Rodin
Gates of Hell
Cubism: (Central Europe) Picasso, Braque
Futurism: (Central Europe) Marinetti, Boccioni
Constructivism: (Russia) Tatlin, Gabo, Pevsner

Dada: (Zurich, Cabaret Voltaire) Tristan Tzara, Duchamp, Arp

Surrealism: Giacometti, Ray, Dali, Oppenheim, Duchamp

Abstract-Concretion: Arp, Moore, Hepworth
A.1) Cubism: who did many artists travel to see?
A.1) Cubism: (Central Europe) Picasso

early 1900s
many young artists hear about and travel to see
his painting, collage, and sculpture

Head of a Woman, Picasso
A.1) Cubism: (Central Europe) Picasso

Planar break-down eliminates traditional perspectival space - not illusionistic, autonomous object accepts photography as recording tool
Who made this work?
What aspects of contemporary life did this movement glorify and rejoice in?
Who made this work?
What aspects of contemporary life did this movement glorify and rejoice in?
Umberto Boccioni
A.2) Italian Futurism:

“Oh, maternal ditch, half full of muddy water! A factory gutter! I savored a mouthful of strengthening muck which recalled the black teat of my Sudanese nurse!

As I raised my body, mud-spattered and smelly, I felt the red hot poker of joy deliciously pierce my heart. A crowd of fishermen and gouty naturalists crowded terrified around this marvel. With patient and tentative care they raised high enormous grappling irons to fish up my car, like a vast shark that had run aground. It rose slowly leaving in the ditch, like scales, its heavy coachwork of good sense and its upholstery of comfort.” Who wrote this?, 1909
A.2) Italian Futurism:

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Who wrote this?, 1909 Marinetti
A.2) Italian Futurism

“... We declare that the splendor of the world has been enriched by a new beauty: the beauty of speed.

According to the Futurists, which is more beautiful?
“… We declare that the splendor of the world has been enriched by a new beauty: the beauty of speed.

The car
Review the many ways we have referenced the car: Baudrillard’s model and series, reread “The Object Destructured: Perversion,” Marinetti’s manifesto, Charles Ray’s car, etc.
A.3) WHICH MOVEMENT: comparing Naum Gabo, Vladimir Tatlin

Naum Gabo, *Model for Constructed Torso*, 1917

Vladimir Tatlin, *Counter-Relief*, 1915

VS.
A.3) Constructivism: Naum Gabo

Naum Gabo, volumetric cube I, stereometric cube II
A.3) Constructivism: Naum Gabo

Naum Gabo, volumetric cube I, stereometric cube II

VOLUME OF MASS

VOLUME OF SPACE

Naum Gabo, volumetric cube I, stereometric cube II
A.3) Tatlin’s corner reliefs:

radical because they reject transcendent (imagined) space in two ways:

1. Anti-illusionism of situation in space. Real time and space (meeting of two real architectural walls).
2. Attitude manifested toward the materials of which they are made. Real materials (truth to materials + their inherent characteristics)
A.3)

**WHO - ideology of art as autonomous:** Column, 1923, plastic wood and metal: structural/material essence of object – transcendent time + space. A summary of vantage points. Toward an immediate legible geometry, transparency. (Pevsner, Gabo, Malevitch, Kandinsky, El Lissitzky)

**WHO - ideology of art as “of and for the people:”** Monument to the Third International, 1919-20. Factual Reality. Steel Girders, 1/3 higher than Eiffel Tower. An aesthetic technology in real time, real space, real materials. Technology placed in service of revolutionary ideology. (Rodchenko, Tatlin)
A.3) 

**Naum Gabo - ideology of art as autonomous:** Column, 1923, plastic wood and metal: structural/material essence of object – transcendent time + space. A summary of vantage points. Toward an immediate legible geometry, transparency. (Pevsner, Gabo, Malevitch, Kandinsky, El Lissitzky)

**Vladimir Tatlin - ideology of art as “of and for the people:”** Monument to the Third International, 1919-20. Factual Reality. Steel Girders, 1/3 higher than Eiffel Tower. An aesthetic technology in real time, real space, real materials. Technology placed in service of revolutionary ideology. (Rodchenko, Tatlin)
Who made this work and what movement is it associated with? When?

Degas, *Little Dancer*, 1881
Surrealism: Andre Breton, Giacometti, Man Ray, Dali, Oppenheim, Duchamp 1924

Meret Oppenheim, *Luncheon in Fur*, 1936

A.5) Surrealism:
- a means of joining dream and fantasy
- influenced by Sigmund Freud, the unconscious was the wellspring of the imagination.
found object, readymade, altered readymade
found object, readymade, altered readymade

Degas, late 1800s

A.5) Marcel Duchamp, above, Bicycle Wheel, 1913, right, Fountain
B. Case study of two contemporaries: Duchamp/Brancusi (RK)

**Marcel Duchamp (1887-1968):**
un-worked, anti-representational, cerebral...

**Constantin Brancusi: (1876-1957)**
suggests representation, raw material labored + polished to perfect reflectivity.

Like Duchamp, his polished surfaces “impenetrable” to analysis (narrative) - no relationships between parts exist.
B. Marcel Duchamp (1887-1968)
Rrose Selavy (Eros, c’est la vie):

1. Odd similarity - both end up with works that appeared machine made
2. Both stand in and apart from movements

Constantin Brancusi: (1876-1957)
Arduous and patient labor, reducing to refined elegant craft
Glossy surface deflects surface interpretations - courting the finish of machine-made objects
C. Janine Antoni, *TITLES??*, c. 1992
truth to materials
C. WHO, Chocolate Knaw, Lard Knaw, 1992

WHO, Female Fig Leaf
C. Antoni, *Chocolate Knaw, Lard Knaw*, 1992

Duchamp, *Female Fig Leaf*
*Der Lauf der Dinge*, *(The Way Things Go)*, Fischli and Weiss:

Cause and effect – celebrating the banal
Element of play (opposite of Freud), politics of childhood - calculated to annoy

The thingness of the thing (non-rep.) + things at hand - Heidegger, Tatlin, Duchamp

Materially very different from
*Suddenly This Overview*
Fischli and Weiss
Unfired clay

Which work is representational?
Are the objects in *The Way Things Go* metaphors for something else or not?
Some TERMS AND ARTISTS

What is a representational work of art?
- Neo-Classical
- abject
- readymade
- Modernism
- the Enlightenment
- Return of the Real
- truth to materials
- the self

ARTISTS

Duchamp  Umberto Boccioni
Brancusi  Marinetti
Tatlin  Robert Gober
Sol Lewitt  Mark Quinn
Naum Gabo  Charles Ray
Damien Ortega  Vija Celmins
Fischli + Weiss  Janine Antoni
Louise Bourgeois  Cindy Sherman
Charles Ray  This is not an exhaustive list!
Kiki Smith  You’ll need to know more.
David Hammons
Francois Rude