

# **The Dawn of the Twentieth Century: Modernity, Utopia and Conflict**

Permanent Collection I: Second Floor

## Preparing Your Independent Tour



## The Tour: Introduction and General Overview

This guide contains material to help teachers prepare their visits to the museum. The proposed tour has been designed with the 11-17 age-group in mind. However, the material may also be used by primary school teachers, who should feel free to adapt it in order to meet the requirements of their pupils.

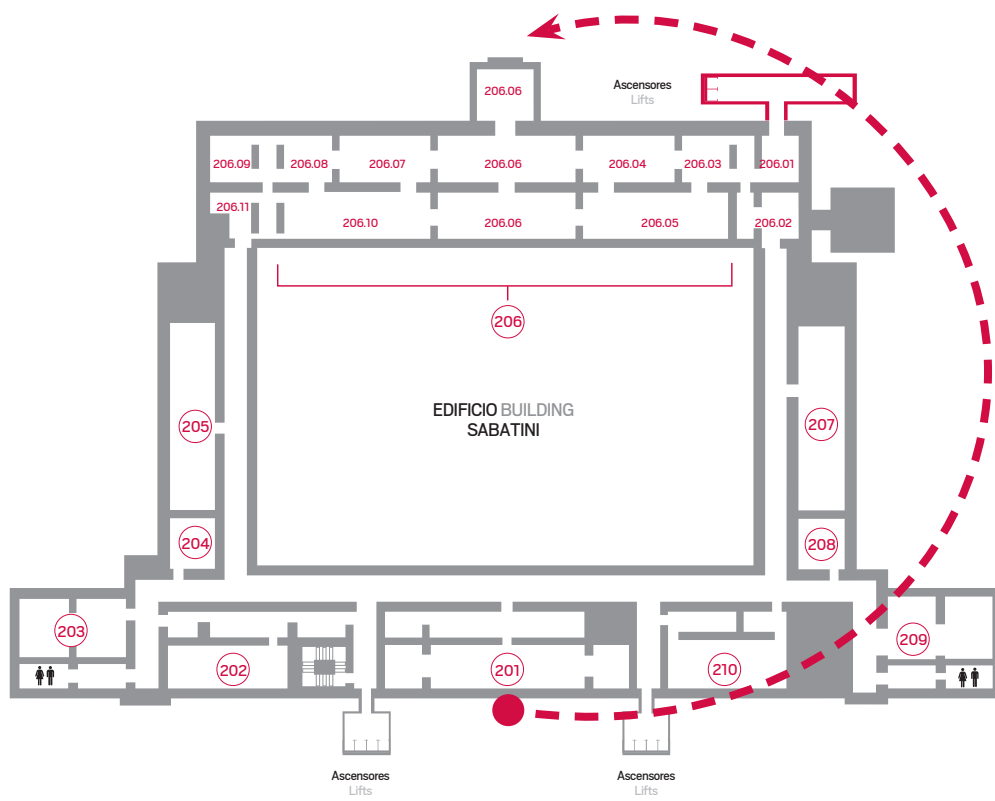
The tour centres around a section of the collection housed on the second floor of the museum – from room 201, the starting point of the visit, to room 206, where the visit cul-

minates with a view of Picasso's *Guernica* (see attached plan). This tour is based upon a selection of artworks and debates that will allow students to consider some key questions, such as: how and why did artistic modernity emerge towards the end of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup>; and, to what extent was that modernity the product and symptom of fundamental changes in our way of life and our conception of the world?

Modernity appears in different domains, not just art. Social, economic, technological, ideological and moral changes that took place from the end of the 19<sup>th</sup> century had a very direct link with the anxieties and expectations embodied in the artistic avant-gardes. By portraying the whole range of historical circumstances that came together at the dawn of the 20<sup>th</sup> century, therefore, we are also giving an account of the emergence of modernity in art.

The analysis of the connection between artistic developments and their socio-historical context during the first three decades of the 20<sup>th</sup> century is articulated around four different axes. The first concerns artistic experimentation itself and the formal innovations that were developed at the beginning of the 20<sup>th</sup> century. The second concerns the social changes that took place at this time, and their direct relationship to the revolution in the just-cited languages of art, with respect to the role of the artist and the object of representation. A third axis, closely related to the previous two, concerns technological advances and the new ways of looking that they generated – of huge significance for artistic practice. Media such as photography and cinema become prominent in this part of the tour. Finally, there are considerations of a political and ideological nature that together constitute a fourth axis, and which articulate the tour as a whole. Both actor in and witness to real historical

events, *Guernica* is a reflection upon the role of the artist and of art itself. At the same time, it represents the dramatic end of an era characterised by its faith in modernity and progress.



## Index of Topics and Artworks Included in the Tour

The four axes mentioned above are developed through specific thematic strands that, in turn, constitute the different sections of the visit.

1. The Eruption of New Technologies and Social Change. Room 201
  - Alfonso Sánchez García and Alfonso Sánchez Portela, set of photographs, 1912-1921
  - Auguste and Louis Lumière, *Workers Leaving the Lumière Factory*, 1896
2. Painting Capturing the Instant. Room 201
  - Francisco Iturrino, *Málaga Garden*, c.1916
  - Darío de Regoyos, *The Vineyard*, 1900
3. 3. The Explosion of Representation. Room 210
  - a)
    - Anonymous, *African masks*, 20<sup>th</sup> century
    - Pablo Picasso, *The dead birds*, 1912
    - (Films) Buster Keaton, *One week*, 1920; Fernand Lèger, *Ballet mécanique*, 1924
  - b)
    - Auguste and Louis Lumière, *Partie d'ecarté*, 1896
    - Georges Braque, *Cartes et dés*, 1914
4. The Modern Gaze Set Free. Room 210
  - Auguste and Louis Lumière, *Danse Serpentine (III)*, 1897 (a Loïe Fuller impersonator)
  - Sonia Delaunay, *Dubonnet*, 1914
5. The Modernisation of Ways of Life. Room 207
  - Ángeles Santos, *La tertulia*, 1929
  - Alfonso Ponce de León, *Accidente*, 1936
6. The Modern Body. Room 207
  - José de Togores, *Couple at the beach*, 1922
  - Roberto Fernández Balbuena, *Nude*, 1932
7. Bodies and Machines. Room 206
  - Oskar Schlemmer, *Triadic Ballet*, 1922
8. The End of the Modern Utopia: *Guernica*. Room 206
  - Pablo Picasso, *Guernica*, 1936

The content of each of the eight sections that make up the tour is presented as follows:

- a. Introduction to the topic at hand.
- b. Commentary on the artworks chosen to deal with each topic.
- c. Suggestions for the discussion of said artworks.

## How to Use This Guide



Both the introductions and the commentaries on specific artworks are aimed at the teacher or tutor and are meant to help them prepare their visit. Alongside some guidelines for the discussion of artworks, we offer suggestions that may be useful in encouraging the students towards a close observation of the artworks, making explicit their links with the topics discussed, and motivating further debate between teachers and students.

If the teacher prefers the students to work on these themes and artworks independently, she or he can make use of the Student Handbook that accompanies and complements this guide. The Suggestions for Discussion included in the Student Handbook are the same as those contained in this guide. However, they are organised as questions directly posed to the students that they should answer in writing when looking at the works.

The last section of this guide suggests quicker routes that attempt to approach four other issues thrown up by the selected works: modernity and the body, modernity and technological change, modernity and women, and finally, formal evolution. This last section might be useful for those teachers who would rather organise a shorter visit with more clearly delimited themes.

## 1. The Eruption of New Technologies and Social Change. Room 201

**T**he turn of the 20<sup>th</sup> century was a period of great transformation, both economically and politically. The idea of progress, based upon technological advancement, embodied a utopian ideal that would herald a new era. At the same time, the working class, a product of the industrial revolution, maintained the hope for social revolution that was not forthcoming. This situation gave rise to a dichotomy between the bright lights of technological innovation and the dark shadows of social inequality. The growth of the cities, mass rural exodus and the emergence of a consumer society all contributed to the consolidation of a system that was based on contradictions which contained the seeds of its own destruction, as we shall see towards the end of the tour.

The themes of modernity and progress acquire a more problematic dimension when we think about Spain. The Spanish context at the turn of the century was characterised by deep political and economic crises, intimately connected with the loss of its last remaining colonies and the instability of successive governments. This was compounded by the social unrest provoked by industrialisation, the breakdown of traditional ways of life, urban migration and harsh living conditions.

The problem of how to reconcile tradition and modernity manifested itself in different ways within art practice. Modern art was the standard bearer of the new century's utopian promises. But art also bore witness to its contradictions. New techniques of image-reproduction such as photography and cinema provided new media for artistic practice that were directly derived from the wider technological progress and the new modes of industrial production – both oriented towards mechanical reproduction. Cinema is itself a motorised, dynamic self-movement. On the other hand, both cinema and photography have the ability to directly register reality, standing as witnesses to the less savoury consequences of the same progress of which they are a product. The focus upon reality, upon facts, is one of the

defining characteristics of “modern *man*”, he who knows *himself* to be part of the present and wants to be well informed about it.

Photography and cinema provided techniques whose importance and influence was universally overlooked at the time. But they both altered the way in which society related to the world. The widespread use of cinema turned it into a tool for the dissemination of information, an instrument for socialisation. Above all, it was a symptom of the emerging leisure industry and a new kind of popular culture.

**Alfonso Sánchez García and  
Alfonso Sánchez Portela**  
Collection of Photographs  
(1912-1921)



The set of photographs shown here portray Spanish society at the turn of the century from the perspective of everyday life. They are images taken in a well-known setting: the city of Madrid. Through them, we get a glance of ways of life, engaged in an ongoing process of transformation and development – or even disappearance. We can see people engaged in jobs that soon after these pictures were taken would disappear altogether (honey-sellers, ironing ladies, etc.), as well as urban spaces and rituals of collective labour characteristic of traditional societies, in open contradiction with the process of industrialisation that was already underway in the country (for example, the custom of doing the laundry outdoors in communal washing areas).

As well as depicting the everyday life of city dwellers, these photographs reveal the tension between tradition and progress. The documentary character of the photographic legacy of “the Alfonsos”, and their links with the social and political reality of their time, is reinforced by the fact that in their images we can also see some historical events, such as the *Departure of Spanish Soldiers for the Moroccan War* (1921) and episodes of the long history of social conflicts that defined their time, such as *Police Repression During the Revolutionary General Strike* (1917).



## Suggestions for Discussion

**1.** We suggest that, before you approach this set of photographs, you offer your students the chance to have a look at the collection of photochromes hung on the opposing wall. The photochromes show views of the great cities and infrastructures of Spain at the time – the Cartagena harbour, the Rambla in Barcelona, the Puerta del Sol and the Estación del Norte in Madrid, etc. All of these images show cities that appear to be well-planned, clean and modern, endowed with wide avenues, tramways and railway stations.

Invite your students to think about how the modernity that these images evoke is also a product of the innovative processes that were used in their production. The photochrome was one of the first techniques for colouring photographs, using a combination of black and white photography and colour lithography.

**2.** Now turn to the collection of photographs by Alfonso Sánchez García and Alfonso Sánchez Portela (the Alfonsos). It is best if you stand right opposite them to get a better sense of the photographs as a whole. Invite your students to look for the ways of life reflected in them – do they match up to the sense of progress suggested in the photochromes?

**3.** Ask your students to guess the social class and financial situation of the people of Madrid at that time. Ask them to identify customs, professions and public spaces that no longer exist; that are more in keeping with a traditional society. Emphasise the contrast between them and the social conflicts reflected, a product of industrial development.

**4.** Move the discussion on to the context of today, inviting the students to name customs that they consider traditional and modern.

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**Auguste y Louis Lumière**  
*Sortie d'usine III, 1896*



The invention of cinema was a realisation of the moving picture, that which had been pursued for a long time through different visual apparatuses. The development and dissemination of cinema continued at a very rapid pace from its beginnings, in keeping with the acceleration of the society in which it emerged.

Among the topics chosen by cinema pioneers was the recording of scenes that reflected changes in modern life – especially those activities that pertained to the emerging industrial society where speed and movement, derived from technological innovation, were becoming a part of everyday life. Cinema takes part in this process and, moreover, serves to register and document it.

*Workers Leaving the Lumière Factory* is one of the first experiments in filming moving images carried out by the Lumière brothers. We can see the workers of the Lumières' optical factory as they leave work at midday, the time that allowed the best conditions for filming. The film focuses on a layer of society that did not exist before the second half of the 19<sup>th</sup> century and was seldom represented in art and literature until the rise of realism towards the end of the century. It is also significant that we see women, who had joined the industrial labour force because the factories needed a large amount of workers. In this way, the labour separation between men and women started to break down.

We now know that these images, which at first sight may appear spontaneous and merely descriptive, were in fact the product of several careful rehearsals in order to adjust the rhythm of the workers' departure from the factory to the forty-five seconds of film. Moreover, the sequence was filmed on a Sunday – the workers were not really leaving work, which explains why they are smartly dressed.

## Suggestions for Discussion

**1.** Ask the students to observe the scene closely: What is the attitude of the people in the film? What are they doing? Where are they coming from? Where might they be going? Who could they be? Compare their answers with the actual historical context of this pioneering film.

**2.** This is a scene based upon everyday actions and people, but it was prepared in advance – staged, to a certain degree. Can you think of any present-day television format that is based upon the idea of portraying everyday situations and people? Are they real or manipulated? Is there such a thing as total objectivity in the portrayal of reality?

**3.** Encourage your students pay special attention to the women in the film. When did women join the labour force? What factors could have promoted their incorporation into the labour force?

**4.** Do we know who the people in the film were? Who do your students think were the film's audience? Think with your students about the democratising power of cinema, a mass phenomenon almost from the very beginning. Cinema was the first artistic medium to enter the cultural industry and provide new forms of leisure for mass society.

**5.** Ask whether certain formats of contemporary popular culture – despite their putatively democratising role – really help citizens to form critical opinions.

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## 2. Painting Capturing the Instant

The fast rhythm of technological modernisation and the emergence of mechanised artistic techniques inevitably had an effect on the development of traditional art forms such as painting and sculpture. Modern art's break with 19<sup>th</sup> century values is a product of these transformations and, in its turn, is a symptom of the breakdown of the ideological and cultural models of the 19<sup>th</sup> century.

The emergence of mass production, the development of photography and electricity, as well as the revolution in transport – with the ensuing increase in the speed of everyday life – led to a transformation in the perception of reality. The concatenation of stimuli in this experience of speed translates, in painting, into a focus upon the ephemeral, as well as a fascination with light and the visual effects of speed. Impressionism becomes an attempt to capture the passing perception *en plein air* (outdoors); the spontaneous visual act a mere suggestion of the world, as if an instant photograph.

This new way of approaching reality constitutes what we might call a discovery of vision itself, not just vision as a window on the world. If art had been devoted to themes of eternity – such as mythology, great historical subjects or classical beauty – in the modern age, painting lost these symbolic elements in an attempt to reach pure vision. The innocent eye that does not wish to know – so as to see *better* – and which is only interested in the sensuous side of things, is the eye of immediacy, spontaneity. In this sense, Fauvism (*fauve* means “wild animal”) emerges out of a direct contact with nature, with its provocative use of colour and simplified form – like a child's drawing. This awareness of the limitations inherent in older artistic conventions (perspective, modelling, chiaroscuro, etc.) gradually leads to a new relation to the beholder. The observer now becomes more active: his or her activity of looking now completes the representation of reality.

## Darío de Regoyos

*The Vineyard (Irún in the morning / Autumn / Irún / Landscape), 1900*

## Francisco Iturrino

*Jardín de Málaga, 1916*



In the final work by Darío de Regoyos we can appreciate the Impressionist taste for observing nature and representing outdoor scenes. Unlike idealised, unreal romantic landscapes, Regoyos' landscapes are ordinary and familiar; scenes enveloped by an atmosphere that takes us to the precise moment of the day in which they are set, due to the use of light and shadow and the gestural brushstrokes.

Regoyos acquired this taste for unconventional landscapes during his numerous trips abroad. After editing the book *La España negra* with the poet Emile Verhaeren – a book that helped consolidate a romantic and pessimistic image of Spain abroad – his admiration for modernism would lead him to change from painting naturalist and sombre paintings to Post-impressionist landscapes with more vivid colours. At this point, Regoyos became one of the first Spanish painters to fully participate in the European avant-garde. He himself would write that he learned to paint by taking nature as his model; by “capturing its vibrations and feeling free when it came to choosing the subject matter of my paintings”.



In *The Vineyard*, a work with pointillist overtones, the artist depicts a landscape that has been changed by human activity. Modern painting now moves away from the representation of nature as sublime – definitive of romantic painting – and emphasises the practices of men and women in specific times and places, always focusing on the contingent rather than some wild and impressive version of nature.

The attempt to capture a specific instant is also clear from the chosen title, which makes explicit reference to a specific time and place (*Irún in the Morning, Landscape, Autumn*), as well as from the way in which the painting captures the morning light through the contrast between the dull colours of the houses, the purplish shadows, and the yellow-tinted orchard. Regoyos' interest in light developed into an analysis of composition and the perception of colour.

Further research into the possibilities of colour would come about by way of Fauvism. In *Málaga Garden* by Iturrino, the force of the landscape derives from the subjective way he uses colour, his distortion of forms, and his disregard for the way it is "finished". Nature is no longer static, but rather appears as extremely vivid. The rejection of older representational patterns and the fascination with this new gaze would be the twin motivation behind the Fauvists' rebellion against tradition and their embrace of "naive" painting. Iturrino would be their main representative in Spain.

Paradoxically, this search by the Impressionists and Post-impressionists for immediacy and the pure, neutral gaze culminates, with Fauvism, in a turn away from the objective representation of reality. A disregard for formal elements and an interest in the resonance of colour endows the Fauvist artwork with an almost abstract and musical harmony, heralding the direction that modern painting would take thereafter.

### Suggestions for Discussion

**1.** Ask the students to carefully observe the scene portrayed by Regoyos and see whether they can describe the specific instance captured by the painter: the place, the weather, what season it is, what kind of action is taking place, etc. Ask them to try to guess what time of day it is. They could find a clue in the way the shadows fall on the ground.

**2.** Point out that from the middle of the 19<sup>th</sup> century the subject matter of paintings tended to move away from portraits of the ruling classes, religious scenes and historical events towards a kind of painting more concerned with the everyday. Do the students think that painting should deal with eternal and immutable subjects? Or should it rather attend to what is ephemeral and contingent?

**3.** Suggest to the students that they relate Iturrino’s work to the work by Regoyos they have just seen. Which of the two artists comes closer to representing nature, in terms of immediate visual perception? Which one is more subjective in its representation of nature?

**4.** Establish links between the changes in painting that took place at the end of the 19<sup>th</sup> century, the artworks you have just examined and the following statement by the 19<sup>th</sup> century painter Gustave Courbet: “The beautiful, like the truth, is linked to the time in which one lives and to the individual who is able to perceive it”.

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### 3. The Explosion of Representation. Room 210

**W**ith the invention of photography and, subsequently, cinema, art loses its role as faithful recorder of reality in favour of the new media that are initially considered more objective and scientific. This crisis in the social function of art caused artists to engage in a formal and conceptual reconsideration of their practice that has continued to this day.

Cubism is one of most radical and influential currents of the avant-garde in the early decades of the 20<sup>th</sup> century. It challenged the established way of representing reality that the West had used since the Renaissance, abandoning perspective and the single viewpoint, opting instead for geometricised forms and the presentation of multiple view-points of the same three-dimensional object on a two-dimensional surface.

At the same time, cubism introduces a fourth dimension – time – which in its turn cancels out the third – depth. Or, to put it another way, cubism condenses the perspective it would take us some time to perceive were we to circle the object, into a single image. Therefore, cubism is the consequence of a mobile and dynamic conception of visual experience and, in this sense, it establishes links with cinema – each symbolically represents the frenetic dynamism that defines modern life.

The new art of cinema was based upon the fragmentation of reality into discrete, photographic stills, ordered hierarchically and combined to create a continuous whole. Cinema thus moved from the fragmentation of the gaze to its reunification. Cubism involved those same processes, but treated them in a somewhat reverse manner – *from* the perception of reality as an integrated whole, cubism moves towards individual planes and viewpoints that are combined to generate another two-dimensional reality, independent and distinct from the one our vision produces. We could say that cinema starts off from a still image (frame) to produce time and movement, while cubism starts off from movement – and therefore time – to construct a still image.



## Pablo Picasso

*The Dead Birds, 1912*

## Anónimo

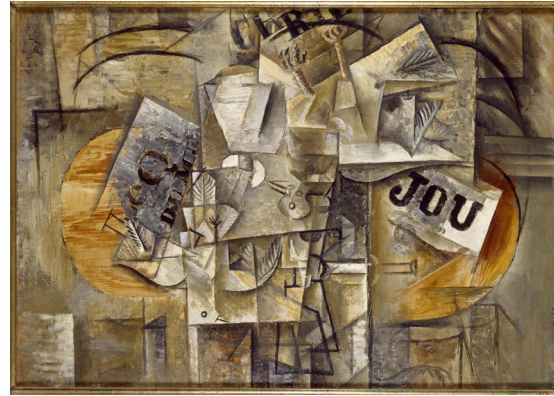
*African Masks, 20th century*

## Buster Keaton

*One Week, 1920*

## Fernand Léger

*Ballet mécanique, 1924*



The pieces shown in the first part of room 210 attempt to illustrate the different factors that converge in the emergence and development of cubism. The idea is that these three pieces are observed together in order to establish links between them. African masks illustrate how cubist artists were inspired by an art then called “primitive” or *art nègre*, that they saw as removed from Western pictorial convention. The cubists admired its stylistic lines and simplified forms, which tallied with their desire for the geometric rendering of reality already heralded by Cézanne. Picasso became familiar with this kind of art through his visits to the Musée d’Ethnographie du Trocadéro, Paris.



The two films were chosen in order to emphasise the structural links between cubist painting and cinema, in spite of the apparent distance between them. Cinema’s ability to absorb influences from new aesthetic currents became explicit in Fernand Léger’s *Ballet mécanique* [*Mechanical Ballet*]. The artist experiments with cinema in order to show his fascination with machines and movement. He achieves this through the fragmentation of everyday objects in a manner reminiscent of Cubism. In *One Week*, Buster Keaton constructs and deconstructs a prefabricated house. Reduced to the single planes from which it is made, the house refuses to stay upright. The house could be understood as a metaphor for the decomposition of objects in Cubism, and it shows that cinema was not indifferent to new artistic tendencies. In both examples we can equally trace the evolution of the cinematographic language itself, from the first Lumière brothers’ films to films of the 1920s. New techniques have appeared: the opening and closing of the shutter, montage, inter-titles and special effects – which Buster Keaton produced himself in his films, without using scale models for even the most spectacular scenes.

All of these features appear in Picasso’s *Still Life (The Dead Birds)*, where we find superimposed planes and simplified geometrical forms that, when observed carefully, reveal a table on which we find various objects: a folded-up newspaper, pieces of paper and the dead birds from which the painting takes its name. The appearance of the newspaper, with the word “Journal” partially visible, heralds a technique that will become very important

for Cubism and later artistic movements: collage. *The Dead Birds* also serves to exemplify the restricted chromatic range in Cubism's use of colour at this time.

**Suggestions for Discussion**

1. Ask the students to examine the display case where the African masks are kept and the two projected films before stopping in front of Picasso's collage. In *Ballet mécanique*, invite them to identify which elements and objects Léger has fragmented and recombined in order to create the film (machine fragments, close-ups of body parts, etc.). In *One Week*, ask the students to pay attention to what happens in Keaton's film and try to establish links to the year the film was released (1920, soon after the end of the First World War). Could the house in pieces be a metaphor for a crumbling world?

2. Observe with your students the fragmentation into geometrical forms that we can see in *The Dead Birds* and point out its schematisation, linking it to the African sculptures you have just seen.

3. Try to establish links between Picasso's painting and Léger's film. You could also invite your students to carry out the identification and recognition exercise in relation to the fragments that appear in the painting. Point out that, in both works, the artist has selected "planes" – in the film, they appear one after the other (as frames); in the painting, they appear at the same time.

4. Ask the students about possible links between *One Week* and *The Dead Birds*. Can they find any other links between the subject matter chosen by Keaton and the methods used by Cubism?

5. It has been said that Picasso is a creative *and* destructive artist. "A painting is a sum of destructions", he said. You might want to ask your students to think about what they think Picasso's intention was when he invented Cubism: did he want to be creative or destructive?

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## Auguste y Louis Lumière

*Partie d'écarté, 1896*

## Georges Braque

*Cartes et dés, 1914*



The next section in room 210 shows two works that were chosen in order to emphasise the connections between Cubism and cinema. Here, the analysis focuses upon the subject matter that they borrow from each other.

*Partie d'écarté (Game of Cards)* is the same kind of experimental film we already saw in the first room, but in this case it centres on popular customs. *Cartes et dés (Cards and Dices)* shows a table from above, decomposed in several planes on which we can see the different elements that appear in the title. Objects related to games are common in Cubist painting, and it has a clear precedent – the two players of *Partie d'écarté* remind us of Cezanne's *The Card Players*. As we have seen before, Picasso and Georges Braque considered Cezanne the forebear of their movement. Painting seems to lend some of its motifs to cinema, and cinema, in its turn, lends something to painting. At the beginning of the 20<sup>th</sup> century, they shared a preference for observing everyday spaces and customs.



Braque's work displays another characteristic feature of Cubism: its emphasis of form over subject matter. This is why many Cubist works incorporate objects that are part of the everyday context of the artist – recuperating and updating the genre of the still life.

### Suggestions for Discussion

- 1.** Ask the students to look at both works at the same time and to point out their similarities and differences.
- 2.** Propose that they think about the dialogue that takes place in both painting and cinema between reality and non-reality. Which is more truthful? Braque's dice, with all sides visible to show the object "as it is", not as represented in traditional perspective; or the single and unmoving viewpoint with which the Lumières present *their* game of cards?
- 3.** In reference to Braque's work, introduce an opposition between imitation and creation. To what extent does the Cubist artwork imitate reality? To what extent does it create a different reality, distinct from reality? What about cinema?

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## 4. The Modern Gaze Set Free. Room 210

**W**ith the circulation of new technological developments such as cinema and photography, a new way of looking emerges at the end of the 19<sup>th</sup> century. The claim to an objective or universal knowledge of reality ceases to be the ultimate aim of the gaze. Both in the scientific realm and in the arts, it becomes clear that our vision can deceive, manipulate or even dominate us. Vision loses its status as undisputed conveyor of knowledge, and, from that moment onwards, art encourages its audience to look at the world through different eyes. For example, the innocent eye that looks at what surrounds it without any preconceptions is, to some degree, related to the child's gaze or to the hypnotic stare – a way of looking that lacks any critical outlook or is so overexposed to visual stimuli that it has lost the ability to process them. The idea of looking with your eyes closed is also explored – dreams and mental images; things that do not exist beyond the limits of our own psyche.

The relativity of human vision and the multiplicity of forms of vision that modernity throws up is captured in a series of scientific investigations that took place from the middle of the 19<sup>th</sup> century. Chevreul's colour theory (1854) strongly influenced the way in which artists perceived their environment. Chevreul invented the idea of a simultaneous contrast between colours, according to which one colour will lend the hue of a complimentary colour to the one next to it. This would have a great impact upon artistic movements such as Impressionism. From that moment on, artists begin to consider themselves valid interlocutors in the field of visual experimentation, in parallel to the natural sciences, and with results not only displayed in traditional media like painting, but also in other artistic forms such as poetry, dance, music, decorative arts and design – or even a fusion of them all.

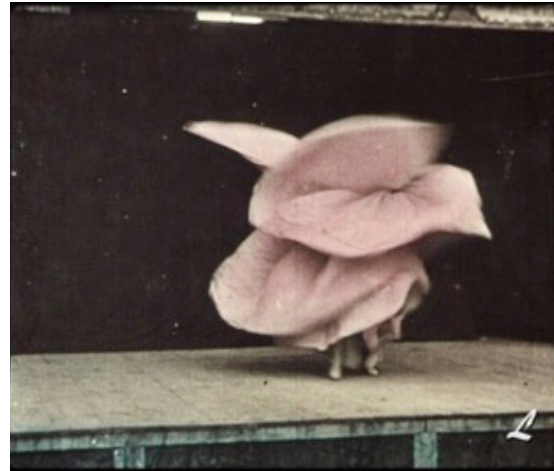
In this room, we see the consequences of social change upon the very concept of art once again. With the emergence of a consumer society and the explosion of advertising, the idea of what could be considered art is expanded and becomes gradually more flexible.

## Auguste y Louis Lumière

*Danse Serpentine (III)*, 1897  
(Loïe Fuller impersonator)

## Sonia Delaunay

*Dubonnet*, 1914



*Danse Serpentine* is one of the first ever experiments with moving images. During a live show by Loïe Fuller, the dancer who invented this dance, differently coloured electric lights were projected on to her body and clothing. The choreography and lighting interplay with the images produced by her sinuous movements. Hidden beneath the billowing fabrics, diffused by light and movement, the body became dematerialised: the dancer becomes pure image. Hence, it is not surprising that the Lumière brothers wanted to record this dance using the newly invented cinematograph. Colour, a crucial element in Fuller's original show, was subsequently added by hand painting on to the film, frame by frame, in order to emulate the chromatic effects of the *Danse*.

The fascination that Fuller caused in avant-garde circles – despite predating the avant-garde – is well documented. Some artists had seen her dance when they were young; others knew about her from recordings (films or photographs), or through the myriad of imitators that followed in her wake, such as the one who appears in the film we are watching.

We suggest that you compare *Danse Serpentine* to Sonia Delaunay's *Dubonnet*, since they are related at several levels. Delaunay's practice follows a research path paralleling that of Cubism, characterised by a pure use of colour in line with Chevreul's theory, as well as a tendency towards the decorative. Chevreul's theory assigned a central role to the subjective gaze of the observer in the perception of colour. Moreover, the significance assigned to colour itself, as separate from the object, triggered a fundamental shift in artistic practice that allowed colour to become independent from any objective representation. Delaunay's work is a product of these developments, but is equally a good example of how the concept and use of art was expanded by the avant-garde. *Dubonnet* was the brand name for a prestigious drink at the beginning of the 20<sup>th</sup> century in France. This is a work made for advertising that reflects the interest of industry in making use of an appealing aesthetic, in order to increase the consumption of its products. Moreover, it shows the interest of artists in taking part in the emerging world of advertising, as part of a society exposed to an ever-expanding variety of commodities.

From a formal point of view, there is a clear link between Fuller's movements – the abstract forms of her dance, in which colour plays a central role – and the work of Sonia Delaunay. They each take experimentation with light and colour as their point of departure only to arrive at an abstraction of the image. The connection between the works is closer: Loïe Fuller embodied the mass spectacle and was fantastically successful in her time; Sonia Delaunay produced numerous advertising campaigns for several popular brands such as



Dubonnet, Pernod, Pirelli and Chocolat. The vertiginous rhythm of Fuller's dance brought about a gaze in the observer that was almost hypnotic; a certain visual subjugation – the same can be said of Delaunay's coloured curves and counter-curves. This is the same kind of subjugation that today's advertisements use to make their messages reach the spectator – often unconsciously – so that he or she is unable to consciously question it.



### Suggestions for Discussion

1. We suggest that, with your students, you look at the movements of the dancer and the forms she adopts, as well as the images the choreography produces.

2. In the avant-garde, the dialogue between different artistic manifestations was rich and fruitful. Try to make the students find links between Fuller's dance and Delaunay's painting.

3. Allow the students to think about the different arts represented in the room: dance, music, film, painting and – with *Dubonnet* – graphic design and its commercial application. This "cohabitation" provides food for thought. Which is the true artwork: the dance by Fuller's impersonator or the film of her produced by the Lumière brothers? Are artworks that endure over time more significant than those that are tied to the contingent moment in which they were produced?

4. Loïe Fuller was closely linked to the artistic avant-garde. Some artists found in her dance a source of inspiration. But when she was recorded and shown on screen, her dancing also became a mass spectacle that could be enjoyed by a much greater number of people. In this way, she became part of an emerging mass culture. Ask your students what, in their opinion, constitutes today's "mass culture". Which are the channels through which this culture is disseminated and presented?

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## 5. The Modernisation of Ways of Life. Room 207

**T**he First World War marked the end of an era and the beginning of a new world order in which industrial development brought dramatic changes. The 1920s were a time of economic progress and population growth in Spain. This triggered mass migration from rural areas to the cities. The rapid growth of the cities was also encouraged by the development of new transport networks – especially motorised vehicles. In Spain, the dictatorship of Primo de Rivera made the most of this international economic boom to boost industrial development. In the context of urban expansion, new social classes were established. The largest group in the cities was the industrial working class. However, the bourgeoisie – which, in some instances, had derived its fortune from wartime business – and the middle-classes imposed their way of life upon the rest of society. The press, the new institutions of the public sphere (coffee-houses, clubs, athenaeums, cultural or scientific societies, etc.) and mass mobilisations (political meetings and gatherings) were the citizen's tools for expressing or reinforcing their belonging to a specific social class. Moreover, new customs appeared that changed both leisure and consumption habits – such as bull-fighting, sports competitions, cinema, and so on.

The position of women changed dramatically in these years. The Spanish Industrial Revolution and the First World War (in which Spain did not participate) required women to join the labour force. After the end of the war, the number of women who went into higher education rose significantly – at least in the upper strata of society – and they slowly started entering into public life.

All of these changes were addressed in art, with the “return to order” that predominated during these years. This return to figuration – considered to be a fundamental means for communicating with the public – took place after the First World War as a consequence of the need for Western society to return to classical values following the enormous break signalled by Cubism. The use of figurative language allowed painters to reflect the changes that characterised the inter-war period in Europe. Through them, we perceive the advantages and disadvantages that modernity entails.

## Ángeles Santos

*La tertulia, 1929*



When she was just seventeen years old, Ángeles Santos painted *Tertulia*, in a small flat belonging to friends of hers – colleagues from her painting class who posed as models for her. The painting thus translates a social ritual that was the preserve of men into female terms. The *Tertulia* were social gatherings that took place in coffee-houses where conversations about art, literature and politics took place. The young painter sometimes attended a *tertulia* of writers and painters in Valladolid, where she grew up, but she was obliged to be accompanied by her father.

It is not surprising, therefore, that the exclusively female gathering shown by Ángeles Santos took place in the private, domestic realm. The four women who appear in the painting are reading, smoking or are lost in thought. It is clear that they are educated women and fully immersed in the social changes of their time. The artist herself declared that she had painted “four modern, emancipated girls”.

However, the dense, closed atmosphere and the relationship between the figures, that oscillates between a tense interplay of gazes and an apparent lack of communication, generates a slightly uncomfortable feeling. Ángeles Santos, considered to be one of the main protagonists of so-called “magic realism”, truthfully portrays a feminine universe at the time: women who, in spite of their willingness to break away from tradition, found it extremely difficult to openly express themselves.

## Suggestions for Discussion

**1.** Ask your students to think about the modernity of the scene by paying special attention to the subject matter, the clothes worn by the models, and the attitudes of the women pictured. It might be useful for them to remember the women who appeared in *Workers Leaving the Lumière Factory* alongside those of Ángeles Santos' painting. Could the latter pass for women of our times?

**2.** Ask them to think about the title of the painting. What specific connotations did the *tertulia* have at the end of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup>? Why does the author appropriate the term? (Remember that the *tertulia* was a men-only social event).

**3.** Ask your students to consider the role played by women in the different works they have seen so far: objects to be represented or recorded (*Workers Leaving the Lumière Factory*, *Ballet mécanique*); artists and objects of representation (Loïe Fuller) and authors (Sonia Delaunay, Ángeles Santos). The introduction of women into the art-world, not just as muses but as authors, was one of the consequences of modernity. What role do women play in today's art-world? Do the students know the names of any contemporary women artists?

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## Alfonso Ponce de León

*Accident, 1936*



This work is an example of the return to figuration that took place in the inter-war period. It reveals a theme that exemplifies the modernisation process of European and Spanish society. Ponce de León shows the moment after a car crash. The driver has been thrown from the vehicle by the collision and is lying in a twisted posture with his head on the ground and his left hand holding a thorn branch. Despite the intensity and violence of the event, his face appears expressionless – almost smirking – apparently removed from the experience he has undergone.

The safety risk derived from the use of new machines like planes and cars, which became even faster as technical progress developed, were a constant source of worry at the time. Mass media constantly reported on frequent accidents. However, the fact that Ponce de León chose this subject matter had nothing to do with his desire to reflect this contemporary reality – rather, it came about when the artist himself suffered a car crash in the Guadarrama mountain range. The work has been considered an omen of his death: he died just a few months after painting it, killed by political rivals. His body was found in a ditch.

In his treatment of the subject, it is worth pointing to the unusual framing, the artificial use of light and the strange stillness of the figure in a scene that appears frozen in time. All of these elements reveal Ponce de León's fascination with cinema: the painter achieves an uncanny, dreamy atmosphere – the defining feature of his revamped figuration.

### **Suggestions for Discussion**

**1.** Before telling the students the historical circumstances that surrounded the painting, ask them if they think the work was triggered by personal experience or the artist's imagination. What reasons do the students give?

**2.** Approach the discussion of *Accident* as if it were a frame from a film, inviting the students to complete the story. What might have happened just before the accident? What caused it? What happened next?

**3.** The work bears witness to the dangers presented by technological progress. What are the risks of contemporary transport? What about the risks of communication technologies?

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## 5. The Modern Body. Room 207

**T**he return to representation of the human body from the 1920s led to the increased presence of the nude in the arts. This ubiquity of bodies and nudes is connected to a change in the status and conception of the body in the social and private spheres. Christian tradition had, until well into the 20<sup>th</sup> century, promoted suspicion towards the body, conceived as a prison of the soul and defined in opposition to the spiritual. An unhealthy interest in the body was regarded as sinful.

The inter-war period can be considered a time of relating in different ways of to one's body – at least in terms of the bourgeoisie – due to a combination of factors. Clothes, especially those of women, become lighter, making one's appearance depend increasingly upon the body rather than what was covering it. This led to a need to take care of the body. The middle classes flocked to beaches and spa resorts, showing a growing interest in the cult of the body. Personal hygiene also increased significantly during this period. Sports and outdoor games were popularised, but remained amateur pursuits. In this way, leisure and pleasure became inseparably linked to bodily experience.

Many examples of this new figurative painting – with its abundance of exultant bodies – appear rather complacent about contemporary life. At the same time that the nude gained currency in painting, shedding its mythological and religious connotations, the domestic space began to acquire a new centrality. Domestic space became the place where it was possible to dispose of one's social appearance and appear naked to oneself, sheltering oneself from everyone else.

Although, in the 1920s, it was still seen as a sign of progress and provocation, over time nakedness became a natural way of inhabiting one's body. From this moment on, there is no private life or leisure time unlinked to bodily experience. The liberated body of modern life fulfils all of its potential.

## Roberto Fernández Balbuena

*Nude, 1932*

## José de Togores

*Couple at the beach, 1922*



Taking two very different works as our point of reference, we can detect the connection between the presence of the nude in painting and the new role of the body in everyday life – the sensuality, eroticism and sense of fulfilment that fills the paintings anticipates the new role of the human body in the 20<sup>th</sup> century.

Fernández Balbuena offers the observer the naked body of a young woman, full of life. Beyond his use of vibrant colour, light and shadow, what attracts the gaze of the observer is the position of the young woman; her *attitude*. She appears to combine sexual abandon, the intimate inwardness of someone who knows she is on her own – protected from anyone's gaze – with a complete exposure to the eyes of strangers. As we have seen with previous works, photography lent painting some of its possibilities and effects. The woman looks like she is being watched by an intruder and the whole scene looks as if it had been captured in an instant.



Painted in a realist manner, *Couple at the Beach* by José de Togores shows two naked bodies touching each other, without the surreal or absurdist overtones sometimes found in other examples of the new figuration. This is not so much a scene from everyday life – bodily contact between naked men and women outdoors would have been unthinkable at the time – as an expansion of the field of representation towards new kinds of physical and erotic relationships.

These full bodies have a forceful, sculpted appearance, helped by the stillness of the composition. We can only make out a layer of water and another layer of sand – the scene is dominated by the monumental bodies. In this painting, we see more clearly than in the previous work a celebration of the open and immediate enjoyment of the human body. It is not so much the observer who enjoys the painting as its protagonist: the young woman's gaze has a decisiveness rarely seen in the history of painting.



**Suggestions for Discussion**

**1.** We suggest that you analyse both works at the same time, asking the students to think about what they have in common and what separates them. Ask the students to think about the attitude of the woman in each painting and about the different ways in which each relates to the observer. Ask them if they think the scenes faithfully represent daily life at the time.

**2.** Explain to your students that the way the naked body has been represented in the history of art has evolved. It was once necessary to find an excuse to show the naked body (often appealing to goddesses from classical mythology or Biblical characters, such as Eve). But the human body is eventually represented for its own sake.

**3.** The bodies of Tógore's painting, and the young woman in that of Fernández Balbuena, look healthy and robust. Ask the students to think about how the ideal standards for the human body have evolved over time.

**4.** You could start a debate with the students about the role of the nude in the society in which these paintings were produced, and the importance of the nude in today's society. How frequently do we see naked bodies in the media? To what extent are the naked bodies of men and women represented in different ways? To what extent has the naked body become accepted or even expected by our society?

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## 6. Bodies and Machines. Rooms 206 / 210

**T**echnological progress has changed what it means to be human. The growing mechanisation of industry at the beginning of the 20<sup>th</sup> century triggered conflicting reactions. Some people enthusiastically embraced new technologies and the potential for machines to radically transform human life; others were deeply suspicious of technology for that very reason. We still find the same divided opinion today. Machines could do the work of humans, but perhaps they could also end up replacing humans – as filmmakers such as Fritz Lang (*Metropolis*, 1927) and Charlie Chaplin (*Modern Times*, 1936) suggested in a worryingly convincing manner.

As we have seen throughout the visit, when machines first entered the artistic field they were enthusiastically welcomed by artists, who saw them as conveyors of progress – not just material progress, but also ideological, political and social progress. The early avant-gardes were to a large extent driven by utopian faith in art as conveyor of doctrines, beliefs and values. The work we are about to see signals an encounter between this positive and poetic view of the machine, and a desire for social renewal and development by way of art.

Machines changed the way human beings perceived themselves. With advancements in anatomical knowledge and uses of new scientific methods for the treatment of disease, “man” could be understood as the product of a perfectly assembled mechanism whose limits were as yet unexplored. One of the ways in which this new relationship between humans, bodies and spaces took shape was the development in dance techniques, stagecraft and choreography. This was particularly clear in the case of ballet, which experienced a dramatic development from the middle of the 19<sup>th</sup> century until the early 20<sup>th</sup>.

As the early decades of the 20<sup>th</sup> century advanced it became increasingly obvious that existing reality was very different to the utopian hopes that people had placed upon technological progress. Europe was in its inter-war period – it has just come out of an international

conflict with devastating political and socio-economic consequences. The economic hardship from the end of the 1920s and the rise of totalitarian regimes generated an unstable climate that culminated in the Second World War. Both wars made it clear that machines were not just for creation, but also for destruction. Moreover, they shattered the faith that many had placed on art as a trigger for the much hoped for progress.

## Oskar Schlemmer

*Triadic Ballet, 1922*



Oskar Schlemmer created the *Triadic Ballet* in the Bauhaus, where he was the director of the theatre workshop. The Bauhaus conceived of social change and aesthetic transformation as inseparable parts of the same project. In this sense, both the disappearance of the school and the prosecution of artists who took part in it were symptomatic of a failure of the utopian ideal they stood for.

*Das Triadische Ballett* was one of the most significant dance compositions of the 20<sup>th</sup> century. It is a symphonic ballet, divided in three parts that go from the hilarious to the solemn. It involves three dancers, two men and a woman.

The work as a whole attempted to offer a compendium of arts and new technologies. The eighteen costumes that are used in the piece, made out of heavy new materials, with cumbersome shapes and masks, deliberately limit the movements of the dancers. Schlemmer made them making use of new technologies and the possibilities opened up by industrial production, this becomes apparent in his use of metal and plastic. The works we can see in the museum are reconstructions from the 1980s and 1990s, based on the original models from the 1920s.

The mechanical movements of ballet turned dancers into sculptors that invaded the space of the spectator. The theme of the relationship between humans and machines that we had seen before in Fernand Léger's *Ballet Mécanique* is revisited here but taken even further. Now it is the human who is transformed into a machine. In fact, the link between Schlemmer and Léger is not coincidental, both works lack a script and it was Léger who invited Schlemmer to debut his ballet in Paris in 1932. From the beginning of the 19<sup>th</sup> century, the idea that a puppet – in as much as it was a dehumanised figure – was superior to the dancer, who could be replaced by figures (such as the puppet) that were more attuned to the aesthetics of the time had often reappeared. However, in Schlemmer this is seen as a positive fact, without the negative connotations implicit in some other works of the time. While some other artists were denouncing a society in which the machine seemed to be

relegating men to a secondary role, Schlemmer still belied a belief in the redemptory power of technology. For Schlemmer, the body could aspire to function as a perfect machine.

### Suggestions for Discussion

1. Look at the costumes from *Triadic Ballet* and ask your students how they would feel wearing them and, especially, what kind of movements they think they would be able to perform. Relate their answers to the world of automatons. Emphasise the modern aspect of Schlemmer's aesthetic position.

2. Setting off from the dichotomy in the first decades of the 20<sup>th</sup> century between the fascination with everything mechanical and the fear of machines, you could ask your students what the current relationship is between humans and machines. You could talk about our dependency upon technology and the increasing demand for humans to behave like cogs within a global production machine. Do new technologies liberate us or are they just another tool to curtail our freedom?

3. As a complementary activity, you could watch a recording of one of the performances of *Triadic Ballet* in the classroom. It is available on Youtube on the following link: <http://www.youtube.com/watch?v=TSrwf2f-IQY>

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## 7. The End of the Modern Utopia: Guernica. Room 206

There are several reasons why this work is the last one on the visit. On the one hand, it is the most noted artistic representation of the tense socio-political situation that Europe underwent during the 1930s – a tension that would eventually lead to the Second World War and the Spanish Civil War. It is also a good example of some of the formal changes that European art underwent during the first decades of the 20<sup>th</sup> century.

*Guernica* talks about a universal human drama, war, and at the same time recalls a specific historical event, the bombing of the town that gives the work its title. It also heralds the landscape of pain and destruction that the Second World War would bring. Pain and destruction that echoes that of any other war, in the past, present and future.

However, there is another reason why *Guernica* is at the end of our tour. It shows the end-point of the utopia of progress that has provided the narrative thread to our visit. The idealist vision that from the end of the 19<sup>th</sup> century had linked technology to the progress of human beings is now severely challenged. Despite Picasso's political commitment with this mural, the Abstract Expressionist (*Informalist*) movement that will become dominant at the end of the Second World War reflects the disillusion and scepticism of artists regarding the future, the role of art as a catalyst of social transformation, and the nature of human beings themselves.

*Guernica* came about when the government of the Second Republic commissioned Picasso to paint a piece for the Spanish Pavilion at the *Exposition Internationale des Arts et Techniques dans la vie Moderne* (International Exhibition of Arts and Technologies for Modern Life) held in Paris in 1937. The Spanish government saw the fair as an opportunity to garner support from abroad against Franco's troops. For this, it asked the best Spanish artists and architects of the time for help.

When the International Exhibition ended, the work started a tour of different countries until it was deposited at the MoMA in New York following Picasso's wishes – he declared that *Guernica* should not return to Spain until democratic freedom was reinstated. The mural was returned to Spain for the first time in 1981, and since 1992 it has been at the Museo Museo Nacional Centro de Arte Reina Sofia.

## Pablo Picasso

*Guernica*, 1936

On 26 April 1937, *Guernica*, a small town in the Basque Country with a strong symbolic status in the Basque political tradition, was bombed by planes from the German Luftwaffe "Condor Legion". The village was devastated and more than a thousand people died. It was the first ever massive and indiscriminate attack upon defenceless civilians, directed at a population mostly made up of women and children. The brutality of this attack made the national and international press centre on this event.

At the time, Picasso was living in Paris and, after hearing of the bombing, he decided to turn *Guernica* into the subject matter of the mural the Spanish government had commissioned him to produce for the hall of the Spanish pavilion. As Picasso himself said: "A work of art must make a person react, feel intensely, turn this person into a creator if only in her imagination. A work of art must shake and stir a person; make her aware of the world she is living in, but to that effect, she must first be thrown away from this world".

In order to achieve this, Picasso used a series of resources easily identified by the audience, yet extremely effective: the eyes that look like teardrops representing the tears of women, the sharp tongues that visually reflect the painful howling of victims, or the flower that grows out of the mutilated art of the figure, which lies on the floor are formal elements that contribute to convey the heart-rending message of the work.



*Guernica* was painted in record time. In scarcely twenty-one days Picasso produced a densely packed composition in which all the figures are victims of war – the woman especially. The universal character of the work is reinforced by the absence of the executioners and the lack of references to any specific war. It is a mural that talks about the irrational pain and destruction caused by armed conflicts, but it also opens the door to the hope that history will not be repeated.

Despite the lukewarm reception of the work when it was placed in the Spanish pavilion, *Guernica* has become an iconic image of the Spanish Civil War, the global anti-war movement and the struggle for freedom. At the same time, it celebrates the spirit of modernity, the attempt by the avant-garde to take on a political function and establish a direct dialogue with the spectator.

### Suggestions for Discussion

- 1.** Ask your students to describe the situation of each one of the characters in the scene. Emphasise the central role of the woman. Ask the students why they think Picasso gave the woman such a prominent role.
- 2.** Picasso said about *Guernica*, “The painting lives through whoever looks at it”. Ask your students to think about the symbolism of each one of the elements that make up the work.
- 3.** Picasso uses specific formal resources in order to convey a message (the pointed tongue to indicate pain, tear-shaped eyes to represent crying, etc.). Students can be encouraged to examine all these resources in order to better understand the work. Ask them what they think about the use of black and white. Do they think the painting would be more, or less striking if Picasso had used colour? Do these colours (black and white) possess some specific symbolic value?
- 4.** As we have seen throughout the visit, art can be understood not just as a purely aesthetic pleasure, but also as a source of political commitment and debate. Ask your students to reflect on the role of *Guernica* as the manifestation of a political position and as a cry against an abhorrent event.
- 5.** The artists we have seen so far firmly believed that art could contribute to produce a better society. Given the historical events that took place immediately after *Guernica* was painted, ask your students whether they think the expectations of this generation of artists were fulfilled. Ask them what they think the role of art in contemporary society might be.
- 6.** *Guernica* has frequently been described as a universal artwork whose message goes beyond any chronological or geographical border. Students could try to justify this description by looking at the different elements that make up the work.

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## Suggestions for Transversal Routes

The contents of this guide covers a chronological period of some forty years, in which a period that has come to be known as modernity appeared. In this complex and rich context, several important events took place. We have isolated some thematic strands that we consider have both historical and artistic significance. However, the debates, themes and points of reflection that are present in the permanent collection at MNCARS are more numerous than those that appear here, and they can be used to illustrate parts of the curriculum or specific interests of your students. In fact, the works included in this route could be used to illustrate different arguments and narratives, if they were combined in a different way and red in a different key.

We propose four quicker routes that combine some of the works that appear in this guide. These routes touch upon transversal themes that recur throughout the general tour: body, technology, formal development and women.

### Body

Auguste and Louis Lumière, *Danse Serpentine (III)*, (a Loïe Fuller impersonator)  
José de Togores, *Couple at the beach*  
Roberto Fernández Balbuena, *Nude*  
Oskar Schlemmer, *Triadic Ballet*

The body has been a central preoccupation of artistic practices. Following this route you will be able to explore the new status the body acquires in the context of the artistic avant-garde. The attention paid to the possibilities of the human body gives rise to a dramatic development in dance. Art reflected the way men and women looked at their bodies and,

therefore, how they looked at themselves, from the demand of bodily freedom to the assimilation of humans and machines.

## **Technology: Progress and Conflict**

Auguste and Louis Lumière, *Workers Leaving the Lumière Factory*

Fernand Léger, *Ballet mécanique*

Alfonso Ponce de León, *Accident*

Oskar Schlemmer, *Triadic Ballet*

Pablo Picasso, *Guernica*

At the beginning of the 20<sup>th</sup> century, technological progress was seen as a positive development by the vast majority of the population. It was not just industry that had advanced – technology also affected the arts. Photography and film were enthusiastically embraced by the working classes. However, these advancements also had a darker side: accidents became much more frequent, as in the case of road accidents due to new modes of transport. Moreover, the ubiquity of technology had profound consequences upon the way in which we conceived of ourselves: faced with the power of machines, a new fear of de-humanisation emerged. The wars of the 20<sup>th</sup> century served as a register for the failure of the utopian ideal and the faith in progress that had characterised the beginning of the century.

## **Formal Evolution**

– Daniel Regoyos, *The Vineyard*

– Pablo Picasso, *The Dead Birds*

– Sonia Delaunay, *Dubonnet*

Only fourteen years separate Regoyos' work from Delaunay's. However, in such a short space of time the formal development of painting was dramatic. Picasso's and Braque's Cubism was a decisive step in a process that emerged out of the crisis in figuration, and culminated in abstract art.

## **Woman**

– Auguste and Louis Lumière, *Workers Leaving the Lumière Factory*

– Auguste and Louis Lumière, *Danse Serpentine (III)*, (a Loïe Fuller impersonator)

– Ángeles Santos, *La tertulia*

Towards the end of the 19<sup>th</sup> century, women entered the labour market and started to play a different role in Western societies. They not only became a part of the labour force; they also became increasingly active in the public sphere. They also entered the art-world, no longer passive objects of representation but now creative subjects. Women established their own spaces and discovered new forms of representing the world. The modern woman was born, embodied by artists such as Ángeles Santos.



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