

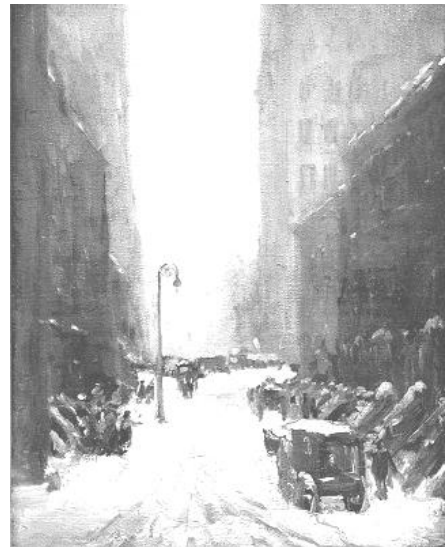
University of Picardy / VISUAL ARTS / year two, second semester
English course: early 20th century American realist painting

PART ONE: Robert Henri (1865-1929)

Born in Ohio, his family moved to New York when he was a teenager. In 1886, Henri enrolled at the Pennsylvania Academy of Fine Arts. In 1888, he studied in Paris at the Julian Academy, where he came under the influence of French Impressionism. In 1891 he studied briefly at the Ecole des Beaux-Arts before returning to America.

Henri soon rejected traditional academic painting and impressionism in favour of a raw, realistic, almost muddy style, focusing on cityscapes, in particular New York. With the other fellows of **the "Ashcan School"**, he became convinced that art could be a meaningful tool for portraying the plight of the poor.

Henri's *Snow in New York* (1902, National Gallery of Art, Washington DC) depicts the city's brownstone apartments buildings. The noise of the city is quietened by the newly fallen snow, which reveals grey mud and traffic ruts left by the horses and carts. The artist urged his students to reject the 'Ideal' and instead to focus on 'Reality'. This was the core of his individual contribution to American art. He promoted the idea that painting should spring from life, not from academic theories or classical aesthetics, and became a powerful influence in persuading young painters to capture the richness of urban reality, rather than rely on academic notions about art.



Henri is also known for his portrait paintings, which remained his primary form of expression. His refusal to beautify his sitter beyond reality earned him the epithet the 'Manet of Manhattan'. In light of this, it's perhaps not surprising that his portraiture was not especially lucrative, and he was obliged to rely on teaching for his main income. In 1916 Gertrude Vanderbilt Whitney, founder of the Whitney Museum in Greenwich Village, commissioned a portrait from Henri. In this painting, Henri transformed the traditional genre of a reclining female, usually a nude

courtesan (e.g. *Olympia* by Manet), into a portrait of the quintessential "modern" woman. Listen to http://whitney.org/WatchAndListen?play_id=179

In 1913 five of Henri's paintings were accepted for the famous **Armory Show**, the exhibition that first introduced the American public to European modern art. Between 1915 and 1927 he was a highly influential teacher at the Art Students League, some of his pupils included Edward Hopper, Guy Pène du Bois, Stuart Davis. Henri's thoughts on art inspired his students, and also influenced later realist movements like American Scene Painting and Regionalism. Henri died in 1929.

Ashcan School of Painting (c.1900-1915)

The term 'Ashcan School' - first coined in 1934 - refers to a loose-knit group of American painters active in New York, whose works depicted scenes of everyday urban life in the city's poorer areas. Inspired by the artist **Robert Henri** who strongly believed that art could not be separated from life, the other central figures of the Ashcan movement were **William Glackens, George Luks, Everett Shinn, John French Sloan, Arthur B. Davies, Ernest Lawson** and **Maurice Prendergast**. 'The Eight' exhibited together only once (in 1908), at New York's Macbeth Gallery. They were primarily a group of artists, who happened to be united in their opposition to the conservative National Academy of Design, and who shared a determination to inject some everyday journalistic-type realism into their art. 'The Eight' were also involved in organizing the **Armory Show** in 1913. One of the first collectors of works by artists belonging to the Ashcan School was Gertrude Vanderbilt Whitney.

Source: <http://www.visual-arts-cork.com/history-of-art/ashcan-school.htm>

The Armory Show (1913)

This famous exhibition of painting and sculpture was held from February 19 to March 15, 1913, on the initiative of the Association of American Painters and Sculptors. A total of about 1300 works by about 300 artists were exhibited, featuring painters like Picasso, Braque, Cezanne, Matisse, Kandinsky, Leger, and Marcel Duchamp - as well as American artists (e.g. Robert Henri, Edward Hopper and Stuart Davis). About 300,000 Americans saw the show, which travelled to Chicago and Boston. In general, reactions to the show varied. Most people responded with howls of derision and hostile demonstrations. *The painting Nude Descending a Staircase No 2* by Marcel Duchamp was virulently attacked. The press endorsed the public's hostility. On the other hand, some visitors of the show grew more and more curious about modernism.

Source: adapted from <http://www.visual-arts-cork.com/history-of-art/armory-show.htm>

Watch the BBC video from <https://www.youtube.com/watch?v=SCDLEMIKswA>

Vocabulary exercise: find out the odd one from the following lists.

1. Raw (§2) – refined – crude – basic
2. Plight (§2) – crisis – difficult situation – easiness
3. To urge (§3) – to dissuade – to ask – to press
4. To spring from (§3) – to come from – differ from – arise from
5. To rely on (§3) – to depend on – to lean on – to suspect
6. Reclining (§4) – lying back – standing – to lean back

Comprehension exercise:

Say if the following statements are true or false according to the documents above. If true, find the quote from the documents. If false, then correct the statements.

1. Henri and other Ashcan painters were attracted by non-figurative art.
2. Henri was critical about the artistic training he received in Paris.
3. *Snow in New York* features an idealized cityscape.
4. Henri was a very popular portraitist, with a lot of clients.
5. Gertrude Vanderbilt Whitney was interested in Ashcan painting.
6. Most ashcan painters exhibited at the Armory Show.
7. The Armory Show was welcomed by unanimous critics.

PART TWO: Guy Pène du Bois (1884-1958)

Born in Brooklyn, N.Y., Pène du Bois showed a talent for drawing during high school and in 1899 enrolled in the New York School of Art, where his teacher was William Merritt Chase. He later trained with the realist Robert Henri. Pène du Bois went to study in Paris in 1905, where one of his paintings was shown in the Salon, but returned to New York following his father's death in 1906. It fell to him to support his family, so he found a job as an illustrator and as a music and art critic for the *New York American*, his father's former employer. Pène du Bois advocated for the new movements in art, which included advertizing the 1913 Armory Show in a special issue of *Arts and Decoration* magazine, which he edited.

Throughout his career, he both painted and wrote about art and was regarded as an astute critic. He was a member of the Society of Independent Artists, where his work was frequently included in exhibitions, and the Whitney Studio Club, where he had his first one-person exhibition in 1918. To supplement his income, Pène du Bois began teaching in 1920 at the **Art Students League**, and in the 1930s he founded an art school in Stonington, Connecticut, where he spent his summers.

Early in his career, Pène du Bois abandoned the dark palette and quick, gestural brushstrokes of his teachers Chase and Henri and developed a style dominated by simplified and stylized figures, depicted with an ironical eye and sharp awareness of the pomposity and artifice of social encounters. In his paintings, Guy Pène du Bois presented witty and mocking views of New York high society: fashionable **flappers** in *42nd Street*, or a sophisticated dandy in *Chanticleer*, for instance.

His paintings were critically acclaimed, and the art collector Duncan Phillips praised him as "an irrepressible mocker of human absurdity and a clever satirist of types familiar to our modern world." Phillips also appreciated Pène du Bois's gift for colour and "flair for good painting," referring to the artist as "A remarkably able draughtsman, he is also a fine painter with a deft and confident artistic power. ...There is a clearness and a resonance in his pinks, blues, scarlets, and blacks." Duncan Phillips not only admired Pène du Bois's paintings, having purchased four canvases for his collection, but also was a fan of the artist's criticism and essays on modernism and modern artists.

Source : adapted from <http://www.phillipscollection.org/>



42nd Street (1945)



Chanticleer (1922)

https://youtu.be/JZHNk9jX_F4?t=11m45s

The Art Students League of New York, is one of the best art schools in America, founded in 1875. The League has attracted a large number of important modern artists - both as instructors and students - and has made significant contributions to American art, notably to the Ashcan School of Painting (1900-1915), American Scene Painting (1925-45) and American Mid-West Regionalism (1930s), and Abstract Expressionism (particularly the New York School).

Source: <http://www.visual-arts-cork.com/>

Flappers were a generation of young Western women in the 1920s who wore short skirts, bobbed their hair, listened to jazz, and disdained what was then considered acceptable behaviour. Flappers were seen as wearing excessive makeup, drinking, treating sex in a casual manner, smoking, driving automobiles, and otherwise flouting social and sexual norms. Flappers had their origins in the liberal period of the Roaring Twenties, the social, political turbulence and increased transatlantic cultural exchange that followed the end of World War I, as well as the export of American jazz culture to Europe.

Source: <https://en.wikipedia.org/wiki/Flapper>

Synonyms and antonyms of "clever": match each word with its antonyms.

Synonyms of clever

Antonyms of clever

clever and cunning: astute (§2)

blunt, unable to cut

clever and piercing: sharp (§3)

confused, baffled

clever and humorous: witty (§3)

awkward, clumsy

clever and skilful: deft (§4)

dull, boring

Comprehension. Fill in the blanks from the following summary with words from the list below.

Du Bois had been somehow influenced by Henri, _____ he had been Henri's student. After his visit to Paris, he undertook a career as an illustrator _____ earn a living. _____ the dark and realistic colours taught by Henri, Du Bois resorted to a vivid but ironical style, centring on society figures, like the flappers, for instance. _____, he wrote reviews as a critic in favour of recent art movements. As a teacher, he left his print at the Art Students League, _____ other famous teachers.

besides / along with / in order to / insofar as / instead of

Quantifiers: multiple choice test.

1. Guy Pène Du Bois had many / few / some / several talent as an artist.
2. He spent any / little / a few / much years in Paris.
3. But I don't think he had some / any / a few / several intention to stay in Paris.
4. Most / Most of / The most of / Mostly his paintings feature urban scenes.
5. Only a few of / Only few of / Only many of / Only little of his paintings are dark.
6. Some of / much of / little of / less of his paintings are ironical.
7. You'll have much / few / any / little chances to see his paintings outside the US.

Révision orthographe / phonologie: pourquoi y a-t-il deux p dans FLAPPER ? C'est la règle suivante.

Syllabe fermée = monophthongue relâchée → flap [æ]

Syllabe ouverte = diphtongue → flame, flake [ei]

Une syllabe est « fermée » si elle est terminée par une consonne. FLAPPER contient deux syllabes : FLAP-PER. La syllabe FLAP est fermée. En syllabe fermées, la voyelle ne peut pas être diphtonguée. Si on écrivait FLAPER, cela donnerait deux syllabes : FLA-PER, et FLA est une syllabe « ouverte », donc diphtonguée [fleɪ], comme dans flame ou flake. Pour conserver la prononciation de la monophthongue, il faut donc deux p. Le tableau suivant donne d'autres exemples de cette règle.

[i] sit : une seule syllabe.	[i] 'sitter : deux syllabes. sit-ter	[aɪ] site : C'est comme s'il y avait 2 syllabes.	[aɪ] 'siting : deux syllabes.
1 syllabe fermée par une consonne finale.	1 syllabe fermée (sit) + 1 autre syllabe (ter)	1 syllabe ouverte (si) + 1 syllabe virtuelle (te)	1 syllabe ouverte (si) + 1 autre syllabe (ting)
La voyelle de sit est relâchée : [i]		La voyelle de si est diphtonguée : [aɪ]	

[æ] can	'canning	[ei] cane	'caning
[ɒ] dot (pointillé)	'dotting	[əʊ] dote (être gâteaux)	'doting
[ʌ] cut	'cutter	[ju:] cute (mignon)	'cuter (plus mignon)

Entraînement : notez la réalisation de la voyelle en caractère gras

Prononciation des graphèmes i et y : faut-il dire [i] ou [aɪ] ?		Prononciation des graphèmes a, o et u : [æ] ou [ei], [ɒ] ou [əʊ], [ʌ] ou [ju:] ?	
Henry	[i]	later	[ei]
(exception) Henri		the latter	
a funny guy		cub	
(exception) Guy Pène du Bois		cubism	
crisis		student	
crispy		stud	
white		rock-n-roll	
wit - witty		rococo	

Henri and Du Bois: many similarities. Finish the following sentences.

Henri participated to the Armory Show, (et Du Bois aussi) _____.

Henri was in favour of new artistic movements, _____.

Henri had been influenced by European artists, _____.

Henri would sometimes paint famous people, _____.

Henri did not accept abstract art, (et Du Bois non plus) _____.

Henri couldn't stand the beautification of the real, _____.

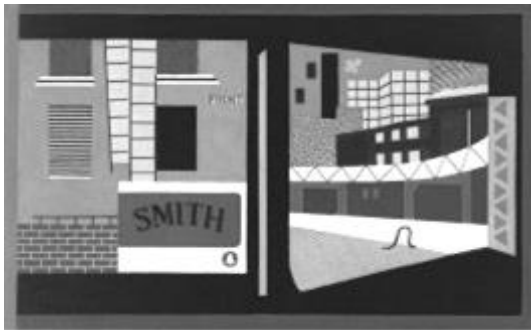
Henri never painted landscapes, _____.

Henri wasn't interested in art for art's sake, _____.

PART Three: Stuart Davis (1892-1964)

Davis was born in Philadelphia to an artistic family. His mother was a sculptor, while his father was art editor of *The Philadelphia Press*, the employer of William Glackens, George Luks, Everett Shinn and John French Sloan four of the central figures in the Ashcan School of Painting. At the age of 16 Davis quit High School and from 1909 to 1912 had his first formal art training under Robert Henri, the leader of the Ashcan School. Not surprisingly, his early canvases depicted life in the streets, saloons, theatres and halls of New York, typically painted in dark colours with impasto brushwork.

Davis was one of the youngest Americans invited to exhibit at the Armory Show, and he showed five examples of his Ashcan-style watercolour painting. The show had a formative influence on him, causing him to abandon the gritty realism of his Ashcan style and experiment with a more modern idiom. Meantime, for the next couple of years (1913-16) he earned his living in magazine illustration, producing graphic art for the left-wing magazine *The Masses*, and later for *The Liberator* in the 1920s.



During the 1920s Davis turned to flat, poster-like paintings. Cityscape and still life were his favourite genres, but his vision was strictly Main Street America and his pictures invariably included colourful down-to-earth motifs of gas pumps, cigarette packages, storefronts, advertisements, and the like: *House and Street* (1931, Whitney Museum). The use of this type of simple, everyday imagery, anticipated the brightly coloured mass-consumer imagery which appeared in the Pop art

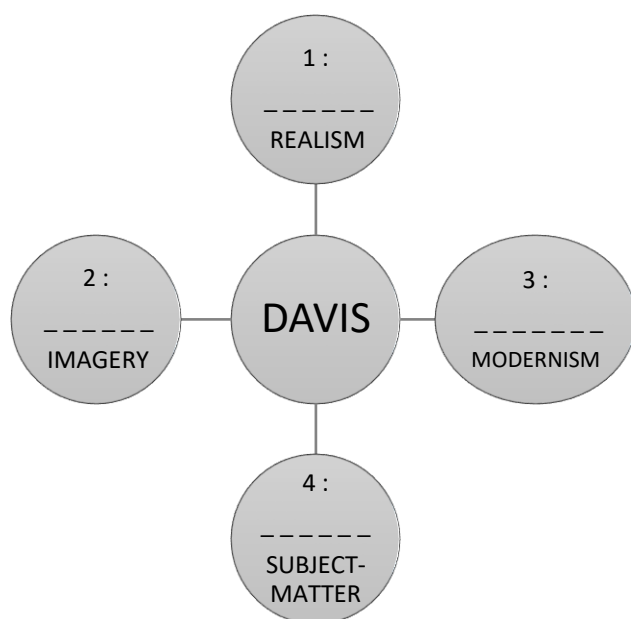
pictures of Andy Warhol and Roy Lichtenstein.

Another technique he picked up was collage, the art of affixing bits of paper and other objects to the surface of the picture. He even painted his collages: *Lucky Strike* (1921, MOMA, New York). In 1928, funded by the sale of two canvases to Gertrude Vanderbilt Whitney, Davis visited France for a year. It was an important trip which helped him to finalize his mature style.

During the **Depression of the 1930s**, Davis taught at the Art Students League in New York, and also produced murals and other works for the Federal Art Project (*Swing Landscape*, 1938, Indiana University of Art). If the narrative content of Davis's painting was American, its shallow picture space and non-imitative colour schemes were entirely characteristic of European modernism - a sort of cross between Matisse (colourful, yet sharp fragments), Fernand Leger (all-over lively pattern) and Joan Miro (multi-coloured fantastic motifs). In short, he was both American and modern, a unique combination for his time, and one which gave him recognition in many artistic circles.



During the 1940s Davis gravitated to a purer form of concrete art, often using pen-and-ink drawings as preliminary studies, although he continued to include lettering and traces of adverts in his pictures. His passion for jazz - he went to concerts with the expatriate Dutch artist Piet Mondrian in the early 40s - also found its way into his art, with dissonant colours and repetitive rhythms. He spent his later years teaching at the New York School for Social Research and at Yale University. He died from a stroke on June 24, 1964, aged 71.



Comprehension: answer the following questions and fill-in the chart on the left.

1 : What sort of realism influenced Davis in his training years? (§1 + §2)

2 : What kind of imagery did he use? (§3 + §4)

3 : What aspect of modernism had an impact on him? (§5)

4 : What subject-matter did he focus on? (§5)

Révision / phonologie: grave [ei] – gravitate [æ] – gravity [æ]

"Grave" est diphtongué [ei], car il n'y a qu'un seul v (voir page 5, syllabes ouvertes).

Dans "gravitate", la voyelle **a** est en syllabe accentuée sur l'antépénultième, ce qui provoque la disparition de la diphtongue [ei] au profit d'une monophthongue relâchée [æ]. Cette règle n'est pas valable en syllabe inaccentuée. Cette règle a de nombreuses exceptions.

Autres exemples de ce phénomène phonologique :

[ei] → [æ] 'navy/'navigate ; 'nature/'natural ; o'paque/o'pacity ; de'clare/de'clarative ; 'table/'tabulate ; 'magus/'magistrate ; sane/'sanity ; au'dacious/au'dacity...

[ai] → [i] site/'situate ; 'private/'privacy ; 'fertile/fer'tility ; trine/'trinity ; di'vine/di'vinity ; 'virile/vi'rility ; 'futile/fu'tility ; 'febrile/fe'brility ; de'rive/de'rivative...

[əu] → [ʊ] a'trocious/a'trocity ; mole/'molecule ; 'omen (présage)/ 'ominous ; ...

Exceptions: 'bravery [ei], 'mightily [ai], notify [əu], 'primary [ai], 'rivalry [ai]...

Entraînement. Notez la prononciation des graphèmes soulignés :

Mode, moderate ; voracity, voracious ; senile, senility ; national, nation ; Bible, biblical ;

globular, globe ; wild, wilderness ; fable, fabulous ; mobility, mobile ; code, codify

The Masses was a graphically innovative magazine of socialist politics published monthly in the United States from 1911 until 1917, when federal prosecutors brought charges against its editors for conspiring to obstruct conscription. It was succeeded by **The Liberator** and then later **The New Masses**. It published reportage, fiction, poetry and art by the leading radicals of the time. Stuart Davis, John French Sloan and other artists of the Ashcan School contributed as illustrators.

Source : adapted from https://en.wikipedia.org/wiki/The_Masses

The Great Depression (1929-39) was the deepest and longest-lasting economic slump in the history of the Western industrialized world. In the United States, the Great Depression began soon after the stock market crash of October 1929, which sent Wall Street into a panic and wiped out millions of investors. Over the next years, consumer spending and investment dropped, causing sudden declines in industrial output and rising levels of unemployment. By 1933, when the Great Depression reached its lowest point, some 13 to 15 million Americans were unemployed and nearly half of the country's banks had failed. Though the reform measures put into place by President Franklin D. Roosevelt helped lessen the worst effects of the Great Depression in the 1930s, the economy would not fully recover until after 1939, when World War II boosted the American industry.

Source : <http://www.history.com/topics/great-depression>
Watch <https://www.youtube.com/watch?v=Q-kdxn134gY>

Vocabulary. Tick the appropriate boxes in the grid below.

	Synonyms	Antonyms
Slump / boom		✓
New York Stock market / Wall Street		
To wipe out / to devastate		
To drop / to rise		
Output / production		
Lowest point / zenith		
To fail / to go bankrupt		
To lessen / to reduce		
To recover / to get better		
To boost / to slow down		

Grammar. Rephrase the following statements according to the example.

Example. Davis was certainly influenced by Henri.

→ He must have been influenced by Henri.

1. Perhaps he met Glackens, Luks, Shinn and Sloan at his father's office.

→ He _____ Glackens, Luks, Shinn and Sloan ...

2. It is not possible that Davis was in favour of the First World War.

→ Davis _____ in favour of the First World War.

3. Davis certainly felt attracted by political commitment in left-wing movements.

→ Davis _____ attracted by political commitment...

4. He probably became a teacher to have a secure job during the Depression.

→ He _____ a teacher to have a secure job...

PART FOUR : Georgia O'Keeffe (1887-1986)

Georgia O'Keeffe was born near Sun Prairie, Wisconsin in 1887, the second of seven children. In 1907, she moved to New York City and attended classes at the Art Students League, studying under the artist-teacher William Merritt Chase. While in NYC, she frequented exhibitions at Gallery 291, which was owned by the photographer Alfred **Stieglitz** and was one of the few places in the United States where European avant-garde was exhibited. For the first time O'Keeffe was in contact with popular European art, by Auguste Rodin or Henri Matisse, for instance. In 1912, she attended a drawing class at the University of Virginia's summer school. Her teacher, Alon Bement, was heavily influenced by the artist Arthur Wesley Dow. O'Keeffe began to experiment with Dow's theory of self-exploration through art. She took natural forms, such as ferns, clouds, and waves, and began a small series of charcoal drawings that simplified them into expressive, abstracted combinations of shapes and lines. After completing this series, O'Keeffe sent a few of them to a friend, who brought the drawings to the attention of Alfred Stieglitz in January 1916.

Recognizing her potential, Stieglitz began a correspondence with O'Keeffe. Without telling O'Keeffe, he exhibited ten of her charcoals at his Gallery 291. He sent her photographs of her drawings on exhibit and this began their professional relationship. She returned to New York in 1917 to view her first solo exhibition, arranged by Stieglitz at 291. During this time, O'Keeffe and Stieglitz began a love affair that would last until his death.

During the 1920s, Stieglitz introduced O'Keeffe to his friends and fellow artists - the Stieglitz Circle – which

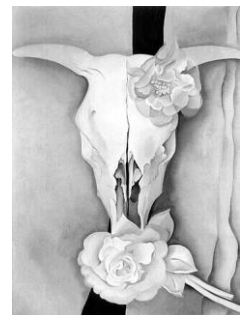


included Paul Strand. Stieglitz and his Circle, as they were called, championed modernism in the United States. O'Keeffe

was profoundly influenced by Strand's photography and the camera's ability to behave like a magnifying lens. Following these interests, she began making large-scale paintings of natural forms in close-up, and, during this time, also switched from watercolours to oil paint. In addition to flowers, O'Keeffe depicted New York skyscrapers and other architectural forms. By the mid-1920s,

O'Keeffe was recognized as one of the most significant American artists of the time and her art began to command high prices.

O'Keeffe's fascination with the landscape of **New Mexico** began in 1929. She became enamoured with New Mexico's barren landscapes, returning every summer until 1949 to paint. Works produced from this landscape captured the beauty of the desert, its vast skies, distinctive architectural forms, and bones, which she collected in the desert. O'Keeffe's eventual purchase of two properties in New Mexico further connected her to the land.



During the 1930s and 1940s, O'Keeffe's popularity continued to grow and she was honoured with two important retrospectives, the first in 1943 at the Art Institute of Chicago and the second in 1946 at the Museum of Modern Art, their first retrospective of work by a woman. In 1949, three years after Stieglitz's death, O'Keeffe moved permanently to New Mexico.

Alfred Stieglitz's significance lies as much in his work as an art dealer, exhibition organizer, publisher, and editor as it does in his career as a photographer. He is credited with spearheading the rise of modern photography in America in the early years of the twentieth century, publishing the periodical *Camera Work* (1903-17) and forming the exhibition society, the Photo-Secession. He also ran a series of influential galleries, starting with 291, which he used not only to exhibit photography, but also to introduce European modernist painters and sculptors to America and to foster America's own modernist figures - including his later wife, Georgia O'Keeffe. Insistent that photography warranted a place among the fine arts, Stieglitz's own work showed great technical mastery of tone and texture.

Source: <http://www.theartstory.org/artist-stieglitz-alfred.htm>

New Mexico is usually considered one of the Mountain States. New Mexico is fifth by area and the sixth-least densely populated of the 50 United States.

The climate of New Mexico is generally semiarid to arid, though areas of continental and alpine climates exist, and its territory is mostly covered by mountains, high plains, and desert.



Grammar: read paragraph 3G in the yellow pages, and do the following exercise.

1. O'Keeffe was used to ... galleries in New York.
2. Stieglitz exhibited her pictures without ... her.
3. He wanted her ... an artist and a free woman.
4. She was keen on ... flowers in close-up.
5. Most of her pictures let us ... poetic visions.
6. She used ... interested in abstract painting.
7. She finally could afford ... two houses.
8. She gradually stopped ... New-York scenes.

verb base	to + VB	ING
visit		visiting
tell	to tell	telling
become	to become	becoming
paint	to paint	painting
see	to see	seeing
be	to be	being
buy	to buy	buying
paint	to paint	painting

Prononciation britannique du graphème <A> :

- a) [ə] 'Georgia, an'other, fan'tastic... en syllable inaccentuée.
- b) [eɪ] Kate, 'cater, 'decorate...
 - i. Cas particulier des séquences de type *change* [eɪ] et *waste* [eɪ] :
change [eɪ], range, strange, 'danger, angel, waste [eɪ], 'toothpaste, taste, chaste, haste.
- c) [æ] cat, 'caterpillar, 'category...
- d) [ɑ:] cart [kɑ:t] ou calm [kɑ:m] avec effacement de la consonne r ou l.
 - i. Cas particulier des séquences de type *ask* [ɑ:] :
after, ad'vantage, ad'vance, Ale'xander, 'answer, ask, aunt, 'avalanche, ba'nal, 'basket, 'bastard, bath, blast, branch, brass, can't [kɑ:nt], cast, 'castle, chance, clasp, class, contrast, 'craftsman, dance, de'mand, di'saster, drama (théâtre), 'draughtsman ['dra:fts mən], e'xasperate, fast, 'fasten, 'father, France, glance, glass, grant, 'Glasgow, -graph, grass, 'lager, last, Lance, mask, mast, 'master, nasty, pass, past, path, plant, 'plaster, raft, 'raspberry, rather, slant, staff, task, trance, vase, vast ; (liste quasi-exhaustive).
- e) [ɒ] want, wander, watch, what, ou [ɔ:] dans war, water, crawl, ap'palling, hall, tall...
- f) [ɪ] 'cottage, 'carriage, image ['i mid ʒ], 'manage, 'passage, 'sausage, 'village ['vi lid ʒ]
 - i. Cas particulier des noms et adjectifs terminés en <ATE>: cer'tificate, 'delicate ['de li kit]...

Training exercise: repeat the following sentence.

'Georgia's 'father 'wanted her to 'pass her cer'tificate of 'secondary edu'cation. But she 'managed
 [ə] [ɑ:] [ɒ] [ɑ:] [i] [ə] [eɪ] [æ] [i]
 to at'tend 'art classes in'stead.
 [ə] [ɑ:] [ɑ:]

PART FIVE: Thomas Hart BENTON (1881-1975)



Benton wanted to study art in Europe. In 1908 he moved to Paris, and attended art classes at the Académie Julian. He spent most of his time inside art museums, drawing important paintings. He tried different styles of painting. He found out that he liked using bright colours to show real people in real places doing a variety of activities.

From about 1912 Thomas Hart Benton lived and worked in New York City. In 1924, Benton came back to **Missouri** to visit his father who was very sick. This visit changed Benton's life. His interests became clearer. He took pride in his Midwestern roots and began painting ordinary Americans not often shown in art. He started making drawing trips that took him across America. He visited steel mills, coal mines, and logging camps. He watched workers picking cotton in the South. He observed everything he could about ordinary American life during the 1920s and 1930s and recorded what he saw in his sketches. He then used his sketches as the basis for his paintings and murals. Benton built small clay models, or maquettes, for each painting. Then he painted his scenes while looking at his clay models under oblique light.

Thomas Hart Benton became the leader of a movement in American art called **regionalism**. He based his art on personal observation. He showed working people in all regions of America, including poor, rural areas. Benton called attention to problems that he thought all Americans should know about. Benton's style of painting made common people



into heroes. He gave them big bodies with lots of muscles and painted them using deep, rich colours. Above: *The Sources of Country Music*, 1975.

Not everyone liked Benton's work. Some people thought he was too outspoken about politics and art. Many Americans, however, truly admired Benton's work and ideas. Various organizations hired him to create public art. One of these famous murals is his *Achelous and Hercules Mural* (below) for the now-defunct Harzfeld's Department Store in St. Louis, Missouri, 1947.



Missouri is a state in the Midwestern region of the United States. The largest urban area is St. Louis where the Missouri river flows into the Mississippi (which forms the eastern border of the state). The state is geographically diverse. The Northern Plains yield great agricultural productivity. In the South a forested highland provides timber and minerals.

Source: from <https://en.wikipedia.org/wiki/Missouri>



Regionalism: This style of painting flourished during the 1930s. Regionalism attracted those artists who avoided city life, with its rapid industrialization, to create scenes of rural life, in particular from the American Midwest. Regionalism coincided with The Great Depression, and its positive images and sense of nostalgia went some way towards mitigating the resulting gloom which was so prevalent across rural America. It is also important to note that the United States was far more of an agricultural nation than it is in the 21st century, with a much smaller percentage of its population living in urban or metropolitan areas. Main artists: T.H. Benton, G. Wood, J.S. Curry.

Source: adapted from <http://www.visual-arts-cork.com/history-of-art/regionalism.htm>

Comprehension. Answer the following questions.

1. Where did Benton learn his job as a painter?
2. What event in his life made him return to Missouri?
3. Where did he find inspiration for his paintings?
4. What particular technique did he use before making a painting?
5. What format of painting was Benton famous for?

Grammaire: la voix passive du type “I was given that book”. Voir feuilles jaunes §3H2.
Transformez les énoncés suivants selon l'exemple.

Somebody offered Benton the opportunity to go to Europe.

→ Benton was offered the opportunity to go to Europe.

Someone taught Benton how to draw at the Académie Julian.

→

Somebody showed him European masters.

→

Someone offered Benton a job in New York.

→

Somebody sent Benton a letter about his father's health.

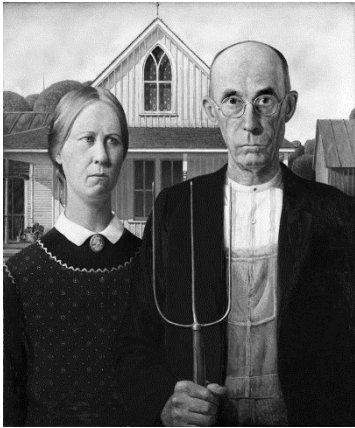
→

Someone asked him to teach at the Art Students League in 1926.

→

PART SIX : Grant Wood (1891-1942)

Born on February 13, 1891, in **Iowa**, Grant Wood was an American artist best known for his paintings of the rural American Midwest. Wood studied at the State University of Iowa, the Minneapolis School of Design, and the Académie Julian in Paris. Aside from painting, he worked in a variety of media, including lithography, ink, ceramics, metal, wood and found objects.

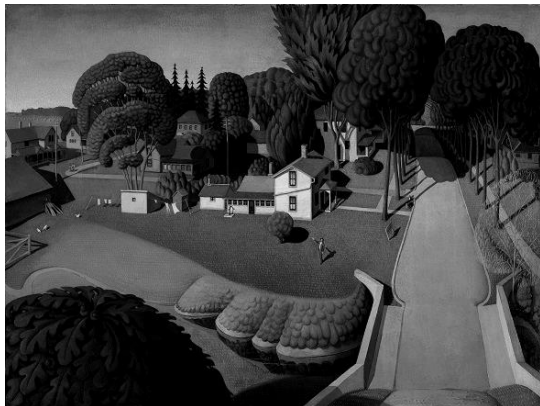


In the 1920s Wood travelled to Europe four times, visiting Paris, Italy, and Germany. He was impressed by the **New Objectivity** movement in Germany (cf. Otto Dix and George Grosz) as well as the **primitive Flemish painters**. Specifically, he admired their depiction of mythological and biblical stories in contemporary costumes and settings, making them relevant to the viewer. Wood then applied these ideas in his own paintings of ordinary life.

Wood first gained recognition in 1930, when his painting *American Gothic* (above) won a medal from the Art Institute of Chicago. "American Gothic" depicts a farmer and his daughter posing before their house, whose window, in the American gothic style, inspired the painting's title. Wood was accused of creating this work as a satire on the intolerance and rigidity that the insular nature of rural life can produce; he denied the accusation. The image symbolizes the Puritan ethic and virtues that he believed dignified the Midwestern character. The painting received a lot of public and critical attention and Wood quickly became known across the United States.



Above: *Spring in the Country* (1941).



In 1932, Wood helped found the Stone City Art Colony near Cedar Rapids, Iowa, to help artists get through the Great Depression. He became a great supporter of Regionalism, and gave lectures throughout the United States on this art movement. Wood taught painting at the University of Iowa's School of Art from 1934. During that time, he continued to produce his own works as well as supervising mural painting projects, and mentoring students. He died of cancer on February 12, 1942 – the day before his 51st birthday.

Above: *The Birthplace of Herbert Hoover* (1931).

Adapted from <http://www.dailyartfixx.com/2011/02/13/grant-wood-1891-1942/>

Iowa is a U.S. state in the Midwestern United States, bordered by the Mississippi River on the east and the Missouri River on the west. After the Louisiana Purchase (1803), people laid the foundation for an agriculture-based economy in the heart of the Corn Belt. In the second half of the 20th century, Iowa's agricultural economy made the transition to a diversified economy. Its capital and largest city by population is Des Moines.



Source: adapted from Wikipedia

The **New Objectivity** (in German: Neue Sachlichkeit) was a movement in German painting that arose during the 1920s as a reaction against expressionism. These artists—who included Max Beckmann, Otto Dix, and George Grosz—rejected the romantic longings of the expressionists. It implied a turn towards practical engagement with the world. The movement essentially ended in 1933 with the fall of the Weimar Republic and the rise of the Nazis to power.

Source: adapted from Wikipedia

Primitive Flemish painters (ca.1420–1523) include van Eyck, Hans Memling, Hugo van der Goes and Hieronymus Bosch. Some historians also include Pieter Bruegel the Elder. These artists made significant advances in natural representation, and their works typically feature complex iconography. Their subjects are usually religious scenes or small portraits. Landscape is often richly described but relegated as a background detail before the early 16th century.

Source: adapted from Wikipedia

Comprehension. Answer the following questions.

1. What regions had an impact on Wood as a painter?
2. Explain the controversy about *American Gothic*.
3. Why was Grant Wood an influential artist?

Grammar. Relative pronouns. Read section 2G in the yellow pages, and complete the sentences below with who / which / what / that / whose / Ø.

1. American Gothic, _____ is a famous painting, was recently exhibited in Paris.
2. The building _____ / _____ / _____ we can see behind looks like a church.
3. The young woman _____ / _____ is on the left could be the man's daughter.
4. _____ puzzles me is the fork _____ / _____ / _____ the man is holding.
5. The young woman, _____ expression is enigmatic, looks quite serious.
6. This is the painting _____ / _____ symbolizes American regionalism.
7. Grant Wood was appreciated by the Republicans, _____ is not surprising.
8. _____ I find explicit is the idealisation of rural life.

Prononciation des graphies <EA> et <EAR> :

- a) [i:] East, sea, tea, lead (mener)... (liste très longue, impossible à donner ici)
- b) [e] 'breakfast, breast (poitrine), breath (≠ breathe), 'cleanliness (≠ clean), deaf (sourd), dealt (≠ deal), dread (effroi), dreamt (≠ dream), en'deavour (effort), 'feather (plume), health, 'heaven, 'heavy, 'jealous, lead (plomb), leant (≠ lean), leapt (≠ leap), 'leather (cuir), 'meadow (prairie), meant (≠ mean), 'measure, 'peasant (paysan), 'pheasant (faisan), 'pleasant, 'pleasure (≠ please), read (pt./pp), realm (règne), spread, steady, sweat (sueur), thread (fil), threat (menace), 'treachery (traîtrise), tread (fouler), 'treasure, wealth (richesse), weapon (arme), weather, 'zealous (≠ zeal) ; (liste quasi-exhaustive).
- c) [ei] break, great, 'Reagan, steak ; (liste exhaustive).
- d) [I] 'forehead ['fɔ: rɪd], 'Guinea ['gi nɪ] ; (liste exhaustive).
- e) [Iə] appear, beard, clear, dear, ear, fear, gear (équipement, matériel, affaires, engrenage, vitesse...), hear, idea, ideal, Ko'rea, near, real, rear (arrière), spear (lance), tear (larme) ; (liste quasi-exhaustive).
- f) [eə] bear, pear (poire), swear (jurer), tear (déchirer), wear ; (liste quasi-exhaustive).
- g) [ɑ:] heart, hearth (âtre, cheminée) ; (liste exhaustive).
- h) [ɜ:] dearth (disette, pénurie), earl (comte), early, earn, earnest, Earth, heard, hearse (corbillard), learn, pearl, rearse (répéter), search, year, yearn (languir) ; (liste exhaustive).