

Symbolism, fauvism, cubism, futurism, and dada



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Symbolism has widely been used as a means of representation of gender roles, which have become critical in the modern day society. This has especially been done with regard to enhancing expression of feminine and masculine nude elements found in the common layman societal view. This has ultimately resulted in the enhancement and establishment of female and male nude tendencies that are currently used in the definition of human perceptions concerning the same (Tom and Mark, "Contemporary Art Forms and Modernity", 23). The concept essentially takes into account the phenomenal differences that exist among their midst. An expression of symbolism with regard to nudity can be seen in the bath water vase depicting Pelops and Hippodameia on a Chariot in which there is a picture of a nude youth accompanied by a woman who is draped in cloth (Museum of Fine Arts, "Handbook of Fine Art"). This serves to bring out symbolic expression of erotic association in the enhancement of male-female relationships.

Fauvism is an art movement, which was started back in 1905, and it emphasized on the expression of art forms through the discreet of rare unnatural colors combined into simple forms. The utilization of numerous colors in this manner gives the work of art a different expression especially when the combinations used are non-standard formulas. This is evident in Henri Matisse's painting in his work "Blue nude" in which a woman lies down on the ground while emphasis is put on her body features (Tom and Mark, "Contemporary Art Forms and Modernity", 28). The color combination shows a mixture of blue, green, white and orange among others. These colors have been placed in the background in a bid to make the woman's body look more

prominent. Similarly, in Kees van Dongen's painting "the woman with large hat", the color combination used projects on the woman's breast features as opposed to the hat like the title suggests (Tom and Mark, "Contemporary Art Forms and Modernity", 35). This further serves to emphasize more on the woman's beauty.

Cubism essentially refers to an artistic movement which begun in the French and has characteristics of geometry explained in terms of planes. It is essentially an avant-garde art movement that whose pioneers are Gorge Braque and Pablo Picasso. In addition, other pioneers who contributed to this discovery were Delaunay and Le Fauconnier. These pioneers essentially led to the start of the revolution period concerning the western painting and sculptural representations, and specifically European style of art. It involves portraying two-dimensional art forms in an artistic format that gives them three-dimensional form (Wood and Harrison, "Art in Theory 1900-2000: An Anthology of Changing Ideas", 92). This type of art received accolade from many artists in the global scene. Picasso, for instance, combines visual and tactile perceptions into a single mode, he understands the fact that the picture is not necessarily a transposition of the portrayed diagram but it essentially encompasses elements of sense, idea that contribute to enhancement of its total image (Wood and Harrison, "Art in Theory 1900-2000: An Anthology of Changing Ideas", 185).

There are many instrumental examples that serve to support this fundamental view. A good example would be Edgar Degas' painting 'the woman in birth' which portrays a nude woman bathing in an old setting as she bends over showing her back (Tom and Mark, "Contemporary Art Forms
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and Modernity”, 33). The paint serves to bring out a different aspect of nudity in balancing gender roles in the fact that there is no explicit depiction of women in a disrespectful manner. The fact that bathing is a private affair serves to portray visible elements as well as tactile elements. The viewer of the picture gets the feeling of what is actually going on in the background from a sensual approach. This positive depiction serves to cement the impending relationships between traditional feminine and masculine derived roles. Another example of is Pablo Picasso’s ‘ Blue nude’, which shows a woman sitting her with legs crossing as she leans on her elbow by placing one of her elbows on her knees (Tom and Mark, “ Contemporary Art Forms and Modernity”, 37). This picture portrays a woman under some form of distress and she is barely trying to let out her emotions in order to lay matters to rest. This shows the manner in which women are essentially isolated from their personal selves by their significant others; in this case, it is the men. It therefore portrays an imbalance in the balance of societal roles delegated to women against those of their fellow men.

Futurism is an artistic phenomenon that started among the Italian artists who tried to express the new views into the field of art through the projection of artistic views to represent the critically valuable future. The founder of this movement was Filippo Tommaso who fundamentally expounded deliberate art forms that strive to inculcate a futuristic component into a piece of art in his self-proclaimed manifesto. In his manifesto, he sought to oppose past sentiments associated with art forms and hence fronted for the transgression to modernity (Galenson, “ Concepts and Revolutions in the Twentieth-Century Art Forms”, 108). This was

essentially an enthusiastic venture that sought to incorporate modern day technology into the scene of art and encapsulate them into a futuristic component. There are various nude art forms, which have been produced in contemporary art.

The fundamental belief in futurism is the fact that objects begin to be viewed from a different viewpoint, which is devoid of the association with prevailing beliefs, for instance, religious beliefs regarding the morality of nude artistry forms. In Servini Gino's work of art "La Danse du Pan Pan au Monico", there are images have been idolized in abstract forms such that to the common believer this is meant to spark a different view of the aspect of nudity (Tom and Mark, "Contemporary Art Forms and Modernity", 39). In as much as nudity is ordinarily seen as an explicit content material, in certain cases there is a meaningful additional element that can be derived from its association. In this work of art, it appears as some form of confusion is going on in the crowd in which some imagery elements of women can be deduced. The artist has entirely struggled to make the components less explicit by super imposing the nude images onto one another using different colors.

Dada is a form of art that has been greatly subject to a lot of controversial sentiments for a long time now. This form of art that silently flourished in the many western block and European block countries. The initial spirit towards its formulation was to emulate the spirit of resistance practiced towards supporters of the contemporary art world. The ideology of Dadaism was initially fronted by critics to the supporters of the contemporary art presentations that pursue the recognition of individual input into a specific art genre. The contenders of the 'theory of the Avant-Garde' essentially

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inform the spirit of Dadaism (Wood and Edwards, " Art of the Avant-Gardes", 112). This puts more emphasis on a movement's influence on a single work of art. This therefore provides a mode of reaction to the works created by upcoming and influential artists found in the art environment.

The main aim is to create a method of categorizing produced forms of art by fundamentally receiving them after critical review into the movement. The most critical and renowned supporter of the Avant-Garde system, its pursuits and beliefs was Marcel Duchamp even though he was finally ousted from their helm. In his work ' Etant donnees', which was incidentally his among his last works of art (Galenson, " Concepts and Revolutions in the Twentieth-Century Art Forms", 105). In this art form, there is a naked body of a woman lying in the mouth of a cave while holding a lamp. The art form displays the woman's sexual organs among other minute details (Galenson, " Concepts and Revolutions in the Twentieth-Century Art Forms", 107). This work of art essentially led to major criticism from Duchamp's contenders. The work essentially promotes the idea of women as sexual objects. In the background there appears to be a wilderness setting and a small stream passing sideways to which the human is lying (Wood and Harrison, " Art in Theory 1900-2000: An Anthology of Changing Ideas", 93). This is because in the picture, the woman is virtually holding a lighting lamp and it appears as if there is anticipation of sexual activity. It therefore relegates the woman's role to that of conducting household duties, and pleasing the men in fulfilling their sexual appetites.

These modernists are essentially progressive in the elemental expression of gender roles, which define the critical roles assigned to feminine and

masculine personalities. Their achievement can be attributed to the fundamental achievement in constructing desired personalities, which are embedded in the categorical affiliations of different genders in the common society. The virtue of establishing a typical description of existing gender roles in the current existing societal frameworks concerning two-dimensional and three-dimensional art forms is paramount. The emphasis on nudity through erotic art for instance serves to enhance the appreciation of sensational tendencies associated with sexual affiliations (Wood and Edwards, " Art of the Avant-Gardes", 98).

2. Graphic Design and Technology

Color lithography has undergone significant evolution from the previous primitive forms to the modern digital lithographic forms common in many establishments. This transformation from the previous rudimentary forms has seen the enhancement of new art forms in the modern day society (Tom and Mark, " Contemporary Art Forms and Modernity", 109). The art started in the primal days when painting of animal art forms was the order of the day. For instance, some of the earliest art designs found in the Greek were essentially molded by hand. This was the classical art era in which bronze formed an important part of most art forms. However, there were attempts to make some form of decorations on the rudimentary art forms. Painted art form took fore front for decorating majority of the objects (Museum of Fine Arts, " Handbook of Fine Arts: Western Art," 44). The classical period gave progressively led to the transfer of art skills to into the western culture to the point it became a major area of interest giving birth and emancipation of western art. In Rogier van der Weyden's painting done in 1480 in which he

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paints a virgin figure and captures the moment at that time by covering aspects of the landscape ultimately giving a feeling of care, color and brilliance (Museum of Fine Arts, " Handbook of Fine Arts: Western Art," 74). This signifies the progression from rudimentary forms of art to modern day art expression of objects capturing the impending moments. The practice was then spread through the use of books, religion as seen in the Quran, calligraphy, cartographical maps, playing cards for gambling, in German suits, the Byzantine art of the Roman Writing, Miniature art, Asian art forms, African art, communication and ultimately the modern day communication technology forms of graphic art and design.

Dadaism as a movement has been the most critical in changing the outset of the twenty-century art in that its supporters have played such a significant role. For instance, a prominent figure in this scene is Marcel Duchamp. In Duchamp's " Nude Descending a Staircase", he strives to bring out different aspects of human movement as they descend the stairs (Tom and Mark, " Contemporary Art Forms and Modernity", 58). The title itself is very controversial in that it portrays a different element of the picture, which an on looker can barely achieve without significant interpretation. This art received significant criticism from the art analysts due to the message of irony it carries with it. In his cubist paint version, " The Bride Stripped Bare by Her Bachelors" the same controversy is derived. This becomes the driving force in the formation of fundamentally different art views from the contemporary world. The famous ' Monalisa' portrait received was ardently used to change the outset of art duuring criticism era of the 1890s (Tom and Mark, " Contemporary Art Forms and Modernity", 60). The " Le lire" by

Arthur Sapeck depicts the image of Monalisa smoking a pipe with smoking blowing upwards. This is fundamentally against the promotion of the contemporary art forms of the 1890s period (Wood and Harrison, " Art in Theory 1900-2000: An Anthology of Changing Ideas", 212). Another instance is seen in Marcel Duchamp's ' the fountain.' This is essentially a print picture hence serves to promote print art forms as opposed to contemporary organic art.

This helped the artists to develop new art forms through the progressive acquiring of new art skills from contemporary art versions. This essentially came through the aspect of cross-cultural affiliations in those days when exploration was a major activity among the affluent society (Tom and Mark, " Contemporary Art Forms and Modernity", 88). Hence, the expression of different cultural backgrounds served to develop and nurture these artistic skills into critical components of the existing society. In developing democratic forms of art, the artists have gone through encountered barrier points that need to be subjectively addressed leading to a change of prospects and artistic pursuits through enhanced of the technological platform. As visible in the 1890s, a new wave of influence began to set into the literal art scene (Tom and Mark, " Contemporary Art Forms and Modernity", 63). This was the periods when scientific revolution began to set in through the enhancement of science led inventions, which were typical for the industrial period.

3. Anti-art

Modern artists have formed numerous affiliations opposing the fundamental continuation of primitive art forms or old art forms, which deserve to be eliminated from the official art scene. This is very evident from the concept of the various existing movements found in the contemporary world, for instance, the associations with Dadaism who are well renowned in their continued efforts to denounce the existence of old forms of art. The main aim is to oppose conventional art forms that have already undergone the fundamental test of time by submitting them to various review mechanisms meant to establish their relevancy with regard to new provisions (Tom and Mark, "Contemporary Art Forms and Modernity", 65). This leads to the creation of new definitions of art, which may not necessarily fit into the commonly known art forms. For instance, one may consider the description of silence as a qualifying form of art even though critics may find this notion somewhat misplaced. Futurism is also strongly associated with anti-art sentiments proclaimed by nonconforming modernist views.

Among the most radical attacks on traditional art were instances provided by Dadaism followers. The most phenomenal was by Marcel Duchamp in his modification of the prestigious 'Mona Lisa' portrait (Galenson, "Concepts and Revolutions in the Twentieth-Century Art Forms", 93). Here he adds a moustache and beard on Mona Lisa's chin. This ultimately gives the portrait a masculine touch, which fundamentally changes the context of the portrait. The message intended is that it is now time for newer forms of art to take the scene. Another controversial work of Marcel Duchamp's is the depiction of the urinal as 'the fountain.' This serves to negate the natural instinct with regard to the real definition of the fountain (Galenson, "Concepts and

Revolutions in the Twentieth-Century Art Forms", 99). The firm stand taken by the critics in the division of art forms into several categories further serves to strengthen these facts. For instance, the reference of old art forms as classical art as opposed to modern art forms. Another anti-art protest is the depiction of the 'Monalisa' portrait with a smoking pipe by Arthur Sapeck (Galenson, "Concepts and Revolutions in the Twentieth-Century Art Forms", 98). This was shown in an exhibition, which was christened 'the incoherents.' This serves to portray the level of defiance shown by these artists towards the continuation of the reputation of medieval art forms.

These attacks were mostly motivated by the opposition of different ideals to which most of the artists belonged. For instance, two philosophers, Ernest Mach and Freud Sigmund argued on the application of the mind's approach towards the interpretation of certain events. This ultimately determines the subject of a specific topical matter or concern. This led to the development of positivism view, which determined the relationship between external variables, reality component, and the individual (Galenson, "Concepts and Revolutions in the Twentieth-Century Art Forms", 99). The emphasis placed on the mind ability and freedom to discern the body's surrounding and other happenings led to these developments.

The anti-art led to the emancipation of new art forms that eventually led to the marketing idea of new forms of art. The platform of art was changed from that of a traditional approach of mere appreciation to the incorporation of business approaches. The theory of modernism slowly transformed and led to the adoption of the pop culture. This came after the First World War. The new pop culture influence on art led to the emancipation of digitized

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forms of art compared to traditional organic forms (Tom and Mark, “Contemporary Art Forms and Modernity”, 73). Art became like a new for society to address its social problems, which subsequently led to the commercialization of art forms. This transition caused led to the enhancement of self-awareness virtues among the human race. With time, a new culture was being formed and private art practice became the norm through the teaching of art in various academic institutions. Mass production became the new element with the production of numerous forms of art through digitization technologies (Tom and Mark, “Contemporary Art Forms and Modernity”, 87). This led to the increased utilization of marketing strategies through utilization of mass media. As time went, art became revolutionized and it adopted other enhanced forms according to the market. These included visual art forms and performing arts.