

Sentence Outline

IB subject: Visual Arts

Topic: The influence that organizations (specifically the Société Anonyme) had in the artistic community.

Research Question: Modern art of the early 20th century: To what extent did the Société Anonyme contribute to the change of appreciation and perception of art?

I. Introduction to the Société Anonyme

A. What was their goal, who was involved, year's active, etc.

II. Marcel Duchamp

A. Marcel Duchamp was a French-American painter who used his then controversial paintings to make society question what they believed to be art.

1. wanted to use art to serve the mind

2. Duchamp firmly believed that all art has merit

3. "Nude Descending a Staircase, No.2" submitted to the Cubist Salon Des Independants. There was confusion to whether it should be placed with the cubist paintings or that of the futurists.

4. Duchamp attempted to submit "Fountain" to the Society of Independent Artists exhibition. The piece was rejected by the committee even though rejection was not allowed.

1. Made people question if the work the artist put into the piece gave it more merit

III. Man Ray

A. Man Ray began as a commercial artist, focusing on visual arts such as photography and paintings, was largely influenced by the paintings of the cubist movement and Marcel Duchamp himself. This led to his large contributions to the dada and surrealist movements.

1. Just as Duchamp had, Ray began to create ready-mades (i.e., 'Fountain')

2. During his commercial art days, his pieces reflected contemporary avant-grade in each piece.

IV. Katherine Dreier

A. Dreier, raised in a very progressive family, was an active suffragette, lecturer, and social reformer all her life.

1. Parents wanted her to have the same opportunities as her brothers

B. Dreier was also a vicious supporter of modern art, creating many of her own modern pieces, and felt that it deserved the same appreciation as current art forms.

1. "Influenced by modern art... and due to her frustration with the poor reception that the works received, she became a supporter of other artists"

- C. Armory Show
 - 1. International Exhibition of Modern Art: "there she saw (Duchamp's) 'Nude Descending a Staircase, No. 2' she was frustrated by the lack of respect given to the new, emerging art form."
- V. Artist represented by the society
 - A. With the hopes of spreading modern art across America, the organization represented a myriad of artist, with no definitive art form.
 - 1. The collection had a wide range of paintings. Some from well known artists to ones no one had heard of. Some of the paintings were even so bad people questioned why it was there.
 - 2. Many were surprised by the pieces the organization was willing to represent. "I'm kind of amazed that Duchamp would even tolerate a lot of this work" (Robert Mangold)
 - 3. Paul Klee, Piet Mondrian, Joseph Stella, Kasimir Malevich, Wassily Kandinsky, etc. were represented by the organization
- VI. **What was/were the accepted art form(s) in the early 1900's?**
 - A. Europe had a more progressive art form; contemporary and modern art was normal to most Europeans at this point
 - B. America was a bit behind. When people tried to bring modern art to America, it was seen as bizarre, or even funny.
- VII. Factors that helped change the accepted art form
 - A. The carnage of World War I and II caused Europeans to immigrate to America.
 - 1. Europeans brought modern art to America when they came
 - B. Political and economic instability caused artists to rebel against societies norms
 - C. The rise of American commercial power led to the purchases of European art, and their work being influenced by European styles.
 - 1. Growing cities at this time used European architecture.
 - D. Armory Show
 - 1. Large turnout caused widespread exposure to modern art
 - 2. Critics tore apart the cubists, and they all became the butt of the joke. But it caught people's attention none the less.
- VIII. What did the Société Anonyme do to influence the acceptance of modern art in America?
 - A. The society had many art shows and exhibitions, all of which consisted of big name and unknown artists. The biggest difference between these shows and most other shows was that these artists' works were interspersed with each other.
 - 1. The collection held +/- 200 pieces of art
 - B. Katherine Dreier often held lectures to teach American audiences about modern art.
 - C. The society also held concerts and dances in their efforts to make contemporary art a norm in American culture.
- IX. Lasting effects of the Société Anonyme
 - A. Dreier eventually gave the pieces in the society's possession to the Yale University Art Gallery.

1. There were around 200 pieces when she donated it all to YUAG. Today, the collection holds over a thousand.

X. Conclusion

A. Many factors played into the acceptance of modern art in America. But the Societe Anonyme was very important in that role. The society wanted modern art to become a norm in any one's life, they didn't have to be rich, they just had to learn about and appreciate contemporary art.

Bibliography

Keats, Jonathon. "In Case You Missed It In The 1920s, The Societe Anonyme Is Back -- At The Yale Art Gallery." *Forbes*, *Forbes Magazine*, 11 Apr. 2013, www.forbes.com/sites/jonathonkeats/2013/04/11/in-case-you-missed-it-in-the-1920s-the-societe-anonyme-is-back-at-the-yale-art-gallery/#21ebd92a3ca5.

Gross, Jennifer. "The Societe Anonyme - Hammer Museum." The Hammer Museum, Hammer, 1 Sept. 2016, hammer.ucla.edu/exhibitions/2006/the-societe-anonyme/.

Schwendener, Martha. "A Vast Collection That Predates MoMA." *The New York Times*, *The New York Times*, 22 Dec. 2012, www.nytimes.com/2012/12/23/nyregion/a-review-of-societe-anonyme-at-the-yale-university-art-gallery.html?mcubz=3.

Mann, Jon. "Modern Art (1900–50)." *Art History Teaching Resources*, *Art History Teaching Resources*, 16 Jan. 2016, arthistoryteachingresources.org/lessons/modern-art-1900-50/.

"Marcel Duchamp Biography, Art, and Analysis of Works." *The Art Story*, www.theartstory.org/artist-duchamp-marcel.htm.

Rosenthal, Author: Nan. "Marcel Duchamp (1887–1968) | Essay | Heilbrunn Timeline of Art History | The Metropolitan Museum of Art." *The Met's Heilbrunn Timeline of Art History*, Heilbrunn Foundation, Oct. 2004, www.metmuseum.org/toah/hd/duch/hd_duch.htm.

"Katherine S. Dreier." *Guggenheim*, 10 May 2017, www.guggenheim.org/history/katherine-s-dreier.

Blumberg, Naomi. "Katherine Dreier." *Encyclopædia Britannica*, *Encyclopædia Britannica, Inc.*, 28 Nov. 2016, www.britannica.com/biography/Katherine-Dreier.

"Man Ray Biography, Art, and Analysis of Works." *The Art Story*, www.theartstory.org/artist-ray-man.htm.

The Editors of *Encyclopædia Britannica*. "Man Ray." *Encyclopædia Britannica*, *Encyclopædia Britannica, Inc.*, 9 Mar. 2015, www.britannica.com/biography/Man-Ray.

American Art. "American Art." *American Art: History of Fine Arts in America*, www.visual-arts-cork.com/history-of-art/american-art.htm.

Feinstein, Roni. "'The Societe Anonyme: Modernism for America' at Hammer Museum." *Roni Feinstein, Art in America*, 29 June 2006, www.ronifeinstein.com/book/societe-anonyme-modernism-for-america-mission-of-avant-garde-hammer-museum-yale-university-art-gallery-jennifer-gross-review/.

Paramore, the digital agency. "The Frist Center for the Visual Arts." *The Societe Anonyme - Frist Center for the Visual Arts*, *Frist Center for Visual Arts*, fristcenter.org/calendar/detail/the-societe-anonyme.

User, Super. "The Show That Shook The World: The 1913 International Exhibition of Modern Art." *The 1913 Armory Show - 1913 Show*, 1913armoryshow.org/1913-show.htm.