



How to use this book

Art Since 1900 has been designed to make it straightforward for you to follow the development of art through the twentieth century and up to the present day. Here are the features that will help you find your way through the book.

Each entry centers on a key moment in the history of twentieth-century art, indicated by the title at the head of the entry. It might be the creation of a groundbreaking work, the publication of a seminal text, the opening of a crucial exhibition, or another significant event. Where two or more entries appear in any one year, they are identified as 1900a, 1900b, and so on.

Picture references in the text direct you clearly to the illustration under discussion.

Symbols in the margin indicate that other related entries may be of interest. The corresponding cross-references at the foot of the page direct you to the relevant entries. These allow you to follow your own course through the book, to trace, for example, the history of photography or sculpture or the development of abstraction in its different forms.

Boxes throughout provide background information on key personalities, important concepts, and some of the issues surrounding the art of the day. Further elaboration of terms is available in the glossary at the back of the book.

The decade is indicated at the side of each page.

Further reading lists at the end of each entry enable you to continue your study by directing you to some of the key books and articles on the subject, including primary and secondary historical documents and recently published texts. A general bibliography and a list of useful websites at the back of the book provide additional resources for research.

The entry's date and name appears at the foot of each page.

1908

Wilhelm Worringer publishes *Abstraction and Empathy*, which contrasts abstract art with representational art as a withdrawal from the world versus an engagement with it: German Expressionism and English Vorticism elaborate this psychological polarity in distinctive ways.

"I caught a strange thought," the German Expressionist Franz Marc (1880–1916) wrote from the front during World War I (where he would soon be killed), "it had settled on my open hand like a butterfly—the thought that people once before, a long time ago, like alter egos, loved abstractions as we do now. Many an object hidden away in our museums of anthropology looks at us with strangely disturbing eyes. What made them possible, these products of a sheer will to abstraction?" However strange, this thought was not entirely new: Marc echoes French poet Charles Baudelaire on poetic "correspondences," and the notions of an affinity between abstract arts, of the tribal artist as alter ego of the modern artist, and of a primordial will to abstraction are all in keeping with a dissertation written in 1908 by the German art historian Wilhelm Worringer (1881–1965). The connection is not accidental, as another letter from Marc makes clear. In early 1912 he wrote his Russian colleague Wassily Kandinsky (1866–1944), with whom he had founded the association of artists *Der Blaue Reiter* (The Blue Rider) in Munich in 1911: "I am just reading Worringer's *Abstraktion und Einfühlung* [Abstraction and Empathy], a good mind, whom we need very much. Marvelously disciplined thinking, concise and cool, extremely cool."

Worringer was not an unambiguous advocate of the German Expressionists. When they were attacked by a jingoistic antimodernist in 1911, he defended them as harbingers of a new age marked by an embrace of elemental forms, an interest in tribal art, and, above all, a rejection of the "rationalized sight" that he deemed too dominant from the Renaissance through neo-Impressionist painting. Otherwise Worringer left the terms of his affiliation vague; for example, in a 1910 foreword to *Abstraction and Empathy*, he noted only a "paradellism" with "the new goals of expression." However, this paradigm did point to an "inner necessity" in the age, and this metaphysical bent was shared by the *Blaue Reiter* artists, who often wrote of their art in terms of a "spiritual awakening." This was most evident in the *Blaue Reiter Almanach* that Marc and Kandinsky published in 1912 with a cover image of a blue rider by Kandinsky inspired by folk images of Saint George (1). Apart from Expressionist work, this influential collection of essays and illustrations featured tribal art from the Pacific Northwest, Oceania, and Africa, the art of children, Egyptian puppets, Japanese masks and prints, medieval German sculpture and woodcuts, Russian folk art, and Bavarian devotional glass paintings. Kandinsky was especially drawn to the



1 • Wassily Kandinsky, final study for the cover of the *Blaue Reiter Almanach*, 1911. Watercolor, india ink and pencil, 27.6 x 21.9 (10 7/8 x 8 5/8)

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5 • Marcel Duchamp, *Sixteen Miles of String*, at "First Papers of Surrealism," 1942. Vintage silver-gelatin print, 10.4 x 25.4 (7 1/8 x 10)

Peggy Guggenheim (1898–1979)

Peggy Guggenheim was one of the greatest collectors and most passionate supporters of avant-garde art in the twentieth century. When she died, her collection included works by Kandinsky, Klee, Picabia, Braque, Gris, Severini, Balla, van Doesburg, Mondrian, Miró, Ernst, de Chirico, Tanguy, Dalí, Magritte, Pollock, Motherwell, Gorky, and Brauner. She also collected sculpture by Brancusi, Calder, Lipchitz, Laurens, Pevsner, Giacometti, Moore, and Arp. In 1920, she moved from the United States to Paris, where the minor Surrealist painter Laurence Vail (whom she would marry) introduced her to a bohemian world that included Marcel Duchamp, Man Ray, Anais Nin, Max Ernst, and Samuel Beckett.

Her collecting began as a function of the first gallery she opened, in London in 1938 (modestly called Guggenheim Jeune), with Duchamp as her adviser. The opening exhibition was of the drawings of Jean Cocteau, and succeeding exhibitions featured Tanguy, Kandinsky, Arp, and Brancusi. After a year she decided to open a museum of modern art in London and convinced Herbert Read to be the museum's first director. By 1940 she had entered on a campaign to "buy a picture a day," and as the war worsened she worried about where to store her collection. The Louvre in Paris turned the works down as "not worth saving," but finally she found a château near Vichy with barns large enough to house them all. With her collection in storage for the war, Guggenheim went to Marseille, where she contributed money to the effort to arrange passage out of Europe for a group of intellectuals and artists. She eventually left in 1942 in a plane that also carried Ernst and her two children from her abortive marriage to Vail.

In New York, she married Ernst and set to work on her new gallery, "Art of This Century." The gallery arranged the first solo exhibitions of some of the major figures of the developing school of Abstract Expressionism: Pollock in 1943, Baziotes in 1944, Rothko in 1945, and Clyfford Still in 1946. Believing Pollock to be "the greatest painter since Picasso," she arranged a contract to give him \$150 a month. Lee Krasner later said:

"Art of This Century" was of the utmost importance as the first place where the New York School could be seen... Her Gallery was the foundation, it's where it all started to happen.

While Kiesler wanted to do away with frames in order to render Surrealist art somehow immediate, Duchamp worked to elaborate frames excessively into a literal maze, as if to resist the institutional acculturation of this art. This difference has led T. J. Demos to see Surrealism-in-exile as torn between a search for a "compensatory home," as represented by Kiesler, and an acceptance of a profound homelessness, as represented by Duchamp. This seems right; however, circumstances changed again with the end of the war. In 1947 the two friends collaborated on the design of yet another "International Exhibition of Surrealism," now back in Paris. Their installation returned to the model of a deranged narrative used in the 1938 exhibition in Paris: the viewer had to pass through a series of tests in a sequence of spaces before looking at the works on display. Here, then, the trope was neither a compensatory home nor an indefinite homelessness but a rite of return, and the narrative was one of ritual reincorporation. But at this point Surrealism had little left but such rituals, and few new initiatives to go through them. In the postwar period it would dissolve into other movements altogether; it would disappear from the map.

FURTHER READING

Bruce Altshuler, *The Avant-Garde in Exhibition: New Art in the Twentieth Century* (New York: Harry N. Abrams, 1998)

T. J. Demos, "Duchamp's Labyrinth: 'First Papers of Surrealism,'" *October*, no. 97, Summer 2001

Lewis Kachar, *Displaying the Marvelous: Marcel Duchamp, Salvador Dalí, and Surrealist Exhibition Installations* (Cambridge, Mass.: MIT Press, 2001)

Martica Sawin, *Surrealism in Exile: The Beginning of the New York School* (Cambridge, Mass.: MIT Press, 1994)

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