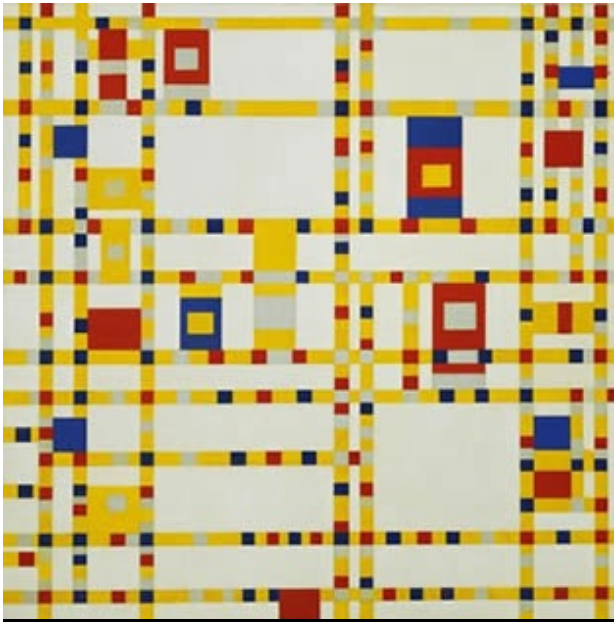


Modernism and Post-Modernism



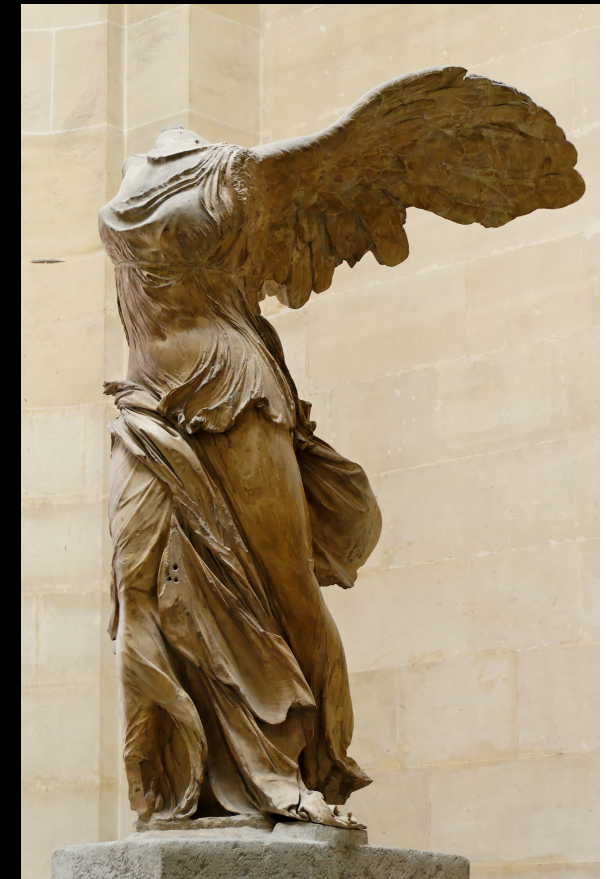
5. FUTURIST UTOPIAS: FROM SUPREMATISM TO DE STIJL



FUTURISM

A roaring automobile that seems to be run on shrapnel is more beautiful than the *Victory of Samothrace*

Filippo Marinetti: *First Futurist Manifesto* (1909)



FUTURISM

Giacomo Balla (1871-1958)

Umberto Boccioni (1882-1916)

Carlo Carra (1881-1966)

Luigi Russolo (1885-1947)

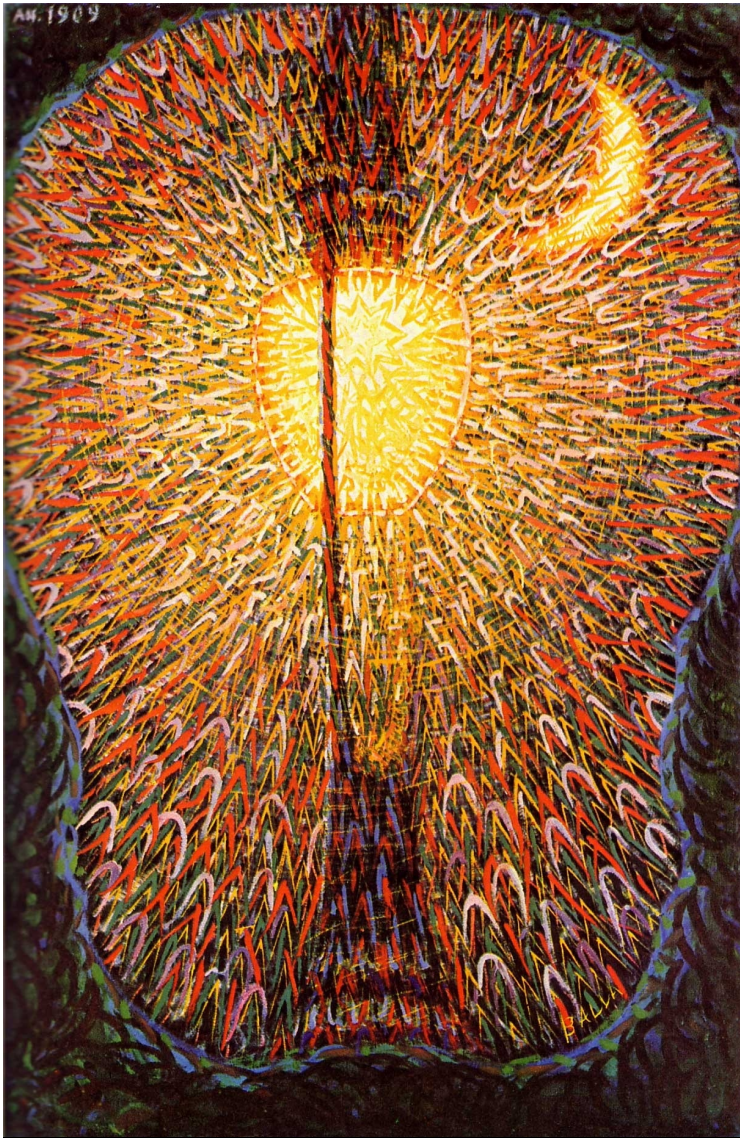
Gino Severini (1883-1966)

FUTURISM

Futurist Manifesto (first) (20th February, 1909)

Manifesto of Futurist Painters (11th February, 1910)

Futurist Painting: Technical Manifesto (11th April, 1910):
“the Primitives of a new and completely transformed sensibility”



Giacomo Balla:
The Streetlight (1909)



Giacomo Balla:
Abstract Speed, the Car has Passed (1913)

It is from Italy that we now establish
Futurism with this manifesto of
overwhelming and burning violence,
because we want to free this country
from its fetid gangrene of professors,
archaeologists, antiquarians and
rhetoricians.

Filippo Marinetti:

First Futurist Manifesto (1909)

Turn aside the canals to flood the museums! ... Take up your pickaxes, your axes and hammers and wreck, wreck the venerable cities, pitilessly!

Filippo Marinetti: *First Futurist Manifesto* (1909)

Umberto Boccioni: *The City Rises* (1910)





Luigi Russolo:
The Revolt (1911)



Carlo Carrà:
The Red Rider (1913)

Consider the **movement** of an object in space. My perception of the motion will vary from the point of view, moving or stationary, from which I observe it ... when I speak of an absolute movement, I am attributing to the moving object an **inner life** and, so to speak, **states of mind**.

Henri Bergson: *Introduction to Metaphysics* (1903)



Umberto Boccioni:

States of Mind: The Farewells (1911)

Lower left:

States of Mind: Those who Go (1911)

Below: States of Mind : Those who Stay (1911)



Giacomo Balla:
Rhythm of a Violinist (1912)

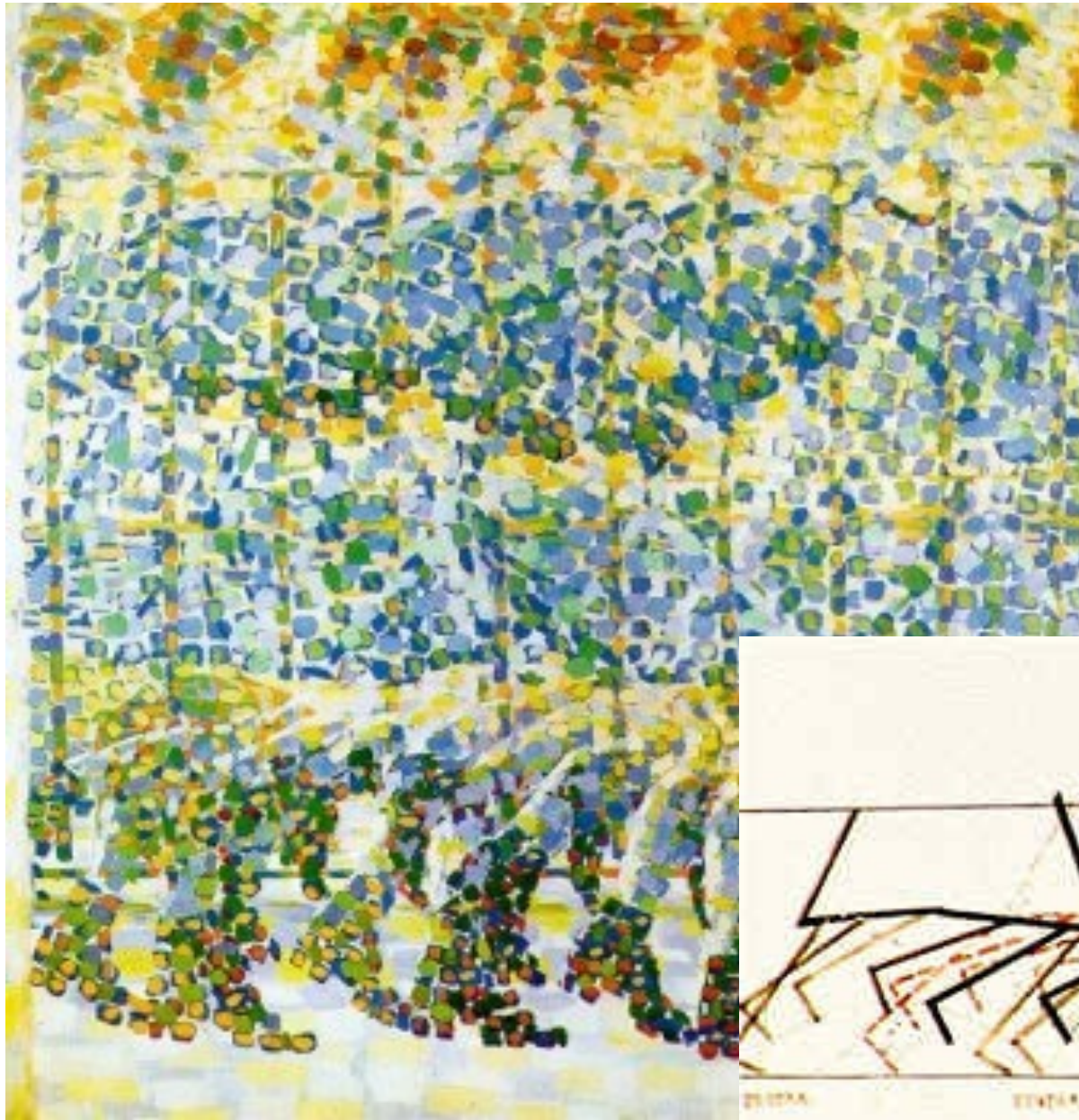


Giacomo Balla:
Dog on a Leash (1912)

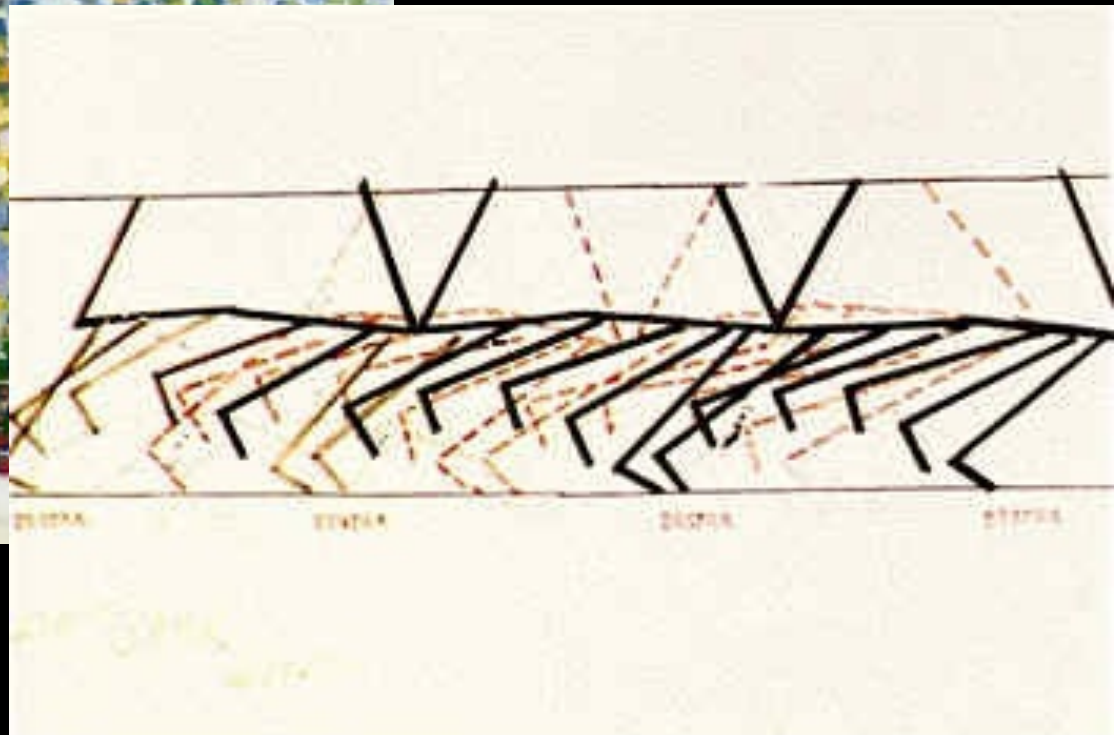


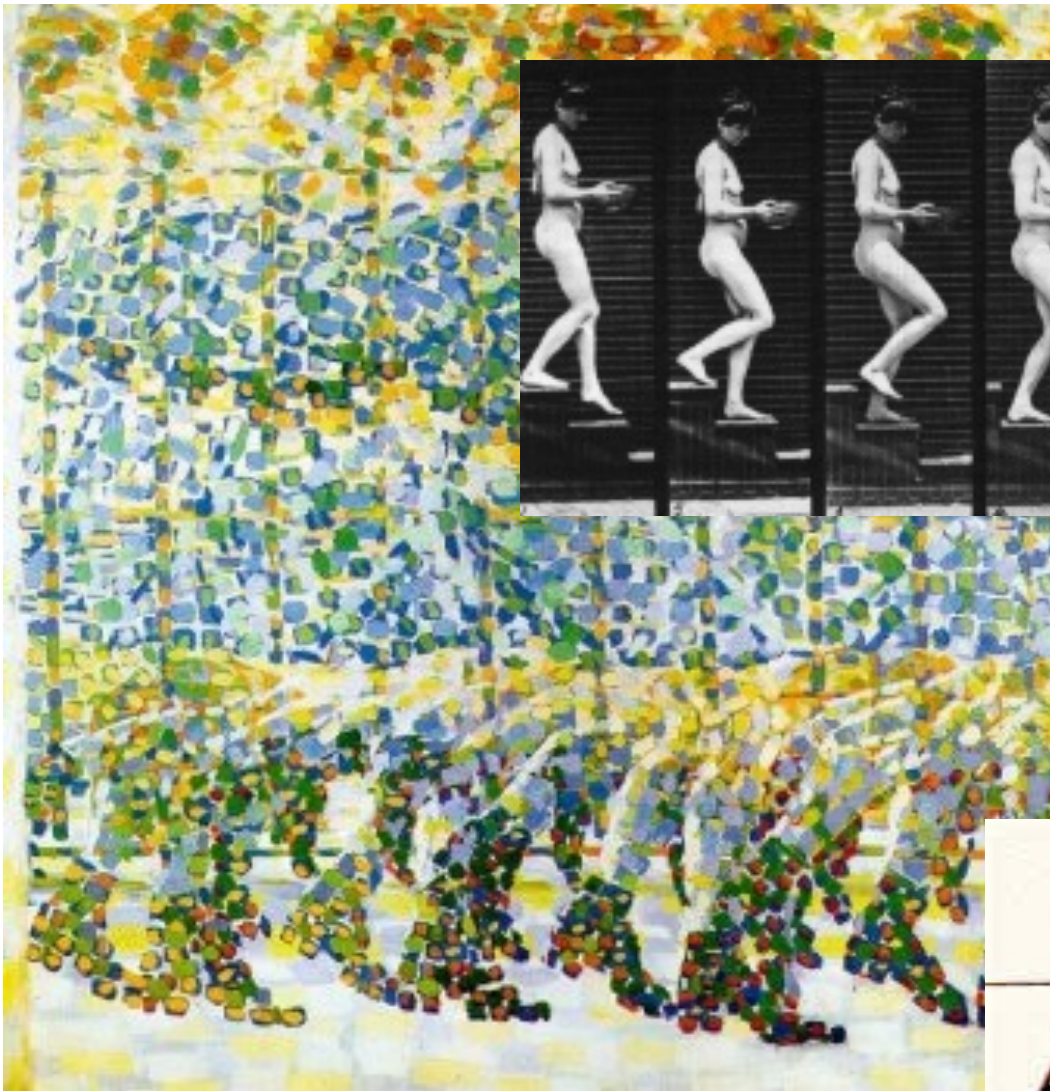


Giacomo Balla:
Girl Running along a Balcony (1912)

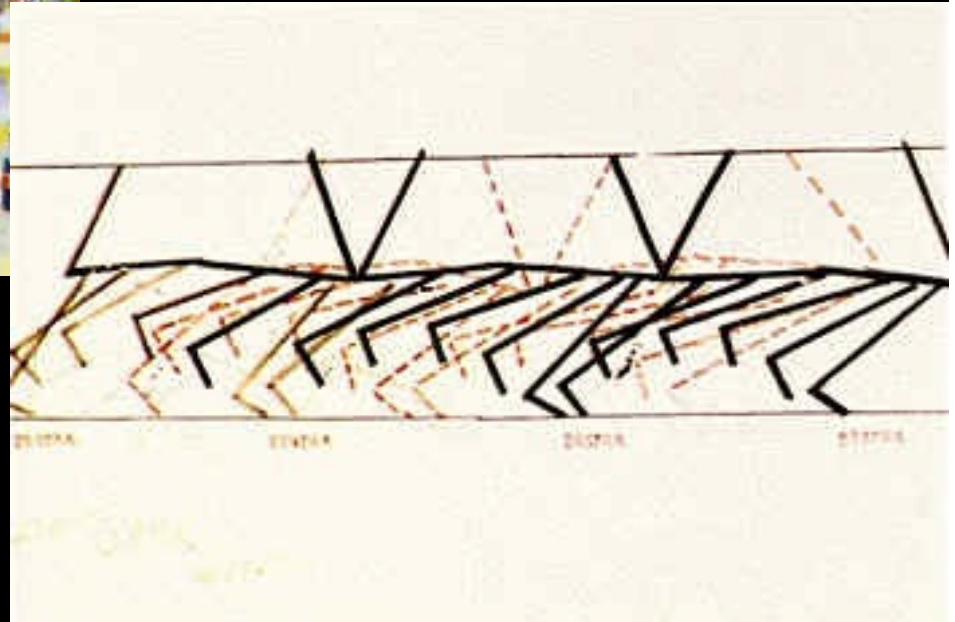


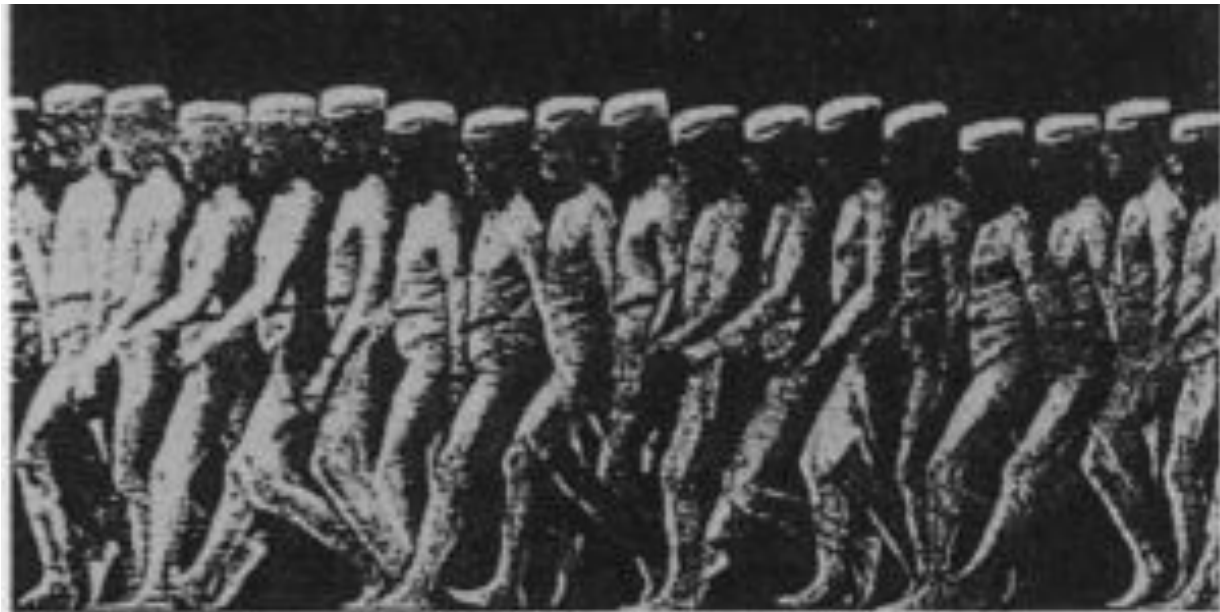
Giacomo Balla:
Girl Running along a Balcony (1912)



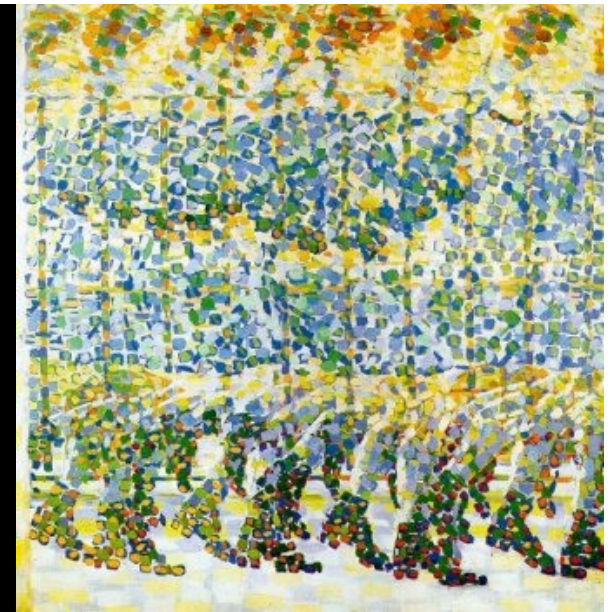


Edward Muybridge:
photographic study of movement

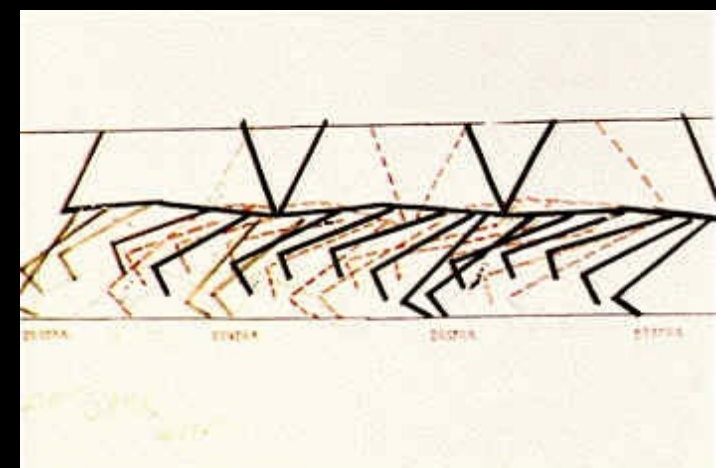
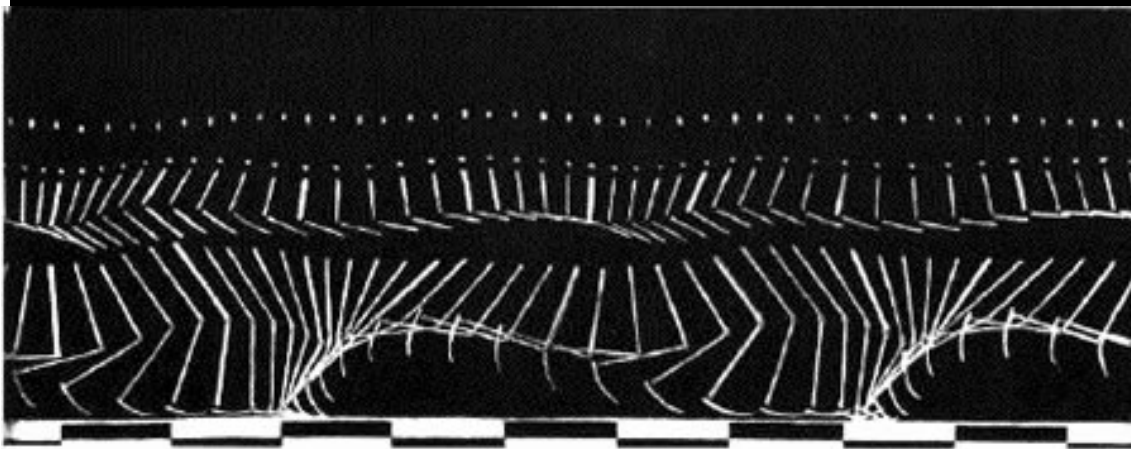




Étienne-Jules Marey –
chronophotography (1880s)



Giacomo Balla:
Girl Running on a Balcony (1912)



The gesture which we would reproduce on canvas shall no longer be a *fixed movement* in universal dynamism. It shall simply be the *dynamic sensation* itself.

Filippo Marinetti: *First Futurist Manifesto* (1909)

Luigi Russolo:
Dynamism of a Car (1912-13)



Giacomo Balla:
Abstract Speed, the Car has Passed (1913)



Giacomo Balla

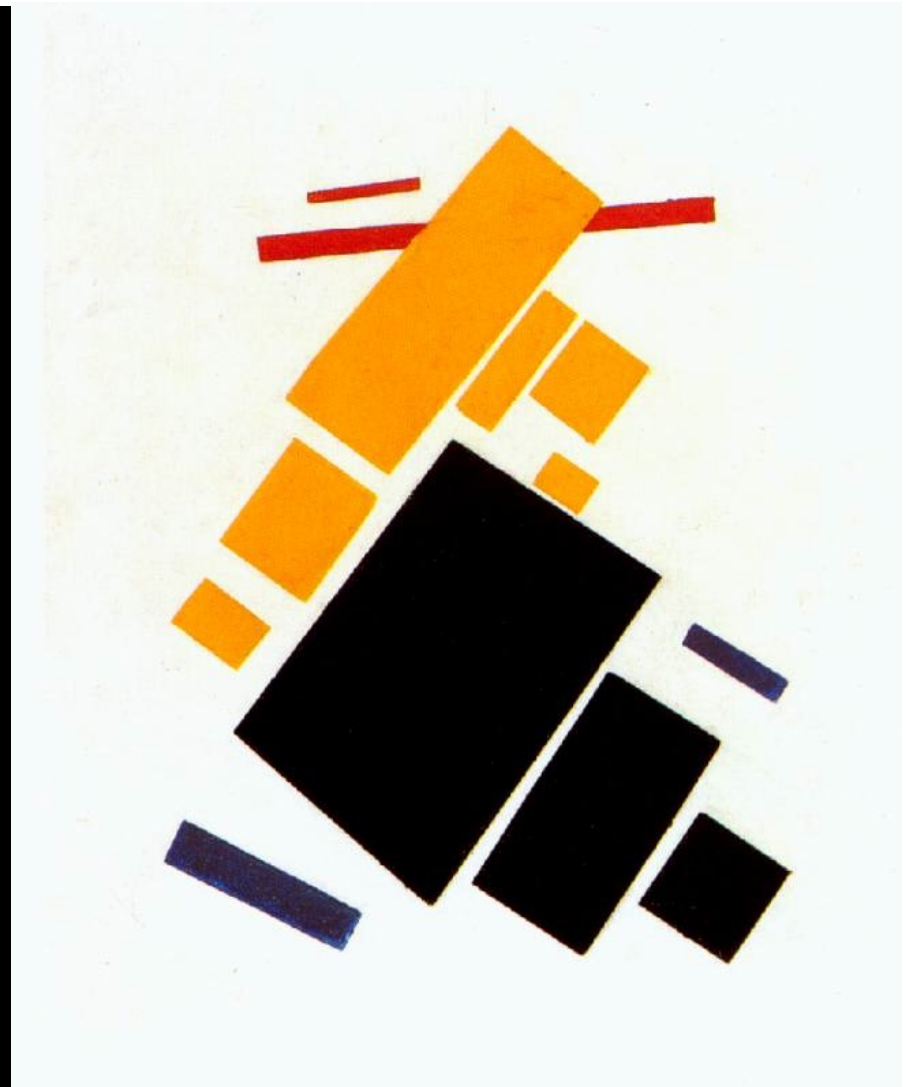
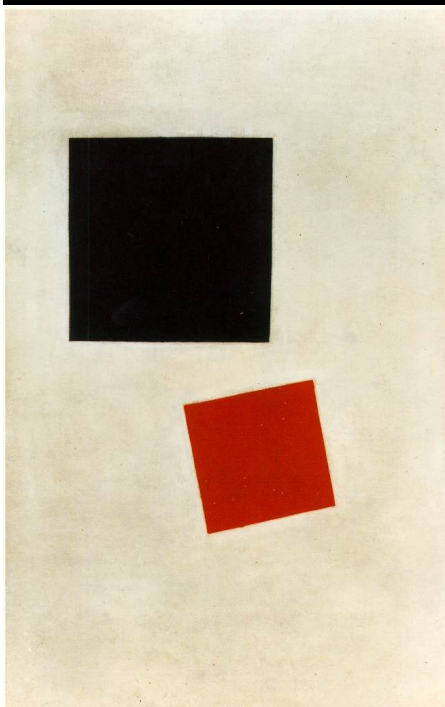
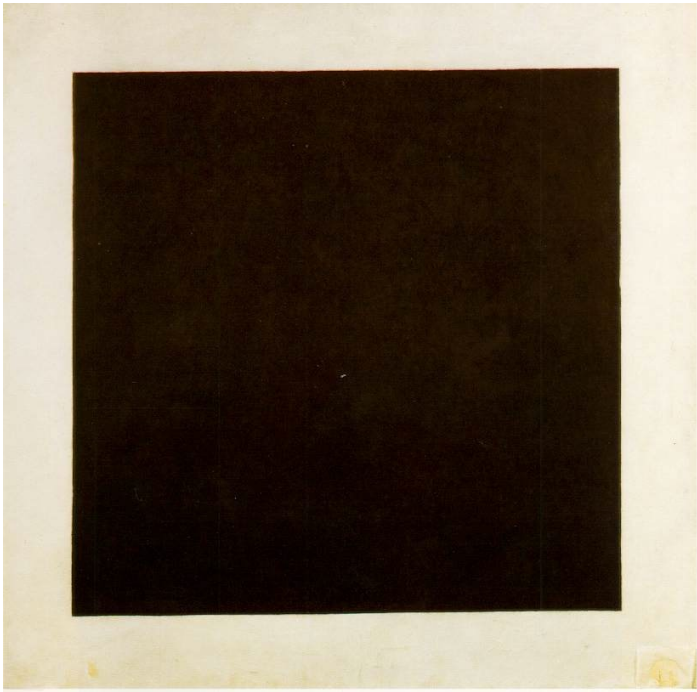
Futurist Manifesto of Sculpture (1912)

Open the figure like a
window and enclose
within itself the
environment in which
it lives.

Umberto Boccioni:
Unique Forms of Continuity in Space
(1913)

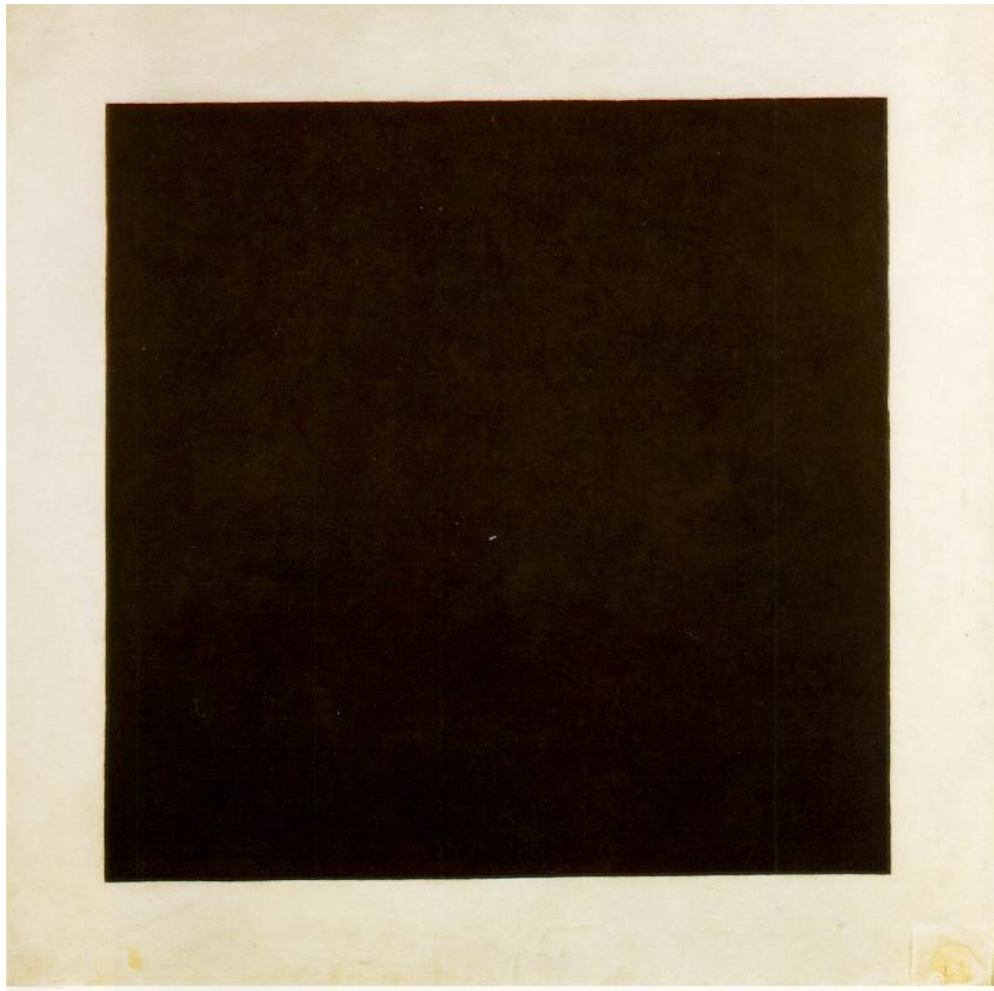
Open the figure like a
window and enclose
within itself the
environment in which
it lives.





Kasimir Malevich:
Black Square on White Ground (1914-15)
Black Square and Red Square
Airplane Flying (1914)

SUPREMATISM



Only with the disappearance of a habit of mind which sees in pictures little corners of nature, Madonnas and shameless Venuses, shall we witness a work of pure, living art.

The artist can be a creator only when the forms in his picture have nothing in common with nature.

Kasimir Malevich:
From Cubism and Futurism to
Suprematism: The New Realism in
Painting (1915)

Kasimir Malevich:
Suprematist Composition (1916)



Kasimir Malevich:
Suprematist Composition,
White on White (1918)



CONSTRUCTIVISM

Vladimir Tatlin:
Monument to the
Third International (1919)



CONSTRUCTIVISM

Artists:

Vladimir Tatlin

Naum Gabo

Anton Pevsner

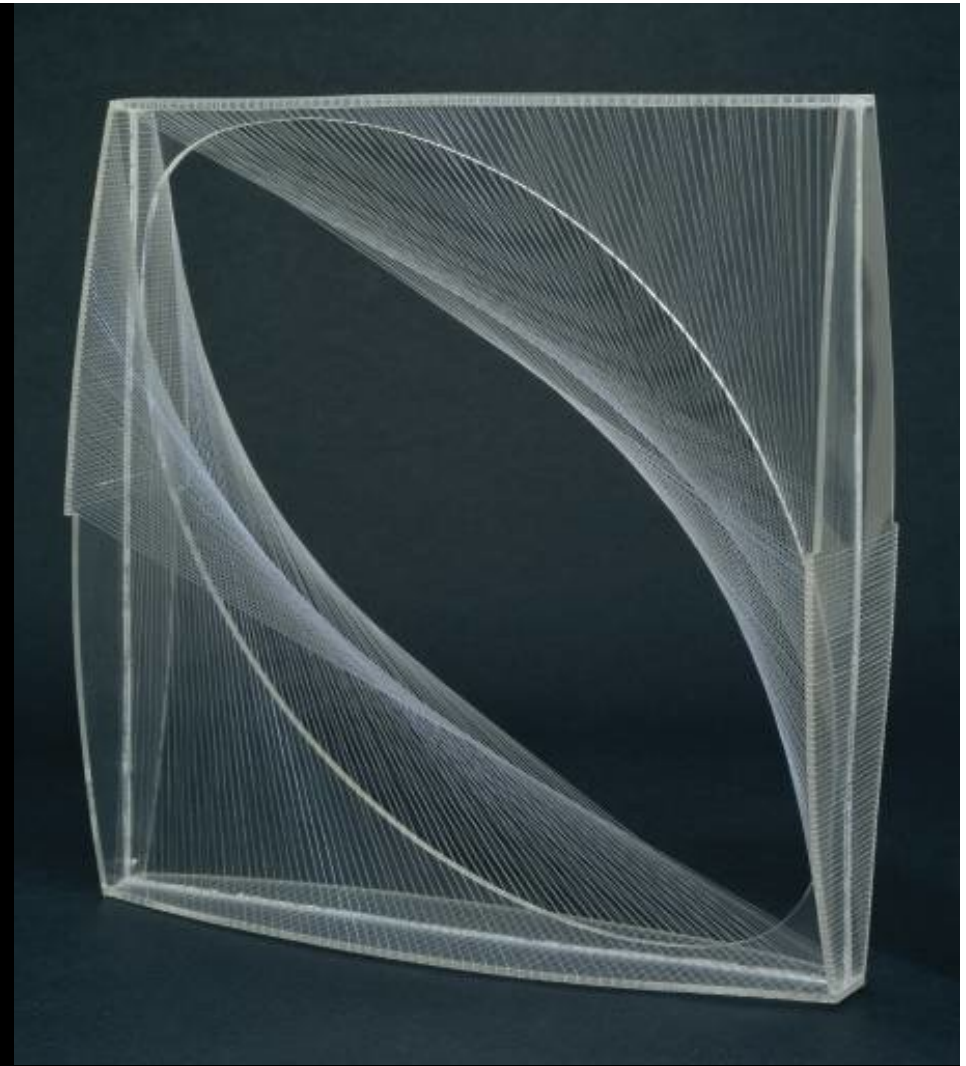
Alexander Rodchenko

Varvara Stepanova





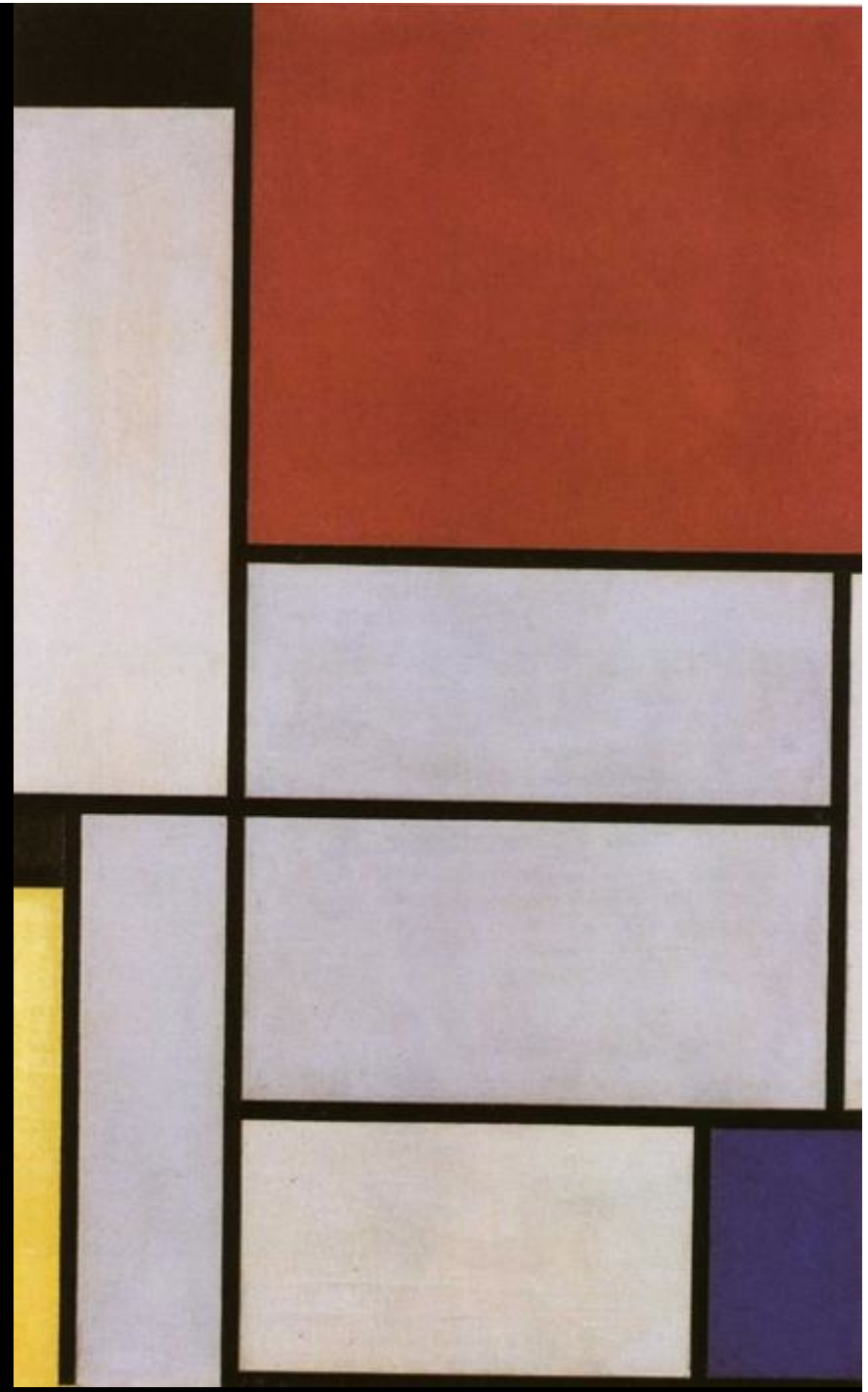
Naum Gabo:
Constructed Head (1915)



Linear Construction No.1 (1942-3)

DE STIJL

Piet Mondrian: Tableau I (1921)





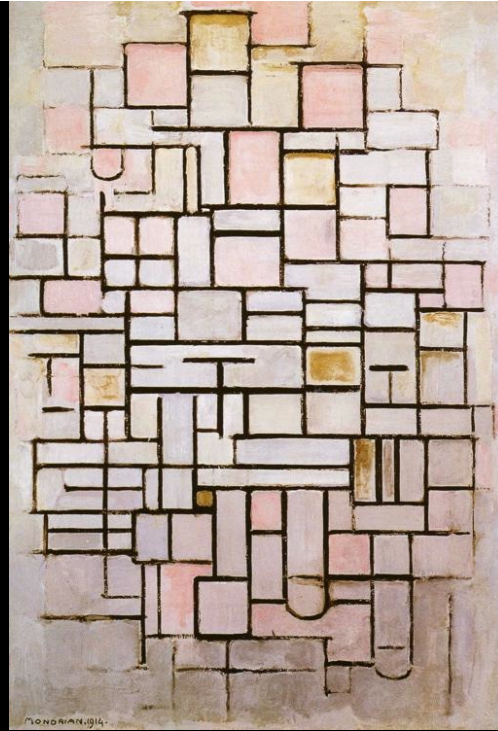
Piet Mondrian:
Landscape with a Ditch (c.1895)

Piet Mondrian: The Grey Tree (1912)



Piet Mondrian: Apple Tree in Flower (1912)





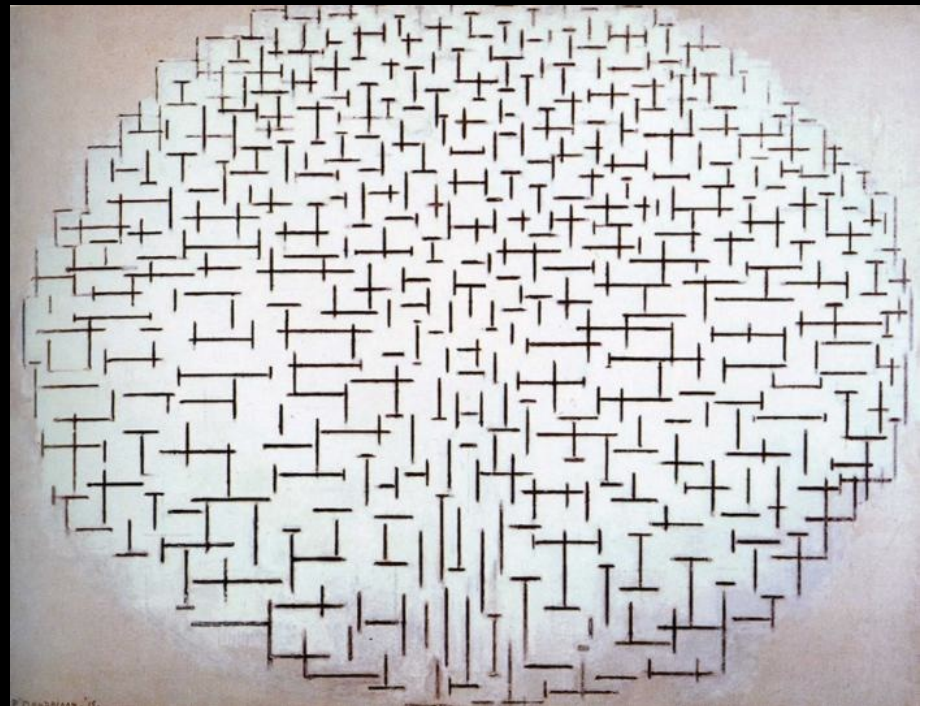
Piet Mondrian:

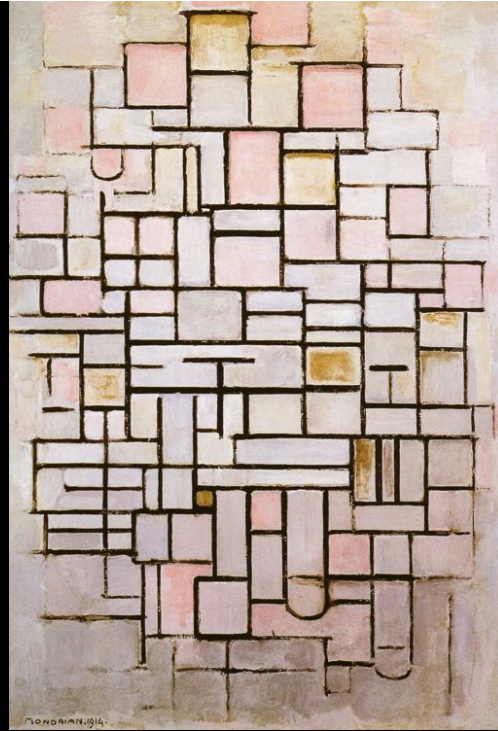
Left: Composition Trees II (1912)

Right: Composition no.6 (1914)

Piet Mondrian:

Composition No.10 (Pier and Ocean) (1915)

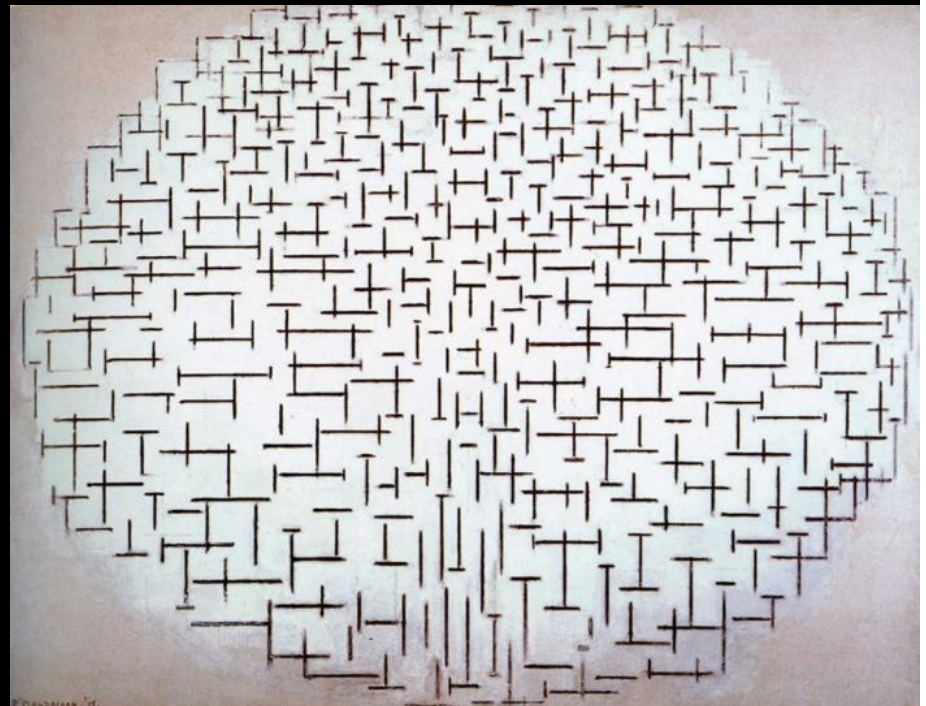




Piet Mondrian:

Left: Composition Trees II (1912)

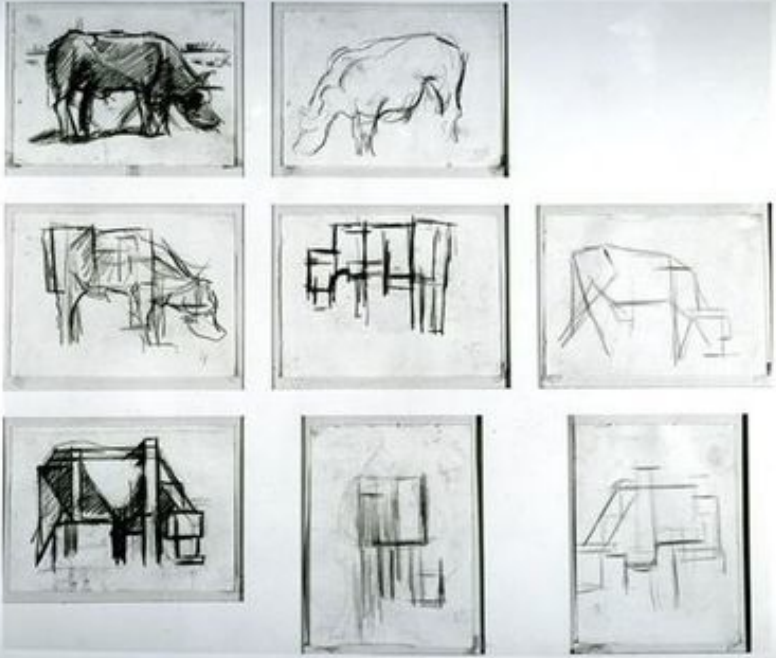
Right: Composition no.6 (1914)

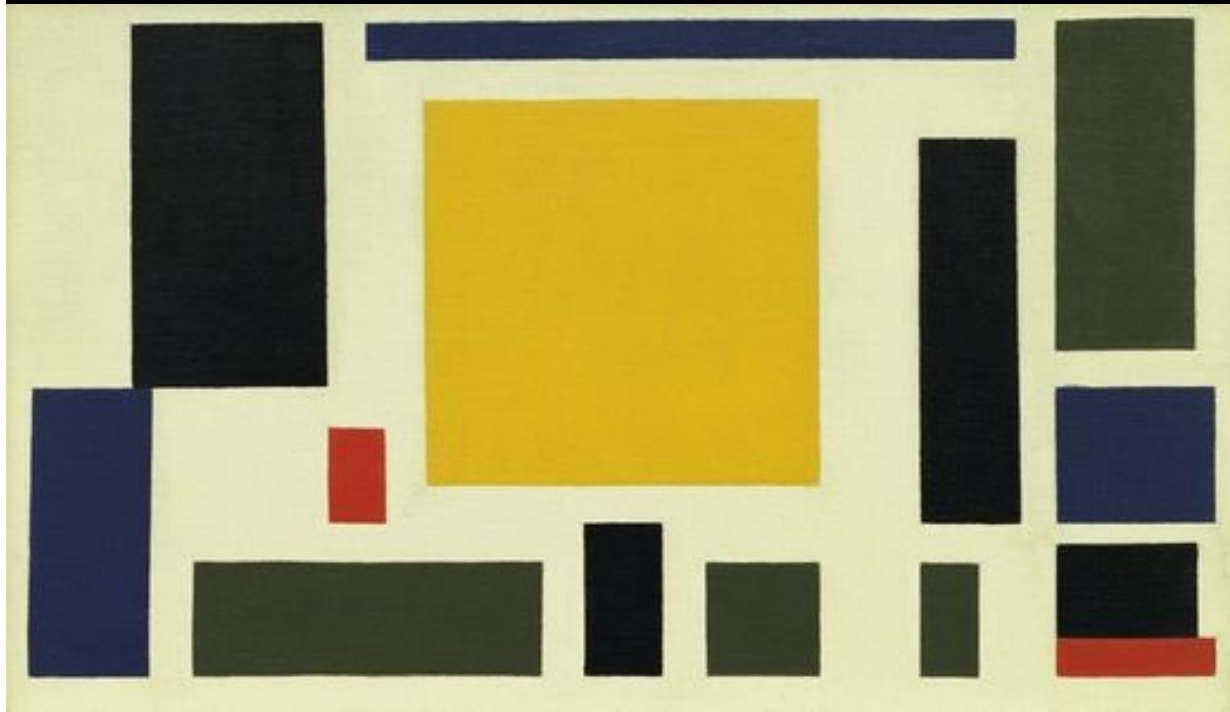


Piet Mondrian:

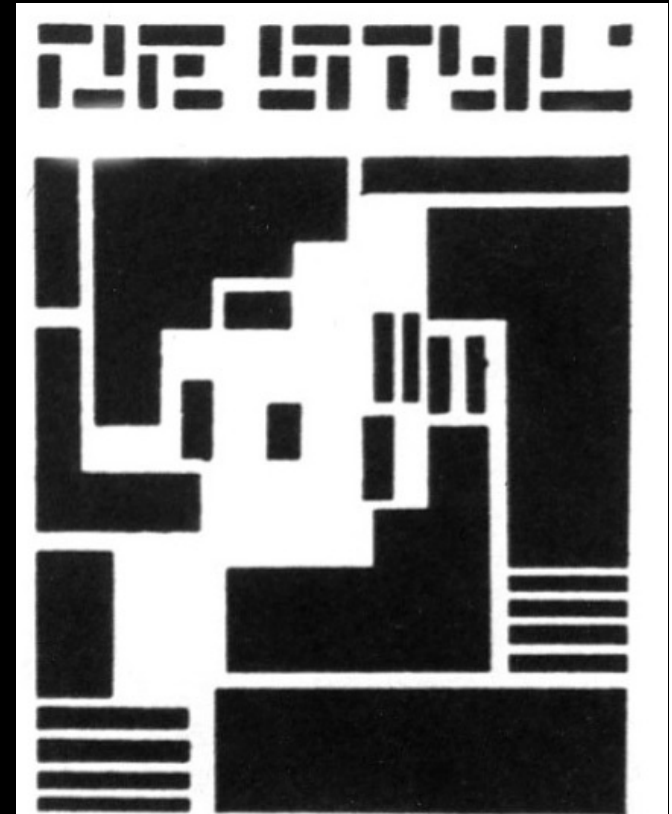
Composition No.10 (Pier and Ocean) (1915)

Theo van Doesburg:
Composition (The Cow) (c.1917-8)





Theo van Doesburg:
Composition (The Cow) (c.1918)



MAANDBLAD VOOR DE MO-
DERNE BEELDENE VAKKEN
REDACTIE THEO VAN DOES-
BURG MET MEDEWERKING
VAN VOORNAME BINNEN- EN

Theo van Doesburg:
De Stijl front cover

MANIFEST I OF „THE STYLE”, 1918.

1. There is an old and a new consciousness of time.

The old is connected with the individual.

The new is connected with the universal.

The struggle of the individual against the universal is revealing itself in the world-war as well as in the art of the present day.

2. The war is destroying the old world with its contents: individual domination in every state.

3. The new art has brought forward what the new consciousness of time contains: a balance between the universal and the individual.

4. The new consciousness is prepared to realise the internal life as well as the external life.

5. Traditions, dogmas and the domination of the individual are opposed to this realisation.

6. The founders of the new plastic art therefore call upon all, who believe in the reformation of art and culture, to annihilate these obstacles of development, as they have annihilated in the new plastic art (by abolishing natural form) that, which prevents the clear expression of art, the utmost consequence of all art notion.

7. The artists of to-day have been driven the whole world over by the same consciousness, and therefore have taken part from an intellectual point of view in this war against the domination of individual despotism. They therefore sympathize with all, who work for the formation of an international unity in Life, Art, Culture, either intellectually or materially.

8. The monthly editions of „The Style”, founded for that purpose, try to attain the new wisdom of life in an exact manner.

9. Co-operation is possible by:

I. Sending, with entire approval, name, address and profession to the editor of „The Style”.

II. Sending critical, philosophical, architectural, scientific, literary, musical articles or reproductions.

III. Translating articles in different languages or distributing thoughts published in „The Style”.

Signatures of the present collaborators:

THEO VAN DOESBURG, Painter.

ROBT. VAN 'T HOFF, Architect.

VILMOS HUSZAR, Painter.

ANTONY KOK, Poet.

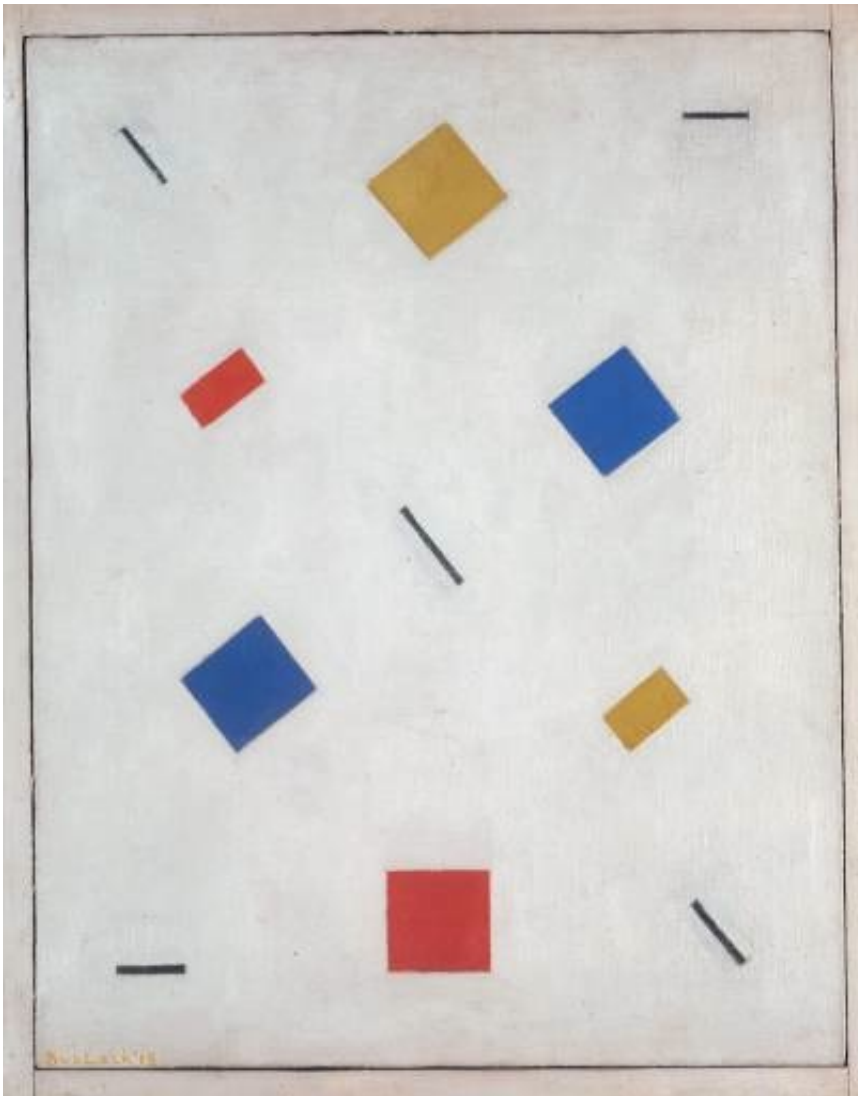
PIET MONDRIAAN, Painter.

G. VANTONGERLOO, Sculptor.

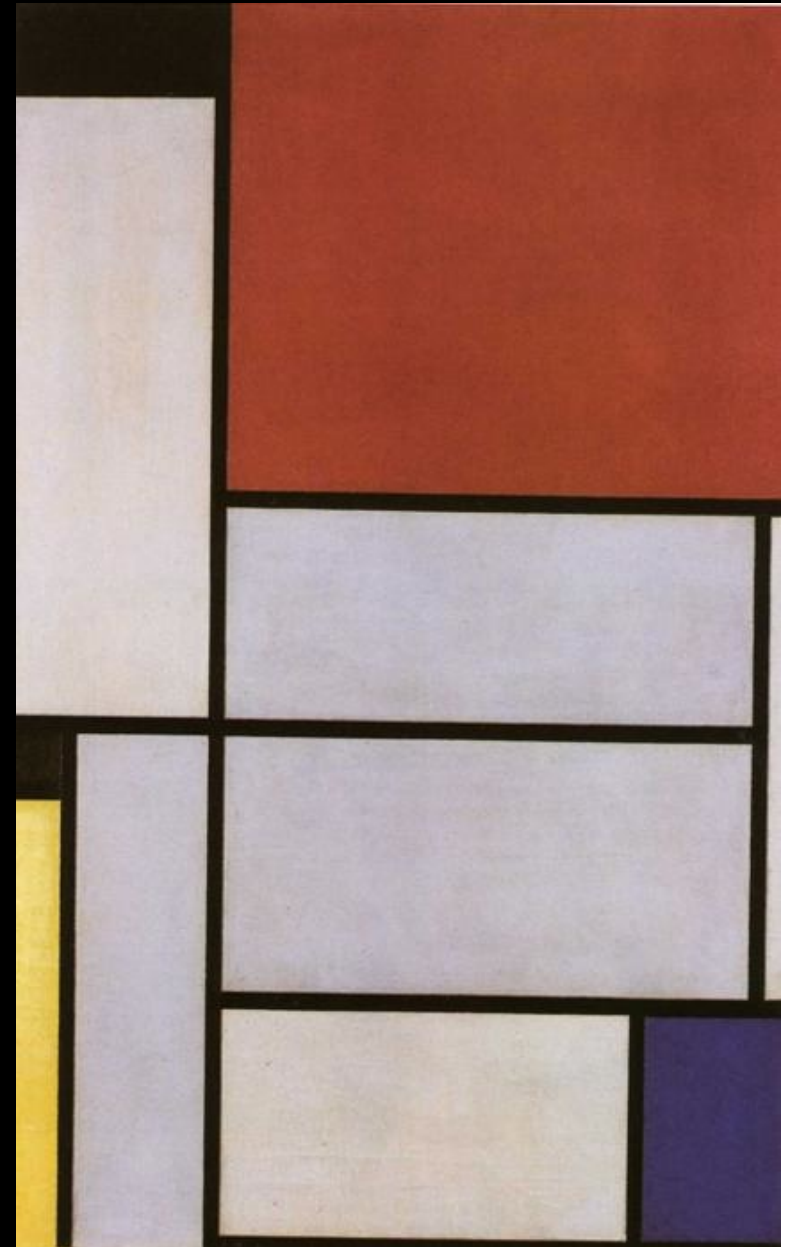
JAN WILS, Architect.

Old	New
Individual	Universal (balance universal/individual)
Nature	Culture
Figuration	Abstraction
External life	Internal and external life
Tradition	Neo-Plasticism
Dogmas	New consciousness
Subjectivity	Objectivity
Expressionist	Austere, pure
Nostalgia	Aspiration
Craftsmanship	Machine technology

Bart van der Leek:
Composition (1918)



Piet Mondrian:
Tableau I (1921)





Gerrit Rietveld:

Left:

Red-Blue Chair (1917) (reconstruction)

Below:

De Stijl Bedroom Set



“The object of nature
is man, and the object
of man is style”

Gerrit Rietveld:

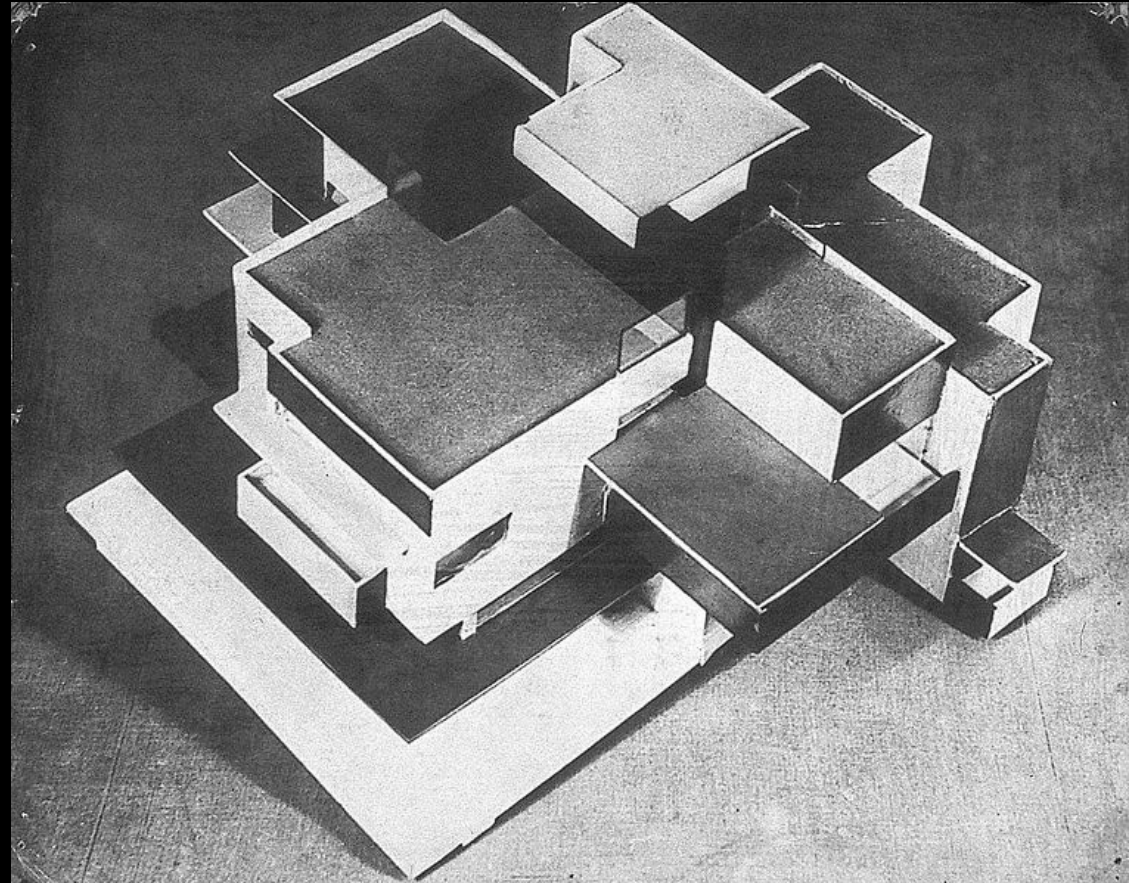
Schröder House, Utrecht
(1924-5)



Georges Vantongerloo :
Interrelation of Volumes (1919)

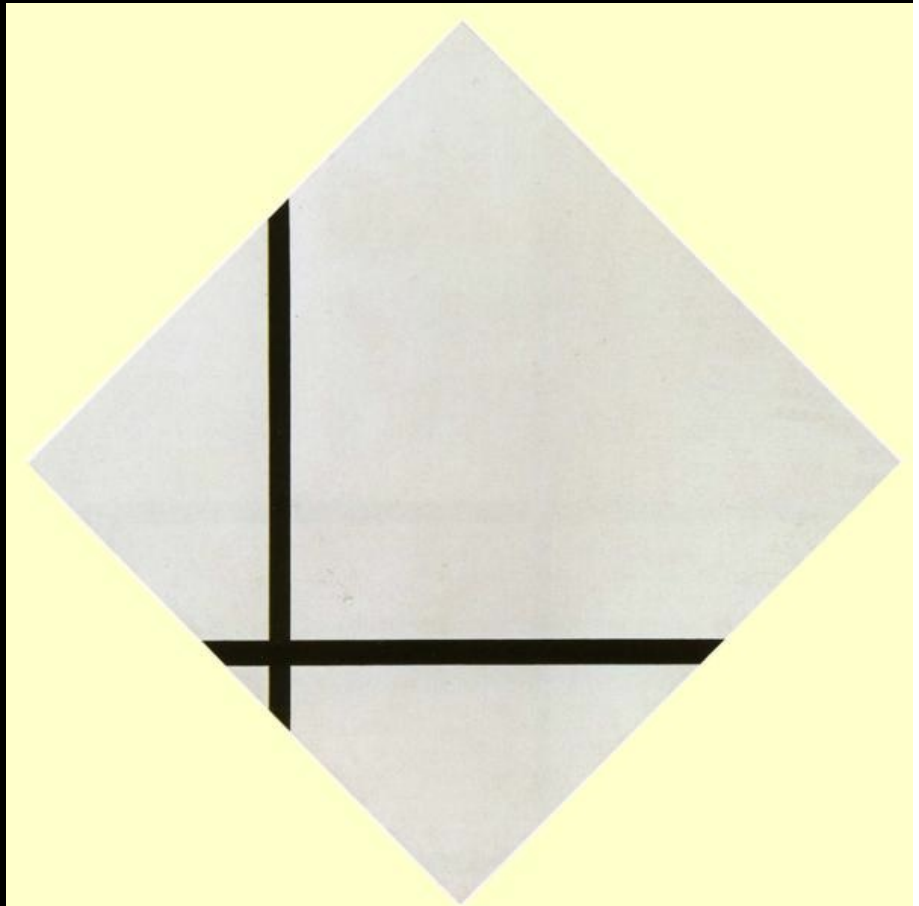


Theo van Doesburg and Van Eesteren:
Model for Maison Particulière (1923)



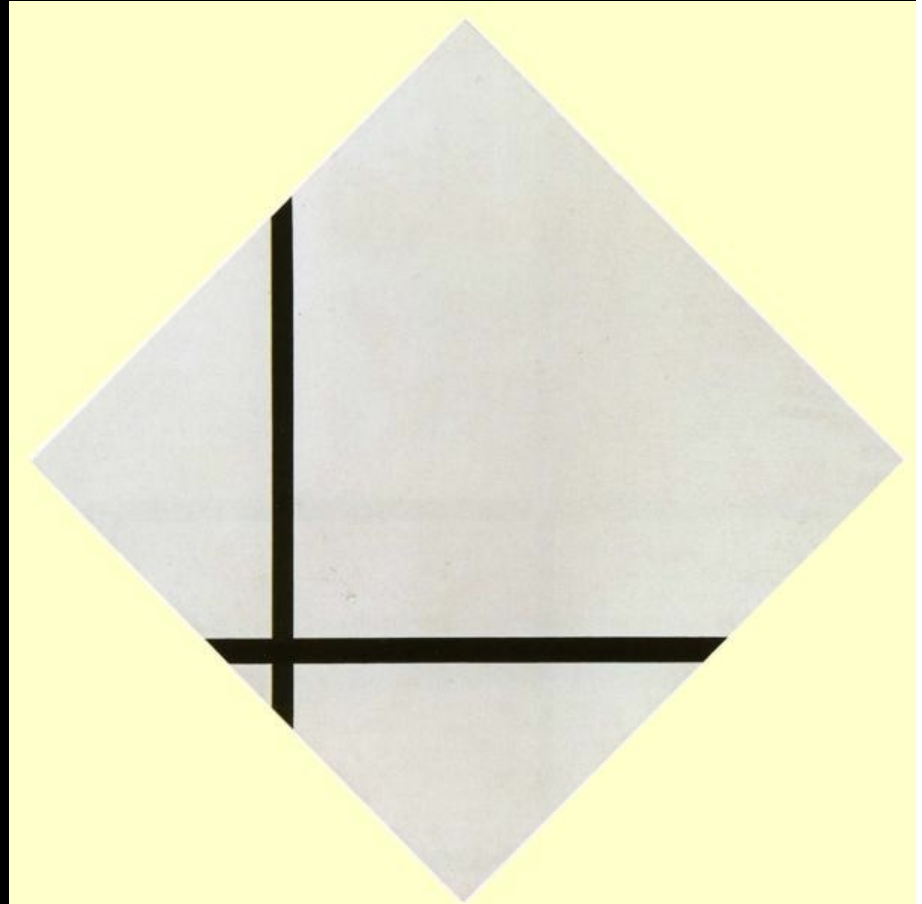


To translate reality in our
imaginations into
constructions which can be
controlled by reason.
[MJH Schoenmaekers]

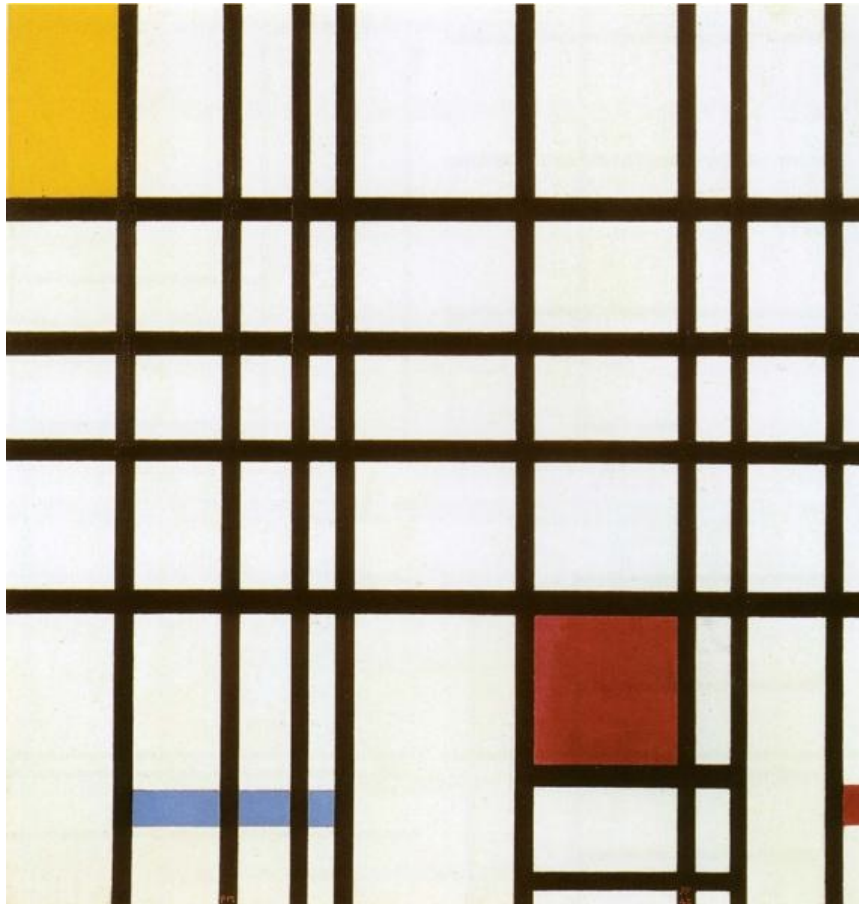




Theo Van Doesburg:
Counter Composition V (1924)



Piet Mondrian:
Composition with Two Lines (1931)



Piet Mondrian:
Composition with Red, Yellow and Blue
(1942-3)

Piet Mondrian:
Broadway Boogie Woogie (1942-3)

