went back further. Art Deco could describe everything from the style of a corporate office tower (such as the Chrysler Building), to the decorative pattern on furniture, murals, and tilework. The style incorporated chevron, sunburst, fountain, and arc motifs, endless varieties of geometric patterns, and, in later instances especially, cubic and machine-like forms. It was generally more rectilinear than the swirling floral and vegetal patterns common in the earlier Art Nouveau (above left), and was quite distinct from the forms and details of classical Beaux-Arts architecture and ornament, which was prominent in the early twentieth century.



Automobile friezes in the brickwork, photo: cogito ergo imago, CC: BY-SA 2.0

It would be an exaggeration to say that Art Deco fully rejected the Art Nouveau or the Beaux-Arts styles; instead, Art Deco designers synthesized and abstracted earlier motifs and patterns to create a decorative layer on buildings laid out in otherwise conventional ways. In New York, Art Deco exteriors ran a spectrum from the ornate to the spare (the Chrysler falls in the middle range of that spectrum). Interiors, however, tended to be colorful and lively, with marble and metal details in color schemes dominated by gold, silver, black, red, and green.



Eagle, Chrysler Building, 1931, photo: Jason Eppink, CC: BY 2.0

At the Chrysler Building, the distinctive elements of Art Deco include the horizontal black-and-white stripes between floors, the geometric decoration concentrated at each of the setbacks, the streamlined eagle heads and radiator caps with wings (referencing the hallmark Chrysler car ornaments) jutting out from the corners, and, above all, the great crown with its seven layers of crescent setbacks inset with triangular windows. Brightly lit at night, the crown is still one of the most distinctive elements on the New York City skyline. Although the ground-level experience is often described as lackluster, the building's contribution to the skyline is its true achievement. It made the Chrysler Building a symbol of urban modernity, of New York's business dynamism, and of the vibrant nightlife of the world's newest metropolis.



Chrysler Building at night, photo: Kim Carpenter, CC: BY 2.0

Depression and Modernity

The stock market crashed on October 29, 1929, in the midst of the Chrysler Building's construction. This initial shock did not immediately lead to the economic ruin of the Great Depression—that set in a few years later. However, the glamour, economic growth, and optimism associated with the Roaring Twenties was over. For some, the Chrysler Building came to be a symbol of a lost, hedonistic era, having resulted from the same supposedly rational economic decisions that had led to the market crash. However, some commentators in the 1930s also suggested the building's lights and upward thrust be seen as symbols of hope for a better future.



Detail, Edward Trumbull, *Transport and Human Endeavor*, oil on canvas attached to lobby ceiling, 1930

The 1920s was a decade of great wealth disparities. Rich bankers and industrialists, including Walter Chrysler, had done very well. They used their patronage of architecture to convey their high status and the power some believed rightly accrued to those who had prospered in the system of American industrial capitalism. One could argue that the Chrysler Building's height, glamour, and prestige was concocted to celebrate one man whose wealth was the result of huge profits he accrued at the expense of poorly paid laborers and other workers.

` Chrysler Building Spire, photo: Paul Arps, CC: BY 2.0`

But few buildings are only about one person. A huge building like the Chrysler cannot help but also be a monument in the city that surrounds it, and as such it helped fix for decades to come New Yorkers' understanding of their city as stylish and forward-looking. After the depression and World War II, New York City became the world's foremost cultural center. And the Chrysler Building was still there, glimmering high above almost everything else as a beacon and symbol of the city's persistent optimism.



New York City Skyline, Public Domain CC0 1.0

Additional Resources:

NYC Landmarks Preservation Commission designation report

1916 NYC Building Zone Resolution “set-back law”

Abramson, Daniel. *Skyscraper Rivals: The AIG Building and the Architecture of Wall Street*. New York: Princeton Architectural Press, 2001.

Bayer, Patricia. *Art Deco Architecture: Design, Decoration, and Detail from the Twenties and Thirties*. New York: Thames & Hudson, 1999.

Stern, Robert A.M., Gregory Gilmartin, and Thomas Mellins. *New York 1930: Architecture and Urbanism between the Two World Wars*, 587–615. New York: Rizzoli, 1994.

Stravitz, David. *The Chrysler Building: Creating a New York Icon, Day by Day*. New York: Princeton Architectural Press, 2002.

Cite this page as: Dr. Paul A. Ranogajec, “Van Alen, The Chrysler Building,” in *Smarthistory*, January 2, 2017, accessed May 4, 2022, <https://smarthistory.org/van-alen-the-chrysler-building/>.

Many Mohawk Iron Workers traveled from Ontario and Quebec in Canada to work on the construction of the large-scale skyscrapers in New York City, like the Chrysler Building.



One or more interactive elements has been excluded from this version of the text. You can view them online here:
<https://ecampusontario.pressbooks.pub/artcultures/?p=211#oembed-1>

Explore the documentary series: <https://www.apntv.ca/mohawkironworkers/>

This article will also be available to students to read online over FOL: Monroe, John Warne. "4. FROM ART NÈGRE TO ART PRIMITIF: Black Deco, Ethnology, and Surrealism in the Late 1920s". *Metropolitan Fetish: African Sculpture and the Imperial French Invention of Primitive Art*, Ithaca, NY: Cornell University Press, 2019, pp. 131-172. <http://ezpxy.fanshawec.ca/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=e000xna&AN=2093075> <https://doi.org/10.7591/9781501736360-006>

Listen and Watch this fascinating Keynote talk by one of Canada's esteemed art historians of Interiors in Canada, John Potvin speak to the history of Masculinity, Design, art, and interiors. You will find Potvin's titles included in our Additional Resources at the end of this OER.



One or more interactive elements has been excluded from this version of the text. You can view them online here:
<https://ecampusontario.pressbooks.pub/artcultures/?p=211#oembed-2>

Additional Resources:

Anthony W. Robins. *New York Art Deco: A Guide to Gotham's Jazz Age Architecture*. Excelsior Editions, 2017. Internet Resource <https://skyscraper.org/programs/new-york-art-deco-a-guide-to-gothams-jazz-age-architecture/>

Chang, Yan. "A Study on the Development of Products Appearance Designs of 'Art Deco' Style." *Asian Social Science*, vol. 12, no. 2, 2016, p. 46., <https://doi.org/10.5539/ass.v12n2p46>. <https://www.ccsenet.org/journal/index.php/ass/article/view/54680>

5.6 International Style

Purism (<https://smarthistory.org/purism/>)



Charles Edouard Jeanneret, *Still Life*, 1920, 31 7/8 x 39 1/4 inches (MoMA)

A rational and scientific art

The Purists, Amédée Ozenfant and Charles-Edouard Jeanneret (now better known as the architect Le Corbusier), rejected the image of the modern artist as an intuitive, expressive genius. In their view modern artists and their art should be rational and scientific, and Jeanneret's *Still Life* shows exactly what they meant by that. It depicts a collection of man-made objects simplified into basic geometric forms: circles, cylinders, rectangles, and regular curves. These forms are precisely placed in a rhythmic composition that was organized using a pre-determined geometric system to achieve a harmonious balance. Colors are dark and muted to enhance the shapes of the objects without creating decorative distractions.

The painting is absolutely precise, with sharp, clear edges and unobtrusive brushwork. It has been purified of anything extraneous and accidental, and its parts create a perfectly ordered whole along horizontal and vertical axes. It is as if we are seeing each object in its ideal Platonic state in a conceptual geometric space, rather than from a human point of view that could change. The repeated perfect circles are clear indicators of this idealist perspective. They represent the forms of a white plate, the mouths of two glass bottles, the rim of a drinking glass, and two pipe bowls.



Pieter Claesz, *Still-life with Wine Glass and Silver Bowl*, 17th century, oil on panel, 42 x 59 cm, (Gemäldegalerie, Berlin)

In a naturalistic still life, like the one above, these would be depicted as ellipses to indicate perspectival depth, but here they are drawn to show their true circular shape, without regard for how they might be perceived in real life. The lighting also indicates the painter's disregard of naturalism. Lighting is used only to indicate the shape of the volumes; some objects are lit from the left, others from the right. There are no cast shadows, with the possible exception of the top of the guitar neck on the right, which has an echoing black geometric shape underneath it.

Mechanical evolution

The Purists presented their paintings as the next stage of modern art's evolution after Cubism. Purism replaced what they described as Cubism's decorative, vague, and contingent forms with mathematically-designed compositions of perfected ideal forms. Purist paintings were, however, clearly indebted to Cubism, particularly the geometrically-organized paintings of Juan Gris. The guitar in Jeanneret's *Still Life* was one of the Cubists' favorite subjects, and Jeanneret used compositional rhymes throughout as Cubist painters often did.



Juan Gris, *Guitar and Glasses*, 1914, paper, gouache and crayon on canvas, 36 1/8 x 25 1/2 inches (MoMA)

As you can see, Juan Gris's *Cubist Guitar and Glasses* creates a pattern of circles from glasses and the guitar's sound hole, quite similar to the compositional use of circles in Jeanneret's painting. The comparison of these two paintings also shows how the Purist painting rejects Cubist ambiguity in favor of solidly placed, fully depicted objects – note how many of Gris' objects fragment and disappear into the background.

Purist still-life objects were not intended to represent the spatial ambiguities of three-dimensional objects presented on a two-dimensional plane; they were presented as “type objects.” These are objects – like plates, glasses, bottles and musical instruments – that humans have been making for generations and that have evolved through a process of mechanical selection and refinement to become pure economical forms.

Classical modernism

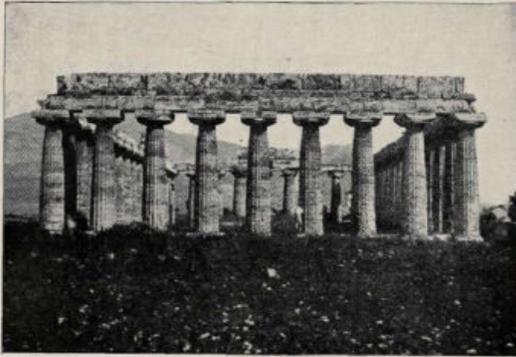
Unlike Cubism, which was invented, gradually refined, and reinvented by Picasso and Braque in the process of working, Purist theory preceded the creation of Purist artworks. In addition, individual Purist paintings were fully conceived before being made; they are rational constructions, not idiosyncratic personal expressions.

The Purists saw their art as both modern and classical. It was modern in its dedication to evolutionary science, industrial technology, and a machine-age aesthetic of economical forms. It was classical in its devotion to rationality and order. According to the Purists, the modern machine age was able to realize the goals and ideals of the Ancient Greeks — a perfectly harmonious society and environment.

Their paintings alluded to Ancient Greek models in their depiction of ideal platonic forms, their employment of the harmonious mathematical proportions used to build Greek temples like the Parthenon, and in their generalized references to Greek architectural forms. Ozenfant's *Still Life with Bottles* is one of many Purist paintings that use faceted glassware to suggest the fluted columns of Classical architecture.

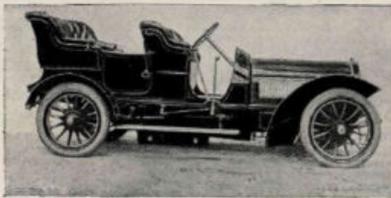


Amédée Ozenfant, *Still Life with Bottles*, 1922, oil on canvas, 51 1/8 x 38 1/4 inches (Los Angeles County Museum)

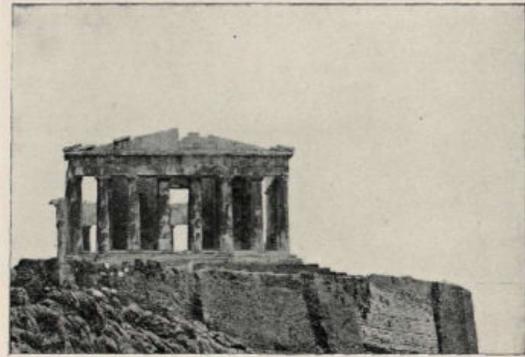


PAESTUM, de 600 à 550 av. J.-C.

Il faut tendre à l'établissement de *standarts* pour affronter le problème de la *perfection*.
 Le Parthénon est un produit de sélection appliquée à un *standart* établi. Depuis déjà un siècle le temple grec était organisé dans tous ses éléments.
 Lorsqu'un *standart* est établi, le jeu de la concurrence immédiate et violente s'exerce. C'est le *match*; pour gagner, il faut faire mieux que l'adversaire *dans toutes les parties*, dans la ligne d'ensemble et dans tous les détails. C'est alors l'étude poussée des parties. Progrès.

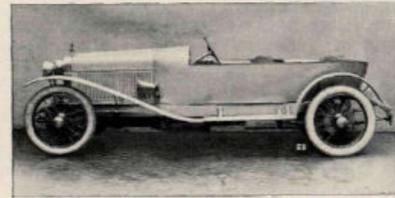


Cliché de *La Vie Automobile*. HUMBERT, 1907.



Cliché Albert Morancé. PARTHÉNON, de 447 à 434 av. J.-C.

Le *standart* est une nécessité.
 Le *standart* s'établit sur des bases certaines, non pas arbitrairement, mais avec la sécurité des choses motivées et d'une logique contrôlée par l'expérience.
 Tous les hommes ont même organisme, mêmes fonctions.
 Tous les hommes ont mêmes besoins.
 Le contrat social qui évolue à travers les âges détermine des classes, des fonctions, des besoins *standarts* donnant des produits d'usage *standart*.
 La maison est un produit nécessaire à l'homme.



DELAGE, *Grand-Sport* 1921.

L'Esprit Nouveau No. 10 (July 1921), pages 1140 and 1141

The Purists communicated their ideas through their magazine, *L'Esprit Nouveau* (The New Spirit), which was published from 1920 to 1925. In addition to essays on contemporary art and architecture, they published articles about modern music, literature, theater, politics, city planning, industrial practices, and recent scientific discoveries.

This broad scope demonstrated the Purists' engagement with the developments of modern industrial society and the process of mechanical evolution. For them, all human-made objects, from paintings to architecture and machines, participated in the same fundamental evolution toward more efficient and rational forms. In one of his most famous essays from the Purist period, Jeanneret compared the evolution of Ancient Greek temple designs to that of modern automobiles, both of which became lighter and more efficient in terms of structure and use of materials.

Celebrating mass-produced objects

The Purists celebrated the efficiency of assembly-line production in modern factories and claimed that modern factory workers were proud of the well-designed, efficient objects they helped to produce. Purist paintings reflect this attitude in both subject matter and style. The same objects appear repeatedly in their paintings, as though mass-produced. In addition, the forms of the paintings rely on mechanical tools such as rulers, compasses, and french curves; tools that are associated with engineering and mass-production rather than with the fine art of painting.



Fernand Léger, *The Siphon*, 1924, oil on canvas, 25 5/8 x 18 1/8 inches (Albright-Knox Art Gallery)

Ozenfant and Jeanneret were the only true Purist artists, but Fernand Léger was closely associated with them during the early 1920s. He also embraced a machine aesthetic in his paintings and celebrated the achievements of modern technology and industry.

The Siphon depicts modern glassware in simplified legible forms. The glass, siphon, and hand were derived from a contemporary newspaper advertisement for Campari, but Léger made them into anonymous refined objects and placed them against a background of ambiguous geometric forms and abstract rectangles. Although the style is notably different from that of the Purists in its greater abstraction and attention to bold graphic design through the extensive use of black, the subject matter and simplified forms of modern mass-produced objects is in explicit accord with Purist theories.

The *Esprit Nouveau* Pavilion

The most famous work associated with Purism was the *Esprit Nouveau* pavilion at the 1925 International Exposition of Decorative Arts in Paris. The Purists were one of several movements in the 1910s and 20s that sought to deploy their style not just in isolated individual works of art, but in total designed environments. Indeed, Jeanneret, under his pseudonym Le Corbusier, later became a renowned architect.



Reconstruction (replica) of the *L'Esprit Nouveau Pavilion*, constructed by Jose Oubrerie and Giuliano Gresleri in Bologna in 1977 (original, 1925) (photo: Steve Silverman, CC BY-NC-ND 2.0)

Ozenfant and Jeanneret conceived the *Esprit Nouveau* pavilion and its furnishings as a model of standardized industrial design for the masses. The building was to be made of inexpensive modern materials while the lighting fixtures and glassware were mass-produced items, the latter made for chemistry laboratories. Paintings by the Purists and Léger decorated the walls, their idealized compositions of abstracted objects the perfect complement to the basic geometric forms of the structure and its furnishings.

Purism reflected the optimistic attitudes of the post-World War I period of reconstruction in which France worked to rebuild its industries and war-torn land. The movement's theories embraced machine-age industrial production and looked forward to an era of health and prosperity for the masses. In this modern age, Purist art was made to complement a rationally designed environment that efficiently met the needs of everyone.

Additional resources:

Carol Eliel, *L'Esprit Nouveau: Purism in Paris, 1918-1925*. Los Angeles County Museum of Art and Harry N. Abrams, 2001.

Cite this page as: Dr. Charles Cramer and Dr. Kim Grant, "Purism," in *Smarthistory*, March 24, 2020, accessed May 4, 2022, <https://smarthistory.org/purism/>.

Eileen Grey



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<https://ecampusontario.pressbooks.pub/artcultures/?p=212#oembed-1>



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For Further Study

Explore Gray's oeuvre of industrial designed products <http://www.eileengray.co.uk/>

Watch the Documentary Gray Matters <https://www.kanopy.com/en/product/464063>

5.7 American Regionalism

Works Progress Administration and the New Deal

(<https://openstax.org/details/books/us-history>) Franklin Roosevelt and the New Deal, 1932-1941 – Chapter Edited by Jennifer Lorraine Fraser to support the history of art and architecture.

Read the Original Chapter Outline by following these links

26.1 The Rise of Franklin Roosevelt

26.2 The First New Deal

26.3 The Second New Deal



Charles Wells, WPA
Mural. 'New Deal 1935

The election of President Franklin Delano Roosevelt signaled both immediate relief for the American public against the catastrophic effects of the Great Depression, as well as a permanent shift in the role of the federal government in guiding the economy and providing direct assistance to the people, albeit through expensive programs that made extensive budget deficits commonplace. For many, the immediate relief was, at a minimum, psychological: Herbert Hoover was gone, and the situation could not grow worse under Roosevelt. But as his New Deal unfolded, Americans learned more

about the fundamental changes their new president brought with him to the Oval Office. In the span of little more than one hundred days, the country witnessed a wave of legislation never seen before or since.

Roosevelt understood the need to “save the patient,” to borrow a medical phrase he often employed, as well as to “cure the ill.” This meant both creating jobs, through such programs as the Works Progress Administration, which provided employment to over eight million Americans (Figure 26.1), as well as reconfiguring the structure of the American economy. In pursuit of these two goals, Americans re-elected Roosevelt for three additional terms in the White House and became full partners in the reshaping of their country.

While much of the legislation of the first hundred days focused on immediate relief and job creation through federal programs, Roosevelt was committed to addressing the underlying problems inherent in the American economy. In his efforts to do so, he created two of the most significant pieces of New Deal legislation: the Agricultural Adjustment Act (AAA) and the National Industry Recovery Act (NIRA).

The NIRA created the Public Works Administration (PWA). The PWA set aside \$3.3 billion to build public projects such as highways, federal buildings, and military bases. Although this program suffered from political squabbles over appropriations for projects in various congressional districts, as well as significant underfunding of public housing projects, it ultimately offered some of the most lasting benefits of the NIRA. Secretary of the Interior Harold Ickes ran the program, which completed over thirty-four thousand projects, including the Golden Gate Bridge in San Francisco and the Queens-Midtown Tunnel in New York. Between 1933 and 1939, the PWA accounted for the construction of over one-third of all new hospitals and 70 percent of all new public schools in the country.

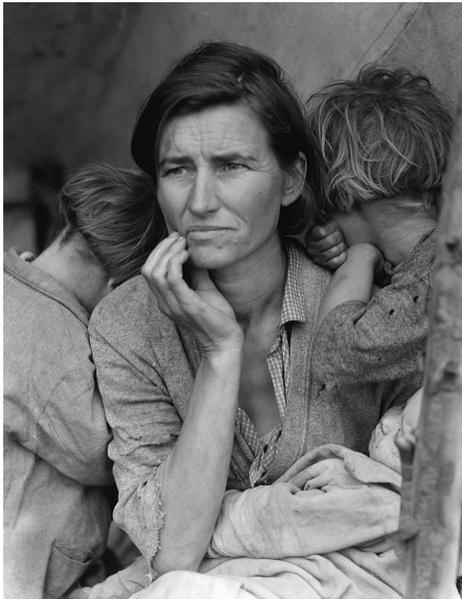
President Roosevelt’s Federal Project Number One allowed thousands of artists to create public art. This initiative was a response to the Great Depression as part of the Works Project Administration, and much of the public art in cities today date from this era. Although Roosevelt’s relief efforts provided jobs to many and benefitted communities with the construction of several essential building projects, the violence that erupted amid clashes between organized labor and factories backed by police and the authorities exposed a fundamental flaw in the president’s approach. Immediate relief did not address long-existing, inherent class inequities that left workers exposed to poor working conditions, low wages, long hours, and little protection. For many workers, life on the job was not much better than life as an unemployed American. Employment programs may have put men back to work and provided much-needed relief, but the fundamental flaws in the system required additional attention—attention that Roosevelt was unable to pay in the early days of the New Deal. Critics were plentiful, and the president would be forced to address them in the years ahead.

Click and EXPLORE

An online exhibition of works created under the WPA curated by the Brooklyn College

<https://libguides.brooklyn.cuny.edu/newdealexhibit/home>

American Regionalism (<https://boisestate.pressbooks.pub/arhistory/chapter/modernism-america/>)



Dorothea Lange *Migrant Mother* or "Destitute pea pickers in California. Mother of seven children. Age thirty-two. Nipomo, California." 1936

In 1929 the economic boom ended with the crash of the stock market and the Great Depression began which would continue for over a decade. During the 1930s in the Plains states it was exacerbated by the Dust Bowl, a drought that created devastating dust storms eroding much of the topsoil and causing many families to lose their farms. *Migrant Mother: Nipomo, CA* by photographer Dorothea Lange is the record of one such family.

In cities, bread lines and soup kitchens were crowded and artists like Raphael Soyer documented that reality for the WPA Federal Arts Project. The WPA provided work for artists of all backgrounds and ethnicities. Erika Doss records that a 1935 survey showed that 41 % of WPA artists were female and most were working class.⁴

But these gritty images were not the most popular style of art at that time. A number of artists from rural states were making paintings that gave a heroic and positive image of the American Heartland. Thomas Hart Benton from Missouri, Grant Wood from Iowa, and John Steuart Curry from Kansas were the best-known of this "Regionalist" movement. None of these men were unsophisticated; all had an awareness of the modern styles, abstraction, and they brought that sensibility to their images of stoic, strong American figures. Benton would go on to teach a young painter from Cody, Wyoming, named Jackson Pollock at the Art Students League in New York.

Regionalism was in line with the democratic ideals of President Franklin

Roosevelt's New Deal, although there is also a nationalistic quality to the stereotypical figures pictured by these artists. The extremity that the country found itself in required a more positive, hopeful art that found its expression in Regionalism.

A discussion of Grant Wood's iconic *American Gothic* can be seen at *Grant Wood, American Gothic* **Authored by:** Dr. Beth Harris and Dr. Steven Zucker.



Grant Wood, *American Gothic*, 1930, oil on beaverboard, 30-3/4 × 25-3/4", The Art Institute of Chicago. PD Art Provided by: Khan Academy. License: CC BY-NC-SA: Attribution-NonCommercial-ShareAlike

Additional Resources:

<https://www.theartstory.org/artist/wood-grant/life-and-legacy/>

<https://www.lib.iastate.edu/about-library/art/grant-wood-murals/home-economics-panel>

https://www.moma.org/learn/moma_learning/dorothea-lange-migrant-mother-nipomo-california-1936/

Lupkin, Paula, and Penny Sparke. *Shaping the American Interior: Structures, Contexts and Practices*. Routledge, 2018, <https://doi.org/10.4324/9781315520735>.

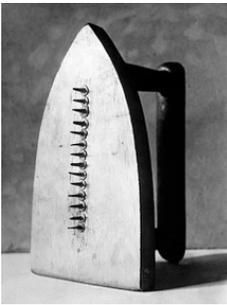
Watch Documentary Film:

Dorothea Lange Grab a Hunk of Lightning <https://www.kanopy.com/en/product/132486>

5.8 Americans in Paris

Please Read Burns, Emily C. "of a Kind Hitherto Unknown": *The American Art Association of Paris in 1908*. , 2015. Internet resource. <http://www.19thc-artworldwide.org/spring15/burns-on-the-american-art-association-of-paris-in-1908>

Man Ray, *The Gift*



Man Ray, *Gift*, c. 1958 (replica of 1921 original), painted flatiron and tacks, 15.3 x 9 x 11.4 cm (The Museum of Modern Art, New York)

The American artist Man Ray (born Emanuel Radnitzky) arrived in Paris in 1921. Within a year, the artist had his first solo show at a Parisian gallery. Among the works he exhibited was one unlisted sculpture: the object, which he called *The Gift*, was an everyday flatiron with brass tacks glued in a column down its center. According to Man Ray in his autobiography *Self-Portrait*, the object was made quickly, in a bout of inspiration, the day of the gallery opening.

What do we make of Man Ray's relatively simple, yet subversive act of presenting a modified

household appliance as a work of art? The flatiron – intended to smooth wrinkles from fabric – has been rendered useless with the addition of a row of brass tacks. We are perhaps expected to react the way the store owner supposedly did when Man Ray purchased these items, by exclaiming, “But you’ll ruin the shirt if you put tacks there!”



Samuel Kravitt, *A Sister's Hands Ironing*, c. 1931-36, photo, Hancock Shaker Village, Massachusetts (Library of Congress)

Dada, or the nonsense of the everyday

Before arriving in Paris, Man Ray was associated with the New York Dada group, which included the artist Marcel Duchamp. As a loosely-affiliated group of like-minded artists, they were particularly interested in using humor and antagonism to question the definition of a work of art. Re-defining art was prevalent in Duchamp's Readymades, such as his *Bicycle Wheel*, a sculpture made by conjoining a bicycle wheel and a stool, two utilitarian objects.

The Surrealist object



Marcel Duchamp, *Bicycle Wheel*, 1951 (third version, after lost original of 1913), metal wheel mounted on painted wood stool, 129.5 x 63.5 x 41.9 cm (The Museum of Modern Art, New York)

Although made in the spirit of Dada, Man Ray's *The Gift* prefigured by several years a key artistic practice that would develop within the Surrealist movement: the "Surrealist object," a type of three-dimensional art work that included found objects, modified objects, and sculpted objects.

The Surrealist object—one of many literary and visual practices in the movement—became prominent beginning in 1936, after its association with a series of extravagant international expositions organized in London and Paris. Surrealism had been first publicly announced in 1924, with the publication of André Breton's first "Manifesto of Surrealism." Stridently activist, Surrealists sought to release society from cultural constraints and the need to conform to social norms, which they felt curtailed people's desires to live as they wished.

Function/Dysfunction

Of the many types of Surrealist objects that were produced, two important features are present in Man Ray's *The Gift*. First, an everyday object has been changed so that its original function is denied. Indeed, the artist's relatively simple addition of tacks transforms a useful device into a destructive one.

Second, Man Ray's alteration gives a common object a symbolic function. The flatiron, associated with social expectations of propriety and middle-class values, becomes a subversive attack on social expectations. Even if Man Ray's tack-lined iron is no longer used for pressing clothes, the object resonates with ruinous, violent possibilities.

Denial and destruction

While denial and destruction are qualities are not intrinsic to all Surrealist art, there are striking examples, like *The Gift*, that show Surrealists working with banal objects to question the viewer's expectations, and force us to re-evaluate the function of those objects in our lives.



Wolfgang Paalen, *Articulated Cloud*, umbrella in foam, 1938

Wolfgang Paalen's work from 1938, *Articulated Cloud*, an umbrella crafted from spongy foam, denies the object's intended function by causing water to be absorbed rather than repelled. It also makes the umbrella rather useless for anyone seeking shelter from rain.

Another object by Man Ray—a metronome with a photograph of a woman's open eye clipped to it—adds an ominous sense of relentless observation to an ordinary musician's timing instrument. Man Ray's title of the piece, *Object to Be Destroyed*, seems mysterious at first. But

when we consider the psychological effects of such obsessive observation—and think about what kind of impulses such regulations might evoke – the artist’s title becomes easier to understand.



Man Ray, *Indestructible Object (or Object to Be Destroyed)*, 1964 (replica of 1923 original), metronome with cutout photograph of eye on pendulum, 22.5 x 11 x 11.6 cm (The Museum of Modern Art, New York)

No longer a simple time-keeping device, *Object To Be Destroyed* summons feelings of irritation over being watched, and powerlessness in the face of endless time. There is no means to stop the cycle, except to destroy the object itself.

Don't touch the art!

The violent implications of *The Gift* and other Surrealist objects by Man Ray came to fruition in 1957 when *Object to Be Destroyed* was lost during a Man Ray retrospective. Varying stories exist as to the fate of the sculpture. In his autobiography, Man Ray recounts that a group of students visited the exhibition and caused a scene, during which one of them walked off with the sculpture, and it was never seen again. Numerous historians, however, state that during the exhibition one of the students took the title literally and smashed it with a hammer.

Whether stolen or smashed, *Object to Be Destroyed* no longer existed. This compelled Man Ray to remake the sculpture, but he pointedly changed the title to *Indestructible Object*.

Additional Resources:

Andre Breton, *First Manifesto of Surrealism*, 1924

Man Ray; *Prophet of the Avant-Garde*, American Masters Series on PBS.org (September 17th, 2005)

Alias Man Ray: The Art of Reinvention, Exhibition at The Jewish Museum (November 15, 2009 – March 14, 2010)

Alexander Calder

<https://smarthistory.org/alexander-calder-mobile/>

Lee Miller

Larmes (Tears)



Main Image
© IN COPYRIGHT / © Man Ray Trust ARS-ADAGP
🔍 🔍 🔄 🛒 (ORDER THIS IMAGE)

Screenshot of Man Ray, *Larmes (Tears)*, 1932 – in the collection of the Getty Museum



David Sherman, *Lee Miller, Lee Miller in Hitler's Bathtub*, 1945

WATCH: Griffiths, Teresa, Rachel Hooper, and Charlotte McCurry. *Capturing Lee Miller.*, 2021. Internet resource. <https://www.tv.org/video/documentaries/capturing-lee-miller>

Josephine Baker

<https://usso.uk/ebony-venus-josephine-baker/>

Recent news: <https://www.nytimes.com/2021/08/22/world/europe/josephine-baker-pantheon-burial.html>

For Further Research:

Quemin, Alain. "Art and the City: Contemporary Art Galleries Districts in Paris from the End of the 19th Century until Today." *Arts*, vol. 11, no. 1, Jan. 2022, p. 20. Crossref, <https://doi.org/10.3390/arts11010020>.

Catherine Slessor. "A House for Josephine." *The Architectural Review*, vol. 243, no. 1449, Emap Limited, 2018, p. 24-.

https://www.artspace.com/magazine/interviews_features/meet_the_artist/from-the-cover-of-vogue-to-the-bathtub-of-hitler-lee-millers-fierce-and-fascinating-life-as-a-war-55960

5.10 Mexican Muralism



Diego Rivera Detroit Industry Murals, Rivera Court, Detroit Institute of The Arts (DIA), 1932-33

Explore the murals here: <https://www.dia.org/art/collection/object/detroit-industry-murals-58537>

Diego Rivera Detroit Industry Murals <https://smarthistory.org/rivera-detroit-industry-murals/> – Linda Downs



View toward the south-east (detail), Diego Rivera, Detroit Industry murals, 1932-33, twenty-seven fresco panels at the Detroit Institute of Arts (photo: Lars K. Christensen, CC BY-NC-ND 2.0)

The impact of the Great Depression

When the Mexican artist Diego Rivera arrived in Detroit in 1932 to paint these walls, the city was a leading industrial center of the world. It was also the city that was hit the hardest by the Great Depression. Industrial production and the workforce were a third of what they had been before the 1929 Crash.

Rivera arrived days after an infamous Hunger March where thousands of unemployed workers walked from downtown Detroit to the gates of the Ford Motor Company River Rouge plant to demand employment. Armed Ford security guards met them, panicked, shot into the marchers and killed six people. This confrontation became known as the Battle of the Overpass. The workers were shut out of the Ford factories, but Rivera put them to work in the heart of the

museum.

East wall

The space he was given to paint was aligned on an east/west/north/south axis. Rivera utilized this architectural

orientation in a symbolic way. On the east wall, the direction of the sunrise, beginnings, new life, he represented a child in the bulb of a plant cradled by two plowshares and framed on either side by hefty nudes holding grain and fruit—symbolizing bountiful harvests. These panels introduce some of the world’s earliest technology in agriculture.

North and south walls

The manufacture of the 1932 Ford V-8 at the Ford Motor Company’s River Rouge plant is captured in the two major panels on the north and south walls.



View of north wall (detail), Diego Rivera, Detroit Industry murals, Detroit Institute of Arts (photo: quickfix, CC BY-SA 2.0) North wall (detail), Diego Rivera, Detroit Industry murals, 1932-33, twenty-seven fresco panels at the Detroit Institute of Arts (photo: quickfix, CC BY-SA 2.0)

On the south wall, the wall of light, the exterior of things, Rivera painted the assembly of the body of the car on the south automotive panel. The parts stamped out at the stamping press on the right then are welded in the welding buck in the upper center. Surrounding this image are painting, upholstering and the final assembly where the chassis is joined to the body. At the end of the assembly line is a finished tiny red car.

The only machine that has been slightly altered is the stamping press because Rivera saw in it a resemblance physically and symbolically to the famous and feared ancient Aztec statue that was believed to have caused death and destruction when it was unearthed in Mexico City in the 18th century. It is now known as the representation of Coatlicue, the creation goddess. Cuatlicue was both a creator and destroyer of life. She was fed human hearts in order to maintain the order of the universe. The Coatlicue/stamping press presides over the sacrifice of workers through repetitive and physically demanding factory jobs.

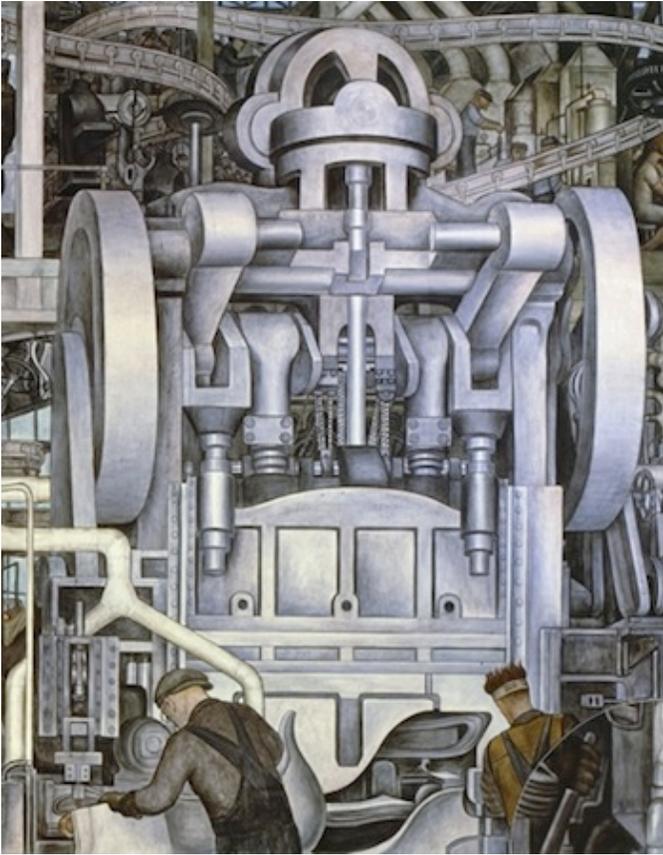


View of east wall (detail), Diego Rivera, Detroit Industry murals, Detroit Institute of Arts (photo: Maia C, CC BY-NC-ND 2.0) East wall (detail), Diego Rivera, Detroit Industry murals, twenty-seven fresco panels at the Detroit Institute of Arts (photo: Maia C, CC BY-NC-ND 2.0)

On the north wall, the direction of darkness, and the interior of things—Rivera captured all the processes related to the assembly of the motor. The blast furnace glows orange and red at extreme temperatures to make molten steel that is poured into molds to make ingots that are then milled into sheets. All the major processes related to the manufacture of the motor of the car from mold-making in the upper left to the final assembly of the motor on the assembly line in the foreground are accurately rendered with engineering precision. The artist wove the processes together through the use of the serpentine conveyors and assembly lines. The composition is grounded by two rows of white milling machines that stand as sentinels in the center of the wall and march into the background to the blast furnace.



View of south wall (detail), Diego Rivera, Detroit Industry murals, Detroit Institute of Arts (photo: quickfix, CC BY-SA 2.0) South wall (detail), Diego Rivera, Detroit Industry murals, 1932-33, twenty-seven fresco panels at the Detroit Institute of Arts (photo: quickfix, CC BY-SA 2.0)



Stamping press on the south wall (detail), Diego Rivera, Detroit Industry murals, 1932-33, twenty-seven fresco panels at the Detroit Institute of Arts



Figures representing the diverse workforce on the northeast corner (detail), Diego Rivera, Detroit Industry murals, 1932-33, twenty-seven fresco panels at the Detroit Institute of Arts (photo: dfb, CC BY-NC-SA 2.0)

On the upper north and south panels Rivera painted gigantic red, black, yellow and white figures symbolic of the diverse workforce. Each has one of the raw materials that form the basis for the automobile industry—iron ore, coal/diamonds, sand and limestone. Rivera attributed the tensile strength of the raw materials with his conception of the character of each race. The red race he associated to iron ore; the black race to coal and diamonds; the yellow race with malleable sand; and the white race with the building material of limestone.

The west wall

The west wall, the direction of sunsets, endings, and last judgments, Rivera painted passenger planes and bombers. Here the constructive and destructive uses of technology are clearly presented. The panels below the planes depict a dove and a hawk to underscore the theme.

Controversy

The most controversial panel in 1932 was this small right hand panel on the north wall. Here a child is vaccinated in a medical laboratory surrounded by the animals that provided the serum. Rivera took this composition from Christian nativity scenes where the baby Jesus is attended to by Mary and Joseph and honored by three wise men. To Rivera, medical technology would be the new savior of mankind. He based the image of the child on the kidnapped Lindberg baby, Mary is based on the popular movie star of the time, Jean Harlow, and the doctor is a portrait of the museum



Bombs and planes on the west wall, symbolizing endings and last judgments (detail), Diego Rivera, Detroit Industry murals, 1932-33, twenty-seven fresco panels at the Detroit Institute of Arts (photo: dfb, CC BY-NC-SA 2.0)

director, William Valentiner. The three scientist/wise men he referred to as a Catholic, Protestant and a Jew—ecumenical wise/medical men.

A major controversy was sparked when the murals were publicly unveiled. Thousands of people signed petitions to either destroy or save them. The Catholic Church sparred with factory workers and college students and the press wrote articles for weeks. The museum held public speak-outs. The Detroit City Council considered a vote to whitewash them. In the end Edsel Ford publicly accepted them for the museum collection. The Detroit Industry murals remain today one of the most engaging, major modern works of the twentieth century.

Essay by Linda Downs

(<https://boisestate.pressbooks.pub/thecreativespirit/chapter/chapter-12-the-twentieth-century/>)

Frida Kahlo (6 July 1907 – 13 July 1954) was a Mexican painter known for her many portraits, self-portraits, and

works inspired by the nature and artifacts of Mexico. Inspired by the country's popular culture, she employed a naïve folk art style to explore questions of identity, postcolonialism, gender, class, and race in Mexican society.^[1] Her paintings often had strong autobiographical elements and mixed realism with fantasy. In addition to belonging to the post-revolutionary *Mexicayotl* movement, which sought to define a Mexican identity, Kahlo has been described as a surrealist or magical realist.

Born to a German father and a *mestiza* mother, Kahlo spent most of her childhood and adult life at La Casa Azul, her family home in Coyoacán, now publicly accessible as the Frida Kahlo Museum. Although she was disabled by polio as a child, Kahlo had been a promising student headed for medical school until a traffic accident at age eighteen, which caused her lifelong pain and medical problems. During her recovery, she returned to her childhood hobby of art with the idea of becoming an artist.

Her work was influenced greatly by her accident and her relationship with Diego Rivera.

Click and Explore Mexican Muralism here: <https://smarthistory.org/modernisms-1900-1980/latin-american-modernism/mexican-muralism/>

For further study:

View this talk with curators of the DIA



One or more interactive elements has been excluded from this version of the text. You can view them online here:
<https://ecampusontario.pressbooks.pub/artcultures/?p=222#oembed-1>

PART 6. MODERNISM - WW2

6.1 Hitler's destruction of Modern Art

Art in Nazi Germany – <https://smarthistory.org/art-in-nazi-germany/> – Dr. Nausikaa El-Mecky

Nazi art policy

How do you destroy an artwork? You can hide it, scratch it, tear it, put a slogan over it, burn it, or, as the Nazis did in 1937, simply show it to millions of people.

If you visited Munich in the summer of that year, you could see two spectacular exhibitions that were held only a few hundred meters apart. One was the *Great Exhibition of German Art*, showcasing recent leading examples of 'Aryan' art. The other was the *Entartete Kunst (Degenerate Art)* Exhibition, which offered a tour through the art that the National Socialist Party had rejected on ideological grounds. It was made up of art that was not considered 'Aryan' and offered a last glimpse before these works of art disappeared.



Great Exhibition of German Art catalogue cover, 1937 (left) and Entartete Kunst (Degenerate Art) exhibition, catalogue cover, 1937 (right)

The *Entartete Kunst (Degenerate Art)* Exhibition cleverly manipulated visitors to loathe and ridicule the art on exhibit, in part by erasing their original meaning. Until shortly before the exhibition, these paintings and sculptures had been displayed at the nation's greatest museums, but now they were the principal performers in a freak show. The shock-value was enhanced by only allowing over-18s into the exhibition. The lines for the *Degenerate Art* Exhibition went around the block. Inside, many pictures had been taken out of their frames, and were attached to walls that were emblazoned with outraged slogans. Rather than whispering respectfully, people pointed and snickered. The paintings and sculptures had lost their status as artworks, and were

now reduced to dangerous and outrageous rubbish.

Visual symbolism was important to the Nazis, and Hitler himself had been a painter, so it is not surprising that they dedicated significant resources promoting their ideals through art. So how was the decision made? How were 'degenerate' and 'Aryan' artworks selected? If you look at the works of art that were glorified and compare them to those that were attacked by the Nazis, the differences usually seem clear enough; experimental, personal, non-representational art was rejected, whilst conventionally 'beautiful,' stereotypically heroic art was revered. This seems like an obvious line to be taken by a totalitarian regime: everyone will find these artworks beautiful, and everyone will feel and think the same thing about them, without the risk of unwanted, random, personal, or unclear interpretations.



Opening of the Entartete Kunst exhibition at the Schulausstellungsgebäude, Hamburg, 1938



Adolf Hitler and Adolf Ziegler inspect the installation by Willrich and Hansen of the Degenerate Art exhibition in Munich, 1937

A simple decision

And the Nazis presented it as a simple decision, any true German would immediately be able to tell the difference. But in reality, a four-year battle was fought all the way to the top echelons of the Nazi hierarchy over what 'Aryan' art was supposed to be, exactly. The opinions on this could not have been more contradictory, and top Nazi officials such as Heinrich Himmler, Joseph Goebbels and Alfred Rosenberg championed the art they each preferred.

Surprisingly, before 1937, Goebbels—and many other Nazis—collected modern art. Goebbels had works of modern art in his study, his living room and was a fan of

many artists that eventually ended up in the Degenerate Art Exhibition. Heinrich Himmler was interested in mystical, Germanic art that harked back to a tribal past. Another influential Nazi, Alfred Rosenberg, liked the pastoral, romantic style that depicted humble farmers, rural landscapes and blond maidens.

Hitler would have none of it. He loathed Expressionism and modern art whilst pastoral idylls were not serious enough. Goebbels reversed himself and became one of the driving forces behind the *Degenerate Art Exhibition*, prosecuting the same artworks he had once enjoyed. Rosenberg also let go, albeit reluctantly, whilst Himmler changed tack and stole artworks by the wagonload behind Hitler's back throughout the war.

How was "Aryan" art defined?

In a sense, the concept of "Aryan" art was defined by what it was not: anything that was ideologically problematic (that did not fit with the extremist beliefs of the regime) was removed until there little left but an academic style that

celebrated youth, optimism, power and eternal triumph. Nevertheless, it remained difficult for even the most influential Nazis to understand the selection criteria for art sanctioned by the state.

Take for example Adolf Ziegler, who had been in charge of selecting the artwork to be exhibited in the *Great Exhibition of German Art*. Just before the show opened, Hitler visited in order to inspect the artwork chosen to represent the eternal future of Nazi Germany. He was not pleased with the selection his most loyal followers had made. On the 5th of June, 1937, Goebbels wrote in his diary that the Führer was “wild with rage” and subsequently issued a statement declaring “I will not tolerate unfinished paintings,” meaning that the exhibition had to be reconceived at the last minute.



Hitler and Ziegler judging the Great German Art Exhibition, 1937

Even opportunistic “hard-liners” like Adolf Ziegler, an artist favored by Hitler, were not quite able to fulfill their patron’s vision. However, it would not be right to conclude that the criteria for art that represented the ‘Aryan’ state appears to have been based principally on the eye of Adolf Hitler rather than a set of delineated characteristics. Even Hitler’s taste was not the ultimate indicator of ‘Aryan’ art: whilst planning what great artworks he would take from the conquered museums of Europe for his never-realized Führer-Museum, he was convinced by his newly appointed museum director that his taste was not up to standard for the world-class museum he envisaged. Rather than firing the man, Hitler deferred to this Dr. Hans Posse, despite the fact that he had recently been fired from his post as museum director in Dresden for endorsing “degenerate art.”

What was actually on display in the two exhibitions?



Ernst Barlach, *The Reunion* (*Das Wiedersehen*), 1926, mahogany, 90 x 38 x 25 cm (Ernst Barlach Haus, Hamburg), (photo: Rufus46, CC-BY-SA 3.0)

The *Degenerate Art* Exhibition mostly exhibited Expressionism, New Objectivism and some abstract art. Strangely, very few works came from Jewish artists, and a lot of artworks had until recently been favorites of many Nazis. Renowned works by artists such as Ernst Ludwig Kirchner, Karl Schmidt-Rotluff and Ernst Barlach now hung on walls marked with graffiti. The works ranged from quiet and traditional looking, such as Ernst Barlach’s *The Reunion* (*Das Wiedersehen*), 1926 which showed two poised, realistically carved wooden figures holding each other, to more grotesquely painted works, such as Otto Dix’ *War Cripples* (*Kriegskrüppel*), 1920. This work shows a procession of cartoonish yet morbid war veterans, painfully moving forward with the aid of pushchairs, prosthetic legs and crutches, smoking cheerfully, though one soldier’s face is half eaten away, revealing a rictus grin of clenched teeth.



Otto Dix, *War Cripples (45% Fit for Service)*, 1920, oil on canvas, lost work



Arno Breker, *Decathlon Athlete (Zehnkämpfer)*, 1936, bronze

In contrast, the *Great Exhibition of German Art* showed art with the hallmarks of classical tradition, large sculptures of tall and muscular bodies and paintings of heroic soldiers by artists such as Josef Thorak and Arno Breker. Prominent position was given to Breker's *Decathlete ('Zehnkämpfer')* and *Victory ('Siegerin')*, both made in 1936, showing two bronze figures over three metres high, their impersonal facial expressions and perfectly proportioned bodies almost archetypal examples of the classical style.

However, in later editions of the *Great Exhibition of German Art*, works that did not fit the ideals of beauty, youth and optimism crept back in. Realistically painted works depicting soldiers despairing in the trenches by Albert Heinrich and sad, emaciated figures like the bust *Der Walzmeister* by Fritz Koelle began to share the space with oversized muscular bronze men and paintings of serene nude women.

The random nature of Nazi art policy continued after these exhibitions closed. Breker and Thorak, superstars of the Nazi regime, actually had some works branded as degenerate (though this was quickly covered up), whereas the artist Emil Nolde, who joined the Nazi party and was an early and enthusiastic supporter, had been issued a so-called *Malverbot* forbidding him to paint even in the privacy of his own home. He received regular visits from the Gestapo, the secret police, who came to

touch his brushes to ensure that they had not been used. Nolde became a water-color painter. The brushes dried a lot faster than with oil paint. Essay by Dr. Nausikaä El-Mecky



View of sculpture exhibited at the Haus of German Art, n.d.

Additional Resources:

Website for this building today: The House of Art

Dr. Nausikaa El-Mecky, “Monuments men are all the rage, but we’re still afraid of Nazi art,” *The Conversation*
Culture in the Third Reich: Disseminating the Nazi Worldview
A Teacher’s Guide to the Holocaust
Excerpt of Hitler’s Speech at the inauguration of the House of German Art

Explore: <https://www.canada.ca/en/heritage-information-network/services/collections-documentation-standards/holocaust-research-art-museums-galleries.html>

WATCH: The Rape of Europa – The Systemic Theft and Destruction of Europe’s Art Treasures. Dir. Nicole Newnham, Bonni Cohen, Richard Berge. Menemsha Films, 2008. Kanopy. Web. 8 Aug. 2022.
<https://www.kanopy.com/en/fanshawec/video/2874844> <https://kanopy.com/video/rape-europa-0>

6.2 Postwar Development - Work in Progress

Before the War:



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://ecampusontario.pressbooks.pub/artcultures/?p=236#oembed-1>

Watch And Explore:

<https://www.pbs.org/video/sears-house-kits-ue0dm4/>

Sears Archives. *Sears Homes 1908-1914*. www.searsarchives.com/homes/1908-1914.htm.

Sears Home Catalog from 1908: <https://archive.org/details/Sears19084thEdRJSCover>

Many more prefab and kit catalogs can be found here: <https://archive.org/details/buildingtechnologyheritagelibrary>

During the War:



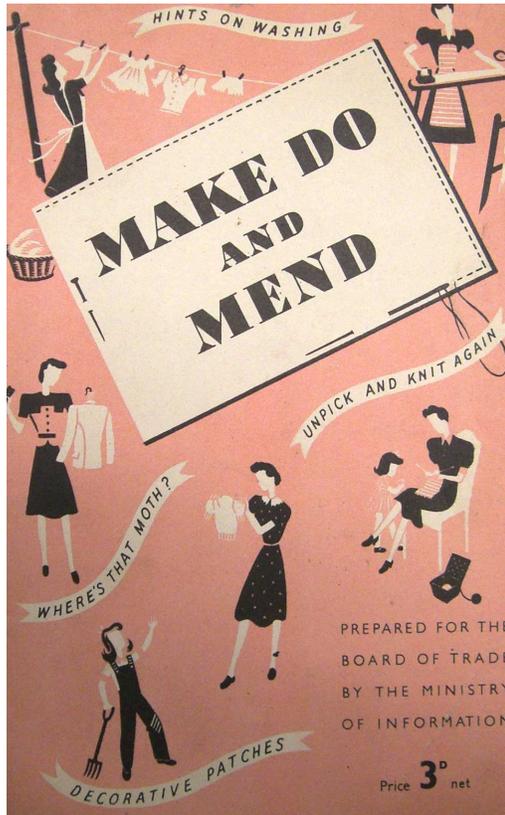
One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://ecampusontario.pressbooks.pub/artcultures/?p=236#oembed-2>

MAKE DO and MEND

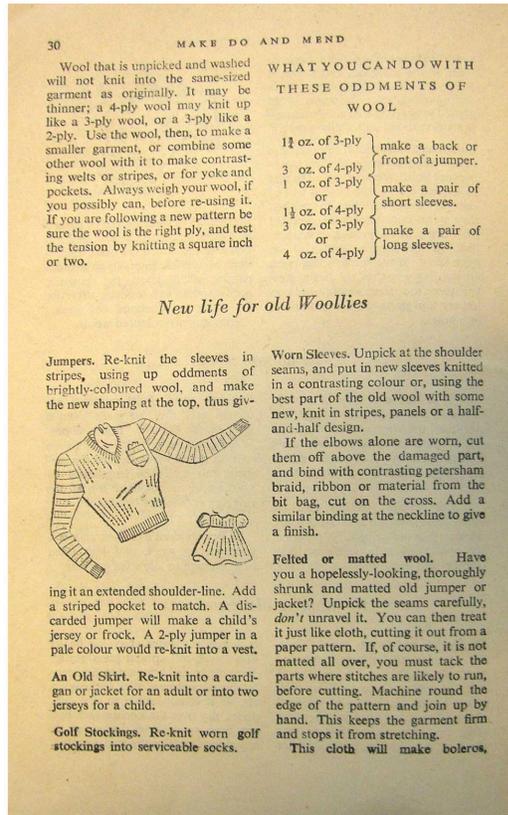
Watch:

“History: Living with Rationing,” directed by Anonymous, produced by Brook Lapping Productions. ,

Teachers TV/UK Department of Education, 2010. Alexander Street, <https://video.alexanderstreet.com/watch/history-living-with-rationing>.



Make Do and Mend Catalogue, 1940s <https://www.bl.uk/learning/timeline/item106365.html>



Utility Furniture

Please Read: Reimer, Suzanne, and Philip Pinch. "Refurnishing Homes in a Bombed City: Moral Geographies of the Utility Furniture Scheme in London." *London Journal*, vol. 46, no. 1, Routledge, 2021, pp. 26–46, doi:10.1080/03058034.2020.1753350. <https://www.tandfonline.com/doi/full/10.1080/03058034.2020.1753350>

Pinch, Philip, and Suzanne Reimer. "Nationalising Local Sustainability: Lessons from the British Wartime

Utility Furniture Scheme." *Geoforum*, vol. 65, Elsevier Ltd, 2015, pp. 86–95, doi:10.1016/j.geoforum.2015.07.014. <https://doi.org/10.1016/j.geoforum.2015.07.014>

Explore: <https://museum.wales/articles/2168/Rationing-furniture-during-the-Second-World-War-/>

Following the War:

IKEA

The screenshot displays a digital platform interface for the IKEA Museum. At the top, a horizontal timeline navigation bar includes labels for 'Our Roots', '1940s', '1950s', '1960s', '1970s', '1980s', '1990s', '2000s', '2010s', and '2020s', along with a search icon and the word 'Search'. The main content area is titled '1940s' in large, bold, black font. Below the title is a video player showing a black and white photograph of a large, multi-story wooden building. A play button icon is overlaid on the video, with the text 'Play 4m 31s' next to it. To the right of the video player, there is a text block: 'The swinging '40s' The war ends and neutral Sweden gets a head start, boosting its economy and sense of community. From playing shop as a small boy, Ingvar Kamprad founds IKEA and a new era is dawning.' To the right of the main content area is a large video thumbnail featuring a man sitting on a wooden bench. The text 'Meet Ingvar Kamprad' is overlaid in large white font, with 'The playful businessman.' in smaller white font below it. At the bottom of the screenshot, there are two smaller images: on the left, a small green wooden shed in a grassy area; on the right, a close-up of the blue and yellow IKEA logo on a white fabric surface.

Screenshot of IKEA Museum Digital platform, 2022

Explore and Watch

Explore: <https://ikeamuseum.com/en/digital/the-story-of-ikea/>

WATCH:

(2012). Ingvar Kamrad: The Man Who Has Furnished The Planet [Video file]. Upside Television. Retrieved August 8, 2022, from Kanopy.

<https://fanshawec.kanopy.com/video/ground-breakers-ingvar-kamprad>

The New Look

Exercises

READ: Palmer, Alexandra. Dior's Scandalous New Look. Spring 2010. https://www.rom.on.ca/sites/default/files/magazine/spring10_feature.pdf. 25 September 2016.

Explore: <https://artsandculture.google.com/story/christian-dior-the-new-look-the-metropolitan-museum-of-art/kwWhkJHJ-Ok8UIg?hl=en>

Case study: 1952 – CHRISTIAN DIOR, LA CIGALE

Natalia Boyce, Edited by Jennifer Lorraine Fraser

Posted by Natalie Boyce | <https://fashionhistory.fitnyc.edu/1952-christian-dior-la-cigale/>



Fig. 1-Christian Dior, *La Cigale*, 1952

La Cigale is a sharply structured gown by Christian Dior for his 1952 A/W collection *Profile Line*. This collection followed the lines of his *New Look* style and added contrasts in color and shape.

ABOUT THE LOOK

La Cigale was designed by Christian Dior for the House of Dior and was presented to the public as part of his 1952 Fall/Winter collection “*Profile Line*” (Fig. 1), which featured a distinctive sharp silhouette. This example, possibly made for a department store, is made of a blend of cotton, rayon and acetate, and has an unknown understructure, but is almost certainly supported by a stiff petticoat. At the time, *Town & Country* labelled it a “day-length dinner dress” (139).

The dress—perhaps like the cicada it is named after—is rigidly structured, cinched tight at the waist and built out almost in points around the hips. The upper portion of the dress consists of long sleeves and round collar with a narrow and deep opening that stops around the level of the bust point. At the smallest part of the waist, a knot is tied in self-trim. The darts on the bust are Y-shaped, and the skirt has multiple unusual seams. As the Metropolitan Museum of Art explains:

“the dress becomes the housing of the fashionable posture now required by its apparent weight: the skirt is cantilevered at the hipbone—hip forward, stomach in, shoulders down, and the back long and rounded. Dior employed shaped pattern pieces to mold the bodice to the body and likewise to allow for the dilation at the hips.”

“*La Cigale*” features moiré fabric, which can be likened to shimmering fiber lines in a plank of wood. The fabric is gray, but depending on the light can take on a beige or purple tone. The original gown was designed in gray moiré ribbed silk ottoman, a very heavy fabric perfect for this structured design.



Fig. 2 – Christian Dior (French, 1905–1957). “La Cigale” in *Vogue* (New York), Vol. 120, Iss. 4, (Sep 1, 1952). Photographed by Frances Mclaughlin-Gill. Source: ProQuest

ABOUT THE CONTEXT

It is important to note that only a few years prior to “La Cigale,” Christian Dior popularized one of the most revolutionary (some might say regressive) trends in modern fashion history—the so-called New Look. During World War II (1939–45), the fashion industry had made sacrifices to support the war effort, limiting yardage and fabric selection. In early 1947, Dior presented his New Look—a cinched-in, often boned, silhouette paired with ample skirt volume (Fig. 3)—to France. The decade that followed was considered the ‘golden age’ of couture by Dior himself, and he sent an array of new silhouettes down the runway each season. During this time, Dior drew inspiration from flowers and the feminine shape—a definitive break with the stream-lined and utilitarian war styles. In *Dior: The New Look Revolution* (2015), Laurence Benaïm states that “for Christian Dior, a well-defined waist indicated youth” (89).

“La Cigale” embraces the same feminine silhouettes of the New Look—protruding breasts and hips, a cinched waist, small shoulders, and a large, long skirt—that Dior established five years earlier. In *The History of Modern Fashion from 1850* (2015), Daniel James Cole and Nancy Diehl explain that there were two consistent silhouettes throughout the 1950s. One was a narrow skirt fitted to the hips, and the other “featured a full skirt created by either gores or gathers and a fitted bodice” (235). *Vogue* in 1952 agreed, writing “Slim skirt of full skirt, every Dior dress

has a figure that’s emphatically defined” (Daves 165). As seen in figure 2, the skirt of “La Cigale” is the latter style; the rigid structure creates a very full skirt and outlines the exaggerated feminine silhouette key to the New Look.

“La Cigale” was well-received by critics upon its debut. *Vogue* editor Jessica Daves called “La Cigale”: “the Queen of Hearts skirt” in her September 1952 “Paris Collections” report (165) and described “La Cigale” (Fig. 1) in particular as:

“a masterpiece of construction and execution, the new, full, formed Dior skirt, falling away from a stiff yoke and a superbly moulded bodice. ‘La Cigale’—in pearl-grey ottoman moire, for late day.” (165)

In *Harper’s Bazaar* (Fig. 6), Carmel Snow described “La Cigale” as constructed of “gray moiré, so heavy it looks like a pliant metal,” (Snow 210). In their introduction of the ensemble the same month, *Town and Country* magazine points out “the panniered hips in the manner of a Velázquez infanta, the sculptured bodice, the slit of the neckline” (139). The author was referring to the series of portraits of Spanish princesses done by Diego Velázquez in the seventeenth century. As seen in the 1659 painting in figure 3, the gowns that were in style for the Spanish court at this time feature extremely wide skirts with extended hips that were supported by a boned understructure similar in spirit to “La Cigale.”

All Dior gowns had similar understructures during this time – built-in corsetry and boned and stuffed underskirts. Dior used similar techniques for the waist on the gown on the right in figure 5, which was named “Passacaille” and also utilized moiré silk.

In *Mystique and Identity: Women’s Fashions of the 1950s* (1984), Barbara Schreier discusses the hidden structures of couture dresses:



Fig 3. -Diego Rodriguez de Silva y Velázquez (Spanish, 1599-1660). *Infanta Margarita Teresa (1651-1673) in a blue dress*, 1659. Oil on canvas; 125.5 × 106 cm. Vienna: Kunsthistorisches Museum, Gemäldegalerie, 2130. Source: KMW

“[Dior] devised special boned corsets to cinch in the waist and push up the breasts, and his skirts were shaped with padding, pleats, and stiffened linings. A woman had only to step into a Dior gown; the interior scaffolding did the rest.” (10)

Among positive press, there was some outrage due to the amount of material needed to make dresses like “La Cigale.” This stemmed from World War II restrictions, as cloth had been heavily rationed and large skirts were still seen as a luxury in the early fifties.



Fig. 4 – Christian Dior (French, 1905–1957). *La Cigale*, Photographed by Richard Avedon for *Harper's Bazaar*, Vol. 85, Iss. 2890, (September 1952): 211. Source: ProQuest

1952): 209–211. The Harper's Bazaar Archive.

Iconic photographers of the time like Richard Avedon captured Dior's pieces in ways that matched the garments' elegance and beauty (Fig. 4). While Dior designs were considered haute couture, this particular dress was also licensed to be sold at department stores in America: Henri Bendel, Kaufmann's, I. Magnin, and Marshall Field's, amongst others (Snow 210). One of the silk moiré couture examples, complete with Dior bolduc (a white tape label with a unique number), is retained in the collection of the Kyoto Costume Institute (Fig. 7).

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Case Study & Pre-fab

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Walter Gropius and The General Panel Corporation, *The General Panel Residence on North Nichols Canyon Road in the Hollywood Hills, 1951* <https://www.laconservancy.org/locations/general-panel-residence>

The Dream of the Factory-Made House by Walter Gropius and Konrad Wachsmann - 9. The General Panel Corporation by Walter Gropius and Konrad Wachsmann - Originally published in 1984

Gropius, W., & Wachsmann, K. (2021). 9. The General Panel Corporation. In *The Dream of the Factory-Made House*. <https://doi.org/10.1162/a8667414.209f27d1> <https://mitp-arch.mitpress.mit.edu/the-dream-of-the-factory-made-house>

Watch this program detailing the new interior materials and technology available after the war, and the warnings that came with them. For more research into the issues of technology and materiality review sources under the chapter Materials and History



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6.3 Environmental Modern, Biorealism & Tech - USA

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Buckminster Fuller



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a. Chapter 3 The Architecture of Travel; 3.6 – Railway Stations pp 48 – 54; 3.7 Grand Central Terminal pp. 54 – 59

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c. Chapter 6 Architecture of the Senses – Experiencing the Airport; 6.5 Art in Airports pp. 149 – 158

Lina Malphona; Building Silicon Valley. Corporate Architecture, Information Technology and Mass Culture in the Digital Age <https://hpa.unibo.it/article/view/9662>

6.5 Residential Speculation. Architectural experiments and real estate in the formation of postwar American suburbs - Daniel Díez Martínez

Residential Speculation. Architectural experiments and real estate in the formation of postwar American suburbs

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ABSTRACT

Housing is at the crossroads between architectural and real estate speculation. However, such an encounter is not always virtuous. By analyzing the housing production in the United States during the postwar period, this article shows how the power of real estate developers, and their strong lobbying within state agencies, ended up strangling architectural speculation.

Keywords: speculation; critique; design; essay; competition

The end of the Second World War marked the beginning of a development frenzy that would forever change the landscape of the United States. The need to relocate more than ten million veterans,¹⁰ the postwar 'baby boom',¹¹ and the pressing need for housing that the country dragged since the Great Depression¹² created a scenario that experts forecasted as "the greatest home building and buying activity on record in America" (Davis, 1944:33). In fact, between 1940 and 1950, a total of 8.7 million new houses were built in the United States. Housing construction grew 23.6 % in these ten years, although in specific areas such as California, the figure climbed to 57.2 % (Hine, 1989:176). The country had left behind economic difficulties and new possibilities opened up for the middle class. Thus, while in 1940 only 43.6 % of the Us population owned the house they lived in, a decade later, in 1950, the rate of proprietors had increased by 11.4 points and amounted to 55 %. During the following decade, in 1960, it would reach 61.9 % (U.S. Census Bureau, 2011).

This frantic rate of housing construction was accompanied by a model of urban development that offered a center devoted to financial and commercial activities, connected through a network of highways to a periphery of spacious, low density residential areas, thus combining the functional zoning principles of modern European urbanism reflected in the Charter of Athens with the American ideals of individualism in Frank Lloyd Wright's Broadacre City. The suburban single-family house for a couple with one or two children¹³ became the national standard and was held as "the spatial

representation of American hopes for the good life” (Hayden, 2002:55). The domestic sphere ceased to be a trivial question and was transformed into a laboratory for architectural experimentation that allowed architects and designers to venture into the formal and tangible expression of the post-war ‘American Dream’ myth.

The following article explores the tension derived from the coexistence of initiatives with clear experimental features – such as the project for building houses in MoMA’s sculpture garden New York or the Case Study House program promoted by *Arts & Architecture* magazine – with the business activity of large real estate developers, who were in the end the actual people in charge of building the new neighborhoods of postwar American suburbs. Thus, this text intends to demonstrate the understanding that existed between theoretical approaches and business practice, especially so in the construction techniques and serial manufacturing deployed in the building of these developments. Moreover, the article also explores the imbalance of forces between both worlds, which resulted in these settlements becoming the maximum expression of the greed of builders and house sellers, instead of entities representative of their dwellers needs or an actual reflection exercise on behalf of architects of the time.



Source: Photographic Archive, Exhibition Albums, 151.7. The Museum of Modern Art Archives, New York. IN151.7. © The Museum of Modern Art, New York.

Figure 1 Installation process of Buckminster Fuller’s Dymaxion Deployment Unit (DDU) in the garden of MoMA New York, October 1941.

Reconversion experiments: towards a new industrial prefabricated domesticity

The war greatly altered the image that Americans had of large corporations in the country. Its role in the manufacture of weapons had been key for the Allies victory,¹⁴ which led to a collective spirit of unconditional support to private enterprises. Likewise, postwar design culture incorporated a blind faith in American industry and its mechanization processes, so that everything related to technical and technological issues acquired an unprecedented relevance.



Source: Ezra

Stoller, 1949. *The Museum of Modern Art Exhibition Records*, 405.3. The Museum of Modern Art Archives, New York. IN405.12, IN447.5. © The Museum of Modern Art, New York.

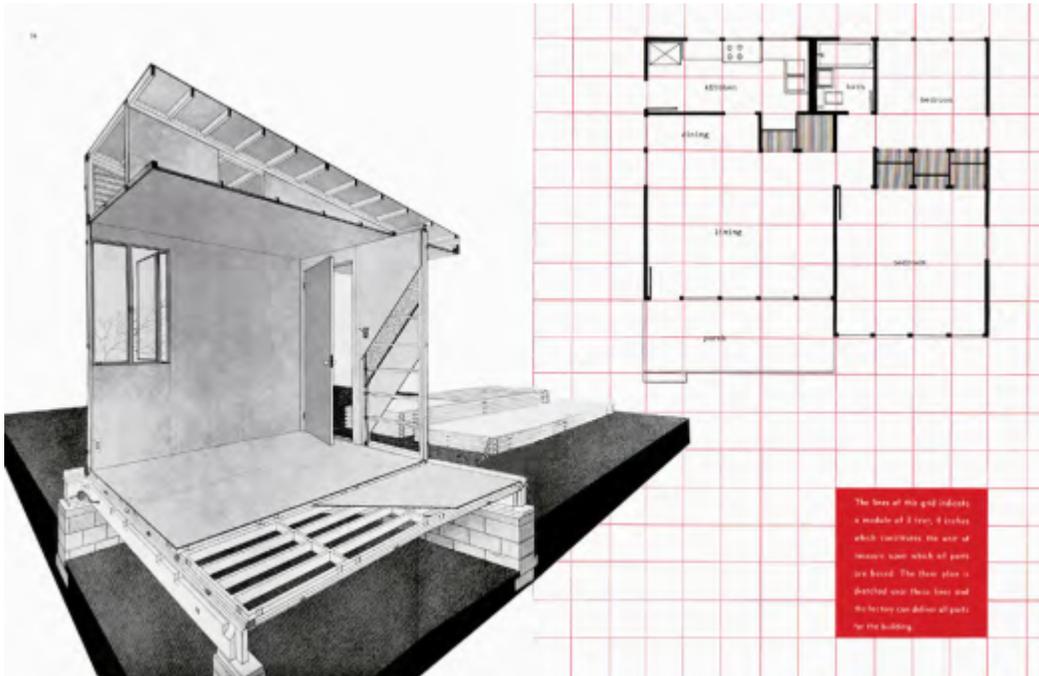
built for the exhibition *The House in the Museum Garden* (MoMA, New York, 1949); 2B) Gregory Ain, House built for the exhibition *Exhibition House* (MoMA, New York, 1950).

The real estate fever unleashed after the war placed the domestic space at the center of a new technological, economic, and cultural revolution, so, the architectural thought of the time defended the thesis that the housing market had to absorb all of this new technological capital. By 1945, serial production applied to housing, assembly lines and new prefabrication systems were consolidated. New materials emerged while existing ones were improved; ideas such as programmed obsolescence were indoctrinated, whereas air conditioning, aluminum carpentry, double layer glass, fluorescent light tubes, steel profiles, plywood, or plastic materials immediately became the main characters in postwar domestic architecture. Architecture and the industry were finally progressing next to each other, which led to the emergence of convincing arguments in favor of a truly mechanized Modern Movement.

Sponsored by the Army, architecture magazines, cultural institutions, or business associations, the forties featured a proliferation of essays with a clear experimental vocation and theoretical tone, although with their roots embedded in the country's reality and technical possibilities available at the moment. The MoMA New York bet heavily on this type of initiatives during the 1940s, launching an exhibition agenda focused on the interweaving of industrial design, architecture and war,¹⁵ complemented with the building of prototypes in its sculpture garden. In October 1941, Buckminster Fuller's Dymaxion Deployment Unit (DDU) became the first full-scale structure built in MoMA's garden. After the war, two more would follow, designed by Marcel Breuer (*The House in the Museum Garden*, 1949) and Gregory Ain (*Exhibition House*, 1950). On the other side of the country, in California, *Arts & Architecture* magazine launched competitions such as *Design for Postwar Living* (April 1943) or the legendary *Case Study House* (January 1945), which stimulated the cooperation between architects and construction products manufacturers, in a joint research venture that shared the idea of a military-industrial reconversion applied to architecture (Entenza, 1945:39).

For a country dealing with a gigantic demand for housing, reaching an efficient method for mass production that reduced both budgets and execution times became an obsession resulting in countless experimental projects that explored the possibilities of standardized solutions and typified designs. Thus, the Eames bragged that the steel profiles frame in their dwelling, the *Case Study House 8*, had been assembled by five men in only sixteen hours (Eames, 1950:94), a record that would soon defeat Raphael Soriano with his prototype for the construction company Eichler Homes: "three workmen needed only two and a half hours to erect the modular framework and roof decking on the 5-room, 2-bath Eichler home," stated an advertisement for the United States Steel company published in *Arts & Architecture* magazine on December 1955. On the other hand, Walter Gropius and Konrad Wachsmann patented *The Packaged House*, a housing project entirely prefabricated according to a strictly modulated but flexible system, based on the repetition of standardized components of easy assembly and transportable in packages (A&A, 1947). Architects ran all kinds of projects that filled the pages of architecture magazines and patent offices to fuel the debate on the middle-class house of "194x",

as Architectural Forum called the initial post-war period. However, the experience that was yet to come posed a quite different scenario from the one designed on their drawing boards.



Source: «House in

industry. A system for the manufacture of industrialized building elements by Konrad Wachsmann and Walter Gropius» (*Arts & Architecture*, Nov. 1947).

Figure 3 Walter Gropius & Konrad Wachsmann, The Packaged House.

Companies take command: housing for all and the configuration of a new suburban landscape

Implementation of mass-production processes was undoubtedly a determining growth factor for housing construction and sale rates during postwar years. Communities such as those developed by the Levitt & Sons company, known as Levittown, refined a constructive method that provided really low prices and execution times. In 1950 *Time* magazine devoted a cover to its president, William Levitt, who was treated like a true national hero for having dared “to be the most potent single modernizing influence in a largely antiquated industry” (*Time*, 1950: 68). The magazine analyzed the construction of the Levittown at Long Island, New York:

On 1,200 flat acres of potato farmland near Hicksville, Long Island, an army of trucks sped over new-laid roads. Every 100 feet, the trucks stopped and dumped identical bundles of lumber, pipes, bricks, shingles and copper tubing—all as neatly packaged as loaves from a bakery. Near the bundles, giant machines with an endless chain of buckets ate into the earth, taking just 13 minutes to dig a narrow, four-foot trench around a 25-by-32 ft. rectangle. Then came more trucks, loaded with cement, and laid a four-inch foundation for a house in the rectangle. After the machines came the men. On nearby slabs already dry, they worked in crews of two and three, laying bricks, raising studs, nailing lath, painting, sheathing, shingling. Each crew did its special job, then hurried on to the next site. Under the skilled combination of men and machines, new houses rose faster than Jack ever built them; a new one was finished every 15 minutes (...). Levittown is known largely for one reason: it epitomizes the revolution which has brought mass production to the housing industry. Its creator, Long Island’s Levitt & Sons, Inc., has become the biggest builder of houses in the U.s (*Time*, 1950:68-75).



Source: Tony Linck. The LIFE Picture Collection/ Getty Images.

Figure 4 Workers posing next to materials and furniture necessary for the construction of a house in New York's Levittown, June 1948

As a result of the low cost manufacturing of these houses combined with mortgage subsidies and tax deductions for the new dwellers promoted by the government, buying a two-bedroom house in Levittown was much cheaper than renting an apartment in New York. Thus, many Americans did not hesitate: the day the homes of the New York Levittown went on sale, eleven million dollars in absolutely identical two-bedroom houses were sold (Hayden, 2002:23).



Source: Meyer Leibowitz. *The New York Times*.

Figura 6 Aerial view of New York's Levittown in 1957.

Levitt was not the only one who applied prefabrication techniques in the construction of large-scale residential neighborhoods. In Southern California, the extraordinary postwar demographic growth – encouraged by the 850,000 veterans who moved to the Golden State in response to housing promises made by the state and local governments (Starr, 2002:193-194) – offered a true architectural urgency scenario. Los Angeles County population was 2,785,643 people in 1940. In 1950, once the war ended and after the period of greatest growth immediately after, the population had increased by 49 % and reached 4,151,687 people. The nearly 50 % growth rate remained stable for a decade, and in 1960 population had reached 6,038,771 people (Time, Census Bureau, 2018). In only twenty years Los Angeles inhabitants had multiplied by three, a growth driven by initiatives such as the Kaiser Community Homes,¹⁶ which at its peak in 1947 built

twenty houses a day (Cuff, 2000:257), or cases like Lakewood, that turned from a small town in Los Angeles County in 1950 to a city of over 70,000 inhabitants in less than three years – an urban operation that earned it the name of ‘instant city.’ But Lakewood was not the only one. That pattern was accurately repeated following avaricious real estate operations that in record time prompted a constellation of satellite cities orbiting Los Angeles, in a seemingly unstoppable process that enriched a few, while “altering forever the map of the Southern California” (Dear, Schockman and Hise, 1996:99).

Architecture without architects and urban planning without urbanists



Source: Dick Whittington Studios. The Huntington

Library

Figure 7 Kaiser Community Homes in Los Angeles, assembly line, c. 1946.



Source: Los Angeles Times

Figure 8 Newly built neighborhood by the Kaiser Community Homes in North Hollywood, 1948.



Source: William A.

Garnett, 1950. © Estate of William A. Garnett

Figure 9 Building process of a residential development in Lakewood, California.

It is fair to acknowledge that operations by Levitt, Kaiser, or Lakewood managed to answer the huge demand for homes that existed in the United States in an unprecedented democratization of housing. However, its quality was arguable. All the talent and research eagerness in these developments focused on issues related to construction efficiency or speed, while only rarely in exploring solutions that offered unconventional spatial and formal resources. The search for greater pragmatism banished the figure of the architect to the point that the Federal Housing Administration (FHA) drafted a regulation for the design of its homes according to which any builder who opted for a sophisticated architecture that did not conform to its rigid design standards would be penalized with a reduction of mortgage values in homes for sale (Wright, 1981:251).

Of course, there were exceptions and not all housing developers were the same. In California there were cases like Joseph Eichler, who between 1949 and 1966 hired renowned modern architects like Raphael Soriano or Archibald Quincy Jones to build over 11,000 homes, most of them located in the San Francisco Bay area (Adamson, Arbunich and Braun, 2002:22), or that of Robert and George Alexander, whose field of action was Palm Springs and the Coachella Valley, where between 1955 and 1965 they built a total of 2,200 Alexander Homes for the middle class (Niemann, 2006:177). “Develop a relationship with a builder, do good work, and you won’t need to go ringing doorbells to get new clients” (Newman, 2009) said William Krisel, the main architect behind the Alexanders developments. However, this type of actions constituted a drop in an ocean of architectural mediocrity.



Source: Jim Heimann

Figure 10 Lakewood: The Future City as ^{New as Tomorrow, 1950}. Advertisement

Critical voices raised in the sixties, such as that of David Travers, *Arts & Architecture* director between 1962 and 1967, who in 1966 felt sorry that “the house has been abandoned to commerce at a time when suburban land surrounding major cities from Los Angeles to Philadelphia is being covered with tract developments like oozing Camembert” (Travers, 1966:9). Travers justified the situation with fundamentally economic reasons: individual and customized houses were much more expensive than houses built by large real estate developers, whose processes for the repetition and mass production of houses greatly reduced construction costs and, therefore, sale prices. In his opinion, the situation was worrisome:

Only three percent of the new homes that are currently built are architect designed (...). Moreover, the usual large developer lacks faith in the architect’s ability to design a saleable product. At a recent depressing seminar, three of Southern California’s most successful developers said emphatically that architects were too far removed from the marketplace. “Floor plan, o.K., but stay away from elevations and specifications. We know what will sell.” (Travers, 1966:9).



Source: Ernie Braun. AIA San Mateo

Figure 11 Housing prototype LJ-124. Fairhaven, Eichler Homes (Orange, California, 1961- 1962). Architects: A. Quincy Jones & Frederick E. Emmons.



Source: Julius Shulman. Julius Shulman Photography Archive.

Research Library at the Getty Research Institute. © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10)

Figure 12 Urbanization Smoke Tree Valley Estate, Alexander Homes (Palm Springs, California, 1957). Architect: William Krisel.

On the urban scale, the scene was equally devastating. North American cities kept growing, yet the plans that regulated the form of postwar residential fabric were timid, if not nonexistent.¹⁷ Thus, urban development was left at the mercy of real estate operations that promoted improvised and convulsive growth, spurred by a period of prosperity and protected by a speculative economy supported by the aid that state agencies in charge of housing regulation provided to the country's largest developers. Private developers received state funding to buy farmland in remote locations away from consolidated metropolitan areas, where hopefully no urban plan existed, and could thus "raise houses instead of potatoes" (Hayden, 2002:61). The construction of roads would connect these new residential neighborhoods with the areas of economic activity in the cities, and although the government's official position was that this suburbanization process had positive effects on society, the truth is that the adoption of such model also answered to a direct request from the largest car manufacturers (Conn, 2014:175). Corporations such as Ford or General Motors had made great efforts in the production of weapons during the war, which allowed them to establish as a powerful lobby in the post-war economic scenario. The ideal of suburban life and the daily use of cars guaranteed the growth of their interests.¹⁸

In the second half of the 1960s, critics began to raise their voices against the decentralized and sectorized city that prevailed in the United States, arguing that the economic costs, energy consumption, environmental impact, and social imbalances derived from this model could no longer be ignored. The architect and ecologist James Marston Fitch lamented that cars were dissolving the cities' urban fabric to the point that American society was "persistently unable to see the difference between the street and the road" (Fitch, 1961:17). His words were especially harsh against the great metropolis of Los Angeles, where in 1961 two thirds of the urban surface was occupied by roads, highways, and parking, which shaped – in his view – a "frightening spectacle" (Fitch, 1961:28). This model of urban development ignored aspects of the city that were acquiring major relevance in those years, especially in postmodern proposals to recover the meaning of cities and the architecture defended by architects such as Robert Venturi or Aldo Rossi, on either side of the Atlantic. The cities' urban center, dense and complex, was for Fitch the point of greatest concentration of human creativity throughout history. However, the growth patterns adopted endangered the existence of these centers and, therefore, also the cultural development of civilization itself: "the creativity of the urban center will no more survive subdivision and dispersion across the countryside than would the human brain survive a similar distribution across the nervous system" (Fitch, 1961:17).



Source: Robert Spence (Spence Air

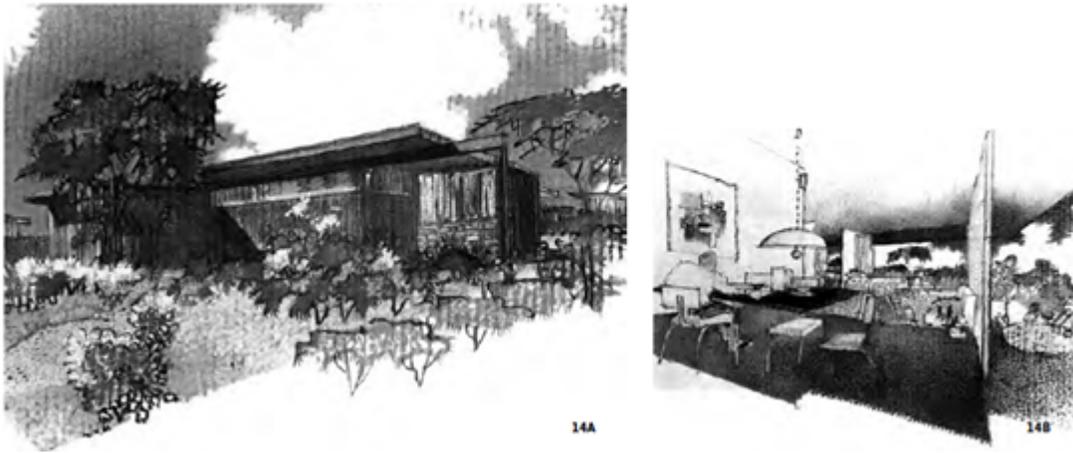
Photos). Getty Research Institute, Aerial Photographs of Los Angeles (2011.R.12). UCLA Department of Geography, Benjamin and Gladys Thomas Air Photo Archive, The Spence Collection.

Figure 13 Aerial view of Los Angeles center in the mid-fifties, with the four level intersection of the Pasadena and Hollywood highways (built in 1949)

CONCLUSIONS

Although the suburban house has been installed in the collective imagination as ‘the American Dream house,’ it would be more precise to associate it with the consummation of the desires and aspirations of the houses’ manufacturers and sellers, rather than to those of their dwellers and buyers, or those of the architects back then. The destiny of domestic postwar architecture was conditioned by the enormous demand for housing accumulated over the decades. Therefore, it did not have much to do with a revolution in the way of conceiving the house as with a change of a business paradigm that transformed the way of managing its construction and sale: the multitude of small contractors and local retail building companies prior to the war was reorganized into a small number of gigantic real estate developers that operated on a national scale implementing an iron grip on a solidly articulated construction industry. Therefore, it were these companies, with the approval of the state agencies, were the ones that took control of the course of postwar American cities.

The limited disposition of real estate entrepreneurs to take risks led them to bet on traditional homes, far from any attempt of architectural experimentation. In 1956 Levitt & Sons commissioned a housing prototype for its next Levittown in Willingboro, New Jersey, to Richard Neutra, who during the war had gained an experience in the design of low-cost prefabricated workers housing for the Los Angeles military industry. Levitt ended up dismissing Neutra’s proposal, as he considered that its markedly modern appearance would throw back potential buyers – not so much for a taste issue, as for the simple fact that the FHA could refuse to grant his coveted tax aid for purchasing a house that moved away from the conservative design criteria they had set (Longstreth, 2010:171-172).



Source: Richard and

Dion Neutra Papers. Department of Special Collections, Charles E. Young Research Library, UCLA.

Figure 14 Richard Neutra, Levittown, Willingboro, Nueva Jersey, 1956. Sketches for housing prototype.

Such a conservative climate inhibited any possibility of experimentation. As regards the MoMA experience, we know now that the first attempt to build a prototype in the museum garden – a Usonian House, as part of the *Frank Lloyd Wright exhibition, American Architect* exhibition program, opened in November 1940 – was aborted by John D. Rockefeller, who had imposed certain restrictions on what could or could not be done on the plot he had donated to the museum, located in front of his own house (Fullaondo, 2010:61). Later on, Aia and Breuer's houses would be built, which although turned out to be brilliant examples of avant-garde residential architecture, did not pay any attention to criteria based on the economy of means or serial production. The prevailing pragmatism relegated them to the category of useless and capricious projects, and the program of housing construction in the museum was canceled.

Even experiments such as the Case Study House program, which had been planned from the beginning as a collaborative exercise between the architects' research capacity and construction products manufacturers, was harmed by such an approach. The program's implementation depended entirely on private investment, so that none of those houses could be executed if they did not have the financial support of manufacturers. Materials, therefore, ended up playing a role related to the financing of housing construction and advertising that guaranteed *Arts & Architecture's* viability rather than to actual experimentation. In fact, some manufacturers decided to become clients and commissioned their own homes to the program, such as Bethlehem Steel or the furniture distributor Frank Bros. The Case Study 28, the last one built within the program, is a clear example of the extent to which the balance of forces was decompensated and the experiment perverted. Its sponsors, a real estate developer of luxury homes (Janss Corporation) and a bricks and ceramic manufacturer (Pacific Clay Products), took control of the entire process and distorted the very essence of the program with a gigantic and luxurious housing completely lined with brick, a system alien to the program's material identity. The houses were no longer a celebration of constructive experimentation or the way of inhabiting California, but a sign of the power of the American company.



Value, Beauty, and Charm
FOUR BEDROOMS, TWO BATHS
\$11,990; \$87 a Month!

- In Somerset Park at Levittown, New Jersey, we're building the quality home pictured above. In the two generations that we've been creating suburban communities, never have we produced anything as attractive as this home.
- Domestic there's a spacious living room, a large kitchen, two bedrooms, a complete bathroom, a charming dining alcove, and an over-size garage.
- Outside there are two more bedrooms, another complete bathroom, and some really large windows.
- But besides, kids, that's only part of the story. Carefully we build yards. It's how these yards are arranged, how they're decorated, what appliances and appointments they have, how the landscaping looks, what the atmosphere is like — it's all these things that really matter.
- Come on over and learn about our brand new schools, our swimming pools, our smart shopping center, our convenient bus service to Philadelphia (just an easy 30 minutes), our rapid transportation facilities.
- With everything, this home sells for \$11,990 plus a ten-dollar lot for all settlement charges. That's all, not a penny more! For that you get the whole home, the plot of 60 sq. ft. especially landscaped, a General Electric refrigerator, range, and washer. Total cash required is \$600 — yes, just four hundred dollars — and carrying charges are \$87 a month!
- It's a bargain and everybody knows it. You'll need \$100 with your application, and money is tight all or later if you wish.

Our Exhibit Building and six exhibit homes — priced from \$11,990 to \$14,000 — are open seven days a week until 7 P. M. Drive over and take a look. You're always welcome.

Levitt and Sons
 Home 128 • Levittown, New Jersey • Home Through 7-1138

12. LEVITTOWN, NEW JERSEY
 Home 128 • Levittown, New Jersey • Home Through 7-1138
 Home 128 • Levittown, New Jersey • Home Through 7-1138
 Home 128 • Levittown, New Jersey • Home Through 7-1138
 Home 128 • Levittown, New Jersey • Home Through 7-1138
 Home 128 • Levittown, New Jersey • Home Through 7-1138

Source: The Philadelphia Inquirer, July 20, 1958, 32

Figure 15 Advertising by Levitt and Sons promoting the New Jersey Levittown, showing the conventional housing model that the developer chose to build.



Here's how houses should be built...with steel



Here's how a house was built at Marin Bay. Steel for strength and permanence. This house can shrug off an earthquake, and didn't shudder when a helicopter landed on the roof.



Consider the award-winning Harrison House, at Marin Bay in San Rafael, California. It is completely framed in steel. Steel for spaciousness, to replace the usual cluster of wood studs and bulky timbers. Steel for strength and permanence. This house can shrug off an earthquake, and didn't shudder when a helicopter landed on the roof.

Of course, it took time to put up the steel frame—nearly eight hours. Compare that with an ordinary frame house!

Wherever you live, your new home can be framed with strong, indestructible steel. If you'd like to see some examples, ask for our booklet, "The Steel-Framed House." Write Bethlehem Steel Company, Pacific Coast Division, Box 5494, Kinross Annex Station, San Francisco 19.

BETHLEHEM STEEL

Source: *Arts & Architecture* (October 1962)

Figure 16 Bethlehem Steel advertising with the design it sponsored for the Case Study House program: Case Study House 26 (San Rafael, California, 1962- 1963) by Beverly "David" Thorne



Source: Julius Shulman. Julius

Shulman Photography Archive. Research Library at the Getty Research Institute. © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10)

Figure 17 Conrad Buff III & Donald Hensman. Case Study House 28 (Thousand Oaks, California, 1965-1966).

The business anxiety of the great real estate companies and constructors buried the reflection and experimentation exercises of the 'little' architect, who could not find his place in the business gear that was defining the American suburb: (real estate) speculation had strangled (architectural) speculation.

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WILKERSON III, Willy R. «Los años cuarenta. Del racionamiento a la prosperidad, la vida en Estados Unidos en los años cuarenta». En HEIMANN, Jim (Ed.): *40s All-American Ads*. Colonia: Taschen, 2014. [Links]

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*

Daniel Díez Martínez Architect, Universidad Politécnica de Madrid, 2010. Doctor in Architecture, Universidad Politécnica de Madrid, 2016. Awarded the Extraordinary Doctorate Prize by the Universidad Politécnica de Madrid for his thesis “Ads & Arts & Architecture. Advertising in *Arts & Architecture* magazine in the construction of Southern California architectures image”. Professor at the Department of Architectural Composition of the School of Architecture of the Universidad Politécnica de Madrid (ETSAM-UPM), at the Design Center of the Universidad Politécnica de Madrid (CSDMM-UPM) and at the School of Architecture of the Universidad Europea de Valencia (UEV). Fellow at the Getty Research Institute in Los Angeles. Regular editor at *The New York Times Style Magazine*.



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6.6 Brutalism

Please Read

Daniel Williamson, "Brutalism", SAH Archipedia, eds. Gabrielle Esperdy and Karen Kingsley, Charlottesville: UVaP, 2012—, <http://sah-archipedia.org/essays/TH-01-ART-013>.



Marcel Breuer, Met Breuer – was Whitney Museum of Art, 1963-65

Please read the article: Marcel Breuer 945 Madison Ave.
<https://sah-archipedia.org/buildings/NY-01-061-0016>

PART 7: EXPERIMENTATION - CONFRONTING THE CANON

7.1: Pop Art

Pop Art Dr. Virginia Spivey <https://smarthistory.org/pop-art/>



Andy Warhol, *Gold Marilyn Monroe*, 1962, silk-screen on canvas, 6' 11 1/4" x 57" (211.4 x 144.7 cm) (Museum of Modern Art, New York)

Popular culture, “popular” art

At first glance, Pop Art might seem to glorify popular culture by elevating soup cans, comic strips and hamburgers to the status of fine art on the walls of museums. But, then again, a second look may suggest a critique of the mass marketing practices and consumer culture that emerged in the United States after World War II. Andy Warhol's *Gold Marilyn Monroe* (1962) clearly reflects this inherent irony of Pop. The central image on a gold background evokes a religious tradition of painted icons, transforming the Hollywood starlet into a Byzantine Madonna that reflects our obsession with celebrity. Notably, Warhol's spiritual reference was especially poignant given Monroe's suicide a few months earlier. Like religious fanatics, the actress's fans worshipped their idol; yet, Warhol's sloppy silk-screening calls attention to the artifice of Marilyn's glamorous façade and places her alongside other mass-marketed commodities like a can of soup or a box of Brillo pads.

Genesis of Pop

In this light, it's not surprising that the term "Pop Art" first emerged in Great Britain, which suffered great economic hardship after the war. In the late 1940s, artists of the "Independent Group," first began to appropriate idealized images of the American lifestyle they found in popular magazines as part of their critique of British society. Critic Lawrence Alloway and artist Richard Hamilton are usually credited with coining the term, possibly in the context of Hamilton's famous collage from 1956, *Just what is it that makes today's home so different, so appealing?* Made to announce the Independent Group's 1956 exhibition "This Is Tomorrow," in London, the image prominently features a muscular semi-nude man, holding a phallically positioned Tootsie Pop.



Richard Hamilton, *Just What is It That Makes Today's Homes So Different, so Appealing?*, 1956, collage, 26 cm × 24.8 cm (Kunsthalle Tübingen, Tübingen)



Robert Rauschenberg, *Bed*, 1955, oil and pencil on pillow, quilt, and sheet on wood supports, 191.1 x 80 x 20.3 cm (The Museum of Modern Art, New York)

Pop Art's origins, however, can be traced back even further. In 1917, Marcel Duchamp asserted that any object—including his notorious example of a urinal—could be art, as long as the artist intended it as such. Artists of the 1950s built on this notion to challenge boundaries distinguishing art from real life, in disciplines of music and dance, as well as visual art. Robert Rauschenberg's desire to “work in the gap between art and life,” for example, led him to incorporate such objects as bed pillows, tires and even a stuffed goat in his “combine paintings” that merged features of painting and sculpture. Likewise, Claes Oldenburg created *The Store*, an installation in a vacant storefront where he sold crudely fashioned sculptures of brand-name consumer goods. These “Proto-pop” artists were, in part, reacting against the rigid critical structure and lofty philosophies surrounding Abstract Expressionism, the dominant art movement of the time; but their work also reflected the numerous social changes taking place around them.

Post-War Consumer Culture Grabs Hold (and Never Lets Go)

The years following World War II saw enormous growth in the American economy, which, combined with innovations in technology and the media, spawned a consumer culture with more leisure time and expendable income than ever before. The manufacturing

industry that had expanded during the war now began to mass-produce everything from hairspray and washing machines to shiny new convertibles, which advertisers claimed all would bring ultimate joy to their owners. Significantly, the development of television, as well as changes in print advertising, placed new emphasis on graphic images and recognizable brand logos—something that we now take for granted in our visually saturated world.

It was in this artistic and cultural context that Pop artists developed their distinctive style of the early 1960s. Characterized by clearly rendered images of popular subject matter, it seemed to assault the standards of modern painting, which had embraced abstraction as a reflection of universal truths and individual expression.



1950s Advertisement for the American Gas Association

Irony and Iron-Ons



(L) Roy Lichtenstein, *Girl with a Ball*, 1961, oil on canvas, 60 1/4 x 36 1/4" (153 x 91.9 cm) (Museum of Modern Art, New York); (R) Detail of face showing Lichtenstein's painted Benday dots)

In contrast to the dripping paint and slashing brushstrokes of Abstract Expressionism—and even of Proto-Pop art—Pop artists applied their paint to imitate the look of industrial printing techniques. This ironic approach is exemplified by Lichtenstein's methodically painted Benday dots, a mechanical process used to print pulp comics.

As the decade progressed, artists shifted away from painting towards the use of industrial techniques. Warhol began making silkscreens, before removing himself further from the process by having others do the actual printing in his studio, aptly named "The Factory."

Similarly, Oldenburg abandoned his early installations and performances, to produce the large-scale sculptures of cake slices, lipsticks, and clothespins that he is best known for today.

MARISOL ESCOBAR

https://aaep1600.osu.edu/book/07_Escobar.php and Edited by: Jennifer Lorraine Fraser **Marisol Escobar (Marisol)**, a Venezuelan, was born and grew up in Paris, and spent her teen years in Los Angeles. Her father was in real estate, and the family lived very comfortably, although her mother died when she was eleven years old. At the age of sixteen, she studied at the Jepson Art Institute, a school known for promoting experimentation in art making. She then attended the Ecole des Beaux-Arts in Paris (1949), the Art Students League in New York City (1950), New York City's New School for Social Research (1951-1954), and surprisingly with Hans Hoffman, the abstract expressionist. Late in the 1950s, Marisol dropped the surname Escobar. She felt using her first name was more distinctive and rarely refers to her last name. Marisol, a part of the beat generation, avoided becoming an action painter, she instead chose sculpture as an alternative. Early work consisted of small clay figures and woodcarvings of animals and human figures, which were influenced by fairy stories, the funny papers, and the pictures of saints that she had to copy at school. She was repelled by the seriousness of some of her fellow beatniks and in rebellion, Marisol looked for something more nuanced, possibly happier in her sculptures, some of which are quite funny. Marisol had developed a new style of sculpture by 1958, when she had an exhibition at the Leo Castelli Gallery in New York City. She began assembling wooden constructions of people and animals on a large scale. She used combinations of different media, which often seemed incongruous, such as wood with plaster and pencil drawing on wood. The varied use of materials by Picasso and the combines of Rauschenberg inspired her.

At the time, it was difficult for a woman to gain recognition in the art world, which was dominated by men. Many young female artists felt oppressed by this fact, and because of this atmosphere of oppression, Marisol often chose subject matter which related to her female experience, often drawing upon stereotypical subjects associated with women such as the family, children, and women expressing independence from men.

One of her early works from this period was titled "*The Kennedy Family*" (1962), which was made of wood and other

materials. The figures of Jack, Jackie, Caroline, and John-John were represented by simple, wooden, box-like forms, with spheres for the heads. The features, hair and clothing were painted on the wooden shapes. They were part sculpture, part painting, part pencil drawing. This unique combination of drawing, painting and sculpture and the play between two and three dimensions is characteristic of most of Marisol's work.

Two of Marisol's most famous pieces are "The Family" (1962), which depicts a farm family from the dust bowl era, and "The Generals" (1961-1962), consisting of George Washington and Simon Bolivar sitting on a large toy horse made from a barrel. The hands of Washington and Bolivar are plaster casts of Marisol's own hands.

Marisol's own face often appears on her sculptures and has remained a central part of her sculptures. In her sculpture, "The Wedding" (1962-1963), Marisol's face appeared as both the bride's and groom's faces. This was a reflection on her quietness and introverted personality, as well as a feminist statement.

After spending a year in South America and Central America, Marisol's work changed. She still continued to use her face, but her sculptures were of fish, often shark-like predators. In 1973, she began showing these her beautifully carved fish figures. In 1984 she returned to her three-dimensional human figures in a recreation of Leonardo Da Vinci's "The Last Supper", and has continued working in that style in the 1990's. These more recent works include a sculpture portrait of Georgia O'Keeffe, who as a successful female artist, was an important role model for Marisol, as well as a portrait of Willem de Kooning, another important influence. The three sites below have images of sculptures by Marisol.

Read the excerpt on Marisol pp. 54-55, and further explore other artists of interest. Van, Wyk G. *Pop Art: 50 Works of Art You Should Know*. Munich: Prestel, 2013. <https://archive.org/details/popart50worksofa0000vanw/mode/2up>



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://ecampusontario.pressbooks.pub/artcultures/?p=259#oembed-1>

Additional resources:

Pop Art on the Metropolitan Museum of Art's Heilbrunn Timeline of Art History
Pop Art and New Kinds of Rock

7.2: Civil Rights Movement

WATCH FILM:

Olsson, Göran, Bobby Seale, Erykah Badu, and Harry Belafonte. *The Black Power Mixtape 1967-1975*. , 2019. Internet resource. <https://archive.org/details/TheBlackPowerMixtape196719756bryh0IFMhg>

Olivier Maheo, “The Enemy Within: The Long Civil Rights Movement and the Enemy Pictures”, *Angles* [Online], 10 | 2020, Online since 01 April 2020, connection on 17 June 2022. URL: <http://journals.openedition.org/angles/471>; DOI: <https://doi.org/10.4000/angles.471>

Chapter 2. “Modern Design? You Bet!” *Ebony*, Life, and Modernist Design, 1950–1959 Fig. 36. Advertisement for Chicago Metropolitan Mutual; Wilson, Kristina. *Mid-Century Modernism and the American Body: Race, Gender, and the Politics of Power in Design*. Princeton University Press, 2021, <https://doi.org/10.2307/j.ctv18b5dd0>.

Ogbar, Jeffrey O.G. “The Black Arts Movement Reprise: Television and Black Art in the 21st Century”, *European journal of American studies* [Online], 14-1 | 2019, Online since 05 April 2019, connection on 17 May 2022. URL: <http://journals.openedition.org/ejas/14366>; DOI: <https://doi.org/10.4000/ejas.14366>

Rebecca Giordano, “The Art of Living’: Selma Burke’s Progressive Art Pedagogies from the New Deal to the Black Arts Movement” *Panorama: Journal of the Association of Historians of American Art* 7, no. 2 (Fall 2021), <https://doi.org/10.24926/24716839.12771>.

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Explore: <https://artsandculture.google.com/story/VgURPkuyouv-Lw>

<https://snccdigital.org/people/danny-lyon/>



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://ecampusontario.pressbooks.pub/artcultures/?p=260#oembed-1>

7.3: FNIM - First Nations, Indigenous and Metis & Artists

Excerpt from: <https://opentextbc.ca/postconfederation/chapter/11-10-canada-and-the-colonized-1970-2002/>

The American Indian Movement (AIM) appeared in the late 1960s in the United States. Sometimes described as Red Power (in a nod to the Afro-American Black Power movement), AIM inevitably reached across the border to Canadian First Nations with shared grievances against colonialist forces. Beginning in 1970, AIM-style demonstrations appeared in Canada including road blockades, the occupation of government offices, and attempts to seize lands that had either been unilaterally cut out of reserves or never covered by treaty. The frequency of protests increased through the decade, many of which became high profile confrontations. In the North West Territories, Dene mobilized to block the proposed Mackenzie Valley Pipeline. A Royal Commission from 1974 to 1977, chaired by Justice Thomas Berger (b. 1933), accepted much of the Dene case and called for extensive land settlement agreements before the pipeline project could proceed. Effectively, this established a moratorium on a major infrastructural development, a significant win for Aboriginal activists. Similar confrontations took place in northern Quebec over the James Bay hydroelectric development program, a process that hardened Innu and Cree sentiment against P equiste separatism.

Please Read:

<https://ecampusontario.pressbooks.pub/indigstudies/chapter/resistance-movements/>

Salinas, E.J., & Wittstock, L. W. (n.d.). A brief history of the American Indian Movement. American Indian Movement. Retrieved from <https://www.aimovement.org/ggc/history.html>

The Professional Native Indian Artists Incorporation (PNIAI)



One or more interactive elements has been excluded from this version of the text. You can view them online here:

<https://ecampusontario.pressbooks.pub/artcultures/?p=262#oembed-2>



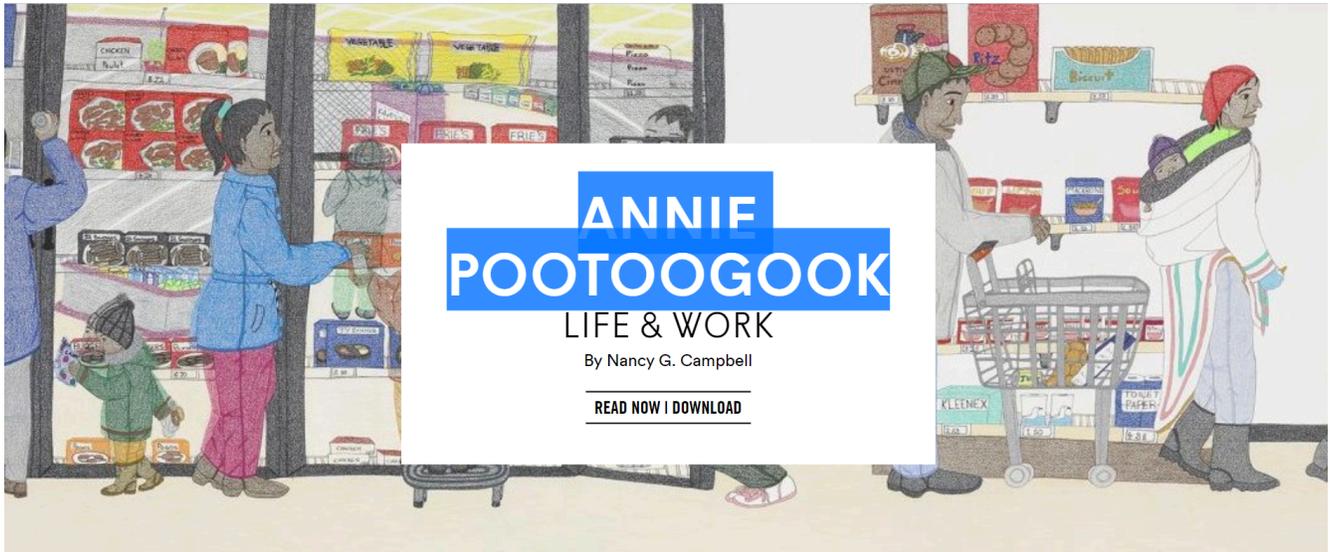
One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://ecampusontario.pressbooks.pub/artcultures/?p=262#oembed-3>

Beau Dick



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://ecampusontario.pressbooks.pub/artcultures/?p=262#oembed-4>

Watch: *Maker Of Monsters: The Extraordinary Life of Beau Dick* here: <https://gem.cbc.ca/media/maker-of-monsters-the-extraordinary-life-of-beau-dick/s01e01>



Jennifer Lorraine Fraser, Screenshot of Annie Pootoogook Life & Work, 2022

Please Read: <https://www.aci-iac.ca/art-books/annie-pootoogook/biography/>



One or more interactive elements has been excluded from this version of the text. You can view them online here:
<https://ecampusontario.pressbooks.pub/artcultures/?p=262#oembed-5>

For Further Study:

Carnahan, Alanna. *From Native Modernism to Native Feminism: Understanding Contemporary Native American Praxis*. , 2019. <https://www.proquest.com/docview/2272213336?pq-origsite=primo>

Bailey, Jann L.M. "The Spirit of a Firebrand Artist: Daphne Odjig Brought Together the Indigenous Painting Community in Canada." *Herizons*, vol. 31, no. 3, winter 2018, pp. 93+. Available over Academic library systems

Mark Watson (2015) Unsettled borders and memories: a "local" indigenous perspective on contemporary globalization, *Journal of Aesthetics & Culture*, 7:1, DOI: 10.3402/jac.v7.26583

https://indigenousfoundations.arts.ubc.ca/aboriginal_rights/

7.4 Women's Movement

Please Read: Nochlin, Linda. "Why Have There Been No Great Women Artists?" *Art and Sexual Politics* / Ed. by Thomas B. Hess and Elizabeth C. Baker. (1973). <https://www.artnews.com/art-news/retrospective/why-have-there-been-no-great-women-artists-4201/>

WATCH FILM

Hershman-Leeson, Lynn, Barbara Kruger, Cindy Sherman, Judy Chicago, Marina Abramovic, Miranda July, and Yoko Ono. *Women Art Revolution*. , 2019. Internet resource. <https://www.kanopy.com/en/product/5322096?vp=banq>



Sheila De Bretteville *Womanhouse Catalogue*, 1971

Please Read

Jones, Amelia. *The Feminism and Visual Culture Reader*. London: Routledge, 2010. Print.
https://archive.org/details/feminismvisualcu0000unse_s9h4/mode/2up

Chapter 7 John Berger pp 49 – 52

Chapter 8 Judy Chicago & Miriam Shapiro pp. 53 – 56

<http://blogs.getty.edu/iris/yoko-ono-betye-saar-eva-hesse-alice-neel-feminism-motherhood-and-art/>

Explore: Podcast: <http://www.getty.edu/recordingartists/>

Audrey Flack (editing in process)



Audrey Flack, *Marilyn (Vanitas)* 1977

Audrey Flack was born in 1931, in New York City to a middle-class family with the expectation, as with most women of her generation and culture, to follow societal rules placed upon women[2]. In addition to having her own family, Flack was determined to be a great artist and became the first woman artist mentioned in an American art history textbook. Educated in art theory and practice from Cooper Union, Yale, and the New York Society of Art, additionally, Flack teaches across multiple Universities in the United States and lectures and exhibits internationally. In the 1970s, she reinforced the idea female artists could fit into a newly-generated and binding theory of feminism in art while challenging male-dominated art practices established in the 1950s and 1960s. Referencing this era in *Marilyn (Vanitas)* (1977) (fig.), Audrey Flack depicts the young Norma Jeane Baker before her self-initiated transformation as silver-screen icon Marilyn Monroe. Within the composition, Flack acknowledges parallels between her youth and that of Norma Jeane Baker. With the decision to invoke individual

and social convictions as an artist, daughter, mother, and woman by sticking to these convictions Flack began to create work that transcends time.

During the 1930s and 40s, American artists were financially subsidized by the federal government and promoted by the **federal art project**. Amid the post-war boom of the 1950s, artists no longer wanted to operate within an art-for-arts sake doctrine[3]. These same artists whose careers began through government sponsorship schemes became leaders of the abstract expressionism movement with the notable exclusion however of most female artists. Female artists unable to enter into the male-dominated art world were pushed back to their homes and male artists stood at the forefront of art.[4]

The abstract expressionism movement among men was the focus of American modernism and it was seen by Flack as an elitist attitude towards art production, This type of attitude was used to impose further constraints on women students and professors in the most sought-after art institutions. Flack was of no exception, regardless, as a student of modernist Josef Albers, a leading aspect of her scholarly painting follows the doctrine of abstract expressionism by the strong use of colour, theories of vision, and an intuitive narrative.

Flack challenges contemporary masculine theories of art and art education and during her studies, Flack transformed her approach to academic painting from purely abstract to include figurative works.[7] Flack borrowed painterly tools from Dutch 'vanitas' still lives of the seventeenth century; specifically by including the study of works by Rembrandt, and two women artists, Louisa Roldan and Maria van Oosterwyck. [8]". Flack is also inspired by Spanish baroque sculpture, nineteenth-century portraiture, abstract expressionism, pop art, photography, philosophical concepts on the nature of life and death, and psychoanalytical constructs, in doing so, Flack created new forms of painting, **photorealism**, and **super realism**[11].



Audrey Flack, *Kennedy Motorcade*, 1964

Audrey Flack's first photorealist work, as first coined by long time champion of her work, Louis K Meisel[15], was created in 1964, "Kennedy Motorcade" (fig.2), in which Flack painted by directly referencing a photograph from a magazine depicting the moment just before the assassination of John F. Kennedy. Her painting was autobiographical and invoked transcendence through a coming-of-age theme. Her contemporary male artists witnessed her work in photorealism, put their own spin on the execution of the style, and became more revered within the art world.

Audrey Flack changed her focus to public art sculpture in the 1980s. For over 20 years, Flack created sculptural works, infused with healing energies as found when revering the archetype of the goddess and the idea of a positive role model. Flack designs a multitude of sculptural programs, from those you can hold in your hand to large monumental Public civic works. Not binding herself to conventional stereotypes of women, combining historical theories on art-making, confronting traditional views on women's role in society, and the use of the female body to invoke allegories of universal concepts such as strength, peace, and love, Flack has created a vast work of genius to mirror her own great achievements and has created a universally connective theory of art.

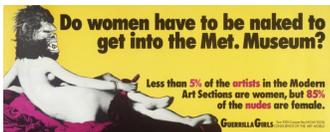


Audrey Flack, *Civitas*, 1988 – In the collection of the New Orleans Museum of Art

For further study:

<https://www.smithsonianmag.com/smithsonian-institution/stand-aside-old-masters-feminist-artist-cultivating-her-old-mistress-legacy-180978318/>

The Gorilla Girls (<https://boisestate.pressbooks.pub/thecreativespirit/chapter/chapter-15-globalism-and-identity/>)



Do Women Have To Be Naked To Get Into the Met. Museum? 1989
Guerrilla Girls Purchased 2003
<http://www.tate.org.uk/art/work/P78793>

“If you're in a situation where you're a little afraid to speak up, put a mask on. You won't believe what comes out of your mouth.” Guerrilla Girls

In 1985, a group of vigilantes wearing gorilla masks took to the streets. Armed with wheat paste and posters, the Guerrilla Girls, as they called themselves, set out to shame the art world for its underrepresentation of women artists. Their posters, in the words of one critic “were rude; they named names and they printed statistics. They

embarrassed people. In other words, they worked.” In addition to posters (now highly-valued works of art), billboards, performances, protests, lectures, installations, and limited-edition prints make up the Guerrilla Girls' varied *oeuvre*. Their unorthodox tactics were instrumental in making progress. The group is still going strong, reminding the art world that it still has a long way to go. Referring to themselves as “the conscience of the art world,” wherever discrimination lurks, the Guerrilla Girls are likely to strike again.

As their reputation has grown, they have encompassed targets beyond the art sphere, like Hollywood, right wing politicians, and same-sex marriage. They have collaborated with institutions that once shunned them, including the Tate Modern and MoMA, and yet their tactics remain as radical as ever. In a 2012 interview they revealed, “We've been working on a weapon, an estrogen bomb...If you drop it, the men will drop their guns and start hugging each other.

They'll say, 'Why don't we clean this place up?' In the end, we encourage people to send their extra estrogen pills to Karl Rove; he needs a little more estrogen."

The 1989 piece titled "Do Women Have To Be Naked To Get Into the Met. Museum?" addresses the sexualization of women's bodies in highly regarded paintings and artwork, and how ironically, "85% of the nudes are female" in The Metropolitan Museum of Art (an art museum in New York City), while "less than 5% of the artists in the modern art section are female".

"Do Women Have To Be Naked To Get Into the Met. Museum?" is notable for many reasons. Firstly, this is one of the first posters produced by the Guerrilla Girls' that uses a variety of eye-catching colors as opposed to previous posters which were black and white, or utilized one color. This piece uses grayscale in addition to the bright colors pink and yellow, which almost create the illusion of vibration when juxtaposed. Secondly, up until this point the Guerrilla Girls' posters made effective use of text based posters. But this poster incorporates imagery in addition to statics the Guerrilla Girls gathered while spending a day surveying the Met. They parodied a famous nude painting of a woman, *La Grande Odalisque* by Jean-August-Dominique Ingres, by taking the naked figure laying back in a relaxed position and placing a gorilla head over her face. Third, it really showed the boldness and passion for equal representation that the Guerrilla Girls possessed, as they went after the Met with the intention of shaming and humiliating such a prestigious art institution.

This poster also demonstrated their advertisement minded design in their choice of colors to get people's attention, the bold typeface used, and use of color text to emphasize important elements of the statistics. Making it even more advertisement-like, the Guerrilla Girls paid for the poster put on the sides of New York City buses in the advertising spaces, until an outraged public caused the bus companies to disallow it from being shown. People were shocked, as they deemed the figure indecent and suggestive.

The work has been described as "iconic"(Seiferle), as it encompasses the style of the Guerrilla Girls: humor, use of facts and statistics, and advertisement style that can be found in so many of their works.

Sources Cited:

More quotes

Manchester, Elizabeth. "Do women have to be naked to get Into the Met.Museum?" *Tate.org.uk*, <http://www.tate.org.uk/art/artworks/guerrilla-girls-do-women-have-to-be-naked-to-get-into-the-met-museum-p78793>.

Seiferle, Rebecca. "The Guerrilla Girls Artist Overview and Analysis." *TheArtStory.org*, <http://www.theartstory.org/artist-guerrilla-girls.htm>.

Source: <https://go.distance.ncsu.edu/gd203/?p=24873> Guerilla Girls

7.5 The Gay Rights Movement

A Precursor to Queer Designers:

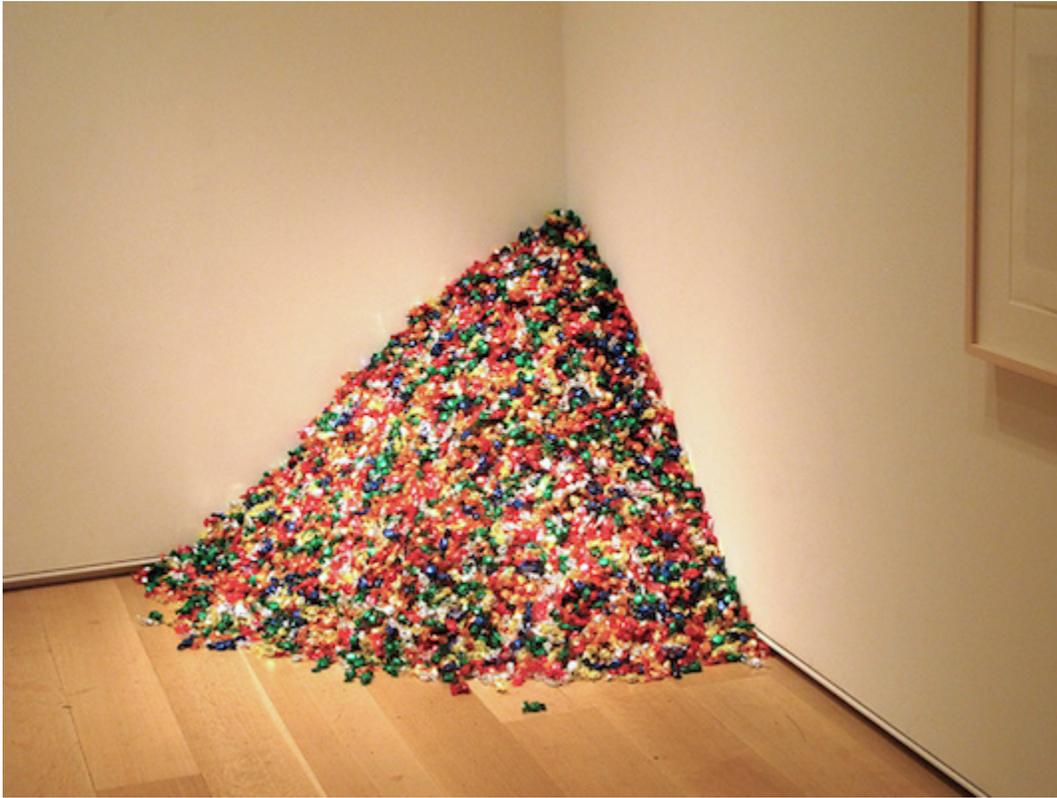
<https://publicseminar.org/essays/what-we-know-about-parsons-school-of-designs-namesake/>

Smarthistory – Felix Gonzalez-Torres, “Untitled” (billboard of an empty bed) by DR. TOM FOLLAND



Felix Gonzalez-Torres, “Untitled” (billboard of an empty bed) 1991, printed billboard, dimensions variable © The Felix Gonzalez-Torres Foundation

Untitled (billboard of an empty bed) is a stark, black-and-white image of the rumpled sheets and pillows of an unmade bed. The depression in the center of each pillow, suggesting a recent presence, conveys a profound sense of intimacy. But this scenario is in jarring contrast to its public location—on a billboard. First exhibited on the streets of Manhattan, this evocation of absent bodies soon came to define all of Felix Gonzalez-Torres’ work up until his death in 1996 from AIDS-related causes. The artist is most known for ephemeral installations: a pile of candy in a corner (below), a stack of posters on the floor, or strings of lights dangling from a ceiling—all of which recall the reduced visual and formal language of Conceptual and Minimalist art from the 1960s and 1970s.



Felix Gonzalez-Torres, "Untitled" (Portrait of Ross in L.A.), 1991, multicolored candies, ideal weight 175 lbs., dimensions variable © The Felix Gonzalez-Torres Foundation (photo: henskechristine, CC BY-NC-ND 2.0)



Felix Gonzalez-Torres, *Untitled (for Stockholm)*, 1992, light bulbs, porcelain light sockets and extension cords, dimensions variable © The Felix Gonzalez-Torres Foundation (photo: Andrew Russeth, CC BY-SA 2.0)

Yet Gonzalez-Torres didn't merely reference the work of earlier Minimalist artists like Donald Judd and Dan Flavin—he introduced a specifically contemporary note into his work. In the late 1980s and early 1990s artists were asking new questions around the construction of identity—including gay identity. For instance, the lights in his work were redolent of the environment of a dance club (left), and the candy on the floor was a perverse reference to the drug AZT used to combat HIV. And the bed? Much like the paired wall clocks he created the same year entitled *Perfect Lovers* that marched slightly out of step with one another (one is a few seconds off), the censored image of same-sex love slowly makes its imprint.

Bed's sexual politics

By 1987, a new era of gay activism had begun. The Aids Coalition to Unleash Power (ACTUP) formed and suddenly old questions around the relationship between art and politics took on new significance for gay artists. Artist-collectives like Gran Fury used appropriated image and text to convey overt political messages around the politics of AIDS. But

Gonzalez-Torres did not follow this route. His disappearing but perpetually replenished works (viewers were allowed to remove a poster or take a piece of candy) took a more elegiac path: it was one in which any direct representation of homosexuality was seldom apparent. Thus his art became an abstract memorialization of loss. Gonzalez-Torres' memorialization resonated especially during a time when Ronald Reagan (U.S. President from 1981 until 1989) notoriously never uttered the word "AIDS" because of its predominant association with homosexuality. Heads pressed onto pillows in the *Untitled* billboard thus becomes a simultaneous declaration and disavowal of same-sex love—writ large within an urban landscape.

As an artist, Gonzalez-Torres came of age during the 1980s (he was born in 1957 in Cuba). At that time, Postmodern artists often worked with existing imagery and text, appropriating and examining an increasingly media-saturated world. His earliest work was in that vein. In the manner of Jenny Holzer, who reproduced found slogans or random sentiments on wheat-pasted posters throughout the streets of lower Manhattan in the late 1970s, one of Gonzalez-Torres' earliest works is a framed photostat (an early version of a photocopy) from 1988 of a sentence. It's really a jumble of words—white letters on a black background that read "supreme 1986 court crash stock market crash 1929 sodomy stock market crash supreme 1987." In this way, he offered a poetic commentary on the erasure of gay history by sandwiching a reference to the 1986 Supreme Court ruling that upheld the state of Georgia's sodomy laws (which effectively criminalized homosexuality) between significant dates in economic history.¹

Back to the future

Gonzalez-Torres' *Untitled (billboard of an empty bed)* marked an important threshold in contemporary art history. In the late 1980s the art world underwent significant changes. It seemed to many critics at the time that postmodern art existed only to illustrate complex philosophical concepts, while the felt aspects of experience, important for the renewed surge of identity politics (political alliances based on identity, like the women's movement), were ignored. Foregrounding the bodily dimension of experience, artists like Robert Gober, Kiki Smith and Jane Alexander created sculptural works with visceral impact. Artists began to return to discarded artistic strategies like narrative, constructed (rather than appropriated) forms—anything that would invoke a sense of the contemporary, lived aspect of everyday experience without mediation. Bodies were often splayed upon the gallery floor or its parts protruded from a wall.

Gonzalez-Torres' art had, in a sense, a foot in both camps: *Untitled (billboard of an empty bed)* bore resemblance to the billboards Barbara Kruger had done as early as 1985. Her *Surveillance is Your Busy Work* is one that was unveiled in Minneapolis that year and featured her trademark use of advertising imagery reconfigured with text to correspond to discussions around public space, gender and corporate culture. But Gonzalez-Torres's image of a disheveled bed was shorn of any textual or even didactic directive. Significantly, the image is of his own bed. *Untitled (billboard of an empty bed)* suggested—even if it did not portray—a tangible if disappearing presence.

1. This ruling was eventually overturned.

Additional resources:

Print/Out: Felix Gonzalez-Torres, on Inside/Out, MoMA's blog (April 4, 2012)

Biography of the artist from Oxford University Press on MoMA.org

The Felix Gonzalez-Torres Foundation

Art and Photography: the 1980s on The Metropolitan Museum of Art's Heilbrunn Timeline of Art History

GENERAL IDEA



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://ecampusontario.pressbooks.pub/artcultures/?p=270#oembed-2>

General Idea – Art Addressing Queer Identity and the AIDS Crisis – from <https://ecampusontario.pressbooks.pub/canadarthistories/part/activism/>

Another art group that coalesced in Toronto in the period was General Idea, initially an anonymous group that crystallized into an intentional three-part group comprised of Felix Partz, Jorge Zontal, and AA Bronson. The group is well known for their work addressing the discourse on AIDS in the 1980s and 1990s, as explained by Sarah E.K. Smith:

In the late 1980s AIDS was a taboo topic and a climate of fear surrounded the disease due to widespread and extreme homophobia. This was because initially the disease was thought to exclusively affect gay men. For instance, in 1981 the first article in the *New York Times* to address AIDS identified it as a cancer that only affected homosexuals.⁶² This was not helped by the fact that inaccurate and inflammatory information about the disease circulated widely in the media.⁶³ Many aspects of the AIDS pandemic, including its scope and severity, were not at first understood. Tremendous prejudice—including within the medical community—was widespread given the initial impact of AIDS in the gay community and its sexual transmission. As such, there was a moral dimension to the AIDS pandemic that activists, as well as artists, sought to address.⁶⁴ (Source: <https://www.aci-iac.ca/art-books/general-idea/biography/>)

Within this context, General Idea took a brazen approach to addressing the crisis, beginning with the 1987 painting AIDS produced for a fundraiser to benefit the American Foundation for AIDS Research (amfAR). This painting subsequently sparked the group to more broadly address the discourse on HIV/AIDS in the late 1980s and early 1990s.



Stamp based on Robert Indiana's painting, *Love*, 1965, 1973

In AIDS, 1987, the artists appropriated American artist Robert Indiana's (b. 1928) painting LOVE, 1966, replacing the word "LOVE" with the name of the new disease. The ironic appropriation of Indiana's work was, AA Bronson later noted, in "bad taste. There was no doubt about that." At the time, other artists were addressing the disease didactically in their work, in contrast to the more ambiguous statement General Idea made with AIDS.

Despite the initial reaction to the work, General Idea went on to create a series of projects around their AIDS logo, producing these in diverse media, from posters to stamps to rings. They advanced this logo to raise awareness about and combat the stigma and misinformation surrounding AIDS. Bronson stated,

"Part of the hook of it for us was the fact that it involved so many issues, not only health issues, which were especially acute in the U.S., but also issues of copyright and consumerism." The artists also continued to raise funds for AIDS charities through initiatives such as General Idea's Putti, 1993, a large-scale installation created from a commercially available seal pup-shaped hand soap placed on a beer coaster. Ten thousand of the soaps were assembled to create a

gallery installation and were available for viewers to take, with the suggestion to leave a \$10 donation for a local AIDS charity.

The significance of General Idea's activism cannot be understated. At the time AIDS was a taboo topic surrounded by fear. Speaking to the climate of the era, artist and writer John Miller explained, "In 1987 especially, identifying oneself as HIV-positive differed from coming out. You could lose your job and your friends. Others still might want to quarantine you. Even obituaries skirted all mention of the disease."

In the late 1980s General Idea's AIDS work took on personal significance. One of the group's closest friends (who helped in producing *Going thru the Motions*, 1975–76, and *Test Tube*, 1979) died of AIDS-related causes in 1987 in New York. The group served as primary caretakers for the last weeks of their friend's life. Partz and Zontal were diagnosed as HIV-positive in 1989 and 1990, respectively. Both artists publicly disclosed their status and, until their deaths in 1994, General Idea continued to create poignant and engaging artwork addressing AIDS. (Smith 2016, ACI).

In 1994, General Idea's collaboration concluded with the deaths of Zontal and Partz from AIDS-related causes. Bronson continued to produce work and in the wake of the loss of Zontal and Partz and produced works in tribute to General Idea.

Please read: General Idea – the Biography here <https://www.aci-iac.ca/art-books/general-idea/biography/>

LGBT Rights and the AIDS Crisis <https://boisestate.pressbooks.pub/arhistory/chapter/modern-to-postmodern/>

The AIDS crisis of the 1980s led to increasing stigma against the lesbian, gay, bisexual, and transgender (LGBT) community, who in turn protested with political art and activism.

The LGBT community responded to the AIDS crisis by organizing, engaging in direct actions, staging protests, and creating political art. Some of the earliest attempts to bring attention to the new disease were staged by the Sisters of Perpetual Indulgence, a protest and street performance organization that uses drag and religious imagery to call attention to sexual intolerance and satirize issues of gender and morality. At the group's inception in 1979, a small group of gay men in San Francisco began wearing the attire of nuns in visible situations, using high camp to draw attention to social conflicts and problems in the Castro District.

One of their most enduring projects of the Sisters of Perpetual Indulgence is the NAMES Project AIDS Memorial Quilt, in which members who have died (referred to as "Nuns of the Above") are immortalized. Created in the early 1990s, the quilt has frequently been flown around the United States for local displays.

The AIDS Memorial Quilt: The NAMES Project AIDS Memorial Quilt, often abbreviated to AIDS Memorial Quilt, is an enormous quilt made as a memorial to celebrate the lives of people who have died of AIDS-related causes. Weighing an estimated 54 tons, it is the largest piece of community folk art in the world as of 2016



NAMES Project AIDS Memorial Quilt in Front of the Washington Monument, unknown date

A number of young artists who themselves were victims of AIDS made art that brought attention to the issue. Keith Haring, David Wojnarowicz and Robert Mapplethorpe were artists who succumbed to the disease but created lasting work that brought attention to an issue that was for too long ignored by the politicians given the populations most affected by it at that time, and also especially in the case of Mapplethorpe – creating a Foundation for the arts and ongoing research into the disease.



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://ecampusontario.pressbooks.pub/artcultures/?p=270#oembed-3>

For further study:

Vider, Stephen. *The Queerness of Home: Gender, Sexuality, and the Politics of Domesticity after World War II*, Chicago: University of Chicago Press, 2021. <https://doi.org/10.7208/chicago/9780226808222>

PART 8: POST-MODERNISM

8.0 What is the Post-Modern?

Postmodernism <https://boisestate.pressbooks.pub/arhistory/chapter/modern-to-postmodern/> – edited by Jennifer Lorraine Fraser



Renzo Piano, Richard Rogers and Gianfranco Franchini, Centre Pompidou 1971-77

Post-Modern Architecture

The ideas of Postmodernism in visual culture are based on the philosophies of French philosophers, specifically Jacques Derrida's theories on deconstruction being at the forefront of postmodernist thought, and arguably first appeared relevant in architectural design of the 1980s. Buildings like the Beaubourg Center or more commonly known as the Centre Pompidou in Paris, was designed and completed by Renzo Piano, Richard Rogers, and Gianfranco Franchini in 1977. Its inside-out structure with most of the internal mechanical and functional systems exposed on the exterior seemed to coincide with the

deconstructionist ideas of Derrida. It houses much of France's contemporary art.

Race and Ethnicity in Postmodernism

Postmodernism had a profound influence on the concepts of race and ethnicity in the United States in the mid-20th century.

Key Points

- Postmodernism relies on concrete experience over abstract principles, arguing that the outcome of one's own experience will necessarily be fallible and relative rather than certain or universal.
- A great deal of art during this era sought to deconstruct race through a postmodern lens, arguing that race is not based in any biological reality but is instead a socially constructed category.
- Primarily through a postmodern perspective, the author bell hooks has addressed the intersection of race, class, and gender in education, art, history, sexuality, mass media, and feminism.
- The Civil Rights movement of the 1960s and 1970s led artists to express the ideals of the times. Galleries and community art centers were developed for the purpose of displaying African-American art, and collegiate teaching positions were created by and for African-American artists.

- By the 1980s and 1990s, hip-hop graffiti became predominate in urban communities. Most major cities developed museums devoted to African American artists. The National Endowment for the Arts provided increasing support for these artists.
- Post-black art is a phrase that refers to a category of contemporary African-American art. It is a paradoxical genre in which race and racism are intertwined in a way that rejects their interaction.

Key Terms

- **bell hooks:** Born Gloria Jean Watkins (1952 – 2021); an American author, feminist, and social activist; known for her focus on the interconnectivity of race, capitalism, and gender and their ability to perpetuate systems of oppression.
- **deconstruction:** A philosophical theory of textual criticism; a form of critical analysis.
- **post-structuralism:** A doctrine that rejects structuralism's claims to objectivity and emphasizes the plurality of meaning.

Background

Postmodernism (also known as post-structuralism) is skeptical of explanations claiming to be valid for all groups, cultures, traditions, or races, and instead focuses on the relative truths of each person (i.e. Postmodernism = relativism). In the postmodern understanding, interpretation is everything; reality only exists through our interpretations of what the world means to us individually. Postmodernism relies on concrete experience over abstract principles, arguing that the outcome of one's own experience will necessarily be fallible and relative rather than certain or universal.

Postmodernism frequently serves as an ambiguous, overarching term for skeptical interpretations of culture, literature, art, philosophy, economics, architecture, fiction, and literary criticism. It is often associated with deconstruction and post-structuralism because its usage gained significant popularity at the same time as 20th-century post-structural thought.

Postmodernism postulates that many, if not all, apparent realities are social constructs and are therefore subject to change. It claims there is no absolute truth and people perceive the world subjectively. Emphasizing the role of language, power relations, and motivations in the formation of ideas and beliefs, postmodernist arguments attack the use of binary classifications such as male versus female, straight versus gay, white versus black, and imperial versus colonial; it holds realities to be plural, relative, and dependent on who the interested parties are and the nature of these interests. Postmodernist approaches consider the ways in which social dynamics, such as power and hierarchy, affect human conceptualizations of the world and the important effects on the way knowledge is constructed and used. Postmodernist thought often emphasizes constructivism, idealism, pluralism, relativism, and skepticism in its approaches to gaining knowledge and understanding.

Postmodernism and Race

Postmodernism had a profound influence on the concepts of race and ethnicity, and in the mid to late 20th century, scholars began to reconceptualize the term “race” as a social construct – meaning that it has no inherent biological reality, but is a classification system that has been constructed or invented for societal purposes. Following the Second World War, evolutionary and social scientists were acutely aware of how beliefs about race were used to justify discrimination, apartheid, slavery, and genocide. This questioning gained momentum in the 1960s during the U.S. civil rights movement and the emergence of numerous anti-colonial movements worldwide.

A great deal of art during this era sought to deconstruct race through a postmodern lens. The author bell hooks is widely known for her writing focused on the connection of race, capitalism, and gender and what she describes as their ability to produce and perpetuate systems of oppression and class domination. She has published more than 30 books and numerous scholarly and mainstream articles, appeared in several documentary films, and participated in various public lectures. Primarily through a postmodern perspective, hooks has addressed race, class, and gender in education, art, history, sexuality, mass media, and feminism.



bell hooks: The author bell hooks is widely known for her postmodern writing focused on the connection of race, capitalism, and gender

Some African-American artists began taking a global approach to their art practice after World War II. Artists such as Barbara Chase-Riboud, Edward Clark, Harvey Cropper, and Beauford Delaney worked and exhibited abroad in Paris, Copenhagen, and Stockholm. Other African-American artists made it into important New York galleries by the 1950s and 1960s: Horace Pippin and Romare Bearden were among the few who were successfully received in a gallery setting. The Civil Rights Movement of the 1960s and 1970s led artists to capture and express the times and changes. Galleries

and community art centers were developed for the purpose of displaying African- American art, and collegiate teaching positions were created by and for African-American artists.



Eugene J. Martin, *Midnight Golfer*, 1990. Mixed media collage on rag paper

Post-black art arose during this time as a category of contemporary African-American art. It is a paradoxical genre of art where race and racism are intertwined in a way that rejects their interaction. By the 1980s and 1990s, hip-hop graffiti became predominate in urban communities. Most major cities had developed museums devoted to African American artists. The National Endowment for the Arts provided increasing support for these artists.

Postmodernist Sculpture

The characteristics of Postmodernism, such as collage, pastiche, appropriation, and the destruction of barriers between fine art and popular culture, can be applied to sculptural works.

Key Points

- While inherently difficult to define by nature, Postmodernism began with pop art and continued within many following movements including conceptual art, neo- expressionism, feminist art, and the young British artists of the 1990s.
- Intermedia, installation art, conceptual art, video, light art, and sound art are often regarded as postmodern mediums.
- In the 1960s and 1970s artists like Eduardo Paolozzi, Chryssa, Claes Oldenburg, George Segal, Edward Kienholz, Nam June Paik, Wolf Vostell, Duane Hanson, and John DeAndrea explored abstraction, imagery, and figure by using video art, environment, light sculpture, and installation art in new ways.
- Jeff Koons is a good example of a postmodern sculptor; his works elevate the mundane, contain a heavy dose of kitsch, and project an element of ambiguous cynicism often seen in postmodern works.

Key Terms

- **postminimalist:** One who works in the style of postminimalism.
- **kinetic:** Of or relating to motion.



Tracey Emin, *My Bed* 1998

regarded as postmodern.

The characteristics of Postmodernism, include bricolage, collage, appropriation, and the recycling of past styles and themes in a modern-day context. The destruction of the binaries between fine arts, and craft associated with popular culture, can be applied to sculpture. While inherently difficult to define by nature, some scholars claim Postmodernism began with pop art and continued within many following movements including conceptual art, neo-expressionism, feminist art, and the young British artists, along with Tracy Emin, of the 1990s. The plurality of idea and form that defines Postmodernism essentially allows any medium to be considered postmodern. In terms of sculpture, characteristics like mixed media, installation art, conceptual art, video light art, and sound art are often

Jeff Koons

Jeffrey “Jeff” Koons (born January 21, 1955) is an American artist known for working with popular culture subjects and reproducing banal objects, such as balloon animals produced in stainless steel with mirror-finish surfaces. His works have sold for substantial sums, including at least one world record auction price for a work by a living artist.

Koons gained recognition in the 1980s and subsequently set up a factory-like studio in a SoHo loft on the corner of Houston Street and Broadway in New York. It was staffed with over 30 assistants, each assigned to a different aspect of producing his work, in a similar mode as Andy Warhol’s Factory (notable because all of his work is produced using a method known as art fabrication). Today, he has a 16,000-square-foot factory near the old Hudson rail yards in Chelsea, working with 90 to 120 regular assistants. Koons developed a color-by-numbers system so that each of his assistants could execute his canvases and sculptures as if they had been done “by a single hand”. Koons is a good example of a postmodern sculptor because his works elevate the mundane, contain a heavy dose of kitsch, and project an element of ambiguous cynicism often seen in Postmodern works.



Jeff Koons, Balloon Dog (Magenta), 1994–2000. One of five unique versions (Blue, Magenta, Orange, Red, Yellow). Made from mirror-polished stainless steel with transparent color coating, the Orange version was sold in 2013 for a record price for a living sculptor.

8.1 Experimentation, Deconstruction and Sustainability

Please Read

Chapter 2: David Rifkin; Post-Modernism: Critique and Reaction in Haddad, E.G., & Rifkind, D. (2014). *A Critical History of Contemporary Architecture: 1960-2010* (1st ed.). Routledge. <https://doi.org/10.4324/9781315263953>

Dr. Allison Young, “Popular, Transient, Expendable: Print Culture and Propaganda in the 20th century,” in *Smarthistory*, December 16, 2021, <https://smarthistory.org/reframing-art-history/print-culture-propaganda-twentieth-century/>.

Postmodern Architecture (<https://boisestate.pressbooks.pub/arthistory/chapter/modernism-america/>)

During the 1960s, 70s, and 80s architects began to turn away from the stark lines of the International Style with a return to ornamentation. This was part of the cultural zeitgeist of the time which seemed to be a kind of general exhaustion with the forms of modernism. Francis Fukuyama's essay *The End of History*, published in 1989, suggested that political systems had reached their final evolution with liberal democracies – Western culture had reached the end of history. This was echoed in Postmodern architecture by incorporating, or appropriating, styles or ornament from the past and incorporating those forms onto new buildings. The idea of appropriation also made its way into painting and sculpture with artists literally using images already created by other artists and recreating them wholly or in part. Sherrie Levine rephotographed some of the iconic work of Edward Weston: <https://smarthistory.org/sherrie-levine-untitled-after-edward-weston/>

The Centre Georges Pompidou is in the Beaubourg area of the 4th arrondissement of Paris, near Les Halles, rue Montorgueil and the Marais and houses much of Paris' contemporary art.

Visit the *Pompidou Center, Paris, 1971-11* here: <https://vimeo.com/197148859>



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://ecampusontario.pressbooks.pub/artcultures/?p=280#oembed-1>

Designed by the architectural team of Richard Rogers and Renzo Piano, along with Gianfranco Franchini, the Centre Pompidou is more high tech than Postmodern, the Beaubourg, as it is called, does seem to be a building turned inside out with the structures that are usually hidden made the primary exterior architectural features. In that way, it participates

in the Postmodern idea of “deconstruction” made popular during the 1980s by French philosopher and semiotician Jacques Derrida. Derrida analyzed texts by close readings meant to question the relationship between structure and language and ultimately the impossibility of meaning in language as he saw it. It has become an important theoretical underpinning of many disciplines including architecture, art, and critical theory.



Philip Johnson, 550 Madison Avenue (formerly the AT&T Building), New York, 1982, Photo by David Shankbone, taken Feb. 19, 2007. CC BY-SH 3.0

In the United States, architects Philip Johnson, Frank Gehry, Michael Graves, and others also turned to ideas of Postmodernism in building. Gehry's work at the time is arguably more playful – another aspect of Postmodern architecture – but Johnson's skyscraper on Madison Avenue in New York was both reviled and celebrated for its appropriation of the cornice of an 18th century Chippendale cabinet on the top of the building.



Chippendale desk, CC PD-US

Robert Venturi and Denise Scott Brown



Robert Venturi, Vanna Venturi House, 1964

Articulating his own vernacular ideas about designing architecture, Robert Venturi delivered his seminal text *Complexity and Contradiction in Architecture* in 1966, and he is said to have designed the first postmodern piece of architecture in 1964 when he designed his elderly mother's home in Philadelphia known as the Vanna Venturi House.

Explore the Vanna Venturi House by following this link <https://interactive.wttw.com/tenbuildings/vanna-venturi-house>

Please read: Denise Scott Brown Room at the Top? Sexism and the Star System in Architecture <https://www.mascontext.com/issues/27-debate-fall-15/room-at-the-top-sexism-and-the-star-system-in-architecture/>

Frank Gehry – choose to read

Chapter 4 Deconstruction: The Project of Radical Self-Criticism in Elie G. Haddad, and David Rifkind. *A Critical History of Contemporary Architecture: 1960-2010*. Routledge, 2014. <https://doi.org/10.4324/9781315263953>

“Frank Gehry: ‘Architecture and Any Art Can Transform a Person, Even Save Someone.’” *La Rivista Domus Dedicata Ai Mondì Dell’Architettura, Del Design e Dell’Arte*, Domusweb, 25 May 2021, <https://www.domusweb.it/en/biographies/frank-owen-gehry.html?fbclid=IwAR2Nvfl6YBNckhSHDvfnbDx9DxJYBTuPMNI-fhuzb6nU0sY4h8S8HXq5Ehc>.



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Chapter 2 Philip Tabb 1960s: An Environmental Awakening in Tabb, P.J., & Deviren, A.S. (2014). *The Greening of Architecture: A Critical History and Survey of Contemporary Sustainable Architecture and Urban Design* (1st ed.). Routledge. <https://doi.org/10.4324/9781315239293>

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Sria Chatterjee, “The Arts, Environmental Justice, and the Ecological Crisis”, *British Art Studies*, Issue 18, <https://doi.org/10.17658/issn.2058-5462/issue-18/conversation>

8.2: Earth Works

Land Art and Earth Art (<https://boisestate.pressbooks.pub/arhistory/chapter/modern-to-postmodern/>)

Land art, earthworks (coined by Robert Smithson), or Earth art is an art movement in which landscape and of art are inextricably linked, so in this way it is site-specific. It is also an art form created in nature, using organic materials such as soil, rock (bed rock, boulders, stones), organic media (logs, branches, leaves), and water with introduced materials such as concrete, metal, asphalt, or mineral pigments. Sculptures are not placed in the landscape; rather, the landscape is the means of their creation. Earth-moving equipment is often involved. The works frequently exist in the open, located well away from civilization, left to change and erode under natural conditions. Many of the first works of this kind, created in the deserts of Nevada, New Mexico, Utah or Arizona, were ephemeral in nature and now only exist as video recordings or photographic documents.

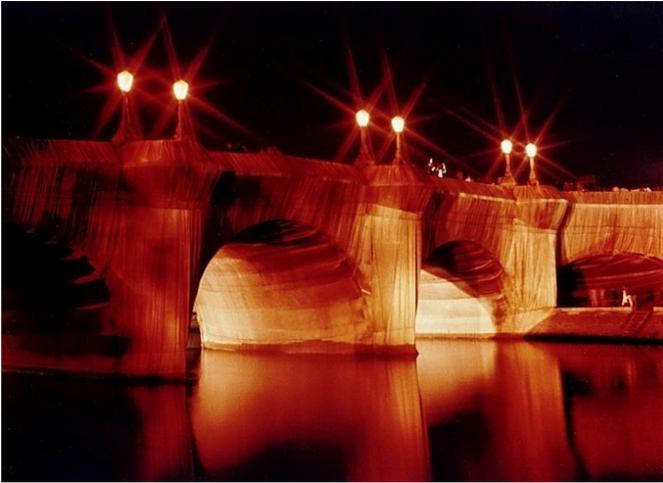
Robert Smithson (January 2, 1938 – July 20, 1973) was an American land artist. His most famous work is *Spiral Jetty* (1970), a 1,500-foot long spiral-shaped jetty extending into the Great Salt Lake in Utah constructed from rocks, earth, and salt. It was entirely submerged by rising lake waters for several years, but has since re-emerged.



Robert Smithson, *Spiral Jetty*, 1970

Robert Smithson, Spiral Jetty: Spiral Jetty is a site-specific piece of Land Art or Earth Art created by Robert Smithson in the Great Salt Lake, Utah. Using rocks and earth, Smithson built a spiral-shaped relief in the lake bed. Best viewed from above, the piece is altered by the shifting waters over time and in this way is forever linked to the environment it was intended for

Christo Vladimirov Javacheff and Jeanne-Claude, known as Christo and Jeanne-Claude, are a married couple who created site-specific environmental works of art. Their works nearly always entail wrapping a large area of space or piece of architecture in a textile, and include the wrapping of the Reichstag in Berlin and the Pont-Neuf bridge in Paris, the 24-mile (39 km)-long artwork called *Running Fence* in Sonoma and Marin counties in California, and *The Gates* in New York City's Central Park. The purpose of their art, they contend, is simply to create works of art for joy and beauty and to create new ways of seeing familiar landscapes.



Christo and Jeanne-Claude, Pont Neuf, 1985: The artists Christo and Jeanne-Claude are known for their site-specific works that make use of large-scale wrapping techniques. In this piece, they wrapped an entire stone bridge built over a river in Paris to mesmerizing effect

Christo and Jeanne-Claude, Pont Neuf, 1985

Please Read and Explore

Ana Mendieta <https://www.guggenheim.org/artwork/artist/ana-mendieta>

Christo & Jeanne Claude Running Fence <https://christojeanneclaude.net/artworks/running-fence/>

James Turrell Roden Crater <https://rodencrater.com/about/>

Please Watch James Turrell in Art:21: Art in the 21st Century. Alexandria, VA: PBS Home Video, 2004.
https://art21.org/artist/james-turrell/?gclid=Cj0KCCQiA64GRBhCZARIsAHOLrliq9AxuvTDxz_JZDRtEJFZtvdbBHvVPe9hqP3LGeqnkv52uIxuQ5AaAhrbEALw_wcB

For further study:

Antonia Rigaud, “Disorienting Geographies: Land Art and the American Myth of Discovery”, *Miranda* [Online], 6 | 2012,

Online since 28 June 2012, connection on 18 May 2022. URL: <http://journals.openedition.org/miranda/2955>; DOI: <https://doi.org/10.4000/miranda.2955>

8.3: Installation Art - Research as Practice

What is Installation art? Why is this chapter subtitled Research as Practice?

Read Introduction: Installation Art and Experience in Bishop, Claire. Installation Art: A Critical History. Tate Publishing, 2005. p.6-13 https://archive.org/details/installationartc0000bish_v8d6/page/6/mode/2up

Fred Wilson – Mining the Museum 1993



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Installation view of Fred Wilson, "Metalwork, 1793–1880," *Mining the Museum*, November 1992–February 1993, Maryland Historical Society, Baltimore. Courtesy of the Maryland Historical Society, MTM010

Choose to read

Corrin, Lisa G. "Mining the Museum: An Installation Confronting History." *Curator*, vol. 36, Dec. 1993, pp. 302–13. https://historyinpublic.blogs.brynmawr.edu/files/2016/01/Curator_Mining-the-Museum.pdf

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Amalia Mesa-Bains

Written by Jennifer Lorraine Fraser – excerpt of graduate studies essay 2016 – edited 2022

Professor emerita, Amalia Mesa Bains is an artist, curator, educator, psychologist, and cultural practitioner. Born Maxine Amalia Mesa in Santa Clara, California in 1943, she was one of two children of Maria Gonzales Mesa and Lawrence Escobedo Mesa.[7] Since the 1960s, Mesa Bains has worked as an artist concurrently with her pedagogical practice. Her work is consistently political and socially constructive. During the Civil Rights era, Mesa Bains established the first public school integrated development program for fellow educators[1] and has received acclaim from the communities she serves, as noted in her 1992 receipt of the MacArthur Fellowship.[2] In 1995, she co-founded the Department of Visual and Public Art at California State University Monterey Bay campus,[3] with a vision to support first-generation college students and those of local low-income communities.[4] Recently, she created a large-scale archival exhibition project 'consisting of three cabinets of curiosity, entitled the *New World Wunderkammer*, in The Fowler Museum at UCLA, for their 50th anniversary.[5] This archival display follows her current practice in installation art, bordering on the formation of knowledge through institutional constructs of the library system, museology, and scientific progress.[6]

Mesa Bains' artistic process stems from a reflection on her childhood and upbringing, the laborious work of her parents, and their individual struggles to become citizens of the United States of America. Their stories are as much a part of Mesa Bains' cultural endeavors as is her own individual history of resistance and community practice. Now, retired, she is still active in the Californian arts and activist communities.

During the Mexican Revolution of 1916, her father, Lawrence Escobedo Mesa, immigrated to California as a young boy with his mother.[8] As a young man, he worked picking cotton, and in the text *Homegrown*, (co-authored with bell hooks,) Mesa Bains recalls being a young girl when her father ceased to work as a migrant laborer to begin his career as a ranch hand. This book details how the family transitioned from living in poverty to a lower/middle-class environment and described how their family shared labor while living on the ranch.[9] She states, "Operating as an internally colonized community within the borders of the United States, Chicanos forged a new cultural vocabulary composed of sustaining elements of Mexican tradition and lived encounters in a hostile environment." [10] Mesa Bains identifies this aspect of sharing labor as important for her contextualization of the Chicano movement later in life.

The Chicano movement was a civil rights endeavour, started by Cesar Chavez,[11] to initiate political mobility within the working class system of Mexican American migrant farmworkers.[12] Fighting for fair pay, fair working conditions, and a decent living, Chicanos conducted marches protesting the Vietnam War, and non-unionized labor practices of the 1960s/70s.[13] Provocatively, Mesa Bains distinguishes between Mexican Americans and Chicano/as, with the latter having a position of political agency to be able to enact, "power and justice to act on behalf of others through the right of dissent and fight." [14] Moreover, being Chicano/as is a state of being, an identity that is in constant action of "resistance and affirmation – resistance to colonial practices, hegemony and white racism – affirmation in sustaining culture in hostile environments." [15]

A further distinguishing factor of Mesa Bains' life and art is the close relationship her family has to the Catholic Church. As a child, Mesa Bains would attend mass for the family, because her mother and father decided to use birth control, and through this, they felt ostracized by the church.[16] Private Mexican-Catholic interiors usually have an area of reverence to the teachings of the bible, acting as a personal altar for the inhabitants of the home. The Church,

however, can be considered to some as a hostile environment, negating the spiritual practices of non-Christians and subjugating believers to its teachings.[17] Mexican American women colonized through the church and corresponding religious systems of power and their institutions find spiritual grounding in tending to their own home practices.[18] The altars are metaphorically linked together as “a cosmology of the family-centered in memory that is linked to the present.”[19] Chicana cultural theorist Gloria Anzaldúa, describes this as a “breaking down of paradigms and straddling two or more cultures, by creating a new mythos.”[20] For Mesa Bains, her mythos is depicted, translated, and organized into her sculptural installations. The majority of her work either hints at the ideas necessary to construct a home altar or directly references this phenomenon in Mexican/Chicano/a culture. Professor of Visual Studies at UCSC, Jennifer A. Gonzalez describes the home altar as, “most often the responsibility of the matriarch or oldest woman of the household—who uses this sacred space to perform religious, as well as secular rites of rhetoric: supplication, praise, display and memorializing.”[24]

As a Chicana artist, Mesa Bains employs the vocabulary of her home environment to assert meaning into the larger fabric of art practice, and social interactions. Defined as the “Chicano phenomenon of *rasquachismo*, or the view of the downtrodden,”[21] Mesa Bains states she “began to observe and also create artwork rooted in the everyday or vernacular so much a part of our shared working-class backgrounds.”[22] *An Ofrenda for Dolores Del Rio*, first fabricated in 1984, and revised in 1991, then again in 2004, is a direct example of this practice. Purchased in 1991, through the Collections Acquisition Program[23] of The Smithsonian American Art Museum, the altar is an installation depicted as a large vanity table, with found objects, glossy images of Mexican Hollywood scarlet Dolores Del Rio, lavish fabric, and multiple mirrors. In 2004, after the death of her mother, Mesa Bains revised the altar and inserted a photograph of her mother into the installation. (Fig. 2) By working with the form of the home altar, Mesa Bains reclaims the spiritual traditions she practiced with her mother and paternal grandmother.[25] She does this as an embodiment of “memory making, history-making,”[26] “and [as] a call to recover and reshape the spiritual identity of the Chicana.”[27] For Mesa Bains, this spiritual identity is embedded in the “laboring body.”[28]

Mesa Bains’ mother, Maria Gonzales Mesa, immigrated to California in the 1920s.[29] When she was a child, her own mother had to give her up as an orphan which left her in the care of a Mexican convent school for a few years.[30] When Gonzales Mesa was a teenager she was reacquainted with her mother and they worked together as domestic workers.[31] Together they would cross into California to work for a day and then return to Mexico, however on one particular day she remained in the US.[32] For the entirety of her working life in the US, she was a domestic worker in the homes of the wealthy. The families she worked for would in turn give her unwanted items, clothing and fabric castoffs, chipped perfume bottles, which returned home to the child Mesa Bains,[33], and later these cast-offs became part of her art as found objects. This act of inserting wealthy unwanted objects into her installations encouraged Mesa Bains to reappropriate the term ‘*rasquachismo*’ (loosely translated to kitsch for non-chicana critics) and incorporating this practice of bringing the everyday ‘kitsch’ into her art. Accordingly, Mesa Bains describes these found objects as icons of undocumented histories.[34] In so doing, she reimagines these icons as models to reclaim personal and communal power. She states,

As the *movimiento* model of cultural workers called on Chicano/a artists to dedicate themselves to anti-elite practices that would bring affirmation and pride to the community, the artist engaged in a cultural reclamation through which the traditions of the past could be reanimated in innovative styles.[35]

In *An Ofrenda for Dolores Del Rio*, Mesa Bains, reclaims the Chicana’s laboring body as a site for what cultural theorist Walter D. Mignolo refers to as the decolonial gesture, which manifests itself in methods of representation and their corresponding ‘universes of meaning.’[36] Mignolo’s definition of the universe of meaning is the accumulation of inventive narratives, including both ideological constructs of knowledge and their constitutive disciplined practice.[37] However, the gesture, according to Mignolo, “does not lie in the content but in the process and the context.”[38] Mignolo states that “decolonial gestures” would be any and every gesture that directly or indirectly engages in disobeying the dictates of the colonial matrix and contributes to the building of the human species.”[39]

Mesa Bains practice is one that disobeys hegemonic constructs found in American, Mexican, and religious cultures. In her altarpiece she explicitly displaces traditional altar-making practices as a process of revealing colonial and patriarchal misconceptions. Firstly, tending to the spiritual altar is typically a private practice done in the home. Secondly, Mesa

Bains combines two different Mexican altar practices into one, those of the altar and the ofrenda.[40] The altar is a space to honor the living members of your friends, family, and struggles experienced in life corresponding to important events.[41] The ofrenda is a temporary structure, typically presented over the ceremony of the Day of The Dead, held from November 1-2, honoring deceased loved ones, and their lived histories.[42] When Mesa Bains began to present altars combining the two forms, the elders in her community cautioned her against it warning of bad luck for the living members of her veneration.[43] By reconstituting the formal elements of the altar, and in making them her own construction of meaning, Mesa Bains is citing a space for the re-emergence of spirituality distant from western idealized forms.

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[8] Hooks, Bell, and Amalia Mesa Bains. *Homegrown: Engaged Cultural Criticism*. Cambridge, MA: South End, 2006. Print. p. 6

[9] *ibid*

[10] Mesa Bains, Amalia. "Domesticana: The Sensibility of Chicana Rasquachismo," in *Chicana Feminisms: A Critical Reader*. Ed. Gabriela F Arredondo. Durham, N.C.: Duke UP, 2003. Print p.301

[11] Mesa Bains, *Homegrown*, p.92

[12] *ibid*

[13] *ibid*

[14] *Ibid* p.137

[15] *Ibid* p.118

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[31] *ibid*

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[33] *ibid*

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[41] *ibid*

[42] *ibid*

[43] Mesa Bains, *Homegrown*, p.118



Amalia Mesa-Bains, An Ofrenda for Dolores Del Rio, & Detail 1984, revised 199



Explore

Duron, Maximiliano. "How to Altar the World: Amalia Mesa-Bains's Art Shifts the Way We See Art History." *ARTnews.com*, ARTnews.com, 9 Jan. 2020, <https://www.artnews.com/artnews/news/icons-amalia-mesa-bains-9988/>.

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Coco Fusco and Guillermo Gómez Peña: The Couple in the cage

Analysis of Coco Fusco and Guillermo Gómez Peña's 'The Couple in the Cage: A Guatinaui Odyssey' by Rachele Sanicharan is licensed under Creative Commons Attribution-ShareAlike 4.0 International License.

Abstract

The performance *The Couple in the Cage: A Guatinaui Odyssey* by Coco Fusco and Guillermo Gómez Peña presents a piece mainly featuring two people where presented as a couple, from a fictional island called Guatinaui. The piece performed throughout the world from 1992 to 1994 and in a film in 1993, is narrated from the perspectives of colonial experts who guide the audience through the supposed features of the island, its peoples and the roles the couple played in society. The performance was a response to the quincentennial of Columbus' arrival in the Americas and sought to highlight parts of this history that are often ignored. In this way, one of the main objectives of the performance was to demonstrate the general idea of the Other, and how people from developed countries viewed indigenous communities.

Keywords: Caribbean, Guatinaui Odyssey, Performance Art

Author biography: Rachele is a fourth-year student as a Canadian Studies Specialist at the University of Toronto. She is an Indo-Guyanese Canadian woman who has a particular interest in researching, recording, and preserving her Indo-Caribbean culture.



Analysis of Coco Fusco and Guillermo Gómez Peña's 'The Couple in the Cage: A Guatinaui Odyssey'

The performance *The Couple in the Cage: A Guatinaui Odyssey* by Coco Fusco and Guillermo Gómez Peña presents a piece mainly featuring two people where presented as a couple, from a fictional island called Guatinaui. The piece performed throughout the world from 1992 to 1994 and in a film in 1993, is narrated from the perspectives of colonial experts who guide the audience through the supposed features of the island, its peoples and the roles the couple played in society.¹ Throughout these performances – including some at reputable museums and similar [academic] venues globally – the audience did not know that the couple in the cage that were being showcased, were conducting a performance piece. The performance was a response to the quincentennial of Columbus' arrival in the Americas and sought to highlight parts of this history that are often ignored. In this way, one of the main objectives of the performance was to demonstrate the general idea of the Other, and how people from developed countries viewed indigenous communities. This includes considerations for the gaps in Eurocentric conceptualization of authenticity, identity, and multiculturalism in a world that still views the 'Other' as people who need to be subjugated – often caged, controlled, and treated like animals.

The performance allows for one to gain a deeper understanding of authenticity and how it is presented and perceived in the world. Something that was apparent throughout the film was the reaction of observers of the performances around the world really believed the story that was being told, and appeared to enjoy visualizing the entrapment of these two people from an undiscovered island. The performance demonstrated art as “a form of studying the West's construction of itself through its construction of the Other.”² This was clear as the film demonstrated varying positionalities highlighting those who had a problem with two human beings being kept in cages and being treated like animals, and people of colour who related the exhibit to what their ancestors went through.

Whilst there were those who shared their disgust for such an exhibit, there were others who took photos with the two disguised performers, even going as far as to pay for the woman to dance for them or for the man to tell a story in what was presented as the language of Guatinaui. In response, the performers did things like listing cities and places while mixing in Spanish and made up words. These actions demonstrate how the label of Other was used to justify the treatment the two performers received. In addition, the cage had things such as a tv and a radio. With these tools, the performers made a mockery of the whole ideology of the piece by dancing to Rap music and watching TV. The idea of authenticity was pushed aside because of how they were being presented by 'experts'.³

Coco Fusco and Guillermo Gómez Peña used parody as a key feature of the performance, 'othering' themselves for the audience, but the viewer of the film too sees the 'colonial gaze' and responses of the audience which too becomes a part of the art in the film.⁴ This really allowed for a full picture of what was happening during the performance, and the mindset that people had when visiting the exhibit. Some people did question the legitimacy of the exhibit, but most people believed its content because historically, people being presented in cages is something that Western countries have done many times before. Sadly, many did not protest that two people were in cages, and instead actively

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participated, feeding them like they were animals and photographed them as if they were objects – paying to do so. This demonstrated the skewed perspective the western world has of people labelled as the Other which leads to them being treated as less than a person.

The idea behind creating such a performance that is shown globally, is to demonstrate the skewed perception that people have and to highlight the historical and contemporary labelling of people as the ‘Other’ or subaltern. It is still very present in society today beyond the exhibit and its performance with people of colour often being asked where they are from, simply because of the colour of their skin, or being labelled as exotic because of their race. Similarly, this othering also occurs with cultural displays that are seen as antithesis to western dogma. In the film’s demonstration of people being hesitant when approaching the cage, it also reminds the viewer that the othering that occurs in broader society is often based on fear. Unfortunately, today, we still see how the “West” still fears the ‘Other’ and how they still seek to control and ‘cage’ people, even if it isn’t as apparent as it is shown in this performance.

The performance, *The Couple in the Cage: A Guatnai Odyssey*, addresses notions of authenticity by showcasing how the idea of the Other is presented to people throughout the world and how the story of the fictional characters was enough to convince many people that a new island and ‘type’ of people had been discovered. For many of these people that was enough to justify why these people were in cages, and that in itself demonstrates how othering often strips people of logic, morals, and humanity.

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8.4 Disorienting the Art World: Mona Hatoum in Istanbul - Jo Applin

Jo Applin, "Disorienting the Art World: Mona Hatoum in Istanbul", *British Art Studies*, Issue 3, <https://dx.doi.org/10.17658/issn.2058-5462/issue-03/japplin> - CC BY-NC International 4.0

In 1995 the German curator René Block was invited to curate the 4th International Istanbul Biennial. Titled "Orient/ation: The Vision of Art in a Paradoxical World", Block eschewed the national groupings employed by most biennials, instead tackling head-on the idea of what nationality might mean in a climate of increasing global mobility in which the art world comprised an "international diaspora of artists".¹ Block's poster for the Biennial was a hastily hand-drawn compass, its coordinates marked deliberately incorrectly. West was labelled North, South-East read as South-West, and the North-East was renamed "Istanbul". According to this compass there is no one central point or locale relative to which its cardinal points of north, south, east, and west can make sense.²

Block wanted to draw attention to the ways in which events such as the Istanbul Biennial tend always to be framed in relation to the central power blocs of Western Europe or North America. By placing the "Orient"—with all its nostalgic, romantic, racist, and ideologically charged associations—at the centre of the Biennial's world-map, Block's aim was to re-orient, or rather, to *disorient* the art world, and to remap its familiar coordinates. Block paid particular attention to Turkey's geographical neighbours, inviting artists from Iran, Iraq, Syria, Lebanon, Macedonia, Greece, Romania, Bulgaria, Georgia, and the newly formed Balkan states.

Block also invited a mix of ten younger and more senior figures from the then-thriving British art scene, seven of whom were women, and five of whom were born outside the United Kingdom—Anish Kapoor in Mumbai, Shirazeh Houshiary in Iran, Zaha Hadid in Iraq, Ceal Floyer in Pakistan, and Mona Hatoum in Beirut—in one more complicated twist on how viewers might begin to think about—or rethink—the idea of nationality, "Britishness", and the geopolitics of home and belonging. Less than a handful of those selected were affiliated with the then-dominant "Young British Artists" (or YBAs); a phenomenon that since the late 1980s had stood for a very particular, increasingly jingoistic formulation of "British" art that ran counter to Block's attempt to disrupt, rather than affirm, ideas of national identity.

Hatoum was a generation older than the YBAs, and her practice was a world apart from Sarah Lucas and Tracey Emin's dystopic vision of a beer-soaked, bawdy Albion. On the contrary, Hatoum's work addressed the condition of rootlessness, rather than a rooted sense of belonging, and while she drew freely on her own experience as an exilic subject born in Lebanon to Palestinian parents, she has always, rightly, insisted that her work should not be reduced to only that interpretative framework.

In 1975, when she was in her twenties, Hatoum paid a short visit to London. While she was there civil war broke out in Lebanon, making it impossible for Hatoum to return. Forced to remain, the artist enrolled for undergraduate studies at the Byam Shaw School of Art, after which she went on to study at

the Slade. English was to become her third language, after Arabic, which she had always spoken at home, and French, which she'd spoken at school.

Hatoum's homesickness became a key motif for her ensuing work, most powerfully articulated in her important video-piece *Measures of Distance* (1988), in which Hatoum reads aloud in English some letters from her mother, the Arabic text of the originals being superimposed over images of her mother taken in the shower. While Hatoum's exilic status is foregrounded in many of her works, her growing reputation from the late 1980s onwards assured for her a standing in the London art world that was, significantly, far from that of an "outsider".

In Istanbul, Hatoum showed two rectangular floor-bound works that were very much in keeping with her practice in London at that time. *Pin Carpet* and *Prayer Mat* (fig. 1 and 2) were both covered with neat, tightly aligned rows of sharp pins; stainless steel in the case of *Pin Carpet*, and nickel-plated in the case of *Prayer Mat*. Both glisten when the light catches them. *Prayer Mat* was the smaller of the two, measuring about one metre in length, while *Pin Carpet* measured over one metre wide by approximately two-and-a-half metres long. The rug or carpet was a format Hatoum returned to several times over the coming years, recalling a longer interest in post-sixties sculptural practice, such as the Minimalist floor-pieces of Carl Andre, or Eva Hesse's latex "rugs" such as *Schema* and *Sequel* on which she balanced loose rubbery balls that might—like Hatoum's glass-marble "map" carpets—roll free and disintegrate if touched. Hatoum enjoyed the sense of dislocation and the complex muddle of the familiar and the unfamiliar that the rugs offered, which, as with the best of Hatoum's work, both conceptually and literally served to wrong-foot viewers.



Figure 1. Mona Hatoum, in collaboration with The Fabric Workshop and Museum, Philadelphia, Pin Carpet, 1995, stainless steel pins, canvas and glue, 3 x 125 x 246 cm Digital image courtesy of White Cube / Mona Hatoum Studio / Photo: Will Brown



Figure 2. Mona Hatoum, *Prayer Mat*, 1995, nickel-plated brass pins, compass, canvas, and adhesive, 67 x 112 x 1.5 cm. British Council Collection, London. Digital image courtesy of the British Council.

In 1996 Hatoum made *Doormat*, a domestic doormat complete with the word “WELCOME” spelled out across the middle in hundreds of bristling stainless steel pins, glued to stand upright in uniform rows running along the horizontal length of the mat. *Doormat* is at once welcoming and frightening, a binary which Hatoum frequently exploits in her work. That the domestic is typically cast as the traditional realm of the female subject was a point not lost on Hatoum, who would have been all too aware of the complexities of this situation when installing her work in a largely Islamic culture, in which the daily prayer ritual performed at the local mosque tends to be attended largely by men, with many women instead performing their prayers at home. Although for Block Hatoum’s works offered “a sharp commentary on the situation of women in the Orient”, Hatoum, as ever, was resistant to the idea that her work could be reduced to any one specific meaning. ³ For Hatoum her work spoke to universals as much as particulars, and while for some critics the constant reference to her place of birth and exiled status has proven the driving force in how to think about her work, the artist is always quick to offer other, often more expansive themes that concern her; of home, not “her” home; of violence, not civil war; of *women*, not this one particular woman. Of her works for the Istanbul Biennial, Hatoum has said:

A carpet is supposed to give you comfort and protect you from the cold of the floor. From a distance this carpet looks like it is made of plush velvet, a very inviting shimmering surface. When you approach it, you realise it is made of millions of sharp stainless steel pins pushed upwards through a canvas backing. I showed it at the Istanbul Biennale in the Aya Ireni church along with another smaller mat. ⁴

Hatoum refers here to *Pin Carpet*, which she placed in the by-then

decommissioned Aya Ireni church. It was the first church built in Constantinople, and remained the city's central place of worship until Hagia Sofia was first dedicated in 360 AD. The second "smaller mat" Hatoum refers to is *Prayer Mat*, which also had a shiny, pin-studded surface. The thought of standing, kneeling, or sitting on either carpet is an uneasy one. As Hatoum put it, her rugs and carpet works operate through "a kind of attraction/ repulsion"; at turns suggestive of a magic carpet or prayer mat or, from a Western perspective, of a doormat designed to wipe one's feet clean. 5

Inset among the pins of *Prayer Mat* was a small compass. As well as recalling the overarching theme of the Biennial, the compass here serves a specific, and not just metaphorical, function. It is there to assist the worshipper who must face in the direction of Mecca when praying, and the mat is always situated as such. Travelling prayer mats with in-built compasses are readily available to purchase, as Hatoum would have been aware—any number of shops on London's Brick Lane stock similar items; slightly kitsch, yet helpful, aids for Muslims located far from Mecca's geographic location in Saudi Arabia who may be on the move, or away from home travelling and in need of assistance in locating their coordinates from their current position. 6 Hatoum's two mats, one in an historically Christian place of worship, the other explicitly referencing Islam, could be considered bookends framing Hatoum's Christian upbringing within a Muslim culture. However, they point also to a wider geopolitical situation addressed in other works made by Hatoum from around this time, in which cultural motifs are taken not as given but as mobile and open to interpretation. To whom is the invitation to pray extended? And what are we to make of that invitation, suffused as it is with a threat of violent damage to one's body? Hatoum prefers to leave the question open and unanswered: poetics, not polemics, guide the political implications of her work. While Hatoum has often spoken of the powerful impact made on her by the Palestinian writer Edward Said's 1984 essay, "Reflections on Exile", the coordinates of her work have never been confined solely to those of "east" versus "west". 7 Like Block she wanted to disorient

and so re-orient attention elsewhere, away from "nationality" as either straightforward or important in the final analysis of the work. Said, in turn, wrote an essay about Hatoum's work in which he suggested that

An abiding locale is no longer possible in the world of Mona Hatoum's art which . . . articulates so fundamental a dislocation as to assault not only one's memory of what once was, but how logical and possible, how close and yet so distinct from the original abode, this new elaboration of familiar space and objects really is. 8

Hatoum's practice both exploits and confounds binary oppositions by redeploying them in ways that are at once specific and allusive, personal and playful. Her work is never explicit. Rather, Hatoum prefers to work in the gaps between making and meaning, saying that any work of art that "obviously reveals itself" and its "intentions" is "boring". 9

Another early work by Hatoum titled *Light Sentence* (1992), in which a single light bulb swings in a grid of mesh lockers to throw menacing, mobile shadows, is frequently described as a political work that speaks of the refugee camp, of confinement, and indeed disorientation. And yet, as Farah Nayeri has pointed out, the artist frequently finds viewers coming to her work "with this preconceived idea of where I come from, and therefore what I'm putting in my work, and they tend to over-interpret the work in relation to my background". 10

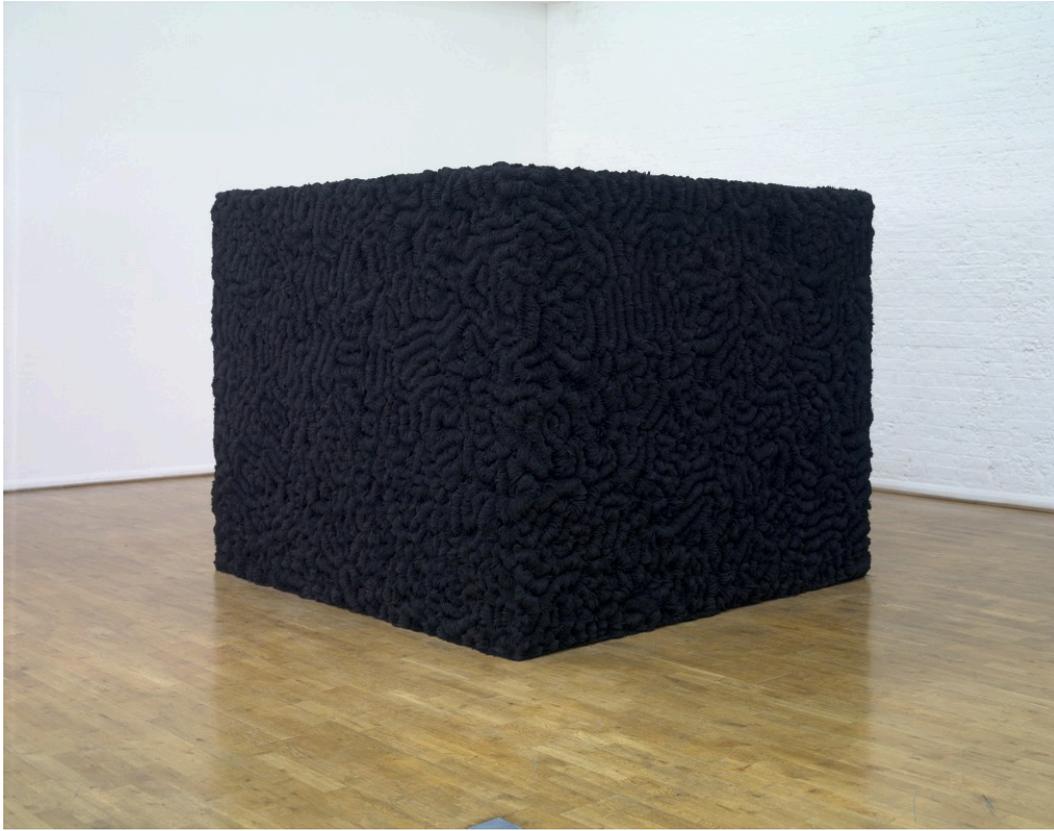


Figure 3. Mona Hatoum, *Socle du Monde*, 1992–93, wooden structure, steel plates, magnets, and iron filings, 164 x 200 x 200 cm (64 $\frac{5}{8}$ x 78 $\frac{3}{4}$ x 78 $\frac{3}{4}$ in) Digital image courtesy of White Cube / Photo: Edward Woodman / © Mona Hatoum

At the centre of a compass is found a magnet, an object that operates according to the same logic of attraction and repulsion as many of Hatoum's works. It is magnetism that allows the compass needle to establish its coordinates, and to position us in the world. Magnets seek similarity, not difference (the south pole of a magnet is always attracted to another south pole). Place a north- and south-seeking pole near by and they will repel one another, refusing contact or connection. Three years before the Istanbul Biennial, Hatoum had made another work that used magnetic forces to counter global ones. Formally the work was an ambivalent "homage" to Piero Manzoni's 1961 sculpture *Socle du Monde*, in which the Italian artist placed a sculptural plinth upside down on the ground as if supporting the weight of the world. In Hatoum's reworking, or rather *re-worlding* of Manzoni's sculptural base, every surface of the magnetic pedestal was covered in a writhing sea of iron filings, dotted with clustered islands (fig. 3). If you held an opposing magnet close to the surface, the filings started to ripple and move. In contrast to Manzoni's proposal, the base of the world in Hatoum's work was not fixed and solid, but mobile and responsive, liable to change and subject to human as well as material forces.

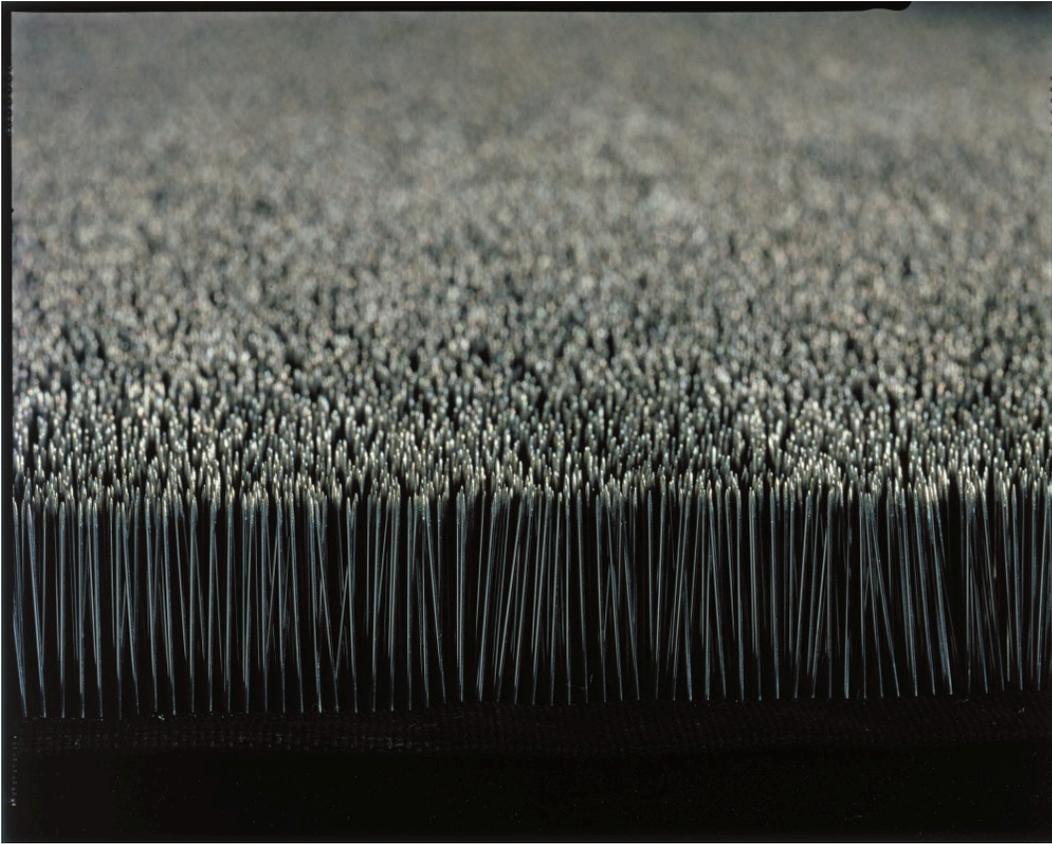


Figure 4. Mona Hatoum, in collaboration with The Fabric Workshop and Museum, Philadelphia, Pin Carpet (detail), 1995, stainless steel pins, canvas and glue, 3 x 125 x 246 cm Digital image courtesy of White Cube / Mona Hatoum Studio / Photo: Will Brown

Crucially, the pins that make up the surface of both *Prayer Mat* and *Pin Carpet* are also magnetic. The magnet functions in these works both as a material conduit and also as an apt metaphor for both Hatoum's and Block's global politics, which set out to disorient an art world that remained attracted to sameness rather than difference, and which complacently treated nationality and cultural difference as irreconcilable, polar certainties rather than unsettled and staying that way. Hatoum insists that her own biography neither explains nor wholly accounts for the kinds of worlds her work seeks to invoke and produce; so too the position of her Islamic prayer mat in a church in Istanbul refuses to resolve or settle as either political or personal, polemic or poetic. Like the needle on a compass, Hatoum's aim with works such as *Prayer Mat* is to orient and disorient viewers in equal measure. By the same measure, Hatoum's status as a leading British artist who looks outwards rather than inwards, has defined her critical engagement with a globalizing contemporary art world, even as she insists upon, and continues to assert, the grounded nature of her art, as signalled by her various site-specific works and frequent international residencies. 11 Place matters, as does our embodied relationship to that place and to the materials and objects comprising our lived environment, wherever in the world that may be.

I would like to thank Mona Hatoum for her help in the preparation of the essay.

Footnotes

- See the website of the Istanbul Biennial, accessed 12 Aug. 2015: <http://bienenal.iksv.org/en/archive/biennialarchive/213>
- See Arthur C. Danto's catalogue essay for the 1995 Istanbul Biennial, "Art and the Discourse of Nations: Reflections on Biennial of Nations", in *4th International Istanbul Biennial: Orient/ation: The Vision of Art in a Paradoxical World* (Istanbul Foundation for Culture and Arts, 1995), in which he addresses Block's motif of the compass.
- René Block, "Is it Possible to Create Works that Aren't Art?", in *4th International Istanbul Biennial: Orient/ation*, 20–35 (25, 29).
- Mona Hatoum, personal correspondence to Chiara Bertola, 2015.
- Janine Antoni, "Mona Hatoum [interview]", *BOMB* 63 (Spring 1998): <http://bombmagazine.org/article/2130/mona-hatoum>
- Guy Brett has also described these works in his "Survey", in Michael Archer, Guy Brett, and Catherine de Zegher, *Mona Hatoum* (London: Phaidon, 1997), 77.
- See Edward Said, "The Art of Displacement: Mona Hatoum's Logic of Irreconcilables", in Said and Sheena Wagstaff,

Mona Hatoum: The Entire World as a Foreign Land, exh. cat. (London: Tate Publishing, 2000), 7–19.

- Said, "Art of Displacement", 7–19 (15).
- Antoni, "Mona Hatoum [interview]".
- Farah Nayeri, "The Many Contradictions of Mona Hatoum", *New York Times*, 7 July 2015.
- Although the geopolitics of the artist residency is not quite so straightforward as such an "exiled" or outsider position might seem. On the politics of the artist as global "nomad", see James Meyer, "Nomads: Figures of Travel in Contemporary Art", in *Site-Specificity: The Ethnographic Turn*, ed. Alex Coles (London: Black Dog Publishing, 2001).

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PART 9: EXPERIMENTATION - BRIDGING MODERNITY

9.1 Making an American Art - Abstract Expressionism

For an introduction:

Read Design and post-modernity, 1945–1990 Sparke, P. (2019). An Introduction to Design and Culture: 1900 to the Present (4th ed.). Routledge. <https://doi.org/10.4324/9781351023306>



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Abstract Expressionism was a post-war art movement in American painting, beginning in New York, putting the city at the center of the art world for the first time. Pollock, Rothko, de Kooning, and Motherwell all attended the New York School together, learning an abstract style of art that emphasized impulsive or subconscious creation with art mediums.

Abstract Expressionism

is as diverse as the artist who claims to be an abstract expressionist. Painting became an event, something to throw, something to explore, something to express, creating the term 'action painting'. It was also a reaction to the political movement during the 1960s in America and revitalized the art world. Some artists considered painting a physical as seen in the large canvases of Pollock; others were expressing their subconscious interpretations in their artwork.



Willem De Kooning, *Excavation*, 1950

worked in multiple layers, building and scraping the paint.

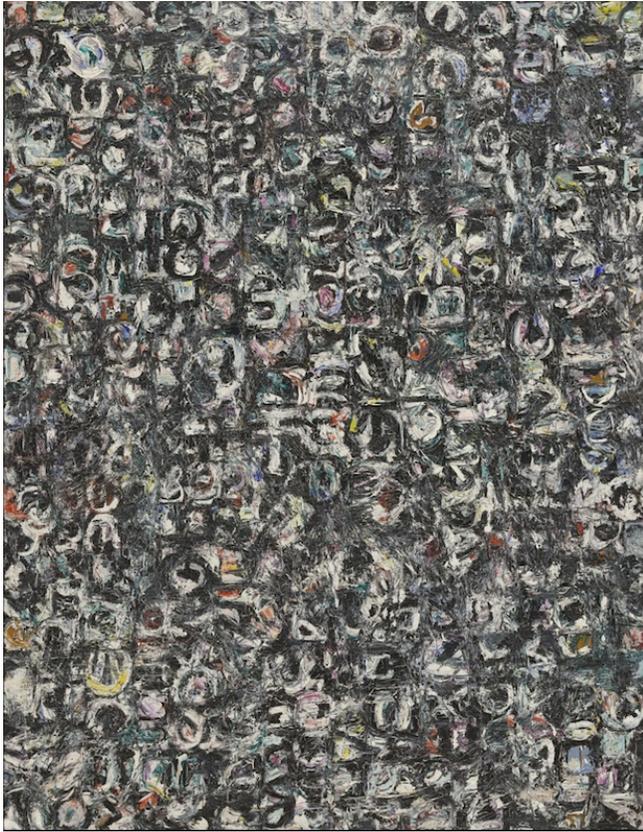
William De Kooning (1904–1997) was born in the Netherlands and studied at the Rotterdam Academy. De Kooning moved to New York and joined the abstract movement. He was part of the New York School that included [Philip Guston](#), [Robert Motherwell](#), [Jackson Pollock](#), and [Mark Rothko](#). Early in his career, he focused on black and white with little color using mixed media. De Kooning was an experimentalist and was not afraid to shift between styles of art. He started his well-known series of women hanging in the Museum of Modern Art in New York, showing a post cubist style of figures. *Excavation* (14.18) is one of his larger paintings supposedly based on women who were toiling in rice fields. The strong lines define the abstracted anatomical parts of humans, birds, and fish. The original background was white with bright slashes of color. De Kooning



Robert Motherwell *Elegy to the Spanish Republic NO. 70* 1961

primary figure shape, adding abstract details and bringing the jarring diagonal stripe across the painting. He frequently used the contrasting black and white forms to portray oppressions, death, or resistance.

Robert Motherwell (1915–1991) was the youngest of the artists originally part of the New York School of Abstract Expressionism. He received his early training at Stanford, Harvard, and Columbia, as well as working with some of the Surrealist painters. Motherwell was a painter and printmaker who was inspired by the defeat of the Spanish Republic by fascist militaries in early 1939 and created a significant series of artwork based on the conflict. He frequently used the reoccurring motif of rough black shapes, repeating it in many sizes and distortion and compaction. As seen in the painting, *Two Figures with Stripe* (14.19), Motherwell used the oval as the



Lee Krasner, *Untitled*, 1949, oil on composition board, 121.9 x 93.9 cm (MoMA) (photo: Matthew Mendoza, CC BY-NC-SA 2.0)

Lee Krasner (1908–1984) was an American artist who attended the National Academy of Design. Krasner was one of the few successful female artists of the time during abstract expressionism

During the depression, she worked on the WPA Art Project, creating large murals. It was hard for an abstract expressionist to paint the figurative scene, but Krasner needed to support herself. Becoming a member of the Artists Union in New York helped her meet other abstract artists, including her future husband and artist, Jackson Pollack.

She divided her work into different stages or series. In her first series, Krasner worked on canvas and added paint, scraped and rubbed it off, and added more and continued the cycle so the work would become gray from so many paint layers. She destroyed these works, and only one survives today. Her next series was the Little Image series of about forty paintings. She built up thick paint with hieroglyphs and added drips to the images. With so much paint, she again ended up with a little variation of color but much texture.

In the early 1950s, she created a series of collage paintings. She pasted cut and torn shapes on the canvas and added color with paint. She contrasted light and dark colors and made soft and hard lines. After her husband,

Pollack, died in a car accident, Krasner began the Earth Green series. The intense emotional brush strokes on the extra-large canvas and unconventional self-expression with paint drips portrayed her feelings. *Shattered Color* (14.20) is an example of her chunky spots of paint applied in multiple colors. She struggled as an artist in the shadow of Pollack and being labeled his wife first and an artist second. Krasner continued to paint until her death in 1984. The parody of *Alice in Wonderland* (14.21) is an example of Krasner's use of hard-edge lines with open spaces and exaggerated forms.

Additional source: Gail Levin – Lee Krasner's Little Images
IN LEE KRASNER: LITTLE IMAGE PAINTINGS 1946-1950, AUG. 1-OCT. 31, 2008, AT THE POLLOCK-KRASNER HOUSE AND STUDY CENTER, POLLOCK-KRASNER HOUSE, EAST HAMPTON, NY, 2008.
<https://gaillevin.commons.gc.cuny.edu/publications-2/monographs-and-catalogues/>



Jackson Pollock, *Mural*, 1943, oil and water-based paint on linen, 242.9 x 603.9 cm (University of Iowa Museum of Art)

ceiling in art with his 'drip' paintings and went on to become a famous painter in his own time, even though he died relatively young in a car accident in 1956. He became the symbol of American abstract painting.

Paul Jackson Pollock (1912–1956) was an American painter in abstract expressionism and well-known for his style of drip painting, as seen in *Alchemy* (14.22). He usually tacked a large piece of canvas to the floor and poured paint on the canvas, moving it around with a stick. The painting has layers of paint, each layer building the depth on the canvas. Using the same technique, *Greyed Rainbow* (14.23) displays thick chunks of paint interspersed with thin meandering lines in gray, white, and black. Hidden near the bottom are multiple bright colors. Pollock seems to have broken through the glass



Mark Rothko *Orange and Yellow*, 1956

Mark Rothko (1903 – 1970) was an American painter of Russian-Jewish descent. Rothko was part of the abstract expressionism movement and was influenced by 'primitive' art and color. The organic paintings appear to have only a few simple colors (14.24, 14.25), yet the effects of the simplistic outer color are the brilliance of the under colors. The paintings are devoid of any figures or shapes; it is a silence of color, yet the color is screaming at the same time. There is not a top or bottom and must be seen in person to understand and admire the work.

Rothko was intent on making art that was different because he felt art had hit a dead end. Commercialism and visual images were everywhere, and Rothko's paintings provided a respite for the viewer, cut through the white noise of everyday life, and made the multi-forms of color meant to overwhelm the viewer. Despite his fame, Rothko died by suicide in 1970 after painting 836 canvases.



Mark Rothko, *Interior of Chapel*, 1971

Read: 0183 Mark Rothko: Art as an Experience: Ruth Christensen The Significance of Interaction between Painting and Viewer in the Rothko Chapel <https://journals.ub.uni-heidelberg.de/index.php/rihajournal/article/view/70275>

Colour Field Painting



Helen Frankenthaler, *Mountains and Sea*, 1952

Helen Frankenthaler (1928-2011) was born in New York and studied art at the university, recognized early in her life as an accomplished artist shown in significant exhibitions. *Mountains and Sea* (14.26) was her innovative abstract painting created on a large canvas she laid on the floor, layered with applications of thinned paint she called a soak-stain painting. Working from all sides of the canvas, Frankenthaler was able to float different colors as she walked around, giving the painting a translucent appearance. In her workshop, she painted on a wide range of materials, sculpted, and worked extensively with woodcuts.

Jennifer Lorraine Fraser reconstructed the

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9.2 Minimalism



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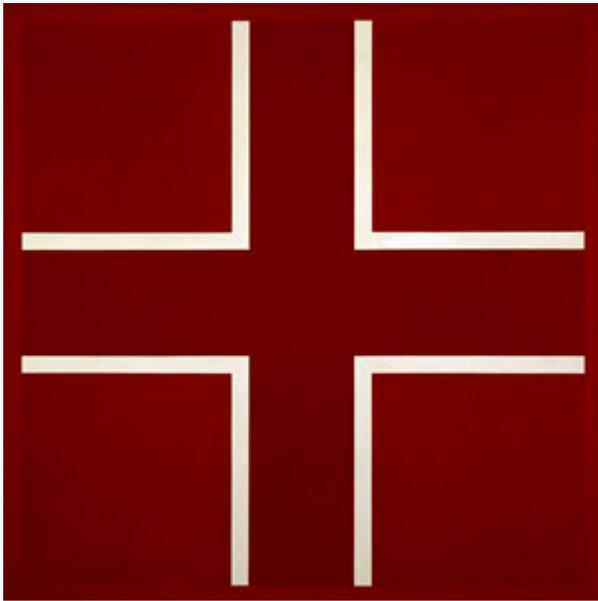
Minimalism is the use of sparse design elements to create an art piece. The movement began after World War II and was prominent in New York City during the 1960s, influenced by the Bauhaus and constructivism. It started using the reductive aspect of Modernism and a reaction against Abstract Expressionism. The trend began as geometric abstraction and then evolved to minimalism. The use of colored stripes, monochromatic colors, and a hard-edged format without pictures or figures was ordinary. Critics and viewers heavily criticized the Minimalist style of art. Minimalism is based on less, bareness, and less is more. It is art stripped down to the bare essentials eliminating anything that is not needed.



Installation view of Anne Truitt *Sculpture 1962-2004*, May 8 – June 26, 2010, Matthew Marks Gallery

Anne Truitt (1921– 2004) was an American artist who created some of her most famous works in the 1960s. Truitt was a graduate from Bryn Mawr College with a degree in psychology and was a nurse briefly until she decided art was a better career. She started with figurative sculptures but refocused on geometric forms. Wanting to display space and color in her sculptures, Truitt's first minimalist sculptures were plain, painted, large pieces made from wood and acrylic. They often resembled pillars, and a cabinet maker created the forms off of her drawings. She applied gesso to the wood columns and many, many coats of acrylic paint. In between each coat of paint, Truitt would sand down the brush marks. She alternated brushstrokes from side to side or up and down, producing a final piece of a smooth plane of color. She frequently made a recessed platform

under the sculptures, so it appears to be floating above the ground.



John McCracken 23, 1964

John McCracken (1934–2011) was an American contemporary artist who developed his signature form of sculpture using a narrow plank of wood, a plank made to lean against the wall painted in a single color. McCracken thought of the plank as the base in the physical world of objects like trees and buildings, the wall representing the imagination. His sculptures were made of plywood and coated with fiberglass and resin, using color to create another dimension. The colors were bright and unusual, like bubble-gum pink. In works like the deep maroon painting *Untitled*, he applied the paint and sanded and polished each layer. He divided the painting into elements of shapes and symmetry, giving the composition cohesiveness.



Donald Judd, *Untitled*, 1967

Donald Judd (1928–1994), an American artist, critic, designer, and sculptor, started his career as a painter but moved to creating structures with straight lines and angles. He preferred geometric forms like squares or cubes because he could use the scale and proportion of the shapes to explore space. Judd defined a new vocabulary for his forms and called them stacks, boxes, and progressions for his creations of freestanding objects. Judd liked to use metal, plywood, concrete, and Plexiglas when he started making larger pieces for sculptured installations. He also worked with enamel

on aluminum to expand his choices of color and use more than one or two colors in any individual work. An influential minimalist artist, Judd also designed furniture and interiors, in 1968 he bought a five-story building to build large structures and prepare them for permanent installations, to act as an exhibition space, and a live-work studio.

You can explore 101 Spring Street, New York City here: <https://juddfoundation.org/spaces/101-spring-street/>

Explore Judd's Furniture Design here: <https://judd.furniture/>

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Rael, Ronald. (2022). House of Prada / House of Mud. Marfa, Texas, USA, 2005.. *ARQ (Santiago)*, (110), 106-113. <https://dx.doi.org/10.4067/S0717-69962022000100106>

9.3 Performance Art

Performance and Body Art

<https://boisestate.pressbooks.pub/arthistory/chapter/modern-to-postmodern/>

Performance emerged alongside conceptual art to challenge notions of institutional visual art.

Key Points

- Conceptual art emerged as a movement during the 1960s. In part, it was a reaction against formalism as articulated by the influential New York art critic Clement Greenberg.
- Some have argued that conceptual art continued this dematerialization of art by removing the need for objects altogether, while others, including many of the artists themselves, saw conceptual art as a radical break with Greenberg's kind of formalist Modernism.
- Performance art is traditionally an interdisciplinary performance presented to an audience. It may be scripted or unscripted, random or carefully orchestrated, spontaneous or planned, and occur with or without audience participation. It generally involves the body of the artist herself.

Background

Performance art is a traditionally interdisciplinary performance presented to an audience. It may be scripted or unscripted, random or carefully orchestrated, spontaneous or otherwise planned, and occur with or without audience participation. The performance can be live or distributed via media; the performer can be present or absent. Any situation that involves the four basic elements of time, space, the performer's body or presence in a medium, and a relationship between the performer and the audience can be considered performance art. It can happen anywhere, in any venue or setting, and for any length of time.



Marina Abramović, *The Artist is Present*, 2010, Museum of Modern Art, New York, 9 March – 31 May 2010.

Contemporary Influence In Conceptual and Performance Art

The first wave of the conceptual art movement extended from approximately 1967 to 1978, influenced by early concept artists like Henry Flynt, Robert Morris, and Ray Johnson. Conceptual artists like Dan Graham, Hans Haacke, and Lawrence Weiner have proven very influential on subsequent artists, and well-known contemporary artists such as Mike Kelley or Tracey Emin are sometimes labeled “second- or third-generation” conceptualists, or post-conceptual artists.

Contemporary artists have adopted many of the concerns of the conceptual art movement. While these artists may or may not identify themselves as conceptual artists, ideas such as anti-commodification, social and political critique, and ideas/information as medium continue to have a place in contemporary art, especially among artists working with installation art, performance art, net art, and digital art.

Visual Arts, Performing Arts, and Art Performance

Performance art is an essentially contested concept: any single definition implies the recognition of rival uses. Like concepts such as “democracy” or “art,” it implies productive disagreement with itself.

The narrower meaning of the term refers to postmodernist traditions in Western culture. From about the mid-1960s into the 1970s, performance art often derived from concepts of visual art, with respect to Antonin Artaud, Dada, the Situationists, Fluxus, installation art, and conceptual Art. It was often defined as the antithesis to theatre, challenging orthodox art forms and cultural norms. The ideal was an ephemeral and authentic experience for the performer and audience in an event that could not be repeated, captured, or purchased.

Performance artists often challenge the audience to think in new and unconventional ways, break conventions of traditional arts, and break down conventional ideas about “what art is.” As long as the performer does not become a player who repeats a role, performance art can include satirical elements (compare Blue Man Group); utilize robots and machines as performers, as in pieces of the Survival Research Laboratories; or borrow elements of any performing arts such as dance, music, and circus.

Fluxus

<https://blogs.getty.edu/iris/podcast-fluxus-change-and-the-nature-of-art/>



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Explore: <http://www.archivejournal.net/notes/the-fluxus-digital-collection/>

Yoko Ono

Please Read

Chapter Four: Between Material and Matrix: Yoko Ono's 'Cut Piece' and the Unmaking of Collage in James M. Harding. *Cutting Performances: Collage Events, Feminist Artists, and the American Avant-Garde*. University of Michigan Press, 2010. muse.jhu.edu/book/15614.

Magdalena Holder; *The Unlimited Performativity of Instruction Art: Space Transformer by Yoko Ono In The Power of the In-Between*. 2018. Stockholm: Stockholm University Press. <http://www.oopen.org/download?type=document&docid=1001615>. pp 99 – 128

Watch Yoko Ono's Cut Piece:



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For further reading:

Scholte, Tatja. "2 Site-Specific Installation Art in Historical Perspective". *The Perpetuation of Site-Specific Installation Artworks in Museums: Staging Contemporary Art*, Amsterdam: Amsterdam University Press, 2022, pp. 41-74. DOI: 10.5117/9789463723763

<https://journalpanorama.org/article/artists-respond/>

<https://art104.pressbooks.com/chapter/activist-art/>

9.4 Regionalism - London, Ontario

Please Read

A Continuing Tradition – pp 311 – 316

London – pp 436 – 441

Reid, Dennis. A Concise History of Canadian Painting. 3rd ed., Oxford University Press, 2012.
<https://archive.org/details/concisehistoryof0003reid/page/n7/mode/2up>

Jack Chambers and Greg Curnoe

A | JACK CHAMBERS Life & Work by Mark A. Cheetham

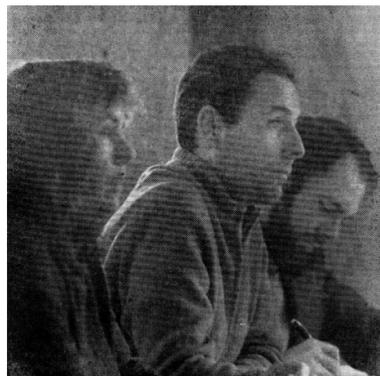
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In the late 1960s Chambers evolved his theory of perceptual realism—a fully articulated position that detailed art's profound and spiritual relationship with primary sensory experience—and produced what remain his most notable films and paintings.



Jack Chambers, *Regatta No. 1*, 1968, oil and graphite on paper, mounted on Plexiglas, 129.5 x 122.5 cm, Museum London.



Kim Ondaatje, Jack Chambers, and Tony Urquhart at the second National Conference of CARFAC, 1973.



Screenshot ACI Jack Chambers Life & Work Biography



Installation view of Greg Curnoe: *Rétrospective/Retrospective* exhibition, 1981, Montreal Museum of Fine Arts, photograph by Greg Curnoe.



Click & Explore

Read the Biography of Jack Chambers <https://www.aci-iac.ca/art-books/jack-chambers/biography/>
and the Biography of Greg Curnoe <https://www.aci-iac.ca/art-books/greg-curnoe/>



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Watch CBC Music Presents London Calling

Nihilist Spasm Band 16:04 – 21:46



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For further references on interviewee Lido Pimienta visit:

Gagnon, Olivia Michiko. “In/hospitality and Un/inhabitability: Three Scenes in the Work of Lido Pimienta.” *Canadian Theatre Review*, vol. 177, 2019, p. 73-77. Project MUSE muse.jhu.edu/article/716617.

<https://www.nytimes.com/2021/09/28/arts/dance/lido-pimienta-andrea-miller-new-york-city-ballet.html>



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Jamelie Hassan “كاف” [kaaf] Kitchener City Hall, 200 King Street West, Kitchener, 2016

Watch Jamelie Hassan speaking about her artistic practice and working in Kitchener.



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Read more on Hassan's collaboration with CAFKA here:

<https://www.cafka.org/cafka16/13-jamelie-hassan-london-%EF%BB%9A-kaaf>

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Jamelie Hassan, Bench from Córdoba, 1982. Glazed ceramic tiles, plywood, colour photograph bookwork, 132 x 88.9 x 64 cm (bench); 2 x 20 x 15.2 cm (bookwork). Collection of Museum London. Image courtesy of the artist.

Screenshot of Digital publication Blackflash, Traditions Unbound, Jamelie Hassan, 2022

<https://blackflash.ca/traditions-unbound-jamelie-hassan/>

For Further Study:

Jamelie Hassan's 1990 interview in Matrart p. 9-11 in

<https://riseupfeministarchive.ca/publications/matriart/matriart-v1n1-spring1990-ocr-2/>

A collection of videos and digital documents was compiled by the son of one of the Nihilist Spasm Band members, and you can view them here. <https://www.markfavro.com/forest-city-archive.html>

PART 10: ANARCHITECTURE, RUINS, & PRESERVATION ART

Another One Bites the Dust!^[1] GABRIELA SALAZAR

Skip other details (including permanent urls, DOI, citation information)

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Abstract

The contemporary landscape is rife with ruins, from circumscribed tourist attractions to urban decay and demolition sites. When examined, our aesthetic experience of these sites ranges from historical distancing to the sublime and, when found in our local communities (e.g., Providence, RI), to discomfort, displacement, and horror. In particular, this paper is interested in how certain forms of demolition, from slow and messy to explosively dramatic, can be understood as compressed and heightened experiences of the traditional sublime ruin. Additionally, as contemporary artists often use the vernacular of the ruin in their work, this paper considers how three artists, Gordon Matta-Clark, Rachel Whiteread, and Robert Polidori, utilize established aesthetic categories of the ruin and destruction to create meaning and emotional power in their art.

Key Words

contemporary art, contemporary artists, demolition, destruction, Matta-Clark, Polidori, ruins, sublime, urban decay, Whiteread

A land without ruins is a land without memories -a land without memories is a land without history.

-Abram Joseph Ryan (1838-1886)^[2]

Architecture is the only art form that society condones destroying.

-Jeff Byles, *Rubble: Unearthing the History of Decay*, 2005^[3]

1. Enter, the Ruin and Her Suitors

In the opening act, there are no surprises.

Location: A street in a present-day city. As the sun rises, bustling crowds and traffic fill the scene. Dusk settles and the stage slowly vacates.

And then, for whatever reason, a building falls out of use. The door is padlocked, soon breached; windows are broken, boarded, covered in plastic; the plastic comes loose and flaps in the weather. As floors cave in and the roof fails, light shines through the windows from inside out -they are bright spots in an otherwise dark face of brick and splintering wood. All seems lost. Yet, before long, a ribbon of chain-link fence skirts the façade, and a long-necked and noisy suitor begins to court the building. As he sidles up to her, walls come tumbling down around them both. Just as quickly, the actors leave the scene. The stage is empty, save for the encircling fence -a reminder that the plot^[4] has undergone a seismic shift.

Ruins can evoke extraordinary narratives. From the early Renaissance to today, they have been depicted and used in art for this purpose.^[5] In contemporary art, artists are exploring present-day ruins as sites for their work -from

the run-down neighborhoods of London and New York City to the devastation of Hurricane Katrina in New Orleans –drawing on traditional meanings of the ruin to inform current discourse. It follows that we should ask ourselves why and how are ruins still so emotionally powerful in our modern imaginations? What transforms a simple dilapidated building into a ruin, with all the concomitant meanings and associations? And how has the translation of ‘ruin’ into the contemporary urban landscape transformed its use in art?

2. The Ruin and the Sublime

In the traditional process, a ruin is produced from a human-made structure. Usually, these structures were originally built to last for some time. They are emblematic of the culture, people, or society that created them, and so their dissolution, either by human or natural forces, is particularly poignant in relation to their intended longevity. The ruin, in its exposed and broken state, is a literal inversion of our expectations of inside and outside, of void and containment, of structure and safety. In our contemporary experience, this destruction by war, earthquake, or just time is often arrested and carefully calibrated to remain in a state that matches the current definition of ‘ruin.’ Like the Coliseum in Rome, the Parthenon in Greece, the city of Pompeii, and the Mayan and Aztec cities dug out of mountains in Mexico, these ruins become tourist destinations, where our experience of them is often mediated by a history lesson or their juxtaposition with signs of control and order, such as information booths, gates, souvenir stands, and scaffolding (Figure 1). They can transport us in a limited fashion to the world that created them, but more acutely (and accurately), they reflect back to us our own society; they are a reminder of our own transience.



Fig. 1. Roman aqueducts and tourism office, Segovia, Spain, 2006. (Gabriela Salazar)

Our ongoing struggle with time, the elements, nature, and each other all become crystallized in the remains of buildings and structures that were made to support and give meaning to another culture’s best efforts at the time. These days, to maintain a ruin from antiquity takes a lot of work and resources. In 2008, The New York Times ran a brief article on the ruins of Pompeii, which stated, “The Italian government declared a year-long state of emergency at Pompeii on Friday to try to rescue one of the world’s most important cultural treasures from decades of neglect....Some 2.5 million tourists visit Pompeii each year, and many have expressed shock at the conditions.”[6] The research needs of archeologists and historians aside, the fact that a ruin, by definition a neglected, destroyed object, can suffer from too much neglect so that people who came explicitly to see a ruin would be shocked, is a strange development. There seems to be a level of decay that is expected, or acceptable, in a ruin; beyond that point we are disappointed in our own culture for its inability to maintain the ruin, to preserve the artifact. A perfect tension needs to hold between the decrepitude of the structure and the determination of our culture to keep it recognizable.

Between these poles lies the sense of authenticity. As part of her analysis of authenticity in *The Substance of Style*, Virginia Postrel (following Walter Benjamin) defines it as an “aura” that shows “the signs of history.... By this definition,

authenticity is reflected in the changes and imperfections left by the passage of time -the signs of use, adaptation, and experience.”[7] When the ruin falls into too much disrepair, either by neglect or over-visitation, the clues to its prior uses become obscured and obliterated. Ruins require imagination to experience them,[8] and so when a ruin crosses a certain threshold of deterioration, the structure loses much of its appeal, for without those defining human characteristics and clear spatial relationships, we can no longer imagine with any certainty what went on inside it. Physically unstable or unrecognizable, the ruin then threatens to reflect our inabilities and weaknesses as a society, or our impotence in the face of the unrelenting power of nature, neither of which is attractive to our modern sensibilities. Though at a remove from us, like a map of a faraway place, the over-ruined ruin hints at the path to our own dissolution.

Though this tourist-oriented experience of the ruin has roots in the Romanticism of the nineteenth century, the first conscious use of ruins in art appeared during the Renaissance, when treatises on architectural details began to appear and the elements of ruins -broken columns, arches, pedestals, etc. -graced the title pages of these tomes as mash-up imaginations of landscapes.[9] Archeologically inaccurate, these plates show little interest in the associative qualities of ruins and are more concerned with their formal properties, using ruins as a device to explore the depiction of space and perspective. Around this time, ruins also began to appear as landscape props in paintings of Biblical stories, but were still mostly relegated to background or scenery status. The increased visibility of the ruin motif in Western society coincided with a shift from Classicism to Romanticism in literature and the arts. It wasn't until the seventeenth century that the qualities of ruins began to take on metaphorical connotations, intensifying in the eighteenth century in the visual, applied, and landscaping arts into a mania or cult. Ruins showed up in paintings, wallpaper, ceramics, and even as necessary features, prefabricated or artificially constructed, in a garden or estate.[10]

Concurrently, the meaning of the ruin changed from a source of formal beauty and appreciation to a site for invoking horror, fear, awe, and death. (After admiring the engineering and cultural achievements of ancient Greece and Rome, it's only logical that, eventually, a certain dread would set in considering the now-decrepit state of those cultures' most cherished edifices.) Further, ancient ruins, for a long while even reviled,[11] became entwined with Romantic ideas of the sublime and the picturesque.

Edmund Burke, laying the groundwork for the rise of Romanticism in the eighteenth century, described the sublime as the highest of aesthetic experiences, “an idea belonging to self-preservation, ...its strongest emotion is an emotion of distress...”[12] He asserted that a sense of terror results from our fear of death, and anything that reminds us of death “...is a foundation capable of the sublime...”[13] For Burke, the sublime is a delicate construction of pain and enjoyment; the “delight” that results from the sublime is actually a removal, by either a physical obstacle or psychological distancing, of some of the immediacy of that terror or pain:

In all these cases, if the pain and terror is not conversant about the present destruction of the person, as these emotions clear the parts, whether fine or gross, of a dangerous and troublesome incumbrance, they are capable of producing delight; not pleasure, but a sort of delightful horror; a sort of tranquility tinged with terror; which, as it belongs to self-preservation, is one of the strongest of all the passions. Its object is the sublime.[14]

This removal allows us to retreat from pure terror to the more rational, present ground of self-preservation, a measured, proactive, and possibly enjoyable response when looking into the face of our own annihilation.

By the eighteenth century, ruins had become a popular subject in Western art. They were immortalized by painters such as J.M.W. Turner in his paintings and watercolors of Tintern Abbey at the very end of the eighteenth century, and Thomas Cole in his five-part series, *The Course of Empire* (1834-1836).



Fig. 2. Thomas Cole, *The Course of Empire (Desolation)*, oil on canvas, 1834-1836.[33](Collection of The New-York Historical Society, Accession #1858.5)

These paintings exploit the effect of a fading light to highlight the sense of loss in the crumbling structures, and create a sense of awe, fear, and wonder at the exposed spaces with the judicious placement of tiny human figures. Following Burke's definition, these images could simultaneously signify our mortality and immateriality, giving us pleasure as we, from a (relative) state of safety and health, considered their noble and terrible decline.

As we expand our experience of ruins to those beyond the bounds of a painting or Romantic garden landscape, a proper context or framing continues to be crucial to our sense of "delight." All ancient or tourist-destination ruins share a common underlying foundation, which is temporal or experiential distance. Our chronological remoteness from those ancient cultures gives us a reprieve from the psychological demands of their structural remains. In the context of preservation, paintings, and attractions, the ruin's ability to remind us of the inevitable march of time and history is often superseded by a relief that such a fall from grace could never happen to us. The presence of modern additions to these ruins, of our scaffolds and the like, create a frame around the meaning of the ruins, just like a frame contextualizes a painting in a room, separating the experience from our reality. These sorts of ruins are walled-off, caged, delimited by a certain place, time, frame, and perspective, just like watching a movie or reading a book. When we leave the site, the immediate experiencing is basically over. With even more distance, we are just as likely to convert our "sublime" encounter of preserved ruins into an affirmation of the strength and indestructibility of our own culture, as we are likely to gain perspective on our ephemeral existence. How does this compare, in our cities and on an almost daily basis, when we are confronted with what amounts to contemporary ruins?

3. Dénouement: Ruin Enters the Contemporary Landscape

In the modern urban landscape, buildings are constantly in the process of coming up or falling down; landfills and scrap yards appear on the fringes of neighborhoods, piled high with debris; a car crashes or is dismantled in the street. Ruins are all around us. We build and discard the buildings we live and work in as if they are shells to grow in and out of.[15] If, after their useful life is deemed over, there is not enough money or incentive to put something new in their place, these structures litter our sidewalks like empty soda cans and disrupt the continuous façade of the street like a bad or missing tooth. As David Lowenthal states, "[T]he juxtaposition of old and new heightens one's awareness of age: Americans do not bother to repair something old, 'they would rather give it a new face, even if that means leaving a lot of old faces around pending replacement...'"[16] In the meantime, these "old faces" become familiar to us.

Because they are not preserved in their state of decay as a site separate from the day-to-day, these contemporary ruins ask us to question the consequences of their existence in our lives, our societies, our greater culture, and even in the world. In his discussion of the aesthetic appreciation of human environments, Allen Carlson writes, "to aesthetically appreciate our human environments without any reference to morality seems...morally irresponsible, if not morally bankrupt..."[17] Which leads us to ask, what are the moral concerns associated with urban ruins?

As one contemporary example, the streets of downtown Providence, RI (where I had the opportunity to live and study

for two years), hold many structural remains of the effects of socio-economic and political factors at work. Between 1940 and 1990, "Providence's population declined by more than a third (-36.6%), from 253,504 in 1940 to 160,728 in 1990, one of the steepest mid-century rates of population loss among American cities." [18] At the same time, the population of the state increased by more than 40%, with all of the growth occurring outside of the city center. According to a study conducted by a private consultant for the EPA and the organization Grow Smart Rhode Island, this loss of density deprives cities

of their ability to rejuvenate themselves by redeveloping old properties and facilities through the market. Thus, urban centers have been left with many aging and deteriorating properties, facilities and infrastructures. As a result, some properties have been abandoned by their owners with city taxes left unpaid. This has produced a decline in these cities' property values and tax revenues.

...Many remaining city residents who own homes meanwhile find that they must pay higher taxes and yet live with a decaying urban environment. Thus, the decaying cities push the non-poor out as much as the suburbs pull them in....In this circular process, it does not matter whether the suburban sprawl or the urban decay came first: once the process has been set in motion, it keeps going. [19]

This economic cycle is the rational justification for fearing urban decay. A decline in population is usually a precursor to, and then an excuse for, a decline in urban infrastructure. More viscerally felt and ethically problematic are the daily effects of the cycle: emptier and more dangerous streets; the loss of business and ability to provide a livelihood in the area; an increase in the ratio of poor to wealthy residents without the tax-base to adequately support services and schools for them; and eventually, destabilization of the desirable homeostasis of the city.

Equilibrium is the mortar that keeps our definitions standing. For a traditional ruin to function as such, there has to be a balance between nature and human: too much of one or the other and the ruin loses its appeal. In a city, stability comes from a diverse mix of residents and business that is, over the long run, economically self-sustaining. In the gaping eyes of the derelict building one can glimpse the horror of the looming death of the urban landscape: the building embodies the disruption of the balance. Now an eyesore, it is symptomatic of the ills of the city, and therefore our society. However, the derelict building does not, by definition, fulfill the role of "ruin" until it is itself in a sufficient state of poised decay, simultaneously considered both standing and falling down, horrific and beautiful.

4. The Speed of Demolition and Our Experience of It

Dissolution usually takes one of two forms: slow decay at the hands of nature and vandals or a dramatic finale under the pendulum of a wrecking ball. When buildings come down gradually as a result of neglect, they are constant reminders of our transience, our inability to maintain appearances, our fallibility, and the decline of the value of our environment, which is why the second scenario is as common as the first. We can't stand to look upon them, so we tear them down. As Lowenthal states, "Decay is most dreadful when it seems our fault." [20] By taking control of the course of disintegration, we have the option to reverse our aesthetic experience and to see the destruction as a sign of our power to shape our surroundings, to make things better, cleaner, neater, safer. This reverse narrative, and the possibility for redemption, depend heavily upon what goes in the place of the ruin and how much the residue of the original structure is allowed to remain visible as a reminder of its former existence.

The process of tearing down buildings and inconsistent or ambivalent replacement is an especially interesting spectacle in many once-thriving urban centers. [21] Again, I had the opportunity to witness this process first-hand in Providence, and I will use examples from that experience here. When the transitory ruin is replaced by a new, well-designed building or a beautiful park, our faith in our society and in the ever-forward growth of our economy and culture is usually affirmed. If it is cleared for a parking lot (especially one that is newly landscaped, like the one outside of the Rhode Island School of Design's Fletcher Studio Building (Figure 3)), we may be disappointed at the loss of a familiar structure, but the replacement is a reassurance that our surroundings are at least being maintained and the new construction quickly becomes familiar to us in turn.



Fig. 3. Fancy landscaped parking lot next to RISD Studios, Providence, RI, 2008. (Gabriela Salazar)

Most distressing is when the now-empty lot is not filled, when the ghost image of the former structure can be seen on the adjacent building's wall and the bone-like rubble is left to line the ground, such as the lot on the other side of Fletcher (Figure 4). In this instance, we are not reassured or allowed to put a frame around the ruin; instead, we are fearful at its implication. Like a missing tooth, we notice the absence and don't get used to it because the function of our teeth, to chew and to look good or, in the case of a building, to house our activities and to help maintain the function and feel of the city, is compromised.[22]



Fig. 4. Remains of Downcity Diner fire, other side of RISD Studios, Providence, RI.[34] (ArtinRuins.com)

Also, when a familiar building is taken down, we often become aware of our environment as if experiencing it afresh; the loss makes us sensitive to what surrounds it. To be an emotionally powerful experience, these ruins do not need to be important feats of engineering or emblematic of our society in their original forms, only familiar to us and part of what gives our surroundings a sense of place. At the sight of a decades-old abandoned industrial structure in her neighborhood being torn down, one Brooklyn resident exclaimed, "I feel like my heart was just ripped out.... My son says

he felt like he just witnessed an execution.”[23] Our surroundings become a part of our physical experience, impossible to distance them, and their removal can and does affect us physically.

Demolition can be a spectacular manifestation of our need and ability to rejuvenate our surroundings or relocate blight to the periphery of our experience. The actual destruction of a building in the urban landscape is a compressed, even heightened version of the traditional experience of a ruin. The process, which in the case of the traditional ruin is usually mysterious to us from the effects of time and distance, is almost too obvious when you can see the yellow Caterpillar backhoe trolling over its spoils with its nose to the ground, like a rat in a landfill. Yet within our ham-fisted machines and dynamite is the frightening realization of our own power. On the scale of the individual aesthetic response, demolition exposes many conflicting possibilities. It can summon deep feelings of nostalgia and sadness for a lost time and place, and when vestiges of the building are left behind, this feeling can even persist after the demolition is complete. It can attenuate feelings of anxiety surrounding the structure, especially if it had become hazardous or a site of undesirable behavior (drug dealers, teenage vandalism, etc.). At the same time, it can be a harbinger of hope, of things to come, as when a derelict building is razed to build a park, garden, or community center. It can be an annoyance -a polluting, noisy, cloud of machines, gasoline fumes, toxic debris, and barricades that disturbs the daily routine. It can be like losing a loved one, a violent death, a reminder of our own transience. And it can be a spectacle, an out-of-the-ordinary experience, or a re-experiencing of the ordinary. What is most fascinating about demolition is that through it the negative connotations of urban blight can become a positive, if short-lived, aesthetic experience, similar to the tranquil terror invoked by the sublime.

There is beauty, art, and even spirituality in demolition. In his book *Rubble: Unearthing the History of Demolition*, Jeff Byles describes demolition as “hunkered down at the front lines between the built and the unbuilt, the past and the future, even the living and the dead.”[24] He goes on to tell the story of Anna Chong, an expert wrecker whose firm took down the Sears Merchandise Center in Philadelphia, possibly the largest structure ever imploded. She is known to sprinkle holy water on a site before demolishing it and, when working in Japan or Korea, refuses to demolish a building on the fourth of the month or put explosives on the fourth floor because the numeral four is associated with death in those countries. Her former partner Eric Kelly, explains, “We know God’s really in control of these things.... Because of the work we do, we’re probably a lot more spiritual than most people.” Witnesses to large-scale, detonated demolitions have described them as “supercharging of space,”[25] a “catharsis,”[26] and, in describing the personal myth of another well-known wrecker, “a kind of parable in which the moral tenets of his faith find their concrete, earthly expression.”[27] When the Seattle Kingdome was destroyed in 2000, the blast was celebrated with parties, violin serenades, and champagne (requisite for any proper spectacle). Mark Loizeaux, who choreographed the complicated implosion, proudly said it looked like “a pressed flower.”





Fig. 5. Seattle Kingdome, Seattle, WA, after implosion.[35]

It was just ‘steel, concrete and dynamite,’ said a witness, “but together it performed like nature at its angriest: lightning like flashes followed by thunderous cracks, then ground-shaking collisions and a blinding dust storm.”[28] Even when at the hands of man, destruction brings us back to associations with nature and its beautiful, powerful -shall we say sublime -aspects.

On the other hand, demolition by slower means, like excavators, backhoes, loaders, cranes, and wrecking balls, exposes the insides of a building in a protracted and crude anatomy lesson, where we, as voyeurs, witness the lives and histories of the rooms where people lived and worked as if they were once-living organs. The poet Théophile Gautier, in describing the unimaginably gargantuan demolition efforts during Haussman’s reconfiguration of Paris’ streets during the second half of the nineteenth century, found inspiration in the “mystery of intimate distributions.”

... “A curious spectacle,” he wrote, “these open houses, with their floorboards suspended over the abyss, their colorful flowered wallpaper still showing the shape of the rooms, their staircases leading nowhere now, their cellars open to the sky, their bizarre collapsed interiors and battered ruins...This destruction is not without beauty...the play of light and shade across the ruins, over the random blocks of fallen stone and wood, make for picturesque effects.”[29]

Inside becomes outside, private turns public, and we are allowed to be voyeurs without embarrassment.

After moving to Providence, I witnessed at least two demolitions: that of the old firehouse on Empire Street (a hulking six-story marble structure that I came upon already half-gutted in my first week, with public bathrooms and meeting rooms and wires and pipes all democratized by the same shorn exposure to the elements), and the destruction of a smaller three-floor commercial building on Washington Street that had housed a popular bar, The Talk of the Town, as well as a Chinese restaurant and a “gentleman’s hotel” with an entrance in the back and, presumably, rooms in the stories above. By the time this second structure was being demolished sometime in the late winter of 2008, I was already feeling attachment to the streets I walked down every day, and so was quite shocked when a familiar dark alley along the way to my studio suddenly opened up to the sky, and the once-taboo hotel began to be stripped of its walls. Although it was not a building that I felt any sentimental attachment to, watching this building come down made me feel sad for the loss on the street, as it housed a couple of working businesses until just a few weeks before, and Washington Street is pocked with vacant lots already, diluting the energy of the once-thriving thoroughfare. And, of course, though unnerved by all the noise, I was also attracted to the destruction, to the fearsome machines with their vigorous arms and teeth and their beautiful and haphazard cutting through of rooms and floors and walls, to the exposed and vulnerable colors and interiors of a bygone era. For the three weeks that the building was coming down, I felt like I was watching a tragic play unfold, complete with a curtain call for the actors, storefronts left standing until the very last.



Fig. 6. All pictures, demolition of Talk of the Town, 2008. (Gabriela Salazar)

As has been noted since Romanticism, experiencing ruins subsequently alters the way we feel about our built environment. As an entire city grows and shrinks, like the stones of one big ruin being worn away, reconstituted, and grown over, our spatial experience of the street and our landscape becomes more responsive to how these holes and vacancies affect the whole order. Each crushed bedroom and every hole in the streetscape has a narrative, and each is its own anonymous sacrifice to more powerful forces.

4. The Experience of Ruin in Contemporary Art

How have artists responded to these modern-day developments in the possibilities of the ruin? Is it correct to still use the terms 'sublime' and 'picturesque' when talking about the ruin in contemporary art? Rachel Whiteread, Gordon Matta-Clark (now deceased), and Robert Polidori are three artists approaching the established idea of the ruin through the vernacular of the contemporary ruin. Issues of the sublime and picturesque still figure in their work, but they are coupled with a speed of destruction and report that are impossible to imagine in the time of Turner and Cole. For the most part, the ruins of Romanticism were about slow decay and slow discovery. But of course (like any good ruin), by the end of its run, Ruinenlust[30] had crumbled into the realm of kitsch, and awe became overgrown with sentimentality. In the art of Whiteread, Matta-Clark, and Polidori, love of the ruin has imploded into a surrealist urban redevelopment effort, a cross between Haussman's Second Empire destruction and PeeWee's Playhouse, made possible by a natural disaster. Yet there is still something formally composed about their work, especially Polidori's photographs. This formal organization only heightens the tension in their art and highlights the conflict between the rational force and those forces that we cannot escape, over which we have little or no control.

Rachel Whiteread is interested in the voids and textures created by the things we use every day, including the spaces we inhabit, like rooms and stairwells. In *House* (1993), Whiteread cast the entire inside of a three-story Victorian house on a street where every other house had already been knocked down.



Fig. 7. Rachel Whiteread, House, concrete and existing structure, 1993 (now destroyed). (© Rachel Whiteread. Courtesy of Gagosian Gallery. Photo credit: Sue Omerod.) [36]

Every interior wall was lined with concrete before the exterior walls were stripped away, leaving a mysterious ghost impression of the inside of the room facing out from between the floors. In the inversion, all of the familiar forms—fireplaces, windows, doorknobs, and architectural moldings—become strange to us, as the holes they left behind protrude oddly outward or inward, in opposition to what we expect. Also unnerving is the sheer bulk of those empty spaces. They make us feel the space outside the house as inside, and give a weight and urgency to the voids left by the people who inhabited the house. Because of the use of concrete, the structure feels of our contemporary landscape. (Who knew that every Victorian house held Modernist cubes inside?) The new concrete walls are a bulwark against further destruction, a self-preserving gesture as well as a monument to a street that had already been leveled. House is an entombed contemporary ruin, poised between exposure and complete opacity, in the process of simultaneous construction and destruction. It represents a new kind of dissolution for our culture, not the slow process of decay that makes the new old, but the surrender of the old to the new. Reflecting on the process of urban renewal, especially of the 1960s and 70s, House speaks to the temptation to scrap older structures, and the intimate but conflicting histories that go with them, for new narratives, a clean slate.

In his piece *Four Corners* (1974), Gordon Matta-Clark distilled the performance of destruction into a surgical procedure. Like Whiteread, he made a house call, choosing a site-specific approach, that reinforces the references to actual ruins. He found a house in New Jersey that was already slated for demolition and, with a chain saw, cut vertical slices straight through the perpendicular axis of the house (front to back, side to side), disregarding the interior structure, and let the four corners fall outwards to expose the fissures.



Fig. 8. Gordon Matta-Clark, *Splitting: Four Corners*. (322 Humphrey Street, Englewood, NJ), 1974[37] (© Gordon Matta-Clark.)

This composed destruction exhibits similarities to the way explosives need to be well placed and timed correctly to implode a building just so, with minimum superfluous impact and maximum visual effect. Broadly, both Matta-Clark and other artists of demolition are working with the spectacle of the destruction, yet the tools Matta-Clark uses are much more crude and also more invasive. They are analogous to the intimacy of being threatened by a knife versus being dispatched by a gun. There is a sort of quixotic beauty in one person's going at a house with a chain saw to make art; it is a parallel and counterpoint to the inane speed and drama of the implosive act. In both cases, the result is performative. Furthermore, in both situations, control over the final method and look of destruction is in the hands of human beings: they are declarative aesthetic acts. One could go a step further and say that Matta-Clark's act revivifies the old idea of the sublime. The precariousness of his work is very physically unsettling, yet because the cracks are so obviously human, our fear is mitigated enough that we can appreciate it aesthetically.

After the floodwaters receded in New Orleans, Robert Polidori documented the aftermath of the destruction in a series of photographs that were shown at the Metropolitan Museum of Art in 2006.[31] The scenes are un-peopled, though the signs and symbols of people's lives are everywhere: furniture, pictures, interior decorating choices, doorways, windows, cars, all the detritus of modern living, all the trappings of "home." I saw this show right after the hurricane clean-up began, and found it to be a little like driving by a car crash: impossible to look at, impossible to look away. In examining them this second time a few years later on a small computer screen, I am struck more by their grace and baroque beauty than by the horror of people's possessions being utterly trashed, their homes swept straight across streets.



Fig. 9. Robert Polidori, "North Robinson Street," C-print, 2005 (© Robert Polidori, courtesy of the artist).[38]

In the picture North Robinson Street (Figure 9), the symmetrically hanging ceiling fan, limp like a wilting daisy (echoes of the Kingdome's final resting shape), coupled with the straight-on perspective, creates a soothing tranquility and the imposition of rationality for all the clutter and chaos to live within. The outlines of the room, however devastated and exposed they may be, serve as a frame for what we can't understand, which is reinforced by the frame of the picture itself. These formal scaffolding structures, imposed by Polidori, shape the way we see the devastation from that hurricane. As there is almost nothing within the photograph that serves as a contrast to the destruction and make us feel its oddness, the photographs begin to take on the same mediated effect of the tourist ruin. We develop an archeological and socio-political interest, where we can appreciate the lives of the people who lived there, the clues to how they lived, and become angry at the government response at the time, but are harder-pressed to extrapolate the image to our own homes and our own lives. It's as if with temporal familiarity we need the contrast of regular everyday living to have the ruin affect us, whereas with temporal distance, the contrast with our modern selves only reinforces our feelings of detached observance.

In his essay "The Ruin" (1911), the sociologist Georg Simmel said of architecture that "it is the only art in which the great struggle between the will of the spirit and the necessity of nature issues into real peace, in which the soul in its upward striving and nature in its gravity are held in balance."^[32] There is an aesthetic beauty in the ruin, not so much in its physical manifestations -the decay, the crumbling, the holes -but in what those manifestations represent in the context they are seen in. Ruins need to be close enough to our daily experience to maintain their power as sublime. Contemporary art of the ruin walks a tightrope between two poles of opposition in order to invoke some of the same aesthetic effects as ruins, while not falling into the expected tropes. That timeless tension between care and neglect, inside and outside, natural forces and human maintenance (or destruction) is what continues to make art about the ruin still meaningful to us today.

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Endnotes

1. Queen, 1980. ↗
2. Abram Joseph Ryan, Answers.com. Quotations, Quotations Book, 2008. <http://www.answers.com/topic/abram-joseph-ryan>, accessed 8 December 2008. ↗
3. Jeff Byles, *Rubble: Unearthing the History of Demolition* (New York: Harmony Books, 2005). ↗
4. Pun intended. ↗
5. Paul Zucker, *Fascination of Decay: Ruins: Relic -Symbol -Ornament* (New Jersey: The Gregg Press, 1968), p. 11. ↗
6. Patricia Cohen, "Emergency at Pompeii," *New York Times*, 5 July 2008. ↗
7. Virginia Postrel, *The Substance of Style* (New York, Harpercollins Publishers, 2003) p. 111. ↗
8. Zucker, p. 3. ↗
9. Zucker, p. 12. ↗

10. Zucker, pp. 47-48. ↗
11. David Lowenthal, "The Look of Age," *The Past Is a Foreign Country*, (Cambridge: Cambridge University Press, 1990), 144. ↗
12. Edmond Burke, *A Philosophical Inquiry Into the Origin of Our Ideas of the Sublime and Beautiful; with an Introductory Discourse Concerning Taste* (New York: Harper amp; Brothers, 1844), p. 110. ↗
13. Burke, p. 162. ↗
14. Burke, pp. 166, 168. ↗
15. One chicken-and-the-egg effect of the constant sloughing off of our built environment is the health of the demolition industry. As of the 2002 U.S. Economic Census (the most current data available), there are 2,097 wrecking and demolition contractors in the United States with almost thirty thousand employees. It's a \$3.1 billion business. Capitalism is adept at finding new markets: When buildings are built to have an average life of 35 years, both the builders and the wreckers profit. (Byles, p. 17.) ↗
16. Lowenthal, p. 126. ↗
17. Allen Carlson, "On aesthetically appreciating human environments," *Philosophy & Geography*, 4 No. 1 (2001), 17. ↗
18. H.C. Planning Consultants, Inc. and Planimetrics, L.L.P., *The Costs of Suburban Sprawl and Urban Decay in Rhode Island, Executive Summary* (Providence: Grow Smart Rhode Island, 1999), p. 1. ↗
19. *Ibid*, p. 2. ↗
20. Lowenthal, p. 147. ↗
21. The function and sense of purpose of preservation societies or websites like ArtinRuins.com, which chronicles the lives, demise, and reuse of both notable and negligible structures in Providence, comes from our desire to maintain the illusion that we are living in the present and moving forward, even if it is a present surrounded by well-preserved examples of the past or buildings that we would rather not look at but at least hold the place for something better to come along. Either way, what's significant is that these societies give us some control over the way things look. ↗
22. Contrast the contemporary urban ruin to the contemporary ruin in the landscape: dilapidated barns, fences, and old silos all still conjure up picturesque and mysterious connotations, despite their possible ramifications of dying small farms, etc. (Of course, this experience may be a very different one for farmers.) Furthermore, a suburban ruin, like the abandoned strip-mall, is yet another case, as we usually only experience it as a singular destination or while driving by at high speeds. The distancing factor of being in a moving car on the road is the same if the strip-mall is bustling or not; and once we have no reason to go there, the strip-mall is barely pressed upon our senses, being neither here nor there during our trajectory. ↗
23. Byles, p. 4. It is this very sort of emotional attachment that we develop to the familiar that gives preservation groups their energy and near-religious zeal. For an extremely heartbreaking description of the three-year teardown of the original temple-like Pennsylvania Station in New York City, see pp. 135-165. Outcries over the destruction of Penn Station directly led to the creation of the Landmarks Preservation Commission in 1965. ↗
24. Byles, p. 18. ↗
25. Byles, p. 22. ↗

26. Byles, p. 71. ♣
27. Byles, p. 80. ♣
28. Byles, pp. 73-74. ♣
29. Byles, p. 121. Gautier also called Haussman “Paris’s own Piranesi,” referring to Giovanni Batista Piranesi, the Roman architect and engraver who created a series of still-fascinating etchings of crumbling Roman ruins in the late eighteenth century. ♣
30. Byles, p. 15. Phrase coined by Rose Macauley, means “lust for ruins.” ♣
31. Slideshow at http://www.nytimes.com/2006/09/22/arts/design/22floo.html?_r=1. ♣
32. Brian Dillon. “Fragments from a History of Ruin,” *Cabinet*, Issue 20 Winter 2005/06, <http://www.cabinetmagazine.org/issues/20/dillon.php>, accessed December 8, 2008. ♣
33. Wikipedia contributors, “The Course of Empire,” Wikipedia, The Free Encyclopedia, http://en.wikipedia.org/w/index.php?title=The_Course_of_Empire&oldid=243386653, accessed December 8, 2008. ♣
34. Art in Ruins website. <http://www.artinruins.com>, accessed December 8, 2008. ♣
35. *Seattletimes.com*. “From Dome to Dust.” <http://seattletimes.nwsourc.com/special/kingdome/gallery/photo5.html>, accessed December 8, 2008. ♣
36. Damien Hyldreth, Sculpture, “Mythologies, The Uncanny, Rachel Whiteread,” www.damonart.com/myth_uncanny.html, accessed 6 December 2008. ♣
37. *Artnet.com*, “Gordon Matta-Clark, Splitting: Four Corners,” <http://www.artnet.com/magazine/features/smyth/smyth6-4-2.asp>, accessed 6 December 2008. ♣
38. Michael Kimmelman, “What’s wrong with this picture?,” *New York Times*, 22 September 2006, <http://www.nytimes.com/2006/09/22/arts/design/22floo.html>. ♣

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10.2: Preservation Art

Read:

Huber, Catrin. Chapter 9 Expanded Interiors: Bringing Contemporary Site Specific Fine Art Practice to Roman Houses at Herculaneum and Pompeii. S.l.: Taylor & Francis, 2020. <https://www.taylorfrancis.com/chapters/oa-edit/10.4324/9780429053498-12/expanded-interiors-catrin-huber?context=ubx&refId=155606df-ef6e-4d88-ac54-3ac3c0a664c8>

Watch: **Gordon Matta-Clark at Jeu de Paume, Concorde-Paris**



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://ecampusontario.pressbooks.pub/artcultures/?p=296#oembed-1>

Read & Explore

James Attlee, 'Towards Anarchitecture: Gordon Matta-Clark and Le Corbusier', in *Tate Papers* no.7, <https://www.tate.org.uk/research/tate-papers/07/towards-anarchitecture-gordon-matta-clark-and-le-corbusier>,

Frances Richard, "Spacism: Gordon Matta-Clark and the Politics of Shared Space" *Places Journal*, March 2019. Accessed 24 May 2022. <https://doi.org/10.22269/190305>

Jorge Otero-Pailos – Preservation Art

<https://placesjournal.org/article/jorge-otero-pailos-and-the-ethics-of-preservation/?cn-reloaded=1#0>



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<https://ecampusontario.pressbooks.pub/artcultures/?p=296#oembed-3>

Explore this project: <https://www.synestheticdesignlab.com/synesthesia>

PART II: THE AUGHTS AND META-MODERNISMS

11.1 Post-Internet Art - The New Aesthetic

Please Read

pp. 443 – 471 John Pile, and Judith Gura. *History of Interior Design*. Wiley, 2014. <https://archive.org/details/HistoryOfInteriorDesign>

<https://www.theartnewspaper.com/2022/01/28/what-is-the-metaverse-and-why-does-it-matter-to-the-art-world-experts-weigh-in-and-predict-its-future-impact>

Wahl, Chris. "CHAPTER 1. Between Art History and Media History: A Brief Introduction to Media Art". *Preserving and Exhibiting Media Art: Challenges and Perspectives*, edited by Vinzenz Hediger, Julia Noordegraaf, Barbara Le Maitre and Cosetta G. Saba, Amsterdam: Amsterdam University Press, 2013, pp. 25-58. <https://doi.org/10.1515/9789048513833-004>

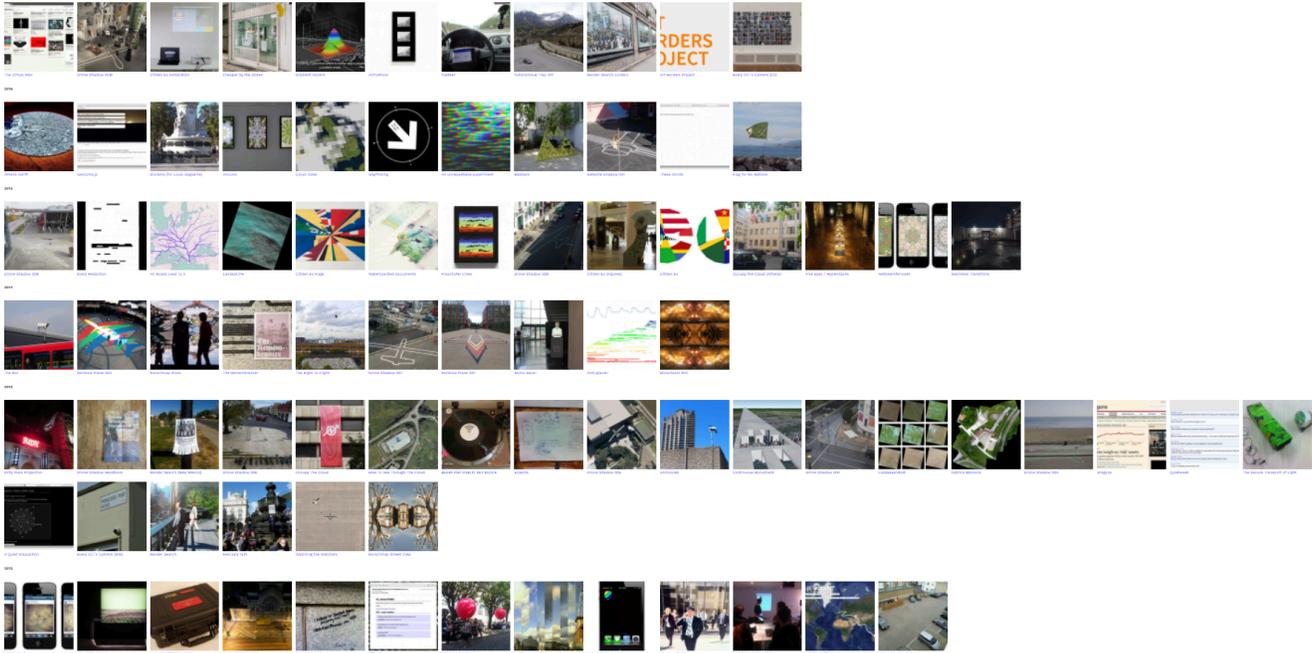
Chapter 2 Avant-Garde GlitchRed Noise, Purple Haze, Black Box &

Chapter 3 Color as Signal / Noise inKane, Carolyn L. "High-Tech Trash: Glitch, Noise, and Aesthetic Failure." *OAPEN Home*, University of California Press, 1 Apr. 2020, <https://library.oapen.org/handle/20.500.12657/22982>.

Please Read

Introduction pp. 9-13 & Chapter Contreras-Koterbay, S., & Mirocha, Ł. (2016). *The new aesthetic and art: constellations of the postdigital*. (Theory on Demand; No. 20). Institute of Network Cultures. <https://research.hva.nl/en/publications/the-new-aesthetic-and-art-constellations-of-the-postdigital>

Explore James Bridle's internet works: <https://jamesbridle.com/works>



Jennifer Lorraine Fraser Screenshot of JamesBridle.com/works 2022

Excerpt from *The New Aesthetic: Waving at the Machines* – James Bridle

December 5, 2011 –

I'd always intended to talk about *The New Aesthetic*, but up until about the day before I didn't really know how. The original title of the talk was "The Robot-Readable World", but this didn't really sit right with me; it's one aspect of NA, for sure, but there was something else I wanted to emphasise: the human aspects and emotions of NA, and the becoming-human of the machines.

So the talk became "Waving at the machines", a 50-minute, 120-slide vector through the idea, an idea that still seems massive and nebulous, but which it is possible to fire a laser through and illuminate some motes. I'm not sure I managed to phrase the camouflage stuff quite right, and the need for an ending always feels like a cop-out, but nevertheless, I cover many of the bases. (Web Directions have also transcribed the entire talk, should you be so crazy as to attempt to read it.)

For those of you who haven't come across the *New Aesthetic* before, it began here, it continues here, I've been interviewed about it here, and here are a few responses.

For reference to Appropriation and Canadian Copyright Law visit this article.

Karen Lowe, "Shushing the New Aesthetic Vocabulary: Appropriation Art Under the Canadian Copyright Regime" (2008) 17 Dal J Leg Stud 99. <https://digitalcommons.schulichlaw.dal.ca/djls/vol17/iss1/4/>

11.2 Appropriation Art in the Instagram Age - Siobhan Lyons

Camera Copia: Reflections on Rephotography in the Instagram Age

by Siobhan Lyons – <https://nanocrit.com/issues/issue10/camera-copia-reflections-rephotography-instagram-age>

Published December 2016 – NANO: New American Notes Online by <https://nanocrit.com> is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License.

The idea of appropriation-as-art is not at all new; one of the most notable examples of stylistic borrowing in the photography industry is that of Anne Zahalka's "Sunbather" (1989), which deliberately replicates the form and technique of Max Dupain's "Sunbaker" (1937). With subtle deviations from the original, appropriation belongs to a distinctly postmodern outlook of art. While Andy Warhol used appropriation of famous images as a comment on popular culture in the 1960s and 70s, the actual term *appropriation* developed in the 1980s, and is predominantly associated with artists such as Sherrie Levine, Jeff Koons, and Barbara Kruger. Levine in particular is, as Hayley Rowe argues, the most notable appropriation artist: "Levine worked first with collage, but is most known for her work with re-photography – taking photographs of well-known photographic images from books and catalogues, which she then presents as her own work." While there is no official first use of the term re-photography, it can be seen to have emerged by the late 70s and early 80s.

Not to be confused with the act of taking a repeat photograph of the same site after a certain time period, the use of re-photography in this article refers to the act of photographing a pre-existing photograph. In 1979, Levine re-photographed a 1936 work by photographer Walker Evans. As Rowe notes, Levine's work "did not attempt to edit or manipulate any of these images, but simply capture them." Rowe furthermore argues that "she was advancing the art form that is photography by using it to increase our awareness of already existing imagery. On a basic level, we tend to equate originality with aesthetic newness. Why should a new concept—the concept of appropriation and the utilising of existing imagery—be deemed unoriginal?" Rowe's position accords with Marcus Boon's views on copying as essentially human and potentially original. Using the term *copia*, from the Roman goddess of abundance, to refer to a kind of artistic style circulating around "abundance, plenty [and] multitude" (41), Boon argues in his work *In Praise of Copying* (2010), that "copying is a fundamental part of being human" (7). The act of copying, for Boon, "is a part of how the universe functions and manifests" (7). In fact, Boon argues that the internet has radically altered conceptions of property and originality: "What the internet offers us is [...] the opportunity to render visible once more the instability of all the terms and structures which hold together existing intellectual-property regimes, and to point to the madness of modern, capitalist framings of property" (245). He furthermore states that "the concept of an original could not exist without that of a copy, and, in practice, 'originality' was not an objective fact but a historically specific style of presentation" (49).

Yet as online photography-sharing networks such as Flickr and Instagram have gained traction in the last few years, undoing the amateur/professional hierarchy, questions of originality have resurfaced and continue to generate debate. One of the most famous cases in recent years is Richard Prince's rephotographing of a number of photographers' works. Famously, Prince began his career by rephotographing Sam Abell's iconic cowboy photos for the American Marlboro advertisements. Also produced in 1989 alongside Zahalka's "Sunbather," ten years after Levine's "Walker Evans" rephotograph, Prince cropped the famous image of the cowboy astride a horse in the American West and renamed it "Cowboy" (1989). Of this incident, Abell stated: "It's obviously plagiarism" (qtd. in Samuels, "Photographer Sam Abell Talks"). Prince has since sold this work for millions of dollars at Sotheby's (Samuels, "Photographer Sam Abell Talks") while also profiting in recent years from social media through *rephotographing* the works of others on Instagram, much

to the vexation of its users. Prince has routinely been at the center of much legal and ethical controversy in recent years, prompting renewed debate as to the status of originality in the photography world, and whether it is still a shared value. Is taking a picture of an already-existing photograph plagiarism? Or is there some semblance of originality in the act of rephotographing that aligns more with Boon's views on copying? This paper addresses those cases that exemplify the growing discord around the virtue of originality, how networks such as Instagram have challenged such conceptions, and whether or not budding photographers value originality as their predecessors did.



Figure 1: Sam Abell's iconic Marlboro photograph (left) and Richard Prince's cropped appropriation (right). Source: PhotoShelter.

Instagram, launched in October 2010 by Kevin Systrom and Mike Krieger, has enabled both amateur and professional photographers to share images and videos with greater ease. Despite its popularity, however, Hu, Manikonda, and Kambhampati argue that relatively little scholarly attention has been paid to Instagram. This is especially true with regard to its legitimacy as an organization. The service is still predominantly in its infancy, which is reflected in the lack of actual scholarly research devoted to its ethical implications. Discussions regarding copyright issues have, however, been conducted online, regarding proper use of images, re-invoking the issues surrounding originality.

Yet debates regarding the status and legitimacy of appropriation as a potential art form have been circulating for a number of decades, ever since photography as both practice and art form became more widespread in the twentieth century. Such arguments are further problematized by the notion that photography itself initially confronted and dispelled ideas of originality for the sake of objectivity. In 1974, for instance, Richard Christopherson asked, "Can art be made by machines?" While Douglas Crimp notes that we have seen "the triumph of photography-as-art" (96), Mary Marien notes that many photographers repeatedly tried to incorporate different techniques into their practice in order to "negate the criticism that photography was witlessly automatic and therefore not an art" (450). More recently, however, arguments surrounding the extent to which photography can perfectly replicate and reproduce reality have been readily shut down, and the arguments against photography as art all but abandoned. Although as Potts argues, a central assumption surrounding photography was that "photography represented the world in a truthful, objective manner" (75), Roland Barthes argues in *Camera Lucida: Reflections on Photography* (1980) that "the Photograph is unary when it emphatically transforms 'reality' without doubling it" (41). Essential to our understanding about originality and plagiarism is the relationship between photography and reality; in transforming reality without doubling it, Barthes acknowledges the photographer's ability to creatively re-depict a scene without reproducing it, thereby alluding to the inherent creativity in an individual photograph. Hence the notion of photography as art, rather than as an objective reproduction of reality, informs these debates on the photograph as potentially original.

Abell's Marlboro photograph became iconic and is considered by many to be a work of art, despite being an advertisement. In *Art Worlds* (1982), Howard S. Becker writes that in order for art photography to make a name for itself, it first had to remove itself from "nonartistic enterprises" such as advertising, and "cut its ties to the world of commercial photography" (340). The frenzy that followed Prince's rephotograph of Abell's work, however, suggests that

such advertisements fall under the rubric of photographic art. Abell himself noted that he was not angry by Prince's actions, but nor was he amused, saying that Prince has broken "the golden rule" of photography. He also states:

A photograph of mine could never be the Guggenheim museum, could never be on the cover of their guide, couldn't be on the cover of the D.A.P. catalogue, and that is because editorial photography for the most part is considered by those entities, by the Guggenheim and by the art establishment to be not worthy. But copied by someone else it is worthy. So the art world has something to answer for, and I look forward to their answer. (Qtd. in Samuels, "Photographer Sam Abell Talks About 'Cheeky' Richard Prince")

Abell's views offer useful insight into the problems with contemporary plagiarism, showing how the industries are as much to blame as the artists themselves. Although the expectation for photographs to be original declined with the rise of postmodern discourse, photography was still considered an art form. In fact, many artists saw the appropriated work as superior in artistic quality to the original. Since the 1960s, appropriation-as-art in sculpture and photography gained a number of supporters, notably Prince's contemporaries such as Cindy Sherman and Jeff Koons. Yet in his 2007 review of Prince's work, Peter Schjeldahl claimed that the works of Sherman and Koons "are better, for stand-alone works of originality, beauty, and significance" ("The Joker: Richard Prince at the Guggenheim").

With its origins in postmodern thought (as well as in Dada photography), appropriation was, in some circles, considered a form of art in and of itself, one that deliberately dismantled popular conceptions about authorship and attribution that had been persistently upheld in the art world since Romanticism and celebrated in Modernism. In photography, this concept was all the more prominent. From the 1970s onwards, concerns relating to originality were partially alleviated. As Marien argues, critics such as Douglas Crimp, Rosalind Krauss and Hal Foster "focused on the demise of the original as a vastly important sign that modernism, with its enthronement of artistic expression and originality, was also dying" (434). Similarly, writer Jackie Higgins writes: "Modernist production gives way to postmodernist reproduction" (58).

Douglas Crimp argued that while photography was invariably seen as a form of art for the postmodernists, it was defined by a sense of nonconformity where style, intention and aesthetics were concerned: "the photographic activity of postmodernism operates, as we might expect, in complicity with these modes of photography-as-art, but it does so only in order to subvert and exceed them" (98). Debora Halbert makes a similar point in *Perspectives on Plagiarism and Intellectual Property in a Postmodern World* (1999): "A postmodern strategy is to avoid playing by the rules and attempt to expand our understanding of creation, commodification, and property law. However, when brought to court the postmodernist will (evidently) lose" (116). Such was the case (initially) for photographer Richard Prince. Prince has been at the center of controversy ever since he established a habit of rephotographing already-existing photographs in 1975; while the "Cowboy" photograph is arguably the most notable appropriation incident in Prince's career, his work was declared unlawful in December 2008 by US District Judge Deborah A. Batts in a judgment over what was deemed improper use of the work of artist Patrick Cariou, who filed a suit against Prince. Prince had used over 30 of Cariou's photographs in his exhibition *Canal Zone*. However, in 2013, Judge Batt's ruling was reversed by the US Court of Appeals, which stated that the images were altered just enough so that the exhibition did not constitute copyright infringement. In 2014, an out-of-court settlement was made (Boucher).

Prince has continued to use and alter the work of other photographers and artists, much to the vexation of both aspiring and established photographers online. An Instagram user named Doe Deere, for example, posted a photograph of herself with blue hair holding a blue-haired *Pidgin* doll on her account. When she discovered that her photograph appeared in one of Prince's exhibitions, having sold for over \$90,000, she took to her Instagram account and stated:

Figured I might as well post this since everyone is texting me. Yes, my portrait is currently displayed at the Frieze Gallery in NYC. Yes, it's just a screenshot (not a painting). No, I did not give my permission and yes, the controversial artist Richard Prince put it up anyway. It's already sold (\$90K I've been told) during the VIP preview. No, I'm not gonna go after him. And nope, I have no idea who ended up with it! (qtd. in Samuels, "How Richard Prince Sells").



Figure 2: Prince's \$90,000 print (left) of Doe Deere's original Instagram post (right). Source: Observer. Source: Doe Deere.

The incident has been the subject of many articles, particularly in photography outlets like *DIY Photography*. In his article for *DIY Photography*, Liron Samuels openly disparages Prince's work, calling it "lazy" art and pointing out the copyright issues that would automatically apply to Instagram users, saying: "If you were to take a screen shot of someone's Instagram account and try selling it, two things would happen. The first is that you'd be told you're violating the copyright of the photographer whose photo you're selling, and secondly you'd be laughed at" ("How Richard Prince Sells"). He also argues: "It turns out, though, that if you're famous enough you can take such a screen shot and not only bypass copyright but also make a fortune doing so." The consensus regarding Prince's status as a photographer appears unanimously disapproving in online photography forums. On *Digital Photography Review*, a page titled "Richard Prince is a jerk face" has attracted comments on the matter of Instagram and copyright, with one user writing:

I'm pretty much convinced at this point that he is deliberately spitting in the eye of the appellate court in Cariou. That court found that an appropriation that merely comments on a work (as opposed to transforms it) is not fair use. So what did he do? He made works where all he did was comment on the original, and did not transform it. I for one think he needs a good hard slap in the courts. (SpinOne)

Prince was also the target of Paddy Johnson in her *Art World* article "Richard Prince Sucks" (2014), saying: "We can trace appropriation precedents back to Warhol, and Prince as an early adopter, but who cares? Copy-paste culture is so ubiquitous now that appropriation remains relevant only to those who have piles of money invested in appropriation artists." Johnson's comments are on par with those of Mary Marien's in *Photography: A Cultural History* (2002), namely that appropriation has, since the 1990s, become a tedious technique in photography. She argues: "by the mid-1990s, appropriation itself was mocked as a worn-out visual device, as when Amy Adler photographed her own drawing of Sherrie Levine's appropriation of a photograph by Edward Weston" (450). Indeed, for many theorists, the postmodern celebration of artful copying at the expense of originality, in effect criticizing the integrity of originality, has since lost its novelty. Warhol's artwork was undertaken at a time when the discourse of the self-as-commodity was gaining popularity, undermining the more modernist view that the artist and the artwork alike were meaningful repositories of significant meaning. As Sherri Irvin argues:

The 1960s saw the genesis of an artistic trend that seemed to give substance to the theories of Foucault and Barthes. The appropriation artists, beginning with Elaine Sturtevant, simply created copies of works by other artists, with little or no manipulation or alteration, and presented these copies as their own works. The work of the appropriation artists, which continues into the present, might well be thought to support the idea that the author is dead: in taking freely from the works of other artists, they seem to ask, with Foucault, "What difference does it make who is speaking?" (123-124)

Yet such dismissals of originality and authorship proved unconvincing outside of academic cultures. While the

barrage of comments levelled against Prince and other appropriation artists have not made any meaningful impact on copyright laws, the comments are useful as they suggest that virtues of authorship and originality still hold sway in contemporary society, the growing use of digital technologies notwithstanding. Warhol's works can, in fact, be seen as original insofar as they depart from their source in a predictable yet distinctly *Warholian* manner, transforming well-known images into commodities in ways that hadn't, in fact, been seen before. They epitomize Gilles Deleuze's concept of "difference within repetition" (24), relying on the aesthetics of mass production while offering something specific from the artist. Warhol's work stands, as Mario Perniola argues, on the precipice between Modernism and Postmodernism, effectively destabilizing conceptions not only of art, but of its other: advertisement, celebrity, etc. As Perniola writes, the point of departure for Warhol's works "is the image of modern information such as we find in newspapers, television, or advertisement" (27). Warhol's art showed not only that art could be a commodity, but that the commodity could be a work of art. If anything, Warhol's work reinforces his admiration for the original star or image of modernist poetics, the potency of their meaning, even if Warhol is seeking to undo it. Contemporary rephotography lacks such ideological underpinnings.

Prince was more recently the subject of another particularly scathing piece in *The New Yorker* by Schjeldahl in 2014. Schjeldahl concedes that while Prince's work is art, it is "by a well-worn Warholian formula" ("Richard Prince's Instagrams"). He also writes: "Possible cogent responses to the show include naughty delight and sincere abhorrence. My own was something like a wish to be dead – which, say what you want about it, is the surest defence against assaults of postmodernist attitude."

Postmodern sensibility has notably waned following 9/11, with the New Sincerity movement seeming to replace it. In his 2012 *Atlantic* article "Sincerity, Not Irony, is our Age's Ethos," Jonathan D. Fitzgerald argues:

Looking back all the way to the 1950s and tracking the trajectory of pop culture, I do see an over-emphasis on irony for sure, but early in the aughts I see a change. Maybe it was September 11, and maybe it was that combined with the pendulum swing of time, but whatever the case, around the turn of the century, something began to shift. Today, vulnerability shows up in pop music where bravado and posturing once ruled.

Fitzgerald notes that since 9/11, postmodern irony has been replaced by values of sincerity and authenticity. But despite the rise in sincerity in popular culture, postmodern attitudes have nonetheless persevered in the context of art, with appropriation art, as Irvin argues, enduring in a contemporary art scene.

The difference between appropriation and plagiarism, appropriation and originality, or inspiration and plagiarism, is difficult at best to distinguish. While Anne Zahalka's 'Sunbather' deliberately replicates—in form and style—Dupain's "Sunbaker," its subtle deviations from the original (the switch in gender, the added colour and the red hair) suggest it is more a playful homage than blatant plagiarism. Prince's work, on the other hand, in its transparent copying of an original, can be considered a form of plagiarism. It does not merely imitate the style of an original, but usurps the thing itself through technological means, moving the original from one medium to another, much in the same way as a photocopier *reproduces* a copy, rather than *producing* stylistic differences that closely resemble an original. Analysing "Cowboy," Higgins notes:

The scene appears as if through a haze, slightly soft and almost indistinct. Prince argues: "I seem to go after images that I don't quite believe. And, I try to re-present them even more unbelievably." There is an inevitable loss of detail from photographing the original advert; this becomes more pronounced when the image is enlarged to painting-sized proportions. It acts to distance the image from reality, reminding the viewer that it derived from an advertisement. (59)

Higgins' comments therefore seem to suggest that a legitimate re-make of an original, as opposed to an exact reproduction, must somehow improve or *expand upon* the original, or in some way differentiate itself from the original, adding, rather than subtracting from the essence of the image. As Barthes argued in *Camera Lucida*: "it is what I add to the photograph and *what is nonetheless already there*" (55, author's emphasis). Hence Barthes points to the qualities and context that is already inside an image, noting that we have the capability to add something, while conceding that the image already bares a strong semiotic milieu. This is not to suggest that these photographs have a built-in context, nor does it mean that photographs can simply mean anything we want them to, only that their context is malleable to the certain historical, political, and social blueprints we attach to them.

While plagiarism is not at all new in a contemporary digital context, social media has arguably allowed greater

accessibility to the works of others, further enabling creative borrowing of users' works, blurring the lines between what is acceptable and what is unlawful. For Kembrew McLeod and Peter DiCola, copyright can actually act as a "constraint to creativity" (11). Discussing the use of sampling in the hip-hop industry, they note in a similar manner to Boon that such artists have forced us to rethink what constitutes creativity in a digital world (5). They furthermore argue that websites such as Youtube have "altered our relationship with technology and cultural production by providing consumers with the tools to become producers." The transition from consumers to "prosumers" (Toffler 11) is also present in Instagram, where everyday consumers can produce their own photographic content without much corporate intervention.

Yet while Prince has managed to undertake his artwork with relative legal ease, even profiting from appropriation in a more digital environment, other users have been caught copying and editing other Instagram users' work while claiming ownership of the photographs. One such case is that of Skye Grove, one of the celebrity Instagrammers in South Africa who was copying other users' photos and marketing them as her own on her profile page. Like Prince, Grove not only was reported to have exhibited photos that weren't her own, but also sold some of the ones she took from other Instagram users. Some of the images that appeared on her page were found to have been photoshopped versions of other photographs, with some images simply flipped horizontally. Following this revelation, Grove was subsequently removed as a judge for the 2015 iPhoneography competition. Reporter Myolisi Sikupela writes that "the scope of Grove posting pictures that are not her own on Instagram and accepting that she took them is expansive," with Instagram users from Australia to the United Kingdom claiming that their photographs had been copied, edited, and attributed to Grove.

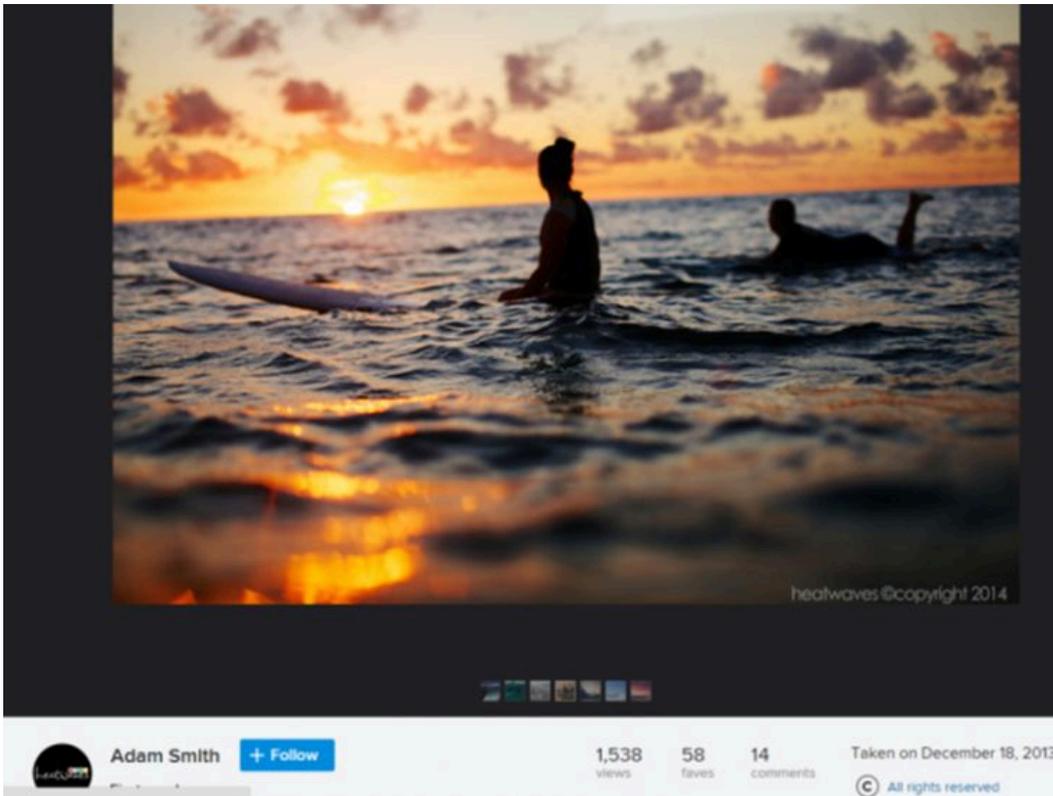


Figure 3: Australian photographer Adam Smith's photo posted on Instagram, which was copied, edited, and posted on Instagram user Skye Grove's Instagram feed (below). Source: Heatwaves.

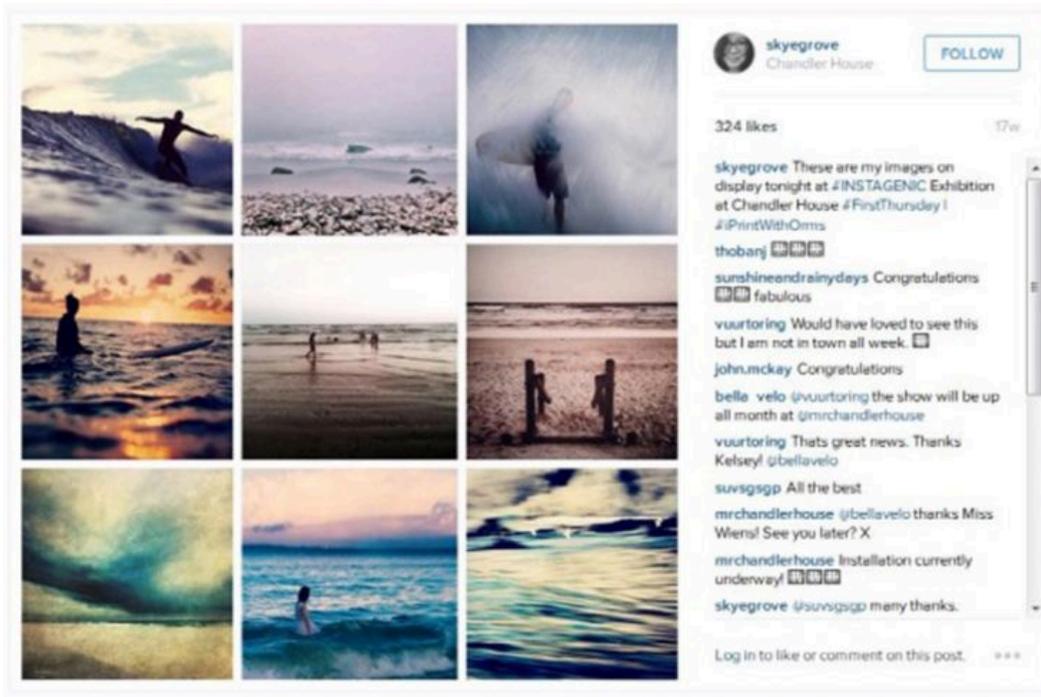


Figure 4: Skye Grove's Instagram feed containing an altered version of Adam Smith's original photograph.

Instagram does have its own privacy policies and copyright laws which it lists on its website. Instagram's *Terms of Use* section, under the subtitle "Rights," clearly states:

You represent and warrant that: (i) you own the Content posted by you on or through the Service or otherwise have the right to grant the rights and licenses set forth in these Terms of Use; (ii) the posting and use of your Content on or through the Service does not violate, misappropriate or infringe on the rights of any third party, including, without limitation, privacy rights, publicity rights, copyrights, trademark and/or other intellectual property rights; (iii) you agree to pay for all royalties, fees, and any other monies owed by reason of Content you post on or through the Service; and (iv) you have the legal right and capacity to enter into these Terms of Use in your jurisdiction.

The page also supports intellectual property rights, yet several users point out that these rights are not routinely enforced. In a 2015 article, Instagram user and photographer Emily Wang discussed the grey areas of copyright policy in Instagram, after another user had copied the pictures from her account and photoshopped them on their own profile page. Wang writes: "I contacted the Instagram team countless times about the problem, but was met with less than helpful responses: 'Having reviewed your claim, we don't see how the content you've reported, used in the manner depicted, could constitute a violation of your rights.'" While the copied photos were eventually taken down, Wang argues, "All this goes to show that there are still so many grey areas when it comes to intellectual property and ethics." Discussing Prince's well-known copying of other people's photographs, she writes: "Richard Prince's story reveals a larger problem with social media today: technology is progressing far faster than the pace of policymakers, an especially frustrating phenomenon for those in the artistic or creative fields."

Indeed, in 2012, Ted Johnson reported on Instagram's changes to its terms of use, which outlined that: "a business or other entity may pay us to display your username, likeness, photos (along with any other associated metadata), and/or actions you take, in connection with paid or sponsored content or promotions, without any compensation to you" (8). This particular update created an online backlash with both users and entertainment figures expressing concern "that they were giving away ownership rights to their photos" (8). Co-founder Kevin Systrom posted a reply online assuring users that Instagram would remove this claim, yet Johnson notes that "as social-media platforms gain traction, their owners are seeking new ways to monetize content, which has led, from time to time, to an outcry among users

concerned about privacy” (8). As Kembrew and DiCola write, “understandably, the owners of copyrighted material are interested in asserting whatever legitimate rights they have regarding how their works are used” (34).

Johnson and others have pointed out the problematic nature of Instagram’s unstable copyright rules, reiterating Abell’s aforementioned comments that the art industries, more than the artists, are to blame for current copyright ambiguity. Intellectual property lawyer Peter Toren, Johnson writes, states that “users who take a photo own the copyright to that image. When they post them to Facebook pages or Instagram accounts, they are essentially agreeing to license them for display on the social-media platform” (8). While many Instagram users have expressed concern and outrage over the manner in which their content may be (mis)used, others have taken the opposite view, arguing in favor of the appropriation artists. Leslie-Jean Thompson writes of the Instagram group Applifam, a global Instagram community that shares and edits content on Instagram. Applifam posts copyright-free images each day, and encourages users and followers to edit them artistically to create what are meant to be entirely new works, after which they select a number of their favorite images (many of which have been featured in exhibitions). Rather than copying entire images and re-posting them as one’s own, Appiflam encourages the view that art is actually made, as previously discussed, through additions and changes to an original to create something new, while still advocating the notion of an artist’s original work and attribution. The interface of Instagram itself, as Spencer Wu notes, is purportedly *borrowed* from the platform of their social media rival Snapchat. Yet Wu notes that “Instagram took all of the best features from Snapchat and improved them tremendously.” In this way, both Applifam’s and Instagram’s approach to art accords with the views of Boon and McLeod and DiCola, who see sampling as a fundamental act in the process of creativity and producing *newness*. Yet the difference between sampling to create something new and the act of borrowing without attribution on Instagram remains unclear.

Of Applifam, Thompson writes that in a socially-mediated world, questions of originality and *proper* use of images are in a constant state of flux. She writes also about the differences between the pre- and post-internet eras and their respective treatments of unaltered images: “Technological advances, however, make it easy for nonprofessional photographers to alter images that would most likely, before the invention of such tools as Adobe Photoshop in 1990, have been left alone by amateurs” (74). As Kembrew and DiCola point out: “the clashes over sampling that occurred in the late 1980s anticipated both today’s remix culture and the legal culture that is largely at odds with it” (5).

In this unstable environment, which simultaneously disseminates and encourages remix culture (Lessig 2008) and original attribution of artists’ work, standardized rules relating to copyright are fluid at best. As Thompson writes: “for the public to photograph [art] work is often difficult: The masters’ works hang in art museums, and the museums rarely allow photographs to be taken. Reproductions of the masterworks, however, are for sale in the gift store” (77). Because of the conflicting messages that exist relating to expectations of copyright, image theft has become increasingly easier since the rules governing the proper use of images have not been properly enforced or solidified. In 2012, for instance, Applifam owner Johan Du Toit posted a forceful message online regarding image use, asking users, in all caps, to respect copyright, which provoked a mixed reaction from Instagram users. Thompson argues that “there was clear confusion from many as to what it actually meant to comply with the basic rule of not using someone else’s work without permission from the artist to do so” (77). While some users feel that the copyright rules hinder creativity in a post-digital environment, others are adamant that they want to retain copyright and ownership over their works, and yet other users are ambivalent—understanding the need for copyright but unsure of where exactly it applies, since so much content online is now seen to be public domain.

The ambiguous status of appropriation in contemporary photography shows that the concepts of plagiarism, originality, and borrowing other artists’ work have undergone reconsideration with the rise of social media. As Tsekeris and Katerelos observe:

[the] nineteenth-century ethos is being fundamentally challenged in the twenty-first century by digital technology. Today, people with access to the internet have unprecedented access to news, information, and commentary, and digital space permits a certain amount of power for ordinary people to determine how free information will be. (20)

This attitude is in stark contrast to those of the early to mid-twentieth century, for whom originality was a given in art. As Lars Lundsten writes, “within emerging media, such as FB or Instagram, derivation becomes an even richer concept than within traditional mass media” (365). Tsekeris and Katerelos similarly note that “for some, particularly

those born and raised within the analogue world, sampling is suspect; it represents a form of plagiarism and intellectual property theft” (19).

Early twentieth-century theorists predominantly supported the uniqueness of a work of art, all but denouncing replication and appropriation. In his notable essay “The Work of Art in the Age of Mechanical Reproduction” (1936), theorist Walter Benjamin argues that mechanical reproduction drastically alters the way in which art is perceived, effectively destroying the aura of authenticity: “That which withers in the age of mechanical reproduction is the aura of the work of art” (221). Yet postmodernists weren’t, and aren’t, overly concerned with authenticity. In their efforts to dismantle claims to authenticity, postmodernists sought to legitimize inauthentic reproduction, celebrating the copy over the original in a strictly Baudrillardian sense. Indeed, for Jean Baudrillard in *Simulacra and Simulation* (1981), it is the imitation that supersedes the original. Crimp similarly argues that in its very inauthenticity, Prince’s work gains the aura of art, signifying the ghost of an absence. He states, “Richard Prince steals the most frank and banal of these images, which register, in the context of photography-as-art, as a kind of shock. But ultimately their rather brutal familiarity gives way to strangeness, as an unintended and unwanted dimension of fiction reinvades them” (100). He also notes that “Prince’s rephotographed photographs take on a Hitchcockian dimension: the commodity becomes a clue. It has, we might say, acquired an aura, only now it is a function not of presence but of absence, severed from an origin, from an originator, from authenticity” (100).

Perniola discusses the concept of “art without aura” in *Art and Its Shadow* (2004). He argues that while Benjamin “relates the disappearance of the aura with the disillusion of the criterion of authenticity with the work of art” (45), the principle of authenticity in contemporary art has “been extraordinarily reinforced” (45). “In fact”, he says, “the more the artistic object is indistinguishable from the utilitarian object, as in the ready-made, the more it has to be certified and guaranteed as unique, unrepeatable and endowed with cultural authority” (45-46). On the other hand, Becker remarks that art depends on its offering of difference: “each work in itself, by virtue of its differences (however small or insignificant) from all other works, thus teaches its audiences something new: a new symbol, a new form, a new mode of presentation” (66). Becker’s comment is useful for understanding the intricacies of art and the problem with appropriation, but less so for the grey area of photographs that rely on altering techniques, such as cropping and flipping. Yet while these techniques alter the original to create something seemingly different, arguably they do not add, but subtract from the original, precisely by removing, rather than adding, artistic elements. Prince does not actually appear to add anything new to the images that he copies, while the Instagram users on the Applifam page are encouraged to alter the images so that they appear to be significantly different. As Higgins’ aforementioned comments attest (and as the artwork on Applifam’s page shows), only our capacity to *add something* to a photograph distinguishes it from an original, relying on this repetition to produce difference (in a Deleuzian sense), much in the same way Anne Zahalka’s “Sunbather” relies on Max Dupain’s Sunbaker to produce difference. In this way, we can understand Prince’s case, and by extension, the current rise in plagiarism on Instagram, as lacking artistic innovation through the lack of adequate difference. Yet it is not so much the works themselves that lack originality but the methods and intentions of their authors.

Whether a piece of work is art or whether it is permissible are two different points entirely: it has been claimed by many that art and originality are not one and the same, even though a conventional understanding of art is premised on the concept that it cannot be repeated. The grey area of online photography platforms such as Instagram particularly undergird these dilemmas relating to intellectual property and originality, moving beyond the deterioration of the aura in mechanical reproduction to that of the strength of originality in digital replication. In this instance, while certain artists such as Richard Prince have been *legally* acquitted of wrongdoing, cultural commentary implies that his actions (and the actions of Instagram at large) are an affront to virtues of originality, thereby showing that ideas of plagiarism and originality are malleable to the contexts—legal or cultural—in which they are employed, but no less important to either. While definitions and understandings of what constitutes originality and plagiarism are not clear in either context, what is clear is that originality remains a virtue in the art world, however, contested and elusive.

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11.3 Decolonialism, Pluralism & Plurality

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Theaster Gates



One or more interactive elements has been excluded from this version of the text. You can view them online here:
<https://ecampusontario.pressbooks.pub/artcultures/?p=301#oembed-2>

Explore

Explore the Artist Website: <https://www.theastergates.com/>

Watch: ART21: Art in the Twenty-first Century – Season 8: <https://art21.org/artist/theaster-gates/>





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Theaster Gates, Dorchester Projects

Esma Mohamoud – <https://artpublicsphere.wordpress.com/2015/07/28/theaster-gates-dorchester-projects/#:~:text=The%20Dorchester%20Projects%20includes%20a,environments%20where%20the%20community%20gathered.>

Chicago-based artist, Theaster Gates, has developed an expanded practice that includes space development, object making, performance and critical engagement with many publics. Founder of the non-profit Rebuild Foundation, Gates is currently Director of Arts and Public Life at the University of Chicago. Gates' 2009 project *Dorchester Projects* is an investment of an abandoned 2 story property that has been recycled and turned into a Library, Slide Archive and Soul Food Kitchen. The *Dorchester Projects* includes a group of once abandoned buildings on Chicago's South Side that Theaster Gates then renovated from what appeared to be sites of neglect, into lively cultural environments where the community gathered. Gates originally purchased a once storefront building on South Dorchester Avenue which he made his home before embarking upon the planned two year design-build project, that would be known as the *Dorchester Projects*, which is continuing to expand within Chicago. Gates began the project when he bought neighbouring two-story vacant houses and commenced a design project to reinstate and resurrect the home as a site of community interaction and uplift. The project was so successful that it led to the development of a third building across the street. With the support of grants, the building will be transformed into a site for film programming and artist residencies.

Gates' *Dorchester Projects* utilizes repurposed materials from all over Chicago, giving the project both a practical and expressive aesthetic, connecting the development of new art with the economic reuse of material resources. The *Dorchester Projects* is an expanding, multi-functional space in which community-driven inventiveness and experiences allow neighbourhood resurrection to exist. This project clearly emulates a model for community building and cultural as well as socio-economic resumption. Moreover, the *Dorchester Projects* encourages neighbourhoods and local youth to rethink the ways in which we consider living environments as spaces worth reconstructing and investigating. Gates' project empowers the community to engage in extreme neighbourliness by reconstructing their surroundings and emerging diversity within and amongst them. The Listening Room is large element of the project. Before the listening room was built, the space was a neighbourhood candy store. Gates then redesigned the front room to house 8,000 LPs comprising the final inventory from Dr Wax Records, a former record store in the nearby Hyde Park neighbourhood. The record collection has served both soulful, and educational purposes. The space has promoted and hosted listening parties and DJ events while still being made available to artists and musicians in residence at the *Dorchester Projects*. The large focus of The Listening Room lead to the collection travelling for roughly a year to the Seattle Art Museum to be installed in the exhibition *Theaster Gates: The Listening Room*. The plans for the future involve the residential half of the building being renovated into a reading room, and temporary space for the Johnson Library.

Gates speaks of FEAST being an opportunity for Dorchester to open up, and expand across the South Side of Chicago and reactivate spaces. Gates believes that concentrating on the creative practice first, which he describes as “the successful restoration of an abandoned building, and then its occupancy with stuff” will produce a by product that will encourage both people close to him and far from him to become curious and excited about it. Theaster believes that his choice in using repurposed materials that were on their way to becoming waste—over new materials—really adds to the quality of the space. Gates describes the project as something that “could embody ambition, curiosity, and sexiness.” Gates explains the main themes and intentions of the project being hospitality and the economy. Gates wants to ask “*What does it mean to be generous to one another?*” Moreover, “*What does it mean for us to share the abundance of generosity that we have?*” Theaster states “we have an opportunity to either live wherever we want—somewhere else—or make an amazing fresh, robust community here.”

Theaster Gates' *Dorchester Projects* attracts a wide range of audiences. Despite being on Chicago's South Side of town, the *Dorchester Projects* invites a diverse demographic of people. I believe Theaster Gates' *Dorchester Projects* emulates the notion of performance of possibilities. Gates is working within the community of Southside of Chicago, sourcing repurposed materials from all around city to renovate abandoned buildings. Following the restoration and reactivation of these buildings, they are opened to the public as sites for community interaction and inspiration. It is evident to see how the *Dorchester Projects* illustrate the notion of performance of possibility, as the creation of a work, the renovation of the abandoned buildings, culminated in creation and change. Furthermore, the community experience of renovating these buildings evokes the emergence of a voice within the Southside Chicago community. Moreover, the *Dorchester Projects* place recognition of the audience as the citizens of the community and in doing so, evokes the potential for collective action, which is the foundation upon which the performance of possibilities is based.

The notion of community that is described as the creative energy distinguished by those forced to live with a lack of resources caused by economic or political reason is a space of endless possibilities, which is exceptionally demonstrated by Theaster Gates' *Dorchester Projects*. The expanding multi-practical community space of the *Dorchester Projects* has opened up avenues that cultivate socioeconomic resumption. Moreover, the project encourages the community to engage in the reconstruction of their environment with the notion of extreme hospitality, as they collectively work to revolutionize their community, inviting cultural diversity and inventiveness. The *Dorchester Projects* continues to emulate the performance of possibilities as the next site being renovated will be a space for a new artist in residency program. The feeling of hope and uplift is evident in the community, despite the violence, gang-related crimes, and poverty in the Southside Chicago community. There is a clear pedagogical, collective, and aesthetic dialogue taking place within the community regarding its delicate state, which is reflexive in the project as a whole. Author Sibylle Fischer states, "There are no limits here, there are so many things here. No limits to what I can do. Anything you find—just give it to me. Everything they throw in the garbage, I use it. This is the thing you see: old stuff. And then the transformation of objects into new things." I believe the efforts put forth by Theaster Gates through the *Dorchester Projects*, will be a model for future projects involving community and the arts. Gates has successfully produced a space in which the community can gather and culture may flourish.

Shirin Neshat

(<https://boisestate.pressbooks.pub/thecreativespirit/chapter/chapter-15-globalism-and-identity/>)

Shirin Neshat is a contemporary Iranian visual artist best known for her work in photography, video, and film (such as her 1999 film *Rapture*), which explores the relationship between women and the religious and cultural value systems of Islam. She has said that she hopes the viewers of her work "take away with them not some heavy political statement, but something that really touches them on the most emotional level." Born on March 26, 1957 in Qazvin, Iran, she left to study in the United States at the University of California at Berkeley before her the Iranian Revolution in 1979. While her early photographs were overtly political, her film narratives tend to be more abstract, focusing around themes of gender, identity, and society. Her *Women of Allah* series, created in the mid-1990s, introduced themes of the discrepancies of public and private identities in both Iranian and Western cultures. The split-screened video *Turbulent* (1998) won Neshat the First International Prize at the Venice Biennale in 1999. The artist currently lives and works in New York, NY. Her works are included in the collections of the Tate Gallery in London, The Museum of Modern Art in New York, the Tel Aviv Museum of Art, and the Walker Art Center in Minneapolis, among others. Source: Shirin Neshat

In *Rebellious Silence*, the central figure's portrait is bisected along a vertical seam created by the long barrel of a rifle. Presumably, the rifle is clasped in her hands near her lap, but the image is cropped so that the gun rises perpendicular to the lower edge of the photo and grazes her face at the lips, nose, and forehead. The woman's eyes stare intensely towards the viewer from both sides of this divide.

Shirin Neshat's photographic series "Women of Allah" examines the complexities of women's identities in the midst of a changing cultural landscape in the Middle East—both through the lens of Western representations of Muslim women,

and through the more intimate subject of personal and religious conviction.

While the composition—defined by the hard edge of her black chador against the bright white background—appears sparse, measured and symmetrical, the split created by the weapon implies a more violent rupture or psychic fragmentation. A single subject, it suggests, might be host to internal contradictions alongside binaries such as tradition and modernity, East and West, beauty and violence. In the artist’s own words, “every image, every woman’s submissive gaze, suggests a far more complex and paradoxical reality behind the surface.” [1]



Shirin Neshat, *Rebellious Silence*, *Women of Allah* series, 1994, B&W RC print & ink, photo by Cynthia Preston ©Shirin Neshat, courtesy Barbara Gladstone Gallery, New York and Brussels

The *Women of Allah* series confronts this “paradoxical reality” through a haunting suite of black-and-white images. Each contains a set of four symbols that are associated with Western representations of the Muslim world: the veil, the gun, the text and the gaze. While these symbols have taken on a particular charge since 9/11, the series was created earlier and reflects changes that have taken place in the region since 1979, the year of the Islamic Revolution in Iran.

The veil is intended to protect women’s bodies from becoming the sexualized object of the male gaze, but it also protects women from being seen at all. The “gaze” in this context becomes a charged signifier of sexuality, sin, shame, and power. Neshat is cognizant of feminist theories that explain how the “male gaze” is normalized in visual and popular culture: Women’s bodies are

commonly paraded as objects of desire in advertising and film, available to be looked at without consequence. Many feminist artists have used the action of “gazing back” as a means to free the female body from this objectification. The gaze, here, might also reflect exotic fantasies of the East. In Orientalist painting of the eighteenth and nineteenth centuries, for instance, Eastern women are often depicted nude, surrounded by richly colored and patterned textiles and decorations; women are envisaged amongst other beautiful objects that can be possessed. In Neshat’s images, women return the gaze, breaking free from centuries of subservience to male or European desire.

Most of the subjects in the series are photographed holding a gun, sometimes passively, as in *Rebellious Silence*, and sometimes threateningly, with the muzzle pointed directly towards the camera lens. With the complex ideas of the “gaze” in mind, we might reflect on the double meaning of the word “shoot,” and consider that the camera—especially during the colonial era—was used to violate women’s bodies. The gun, aside from its obvious references to control, also represents religious martyrdom, a subject about which the artist feels ambivalently, as an outsider to Iranian revolutionary culture. Source: *Rebellious Silence*

For further reading: <http://www.alraidajournal.com/index.php/ALRJ/article/view/1778/1802>

Matana Roberts By Jennifer Lorraine Fraser

<https://www.matanaroberts.com>





Shirin Neshat, *Faceless*, *Women of Allah* series, 1994, B&W RC print & ink, photo by Cynthia Preston ©Shirin Neshat, courtesy Barbara Gladstone Gallery, New York and Brussel)

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Matana Roberts. Roberts is a musician based in New York City and works as a performance artist, saxophonist, filmmaker, poet, and dancer. Her primary practice involves what she has termed as Panoramic Sound Quilting (PSQ), a process of layering the sounds of her saxophone with her own voice, to create a new sensory landscape of meaning. Describing, PSQ as “an ode to my ancestral history, a siren call to my dreams, and a consideration of a constructional force that amuses, inspires, jars, and incites me,” Roberts embraces concepts and ideas of how memories of her ancestral past leave traces in her own body, and how collective memories of African American experiences have become ‘tradition.’ She hopes for her work to enter into the historical mapping of a people and to sit as a testimony to the formation of knowledge and meaning in disparate American cultures. She states,

(Block Quote) “I have a deep interest in American history and old oral traditions developed, deconstructed, merged together oftentimes through profoundly contradictory means. I am charmed by co-existing histories that exist within a single framed event but yet are not synchronous. I

am fascinated by narrative and the problems that perception of linearity creates in a re-telling of victory, triumph, tragedy. I use multi-genre methods of improvisation, alternative composition, and performance to explore these themes. I am profoundly intrigued by human trace; the whispers, the secrets, left behind, sometimes by those never given a chance to really claim them. I wish for my work to sit firmly as a historical document of these universal, sometimes forgotten, moments.”¹

Roberts’ latest album, COIN COIN Chapter Four, was released in 2019 and is absolutely haunting. Blending storytelling with her use of PSQ, she has created a master-work of emotion, history, and communicative deconstructing.

The critic Jackson Scott, reviewed the third chapter of her series by first introducing his own practice as one of ‘conversation,’ highlighting the fact that during the conversation there is an expectation that two (or more) people have equality of space within the exchange, however, this is often not the case, especially when led by shifting power dynamics. Scott states, approaching critical criticism through conversation is “flawed because (a) “conversation” implies (often egregiously incorrectly) that each position enjoys an equal footing, and (b) its presentness often belies its members storied pasts.”² There is a hint of violence in conversation, for one is usually attempting to sway the other with

1. <https://www.matanaroberts.com/menu/>

2. Scott, Jackson. “Matana Roberts - COIN COIN Chapter Three: River Run Thee | Music Review | Tiny Mix Tapes.” Tiny

their own understanding of situations. Metaphorically, there is also violence in discursive deconstruction. To approach the work by Roberts, as a lessening of conversation and more about listening to truly feel and understand the inherent qualities of sound, narrative and voice can be also a system to approach American diasporic studies and one in which the theorist Stuart Hall could attest for. A conversation equates to the discourse of representations, Hall suggests finding a point where we can stand outside of representation, outside of the battle for discursive or theoretical building and unbuilding.³

Roberts' use of PSQ, in how she quilts her voice within storytelling, music, and historical visual culture speaks to layers of identity that transpose themselves onto people, and communities. Through a deep and embodied rupture, is where we can find hints of who we can be regardless of overbearing and violent systems of regulation. In his review, Scott goes on to say, "American History is present in full, (in *COIN COIN Chapter Three: river run thee*) its untold diversity presented in intersecting layers rather than in separate vignettes. Critical deconstruction then seems just as asinine as dismantling a quilt into incomplete squares, especially when you consider that this is one made from a history of rebuilding and reconstructing a still broken nation. Of course, ignoring its compositional process would be ignoring what's beneath these expressions and what ties them together."⁴



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Canadian Indigenous Art

Please Read the Article and/or watch one of the videos found on this website <https://wapatah.com/indigenizing-the-art-museum/>

McMaster, Gerald. "Under Indigenous Eyes." *Art in America*, vol. 105, no. 9, Oct. 2017, pp. 64-71.
https://search.fanshawelibrary.ca/permalink/01OCLS_FANSH/1sj5l35/cdi_proquest_misellaneous_1974562771

Mix Tapes. 1 Jan. 2015. Web. 19 Feb. 2015. <<http://www.tinymixtapes.com/music-review/matana-roberts-coin-coin-chapter-three-river-run-thee>>.

3. Hall, Stuart. "Cultural Identity and Diaspora" *Framework* 36 (1989). Reprinted in *Identity, Community, Cultural Differences*, 1990, & *Colonial Discourse and Postcolonial Theory*, 1994. P. 393

4. Scott, Jackson. "Matana Roberts - COIN COIN Chapter Three: River Run Thee | Music Review | Tiny Mix Tapes." *Tiny Mix Tapes*. 1 Jan. 2015. Web. 19 Feb. 2015. <<http://www.tinymixtapes.com/music-review/matana-roberts-coin-coin-chapter-three-river-run-thee>>.

Attributions:

Esma Mohamoud, Dorchester Projects for the course Art in the Public Sphere, OCAD University 2015 This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License.

The Creative Spirit: 1550-Present by Elizabeth Cook is licensed under a Creative Commons Attribution 4.0 International License, except where otherwise noted.

11.4 Contemporary art, Canadian Art & Design

The following is a very small sampling of contemporary Design and Canadian art. – I've chosen artists and architects who work predominately within identity politics, physicality of memory, and site. For a more conclusive study on Canadian Art Histories visit: <https://ecampusontario.pressbooks.pub/canarthistories/>

Watch the Documentary on Raymond Moriyama
<https://www.tvo.org/video/documentaries/magical-imperfection-the-life-and-architecture-of-moriyama>



Raymond Moriyama, Museum London, London Ontario, 1980

Rebecca Belmore

[Read the overview and biography of Rebecca Belmore here](#)

“Rebecca Belmore Artist Overview and Analysis”. [Internet]. 2022. TheArtStory.org
Content compiled and written by Alexandra Duncan
Edited and revised, with Summary and Accomplishments added by Rebecca Baillie
Available from: <https://www.theartstory.org/artist/belmore-rebecca/>
First published on 02 Dec 2019. Updated and modified regularly

Iris Haeussler



Iris Hausler, *Florence Hassard, Apartment 5*, 2019

Please Read And Explore

a. Etty Yaniev, Iris Häussler – Invented Biographies, 2019 <http://artspiel.org/iris-haussler/>

b. <https://haeussler.ca/>

Canadian Collectives in Art practice – from <https://ecampusontario.pressbooks.pub/canadarthhistories/part/collectivity/> – edited by Jennifer Lorraine Fraser

The desire for artistic collectivity and collaboration has persisted into the late 20th and 21st centuries, and this collectivity informs Canadian art practice today. There are numerous examples of groups and collectives in Canada like General Idea, Condé + Beveridge, Feminist Art Collective, FASTWÜRMS, Tennis Club, PA System, Neon Kohkom, 44.4 Mothers/Artists Collective, ReMatriate Collective, and Life of a Craphead, for example.

The desire for artistic collectivity and collaboration has persisted into the late 20th and 21st centuries. There are numerous examples of groups and collectives in Canada, including General Idea, Condé + Beveridge, Feminist Art Collective, FASTWÜRMS, Tennis Club, PA System, Neon Kohkom, 44.4 Mothers/Artists Collective, ReMatriate Collective, and Life of a Craphead, for example.



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You can read more about contemporary art collectives in Canada in Alison Cooley and Daniella Sanader's essay in Canadian Art, "Gang Up: 16 Great Canadian Art Collaborations."

There are a number of Indigenous art collectives working in Canada today. OCICIWAN Contemporary Art Collective in the region of Edmonton supports Indigenous contemporary art, experimental creative practices, and innovative research. In Saskatchewan, Sâkêwêwak has been supporting Indigenous artists in the Regina area for more than two decades. The collective provides support to artists helping them to create, grow, and reach audiences. They hold an annual Storytellers Festival, as well as residencies, workshops, exhibitions, and performances.

Aboriginal Territories in Cyberspace (AbTec) is another Indigenous collaboration and the brainchild of new media artist Skawennati Fragnito (Mohawk) and Jason Lewis (Cherokee), a digital media poet, artist, and software designer. AbTec "is an Aboriginally determined research-creation network whose goal is to ensure Indigenous presence in the web pages, online environments, video games, and virtual worlds that comprise cyberspace" (AbTec, n.d.). Their projects have included artworks, writing, lectures, workshops, residencies, and exhibitions. AbTec began with a project called CyberPowWow, a cutting edge online gallery and chat space for contemporary Indigenous art. Lewis and Skawennati fervently believe that cyberspace and virtual worlds should be (and need to be) self-determined places for Indigenous peoples to call home. These tenets also underpin much of Skawennati's artworks.

Skawennati, *TimeTraveller*TM – <https://ecampusontario.pressbooks.pub/canadarthhistories/part/collectivity/>

Cyberspace and the internet have the ability to build community and collectivity. Skawennati and Jason Lewis contend that cyberspace may be one of the remaining territories not impacted fully by the histories and claims of colonialism. They write:

Cyberspace—the websites, chat rooms, bulletin boards, virtual environments, and games that make up the internet—offers Aboriginal communities an unprecedented opportunity to assert control over how we represent ourselves to each other and to non-Aboriginals.

[...]

History has shown us that new media technologies can play a critical role in shaping how Western, technologically oriented cultures perceive Aboriginals. The camera, for instance, taught people that we all wore headdresses and lived in teepees. Cinema claimed that we spoke in broken English—if we spoke at all. The World Wide Web has offered us the possibility to shape our own representations and make them known. Traditional mass media such as newspapers, magazines, television, and film are expensive to produce and distribute and consequently exclude Aboriginal peoples. On the internet, we can publish for a fraction of the cost of doing so in the old media; we can instantly update what we publish in order to respond to misrepresentations, misunderstandings, and misreadings; and we can instantly propagate our message across a world-spanning network. And we don't need to fight through any gatekeepers to do so (Lewis and Skawennati 2005).

Skawennati's *TimeTraveller*TM is a multiplatform project that includes a website, a nine-episode machinima series, a set of digital prints, and a prototype action figure. *TimeTraveller*TM tells the story of Hunter, an angry young Mohawk man living in the 22nd century. Hunter is disillusioned with his life in an overcrowded, hyperconsumerist, technologized world where his traditional skills as hunter, warrior, and ironworker don't seem to be enough to get him by. He decides to use his edutainment system—his *TimeTraveller*TM—to embark on a technologically enhanced vision quest that immerses him in historical events significant to First Nations, such as the Dakota Sioux Uprising, the Oka Crisis and the occupation of Alcatraz Island. Watch *TimeTraveller*TM Episode 01 here:



One or more interactive elements has been excluded from this version of the text. You can view them online here:
<https://ecampusontario.pressbooks.pub/artcultures/?p=305#oembed-2>

David Gaertner, Professor in the First Nations and Indigenous Studies Program at the University of British Columbia, writes of *TimeTraveller*TM:

*TimeTraveller*TM is a love story. It's a piece of science fiction. It's a history of colonialism and Indigenous resistance. But of all these things *TimeTraveller*TM is a story about media and remediation. This is not to say that this work is more of an aesthetic than political piece. It is to say, however, that the import of Skawennati's politics is realized through the refashioning of "old media" in the new.

[...]

In Episode 01 Hunter sets his VR headset to travel back in time to Fort Calgary, Canada. The year is 1875 A.D. He arrives just as a group of colonialists are finding their seats: "It looks like there's going to be a show," Hunter remarks. Indeed, in his engagement with his own "new media," the *TimeTraveller*TM, Hunter inadvertently stumbles across the "new media" of the nineteenth century, a moving panorama.

One hundred and fifty years ago the moving panorama was one of the most popular forms of entertainment in the world. Hundreds toured Europe, the United States, and Canada. Moving panoramas were composed of a series of contiguous scenes that scrolled past an audience behind a proscenium, which hid the machinery and the person turning the crank. Kerosene lanterns illuminated the "moving pictures," while a "Delineator" narrated the story.

The moving panorama in *TimeTraveller*TM contextualizes Hunter's VR and locates Skawennati's piece itself within a layered history of "new media." Skawennati imagines Hunter's interface via a medium as novel to the twenty-first century as the panorama was to the nineteenth: machinima, an animated movie that uses computer or video game software to generate the characters and scenes. Then, through both her own medium, and the one she retroactively imagines for Hunter, Skawennati reimagines and refashions the 1863 Minnesota Massacre panorama in her own narrative.

[...]

Like CyberPowWow before it, TimeTraveller™ enacts visual sovereignty in the way that it inscribes Indigenous politics, identities, voices, and perspectives into the present, past, and future of screen culture, a medium that has historically worked to efface Indigenous presence. In engaging the past TimeTraveller™ re-positions Indigenous presence and future and imagines new spaces to create and share stories (Gaertner 2017).

TimeTraveller™, which was developed between 2008 and 2013, used the virtual world of Second Life as its platform, a cyberspace where users can create and activate avatars that is, by its very nature, a collective or communal space.

Another great resource is found here: https://e-artexte.ca/id/eprint/27920/1/Skawennati-RealizingtheVirtual_ATimeTravellerExperience.pdf

Introduction to Activism and Art – from <https://ecampusontario.pressbooks.pub/canadarthistories/part/activism/> Edited by Jennifer Lorraine Fraser

The activist potential of art has long been debated in art history. A dominant trend within discussions of activist art, exemplified by publications such as *But is it Art? The Spirit of Art and Activism* (1995), is to focus on activist art in relation to the emergence of conceptual art and political movements in the 1960s and 1970s, for example, the civil rights and feminist movements. However, recent publications such as *Art and Social Change: A Critical Reader* (2007) have sought to recognize the longer historical relationship between art and activism at heightened moments of social and political transformation, tracing this connection during periods such as the Paris Commune in 1871. More recent discussions in the field of activist art focus on collaboration as a key element of socially engaged practice, including the analysis of relational practices in *Relational Aesthetics* (1998) by Nicolas Bourriaud and the examination of diverse artistic partnerships in *Conversation Pieces: Community and Communication in Modern Art* (2004) by Grant Kester. Collaborative methods of practice are increasingly the norm in contemporary art. Such works prioritise process over object production and technical proficiency, as well as social engagement and community over artistic autonomy. At the same time, the spheres of contemporary art and activism are increasingly intertwined.

Privilege: Carole Condé and Karl Beveridge



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Against the backdrop of ongoing debates over labour (including women's work and developments in the labour movement), Toronto-based contemporary artists Carole Condé and Karl Beveridge have engaged with trade unions in their art practice. Collaborating for over thirty-years, they have sought to bridge working communities and the art world through their projects. They have been recognized for their unique collaborative practice and their extensive collaborations with trade unions since the 1980s, resulting in the production of vibrant photographic compositions that critically reflect on workers' conditions and histories of labour in Canada.

Influenced by their relationship with the New York art scene (including the Art & Language group), in 1975 Condé and Beveridge decided to embark upon their first collaboration, producing new work reflecting their recent experiences. These works comprised the exhibition *It's Still Privileged Art*, which was shown in 1976 at the Art Gallery of Ontario in

Toronto, and subsequently exhibited at Canada House Gallery in London, in the United Kingdom. The show was charged by revolutionary iconography. It contained several silkscreen and photographic works based on the artists' political involvement.

Carole Condé and Karl Beveridge, *It's Still Privileged Art*, 1975 <https://condebeveridge.ca/project/its-still-privileged-art-1975-edited-version/>

Another artist working within the lenses of activism in the social conditions of Canadian or North American life is Esmaa Mohamoud. Originally from London, Ontario, Mohamoud has been interrogating the spaces afforded to masculine black bodies, especially considering the world of extreme and professional sports. Watch this video outlining Mohamoud's exhibition *To Play in the Face of Certain Defeat*.



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://ecampusontario.pressbooks.pub/artcultures/?p=305#oembed-6>

ART AS ACTIVISM: ESMAA MOHAMOUD

EXPLORING THE VOICES OF BLACK ARTISTS WITH ART CURATOR, HISTORIAN
AND EDUCATOR ANTOINE J. GIRARD.

WRITER: ANTOINE J. GIRARD
PHOTOS: COURTESY OF GEORGIA SCHERMAN PROJECTS



Esmaa Mohamoud

Read: <https://www.goat.com/editorial/esmaa-mohamoud-artist->

[interview?utm_source=google_int&utm_medium=google_search_int&utm_campaign=11015000127_109090670158&utm_content=487059736780__network-g&utm_term=_mt-&gclid=Cj0KCQjw6J-SBhCrARIsAH0yMZhEVd0SGNb_kk0aR7DGfddXH-EeF0syWz9Q64l109QYknQHPacC4RQaAkqNEALw_wcB](https://www.goat.com/editorial/esmaa-mohamoud-artist-interview?utm_source=google_int&utm_medium=google_search_int&utm_campaign=11015000127_109090670158&utm_content=487059736780__network-g&utm_term=_mt-&gclid=Cj0KCQjw6J-SBhCrARIsAH0yMZhEVd0SGNb_kk0aR7DGfddXH-EeF0syWz9Q64l109QYknQHPacC4RQaAkqNEALw_wcB)

Stan Douglas, *Every Building on 100 West Hastings* – Dr. Gabrielle Moser



Stan Douglas, *Every Building on 100 West Hastings*, 2001, chromogenic print, 66 x 426.9 cm (courtesy of the artist and David Zwirner, New York)

How do we picture a shifting urban landscape constantly on the verge of disappearing? Stan Douglas's 14-foot-long panoramic photograph of one block of Vancouver's Downtown Eastside neighborhood addresses this difficulty, documenting every building in exacting detail. But just as important in Douglas's photograph is what goes unseen and uncaptured by the camera: the human subjects that usually populate the street, the pressures of real estate speculation on housing, and the shifting identity of the city in the lead-up to the 2010 Olympic Games. Though the image is a careful study of a specific place, the photograph offers us evidence of how Vancouver is impacted by global forces that are shaping city streets everywhere.

Gentrification, protest, and the landscape

Taken at night and theatrically illuminated with soundstage lighting, *Every Building on 100 West Hastings* captures an otherwise unremarkable city block with remarkable clarity. The neighborhood pictured has been called “the poorest postal code in Canada” and is the site from which dozens of women, many of them Indigenous, have disappeared (the remains of many of them were subsequently discovered on convicted serial killer Robert Pickton's farm in 2002). Vancouver has prospered in the past few decades thanks to international trade and the success of the tech and film industries, but the Downtown Eastside neighborhood, operates as a point of contrast for the rest of the city, where poverty, homelessness, drug use, and sex work have increased as the divide between the rich and poor deepens. [1]

Digitally stitched together from twenty-one separate photographs, Douglas's panoramic view of the block would be impossible to replicate with natural sight. With the camera aimed squarely at each building façade, the image allows us to take in the entirety of the streetscape without bending the horizon line, or losing focus. Its massive scale encourages our eye to skip along the length of the street, noticing that hotels, pawnshops and convenience stores are the most common surviving businesses, while six lots are either for sale or lease by realtor Fred Yuen, hinting at the economic downturn the neighborhood has experienced. Handmade signs in shop windows advertise closing sales, pawnshops offer to “buy, sell, or trade” goods, convenience stores announce ATMs and cheap cigarettes, and two closed circuit cameras surveil the left-hand street corner outside Jaysons Food Market.

At the time Douglas made the image, the neighborhood was on the verge of another change, however, represented by the coming of the Olympic Games to Vancouver in 2010. Fierce debates were raging between residents, city officials and real estate developers about whether it would be possible to “clean up” the Downtown Eastside in time for the international event, and over the future of the Woodward's department store, located immediately across the street, behind Douglas's camera. Closed due to increased competition from American big-box stores, local residents occupied the building to demand it be converted into affordable housing rather than condominiums, culminating in a stand off between police, developers and local activists in 2002 known as Woodsquat. *Every Building on 100 West Hastings* does not picture these events, but by devoting such large-scale attention to a neighborhood whose future was contested, Douglas's image raised questions about the value of the landscape for local communities (a community that includes the artist himself, whose studio is located only three blocks from the site of the photograph).

Missing bodies and the ethics of documentary photography

Unlike photojournalistic images of the neighborhood, which show sidewalks busy with cars and people, Douglas photographs an empty West Hastings Street. While this is usually a bustling street, even late at night, the artist blocked off the sidewalk with city permits to photograph its sidewalks empty of people. If you look closely, temporary “no parking” signs dot the lampposts in the image.

Without human subjects in the scene, the photograph recalls documentation of Hollywood film sets and studio constructions of city façades, referencing Vancouver's history as "Hollywood North," an affordable stand-in for American cities in movies and television series. But removing the neighborhood residents from the camera's gaze is also a response to decades-long questions about the ethics of street photography, particularly when documenting poorer urban areas. The Downtown Eastside was often depicted in news media across Canada at the time Douglas was working, but while photojournalists frequently turned the camera's lens towards the neighborhood's unhoused residents, the artist purposely removes them from view. By obscuring human subjects from his frame, Douglas avoids the potential of re-victimizing local residents a second time, through the invasive view of the camera, as photographer Martha Rosler once famously argued in her landmark essay on the ethics of documentary photography in the Bowery neighborhood of Manhattan.

Some of the bodies missing from the block were forcefully disappeared, however, by police enforcement of anti-loitering laws, or more nefariously, drug overdoses and the disappearances and deaths of women involved in sex work. Douglas's ability to control the movement of bodies across the streetscape has led several commentators to question if a problematic power dynamic is still at play between the photographer and his un-pictured subjects. It is telling that, in 2003, the Vancouver Book Award was presented as a tie between *Heroines* by Lincoln Clarke—a series of black and white photographs, inspired by 1990s fashion advertising of unnamed women subjects in the Downtown Eastside—and a small catalogue devoted to *Every Building on 100 West Hastings* produced by the Contemporary Art Gallery: a tie that speaks to the charged place the Downtown Eastside occupied in citizens' imaginations. While Douglas's photograph imaged a city block that was poised to be transformed by unseen actors (either gentrified by developers or reclaimed by the community), Clarke's series seemed to re-center the neighborhood's fate on its individual residents, using the established language of photojournalism to expose them as victims.



Edward Ruscha, *Every Building on the Sunset Strip*, 1966, offset lithograph on paper in silver Mylar-covered box, 1/87 x 5-5/8 inches .1 – closed (Walker Art Center © Ed Ruscha)

Conceptual photography in Vancouver

Though taken well before the invention of Google Street View, Douglas's image evokes a similar perspective of a city block as seen out the window of a car. This viewpoint is not accidental: the title and structure of Douglas's photograph

is borrowed directly from a famous photo book, *Every Building on the Sunset Strip*, by American conceptual artist, Ed Ruscha. In his accordion-style fold out book published in 1966, Ruscha took black and white photographs of every building along the Sunset Strip in Los Angeles and placed them side by side to create a panorama of both sides of the street. Though Douglas borrows Ruscha's title and structure for his image, his choice of aesthetic is strikingly different. While Ruscha was interested in making a banal, black-and-white document of vernacular architecture, copying amateur photography and inhabiting the role of the "non-artist" to challenge the artist-as-genius narrative of modernist formalism, Douglas borrows the visual language of commercial film studios to capture the block in vivid, full color detail. In this way, Douglas's photograph responds to the flow of ideas between West Coast conceptual artists, like Ruscha, and artists in the so-called Vancouver School of photo-conceptualism.

One of the hallmarks of the Vancouver School's approach is the use of cinematic conventions in fine art photographs. The theatrical lighting used in Douglas's nighttime image would be familiar to many Vancouver residents accustomed to seeing film crews cordoning off public space for television shows and movies. But unlike his contemporary, Jeff Wall, whose cinematographic photographs are often staged in Vancouver, but are not meant to depict Vancouver (or anywhere), in Douglas's photographs, the location plays itself. Detroit is Detroit, Cuba is Cuba, and Vancouver is Vancouver in Douglas's studies of the urban landscape. He nevertheless connects local conditions to global forces in each of these series, demonstrating the ways the landscape is transformed in response to the pressures of globalization, capitalism and urban renewal.

Notes

1. See Jeff Sommers and Nicholas Blomley, "The Worst Block in Vancouver." *Every Building on 100 West Hastings*. Vancouver: Contemporary Art Gallery, 2002, pp. 19–58.

Additional resources

Learn about Woodsquat

Vancouver art in the 1960s

Lincoln Clarkes's *Heroines*

Burnham, Clint. 2005. "No Art After Pickton." *Fillip*, 1 (1), pp. 1–3.

Every Building on 100 West Hastings. 2002. Reid Shier, ed. Vancouver: Contemporary Art Gallery.

INTERTIDAL: Vancouver Art and Artists. 2005. Dieter Roelstrate and Scott Watson (eds.). Antwerp: Museum van Hedendaagse Kunst Antwerpen.

Mansoor, Jaleh. 2005. "Ed Ruscha's 'One-Way Street,'" *October* 111 (Winter), pp. 127–142.

Modigliani, Leah. 2018. *Engendering an Avant-Garde: The Unsettled Landscapes of Vancouver Photo-Conceptualism*. Manchester: Manchester University Press.

Moser, Gabrielle. 2011. "Phantasmagoric Places: Local and Global Tensions in the Circulation of Stan Douglas's *Every Building on 100 West Hastings*," *Photography & Culture* 4:1 (March), pp. 55–72.

O'Brian, Melanie., 2007. "Introduction: Specious Speculation," in Melanie O'Brian (ed.), *Vancouver Art & Economies*. Vancouver: Artspeak/Arsenal Pulp Press, pp. 11–26.

Roelstraate, Dieter. 2013. "Apparation Theory: Stan Douglas and Photography," in *Stan Douglas*, Göttingen, Germany: Steidl, pp. 103–109.

Rosler, Martha. 1993. Rosler, Martha. "In, around, and afterthoughts (on documentary photography)" in *The Contest of Meaning: Critical Histories of Photography*, ed. Richard Bolton, (Cambridge, Massachusetts: MIT Press), pp. 303–341.

Ruins in Process: Vancouver Art in the Sixties, The Morris and Helen Belkin Art Gallery at The University of British Columbia, and the grunt gallery

Sommers, Jeff and Nicholas Blomley, 2002. "The Worst Block in Vancouver." *Every Building on 100 West Hastings*. Vancouver: Contemporary Art Gallery, pp. 19–58.

Vancouver Anthology: The Institutional Politics of Art, Stan Douglas, ed., 2nd edition (Vancouver: Or Gallery/Talon Books, 2009)

Jeff Wall, "Marks of Indifference': Aspects of Photography in, or as, Conceptual Art," in *Reconsidering the Object of Art: 1965–1975*, Ann Goldstein and Anne Rorimer, eds. (Los Angeles, Museum of Contemporary Art, 1995): pp. 247–267.

Watson, Scott. 1991. "Discovering the Defeatured Landscape," *Vancouver Anthology*, Stan Douglas, ed. (Vancouver: Talonbooks/Or Gallery), pp. 246–265.

Cite this page as: Dr. Gabrielle Moser, "Stan Douglas, *Every Building on 100 West Hastings*," in *Smarthistory*, March 14, 2022, accessed April 8, 2022, <https://smarthistory.org/stan-douglas-every-building-on-100-west-hastings/>.



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Explore: <https://callane.com/>

Digital Art and NFTs

Choose to read:

Micheal Connor, Before the Boom, 2021 <https://rhizome.org/editorial/2021/mar/12/before-the-boom/>

Jennifer Chan, What Happens to the Art When a NFT is Minted? 2021 <https://username.github.io/understanding-nfts/what-happens-to-the-art-when-minted?fbclid=IwAR3xqNvlHaAapUZ6Bkdda7WajSiEAd50iBT6PDioRpSubyzNV1nZQq-TfKE>

<https://ca.creativecommons.net/2021/08/09/arts-and-culture-creative-commons-and-nfts-why-its-going-to-take-more-than-a-unique-token-to-solve-the-unique-problems-faced-by-arts-and-culture-producers/>

Watch this video displaying an Algorithm of who the Contemporary art world considers the top most famous painters today – but where are the women? where are the artists of colour? Where are the gender-fluid artists? Where are all of the living artists? Your task is to choose one artist explored in this highlight reel and find a contemporary artist working within the same constructs; either using the same materials or topics. You can find contemporary artists by skimming through this site: <https://www.artsy.net/artists>



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Read and Explore

Adams A. Canadian hospital architecture: how we got here. CMAJ ; 188, 370-371. DOI: <https://doi.org/10.1503/cmaj.151233>

The Hospital of the Future <https://www.oma.com/projects/the-hospital-of-the-future>

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Dr. Gabrielle Moser, “Stan Douglas, *Every Building on 100 West Hastings*,” in *Smarthistory*, March 14, 2022, accessed August 7, 2022, <https://smarthistory.org/stan-douglas-every-building-on-100-west-hastings/>.

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11.5 Indigenous Architecture & Design



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<https://ecampusontario.pressbooks.pub/artcultures/?p=306#oembed-1>

<https://www.historymuseum.ca/unceded/>

Explore and Read

Time, Whare. “How New Zealand Can Lead the World in Indigenous Design.” 2021 web

<https://warrenandmahoney.com/articles/how-new-zealand-can-lead-the-world-in-indigenous-design>

<https://pursuit.unimelb.edu.au/articles/q-amp-a-the-indigenous-design-perspective>

Wanda Dalla Costa

Dalla Costa, Wanda. “Indigenous Futurity and Architecture: Rewriting the Urban Narrative.” *Architecture Australia*, vol. 109, no. 2, 2020, pp. 56–58.

Elizabeth Grant, et al. *The Handbook of Contemporary Indigenous Architecture*. Springer, 2018. EBSCOhost, <https://search-ebSCOhost-com.ezpxy.fanshawec.ca/login.aspx?direct=true&db=nlebk&AN=1840145&site=eds-live>.

Terms for Indigenous Peoples of the Americas <https://firstamericanartmagazine.com/submissions/faam-style-guide/#tribe>

Royal Architectural Institute of Canada. “Four Case Studies Exemplifying Best Practices in Architectural Co-Design and Building with First Nations.” *Royal Architectural Institute of Canada*, Royal Architectural Institute of Canada, 28 Aug. 2018, <https://raic.org/raic/four-case-studies-exemplifying-best-practices-architectural-co-design-and-building-first>

<https://nationaltrustcanada.ca/online-stories/indigenous-architecture-in-canada-a-step-towards-reconciliation>

PART 12: CONTEMPORARY ISSUES IN SOCIAL INTERIORS

12.1 Buildings as Artifacts: Heritage, Patriotism, and the Constructed Landscape - Kristin Marie Barry

For a discussion on Canadian Heritage issues read:

Susan Ross, *Conserving “modest” Moderne housing in Elliott, Bridget, and Michael Windover*. The Routledge Companion to Art Deco. Routledge, 2019. an ebook is available in some libraries.

<https://www.taylorfrancis.com/chapters/edit/10.4324/9780429032165-17/conserving-modest-moderne-housing-susan-ross?context=ubx&refId=46caa0aa-433c-4828-9fe7-0ef04b637671>

Buildings as Artifacts: Heritage, Patriotism, and the Constructed Landscape

Kristin Marie Barry

Introduction

For many travelers, historic or cultural heritage sites provide an opportunity to be transported to a different time or place, immersing visitors in a landscape outside of the contemporary experience. This paper will consider the history of a number of Scandinavian and American open-air facilities that, by making historic architecture available to the international public, aimed to encourage patriotism and civic pride in a shared heritage, and to provide a ‘historical’ experience for visitors. While preservation and accessibility are prized as modern heritage requirements, these sites were initiated to accentuate the morality or ethics of previous generations, and only later enhanced to encourage tourism.

These sites, therefore, present an interesting interpretation conundrum, juxtaposed between authenticity, reconstruction, and revenue. At the center of this is architectural reconstruction and restoration as a tourism backdrop, where authentic buildings provide imagined temporal scenery. The removal of buildings from their original site, or the restoration of buildings to a selected place and time, contrast with many modern historic preservation practices, particularly the authentic representation of a building’s cultural context. These decontextualized buildings can become popular objects of tourism consumption: artifacts representative of history, but experienced singularly without a broader understanding of their creation.

Heritage, Authenticity, and Tourism

History, simply understood as a documented series of events, is often used as evidence to support particular identities

and traditions (Ashworth 1994: 13). While history is not considered to be ‘agenda free’, cultural production drives the interpretation of personal or shared heritage (Meskell 2002: 293). Where history claims objectivity, heritage is subjective, and often influences an individual or group understanding of history. Heritage participants select historical events, persons, cultures, or artifacts with which to identify, suggesting that heritage is seemingly exclusive to participants; as Lowenthal proposes, ‘History is for all, heritage for ourselves alone’ (1996: 128). Heritage or shared memory helps strengthen group bonds and a felt connection to history, but as these connections are fostered, the interpretation of history can be skewed as events, people, or places are chosen for presentation.

‘Authentic heritage’ is an often-contested term (see Larsen and Marstein 1994), yet authenticity is often a determining factor in establishing historic or heritage monuments. Defined by objective facts or truth, according to *Webster’s Dictionary*, authenticity can nonetheless be seen as subjective, depending on which truths are subscribed to and which values they reflect. In architectural collections, buildings are removed from their original context and placed in a new one, therefore ‘authentically’ re-constructed in an inauthentic context. Travelers view the past through these objects and contexts, which are identified in relation to personal or shared heritage. Visiting sites of heritage or collections of heritage objects constitutes so-called ‘heritage tourism’, yet even this term can be considered subjective in relation to the participating visitor (Poria, Butler and Airy 2003). Architectural heritage can be defined as ‘historic’ based on its relationship to people, places, or moments of cultural significance and may be related to a large heritage group (national or international monuments) or smaller groups (local/personal monuments).

History of Architectural Collections

Collection and display date to antiquity, where the Latin ‘Museum’ and Greek ‘Museion’ (literally, places for the Muses) refer to buildings dedicated to cultural values, often within sanctuaries, such as Delphi and Olympia. Dedicated votive offerings were publicly displayed in treasuries (Fig. 1), which reflected the artistic traditions of individual city-states, creating an assemblage of construction traditions and heritages (Wilson Jones 2014; Partida 2000). International sanctuaries provided collective worship within a visually eclectic architectural experience. They represent one of the earliest precedents for architectural collections as they feature temporal and cultural artifacts within an interpreted space intended for visitors seeking a shared religious identity.



Delphi, Greece, with view toward the reconstructed Athenian treasury and the sacred way, along which other poleis’ treasuries were located. Photo by author, 2006.

While the Greek sanctuaries facilitated unintentional collections, the purposeful curating of architecture began after antiquity, particularly as related to civic pride. Following the French Revolution, the foundation of the First Republic relied on artifacts to formalize founding principles. Alexandre Lenoir founded the Musée des Monuments Français in 1795, which collected ‘nationalized’ examples of heritage monuments representative of the new Republic (Carter 2007). Nearly a century after Lenoir, Eugène Viollet-le-Duc opened his own Musée des Monuments Français exhibition (1879), assembling casts and original monuments of France and its territories in the Palais du Trocadéro.

While the emphasis in France was on the display of national symbols, collecting architectural examples for preservation became increasingly common in Scandinavia in the mid-19th century, when concerned preservationists began to acquire and conserve traditional building types, which were beginning to disappear, reassembling and resituating the structures in open-air museums (Rentzhog 2007).

These collections exemplified building traditions important to modern heritage groups: familial homesteads, religious structures, examples of early industrial complexes, etc. By the turn of the 19th century, the political boundaries of Denmark and Sweden had been shifting for over 200 years, and Finland and Norway had gained some form of political independence, despite shared folk culture traditions (Eriksen 2012: 31–32). As the national fluidities continued into the 20th century, each entity made a concerted effort to collect and showcase folk building traditions as a form of ownership, using museums and architecture as political ammunition.

Skansen in Stockholm (Fig. 2) is credited as the first of these projects and the foundation of the modern open-air museum, though it was purportedly influenced by parallel developments in Norway (Hillström 2011; Nordenson 1992; Stubbs and Makaš 2001). Skansen's founding, in 1891, is attributed to Artur Hazelius, a linguist, folklorist, and educator, who began collecting examples of Swedish agrarian architecture and artifacts in the 1870s, believing that Sweden's national heritage was expressed through its flora, fauna, and cultural output. As an educator, Hazelius believed that the public would benefit from the entrepreneurial education provided by experiencing agrarian life in a controlled but authentic environment (Nordenson 1992). Hazelius' intentions in collecting artifacts of broad Scandinavian culture were based on his desire to form the United States of Scandinavia, a political vision that could be culturally reinforced through the display of common heritages. Hillström assigns to this Scandinavianist interest Hazelius' earlier 1873 collection, which was initially named the Scandinavian Ethnographic Collection (Skandinavisk-etnografiska samlingen), and later Nordiska Museet (2011: 38). The collection included regional costumes on mannequins, following Hazelius' belief that culture was a product of the people and could be encouraged by patrons, and also demonstrating his interest in presenting folk-life scenes inspired by genre paintings of the time (Kirschenblatt-Gimblett 1998). By featuring a diverse collection, Hazelius allowed numerous groups to consider the collection as their heritage, thereby making it popular, but also purposefully indefinable (Hillström 2011: 39).



The Hornborga Cottage with living history performer and traditional homestead in background. Signs such as this describe 'traditional' occupations and dwellings as part of the extensive park. Photo by author, 2013.

The Nordiska Museet collection presented cultural artifacts from Sweden, Finland, Norway, Denmark, Greenland, Iceland, Estonia, Russia, and Germany. Hazelius began reconstructing architectural artifacts as part of the Museet; however, by October 1891, Skansen opened as a separate entity. The complex housed architecture and artifacts from both Norway and Sweden, and served in part as a catalyst for modern social reform, which Hazelius also found important. Bäckström (2011) suggests that Hazelius wanted modern Scandinavian society to be influenced by an ideal 'organic' folk community, and that reintroducing the public to traditional ways of life would inspire this (69). Concerned with the effects of increasing industrialization, Hazelius sought to preserve artifacts alongside lifestyles of cultural importance, and Skansen became the architectural

backdrop for these ideas (Aitchison et al. 2000: 99; Hudson 1987: 122). Hudson (1987) suggests that cultural museums help visitors romantically reminisce about the 'customs of the homeland', stimulating a collective memory that is triggered through the nostalgia of rustic and romantic building styles (113–43). Artifacts and other evidence of folk life at Skansen worked in contrast to the rising industrial revolution, encouraging visitors to return to a simpler time and place, rich in important culture or heritage.

While encouraging visitors to experience traditional folk dwellings, Skansen also encouraged 'healthy' nationalist leanings among patrons, despite its original Scandinavianist predilections (Facos 1998: 71; Persson 2010: 326; Sörlin 1998). After Hazelius' death in 1901, the Nordisk Museet and Skansen were purposefully redesigned to deemphasize Scandinavianist associations and instead focus on 'politically convenient' nationalism (Hillström 2011: 40). MacLean

suggests that the public accepted the change 'because Skansen occupies a very specific phase in the idea of being Swedish, serving as a focal point for a renewed national consciousness' (1998: 24–25).

Hazelius' collections were influenced in part by King Oscar II of Norway who was interested in collecting examples of vernacular Norwegian architecture, which he displayed near Oslo in 1881 (Conan 2002; Hillström 2011). In 1894, the collection, originally displayed on the royal grounds at Bygdøy, opened as the Norsk Folkemuseum (Fig. 3), also referred to as the Norwegian Museum of Cultural History, under the direction of Hans Aall. Eriksen suggests that the museum was established in part to 'stop Hazelius from exporting Norwegian objects to Sweden' (2012: 34). Conan (2002) also credits Georg Karlin, a 'friend of Hazelius' who drew up a plan for a folk park at Lund in 1880, but was delayed until 1892, as also inspiring Hazelius.



Examples of two traditional dwellings reconstructed at the Norsk Folkemuseum. Photo by author, 2011.

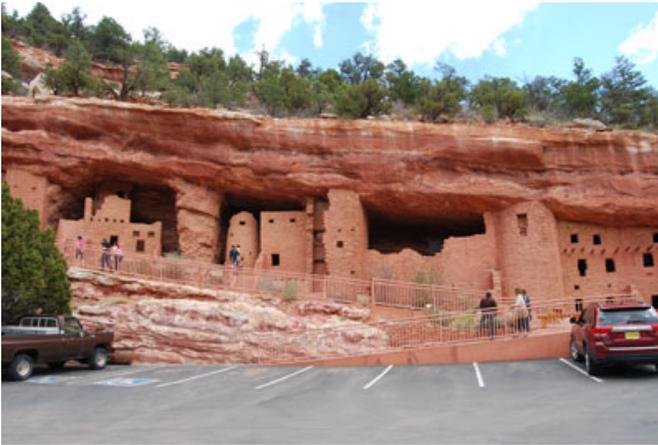
Following the example of the Norsk Folkemuseum and Skansen, Denmark debuted the Frilandsmuseet in 1897, and Finland followed with Seurasaari in Helsinki in 1909, and Siida, an open-air museum on Lake Inari, in 1960, focused almost exclusively on the Sámi population, which was underrepresented at Seurasaari. The Frilandsmuseet was initiated by Bernard Olsen, who also had nationalist leanings and collected funding for a Danish popular museum. Olsen had been the art director for Tivoli, a popular attraction in Copenhagen, and had visited the 1878 World Exposition in Paris, which displayed examples of national architecture. Like Hazelius, Olsen attributed much of Danish culture to agrarian practices, and sought to feature these in his own museum. Under his

promotion, the Dansk Folkemuseum opened in 1885 in Copenhagen with crafts and folk traditions, and in 1896, traditional homesteads were displayed on the grounds of Rosenborg Castle. Citing political motive, the houses were moved in 1901 to the new Frilandsmuseet north of Copenhagen (Zipsane 2011: 216–18). As Denmark had lost Norway as territory in 1814, the country had a significant reason to emphasize its own cultural traditions, particularly alongside Aall's newly established Norsk Folkemuseum.

The American Response to Architectural Collections

By the 1890s, architects and cultural heritage pioneers in the United States of America were also hoping to highlight architecture as a signifier of culture. The earlier Centennial Exhibition in 1876 in Philadelphia provided living history as a form of entertainment, and The World's Columbian Exposition of 1893, held in Chicago, was the first World's Fair to feature national pavilions, many of which exhibited the architectural traditions of their home country alongside goods produced there. The displays included a Dutch windmill, an Austrian Village, an Egyptian Temple, and a Swedish Workshop with tools, as well as American state pavilions, many of which were designed to resemble important buildings from the state's history. An 'Indian Village' with architectural representations of American Indian homesteads was also featured and included a cliff dwelling set into an artificial mountain (Bolotin and Laing 1992). Entertainers in traditional dress performed alongside the displays (Burnham 1989), an early example of living history actors who would later bring architectural heritage sites to life. The World's Columbian Exposition conveyed both American and non-American examples of architectural reconstruction to American tourism. The economic impact from such an enterprise signified financial promise for projects such as the Manitou Cliff Dwelling in Colorado, Greenfield Village, Michigan, and Williamsburg, Virginia, in the early 20th century, which utilized practices developed in the European heritage parks to create 'American' architectural heritage landscapes.

As one of the earliest architectural reconstructions, the Manitou Cliff Dwelling tells an illustrative tale of heritage interpretation in America at the turn of the 20th century. Intended to represent the traditional architecture of the Ancestral Puebloans/Anasazi American Indians,¹ the Manitou Cliff Dwelling tourism site (Fig. 4) began as a preservation project headed by archaeological conservationist Virginia Donaghe McClurg and her friend William Crosby. The site, constructed specifically for tourism, houses a reconstructed dwelling set into an artificial cliff face, allowing visitors to walk through a small complex of buildings. Finley suggests McClurg's husband, Gilbert, convinced her to move an Ancestral Puebloan dwelling to a 'safer' location and open it as a tourism site for visitors, which Virginia supposedly agreed to as it would provide an educational experience (2010: 83–86). At the time, original sites were difficult to access, giving McClurg and Crosby reason to develop a more accessible one for the public (Smith 2002; Weixelman 2004). McClurg had been concerned that Indian sites in the American west would be looted if left in place without protection, and planned to preserve remains *in situ* through the formation of a protected park, which eventually became Mesa Verde National Park in 1906 (Finley 2010). Smith (2002) suggests that McClurg disagreed with the federal control of the project, and this may have spurred her plan to build the cliff dwelling over 300 miles away at Manitou Springs.



The Manitou Cliff Dwellings tourism site in Manitou Springs, Colorado, showing the reconstructed cliff dwelling moved from near Mesa Verde, Colorado. Photo by author, 2013.

travelers from foreign lands, that we have no ruins in the United States', suggesting that the tourism site helped to meet the needs of demonstrating American heritage to the international community (29). As the buildings were removed from a remote location, the reconstruction near Colorado Springs, an important railroad junction and popular gold mining area with around 32,000 people in 1910, reinforced the tourism potential of the project (Anderson 1916).



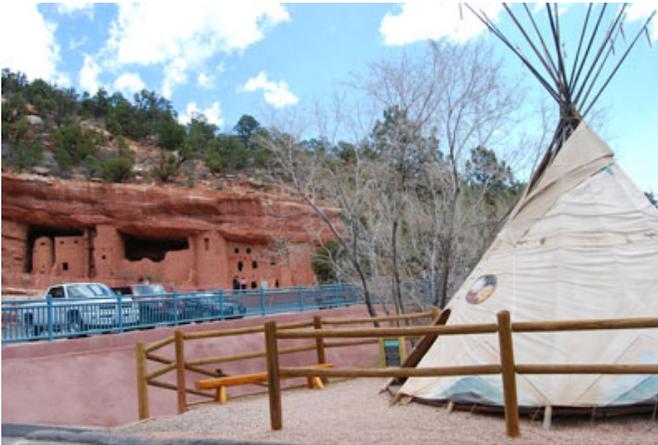
Ancestral Puebloan cliff dwelling in situ, as part of the Mesa Verde National Park, Colorado. Photo by author, 2013.

In its initial phases, the project was debated in public newspapers, which claimed that the government was investigating to assess whether the removal was in violation of the law (Dean 1907: 2). The exact location of the original ruin is not known, as there are conflicting reports about where they were purchased from (Lovata 2011: 197). Despite the discrepancy, the Manitou Cliff Dwelling tourism site was initiated in 1904, modeled after the cliff dwellings at Mesa Verde, Colorado, which were remote and therefore difficult for the public to access (Fig. 5). It was opened to the public in 1907 and billed as 'Instructive', allowing the public to better understand what was labeled the 'mysterious of the race'. In his book of photographs from the opening of the tourism site, Dean (1907) writes, 'It is a frequent observation of

The Manitou Cliff Dwelling presents a historical conundrum, as the architecture was placed in a fake context. Lovata suggests that the relocation of the site represents the move toward tourism and away from authentic representation: 'The site is a fake. The site was conceived to match a growing interest in Southwestern prehistory' (Lovata 2011: 195). In this case, the site is configured specifically as a tourism destination, with less emphasis on authenticity than on gaining visitors or revenue.

Further complicating the discourse is that the site includes various types of American Indian architecture from different regions (Fig. 6), creating a collection under the broad theme of 'native' or 'Indian', collected by

unaffiliated organizers. Outsiders essentially assigned a heritage category to the architectural artifacts through their collective arrangement, insinuating the buildings are more culturally connected than they, in fact, are.



Multiple pieces of American Indian architecture at the Manitou Cliff Dwellings site. Photo by author, 2013.

the achievements of Thomas Alva Edison, and named for the bucolic village in which his wife, Clara, grew up (Rentzhog 2007: 129). Ford seems to have wanted the village to not only be an experience, but also an act of preservation, and is quoted as saying, 'When we are through we shall have reproduced American life; and that is, I think, the best way of preserving at least part of our history and our tradition,' (in Rentzhog 2007: 132). Ford was a businessman, however, not an academic, so he had little knowledge of, or time for, museology, leading him to send his son Edsel to view other heritage museums early in the design process and ensure that Greenfield Village would be 'the best' (Rentzhog 2007: 133). His other son, Henry Ford II, who eventually took over the planning of the Village, visited Skansen for a cocktail party in 1954 as part of a factory assessment and public relations excursion, and may have been inspired to continue Ford's vision in a similar manner (Program for Visit 1954).



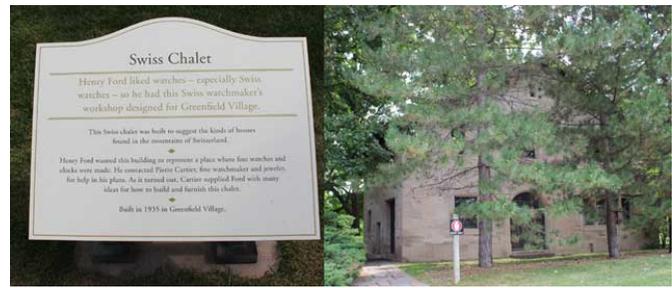
Greenfield Village 'Liberty Craftworks' buildings, Dearborn, Michigan. Photo by author, 2015.

By the 1910s and 1920s, additional collections were initiated to focus specifically on 'American' architectural heritage. Some Americans reacted to the industrial revolution, in a fashion similar to Hazelius, by rejecting the concept of a drastic change in culture, but a few industrialists felt that this represented progress that should be lauded instead of shunned. Henry Ford saw the narrative history, or at least a marketable story, of American industry represented in architecture (Kaufman 1989: 33). His ambition, which was to tell American industrial history through architecture, lead him in 1929 to establish the Edison Institute of Technology and Greenfield Village at Dearborn, Michigan, a collection of 'traditional' American buildings (Fig. 7) loosely based on

To achieve his vision, in the late 1920s and early 1930s, Henry Ford purchased architectural pieces from all over the United States and brought them to Dearborn to create the tourism complex. The centerpiece of the Village was to be Thomas Edison's so-called 'invention factory', which symbolically integrated the complex with Ford's other industrial interests (Israel 1989). Upon arrival in New Jersey, however, Ford and Edison discovered the original buildings were largely in disrepair, necessitating Ford to instruct his museum staff – mainly workers from his auto factories – to reconstruct the complex in Dearborn from photographs and any surviving materials (Rentzhog 2007). As some of the buildings had been completely disassembled and materials used to build local

homes, Ford purchased the three houses to bring the materials back to the collection (Ford Working on Edison Memorial, 1929: 16). Ford was unable to find and purchase all the architectural types he sought for his village, so staff were required to build supplementary buildings, often based on Ford's own experiences or ideas, and position them within a carefully planned landscape, as if they were still in use (Fig. 8). The site encouraged visitors to interact with the architecture, and later with living history performers, and Ford vehicles chauffeured guests around the park on constructed streetscapes. The purpose was to effectively transport visitors back to a 'simpler' time in America.

During a celebration for the Menlo Park tribute, Ford posited early Greenfield Village to be ‘the actual tools and housing used in what I consider one of the greatest achievements in human progress’, reasserting his vision of telling the American narrative through industrial history (Ford Working on Edison Memorial, 1929: 16). While Ford presented a clear vision for the Village in 1929, he had earlier undertaken a ‘Peace Expedition’ to Scandinavia in 1915, which included ‘meet and greet’ events for local dignitaries and touring local cultural sites. As the Scandinavian museums in Copenhagen and Stockholm



Swiss Chalet’, an invention of Ford’s for Greenfield Village. Photo by author, 2015.

were established by then, Ford may have used these as inspiration for his own village (Hopkins 1915). In 1919, Ford established an assembly line in Denmark, and the company expanded in Scandinavia in the 1920s under the direction of William H. Knudsen, a trusted Danish advisor of Ford (Christensen 2014). When Henry Ford II inherited his father’s position and once again undertook expeditions to visit the Scandinavian factories, his itineraries included ‘sightseeing’ in Copenhagen on March 6, 1948, and also in Stockholm on March 8 (Itinerary for Visit 1948). Six years later, in 1954, Ford II’s itinerary specifically included a ‘Cocktail Party’ at Solliden, Skansen, which bore the description: ‘World-famous open air museum and zoological garden in an extensive natural park’ (Program for Visit to Stockholm 1954). While neither Ford comments directly on their visits to the Scandinavian cultural sites or their impact on the Village, the similarities in design and purpose suggest an important inspiration gained from the European sites over time. The Scandinavian automobile plants were important to the success of Ford Motor Company. Henry Ford’s continuous trips, and later those of his son, with sightseeing included suggest an important business connection, but also a cultural one felt between the company and Europe.

Although the original theme of the site revisited early industry, when the complex became a publicly held organization in the 1950s, the name was officially changed to Henry Ford Museum and Greenfield Village, reflecting the shift in focus and value to a celebration of Henry Ford himself and of automotive history (Hamp 2006: 46). The collection therefore expanded to include a variety of architectural and industrial artifacts under the theme of ‘Americana’ (Hamp 2006), effectively reducing each piece down to its simplest typology (Hamp 2006; Shelley 1972: 6). As a museum centered on American life and industry, the selection of buildings was broad, and over time, Greenfield Village and the related Henry Ford museum became the preservation depot of buildings facing demolition, usually associated with famous individuals of the American past. The site now features Henry Ford’s birthplace and prototype garage, but also a Connecticut home used as an early dormitory of Yale students, the courthouse where Abraham Lincoln practiced law, and the Wright brothers’ bicycle shop from Dayton, Ohio, which has since been the subject of controversy over its removal to the Village.² The collection now represents different periods in American social life, united through architecture, and accessible in a single day.

While contextually unrelated, the buildings were reconstructed into idealized neighborhoods as part of the full villages, visually associating them under a variety of subthemes, such as rural farming. This display suggests a temporal or geographical association of the architecture, when in reality the collection is more thematic. As the buildings were removed from their contexts and reassembled, a new context was created through interpreted connections. The theme is ‘Americana’, which is not a homogenous concept in itself – effectively nationalist like Skansen, but diluted, particularly because the collection includes non-American buildings and structures built from Ford’s imagination (Fig. 9).



Cotswold Cottage from the United Kingdom as part of Greenfield Village. Photo by author, 2015.

‘Heritage’ in this and similar situations is carefully curated³ through the selection of buildings provided to recreate a cultural experience. Greenfield Village cannot replicate a specific historic town or environment, so individual buildings are arranged to simulate a particular discourse – in this case, industrial history in America. In any collection, the curator presents individual artifacts in positions or sequences to make each appear to its most beneficial for public understanding, and for the collection as a whole. As collectors, Henry Ford and his sons acquired buildings associated with their interests and curated the collections, with an emphasis on industry and American society. The later curators of Greenfield Village continued these emphases in the collection, although the specific interpretation values and mission of the non-

profit evolved over time (Hamp 2006).

As the purpose of the collection evolved, the interpretation of Ford’s original buildings and later collected pieces also changed. The early educational program followed Ford’s own ‘McGuffey type’ education,⁴ where younger students learned from the experience of older students – each impacts the other, as the older students provided knowledge and wisdom to younger students, who required the older students to teach these experiences. The Ford program in the 1950s rejected the then-common American streamlined mass education systems and instead heavily addressed individual rural learning, which was integral to the Greenfield Village pedagogy. In 1938, Ford suggested, ‘Our schools here... are not city schools, I don’t want them to be city schools, for I hope to teach our boys and girls to live in the America of tomorrow, which I think is going to be more rural than it has been for the past generation’, noting that the ‘flow’ is away from cities (in Simonds 1938: 23). According to Olson (1997), Ford associated his rural upbringing, which the McGuffey system exemplified, with hard work, so his suggestion that the country was moving in this direction reinforced his Greenfield Village ideal. Ford’s methodology focused on ‘education for living’, with the reconstructed homesteads and workshops of important industrial figures acting as the backdrop for the educational experience. Like Skansen, Ford’s village was also meant to encourage a ‘reverent attitude toward life’ particularly for students who attended assembly in the Martha-May chapel (Fig. 10) at Greenfield Village in the morning (Simonds 1938: 28). The chapel itself was not relocated, but custom-built from historic brick to become part of the fabric of the site (Rentzhog 2007: 129). Despite Ford’s established education program, the village has since moved away from the McGuffey influence, and now includes a public charter high school (Hamp 2006: 48).

Greenfield Village sought to aesthetically symbolize America during ‘a simpler time’ when people were working hard and leading ethical, moral lives. The focus can be seen in the particular architectural typologies represented there: overwhelmingly, in the 1920s and 1930s, Ford’s collection encompasses homes, schools, shops, government institutions (courthouse, etc.), industrial buildings, and religious structures. When Ford could not acquire buildings of a particular typology, he had them constructed, creating what he believed to be an ideal, although ex novo, village largely of his own imagination.

On the other hand, as the village represented an ideal, several architectural typologies are conspicuously absent, while others not contributing to the idealized vision were deemphasized early in the site’s history. The 1957 guidebook devotes a small paragraph to two slave huts from the Heritage Plantation near Savannah, Georgia that stand ‘[i]n the shadow of the [Logan County] Courthouse’ (Henry Ford Museum and Greenfield Village 1957: 19). Limited information is provided about their construction, and they are only described as ‘typical in size and furnishings’. The curating of the early village was intended to promote an ethical reflection of industry in life by revising or downplaying particular epochs in American social and industrial history that were dependent on slave labor. Also absent are other typologies specific to less ideal aspects of social life: jails, or correctional institutions. Debtors prisons are directly associated with industrial history, but might have been viewed as not worth collecting as Ford may not have seen them as a reflection of an ‘ethical’ society.



Martha May Chapel, a building created for Greenfield Village at the request of Henry Ford, located in a prominent position on the constructed square. Photo by author, 2015.

‘I Ain’t Gonna Be No Slave’: History or Heritage?

Conditions where a tourism complex strives for architectural homogeneity as a stage for living history events can be just as complicated for establishing context as curated collections. Diane Barthel (1990) refers to these as ‘Staged Symbolic Communities’ (SSCs), in contrast to ‘living communities’ because they lack permanent residents. SSCs, although fabricated, seem ideal to visitors, as they construct an image of the ‘coherent, organic community’ that many seek in their own life (Barthel 1990: 80–81). Colonial Williamsburg (Fig. 11) is one of the most popular and visited of these communities. The complex was conceptualized by Reverend Dr. W.A.R. Goodwin, rector of the Williamsburg Bruton Parish Church at the turn of the 20th century. Goodwin became rector on the condition that he be allowed to restore the church to its original colonial form, with the intent of eventually restoring the surrounding former capital,⁵ which was at the core of his societal value system as a pastor. Although Goodwin initially proposed the project to Henry Ford for financing, Ford was entrenched in Greenfield Village. Instead, J.D. Rockefeller Jr. accepted Goodwin’s vision for the public interpretation of pre-industrial society to represent the ideal form of American life and became the financier for the project, while Goodwin persuaded the local population of the benefits of restoration (Greenspan 2002). Like Ford,

Goodwin saw Williamsburg as an opportunity for education with the architecture as a backdrop. He was convinced, he said in the early 20th century, that

from an historical point of view this is the greatest teaching opportunity which exists in America... If you have ever walked around Williamsburg... and remembered the things that they did and the things they stood for, and pictured them going into or coming out of the old houses in which they once lived, and remembered the things which they said in the House of Burgesses and at the old College – you would then know what an interesting place Williamsburg is. (in Chorley 1951: 9)



Colonial Williamsburg, Virginia streetscape with restored or reconstructed colonial houses. Photo by Humberto Moreno, 2008.

Kenneth Chorley, Restoration vice president and eventually president of Colonial Williamsburg, Inc., believed that Goodwin's goal was to examine the history of Williamsburg through its architecture, while rejecting the modernization of the city, which by then included gas stations, telephone poles, and other conveniences. Williamsburg was also the only original colonial capital in a position to be homogenously restored. Rockefeller Jr. agreed that restoring only the church would make it a conspicuous object in the modernized surroundings, suggesting that restoring the whole town would 'free [the church] from alien or inharmonious surroundings, as well as to preserve the beauty and charm of the old buildings and gardens of the city and its historic significance' (in Chorley 1951: 9–10). Williamsburg, therefore, became a

comprehensive restoration project, requiring the restoration or reconstruction of 150 buildings and the removal of 400 (Campbell 2001). Unlike Greenfield Village, the architecture was not collected, but selected and modified to provide a 'harmonious vision for colonial America' (Barthel 1990: 82).

Goodwin's idea to present a wholesome value system through architectural development met both a powerful ally and opponent in the Association for the Preservation of Virginia Antiquities (APVA), founded in 1889. By the 1930s, the group controlled many of the surviving historical buildings and had also spurred the municipality to adopt a policy of preservation and restoration of significant structures, in line with Goodwin's intentions. Goodwin and the APVA disagreed, however, in the use of Williamsburg for public interaction and interpretation. Where the APVA sought to preserve ideas of the past through architecture, Goodwin hoped to provide a much more involved educational experience for visitors, proposing that Williamsburg and projects like it were to provide experiential qualities for reliving the past to promote a better understanding of the future. He wrote, 'Here the value of our free institutions may be measured... [F]or on this soil are the tokens which recall the toil, the tears, the blood, and the birth pangs of our civilization and our liberty' (in Greenspan 2002: 17). In the preface to Goodwin's 1907 publication on the church restoration, A.M. Randolph, Bishop of Southern Virginia, reinforced the patriotic intention, saying that the book was 'designed to convey information and to awaken the patriotic sympathies of our countrymen' (Goodwin 1907: 6). By reexamining collective history through this experience, the American people could re-envision their heritage through a patriotic lens. Goodwin saw the architecture as a way to understand a collective colonial identity, and found a rallying point after the First World War, when patriotism and the understanding of America's political past were entrenched in education, both religious and secular. As Goodwin and Rockefeller felt that the most influential period in Williamsburg history was pre-American Revolution, each building in the town would be restored back to the aesthetic qualities of the 18th century to highlight the early years of the country's founding. Some buildings required a full reconstruction to provide such aesthetic congruency.

The site steadily gained publicity. By 1953 Colonial Williamsburg was a frequent subject in popular magazines, visited by over 6 million visitors. The *Virginia Gazette* (16 January 1953) wrote that the visitors

find here, too, a remade colonial city, portraying the life and mode of living of our earliest ancestors in the exhibition of buildings, so that those great Americans, who... made possible the great democracy which is American today, are brought back to memory and life again in our minds. (in Greenspan 2002: 105)

Despite its public popularity, the reconstruction project faced substantial criticism by preservationists, in part because of the manufactured historical setting. Rockefeller's control over the project meant that his historians and professionals dictated the 'cultural taste that served as the basis for the restored, reimagined city', which many felt was opposed to the wishes of the residents and wholly inauthentic (Handler and Gable 1997: 34). Although Rockefeller's professionals were criticized, the use of archaeological excavation and archival research early in the project was at least able to loosely reconstruct the original town layout, as well as the outline of formal gardens, establishing a conceptual framework for the reconstruction (Bath 1946; Brinkley and Chappell 1996). The popular restoration became an integral part of the early 20th-century house museum development as a commercially viable example and alongside ample Federal and Colonial architectural revivals between 1900 and 1935, which suggested a broad popularity of the patriotic movement (Swank 1990).

Restoring the town to a single period facilitates homogenous living history demonstrations, but is in contrast to modern preservation practice that acknowledges the continuing lifecycles of buildings and cities. Cities often encompass a chronological and stylistic assortment of buildings; America as an evolving cultural melting pot can be seen in the eclectic architectural styles brought from the home countries of immigrants and combined and modified over time by an early colonial population and their descendants. Restoring all local buildings back to the aesthetic of the 18th century strips the capital of its evolved American legacy, demonstrated in the use and reuse of the buildings since the capital was moved away from Williamsburg. Williamsburg creates an architectural heritage with which to identify, but stops short of being truly historical. Although visitors may identify with these American complexes as citizens, the architecture cannot be experienced in the same way as its first inhabitants did, nor can the complex be understood from that perspective after it has evolved to meet other criteria.

Dichotomies of heritage site perception are not unique to Williamsburg or Greenfield Village. 'Historic' sites can never be experienced with complete context, because modern populations have lived in the modern world, which creates an inherent bias in the perception of place. An example of this is Oprah Winfrey's visit to The Colony, a reconstructed colonial settlement in Machias, Maine modeled after Plimoth Plantation (Fig. 12), which included participants living as colonists in a simulated 17th-century setting. The experiment was taped for the American Public Broadcasting Service (PBS), and premiered in May 2004 as part of the eight-part Colonial House series. Although participants were specifically trained as part of the process, modern knowledge and experiences influence human behavior. Modern individuals are not able to participate in an architectural environment in exactly the same way that historical inhabitants would have because modern participants have the benefit of experience with conveniences, such as electronics, that historical inhabitants would not have had. Winfrey viewed the isolation experience beneficial, but was careful to point out that even though she was participating in a colony projected to be in 1628, 'I ain't gonna be no slave.'⁶ In 'historical environments' visitors may experience constructed historical space, but they will never be able to fully experience the architecture as historical inhabitants would have, as a result of their modern understanding of the world. Similarly, while in 1628 many colonists would have not recognized their king, in 2004 they recognized Winfrey, and struggled to remove that bias and treat her as any other participant in the event. This anecdotal evidence is not intended to criticize the exercise of attempting to experience history but instead to illuminate unintentional biases that exist, even when modern patrons are put into a reconstructed historical context.

As Greenfield Village and Colonial Williamsburg demonstrate, many early 20th-century American architectural collections can be seen as practicing a form of revisionist or idealized history, glossing over less savory events or social issues and highlighting specific agendas. The inclusion of slavery interpretation in particular is relatively recent, despite extensive historical research suggesting that the practice was integral to the workings of early settlements. Many public historical sites rely on written charters established by professionals or board members to dictate subjects of interpretation or curatorial focus, meaning that some sites were initially able to ignore slavery by focusing the interpretation on other values which could be exhibited as part of the collections. Jessie Swigger (2014) points out that Greenfield Village's slave huts were initially interpreted by tour guides between 1934 and 1940 as important not



Plimoth Plantation tourism site, Plymouth, Massachusetts. Colonial House was modeled on this site and set in the same time period as the original Plimoth settlement. Photo courtesy of Swampyank, 2009.

because of their social history, but because of their supposed inclusion in the 1915 film *Birth of a Nation*. It was later determined they were not in the film at all (Swigger 2014: 85). Colonial Williamsburg and Monticello, Virginia, both struggled with how to include the life of slaves in their interpretation, as each exposed a significant history of slavery. Recently, both have dedicated tours or demonstrations to this subject through living history performances. Colonial Williamsburg in particular focused on three themes of interpretation in 1977, 'Choosing Revolution', 'Becoming Americans', and 'The New Consumers', which addressed slavery as part of the narrative, a concept that was expanded in the 1985 and 1995 social history charters (Handler and Gable 1997: 115–16).

America or the World in a Day

The preservation and accessibility of architectural heritage sites ensures that future generations will be able to appreciate the built environment of the past and the impact of its present heritage. Architecture is a three-dimensional medium, best experienced in person, and if available, in its authentic cultural, regional, or temporal context, such as restored urban environments or villages. Open-air museums use a 'musealized landscape', where the buildings act as objects within an exterior boundary, much like objects in a constructed museum (Corsane 2005; Knell 2011). A tourism site must appeal in part to popular entertainment culture to survive, providing an experience that visitors are seeking, which is often the replication of 'historical' life. The authenticity of the context may not matter as much to a modern population, who seeks an entertaining experience as much as an educational one. For collections that provide a variety of cultural or regional architectural artifacts, the draw for many visitors may be the broad cultural experience that can be attained through visiting a single location. As with the sanctuaries in Greece and the folk museums of Scandinavia, visitors can see a wide variety of buildings on a single trip, making these sites popular for one-stop tourists. With many sites turning to increased entertainment to ensure a constant stream of visitors, the 'dumbing down' of history in the interpretation in favor of entertainment has been criticized for creating archaeological or historical 'Disneylands' (Cleere 2005: 14).

These types of projects, however, question just how 'authentic' or 'historical' these architectural collections should be. Most famous among pop-culture tourism destinations are Walt Disney World's Mainstreet USA (Fig. 13) and Epcot World Showcase (Fig. 14), each of which reconstructs architectural heritage for the masses alongside the amusement park. The Orlando, Florida, theme park at Disney World boasts several reconstructed backdrops for a display of world architectural monuments, yet these are not categorized as authentic or historical. Mainstreet USA depicts a 19th-century American

facade as a commercial shopping area, and its neighbors, Liberty Square, and Frontierland, each present Disney-fied epochs of American architectural heritage as well. Other Disney World theme parks reconstruct ‘world heritage’ in a smaller scale, much like the casino strip in Las Vegas, Nevada. Epcot’s World Showcase recreates famous world buildings, complete with relocated cast members from each country, and Animal Kingdom park also reconstructs natural world locations, complete with food inspired by these ‘exotic’ locals. Umberto Eco refers to Disneyland, California (the first Mainstreet USA construction), as a ‘toy city’, where Mainstreet USA is presented ‘as toy houses that invite us to enter them, but their interior is always a supermarket, where you buy obsessively, believing that you are still playing’ (1983: 43). M. Christine Boyer refers to them as ‘recycled’ heritage ‘clichés’, because they create a narrative the average visitor can understand – a symbol connected to a collective heritage memory that ignites a feeling of nostalgia for these places, despite the fact that they never really existed (1992: 189). The nostalgia connection is strong, as with Greenfield Village and Williamsburg: Although visitors never experienced the places when they were ‘original’ or ‘authentic’, the apparent ‘simplicity of life’ creates a longing for them. Their variety also provides a way to see the world, complete with gentrified cultural immersion, at minimal expense and without leaving the comfort of one’s own country – restrooms are available and there is no need to apply for a passport. The reconstructed architectural landscape provides the stripped-down backdrop for a world experience.

Notes

1. At the time McClurg and Crosby were working, the group was referred to as Anasazi, but some descendant groups have requested the name be ‘Ancestral Puebloans’, as they consider the term Anasazi of negative and imposed origin (Walters & Rogers 2001). [^]
2. Henry Ford purchased this building and the home of the brothers’ parents and dedicated them at Greenfield Village in 1938 (Edison Institute 1938). In the 1960s, the mayor of Dayton attempted to negotiate its return, but the discussion failed and the bicycle shop remains at Greenfield Village (Johnson 2007). [^]
3. The Latin term *curator* originally referred to a person who cares for souls, and was later aptly used to refer to the preserver of artifacts or identity. Modern definition recognizes a curator as the creator of meaning in artifacts through the purposeful interpretation and display of information, in contrast to a collector who may organize or preserve it. [^]
4. William McGuffey’s educational method, under which Henry Ford was educated, was popular in 19th-century America, and focused on written ‘Readers’ in single-room schoolhouses to teach moral values. Ford saw the benefits of the system, which advocated shame as punishment and emphasized the human conscience to children from a young age (Olson 1997: 14–18). Ford has been criticized by some as an anti-Semite for his strict following of McGuffey education, which often referred to Jews in a derogatory manner (see Baldwin 2003). [^]
5. Goodwin identified the church in these terms: ‘a component part of the community life... it stands in an atmosphere created by the past, through which it should be viewed, and by which it is also hallowed and enriched’ (Goodwin 1907: 8). The church was a product of the village and in turn enriched the village, reinforcing the connection between the two entities and the need for a restoration of the entire context. [^]
6. The full episode is documented at <https://vimeo.com/2811969>. The quote appears at 4:55 minutes, in a discussion about slavery in 17th-century America. [^]



Disney World’s Main Street USA, Magic Kingdom, featuring a reconstructed 19th-century shop and restaurant fronts in Disney-theme colors. Photo by Joe Shlabotnik, 2006.

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12.2 The correlation between art and architecture to promote social interaction in public space - Maher Mk. Dawoud

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The correlation between art and architecture to promote social interaction in public space

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ABSTRACT: Public Space gradually becomes an absolutely necessary resource to a successful community in the new cities. It can provide lots of opportunities for people to meet and be exposed to their neighbours. This agrees with evidence of modern sociologists, who have proved that the strong social interaction between residents leads to a healthy community. However, these social connections and neighbour meetings often take place by coincidence or with active organising. In addition, the way of promoting the interaction among people in public spaces has been mainly ignored in many communities.

More recently, modern artists and architects reveal that arts and culture strategies can help to enhance the social form of the community by shaping the scene of its public space. Public art administrations, institutions, and cultural centres can play an important role in designing, managing, and planning these public spaces. Nowadays, artists are cooperating with landscape architects and city planners to design creative public spaces.

From this point of view, the study will display the meaning, the value, and the main characteristics of that new approach of designing to be part of the community's collective identity and promote the community social interaction. Moreover, the result confirms a supposed relationship between a creative community vision of designing their public space and their social interaction in these places.

Keywords: Social Interaction; Public Spaces; Visual Art; Contemporary Art; Landscape architecture; New Communities

INTRODUCTION

Community engagement is an interaction connection between residents and a place that can provide them a satisfaction, loyalty, and passion; a place where they can connect and socialise. They then feel a bond to their community which is stronger than merely being satisfied about where they live. Public space is the most attached form of place to the people who want to interact and share their interests together. Moreover, it plays an important role in identifying the community image and culture scene. In addition, public art such as memorials, sculptures, murals, and other aesthetic elements, can be involved with landscape architecture to personalise that public space and enhance the social connection between the community residents.

In that way, this paper will use the descriptive methodology which is generally used for humanities and social science research to highlight the crucial value of the correlation between art and architecture in the public space, to promote the social ties between residents which leads to a liveable and healthy community.

PUBLIC SPACES FOR CREATIVE COMMUNITIES

In the last decades, public space at first glance has been taken as meaning a common name for a public park. However, that meaning has been transformed these days to meet other new aspects and connotations. For instance, there is a prevalent vision around the world to see recreation centres, marketplaces, and gallerias as the modern kinds of public spaces. In addition, these spaces are considered to be crucial ingredients in every successful community. It can draw and infer an identity between the society and the whole city.

Public spaces can provide many chances for residents to gather and be exposed to various sorts of neighbours. These gatherings most probably take place by coincidence. However, they also can be organized by active associations or come through creative organising. Despite this, the art of enhancing and boosting the good vibes of interaction among people in the public spaces has been almost forgotten in many communities. Most of the urban planners, architects, and landscape architects have focused more on designing aesthetic places which provide various spaces to accommodate any kind of public activities, rather than creating places that promote social interaction between the community residents.

More recent studies in Chicago (Earls & Carlson 2001) have shown a very surprising result that the most significant factor of health from one community to the next was not wealth or easy access to healthcare, or any of the expected factors. It is simply the capacity of people who interact with each other on matters of common interests which makes a huge difference in health and well-being for individuals and neighbourhoods.

Another study was conducted by William H. Whyte, a famous American urbanist and sociologist writer, who emphasised that crowded, pedestrian-friendly, and active public spaces are more likely conducive to healthy civic communities than secured and controlled public spaces (Whyte, 1988). In addition, they are deemed to be safer and economically productive according to other sociologists who have asserted that strong social interactions are crucial ingredients of economic success.

‘What attracts people most, it would appear, is other people’ by this evidence, we now have a clear vision of, to build a creative community, you should create spaces where people can cooperate, connect, and share their goals.

INVOLVING PUBLIC ART IN PUBLIC SPACE

For Penny B. Bach, a seasoned executive of the Association for Public Art, public art is the easiest way for collecting people together and encouraging them to communicate well. ‘It’s free. There are no tickets. People don’t have to dress up. You can view it alone or in groups (Figure 1). It’s open to everyone’ (Bach, 1992).

Furthermore, according also to Bach, many studies have indicated that the economic benefits of art has been increasing recently when public art is involved with public space. A survey of 43,000 residents in 43 new cities (John & James 2010) showed that viewing public art was the second most desirable activity in the public spaces, ranking above jogging, hiking, and biking.

In that way, it seems obvious that public space is the combined work of many design and artistic disciplines, predicting the prospering future of public art. Public art organisers, visual



Figure 1. People watch art work in different contexts as individuals or groups.



Figure 2. Various parades in public spaces.

artists, and cultural administrators can play a significant role in designing, organising, and programming the public space.

Recently, the awareness of how art can be an added value for any public space leads to involving visual artists with architects, landscape architects, and city planners in designing and creating these spaces with their unique facilities. Increasingly, there is a strong belief that as important as the space, pieces of art, or annual events, is the process by which they are created. For instance, you can organise a puppet parade involving only a group of dancers marching in the street, or it could be the result of a lengthy, community-wide process contributing many residents who create unique themes, paint the puppets, conduct the activities, and march together with their families in the neighbourhoods and public spaces (Figure 2).

- *Promoting collective identity through public art*

While the design of public space influences its visitors, a public art event could form the collective identity of the community. By now, the meaning of public art as a piece of art work in an open space has been changed to include music, performance, and ceremonial show, besides the usual fine arts of sculpture, painting, and mosaic. In order to called the above, contemporary art which became a big hunt nowadays.

Innovating the kind of interaction between people that leads to collective identity is daring for any urban planner, organiser, or community administrator. Annual public art events or contemporary art exhibitions can play an important role. They boost the self-image of the community beyond the aspects that have been shown by them. Visitors and local residents now come from other communities to attend these events. They have become a secret formula as well as essential ingredient for any creative and liveable society.

As well as art associations, public galleries, or art institutions making the change to contribute in forming the community's collective identity, individual artists can also make a distinction. Artist Barnaby Evans, who works in many media including sculpture installations, photography, landscape design, and architectural projects, encouraged hundreds of volunteers and supporters to create a public art event in Providence, Rhode Island, USA. It was called Water Fire and its mission was to inspire Providence city and its residents by restoring the urban experience, boosting community interaction, and innovatively transforming the image of the whole city, by presenting the Water Fire public art event for all to enjoy (Frenchman, 2004).

The event engages music, performances, and sparking bonfires. Filling the air with the fragrant scent of firewood, flickering firelight and enchanting music from all over the world involves all the senses and emotions of over ten million visitors, who have been captured by that kind of art which brings life to that public place and revives the connection between people every time it happens (Figure 3).

- *Public art to restore the urban and social landscape*

Once you see an art work in a public landscape area, your movement through the space is slowed down. None of us can deny that one public art work can have a great effect on viewers. They gather up around it, take photos of themselves with it, or debate the underlying message behind it. Public art works attract people and lead to an interesting controversial



Figure 3. Water Fire public art event, Providence, USA.



Figure 4. Rainbow, Culver city, California.

talk. Public art could be provocative and joyous. However, it could also be annoying. It does not matter what feelings and emotions it raises up; an art is a sudden stop in pedestrian life. For this case, artist Tony Tassel has restored the urban and social landscape experience of Culver city, California through his creative public contemporary art work of a 94-foot rainbow (Figure 4). Many visitors now are welcomed, to be excited and socialised with each other around a wide neighbourhood area watching that unique kind of art. Actually, the rainbow is showable from miles around that people could believe that it is real!! Back then, during the rainbow's first inauguration ceremony, the visitors and the community residents were feeling dizzy and talking about how it has really changed the image of their city (Andrew, 2012). Eventually, where the art work hits the ground, an exciting conversation starts between the people and the landscape.

THE CORELATION BETWEEN ART AND ARCHITECTURE

Throughout time since the ancient ages to the modern history and then by now, the correlation between art and architecture is deemed to be as an inseparable symbiotic relationship. The aesthetic norms of art have been always engaged with the synthesis of architecture to produce a very successful product of the two in any specific field. However, public art is seen to be unappreciated much like landscape architecture is. But then, by now, great efforts have been made to indicate the role that landscape architects play in helping public art work.

In this instance, there are many good examples of the combination between artists and landscape architects to make a difference. Janet Echelman the famous sculptor and artist who graduated from Harvard University and was named an Architectural Digest Innovator in 2012 for changing the very essence of urban spaces (Echelman, 2016), always says that the landscape architect can play a leadership role in innovating a space for her art work. She is always the person who is charge. Echelman Studio explores the cutting edge of sculpture, public art, and urban revitalization.

The design team usually collaborates with creative architects, landscape architects, mechanical engineers and lighting designers. Furthermore, their design often focuses on creating a large scale public art work of contemporary sculpture. These sculptures embody collective identity and attract residents to form a personal and dynamic relationship with the art and

place. In the Vancouver Project, Canada, Janet Echelman said that Phillips Smallenberg, the seasoned landscape architect was the leader of her work. He designed a creative landscape architecture product for the Vancouver convention centre, which is covered with a Six-Acre green roof to make a lovely space for her art work. Echelman and Smallenberg collaborated and integrated the art ideas and the design concepts into the landscape. Especially in that project, Smallenberg redesigned the idea several times to adjust the water garden so that Echelman's art work became remediating.

Art critic Mary Louise Schumacher describes this project as in 'A social space that is simultaneously physical and virtual'. Many visitors came from all over Canada to see that huge and magnificent art work and engaged with each other in the surrounding space around (Figure 5). Since that time, the Vancouver convention centre has held annual public art events to please their visitors and raise the prosperity of the city.

Another exciting combination between public art and landscape architecture has begun with Echelman and Weiler to produce a contemporary project in Dilworth Plaza, Philadelphia (Figure 6). The both qualified artist and architect have added to the detailed work of the city hall's historic architecture with a creative virtual Rothko painting in the landscape area. The art work innovates with layers of coloured light moving in water mist, that physically and psychologically lead the people on a path through the underground lines below and traces them above the ground in real time (Harris, 2012).

Enthusiastically, Egypt is on the track. More and more new communities now believe in public art annual and seasonal events in their public spaces, to attract people to connect and socialise. It is clear findings, that events play an important role to promote the economic development and the human well-being for these communities. In addition to, they help to draw up the evidence of how public art could be a great element in place making and contribute well to landscape design and urban restoration.

In this instance, Sodic Residences, one of the greatest real estate companies in Egypt, has a missioned to that offering a variety of open spaces, overlooking green open areas and recreation plazas as the best way to sell a liveable community and a sustainable and maintain neighbourhood (Sodic website). According to their mission, the Sodic design team has created West Town Hub Project in one of their successful communities, Sodic West, Cairo-Alexandria desert road, to be a place where people can share and cooperate (Figure 7).

In the beginning, the project suffered a lot to make a foot print on the way to success, because it would depend only on the architecture landscape elements of recreation centres such as restaurants, cafes, market places, plazas, and outdoor areas. However, it has achieved a great boon after involving public art performances and events to these ingredient landscape areas.



Figure 5. Jelly Fish, Vancouver Centre, Canada.

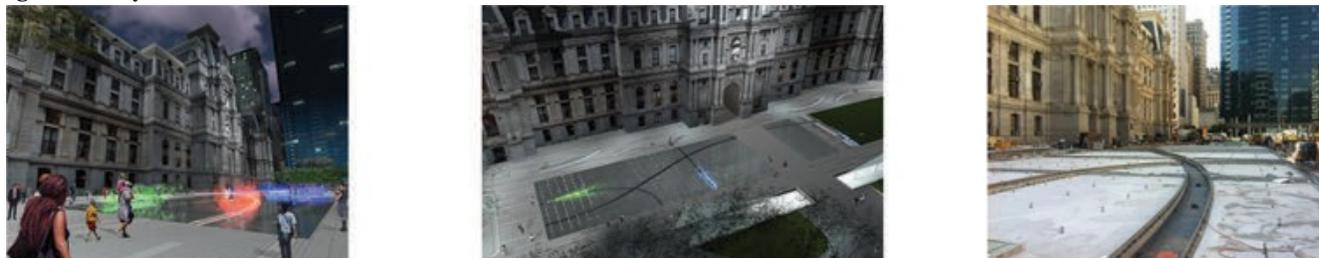


Figure 6. Contemporary public art in Dilworth, Philadelphia.



Figure 7. West Town Hub, Sodic West, Egypt.

In that way, West Town Hub became the famous place that always opens a room for the individuals and institutions of art, to produce their innovative ideas in contemporary art with a lovely environment for residents and visitors.

DISCUSSION AND RECOMMENDATION

The information drawn from the study indicated that people gravitate towards other people. Besides the proof that public spaces are the places which can best provide them a healthy and happy community to interact with each other, these spaces are the life-blood of a successful society and they have become an essential component of any community.

Urban designers, landscape architects, and city planners have been devoted more on creating social spaces that encourage residents to interact and find common interests. Moreover, enormous efforts have been made to develop these public spaces in order to improve the community civic participation and healthy living.

As another way to promote the social connections in public spaces, new cities, stakeholders, planners, and organisers recognise that public art, along with landscape architecture, is one of the crucial tools the community can use to build strong meaningful interaction between people and places.

Through the development of creative community design, seasoned artists are commissioned to innovate interesting products of public art works that are helping to enhance the scene of the place and shape the city.

In this respect, the study has discussed many examples of public places in various communities which depend on public art work to attract lots of visitors and help residents to connect and socialise in open spaces. Meanwhile, these art works contribute to raise up the civic participation and urban revitalisation in those communities.

Therefore, it is obvious to suggest the involvement of public art work with the landscape design of public spaces to promote the social interaction between people. This paper can provoke an interesting question about the correlation between art and architecture to enhance the collective identity of the creative community.

CONCLUSIONS

Through the investment and the development of successful community, public art can contribute to urban planning and landscape design to create a serene environment where people can make a social interaction. That increases the community attachment which engages people with their place.

Today, many new communities have recognised that involving public art in master plans increases the opportunities to build a creative society. Public art is ideally matched and attuned to its social and environmental context.

Public art investment and integration can assist in overcoming of economic, and physical challenges by increasing the social interaction in public space. The relationship between the economic health of a community and the quality of its connection has been increasingly strengthened.

This paper has concluded that public space has become one of the main ingredients in any successful community. It

is the place where the community residents actually live and attach to their community. As well as this, public art has been considered nowadays as one of these ingredients needed to create a liveable community from which it draws its identity. Further- more, public art administrators and cultural planners are being tapped to collaborate with urban planners and landscape architects in designing innovative public places which encour- age the community residents to socialise and connect.

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12.3 Rethinking Contemporary Hospital Architecture Through COVID-19 - Jeffrey KiHyun Park

Rethinking Contemporary Hospital Architecture Through COVID-19

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Abstract

Lately, the premier ateliers of contemporary architecture – such as Herzog & de Meuron, or the Office of Metropolitan Architecture – are showing increasing interest in hospital design, once the realm of highly specialized architectural firms. This trend towards reevaluating hospital design and architecture is most opportune, as the COVID-19 pandemic urges us all to rethink the ways in which our healthcare institutions can be better designed. This commentary is a discussion on the emerging issues of contemporary hospital architecture, especially as reinforced by the pandemic. For instance, while hospital architecture today focuses on individualized care, providing each patient with hotel-like rooms, the pandemic has reminded us of the issue of capacity and inequality in these limited and costly spaces. To what extent should hospitals be centralized or decentralized? Specialized or despecialized? This commentary discusses how COVID-19 has provided insight into some of contemporary hospital architecture's greatest problems; specifically, it argues that the hospital of the future must exist on a more decentralized platform, both physically and digitally, and be more flexible in function.

Tags: Hospital, COVID-19, Architecture, Design

Introduction

In May 2021, the Venice Biennale – the world's preeminent art and architecture exhibition – premiered a short film titled “The Hospital of the Future”. Created by architect Rem Koolhaas' Office of Metropolitan Architecture (OMA), the film summarized the results of OMA's team-led research on hospital architectural paradigms, inspired by their recent commission to design hospitals in France and Qatar. (1,2) A month prior, Christine Binswanger, a partner at Swiss architectural firm Herzog & de Meuron (HdM), gave a lecture at the Massachusetts Institute of Technology, titled “The Hospital / The Allure of Complexity” that focused on elements of creative design in hospital architecture. (3) HdM is commissioned to build the new medical center for the University of California, San Francisco, as well as other hospitals in Switzerland and Denmark. (3)

(Visit <https://www.oma.com/projects/the-hospital-of-the-future>)

Such recent interest in hospital design by premier architectural firms is a new and interesting phenomenon. Hospital architecture was often the work of highly specialized firms, (4) such as Perkins & Wills or NBBJ, but the recent interest by design-centric firms demonstrates a shift in thinking. (1) Partner at OMA, Reiner de Graaf explains (1) how their recent commissions to build hospitals despite their lack of experience signals “that hospital design needs to be rethought”. All this is in timely accordance with the SARS CoV-2 (COVID-19) pandemic, ongoing since 2019, (5), which has demonstrated the failure of healthcare facilities across the world to meet demand in times of crisis (6-9) and has inspired a need to evaluate better designs and concepts for hospital architecture.

This commentary focuses primarily on the evolution of hospital architecture in Canada and the United States. In such countries, contemporary hospital architectural paradigms are centered on individualism, decentralization, and specialization. Decentralization (10) refers to the transition from the postwar “modern” hospital – marked by its grand, “hospital-as-office-tower” (4) design – to the more “postmodern” hospital of today, which is typically more low-rise (3,4) and less clearly defined as a singular institution. In this latter typology, hospitals resemble more so hotels and shopping malls than offices, wards are replaced by individual rooms, and an emphasis is placed on incorporating as much “anti-hospital” elements in its design as possible. (4,11,12) In addition, hospitals today are smaller in scale, retaining less bed capacity than their predecessors, but nonetheless more specialized in treating specific illnesses through costly expert care. (13,14) Thus, the postwar model of the “tower hospital”, in all its conglomerate might and comprehensive capacity, is now an antiquity as hospitals become smaller in scale and dissolve in character and form. However, despite such typology shifts, the pandemic sheds light on the issue of capacity and inequality within these spaces. Throughout 2020, hospitals simply did not have enough bedspace and intensive care capacity to meet demands. (6-9) With space limited by the pandemic, certain demographics that already had disadvantaged access to care were unable to access treatment, causing disparities most prominent in rural areas and black communities. (15-16) The hospital itself emerged as a locus of infection, avoided by many. (17) Once again, paradigms of centralization or decentralization, and specialization or despecialization, re-emerged as the defining questions for hospital architecture and its typologies.

This commentary examines how COVID-19 has challenged or reaffirmed architectural paradigms for hospital design. Specifically, it focuses on two central issues, (1) centralization, and (2) specialization. It concludes that COVID-19 has reinforced the decentralized notion of hospital design and challenged the trend towards specialization. Accordingly, the future hospital should be decentralized throughout the city, focus less on outpatient settings, and include within its design enough “flex space” to accommodate for multiple and scalable functions.

1. Centralization versus Decentralization

The word hospital stems from the Latin root *hospitium*, which denotes a place to entertain strangers. (2) As such, hospitals were originally small, religious facilities used to look after the poor or homeless, while most medical services were carried out for the wealthy in their homes. (2,18) Centralization of the hospital as an institution occurred only after the advent of medical technology in the 20th century, notably the X-Ray machine, which had to be housed in a singular locus and was used by rich and poor alike. (2,19) Technology thus gave birth to the centralized hospital, marked by its “tower-like” design.

Contemporary architectural paradigms focus on decentralizing the hospital once again. This decentralization occurred at all the architectural, managerial, and city-planning levels. Early on, the hospital began to integrate with shopping malls, parks, and cafes (12) so as to disguise its true character. (20) Then, it physically dispersed throughout the city, being less concentrated in one environment and smaller in capacity. The buildings became wide rather than tall, with more elements of creative exterior and interior design. (3) In fact, it seemed that the less a hospital took the characteristics of a hospital, the better.

Reasons to decentralize the hospital are many, but there are mainly the trends toward Evidence-Based Design (EBD) and neoliberalism. EBD refers to the ways in which surrounding design may improve patient conditions and outcomes. In his milestone study that gave birth to EBD, Roger Ulrich noted how recovery of patients from cholecystectomy

improved when a tree was visible out the window. (21) Further developments in EBD theory (22) in the late 20th and early 21st century provided a medical basis for changing the hospital environment from an office-like form to include more windows, green space, art, lighting, (12) and as many anti-hospital elements as possible. (20) In addition to EBD, neoliberalism, a politico-economic model of the 20th century in which free, autonomous markets are fundamental, (23) also played a role; specifically as patients, too, were construed “as consumers and responsabilised citizens”. (12) As patients become autonomous economic players, the hospital adopts “features of the shopping mall, the hotel and the home”, (12) so as to provide as much consumer freedom to patients as possible. Today, one can easily see the ramifications of these shifts: from the Alberta Children’s Hospital in Calgary – with its mango-colored walls and a mall-like atrium – to the McGill University Health Centre in Montreal, whose design is based on shopping malls, parks, and suburbs, and features within its campus a Zen Garden. (4)

At the physical, city-planning level, the popular opinion from contemporary architectural theorists is that the hospital of the future will be integrated into cities. In their most extreme form, “hospitals will be everywhere”. (1) The hospital will be “the city in itself, an urban condition”, as stated by Reiner de Graaf at OMA (1). Binswanger of HdM (3) also expresses similar theses guiding contemporary hospital architecture, asking: “Are hospitals cities or organs of cities? How do we deghettoize hospitals?”. What was once a grand office tower is now a scattered array of boutique clinics, as the singular hospital decentralizes into smaller entities embedded throughout the city, or even, no physical form at all.

This “hospitals will be everywhere” concept is in fact strengthened by recent advancements in digital communication, specifically in remote treatment. In telemedicine, patients no longer need to visit the doctor in person, but can easily communicate with their physicians online, antiquating the singular existence of the hospital. In McKinsey’s report titled “Hospital Care in 2030”, (24) there is even discussion of iPhones conducting blood tests at home, and the elimination of outpatient waiting rooms entirely. Recent advancements in telemedical technology has made possible not merely remote consultation, but remote diagnosis and post-treatment follow-ups. (25) As such, patients of the future may not often visit the hospital, but rather do so remotely or via smaller institutions across cities. (24)

COVID-19 supported the argument for decentralization through its encouragement of telemedicine. Throughout the pandemic, patients who otherwise could not access the hospital resorted to receiving consultation online. In the United States, telemedicine is already a market worth \$250 billion, (26) with more than 50% of American healthcare consumers registered in 2020. (27) Though most were forced into using telemedicine during COVID, an Accenture survey (28) found that 60% of respondents wanted to keep using telemedicine even after the pandemic. People generally found treatment at home more comforting than treatment at the hospital, (28) which corroborates the results of a study in pediatric emergencies which found that telemedicine was more beneficial for patient recovery. (29) Moreover, this trend was not unique to the United States; even in Bangladesh, where the issue of medical deserts and rural medicine is most pressing, telecare was a promising platform to combat COVID-19 and enjoyed by many. (27) It is important to note here that this commentary focuses primarily on urban environments, thus overlooking the important issue of rural medicine and medical deserts, (30,31) which architecture must also address. But in any case, COVID-19 promoted telemedicine as a potential paradigm for the hospital of the future in its completely decentralized state.

The recent pandemic also heightened public worry about consolidated hospital structures and their potentials for mass hospital-acquired infection. COVID-19 engendered a fear of centralized spaces, like hospitals, at which people congregate and infection occurs. Richterman et al. noted (17) how “early case series in China estimated that 44% of 179 severe acute respiratory syndrome [Covid-19] infections were hospital acquired”, proving the public health threat of the centralized hospital during a pandemic. This threat then translated into a public fear of the hospital, avoided even by people who were critically ill and required treatment. (32) Healthcare workers themselves were also fearful of the environment. (33) Ultimately, the centralized hospital has been labelled a threat, garnering support for the decentralized form of the hospital. Perhaps the most effective way to minimize hospital-acquired infection is to not have a physical hospital at all.

Decentralizing the hospital seems to provide a solution even for the problem of inequality during COVID-19. Black and indigenous communities, in particular, have suffered disproportionate impact from COVID-19, especially due to their lack of access to medical services in “trauma deserts”. (15,16) Indeed, in the United States, “Black and Hispanic individuals faced the greatest exposure to overburdened ICUs” as one federal research found. (34) To decentralize the hospital,

either through telemedicine or physically throughout the city, would potentially be a democratizing force for healthcare and help to alleviate this inequality. Of course, the problem of disparity is not as simple as proximity to medical services, but rather includes a myriad of public policy quandaries. Architecture must work with public policy and city planning to create solutions for health inequality as reinforced by the design of healthcare institutions.

Architecture must reflect this growing trend towards remote medicine and decentralized hospital spaces by scaling back spaces for outpatient care. As centralized hospitals themselves become a threat, being spaces of infection and undemocratic access, telemedicine seems to be a promising alternative. Thus, the hospital as a space for outpatient consultation is now exchanged with digital platforms. Architects must claim the hospital as a space of inpatient care and necessary high demand functions (i.e. critical care, operations and procedures, and emergency responses), whilst minimizing spaces for routine outpatient visits. The hospital will be less so a place to consult, but a place to operate; as the McKinsey report explains, (24) the picture of the outpatient sector with chairs and waiting lists is outdated. In essence, COVID-19 has provided more momentum to the effort of hospital decentralization, and one can expect to see this trend translated architecturally.

2. Specialization versus Despecialization

Another trend in hospital architecture is that instead of general hospitals, highly specialized “clinics” have become mainstream. (13) This trend is expected: As the decentralized postmodern hospital grows smaller and wards are individualized, the focus for hospital strategy moves from comprehensive capacity to expertise care for a few patients with specific conditions. Indeed, the portfolios of the aforementioned architectural firms list mostly small clinics with a boutique-design for specific conditions; such as REHAB Basel, a specialized neurorehabilitation center by HdM, with only 100 beds. (3)

The factors facilitating this trend are mainly changing patient expectations and economic advantage. As explained in a report by McKinsey titled “The Hospital is Dead, Long Live the Hospital”, (14) patients today “have higher expectations than before” as therapy for major illnesses becomes more targeted and personalized. “High-quality care requires concentration into specialised, high-volume centers of excellence”, (14) however such expertise is not possible in a general hospital’s economy of scale. (13) Foreshadowed by the effect of neoliberalism in healthcare as explained earlier, (12) there also exists the profit motive: specialty hospitals – especially in the cardiac, orthopedic, and surgical fields – draw in more financially wealthy and profitable patients, while fueling competition and threatening the survival of safety-net general hospitals. (35,36)

The case for specialized hospitals, however, was not supported by the pandemic; if anything, the importance of the general hospital was reinforced. The pandemic reminded us of the limited function and capacity of specialty hospitals: they are unable to adapt to crisis situations and are an unaffordable model of care in contrast to the safety-net model of general hospitals. (35,36) In terms of capacity, today’s specialized hospitals such as REHAB Basel maintain a minimum capacity usually of around a hundred, which pales in comparison to the general hospitals of the late 20th century (19) whose bed counts reached the scale of thousands. The problem is that specialty hospitals simply do not offer enough capacity and flexibility in function during crisis situations like COVID, during which lack of bedspace is a significant problem. (6-9) Of course, the problem was also a lack of medical personnel (7), in addition to bedspace, and such issues must also be addressed through proper policy.

Responses to COVID-19 also demonstrated that spaces of healthcare need not be permanent, but can be flexible in function, be built and unbuilt. Throughout the pandemic, temporary architecture developed all throughout hospitals and cities, including temporary testing centers, reception centers, vaccination centers, and such. Places conventionally far removed from healthcare – from hotels to parking lots – imaginatively repurposed themselves as “surge hospitals” throughout the world. (37) Perhaps most famously, China built and unbuilt a 1000-bed hospital in Wuhan. (38) This trend is incredibly promising to architects, who are quick to articulate the most pressing issue of hospital design: (10) With rapidly evolving technologies, hospitals face an “ever quicker expiry date of the typology”. (2) The lifespan of hospitals

is shrinking dramatically, and in its most extreme form, hospitals are obsolete as soon as they are complete. The main challenge for hospitals, therefore, is adaptation and flexibility, (10) and to see such flexible spaces – built and unbuilt according to contemporary demand – may be an encouraging solution.

However, as much as COVID-19 may have discredited the model, specialized hospitals are still an important adaptation mechanism to our changing patient demographic. In tandem with the paradigm of flexible spaces as demonstrated by COVID, the solution from an architectural standpoint is to create in hospitals enough “flex-space” – spaces that, in exceptional times, can be rescaled and maneuvered from its original purpose to another. With such spaces, hospitals can actively reconfigure to meet certain needs, whether it be enlarging bed capacity or building vaccination centers. Indeed, the acknowledgement of hospital spaces as flexible is not a new phenomenon, but a paradigm shift already underway. The McMaster Health Sciences Center in Ontario is one project noted for flexibility in design; revolutionary for his time, the architect “Zeidler created an infinitely flexible space, deliberately designed never to be finished”, including within its design a potential to expand horizontally and vertically. (10) Recently, another major hospital development in Paris by the renowned architect Renzo Piano has attracted jury members for “the capacity for scalability”, which has allowed for “the addition of hospitalization units and the capacity for resilience to exceptional health situations.” (40) Such flexibility in healthcare spaces is promising as we still grapple with COVID-19, and architects must keep this flexibility into consideration to design hospitals that are scalable for both exceptional and non-exceptional times moving forward.

Conclusion

The built environment is a function of its time. For contemporary hospital architecture, this function has meant two specific changes in typology: (1) decentralizing the postwar hospital – dissolving the once castle-like hospital into multiple, small hospitals throughout the city, and promoting the “anti-hospital” in hospital design – and (2) specializing the general hospital – replacing the hospital with the specialty clinic, which has lower capacity but a greater focus on expertise.

However, the universal experience of COVID-19 has changed the ways in which we consider spaces of healthcare. Specifically, it has supported the notion of decentralized healthcare by encouraging telemedicine and labelling the consolidated hospital as a place of risk. On the other hand, it has challenged the notion of specialty hospitals by emphasizing the importance of hospital capacities. Architecture needs to allow such lessons learned to be incorporated into future design.

The hospital of the future will no longer need large outpatient spaces, as many proceedings can now occur digitally. It will be highly integrated into cities, and consequently less congested as patients visit such places less frequently. It will likely remain specialized but will include within its design enough “flex space” that can be maneuvered to allow flexibility as needed. Of course, limitations exist in such policy recommendations: there are opportunity costs involved with allocating space, capital, and money for flexible functions in hospitals and with purposefully moving more outpatient services online. Despite the costs, such changes would allow better preparation for exceptional times such as COVID-19, however ephemeral they may be. Therefore, as emphasized throughout the essay, architects must work with public policy and city planning sectors to accommodate for both exceptional and non-exceptional times. Only then will the hospital of the future be a readied institution, a truly postmodern place and space, suited for its time and time thereafter.

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