Chapter Twenty Two: The Twentieth Century

CHAPTER OVERVIEW

- Cubism
- The Fauves
- German Expressionism
- Futurism
- Dada and Surrealism
- American Modernism and Abstract Expressionism
- Pop Art and Minimalism
- Postmodern Directions

Works in Progress
Pablo Picasso’s Guernica
Frank Gehry’s Guggenheim Bilbao

The Critical Process
Thinking About the History of Art: Rex Amos’s 911

CHAPTER OBJECTIVES

This Chapter Will:
- survey the following art movements and the artists associated with them: Cubism, Fauvism, German Expressionism, Futurism, Dada, Surrealism, American Modernism, Abstract Expressionism, Pop Art, Minimalism, and Postmodernism.
- identify the contributions of major artists and their specific works to 20th century art movements
- describe the perspective of Post-Modern artists toward the established definition of art, the pluralism of styles, and the expanded possibilities of art as a tool for communicating social concerns
- survey how contemporary works by specific artists address trends and concerns that respond to the current global art world

KEY TERMS

<table>
<thead>
<tr>
<th>Cubism</th>
<th>Futurism</th>
<th>automatism</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fauvism</td>
<td>Dada</td>
<td>Pop Art</td>
</tr>
<tr>
<td>German Expressionism</td>
<td>Surrealism</td>
<td>Minimalism</td>
</tr>
<tr>
<td>die Brücke (the Bridge)</td>
<td>Modernism</td>
<td>Postmodernism</td>
</tr>
<tr>
<td>die blaue Reiter (the Blue Rider)</td>
<td>WPA</td>
<td>Abstract Expressionism</td>
</tr>
</tbody>
</table>
LECTURE AND DISCUSSION TOPICS

1. The 20th Century
Introduce the beginning of the 20th century as a period of rapidly changing styles and art movements that challenged convention and tradition on every level. Refer students to the timeline to remind them of the dramatic political, social, and economic changes taking place in Europe and the United States in the early part of the 20th century.

2. Cubism
Pablo Picasso and George Braque, founders of the revolutionary art movement Cubism, were interested in elevating artistic form to a new level. In order for students to understand the revolutionary aspects of Cubism, discuss how the very notion of looking at the world was being challenged by significant breakthroughs in physics. Albert Einstein’s theory of relativity challenged the Newtonian concept that space and time are two separate entities. His theory of relativity proposed that we live in a space-time continuum, which links space to time, thus offering a completely new way of looking at the world. Similarly, Cubism was about presenting multiple points of view of an object or figure on a single two-dimensional plane. Discuss the development of Cubism—from early compositions such as Picasso’s Women of Avignon (fig 69) to Analytical Cubism’s geometric manifestations, visible in George Braque’s Houses at l’Estaque and Violin and Palette (figs. 715 and 716) to Synthetic Cubism’s incorporation of materials from the everyday world illustrated in Picasso’s Bottle of Suze (fig. 422). This last phase of Cubism is also credited with the invention of collage. Stress to students Cubism’s success of liberating form from its traditional role of objectively describing an object to representing the multifaceted object in space and time.

3. Fauvism
Fauvism was a relatively short-lived art movement (1905-07), but in that time, it managed to have a significant impact on the world of art. Just as Cubist artists liberated form from its traditional methods of merely describing an object, Fauve artists similarly liberated color from its traditional way describing things. Using Henri Matisse’s The Green Stripe (fig. 717) and Andre Derain’s Westminster Bridge (fig. 719) explain the radical nature of the Fauve movement and how they were labeled “wild beasts.” Discuss the traditional role of color in representing an object and how Matisse and the Fauve artists were interested in expressing themselves with subjective or arbitrary color as opposed to objective or local color.

4. German Expressionism
The German Expressionists consisted of two groups, The Bridge and The Blue Riders. Discuss the raw and direct style of The Bridge group, as illustrated in The Prophet by Emile Nolde (see fig. 300) and Street Berlin by Ernst Kirchner. Point out to students that the Bridge artists felt that their art provided the necessary “bridge” into the modern world, which they portrayed as corrupt and egocentric. The Blue Rider artists expressed a similar philosophy, however their style was more lyrical. The leader of The Blue Rider group, Wassily Kandinsky, equated his non-objective style to music, and even claimed
that he could “hear color and see music,” which he wrote about in his 1916 book *Concerning the Spiritual in Art*. Ask students if they can relate Kandinsky’s *Sketch I for Composition VII* (fig. 718) to a musical composition. Play an instrumental (classical or jazz) piece of music while showing Kandinsky’s work, having students identify the variety of tones, harmonies, repetition of notes, or other musical elements in relationship to those elements in the painting.

5. *Futurism*

Constantly remind students of that artist often reflect the time in which they live. It is no coincidence that the art of Futurism resembles the dynamism of the machine age. Beginning as a literary movement by the Italian poet F. T. Marinetti, Futurism was all about progress and change. With manifestoes, public performances, and poetry, Futurist artists aimed to destroy the past and begin anew. The movement extended itself into the visual arts where painter Giacomo Balla celebrated the rapid changes of the modern world in his *Dynamism of a Dog on a Leash* (fig. 721). Other artists similarly expressed the rapid movement of the new age such as Umberto Boccioni’s sculpture *Unique Forms of Continuity in Space* or *Dynamism of an Automobile*. Compare the stylistic characteristics of Futurist painting and sculpture to concurrent experiments in photography (Muybridge and Marey) and the new medium of film.

6. *Dada*

Remind students that World War I was the first war to use machine technology. Planes equipped with bombs, tanks, and machine guns, all contributed to the devastation of European cities, and the killing of millions of individuals. The horrors of war were expressed in the actions and artworks of Dada artists. Dada was not an art movement with consistent stylistic characteristics, such as Futurism, but more of an attitude—nihilistic and anarchic. According to Dada artists, so-called rational, civilized society was responsible for World War I, so to reflect their disgust, they created irrational, uncivilized art. Much of Dada was expressed in the form of public performances designed to shock and outrage audience members. The spirit of Dada spread from Zurich to Berlin, Paris, and New York. Marcel Duchamp best represents the Paris and New York Dada spirit. In his work *L.H.O.O.Q.* (fig. 722), Duchamp both shocked and challenged the public’s ideas of high art. The *Fountain* (fig. 723) and his other readymades (works of art that consist of found objects), such as *Bicycle Wheel on a Kitchen Stool*, expressed Duchamp’s philosophy that art is all around us, we just need to be more selective and open minded.

7. *Surrealism*

Discuss Surrealism’s beginnings as a French literary movement by reading some of the poetry from its leader, André Breton. Surrealists were influenced by the then-contemporary writings of psychologist Sigmund Freud and the Dada movement’s emphasis on irrationality and nonsense. Emphasize to students that Surrealist poetry, which eliminated traditional grammar and sentence structure, found its equivalent in visual works that juxtaposed familiar objects in an unfamiliar way. Make the connection of Surrealist poetry to contemporary culture with the popularity of such products as Magnetic poetry.
More than any other artists, Salvador Dali represents the ideas of the Surrealists in visual form. Compare his painting *The Persistence of Memory* (fig. 55) with the more abstract side of Surrealism illustrated in Joan Miro’s *Painting* (fig. 725) to discuss Surrealism’s characteristics and its preoccupation with dream imagery.

8. American Modernism
Discuss the tenets of American modernism with Edward Hopper’s *Nighthawks* (fig. 732) and Georgia O’Keeffe’s *Purple Hills Near Abiquiu* (fig. 733) alongside Jackson Pollock’s *Convergence* (fig. 734) and Willem de Kooning’s *Woman and Bicycle* (fig. 735). Remind students that in the 1940s many European modern artists, such as the Surrealists and the Bauhaus artists, left war-torn Europe for America, which resulted in the shifting of the art world from Paris to New York. Ask students how Abstract Expressionism and works such as Pollock’s *Convergence* reflect the American spirit after World War II? Discuss the reasons why Abstract Expressionist painters moved away from the dominant realistic styles exemplified by Hopper and O’Keeffe to more nonrepresentational ways of creating art. Ask students if they believe New York is still the center of the art world.

Familiarize students with other American art movements. Social Realism, for example, was used as a form of propaganda (see works by Mexican mural painter Diego Rivera or American documentary photographer Dorothea Lange). Discuss the Harlem Renaissance, an explosion of creativity in all areas of the arts, including paintings, poetry, photography and music (see works by Archibald Motley, Jr., Aaron Douglas, Jacob Lawrence, James Vander Zee, and Langston Hughes and Duke Ellington).

9. Pop Art and Minimalism
Explain how the political and social atmosphere of the 1960’s encouraged artists to expand the boundaries of art into events, happenings and performance art. Show Robert Rauschenberg’s *Bed* (fig. 738) to illustrate the artist’s aim of “acting in the gap between art and life.” Remind students of the critical dialogues taking place in the art world at the time and the significance of movements such as Pop and Minimal art. These movements were initially encouraged by what art critic Lucy Lippard called “the dematerialization of the art object,” which emphasized art as an expressive cultural form, rather than an object to be bought or sold. Discuss the major ideas and personalities of the Pop Art movement with the works of Roy Lichtenstein (fig. 739) and Andy Warhol (fig. 328). Using Frank Stella’s *Empress of India* (fig. 740) ask students how they respond to Minimalism, an art without representation; story telling or personal feeling.

10. Postmodern Directions
Ask students if they can define Postmodernism. Review Postmodern architecture in chapter 16 to reinforce the understanding of the term. Discuss the eclectic nature of Postmodern art in the 1970s and 1980s by describing the myriad of approaches and styles of art. Point out that the pluralistic nature of the art world at the time reflected the all-inclusive atmosphere and encouraged new art historical methodology, such as
Deconstruction, Semiotics, Structuralism, and Marxism, to interpret the new kinds of art and representation. From the presentation of global cultures seen in the works of Jimmie Durham (fig 741), Jaune Quick-to-See-Smith (fig 742), and Frida Kahlo (fig 744) to the feminist expressions exemplified in the works of Judy Chicago (fig. 745), Cindy Sherman (fig. 746), and Barbara Kruger (fig.747), Postmodernism manifested itself in many different directions. Ask students if they believe we are still living in a Postmodern world or does the term Post-Industrial better reflect the time in which we live?

CRITICAL THINKING: More Opportunities to Think About Art
Several artworks are detailed in the Critical Thinking and Works in Progress features found in this chapter. In addition, diverse opportunities for studying these works are located on the Companion Website and Companion CD-ROM.

1. Works in Progress: Pablo Picasso’s Guernica
Discuss the Works in Progress feature artist Pablo Picasso’s monumental painting Guernica (figs. 726-729). Have students research the Spanish Civil War and the events that occurred on April 26, 1937 in the small Spanish town of Guernica. Have students examine the preliminary sketches of Guernica to identify how Picasso effectively represented the horrors of war.

2. Works in Progress: Frank Gehry’s Guggenheim Bilbao
Frank Gehry’s Guggenheim Bilbao is an architectural masterpiece in titanium steel. Using the examples from the text (figs. 752-754) discuss the history of museum from conception, through design and construction. Visit the website www.guggenheim-bilbao.es/idioma.htm to further a discussion about Gehry’s revolutionary approach to architecture pertaining to his use of non-traditional materials, his sensitivity to the environments of his buildings, and his method of envisaging a building through semi-automatic drawings and hand-made models.

3. Thinking about Rex Amos’s 911
Chapter 22 ends with The Critical Process: Thinking About the History of Art. The work titled 911 by Rex Amos asks viewers to contemplate the events of September 11, 2001. Ask students how has Amos organized the visual information? How does he want viewers to respond to his work?

WRITING ASSIGNMENTS
Direct students to their Student Study Guide when assigning Writing Assignments as the following assignments are written as instruction for the student and are contained in the guide as they are here.

1. Yearly Reports
In order gain a perspective of the rapid changes that occurred in the early 20th century, assign each student to research one year from 1900-1920. Have students list noteworthy
inventions, world events, and discoveries and present their findings in a two-minute report to the class.

2. Dada Dialogue
Have students write a dialogue between Marcel Duchamp and Jackson Pollock to reveal their theories or thoughts about the nature and uses of art.

3. Dream Journal
Have students keep a journal of their dreams. Assign them to illustrate one of their most surreal dreams.

4. Post-Movement Art?
Have students create their own “ism” that reflect the time in which you live. Write a history of your movement, including influences, artists, dates and a description of the artwork produced in their style or ism.

HANDS-ON PROJECTS
Direct students to their Student Study Guide when assigning Hands-On Projects as the following assignments are written as instruction for the student and are contained in the guide as they are here. For additional project ideas, remember to investigate the Hands-On Projects found on the Companion Website.

1. Alternative Art
Have students select a work from the text to alter in the spirit of Dada. See Marcel Duchamp’s L.H.O.O.Q. (fig. 722).

2. Pop Self-Portrait
Have students make their own Pop portrait in the style of Andy Warhol. Refer to A World of Art Companion Website Featured Project for Chapter 12 for detailed instructions.

3. Postmodern Living
Have students design their own Postmodern home. Include a floor plan, view of the facade and an interior view.

RESOURCES

A World of Art Companion Website:
Remember to direct students to A World of Art companion website (www.prenhall.com/sayre) to help further their understanding of the materials discussed in this chapter with ideas for completing hands-on projects and exercises. Self-testing materials are also available and offer students the opportunity to evaluate their understanding of the chapter materials in a variety of formats. In addition, links to
websites featuring contemporary artists, and museum and gallery exhibitions related to this chapter will enhance discussion and comprehension. Links for this chapter include:

CONTEMPORARY ARTISTS: Jenny Holzer’s primary interest has been exploring various means to disseminate her ideas within public areas. Her work has been shown at the Guggenheim Museum in New York, the American Pavilion at the Venice Biennale, the Institute of Contemporary Art in London, and the Pompidou Center in Paris. Please Change Beliefs is Holzer's first project developed exclusively for the World Wide Web. Included at the site is an interactive Truisms series as well as three other works.

CONTEMPORARY ARTISTS: Robert Rauschenberg has been an icon in contemporary art since he won the grand prize at the Venice Biennale in 1964. This site, created by the Earth Pledge Foundation (EPF), an organization Rauschenberg has been associated with since 1991, features recent works and biographical information. Rauschenberg created these art works in support of EPF's efforts, in conjunction with the United Nations, to highlight critical global concerns such as the state of the environment, population and the condition of the world's cities.

The Galleries and Museums section links you to art websites throughout the world. Each site has resources to provide you with information that is supportive to the themes covered in Chapter 22. You might link to an established museum's website or a virtual museum or gallery. Many of these sites have links to other sites, so you never know how long the visit might last. There are 15 links provided for Galleries and Museums that feature twentieth century artists. Each site offers something different, from extensive collections of art on the web, to QuickTime videos and special exhibitions. All sites feature twentieth century and contemporary art. The last link is to Yahoo's® Guide to Galleries and Museums, offering links to well over 100 museums around the world.

GALLERIES AND MUSEUMS: Albrecht-Kemper Museum of Art in St. Joseph, Missouri. The Albrecht-Kemper Museum of Art houses one of the finest collections of 18th, 19th and 20th century American art in the Midwest. Through special exhibitions, educational programs, performance events and publications, the Albrecht-Kemper serves as a cultural arts center for Northwest Missouri.

GALLERIES AND MUSEUMS: The Andy Warhol Museum is a vital forum in which diverse audiences of artists, scholars and the general public are galvanized through creative interaction with the art and life of Andy Warhol. The Warhol is ever changing and constantly re-defining itself in relation to contemporary life, using its unique collections and dynamic, interactive programming as tools. Located on the North Shore of Pittsburgh, The Warhol is one of the four Carnegie Museums of Pittsburgh and is a collaborative project of the Carnegie Institute, Dia Center for the Arts, and The Andy Warhol Foundation for the Visual Arts, Inc. Opened in 1994, the Museum features extensive
permanent collections of art and archives on one of the most influential American artists of the twentieth century. It is also a primary resource for anyone seeking insights into contemporary art and popular culture.

**GALLERIES AND MUSEUMS: The Center on Contemporary Art, Seattle.**

CoCA serves the Pacific Northwest as a catalyst and forum for the advancement, development, and understanding of contemporary art. CoCA provides opportunities for the art audience in this region to view new and experimental artwork firsthand in exhibitions, which show the work of international, national and local artists. CoCA is committed to exploring issues, media, and concepts relevant to the world and times in which we live. Site-specific installations, performance art, multi-media and multi-disciplinary programs, and gallery exhibitions of visual art are all within the focus of the organization. CoCA is committed to commissioning new work and providing exposure for emerging artists in a variety of media. CoCA's galleries serve as an artistic proving ground resulting in programming that is experimental in nature--an important distinction between CoCA and other visual arts institutions and organizations in this region.

**GALLERIES AND MUSEUMS: The Cleveland Museum of Art** was founded in 1916 "for the benefit of all the people forever," the Cleveland Museum of Art houses one of the finest collections in North America, boasting more than 30,000 works encompassing 5,000 years.

**GALLERIES AND MUSEUMS: The Frye Art Museum** in Seattle is dedicated to representational art and exhibits a unique collection of 19th and 20th century European, American, and Alaskan art, bequeathed by Charles and Emma Frye, to the people of Seattle. Rotating exhibitions highlight exceptional collections from around the world and emerging contemporary artists.

**GALLERIES AND MUSEUMS: The Georges Pompidou Center** in Paris, France was born in February, 1977, through the will of the former French President, Georges Pompidou, who wanted to see a public center built in Paris to focus on all forms of modern and contemporary creation: sculpture, painting, books, cinema, video, performances, music, etc. More than two decades later, and some 160 million visitors later, the Centre has undergone a two-year renovation to provide the public with a reorganized and fully modernized building on January 1, 2000.

**GALLERIES AND MUSEUMS: Los Angeles County Museum of Art.**

LACMA's permanent collection includes nearly 100,000 works of art, ranging from ancient times to the present. Collections Online currently represents 42,562 of these works, including 20,860 images from select departments. Over 150,000 library records are also featured from their non-circulating art research library. Explore their Recent Acquisitions section, highlighting important new works of art such as the outstanding Madina Collection of Islamic Art.
GALLERIES AND MUSEUMS: Museum of Contemporary Art in Chicago is one of the nation's largest facilities devoted to the art of our time. The Museum of Contemporary Art (MCA) offers exhibitions of the most thought-provoking art created since 1945. The MCA documents contemporary visual culture through painting, sculpture, photography, video and film, and performance. Located in a new building near the historic Water Tower in the heart of downtown Chicago, the MCA boasts a gift store, bookstore, restaurant, 300-seat theater, and a terraced sculpture garden with a great view of Lake Michigan.

GALLERIES AND MUSEUMS: National Museum of Women in the Arts in Washington D.C. is the only museum in the world devoted exclusively to recognizing the contributions of women artists. This site features a wealth of information about the museum, selected artists, and the collections itself.

GALLERIES AND MUSEUMS: The Smithsonian American Art Museum's Renwick Gallery collects, exhibits, studies, and preserves American crafts from the nineteenth to twenty-first centuries. Housed in a historic architectural landmark across the street from the White House, the Renwick features one-of-a-kind pieces created from clay, fiber, glass, metal, and wood.

GALLERIES AND MUSEUMS: The Solomon R. Guggenheim Museum in New York was designed by Frank Lloyd Wright who satisfied its founders by creating a whole new kind of space for a whole new kind of art seen. Currently representing 169 artists, the collection online encompasses both the classic and the new—from the Guggenheim's earliest work, an 1867 landscape by Camille Pissarro, through more recent acquisitions, a 1998–99 sculpture by Robert Gober—striking a balance that reflects the dynamic tenor of the institution as a whole. Each work may be viewed at small, medium, or large resolution, and is accompanied by insightful commentary. The site also includes additional scholarly and contextual information, such as artist biographies, definitions of art-historical terms, concepts on art, and suggested readings, all of which form a searchable database. In the winter of 2001, they added almost 100 works from the Peggy Guggenheim Collection, Venice, which will soon be followed by highlights of the Deutsche Guggenheim Berlin and Guggenheim Museum Bilbao collections.

GALLERIES AND MUSEUMS: Uffizi Gallery was founded in Florence in 1581 by the Medici family and remains one of the oldest museums in the world. Many important works of Italian and other schools, dating from between the fourteenth and eighteenth centuries, are kept here, including the largest existing collection of Tuscan Renaissance paintings. The Web guide contains pictures, comments, biographies and a glossary of artistic movements and techniques.

GALLERIES AND MUSEUMS: The Walker Art Center in Minneapolis is a catalyst for the creative expression of artists and the active engagement of audiences. Focusing on the visual, performing, and media arts of our time, the
Walker takes a global, multidisciplinary, and diverse approach to the creation, presentation, interpretation, collection, and preservation of art. Walker programs examine the questions that shape and inspire us as individuals, cultures, and communities.

**GALLERIES AND MUSEUMS: The Museum of Modern Art** was founded in New York City in 1929. The Museum of Modern Art was the first museum to devote its programs and collection entirely to the modern movement, and the quality and diversity of the Museum's collection offers an unparalleled overview of modern and contemporary art. From an initial gift of eight prints and one drawing, the collection has grown to encompass more than 100,000 works in a variety of mediums, divided into six collecting areas: architecture and design, drawings, film and video, painting and sculpture, photography, and prints and illustrated books.

**GALLERIES AND MUSEUMS: The Whitney Museum of American Art** in New York houses one of the world's foremost collections of twentieth-century American art. The Permanent Collection of some 12,000 works encompasses paintings, sculptures, multimedia installations, drawings, prints, and photographs—and is still growing. The Museum was founded in 1931 with a core group of 700 art objects, many of them from the personal collection of founder Gertrude Vanderbilt Whitney; Mrs. Whitney purchased others at the time of the opening to provide a more thorough overview of American art in the early decades of the century. Mrs. Whitney favored the art of the revolutionary artists derisively called the Ashcan School, among them John Sloan, George Luks, and Everett Shinn, as well as realists such as Edward Hopper and American Scene painters John Steuart Curry and Thomas Hart Benton. Her initial gift, however, also comprised many important works by early modernists—Stuart Davis, Charles Demuth, Charles Sheeler, Max Weber, and others.

**GALLERIES AND MUSEUMS: Yahoo's® Museums and Galleries Guide** provides an all-inclusive guide to museums, galleries and collections of art.

**Other Suggested Websites:**

**Pablo Picasso**’s artwork can be found at the Virtual Museum at [www.artcyclopedia.com/artists/picasso_pablo.html](http://www.artcyclopedia.com/artists/picasso_pablo.html)


**Marcel Duchamp** encounters may be found at [www.MarcelDuchamp.org](http://www.MarcelDuchamp.org)

*The Salvador Dali Museum* in St. Petersburg, Florida has one of the largest collections of Dali’s work in the world. [www.salvadordalimuseum.org](http://www.salvadordalimuseum.org)
**Jackson Pollock** paints a picture at [www.catharton.com/artists/89.htm](http://www.catharton.com/artists/89.htm)

**The Georgia O’Keeffe Museum** offers everything O’Keeffe at [www.okeeffemuseum.org/index1.html](http://www.okeeffemuseum.org/index1.html)

**Frida Kahlo**’s life and work is found online at [inkybrown.stormhosts.com/women/frida.html](http://inkybrown.stormhosts.com/women/frida.html)

**I. M. Pei’s Grand Louvre Pyramid** images and information is available at [www.greatbuildings.com/buildings/Pyramide_du_Louvre.html](http://www.greatbuildings.com/buildings/Pyramide_du_Louvre.html)

**Judy Chicago and Through the Flower** is a site that presents a cultural legacy built upon the vision embodied in the work of Judy Chicago through education, exhibition and preservation. [http://www.judychicago.com/](http://www.judychicago.com/)

**Cindy Sherman: Master of Photography**. This site provides photographs, articles and resources at [http://www.masters-of-photography.com](http://www.masters-of-photography.com)

**Barbara Kruger**’s artworks, biography and other information is online at [www.geocities.com/SoHo/Cafe/9747/kruger.html](http://www.geocities.com/SoHo/Cafe/9747/kruger.html)


**Jenny Holzer**’s work has been shown worldwide in prominent institutions. This interactive site allows viewers to manipulate Holzer’s images and words. [http://adaweb.walkerart.org/context/a...](http://adaweb.walkerart.org/context/a...)

**Guggenheim Bilbao** was designed by world-renowned architect Frank Gehry. For close-up views of this sculptural museum go to [www.guggenheim-bilbao.es/idioma.htm](http://www.guggenheim-bilbao.es/idioma.htm)

**The New Museum of Contemporary Art** in New York provides online exhibitions of contemporary art. [www.newmuseum.org/information/index.html](http://www.newmuseum.org/information/index.html)

**Suggested Videos:**
*Videos and other resources are available for purchase through any of the distributors listed in the Resources section of this manual.*

- Sister Wendy's Story of Painting: Modernism
- The Shock of Futurism
- Matisse: Centennial at the Grand Palais
- Picasso: The Man and His Work
- The Cubist Epoch
Germany: Dada
The Definitive Dali: A Lifetime Retrospective
Marcel Duchamp: In His Own Words
Frida Kahlo: Portrait of an Artist
Joan Miro: Portrait of an Artist
Mondrian: From Naturalism to Abstraction
Pablo Picasso's Guernica
Willem de Kooning
Painters Painting
Robert Rauschenberg: Inventive Genius
Andy Warhol: A Life on the Edge
Jackson Pollock and Mark Rothko: Icons of Abstract Expressionism
Women Artists: The Other Side of the Picture
Art City: Making It in Manhattan
Frank Gehry: Architecture in Motion
I. M. Pei and the Mathematics of Architecture
Popular Culture: Rage, Rights and Responsibility
African American Artists: Affirmation Today
LatinoVoices: Artists and Community

Suggested Films:
Superstar: The Life & Times of Andy Warhol, 1991
Basquiat, 1996
Pollock, 2002
Surviving Picasso, 2001