

**Modern Times:
responding to chaos**
drawings and films
selected by Lutz Becker

**16 January –
14 March 2010**



Feature in Landscape, 1948, William Gear

Teachers' Support Notes

- Introduction to the exhibition
- Brief biography of the curator, Lutz Becker, and a full list of artists in the show
- Key 'isms' and art movements
 - Geometrical (Futurism, Suprematism, Constructivism, Minimalism)
 - Expressive (Expressionism, Abstract Expressionism, Conceptual Art)
- Key ideas, including suggested lines of questioning
 - Time
 - Movement
 - Gesture
 - Body
 - Technology and the Machine Age
- *Artists whose names appear in bold are included in the exhibition*

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Kettle's Yard, Castle Street, Cambridge, CB3 0AQ, www.kettlesyard.co.uk

Modern Times: responding to chaos

drawings and films selected by Lutz Becker

Kettle's Yard is launching a new series of exhibitions called **Modern Times**. People creatively involved in the 20th and 21st centuries are asked to trace their own paths through the art of our times.

For the first exhibition, **Modern Times: responding to chaos**, film-maker, painter and curator, Lutz Becker focuses on drawing and film, the oldest and most fundamental medium and one of the most modern.

The subtitle of this first exhibition, '**responding to chaos**', reflects the predicament of artists in a period marked by totalitarian regimes, world wars, nuclear and climatic threats, and accelerating technological and social change. It has also been a time when established values have been open to criticism and doubt and international cultural influences have enhanced the awareness of their relativity. As the novelist Malcolm Bradbury has observed: 'Modernism is our art; it is the one art that responds to the scenario of our chaos.'

While the exhibition is presented non-chronologically – to explore links across time and geography – it runs the gamut from Italian Futurism and Russian Constructivism via American Abstract Expressionism to Minimalism and Conceptualism. It includes work by well-known artists such as Boccioni, Malevich, Mondrian, Schwitters, Grosz, Dix, Klee, Pollock, de Kooning, Tobey, Giacometti, Bourgeois, Beuys, Serra, Judd and Twombly, as well as artists sidelined in the mainstream of art history. The exhibition also features the following films:

Viking Eggeling, Diagonal Symphony, 1921-24, 7minutes

Hans Richter, Filmstudie, 1926, 3.30 minutes

Kasimir Malevich, Suprematism, 1927/1971, reconstruction, 5 minutes

Fernand Léger, Le Ballet Mécanique, 1924, sound version, 14 minutes

Viking Eggeling is also represented by a 3.7 metre scroll drawing.

The exhibition is accompanied by a substantial catalogue with essays by Lutz Becker, Iain Boyd Whyte, David Elliott and Nicholas Wadley. Programmes include a weekend of new music exploring the Darmstadt International Summer School (19-21 February) and a day conference on 'Modernism and Utopia' (27 February), exploring utopian ideas under totalitarian regimes in Russia, Germany and Italy. Full details of events can be found at www.kettlesyard.co.uk.

The exhibition will also be shown at the De la Warr Pavilion, Bexhill-on-Sea, 1 April-13 June 2010

Lutz Becker was born in 1941, brought up in East and West Berlin, and studied at the Slade School of Fine Art, London. He graduated under Thorold Dickinson and became a distinguished director of political and art documentaries such as 'Art in Revolution' 1971, 'Double Headed Eagle' 1972, 'Lion of Judah' 1981 and 'Vita Futurista' 1987. A practicing painter, he is also a curator of exhibitions. He collaborated with the Hayward Gallery on 'The Romantic Spirit in German Art' 1994, 'Art and Power' 1995 and Tate Modern on 'Century City' 2001. He curated the South Bank Centre touring exhibition 'Avant-Garde Graphics' and the recent exhibition at the Estorick Foundation, 'Cut and Paste – European photomontage 1920-45'. An updated version of 'Vita Futurista' accompanied the recent Futurist exhibition at Tate Modern.

Full list of artists: Maliheh Afnan, William Anastasi, Frank Auerbach, Andres Belmar, Joseph Beuys, James Bishop, Umberto Boccioni, David Bomberg, Louise Bourgeois, Stuart Brisley, Karoline Bröckel, Carlo Carra, Patrick Caulfield, Roman Clemens, Willem de Kooning, Karel Diericks, Otto Dix, Viking Eggeling, El Lissitzky, Jean Fautrier, Lyonel Feininger, Lothar Fischer, Dan Flavin, Lucio Fontana, Naum Gabo, William Gear, Alberto Giacometti, Raimund Girke, Michael Goldberg, Corrado Govoni, George Grosz, Philip Guston, Susan Hefuna, Barbara Hepworth, Katharina Hinsberg, Rachel Howard, Donald Judd, Paul Klee, Franz Kline, Gustav Klucis, Julije Knifer, Jannis Kounellis, Michail Larionov, Barry Le Va, Fernand Léger, Sol LeWitt, Lucebert, Kasimir Malevich, Piero Manzoni, Kenneth Martin, Agnes Martin, Henri Michaux, Joan Mitchell, Piet Mondrian, Robert Motherwell, Zoran Music, Ben Nicholson, Claes Oldenburg, Tony Oursler, Eduardo Paolozzi, Jackson Pollock, David Rabinowitch, Alan Reynolds, Gerhard Richter, Fred Sandback, Kurt Schwitters, Richard Serra, Joel Shapiro, Kurt Sonderborg, Louis Soutter, German Stegmaier, Franciska Themerson, Mark Tobey, Richard Tuttle, Cy Twombly, Georges Vantongerloo, Emilio Vedova, Friedrich Vordemberge-Gildewart, Edward Wadsworth, Andreas Weininger.

Key 'isms' and art movements

Impressionism, a style that developed in the late 19th century, was the forerunner to an explosion of art movements that dominated the first two-thirds of the 20th century. Modernism is the umbrella term for this period (1890s – 1970s). Artists worked in groups, often in a shared style. Some groups wrote manifestoes, clearly stating their intentions for their artwork. The driving force for many groups was a desire to create a new art that would reflect a new century. A belief in progress and change for the better also fuelled many artists. The growth of urbanisation and technology transformed society's relationship with the natural world – some artists embraced the 'machine aesthetic' and some resisted it, wanting a return to nature. The 20th century was also a period of large-scale international conflicts, massive displacements of populations and new diaspora springing up across the globe – all of which had an impact on artists and their work.

Post-modernism spans the last few decades of the 20th century and into the 21st century. It is not a style but an umbrella term that reflects certain ideals and philosophies, particularly a reaction against Modernism. Post-modernist art tends to be self-referential, quoting and re-presenting previous artworks by other artists. Absolutes such as truth, originality and beauty are challenged – everything is relative, subjective and in flux.

This exhibition has a very broad scope and it would be impossible to cover all of the political and social history that has fed these art movements. However, there are two strands that are useful principles for thinking about the show:

- Geometrical (Futurism, Suprematism, Constructivism, Minimalism)
 - The use of abstraction - breaking away from the world of representation in art (it doesn't have to look like anything, it is enough that it is an artwork).
 - 'hard edged' – geometrical shapes and grids with clear outlines. Shapes are ordered, composed, arranged and controlled to build a composition.
- Expressive (Expressionism, Abstract Expressionism, Conceptual Art)
 - More flow and immediacy of expression than hard edged abstraction.
 - More 'heart' than 'head' – passion captured through rapid brushstrokes.
 - Some expressive works are abstract, but often the human figure is present.

Please keep in mind that there are many artists in the exhibition that do not tidily fit into one of these categories or isms. These support notes offer some possible ways of thinking about the exhibition, but are not exhaustive.

Futurism (Italy – Milan)

- 1909: First manifesto, by poet Filippo Tommaso Marinetti, published in Paris.
1910: First painters' manifesto, written mostly by Umberto Boccioni.
1916: Death of Boccioni, group fragmented following the First World War.

Umberto Boccioni (1882 – 1916)

Carlo Carra (1881 – 1966)

Corrado Govoni (1884 – 1965)

Other key artists: Giacomo Balla (1871 – 1958)
Gino Severini (1883 – 1966)
Luigi Russolo (1855 – 1947)

Ideas / Style

- A close-knit group who believed strongly in agitation to drive change. Their manifestoes demanded the burning of libraries and museums to break from the past and embrace the future.
- Contemporary urban life as subject matter; use of blurring through small, rapid brushstrokes, diagonals and arcs, and repetition of forms to suggest speed and movement.
- Strongly influenced by Cubism, which originated in Paris in 1907 (Pablo Picasso and George Braque).

Context

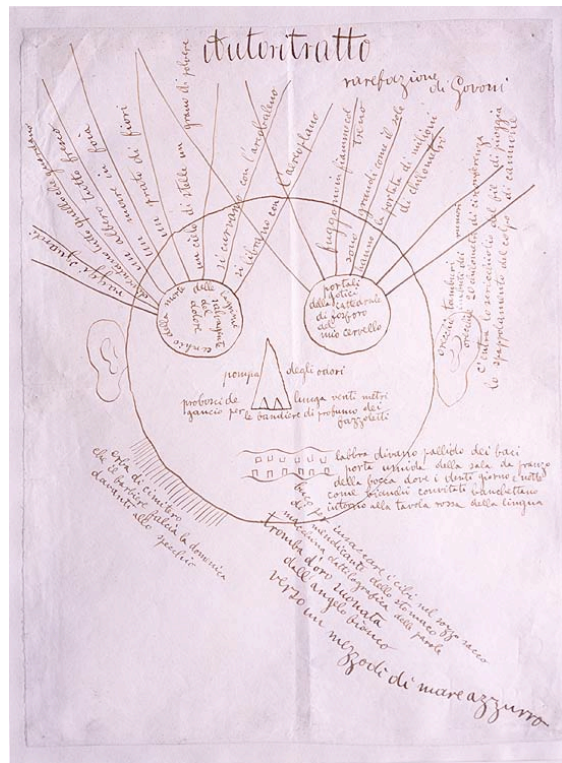
- A new century needed new art forms. Many artists keen to break from realism.
- Growth of technology (telephone, x-rays, cinema, bicycles, cars, telegrams) altered perceptions of both time and space.
- Scientific discoveries, such as Lord Rutherford's model of the atom (1910), Albert Einstein's theory of general relativity (1915) and philosopher Henri Bergson's *Time and Free Will: an essay on the immediate data of consciousness* (first published in 1889, in English in 1910) also influences ideas of time and space.
- World War I and its destructive application of machine technology (tanks, machine guns) put an end to the Futurist glorification of war and the group splintered following Boccioni's death (thrown from a horse while training).

Related information

- Orphism: Robert Delaunay (1885 – 1941) and Sonia Delaunay (1885 – 1979), interest in 'pure painting'. Could be considered 'cubism with colour'.
- Rayonism: Russian cubo-futurism. **Mikhail Larionov** (1881 – 1964) and Natalia Goncharova (1881 – 1962). Larionov wrote their manifesto in 1913. Also influenced by Russian folk art.
- Vorticism: Britain's first modernist art movement, a blend of cubism and futurism. Henri Gaudier-Brzeska contributed to the manifesto Blast in 1913. **Edward Wadsworth** (1889 – 1949) was also a Vorticist.



Plastic Dynamism: Horses + Houses,
1914
Umberto Boccioni



Self Portrait
1915
Carrado Govoni



Abstract Composition
1915
Edward Wadsworth

Suprematism (Russia – St Petersburg/Petrograd)

- 1913: Kasimir Malevich moved away from Cubo-Futurism and collage and started experimenting with abstract compositions.
- 1915: Malevich writes manifesto: *From Cubism to Suprematism*.
- 1920: Malevich declared that Suprematism was over and returned to figurative work, architectural theory and design.

Kasimir Malevich (1878 – 1935)
Nadezhda Udaltsova (1886 – 1961)

Ideas / Style

- Malevich believed in the ‘supremacy of *feeling* in creative art’, hence the name of the movement.
- Art was no longer depicting an objective reality, it was considered a world of its own and should not be used in the service of either the state or religion.
- Strong spiritual aspect – improve people’s lives through the uplifting experience of engaging with art. Suprematism wanted to open up inner worlds of conscious.
- Geometrical shapes arranged in a balanced composition. The square was considered the most pure as not found in nature, followed by the circle and cross.

Context

- The growth of psychology since the end of the 19th century and the mechanisation of contemporary life as people moved from rural to urban settings contributed to an increasing emphasis on the individual and subjective experience (rather than a supposed objective reality).
- Abstraction was a means of breaking away from what was seen to express what was felt.
- Practically contemporaneous with Constructivism and a similar aesthetic, but each group was approaching abstraction with different intentions. Suprematism was more private and for the individual whereas Constructivism was more public and for the masses.

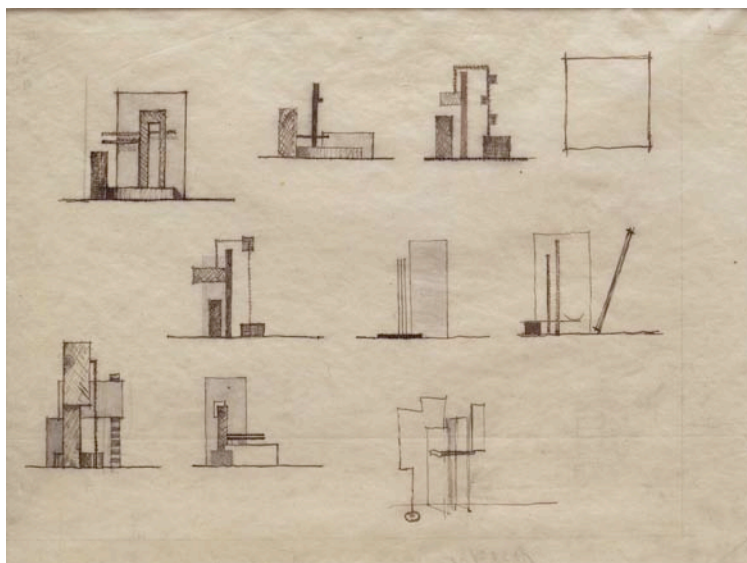
Related information

- De Stijl/Neo-Plasticism: Dutch/German abstract art movement, 1916-1931.
 - Key artists: **Piet Mondrian** (1872 – 1944), **Friedrich Vordemberge-Gildewart** (1899 – 1962), Theo Van Doesburg (1883 – 1931) and Gerrit Rietveld (1888 – 1964). Mondrian wrote in 1917: “Art is only a substitute while the beauty of life is still deficient. It will disappear in proportion, as life gains equilibrium”.
 - As with the Suprematists, believed their simplified compositions and geometrical shapes had a spiritual dimension, communicating directly with the viewer.
 - As with the Constructivists, keen to merge art and life.



*Steps – project for Suprematist decor
for the Red Theatre, Leningrad
1931*
Kasimir Malevich

Composition
1916
Nadezhda Udaltsova



*Sketches for architectural
project (S22)*
1919
**Friedrich Vordemberge-
Gildewart**

Constructivism (Russia: Moscow)

- 1914: Tatlin experimented with relief sculpture and early ideals of Constructivism.
- 1917: Czar of Russia abdicated in February Revolution, provisional government in his place.
- 1918: Bolsheviks gain power, led by Lenin. Constructivists worked with Bolsheviks to promote new ideals.
- 1932: Constructivism swept aside by Stalin's 'Socialist Realism' decree.

El Lissitzky (1890 – 1941)

Gustav Klucis (1895 – 1938)

Lyubov Popova (1889 – 1924) *Also made Suprematist artworks*

Other key artists: Vladimir Tatlin (1885 – 1953)
Alexander Rodchenko (1891 – 1956)

Ideas / Style

- Integrated art with life – did not want art to be restricted to galleries, but experienced on the streets. Artists should work with designers and engineers to create a new, ideal technological society.
- Abstraction as a universal language, a 'Tower of Babel' of geometrical symbols that would be instantly comprehensible to everyone.
- Created architectural designs (rarely built, Russian technology was too far behind their ambitions) and visual designs such as posters. Strong primary colours often contrasted with black and white. Economical and direct – bold designs that are still effective.
- Keen to use new materials such as steel and glass. Posters were mass-produced, challenging the idea of the artwork as unique object. Traditional artforms, such as painting, were considered bourgeois and to be rejected.

Context

- Russian Revolution: unstable political environment, a lot of changes to society as the class structure was attacked. Constructivists worked together for the 'common good'.
- Post-revolution, Russia was literally centuries behind in technical innovations. The Constructivists were keen to catch up, but had to rely on less technological means of spreading their message (posters, street theatre, demonstrations, marches).

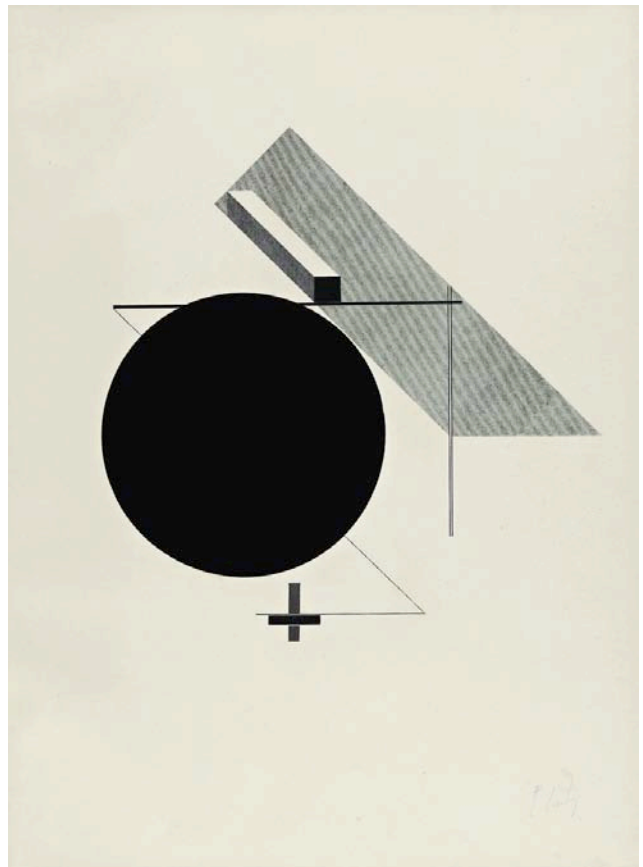
Related information

- 1930s Britain: **Ben Nicholson** (1894 – 1982), **Naum Gabo** (1890 – 1977) and **Kenneth Martin** (1905 – 1984) were adopting the Constructivist aesthetic of geometrical forms and simplified abstractions. 'Circle' manifesto published in 1936, written by Ben Nicholson, Leslie Martin and Naum Gabo.



Architectural Study
1921-22
Gustav Klucis

Kestnermappe Proun /
Proun, 1st Kestner Portfolio
One of six
1923
El Lissitzky



Minimalism (USA – New York)

Dates: 1960s and 1970s

Richard Serra (1939 –)
Donald Judd (1928 – 1994)
Sol Le Witt (1928 – 2007) *Also a Conceptual artist*
Dan Flavin (1933 – 1996)

Ideas / Style

- As the name suggests, stripping artwork back to the bare minimum. Rather than relying on metaphors or illusions, minimalists were interested in creating an immediate impact that was of the moment. In other words: the boxes are boxes and nothing else – and that is enough.
- Removing the hand of the artist – no sense of personal expression (a reaction against Abstract Expressionism that was all about the individual).
- Embrace machine aesthetic – objects look mass-produced and built in a factory. Use of industrial materials, such as steel. The artworks can have an architectural feel as a result.
- Grids, squares and rectangles - often the same shape is repeated to reinforce the idea of mass-production.

Context

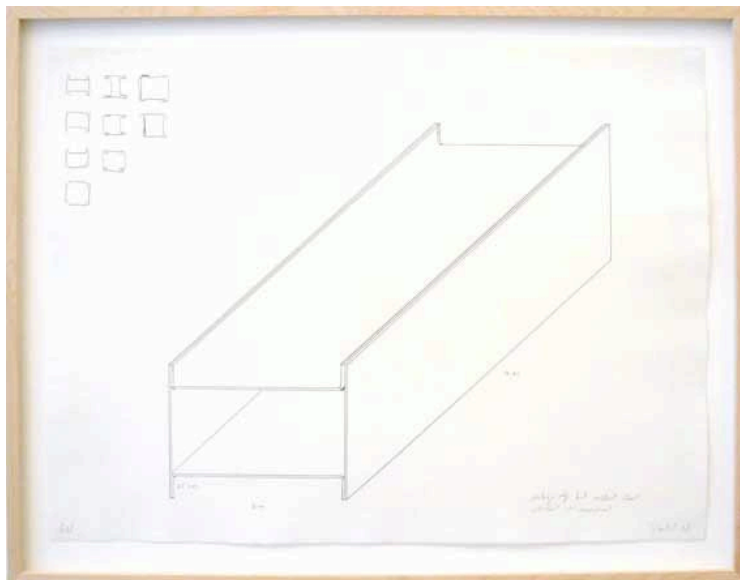
- Skyscrapers were transforming the skyline in major US cities. The use of sheet glass hung from a metal skeleton meant buildings could be much, much taller than their brick/stone antecedents. Both the means of production (large factories producing identical sheet glass/ girders) and the aesthetic (clean lines, no fancy architectural details) were influential on Minimalism.

Related information

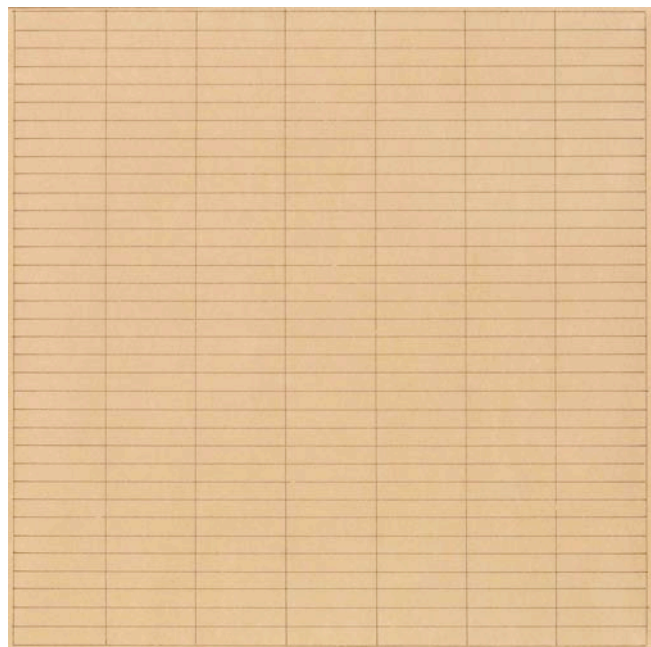
Agnes Martin (1912 – 2004): Her aesthetic was minimal – she created networks of grids and lines – but her intentions separated her from other minimalists. Due to her interest in Eastern religions (Tao) and the personal expression of her work, she felt more akin to the Abstract Expressionists.

Richard Tuttle (1941 -) Considered a 'post-minimalist' artist. Interested in scale and line. He worked with shaped plywood to create paintings in the 1960s and prefers to work with a diverse range of materials. Friend of Agnes Martin.

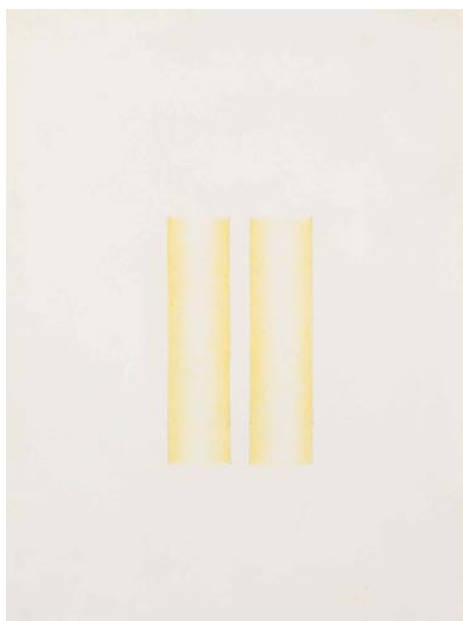
Carl Andre (1935 -): *Equivalent VIII*, also known as 'Tate bricks', caused an outrage in the press when it was exhibited in 1976. Usually, the content of artworks caused public outcry (sex, violence, etc), but this response was fired up by the seeming lack of content and that the artist hadn't manufactured the bricks himself.



Untitled
1978
Donald Judd



Untitled
1965
Agnes Martin



Yellow Verticals
1969
Richard Tuttle

Expressionism (Germany)

- 1905-14 Die Brücke (the Bridge). Key artists include Ernst Ludwig Kirchner (1880 – 1938) and Emil Nolde (1867 – 1956). Use of intense colour, rapidly applied brushstrokes, angular and jagged shapes.
- 1912-16 Der Blaue Reiter (the Blue Rider). Key artists include Wassily Kandinsky (1866 – 1944) and Franz Marc (1880 – 1916). Less pessimistic than Die Brücke. Interest in harmony of colour and form.
- 1920s/30s Horrors of the First World War graphically depicted. Themes of alienation and corruption, the decadence of society brutally portrayed.
- 1937: Entartete Kunst exhibition arranged by Nazi Party – modern art was banned and artists persecuted. Ironically, they displayed many of the most important artists of the early 20th century (although mocking the style).

Otto Dix (1891 – 1969)

George Grosz (1893 – 1959)

Other key artists: Max Beckmann (1884 – 1950)

Ideas / Style

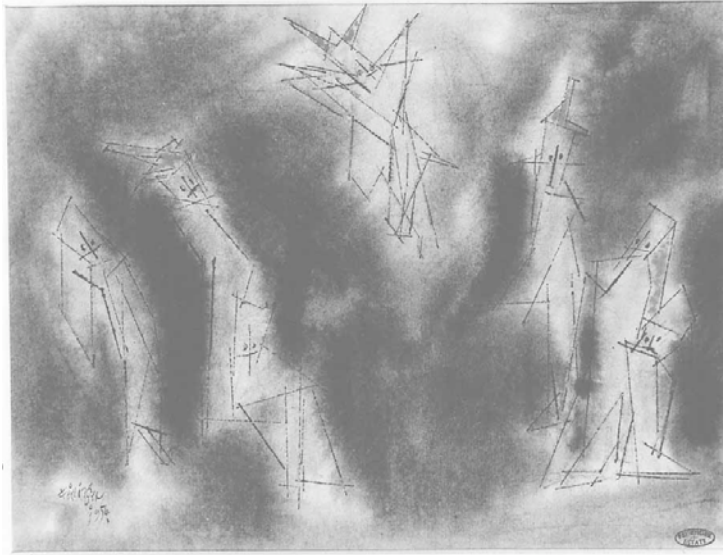
- *Durchgeistigung*: “the charging of every action with spiritual significance and soul”.
- Heightened use of colour and form to capture an agitated emotional state, aiming to tap into the same emotions in the viewer.
- Not an abstract movement. The human form is usually present.

Context

- “A whole generation of writers and artists in central Europe was awaiting a violent change, their work exuding a heavy, oppressive atmosphere of unease, guilt and foreboding.” This state of mind can also be found in the work of writer Franz Kafka (1883 – 1924) and philosopher Friedrich Nietzsche (1844 – 1900), who declared ‘God is dead’.

Related information

- **Lyonel Feininger** (1871 – 1956): German artist, associated with both Die Brücke and Der Blaue Reiter. Taught at the Bauhaus, a leading art school that was closed by the Nazi Party in 1933. Their ethos was ‘form follows function’.
- **Frank Auerbach** (1931 -): German-born British painter. Taught by **David Bomberg**. Expressionist style, use of thick paint, his friends are often the subject of his work.
- **Karel Diericks** (1940 -): Belgian artist. Expressionist style, focuses on the figure.



Seven Mannikins
1954
Lyonel Feininger



Ambrosia
1999
Karel Diericks



War Drawing
1917
George Grosz

Abstract Expressionism (USA: New York)

Dates: Late 1940s – mid-1950s

Willem de Kooning (1904 – 1997)
Franz Kline (1910 – 1962)
Mark Tobey (1890 – 1976)
Cy Twombly (1928 -)
Robert Motherwell (1915 – 1991)
Jackson Pollock (1912 – 1956)

Ideas / Style

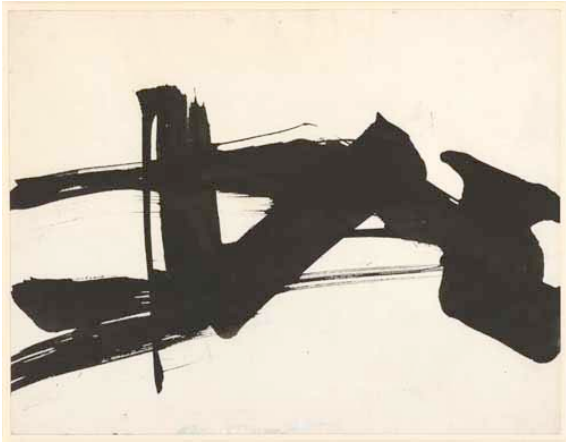
- Non-figurative (ie: abstract). Art for art's sake – not a representation of the world, but something in and of itself.
- Action Painting: Harold Rosenberg (1952) wrote that action painters use the canvas as 'an arena to act'. Large compositions, paint is dripped or thrown at the canvas. The process was as important as the product.
- Colour Field Painting: Large scale but quieter, stiller compositions. Blocks of solid colour (but not 'hard edged' geometrical shapes). Strong spiritual resonance.

Context

- 1930s and post-WWII: many artists and intellectuals left Europe for the USA.
- 1934: Hans Hoffman taught at the School of Fine Arts in New York (the style also became known as the 'New York School'). Hoffman introduced the next generation to Cubism, Fauvism and Expressionism. Emphasis on the unity of colour and form.
- 1942-47: Peggy Guggenheim ran 'Art of the Century' gallery in New York that was a key meeting place for young talent. Pollock and Rothko both had solo shows there.
- New York artists of the mid-1940s were interested in Surrealism (particularly automatism) and Cubist space but also looking for a distinctly American art.
- There was a strong division between the artistic avant-garde of New York and the social and regional artists of the Depression era. The Regional Realists viewed Modernism as Bolshevik and not to be trusted. Modernists viewed Regional Realism as anti-Semitic and right-wing.

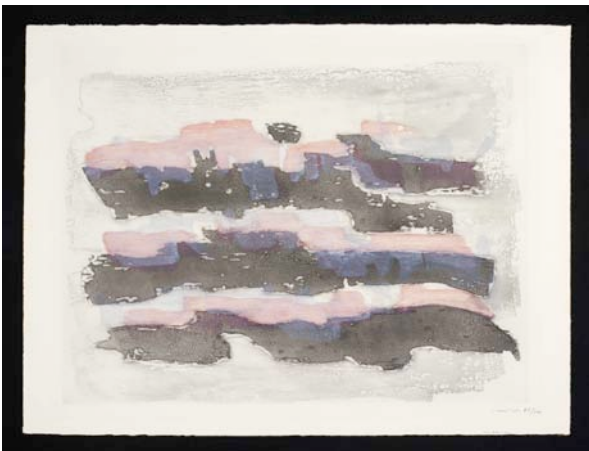
Related information

- Clement Greenberg: American art critic, in 1955 he wrote an article, 'American-Type Painting' that championed the Abstract Expressionists. Argued that painting should be true to its two-dimensionality and therefore images should be flat.
- 'Second Generation' New York School included **Michael Goldberg** (1924 – 2007), **Joan Mitchell** (1926 - 1992) and **Philip Guston** (1913 - 1980).
- Tachisme: French equivalent, *tache* = stain. **Jean Fautrier** (1898 – 1964).
- **Kurt Sonderborg** (1923 – 2008), Danish-born, German-raised, discovered Abstraction Expressionism following a visit to New York in 1954.



Drawing
1957
Franz Kline

Night Celebration III
1971
Mark Tobey



Sunset
1964
Jean Fautrier

Screenprint
1959-60
Joan Mitchell



Conceptual Art

1973: Art critic Lucy Lippard published 'Seven Years', a review of the early years of conceptual art, spanning 1966 – 1972.

There is no clear end to Conceptual Art; its influence is ongoing.

William Anastasi (1933 -)
Piero Manzoni (1933 - 1963)
Fred Sandback (1943 - 2003)
Joseph Beuys (1921 – 1986)

Ideas / Style

- **Sol LeWitt** (1928-2007): "In conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art."
- A move away from traditional art materials, exploring different media to express the idea.
- This way of working was difficult to put a price – which was the point. Conceptual artists were also challenging the control of the art market and the perception of artworks as investments only.
- Includes Performance Art and Land Art. Closely linked with Minimalism.

Context

- Many of the preceding isms have challenged what art is (or could be) and its role in society. For example, abstraction broke art away from a depiction of a recognisable reality. Minimalism, a close relative of Conceptual Art, removed the need for the artist to make the work – it could be constructed to their instructions. Why did art have to be a painting or a sculpture? Why couldn't it be a letter or a walk or a gesture? Conceptual art is the logical conclusion to this train of thought – when everything is stripped away, the idea remains.

Related information

- Arte Povera (literally 'poor art'): Italian art movement in the late 1960s. Influenced by **Emilio Vedova** (1919 – 2006) who was an Expressionist working in Italy post-WWII.



Subway Drawing

1967

William Anastasi

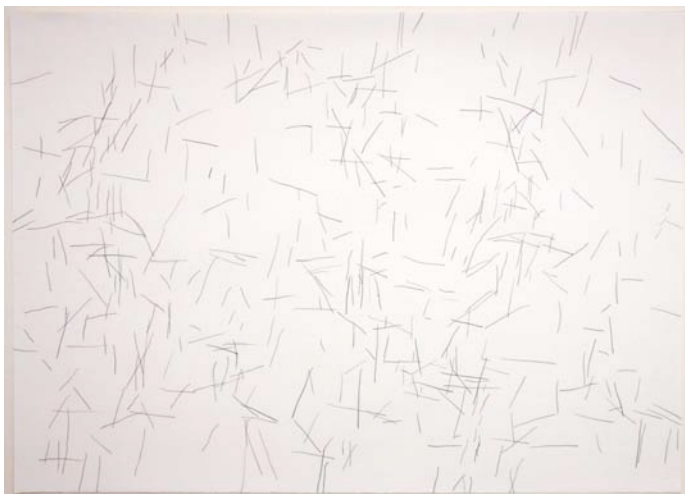
Anastasi sat blindfolded on a subway train with a pencil in each hand and a pad of paper on his lap. The drawing is the product of the motion of the train and his body.

Line 4.90m

December 1959

Piero Manzoni

Manzoni made a series of these works. He drew a line on a long strip of paper, rolled the paper into a tube and then seal it in a cylinder.



Untitled – Werkgruppe Schnee -

Snow

2006

Karoline Bröckel

Bröckel drew the path of snowflakes falling outside her window. She also draws the flight-paths of birds, falling leaves, rain, taking the natural world as inspiration.

Time

Look at the work of William Anastasi, Piero Manzoni and Karoline Bröckel (see Conceptual Art)

- Time plays a key role in the creation of each of their works – how?
(*duration of subway journey, weather dependent, length of line influences length of time required to make it.*)
 - What else could you draw that would be time-dependent? Try it!
- How is drawing slowly a different experience from drawing quickly?
 - Does it feel different?
 - Does the line look different?
 - Experiment with making fast and slow drawings of the same subject.



Untitled, Lines/Grids
2009
Katharina Hinsberg

- At first glance, this looks like a quick drawing, a few red lines scribbled on a grid. Look closer. Each line has been meticulously cut out and collaged onto the page.
 - How has Hinsberg played with the viewer's perception of her work?
 - Is it a drawing or a relief or a collage?
 - How long do you think this 'quick scribble' really took to make?

Look at the four films in the exhibition (three of them are listed below in the 'Movement' section and can be found on YouTube).

- What are the differences between looking at a drawing and watching a film?
 - Think about duration – the time required to see a film beginning to end versus the time given to a drawing.
 - Think about the sequence of images in a film versus one static image of a drawing - How long is each image on the screen? How have the different images been juxtaposed (placed next to each other)?

The more you look, the more you see...

- How long do you spend looking at each drawing in the exhibition? When do you choose that you have 'seen enough' and move onto the next image? What would happen if you slowed down?
 - In pairs, select a different work in the show. In turns, each make five different observations about it. Did you see anything new?

Movement



Spatial Force Construction

1921

Lyubov Popova

- How had Popova injected movement into her composition?
Diagonal lines, zig-zag effect, layering of shapes, lines continuing beyond the edges of the page, pointy corners.
- Does it remind you of anything? Is it completely abstract or could it have been inspired by something Popova had seen?

Look at the work of Umberto Boccioni, Carlo Carra (Futurism) and Edward Wadsworth (Vorticism).

- These artists were obsessed with movement and speed and finding ways of expressing that motion in their paintings and drawings. How have they done this?
- How had the world changed by the 1910s when the fastest way of moving was no longer animal (the horse), but mechanical (the steam engine, motorcar and bicycle)? How did the shapes of these machines influence the shapes in these artists' work?



Diagonal Symphony

1921-24

Viking Eggeling



Ballet Mecanique

1924

Fernand Léger



Filmstudie

1926

Hans Richter

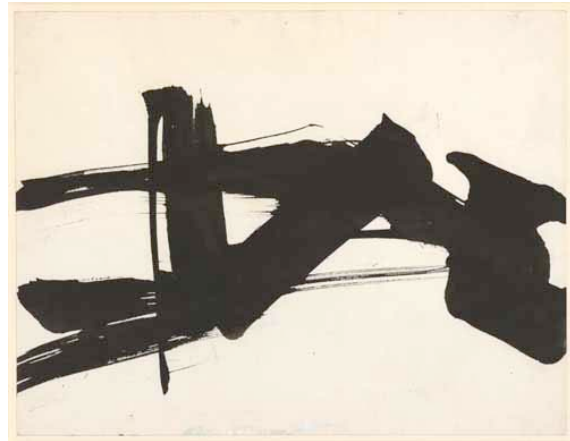
These three films are shown in the exhibition and can be seen on YouTube.

- How are these 'art films' different from cinema films?
- *Do they tell a story? Is there a plot or narrative? Why not? Are they more like moving paintings?*
- Both Léger and Richter were painters – how has this influenced their films?
- Do any of the images in the films remind you of any other drawings in the exhibition? Which ones? Why?
- What is the relationship between the soundtrack and the moving images? How do they capture excitement for technology and machinery?

Gesture



The Skull
1923
Alberto Giacometti



Drawing
1957
Franz Kline

- Compare the drawings of the two artists above. How did each artist have to move his torso, arm, hand, wrist and fingers to create his work?
- How do the artist's gestures influence the energy in the work?



Meander
1982
Julije Knifer

- This simple form has been drawn with graphite. It is a tightly controlled image - the shape has sharp borders and edges. Although the shape is simple, the individual pencil lines that created it are more complex and have merged to create a solid block of colour.
- What is the relationship of the artist's gestures in making this drawing to the final impact of the image?



Building
2009
Susan Hefuna

- Compare this loose drawing of grids with the precise drawings of the Constructivist and Minimalist artists in the exhibition. How do the freer lines of Hefuna's drawing affect the image?
- How does the title influence your understanding of the shapes and how they have been drawn?
- Why do you think the artist has laid one image over the other?

Body



Old Man Counting

1929

Paul Klee

- How has the artist merged the figure with the background?
- What details has the artist omitted (fingernails, eyelashes, eyebrows, lips, etc)?
- Why do you think the artist has drawn the figure in such a simplified and distorted way? (It is *not* because he can't draw!)
- Could this drawing be a portrait? What can we guess about the personality of the sitter?



Untitled

c.1970

Lothar Fischer



Untitled

1972

Franciszka Themerson

- Both Fischer and Themerson have made 'figurative' drawings above - there is a subject matter and we can recognise the shapes of bodies and faces. However, unlike traditional portraits, these drawings are a mish-mash of body parts, overlapping faces and distorted figures.
 - How might these images relate to Abstract Expressionist drawings? Do the lines look similar? Is there a similar feeling of energy?
 - When abstraction was the dominant trend in the art world, how may figurative artists have responded?
 - How do all of the smaller body parts come together to create a whole?

Technology and the Machine Age



Cubist Composition of Figures
c.1912-13
David Bomberg



Tree Study
1913
Piet Mondrian

- Both of these early Modernist drawings have taken inspiration from Cubism, an avant-garde art movement developed by Pablo Picasso and George Braque, who were working in this style between 1907-1914.
 - How have these artists made people and the natural world look like machines?
 - What sort of machines could have inspired these shapes?
 - Why were machines so important to this generation of artists? (*Think about the spread of rail networks, new forms of transport such as bicycles and motorcars, and ambitious projects like the Titanic, which sunk in 1912*).



Big Fight
1949
Kurt Schwitters

- Schwitters thought of machines as metaphors for human activity. Can you think of an example?
 - In a style he dubbed 'Merz' (from *Commerz/Commerce*), he used found objects to construct collages. How does this collage differ from other drawings in the show?
 - How has mass media and popular culture influenced Schwitters?
 - Why do you think Schwitters has combined an old-fashioned frame with a modern news story.
-
- *In this pack, see also the work of the Constructivists and the Minimalists and how technology/machinery has influenced their work.*
 - *The 1920/30s German school of design, Bauhaus, taught that 'form follows function' and was incredibly influential. Students designed chairs and teapots as well as creating paintings and sculpture. The lack of ornament was also a means of keeping production costs down and the product affordable for the masses.*