



**Fig. 3-7** Marcel Duchamp, *Nude Descending a Staircase, No. 2*, 1912.

Oil on canvas, 58 × 35 in. Philadelphia Museum of Art: The Louise and Walter Arensberg Collection.

 **View** the Closer Look on *Nude Descending a Staircase* on [myartslab.com](http://myartslab.com)

The public tends to receive innovative artwork with reservation because it usually has little context, historical or otherwise, in which to view it. It is not easy to appreciate, let alone value, what is not understood. When Marcel Duchamp exhibited his *Nude Descending a Staircase* (**Fig. 3-7**) at the Armory Show in New York City in 1913, it was a scandalous success, parodied and ridiculed in the newspapers. Former President Teddy Roosevelt told the papers, to their delight, that the painting reminded him of a Navajo blanket. Others called it “an explosion in a shingle factory,” or “a staircase descending a nude.” The *American Art News* held a contest to find the “nude” in the painting. The winning entry declared, “It isn’t a lady but only a man.”

The Armory Show was most Americans’ first exposure to modern art, and more than 70,000 people saw it during its New York run. By the time it closed, after also traveling to Boston and Chicago, nearly 300,000 people had seen it. If not many understood the *Nude* then, today it is easier for us to see what Duchamp was representing. He had read, we know, a book called *Movement*, published in Paris in 1894, a treatise on human and animal locomotion written by Etienne-Jules Marey, a French physiologist who had long been fascinated with the possibility of breaking down the flow of movement into isolated data that could be analyzed. Marey began to photograph models dressed in black suits with white points and stripes, which allowed him to study, in images created out of a rapid succession of photographs, the flow of their motion. These images, called “chronophotographs,”



**Fig. 3-8** Etienne-Jules Marey, *Man Walking in Black Suit with White Stripe Down Sides*, 1883.

Collection Musée Marey, Beaune, France.

Photograph by Jean-Claude Couval.

**Thinking Thematically:** See **Art, Science, and the Environment** on [myartslab.com](http://myartslab.com)

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**Frau, die Treppe herabgehend**  
**Woman Descending the Staircase**

1965 198 cm x 128 cm Catalogue Raisonné: 92  
Oil on canvas

## Futurism

If abstraction was the hallmark of the new century, certain thematic concerns defined it as well. The world had become, quite literally, a new place. In the summer of 1900, with the opening of the World's Fair, Paris found itself electrified, its nights almost transformed to day. The automobile, a rarity before the new century, dominated the city's streets by 1906. People were flying airplanes. Albert Einstein proposed a new theory of relativity and Niels Bohr a new model for the atom. Many people felt that there could be no tradition, at least not one worth imitating, in the face of so much change.

In February 1909, an Italian poet named Filippo Marinetti published in the French newspaper *Le Figaro* a manifesto announcing a new movement in modern art, **Futurism**. Marinetti called for an art that would



**Fig. 21-6** Giacomo Balla, *Dynamism of a Dog on a Leash* (*Dinamismo di un cane al guinzaglio*), 1912.

Oil on canvas, 35<sup>3</sup>/<sub>8</sub> × 43<sup>1</sup>/<sub>4</sub> in. Albright-Knox Art Gallery, Buffalo, NY. Bequest of A. Conger Goodyear and Gift of George F. Goodyear, 1964.

Albright-Knox Art Gallery/Art Resource, NY. © 2012 Artists Rights Society (ARS), New York/SIAE, Rome.

champion “aggressive action, a feverish insomnia, the racer’s stride . . . the punch and the slap.” He had discovered, he wrote, “a new beauty; the beauty of speed. A racing car whose hood is adorned with great pipes, like serpents of explosive breath . . . is more beautiful than the *Victory of Samothrace*.” He promised to “destroy the museums, libraries, academies” and “sing of the multicolored, polyphonic tides of revolution in the modern capitals.” There were, at the time, no Futurist painters. Marinetti had to leave Paris, go back to Italy, and recruit them. But as they exhibited their show of Futurist painting around Europe from 1912 until the outbreak of World War I in 1914, outraging as many as they pleased, these painters—Umberto

Boccioni, Carlo Carrà, Luigi Russolo, Giacomo Balla, and Gino Severini—embodied the spirit of the machine and of rapid change that seemed to define the century itself. Balla’s *Dynamism of a Dog on a Leash* (**Fig. 21-6**)



**Fig. 21-7** Umberto Boccioni, *Unique Forms of Continuity in Space*, 1913.

Bronze, 43<sup>7</sup>/<sub>8</sub> × 34<sup>7</sup>/<sub>8</sub> × 15<sup>3</sup>/<sub>4</sub> in. Museum of Modern Art, New York, NY, U.S.A. Acquired through the Lillie P. Bliss Bequest (231.1948).

Art Resource, NY.



A LINE MADE BY WALKING

ENGLAND 1967

**Fig. 4-2** Richard Long, *A Line Made by Walking*, 1967.

Photograph and pencil on board, 14<sup>1</sup>/<sub>2</sub> × 12<sup>3</sup>/<sub>4</sub> in. Tate, London, purchased 1976 P07149.

© Tate London 2012



 **View** the  
Closer Look  
on *Starry  
Night* on  
[myartslab.com](https://myartslab.com)

**Fig. 4-14** Vincent van Gogh (1853–1890), *The Starry Night*, 1889.

Oil on canvas, 29 × 36<sup>1</sup>/<sub>4</sub> in. The Museum of Modern Art, New York, NY, U.S.A. Acquired through the Lillie P. Bliss Bequest. (472.1941).

Digital Image © The Museum of Modern Art / Licensed by Scala / Art Resource, New York.

**Thinking Thematically:** See **Art, Gender, and Identity** on [myartslab.com](https://myartslab.com)



**Fig. 5-18** Gustave Caillebotte, *Place de l'Europe on a Rainy Day*, 1876–77.

Oil on canvas,  $83\frac{1}{2} \times 108\frac{3}{4}$  in. The Art Institute of Chicago.

Charles H. and Mary F. S. Worcester Collection, 1964.336.



**Fig. 7-14** Hans Namuth, Jackson Pollock painting *Autumn Rhythm*, 1950.

Gelatin silver print, Center for Creative Photography, Tucson.



## MOMA – Caroline Mishelle

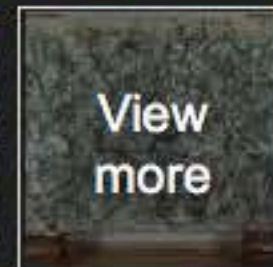
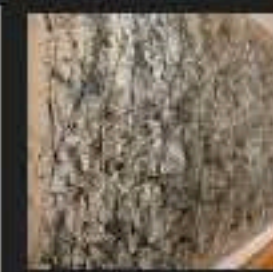
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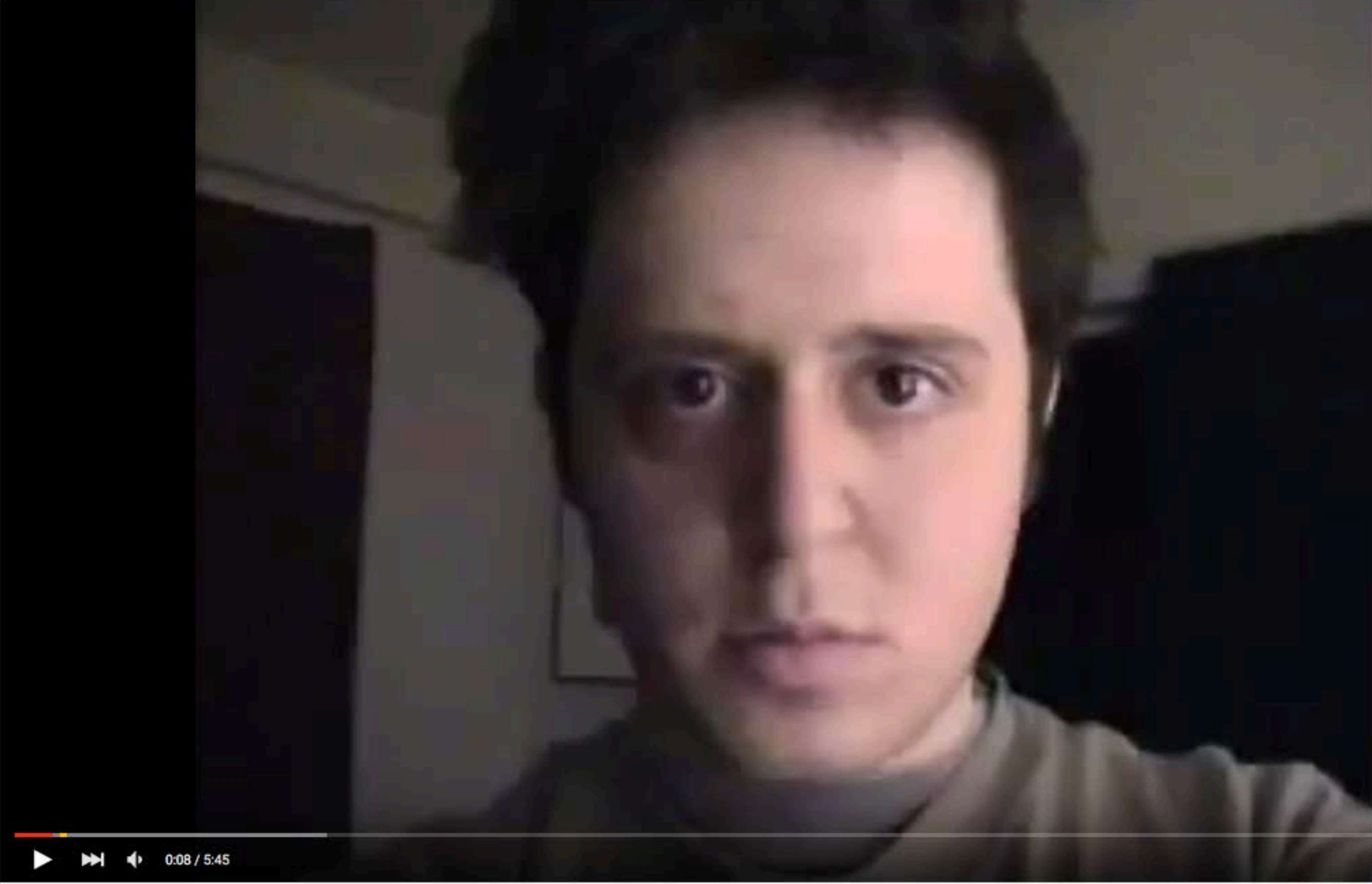
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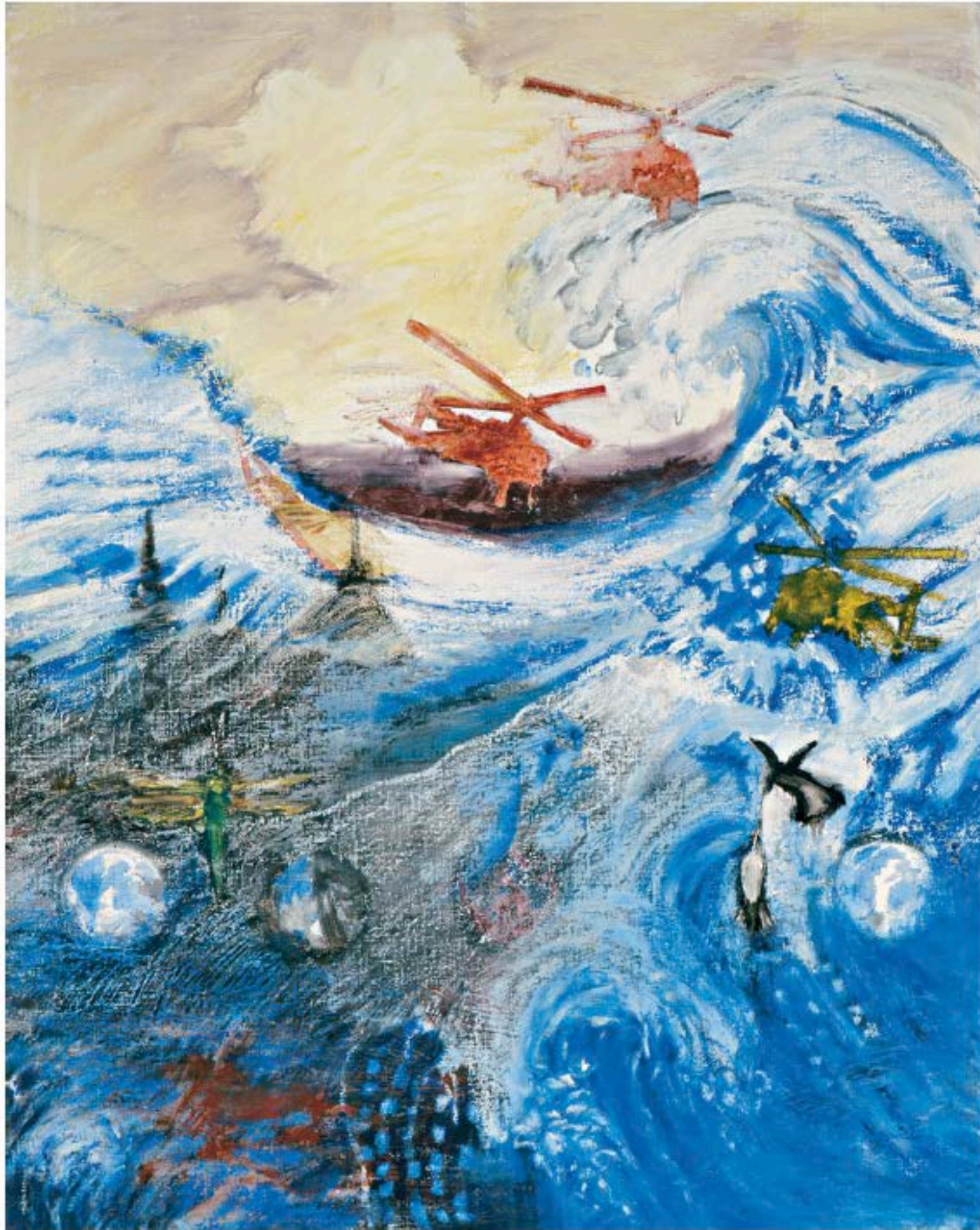
**Fig. 8-21** Hokusai,  
*The Great Wave off  
Kanagawa*, from the  
series *Thirty-Six Views  
of Mount Fuji*, 1823–29.  
Color woodcut,  
10 × 15 in.



**Fig. 9-13** Vija Celmins (b. 1939), *Untitled (Ocean)*, 1970.

Graphite on acrylic ground on paper, 14 <sup>1</sup>/<sub>8</sub> × 18 <sup>7</sup>/<sub>8</sub> in. The Museum of Modern Art, New York, NY, U.S.A. Mrs. Florene M. Schoenborn Fund.

Courtesy of Vija Celmins and McKee Gallery.



**Fig. 9-16** Sandy Brooke, *Fate and Luck: Eclipse*, 2011.

Oilstick on linen, 30 × 24 in.

Courtesy of the artist. © 2011 Sandy Brooke. Photo: Gary Alvis.



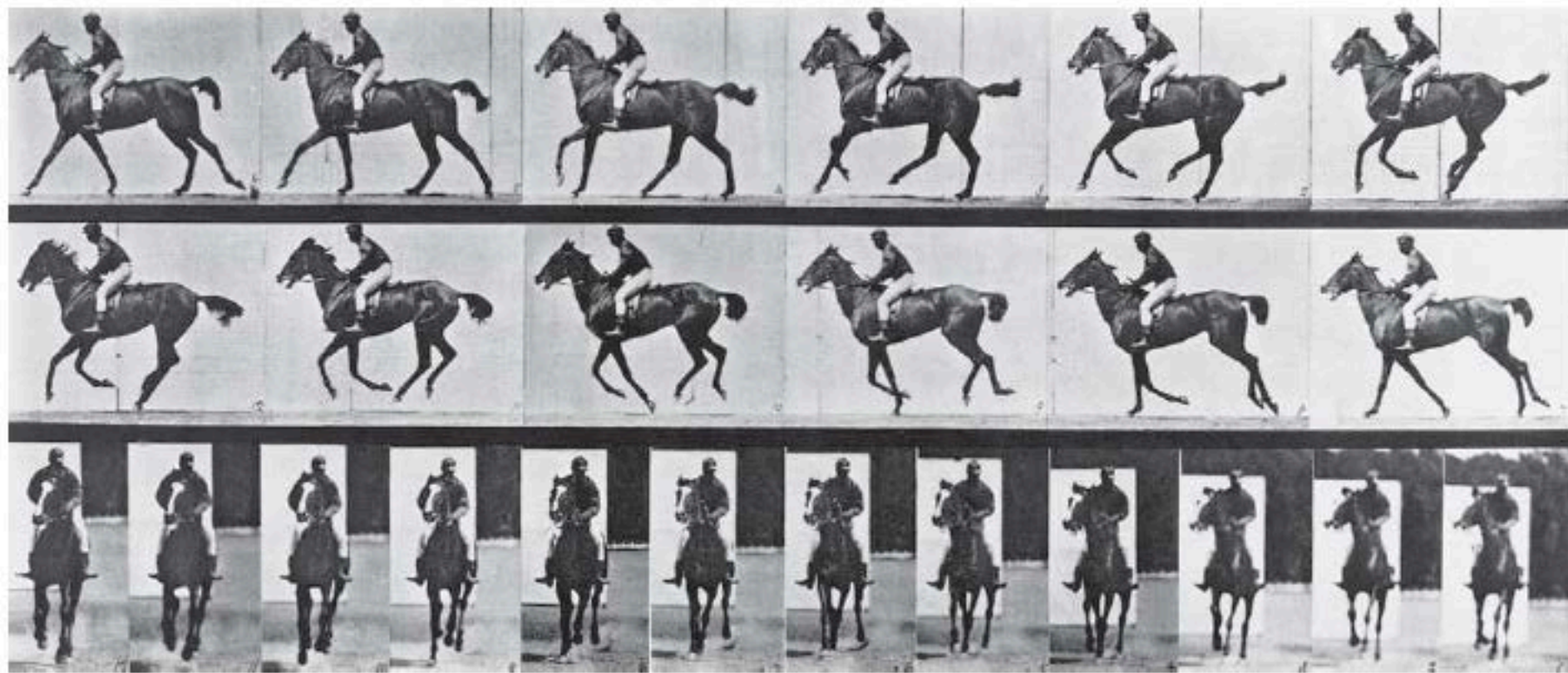
**Fig. 10-15** Cyril E. Power, *The Tube Train*, about 1934.  
Color linocut, completed edition print on very thin off-white Asian paper, 12 <sup>5</sup>/<sub>16</sub> X 12 <sup>11</sup>/<sub>16</sub> in. The Metropolitan Museum of Art, New York. Partial and promised gift of Johanna and Leslie Garfield, 2005 (2005.470.7).



**Fig. 6-4** J. M. W. Turner, *Rain, Steam, and Speed—The Great Western Railway*, 1844.

Oil on canvas, 33<sup>3</sup>/<sub>4</sub> × 48 in. Clore Collection, Tate Gallery, London.





**Fig. 12-1** Eadweard Muybridge, *Annie G, Canterng, Saddled*, December 1887.

Collotype print, sheet: 19 × 24 in., image: 7½ × 16⅛ in. Philadelphia Museum of Art. City of Philadelphia, Trade & Convention Center, Dept. of Commerce, 1962-135-280.

Thinking Thematically: See [Art and the Passage of Time](http://www.mvartslab.com) on [mvartslab.com](http://www.mvartslab.com)



**Fig. 12-44** Jacopo da Pontormo, *The Visitation*, 1528.  
Oil on canvas, 79 1/2 x 61 3/8 in. Pieve di S. Michele,  
Carmignano, Italy.

© Canali Photobank, Capriolo, Italy.



**Fig. 12-45** Bill Viola, *The Greeting*, 1995.

Video/sound installation exhibition, *Buried Secrets*. United States Pavilion, Venice Biennale, 1995 Commissioner, Marilyn Zeitlin. Arizona State University Art Museum, Tempe, Arizona.

© Bill Viola Studio. Photo: Kira Perov.



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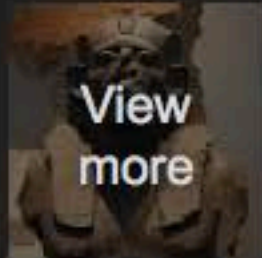
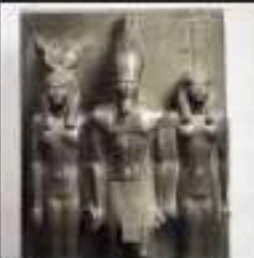
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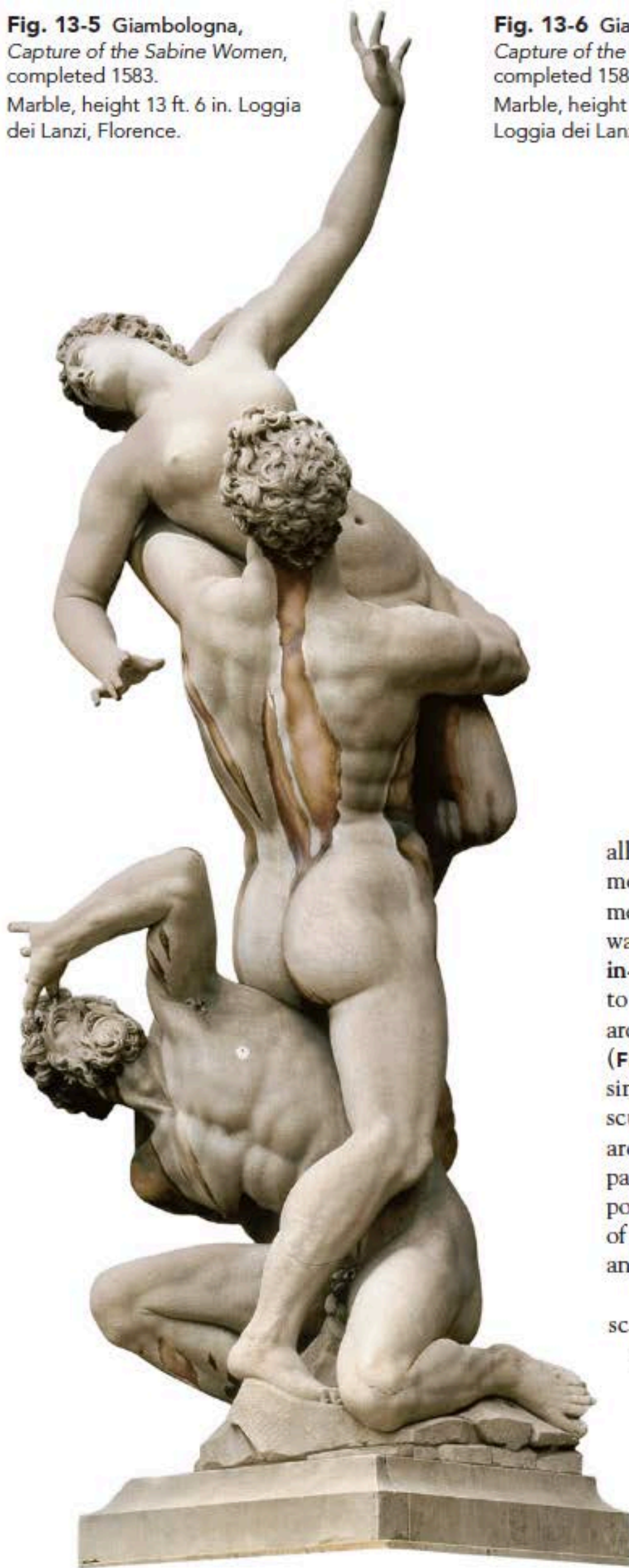




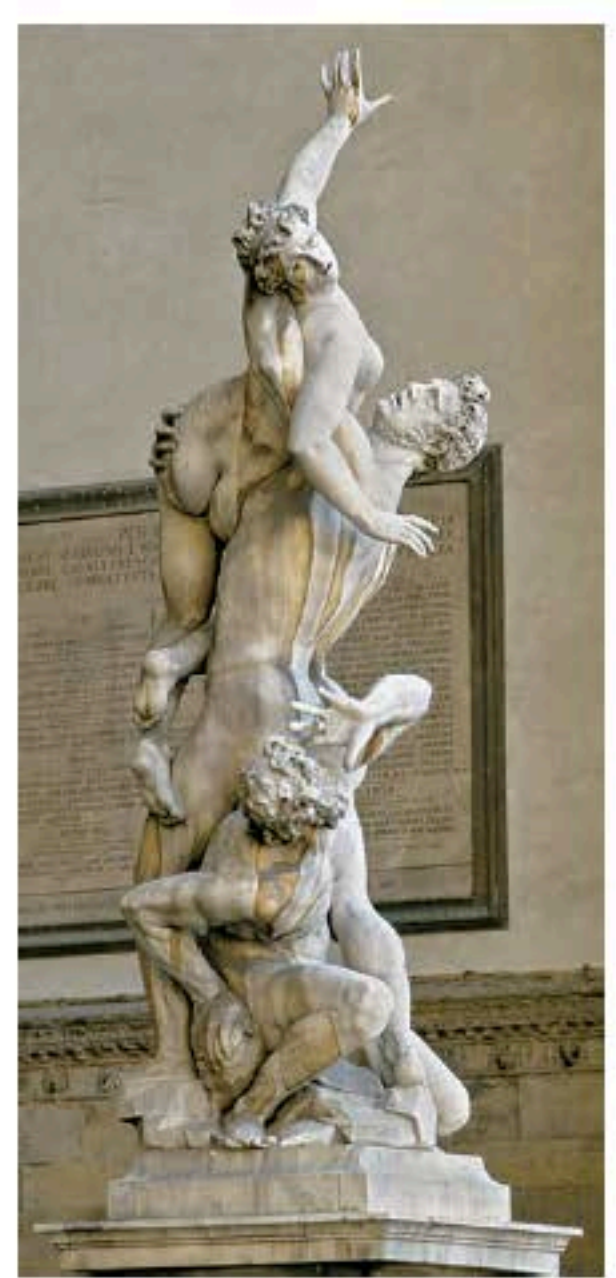
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Ancient Roman *Discus-thrower (discobolus)* From Hadrian's Villa in Tivoli, Lazio, Italy

**Fig. 13-5** Giambologna, *Capture of the Sabine Women*, completed 1583. Marble, height 13 ft. 6 in. Loggia dei Lanzi, Florence.



**Fig. 13-6** Giambologna, *Capture of the Sabine Women*, completed 1583. Marble, height 13 ft. 6 in. Loggia dei Lanzi, Florence.



Perhaps because the human figure has traditionally been one of the chief subjects of sculpture, movement is one of the defining characteristics of the medium. Even in relief sculptures, it is as if the figures want to escape the confines of their base. **Sculpture-in-the-round** literally demands movement. It is meant to be seen from all sides, and the viewer must move around it. Giambologna's *Capture of the Sabine Women* (Figs. 13-5 and 13-6) is impossible to represent in a single photograph. Its figures rise in a spiral, and the sculpture changes dramatically as the viewer walks around it and experiences it from each side. It is in part the horror of the scene that lends the sculpture its power, for as it draws us around it, in order to see more of what is happening, it involves us both physically and emotionally in the scene it depicts.

The viewer is even more engaged in the other sculptural media we will discuss in this chapter—environments. An **environment** is a sculptural space into which you can physically enter either indoors, where it is generally referred to as an **installation**, or out-of-doors, where its most common form is that of the **earthwork**. With these terms in mind—*relief sculpture*, *sculpture-in-the-round*, and *environments*—we can now turn to the specific methods of making sculpture.




**Fig. 20-14** Théodore Géricault, *The Raft of the Medusa*, 1819.  
Oil on canvas, 16 ft. 1 $\frac{1}{4}$  in.  $\times$  23 ft. 6 in. Musée du Louvre, Paris.  
Réunion des Musées Nationaux/Art Resource, NY.

 **View** the Closer Look on *The Raft of the Medusa* on [myartslab.com](https://myartslab.com)



*Breezing Up (A Fair Wind)*, 1873–76, oil on canvas (National Gallery of Art, Washington, D.C.)[19]

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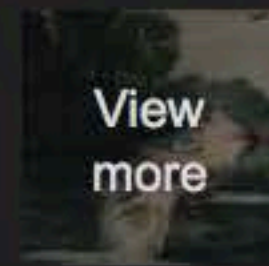
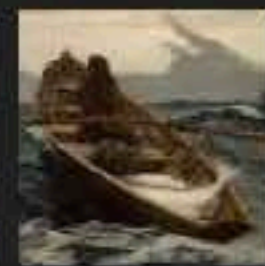
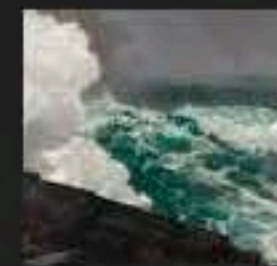
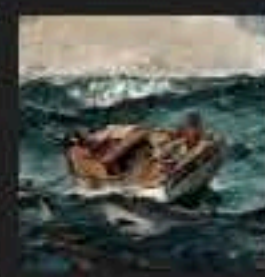
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The Gulf Stream, 1899, oil on canvas, Metropolitan Museum of Art, New York City

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**Fig. 4-16** Vincent van Gogh, *The Sower*, 1888.

Oil on canvas,  $25\frac{1}{4} \times 31\frac{3}{4}$  in. Signed, lower left: Vincent.  
Collection Kröller-Müller Museum, Otterlo, The Netherlands.



**Fig. 20-21** Rosa Bonheur, *Plowing in the Nivernais*, 1849.

Oil on canvas,  
5 ft. 9 in. × 8 ft. 8 in.

Musée d'Orsay, Paris.

Gerard Blot/Reunion des  
Musées Nationaux. Art Resource,  
NY.



Click on image to examine detail

Thomas Hart Benton,  
American, 1889–1975  
**Cradling Wheat**, 1938  
tempera and oil on board  
31 ¼ x 39 ¼ inches  
Museum Purchase 8:1939

Thomas Hart Benton was one of a group of American artists working during the 1930s who portrayed ordinary people in everyday settings. In this painting, Benton presents three men and a young boy harvesting grain. The angular figures laboring on the land possess a vibrant energy that is echoed by the rhythmic movement of the rolling countryside behind them. The close relationship between the workers and their environment is shown in the way the rise and bend of the figures mimic the curves in the landscape. The hazy blue of the sky and the



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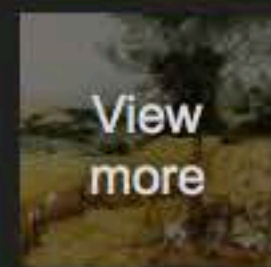
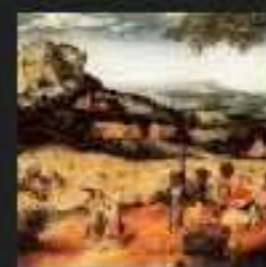
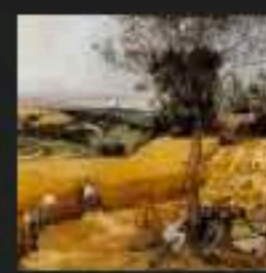
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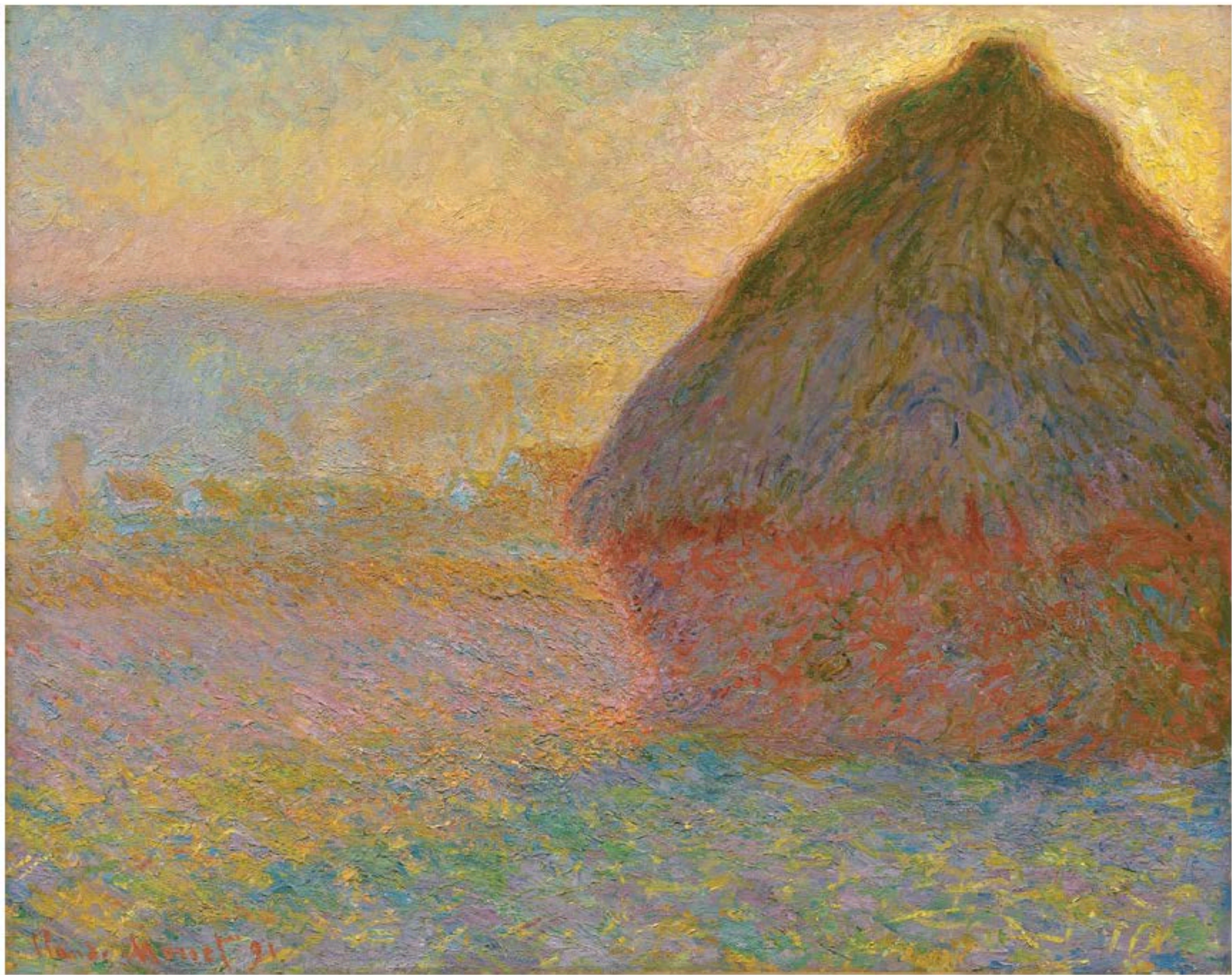
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**Fig. 6-41** Claude Monet, *Grainstack (Sunset)*, 1891.

Oil on canvas, 28<sup>7</sup>/<sub>8</sub> × 36<sup>1</sup>/<sub>2</sub> in. Museum of Fine Arts, Boston. Juliana Cheney Edwards Collection, 25.112.

Photo © 2012 Museum of Fine Arts, Boston.



## Haystack, Morning Snow Effect - Monet, Osc...

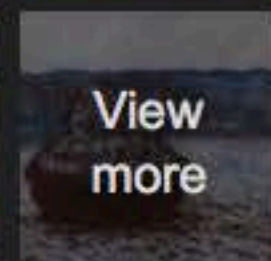
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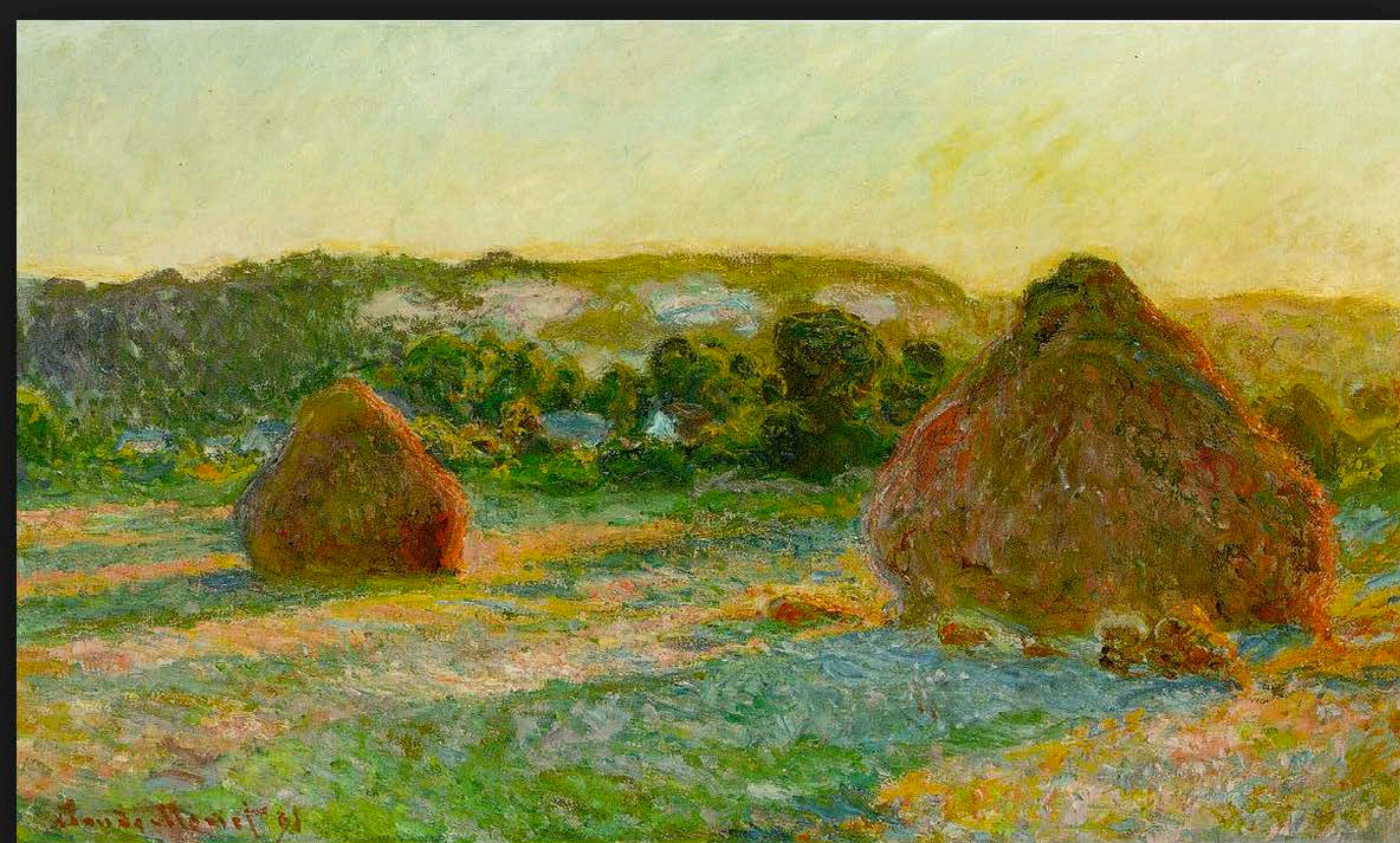
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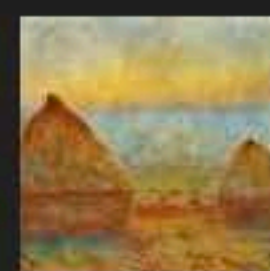
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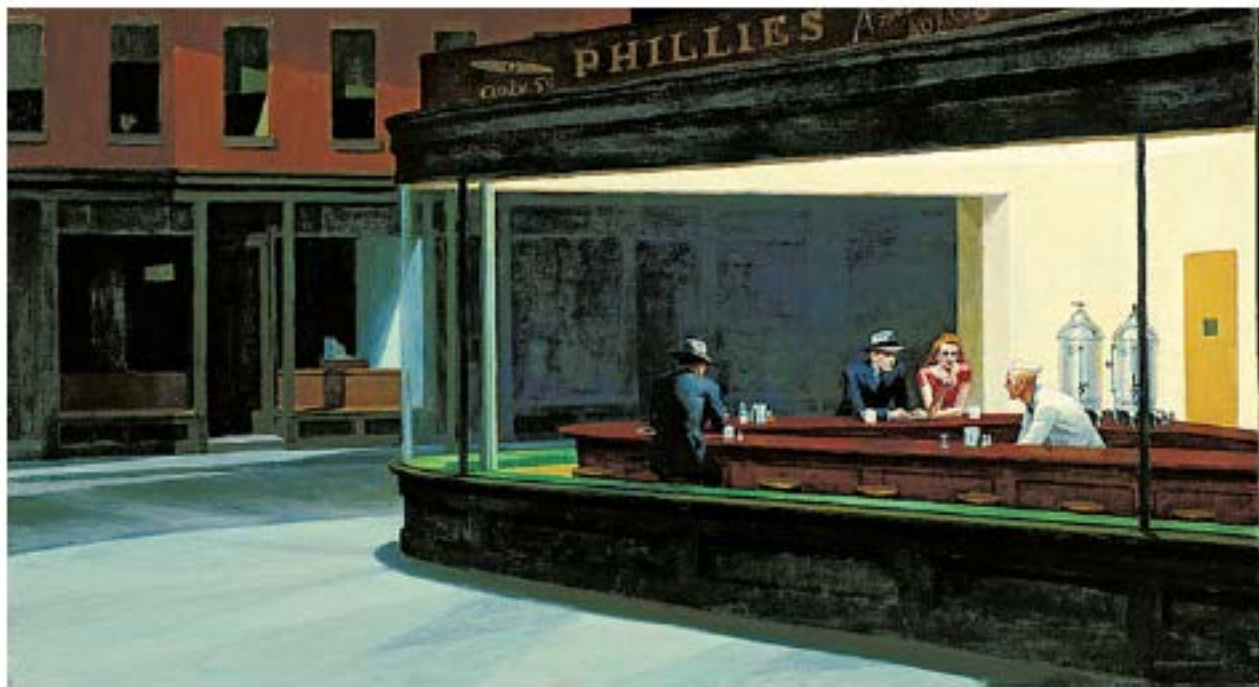




**Fig. 20-25** Pierre-Auguste Renoir, *La Moulin de la Galette*, 1876.

Oil on canvas, 51½ × 69 in. Musée d'Orsay, Paris.

Bridgeman-Giraudon/Art Resource, NY.





**Fig. 21-32** Cindy Sherman,  
*Untitled #96*, 1981.

Color photograph, 24 × 48 in.  
Courtesy of the artist and Metro Pictures,  
New York.

**Thinking Thematically:** See  
**Art, Gender, and Identity** on  
[myartslab.com](http://myartslab.com)



**Fig. 20-15** Caspar David Friedrich, *Monk by the Sea*, 1809–10. Oil on canvas, 42½ × 67 in. Schloss Charlottenburg, Berlin.

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## DAVID HOCKNEY: PAINTINGS

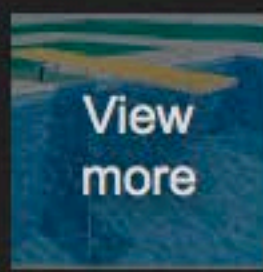
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A Bigger Splash, 1967 acrylic on canvas, 96x96 in.

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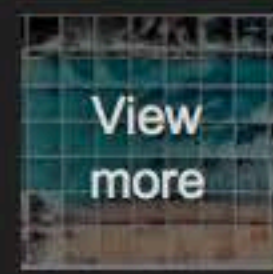
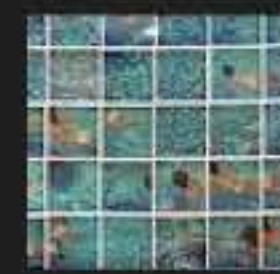
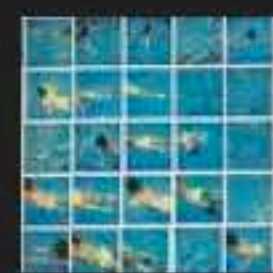
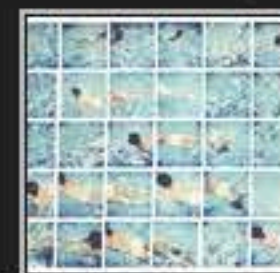
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Gregory in the Swimming Pool (Los Angeles, 1982)

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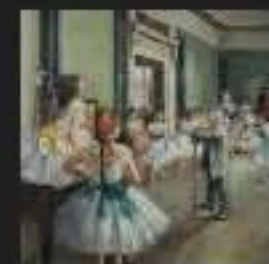
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Edgar Degas "Mary Cassatt," c. 1879-1884 National Portrait Gallery, Smithsonian Institution. Gift of Morris and Gwendolyn Cafritz Foundation and the Regents' Major Acquisitions Fund, Smithsonian Institution National Portrait Gallery, Smithsonian Instituti

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# Dance (Matisse)

From Wikipedia, the free encyclopedia

*For the mural by Matisse, see [The Dance II](#).*

***The Dance***<sup>[*clarification needed*]</sup> (*La Danse*) refers to either of two related paintings made by [Henri Matisse](#) between 1909 and 1910. The first, preliminary version is Matisse's study for the second version. The composition or arrangement of dancing figures is reminiscent of [Blake](#)'s watercolour "Oberon, Titania and Puck with fairies dancing" from 1786.<sup>[1]</sup>

## Contents [hide]

- [Dance \(I\)](#)
- [Dance](#)
- [Notes and references](#)
- [External links](#)

## *Dance (I)* [edit]

In March 1909, Matisse painted a preliminary version of this work, known as *Dance (I)*.<sup>[2]</sup> It was a compositional study and uses paler colors and less detail.<sup>[3]</sup> The painting was highly regarded by the artist who once called it "the overpowering climax of luminosity"; it is also featured in the background of Matisse's *La Danse with Nasturtiums* (1912).

### *Dance (I)*



<b>Artist</b>	<a href="#">Henri Matisse</a>
<b>Year</b>	1909
<b>Type</b>	<a href="#">Oil on canvas</a>
<b>Dimensions</b>	259.7 cm × 390.1 cm (102.2 in × 153.6 in)
<b>Location</b>	<a href="#">Museum of Modern Art, New York City</a>



LA, New Orleans-based Artist Heather Hansen - "Emptying Gestures is an experiment in kinetic drawing. In this series, I am searching for ways to download my movement directly onto paper, emptying gestures from one form to another and creating something new in the process."

👍 9



**Norma Heller**  
CREATING ART

This image shows the photomontage of Pearblossom Highway, this composition again is done in the style of cubism because you can see the dimensions of the photo well, it gives you a sense of it being 3D, I like the way that he's used different colours in the sky which he has probably taken at different times of the day.



*Pearblossom Highway*

[david-hockney-6-728.jpg?cb=129403...](#)

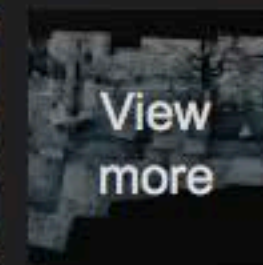
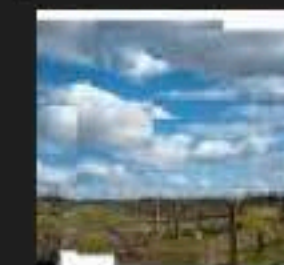
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