Modernism in Visual Arts and Music

HUM 102
Cultural Encounters II

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Artists began to emphasise the extreme expressive properties of pictorial form to explore subjective emotions and inner psychological truths while composers of Classical Music turned to radical new ways of expressing melody, harmony and rhythm.
Sigmund Freud (1856-1839)

- Austrian neurologist who is the founder of psychoanalysis.
- *The Interpretation of Dreams* (1900).
- Explorations of the role of sexuality and the subconscious.
Friedrich Nietzsche (1844-1900)

• German philosopher and cultural critic. His writings on truth, morality, aesthetics, cultural theory, nihilism, consciousness, and the meaning of existence have exerted an enormous influence on Western philosophy and intellectual history.

• Metaphor of the “Bridge”: Mankind as a bridge between the animal and the superman/overman.
Emil Nolde (1867-1956), *Self Portrait*, 1947
Modernism in Germany - Expressionism

• Developed in pre-WW1 Years.
• Characterised by simplified shapes, bright colours and gestural marks or brushstrokes.
• The image of reality is distorted in order to make it expressive of the artist’s inner feelings or ideas.
• Concerned with the contemporary psychological situation. Confession of moods of anxiety, frustration and resentment towards the modern world.

*Die Brücke* (The Bridge) – Dresden 1905

*Der Blaue Reiter* (The Blue Rider) – Munich 1911
“We call all young people together and as young people who carry the future in us, we want to wrest freedom for our actions and our lives from the older, comfortably established forces.”

*Die Brücke* manifesto 1906
Street, Ernst Ludwig Kirchner, Dresden 1908
Emil Nolde, *Dance Around the Golden Calf*, 1910
Emil Nolde, *The Missionary*, 1912
The Life of Christ, Emil Nolde, 1911-1912
• Opera in 1 act by Richard Strauss
• Libretto by Strauss, after Oscar Wilde’s *Salomé*’s German translation by Hedwig Lachmann
• Premier in Dresden, 1905
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*Die Brücke* (The Bridge) – Dresden 1905

*Der Blaue Reiter* (The Blue Rider) – Munich 1911
Almanach Der Blaue Reiter, 1912
Franz Marc, *The Blue Horse I*, 1911
Franz Marc, *Sleeping Shepherdess*, 1912
August Macke, *Woman in the Green Jacket*, 1913
Paul Klee, *Raumarchitekturen (Auf Kalt-Warm)*, 1914
Impression III (Konzert), Vasily Kandinsky, 1911
Portrait of a Young Girl, Oskar Kokoschka, 1913
Poster for Kokoschka's one-act play *Murderer, Hope of Women* at the Gartentheater of the *Internationale Kunstschau* (International Art Show) 1909, Vienna
Self-Portrait, Grimacing, Egon Schiele, 1909
The 2nd Viennese School

Arnold Schoenberg (1874-1951)
Alban Berg (1885-1935)
Anton Webern (1883-1945)
• Opera in 3 acts by Alban Berg
• Libretto by Berg, based on the drama *Woyzeck*, by the German playwright Georg Büchner
• Composed between 1914 and 1922 premiered in Berlin in 1925
Self Portrait, Alexander Shevchenko (1883-1948), 1907
Russian Avant-garde Movements 1908-1935

- Neo-primitivism
- Rayonism
- Cubo-futurism
- Suprematism
- Constructivism
Alexander Shevchenko, *Musicians*, 1913
Russian lubok: Barber Cutting off the Beard of an Old Believer, early 18th Century
The Five (The Mighty Handful), Second half of 19th Century

Aleksander Borodin, Mily Balakirev, César Cui, Modest Mussorgsky, Nikolai Rimsky-Korsakov
Alexander Shevchenko A series of costumes for the Opera "Mlada", 1908
Alexander Shevchenko, *Wife’s Portrait*, 1905
Lyre, Vasily Kandinsky, 1907
Mikhail Larionov, *Gypsy Woman In Tiraspol*, 1908
The Rite of Spring (1913)

- Subtitled: “Scenes of Pagan Russia”
- Production: Diaghilev’s *Ballet Russes*
- Premiere: May 29, 1913, at the Théâtre des Champs-Elysées in Paris
- Music: Igor Stravinsky
- Scenario: Igor Stravinsky and Nikolay Roerich
- Choreography: Vaslav Nijinsky
- Costume design: Nicholas Roerich
- Stage design: Nicholas Roerich
Natalia Goncharova’s Stage and Costume Designs for *The Golden Cockerel*, 1914
**Parade (1917)**

- Ballet in one act
- Premiere: 18 May 1917, Théâtre du Châtelet, Paris
- Production: *Les Ballets Russes* of Serge Diaghilev
- Music: Eric Satie
- Scenario: Jean Cocteau
- Choreography: Léonide Massine
- Costume design: Pablo Picasso
- Stage design: Pablo Picasso
- Programme notes: Guillaume Apollinaire
EUROPA DANSE
Directeur Jean-Albert Cartier

PICASSO ET LA DANSE

Parade
Pulcinella
Mercure
Cuadro Flamenco

Avec l'accord de Picasso Administration.

Les rideaux, décors et costumes des quatre ballets sont reconstitués d'après les maquettes originales de la création.
Gelett Burgess, Picasso in his Bateau-Lavoir studio, 1908
Pablo Picasso, Les Demoiselles d’Avignon (The Young Ladies of Avignon), 1907
The Song of the Nightingale (1920)

- Ballet in one act
- Production: Les Ballets Russes of Serge Diaghilev
- Premiere: 2 February 1920, Théâtre national de l’Opéra, Paris
- Music: Igor Stravinsky
- Choreography: Léonide Massine
- Costume design: Henri Matisse
- Stage design: Henri Matisse
- Libretto: After the story by Hans Christian Andersen
Henri Matisse, *The Dance*, 1909
The Song of the Nightingale (1920)
From 1928, when Joseph Stalin inaugurated his First Five-Year Plan, an iron hand fastened on Soviet culture. Centrally administered unions were formed:

- Artists' Union of the USSR (1932)
- Union of Soviet Composers (1933)

In music a direct and popular style was demanded. Avant-garde music and jazz were officially banned in 1932.

**Socialist Realism** from 1934 on: Writers, composers and artists were constrained to take the triumph of the proletariat as their only subject and portray socialism in a positive light.

**Formalism**: The word used in U.S.S.R. for arts resembling Western modernism.
Alexander Deineka, *Collective Farm Worker on a Bicycle*, 1935
‘Thank you Comrade Stalin for our happy life!’, Nikolai Zhukov, 1940
Alexander Shevchenko, *Landscape with Tree*, 1936
Dmitry Shostakovich (1906-1975)

- Russian composer renowned particularly for his 15 symphonies, numerous chamber works, and concerti.
- Many of them written under the pressures of government-imposed standards of Soviet Socialist Realism.
Lady Macbeth of the Mtsensk District (1930–32)

- Opera in 4 acts by Dmitri Shostakovich
- Premiere: 1934

Katerina Ismailova, an unhappily married woman in a provincial town in 1860s Russia takes a lover from among her husband's workmen. She kills her father-in-law, Boris, who gets suspicious. She then connives with her lover, Sergei to kill her abusive husband, Zinovi, so that they can get married. But Zinovi’s corpse is found and the lovers get sent to a Siberian prison camp. When Sergei’s eyes wander to another woman, Katerina drowns herself in a river, taking her rival with her.
JULIAN BARNES
THE NOISE OF TIME
DEGENERATE ART in Nazi Germany
So „sehen“ sie die Welt,
Das waren die „Meisterwerke“
die „Meister“ der von Juden und hysterischen Schwäzmern in den
himmel gerührten Versäumstum!
die mit den Steuergröschen des schaffenden deutschen Volkes
bezahlt wurden !!!

Geschichten über Menschen von
Heiligen, Gerettet die Söhne von
Rößlern, Haarstrümpfe von
Kobolden, Schnee von
Elefanten, Aas von
Hundehirn, Leber von
Rindvieh, Honig von
Bienen, Flachs von
Linden, Wasser von
Dieben, Erde von
Grauen, Himmel von
Grauen, Liebe von
Glauben.
Emil Nolde
The Life of Christ, 1911-1912
Die Sünderin, Emil Nolde, 1926
Emil Nolde, *Evening Landscape North Frisia*, date unknown
Emil Nolde, *Sea with Red Sky*, date unknown