The 20th Century

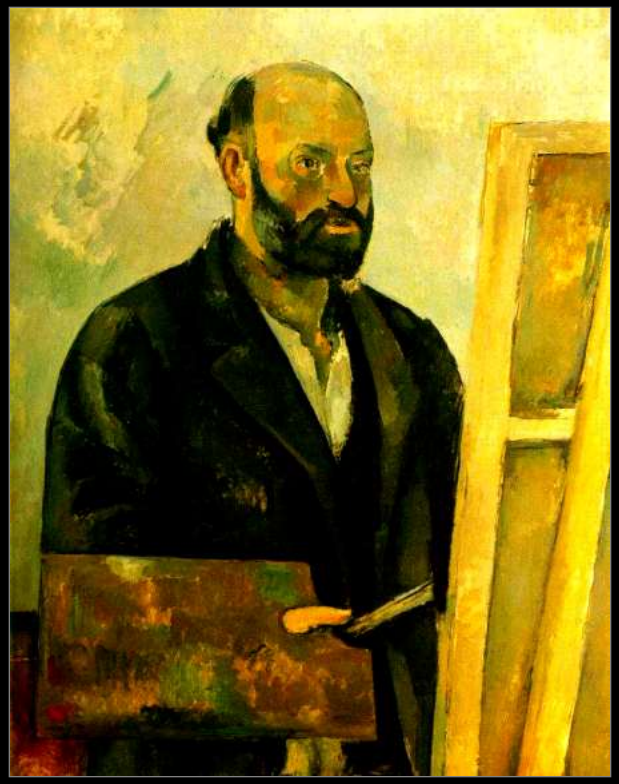
1: Cubism

2.: Surrealism

3: Abstract Expressionism

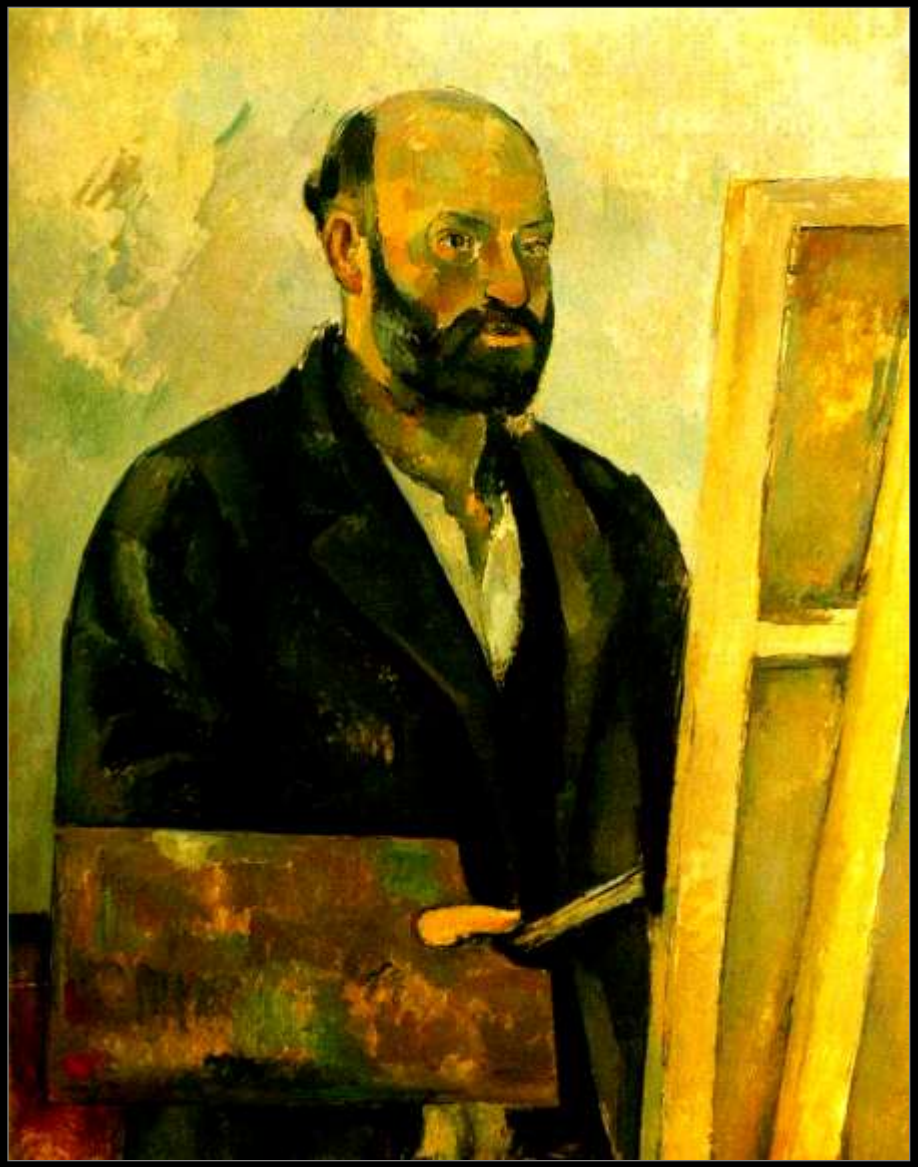
A History of Drawing, Part III, the 20th Century

A: Cubism the general principles from Cezanne and Picasso



Paul Cezanne, 1839-1906

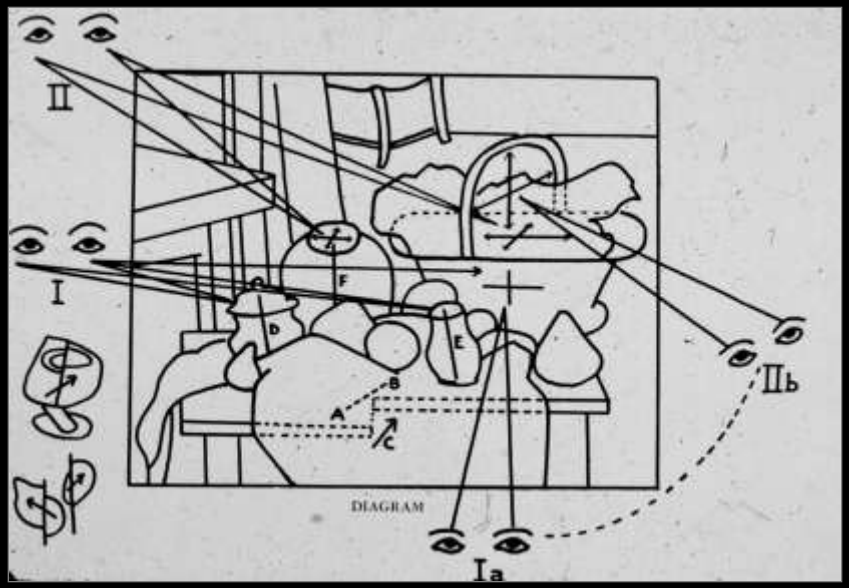
Cezanne:
Different view points in the same painting



Cezanne, 1885-87

Cezanne:
Different view points in the same painting, geometricize volumes

Cezanne:
Different view points in the same painting



From Erle Loran: Cezanne's Composition

Cezanne:
Flattening of depth
reduction of volumes to planes of color

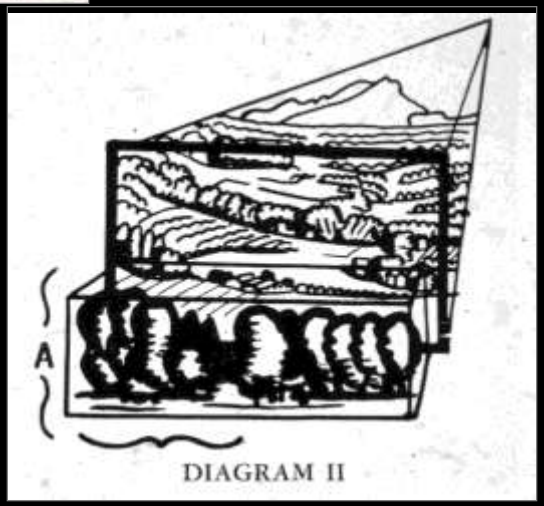


DIAGRAM II

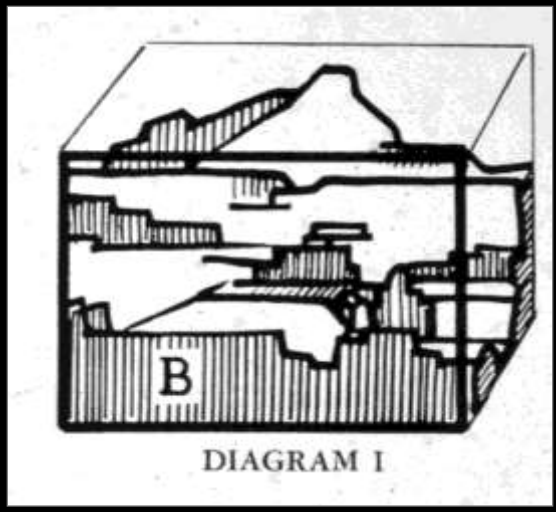
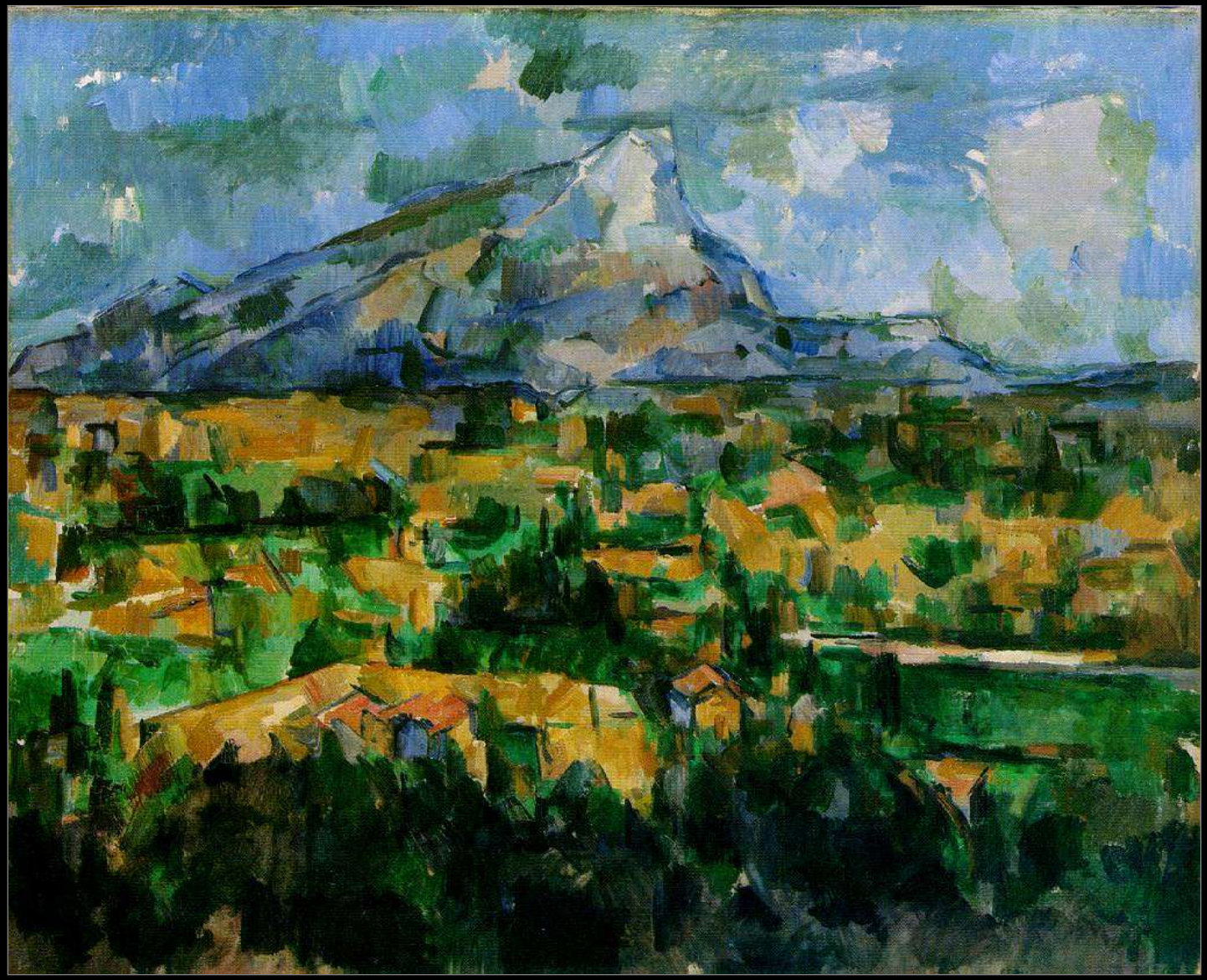


DIAGRAM I

From Erle Loran: Cezanne's Composition



Cezanne, 1902-06

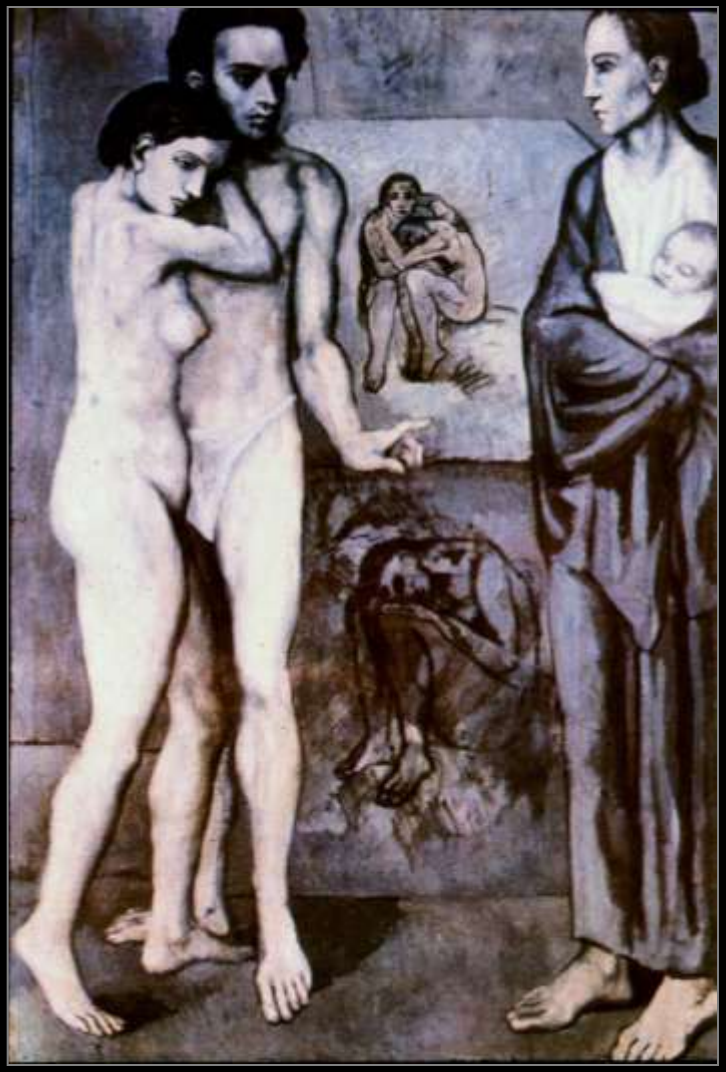
Cezanne, 1902-06

Cezanne, 1902-06

Pablo Picasso 1881-1973

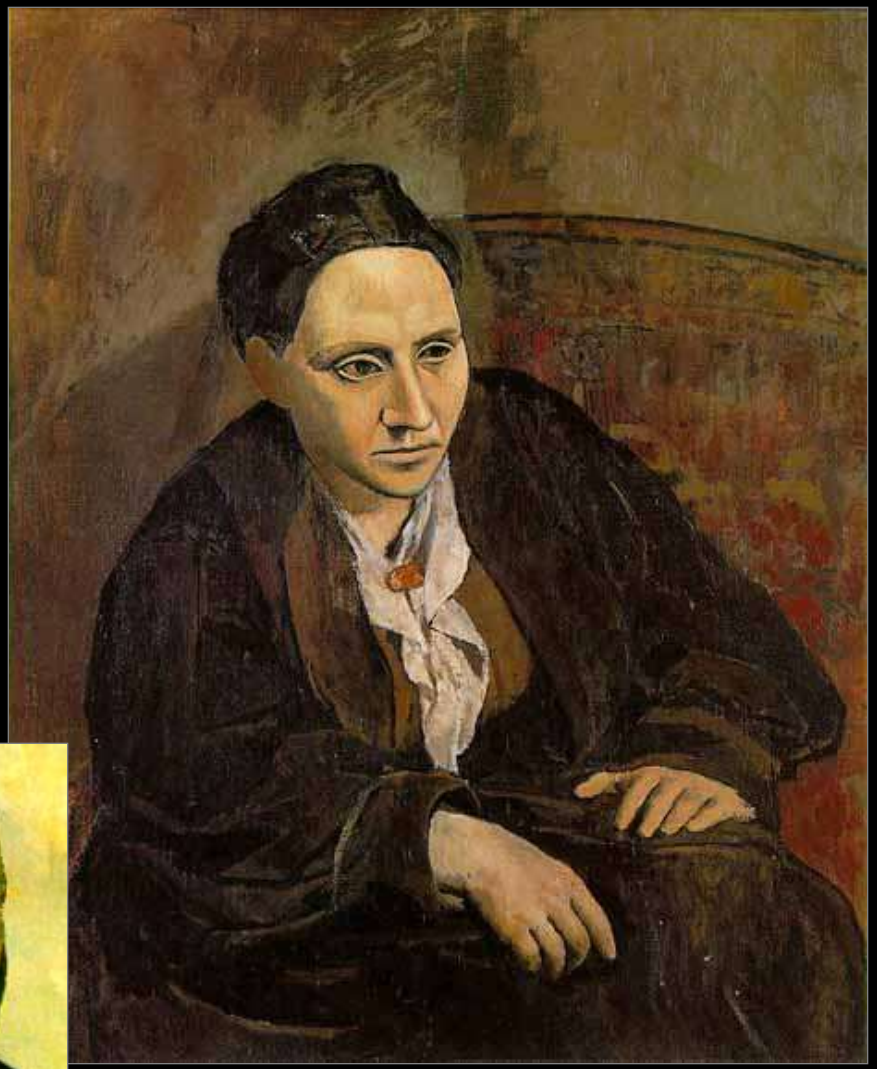
Picasso, The Flower Seller, 1901

The “broken color,” blue shadows and the pleasures of “Modern Life” of the Impressionists, the emphasis on flat shapes of the Nabis (Bonnard and Vuillard)…



Picasso 1903
"Modern Life" from Realist novels and plays
and his own life…

Picasso 1905
from recently discovered Andalusian sculptures…



Picasso 1905-06
from Cezanne…

Picasso 1905-06

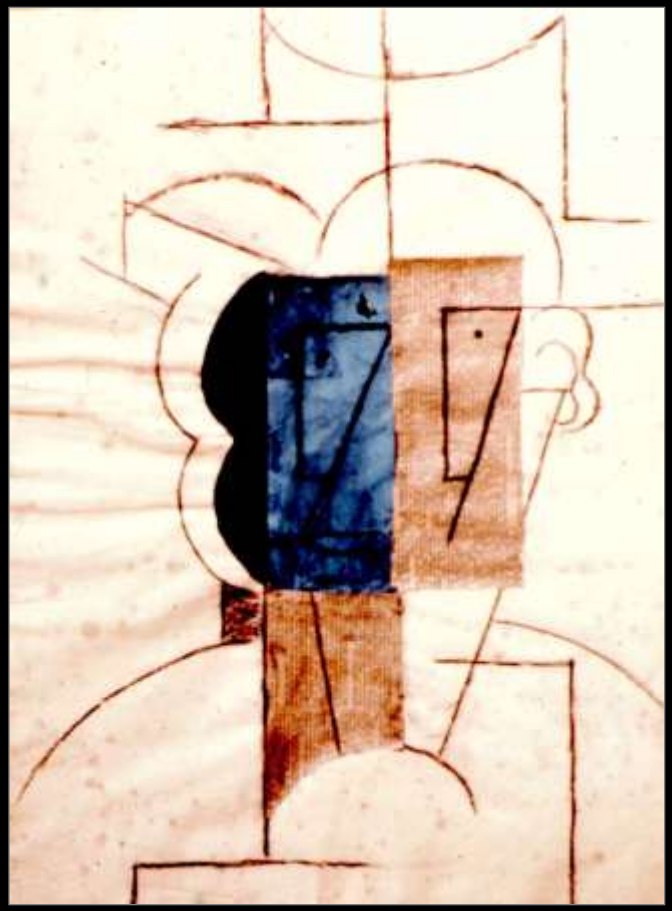
Picasso 1905-06

Picasso 1907-08
from the Ethnographic Museum in Paris…

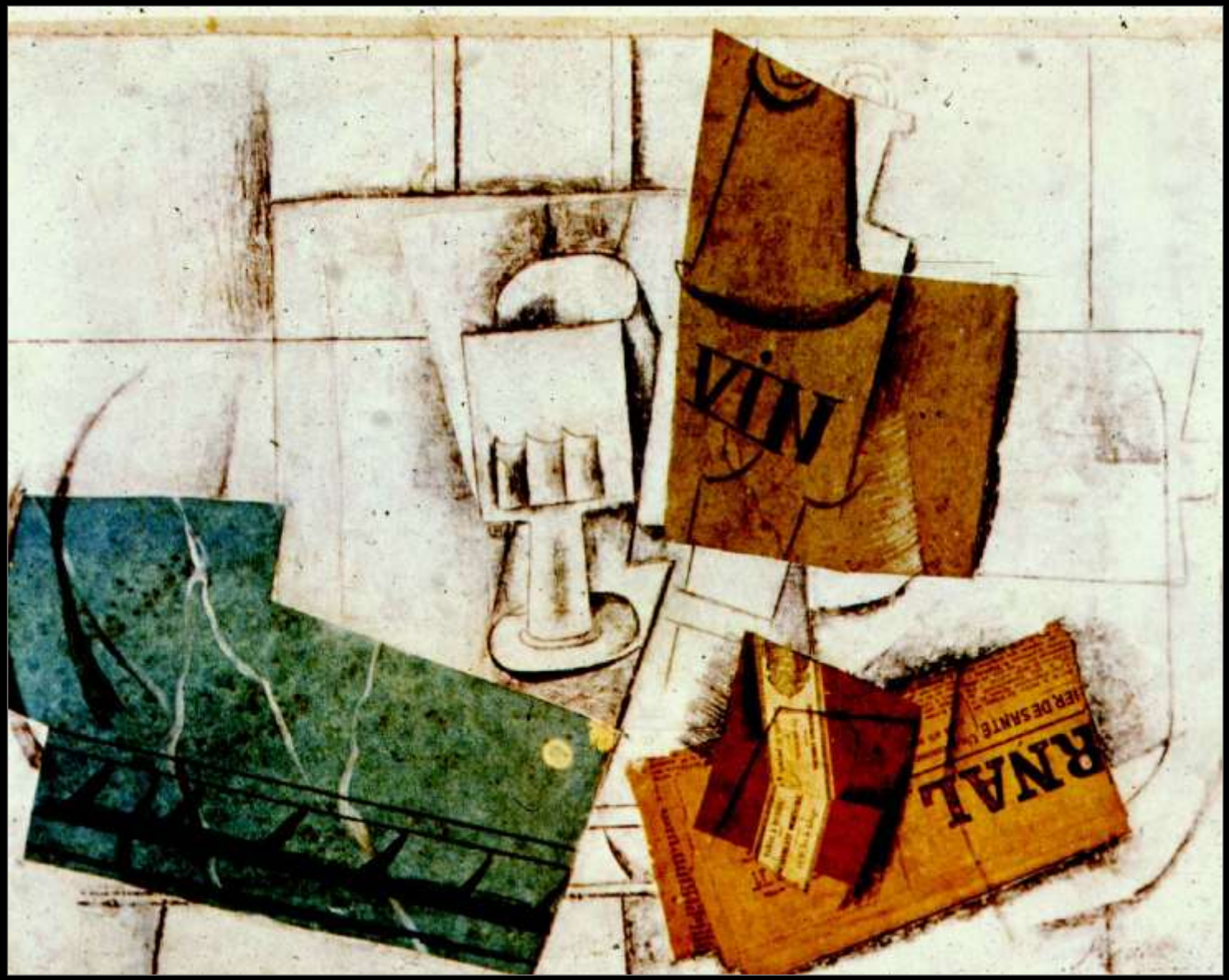
Picasso applied the transparent planes and shifting viewpoints of Cezanne to still life and figures (he used mostly grays and browns and called it Cubism).

Picasso 1909 — "Analytic" Cubism

Picasso 1910-11— “Analytic” Cubism



Picasso 1911– “Synthetic” or “Flat Pattern” Cubism



Picasso 1914 – “Synthetic” or “Flat Pattern” Cubism

Picasso 1925

Picasso 1925

Picasso 1937

Robert Delaunay and Lionel Feininger
applied the principles of Cubism to Landscape

Delaunay applied the transparent planes and shifting viewpoints of Cubism to the landscapes of Paris (he added color and called it Orphism), with the Eiffel tower and the airplane as his symbols for what he called the dynamic new energy of the 20th c.

Robert Delaunay*, Champ des Mars, The Red Tower*, 1911-23

Robert Delaunay, *Simultaneous Windows on the City*, 1911

Robert Delaunay, *Homage to Bleriot,* 1914

Lionel Feininger
Left: *The Green Bridge*, 1910-11 Center: *The Gate*, 1911 Right: *Buildings*, 1919
Lionel Feininger applied the transparent planes of Cubism to the medieval landscape of Germany

Lionel Feininger, *Church at Erfurt*, 1923

Lionel Feininger, *The Steamer Odin*, 1927

Casper David Friedrich: *The Stages of Life*, 1855

Franz Marc applied the transparent planes and shifting viewpoints of Picasso's Cubism and the color of Delaunay's Orphism to animals and the Apocalypse to cleanse the world with spiritual blue.

"…the trees show their rings, the animals show their veins…"

Franz Marc, 1880-1916.
***The Tower of Blue Horses*, 1913-14**

Franz Marc, *The Fate of the Animals*, 1913-14
"…the trees show their rings, the animals show their veins…"

Franz Marc, *The Tyrol*, 1913-14

Franz Marc, *Mountain Landscape*, 1912

Paul Klee, 1879-1940.
Applied the geometry of Cubism to the colors of times and places

Umberto Boccioni applied the planes and changing viewpoints of Cubism and the color of Orphism to the motion of the 20th c. and called it Futurism.

Umberto Boccioni, 1882-1916.
***Still Life with Glass and Siphon*, 1914**

Umberto Boccioni, *Dynamism of a Cyclist*, 1913

A History of Drawing, Part III, the 20th Century

So, from the three dimensions of solid substance and a fixed view point—
the space/time of Durer and Newton,
to the multiple dimensions of transparent substance and a shifting viewpoint—
the space/time of the Cubists, Einstein and atomic physics