

# Topic Guide

## C4: Brave new world: Modernism in Europe (1900–39)



### A level History of Art

---

Pearson Edexcel Level 3 Advanced GCE in History of Art (9HT0)

---



---

# GCE History of Art 2022 – Topic Guide

## C4: Brave new world: Modernism in Europe (1900–39)

---

*(This guide has been updated for September 2022. The specification remains the definitive source of information for this qualification.)*

### Contents

<b>Introduction</b>	<b>2</b>
<b>Scope of works</b>	<b>2</b>
<b>Key topics</b>	<b>2</b>
<b>Specified artists</b>	<b>5</b>
<b>Selecting your key works</b>	<b>5</b>
<b>Critical texts</b>	<b>6</b>
<b>Organising your teaching</b>	<b>6</b>
<b>Assessment</b>	<b>8</b>
<b>Resources</b>	<b>12</b>
<b>First-hand learning and museum education</b>	<b>13</b>
<b>Sample key works</b>	<b>15</b>
<b>Blank grid for you to complete</b>	<b>16</b>
<b>A longer list of possible works</b>	<b>17</b>

## Introduction

---

In the early years of the 20th century, Paris was the hub of the art world, and artists gathered to respond to the new challenges of an urban environment, of industrialisation and mechanisation and, of course, to the changing ways of seeing prompted by developments in photography. This Period offers teachers and students the opportunity to explore this extraordinary flowering of creative endeavour across painting, sculpture and architecture in France and by comparison with works produced elsewhere in Europe. This European focus offers clear natural boundaries for the study, as is appropriate for an in-depth investigation, but also allows teachers to select a variety of second countries to study alongside the work by French artists.

Students will encounter the key movements or styles of the era, including Fauvism, Cubism, German Expressionism, Futurism, Dada and Surrealism as well as the new ideas of Modernism in architecture.

## Scope of works

---

The specification makes clear the requirements for the detailed study of at least 18 works of art and architecture across nine categories of work in France and one other European country.

In this Period, works of art are designated by the birthplace and nationality of the artist rather than by the place of production. This avoids confusion for artists like Picasso, Kandinsky, Mondrian and Giacometti, all of whom travelled regularly in the course of their careers. Thus these artists are always examples of 'artist(s) from a different European country', even if they are working in France. Epstein is categorised as a British artist and Le Corbusier as French.

## Key topics

---

These **Key topics** are clearly explained in the specification and elaborate on what should be taught around each work and are set out in a tabular format.

All examination questions will refer to the **Scope of works** and **Key topics** explained on pages 26-28 in the specification and are added here for reference.

## C4: Brave new world: Modernism in Europe (1900–39)

Subjects, forms and styles	Works to be studied*
<b>Scope of works</b>	(a) Painting of modern, urban life by a French artist and by an artist of a different European nationality.
	(b) Painting or sculpture influenced by 'primitive' ideas and artefacts by a French artist and by an artist of a different European nationality.
	(c) The female figure (painting or sculpture) by a French artist and by an artist of a different European nationality.
	(d) Portraits (painting or sculpture) by a French artist and by an artist of a different European nationality.
	(e) Landscape painting by a French artist and by an artist of a different European nationality.
	(f) Still life painting in France by a French artist and by an artist of a different European nationality.
	(g) Human figure sculpture by a French artist and by an artist of a different European nationality.
	(h) Commercial or public architecture by a French architect and by an architect of a different European nationality.
	(i) Domestic architecture by a French architect and by an architect of a different European nationality.
	<p><i>*Categories (a)–(g) must include at least <b>one</b> work in each of the following styles: Fauvism, Cubism, German Expressionism, Futurism, Dada, Surrealism.</i></p> <p><i>Categories (h)–(i) must include at least <b>one</b> work of Modernism.</i></p>
Key topics	What students need to learn
<b>1 Art historical terms and concepts</b>	(a) Relevant terminology for 2D, 3D and architecture.
	(b) Formal elements and their effects or contributions to meaning.
	(c) Concepts relevant to the period: subjects and genres; changing styles, modernity, Primitivism, ready-made, rejection of Academic traditions.
<b>2 Cultural, social, technological and political factors</b>	(a) How the works were influenced by cultural/social factors, e.g. the impact of key thinkers such as Einstein, Bergson and Freud; industrialisation and urbanisation.
	(b) How the works were influenced by political factors, e.g. events and impact of conflicts in Italy, Spain and of World War I.
	(c) How the works were influenced by technological factors, e.g. the impact of new developments in industry, photography and cinema, science and transportation.
	(d) How the works typify their style; how they were influenced by other locations and movements or periods, including Post-Impressionism and other styles <i>within</i> the period.
	(e) How each <b>chosen specified artist</b> was influenced by two other artists.
	(f) The extent to which each <b>chosen specified artist</b> typifies the style and country from which they come.

Key topics	What students need to learn
<b>3 Developments in materials, techniques and processes</b>	(a) In the 2D works: new ideas, e.g. collage, photo montage.
	(b) In the 3D works: huge expansion of new materials, the ready-made or found object, assemblage and the relationship between material, form and meaning.
	(c) In the architectural works: new industrial materials and impact of industrial engineering on form, function and style.
	(d) Reasons for variations in materials, techniques and processes between France and other European countries, as seen in the art and architectural works.
<b>4 Ways in which art has been used and interpreted by past and present societies</b>	(a) Practical and aesthetic functions of the 2D, 3D and architectural works.
	(b) Detailed knowledge and understanding of at least one critical text that discusses the <b>chosen specified artists</b> : their works, contribution and influences.
	(c) Motives for, and role of, patronage in the 2D, 3D and architectural commissioned works.
	(d) Significance of original location and display choices in the 2D and 3D works: the changing role of the Salon and the rise of new dealers.
	(e) Significance of choice of location and setting in architectural works.
	(f) Impact of subsequent environments and settings of the 2D/3D and architectural works on audiences.

## Specified artists

---

Teachers must select one painter and one sculptor from the shortlists given on page 26 in the specification.

This means that students must explore **at least three works** by their selected specified painter (choose from Matisse, Kirchner or Braque) **and three** works by their selected specified sculptor (choose from Brancusi, Epstein or Giacometti). Students are expected to have knowledge and understanding of their training, influences (at least two for each artist) and the ways in which they contribute, or typify, their period and/or region.

They must also have detailed knowledge and understanding of **at least one critical text** relevant either to the Period as a whole (including both specified artists) or one critical text (or extract) for each selected specified artist. Please make sure that if you select Matisse as your specified painter, you select three painted works by him. Further sculpted works may also be included in the selection of key works but these must be in addition to the paintings. (This is so that all students have sufficient works to respond to a question which asked about their specified painter alone.)

## Selecting your key works

---

A grid showing an exemplar selection of works is given at the end of this document together with a blank grid for your own selection of works. This is, however, just one way of selecting key works. We have also provided a longer list of possible works. Again, this is not exhaustive, nor intended to be prescriptive, but rather designed to inspire your selection of works and to reassure new teachers.

Obviously, neither the lives of artists nor their works will always fit neatly within the dates (1900–1939) selected for study here. These dates have been chosen to allow the best possible fit with the concept of a two-centred ‘depth’ study, by consideration of works which are available in UK collections and to avoid any confusing overlap between the art of this Period and the Second World War. (Obviously, this period cannot escape the 1914–18 First World War but we would remind all teachers and students of the overlap rule which means that the same work of art cannot be studied for more than one Theme or Period.) We would therefore ask you to be conscious of these restrictions.

Please make sure that you have noticed the list of styles that must be covered by all students at the bottom of the Scope of works list on page 27 of the specification. All students must include at least one work of Fauvism, Cubism, German Expressionism, Futurism, Dada, Surrealism and Modernism in architecture in their key work lists and therefore be aware of the aims and characteristics of these styles or movements.

You will probably find it easiest to make your selection of key works by entering the three works by your specified painter and specified sculptor first. Then complete the rest of the categories with at least one example in each box. You may of course feel that it is important to teach and discuss more than a single example of work in each category and that your students will have a fuller understanding of the Period if you do so. You are free to make these choices to suit your own cohort, as long as they have at least one work in each category from France and at least one from another European country.

## Critical texts

---

The requirement for exploration and discussion of critical text reference is clear in both Theme and Period study in this new specification. It will only be assessed in the final long answer on each Theme and Period, and gives students the opportunity to develop, evidence and counter-balance their argument and response to the question.

Students may explore just one critical text for the Period, **if** this relates to **both** their specified painter and their specified sculptor. Alternatively, they may explore **at least one text** or extract relating to **each** of their selected specified artists, which might prove easier for teaching. They may choose to refer to their critical text by naming the critic, by summarising their theories or position, or by integrating short quotations into the body of their essay. It should be noted that any theories or quotations used must be attributed to be given credit.

In this module, the most useful single critical text is probably *Art in Theory 1900–2000: An Anthology of Changing Ideas* (edited by Harrison & Wood, Blackwell, 2000) which offers a huge range of excerpts which will be useful for discussion and debate. This volume includes writings by many artists and named critics such as Fry, Greenberg, Carl Einstein, Weber, Bergson, Marinetti and Kahnweiler (amongst many others) which will be valuable in constructing and countering arguments. Eric Fernie's *Art History and its Methods: A Critical Anthology* (Phaidon, 2008) has been recommended in other topic guides for this specification, as it covers a wide chronological range with number of good named critics in a single volume.

Unlike the Themes paper, where there are two specified artists **and** a specified architect, each of whom requires a supporting critical text, the focus here in the Period study is on the specified painter and sculptor only. (This is so that there is consistency, in that both areas of study require six works by selected specified artists in total.) Therefore, analysis of critical theory in architecture is not compulsory, although you may of course find that integrating some different opinions offers an interesting way to deliver your course.

## Organising your teaching

---

Obviously, there are many different ways in which this module of the course can be delivered. The following breakdown is an illustration of just one possible approach for a single teacher who chooses to explore one module at a time. (Others may prefer to split the week, with some lessons exploring a Theme and others a Period, or to cover two Periods simultaneously.)

As the Periods are of more value (25%) than the Themes (17%), it seems appropriate to allocate more time to them. In the Modern period, with nine 'scope of works' areas each covering two different countries, your approach could be by country, covering all 'Scopes of works' in one country at a time, or by one 'Scope of work' across both countries at a time. The example below uses the latter approach but also integrates some weeks on specified artists. This potentially creates an interesting diversity within the course so that students find they are learning and engaging with the material in different ways in different weeks. It should facilitate the strengthening of key skills such as research, independent reading and evaluative discussion as well as a creating a core point for covering the requirement for the integration of ideas from critical texts. As the works explored in these weeks will also feature in the 'scope of works' weeks (as, for example, portraits or the female figure in sculpture or painting), this suggestion also introduces some flexibility into your planning. This allows you time to cover additional works for a deeper understanding, to set aside class time for timed essays, comparisons across styles, consolidation work, or perhaps just to catch up with the inevitable loss of teaching time through the year.



#### C4: Brave new world: Modernism in Europe (1900–39)

Teachers are reminded that the whole course must be taught as all questions on the final examination are compulsory.

Detail of exactly what must be covered for each work is clearly laid out in the specification on pages 26–28.

#### Outline Scheme of Work

*Based on three 5-week blocks*

<b>Block 1</b>	
Week 1	<b>Introduction to Period</b> and key concepts/styles
Week 2	<b>Introduction to history</b> and era
Week 3	Painting of modern, urban life by a French artist and by an artist of a different European nationality
Week 4	Influence of 'primitive' ideas in 2D or 3D by a French artist and by an artist of a different European nationality
Week 5	The female figure in 2D or 3D by a French artist and by an artist of a different European nationality
<b>Block 2</b>	
Week 1	<b>Specified painter</b> (Matisse, Kirchner or Braque)
Week 2	<b>Specified painter</b> (Matisse, Kirchner or Braque)
Week 3	Portraits in 2D or 3D by a French artist and by an artist of a different European nationality
Week 4	Landscape painting by a French artist and by an artist of a different European nationality
Week 5	Still life painting by a French artist and by an artist of a different European nationality
<b>Block 3</b>	
Week 1	<b>Specified sculptor</b> (Brancusi, Epstein or Giacometti)
Week 2	<b>Specified sculptor</b> (Brancusi, Epstein or Giacometti)
Week 3	Human figure sculpture by a French artist and by an artist of a different European nationality
Week 4	Commercial or public architecture by a French architect and by an architect of a different European nationality
Week 5	Domestic architecture by a French architect and by an architect of a different European nationality

## Assessment

The Assessment Objectives have been revised in the new A Level History of Art. There are now three objectives, with the former AO4 integrated into the new AO3.

<b>AO1</b>	Demonstrate knowledge and understanding of the contexts of art	30–40%
<b>AO2</b>	Analyse and interpret artists' work, demonstrating understanding of visual language	30–40%
<b>AO3</b>	Make critical judgements about art through substantiated reasoned argument	30–40%

Students will be assessed on their knowledge and understanding of two Periods in the 3-hour Paper 2 of this examination. Therefore, it is suggested that students spend 90 minutes on each of their selected Periods – this is unchanged from the legacy specification. However, there is no choice on this new paper: all four questions, identified as (a), (b), (c) and (d), are compulsory. In recognition of the length of the paper and the range of students taking the subject, the questions are now of varying length and value.

Each Period section begins with two short 5-mark answers. These are not essays, do not need an introduction, and require a student to select only relevant points of information (AO1) and analysis (AO2) from their broader knowledge relating to one work of art or architecture. Whilst the exact allocation of time is obviously up to the individual concerned, we imagine that most will spend approximately 7–8 minutes on each of these short (a) and (b) answers. There is no requirement for critical argument or judgement (AO3) in these questions. There are three levels for assessment on part (a) and (b) answers: see below. It is expected that the ~~least~~ candidates will be able to retrieve points of information only, with no meaningful accompanying analysis, and therefore there is only one mark allocated for Level 1. Thereafter, the marks will be allocated on the demonstration of both AO1 and AO2.

### Part (a) and (b) mark scheme

Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
<b>Level 2</b>	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
<b>Level 3</b>	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Part (c) questions are worth 15 marks and are therefore expected to take approximately 21–25 minutes. These questions will always ask students to refer to at least two named works of art or architecture. A 'named' work of art does not need to be by a 'specified artist', but this phrase is used to remind students to be precise in their responses – they must always validate their ideas with specific

#### C4: Brave new world: Modernism in Europe (1900–39)

evidence. Most works can be clearly identified by artist and title, but in some cases this may be insufficient for the examiner to identify which particular example the student is referring to. In these cases, students must give further information such as the date and/or location of the work so that the examiner is able to assess their evidence effectively.

Responses are assessed equally across all three Assessment Objectives (5 marks for each). There is no requirement, however, for a student to refer to named critics in part (c) answers, although they may, of course, choose to do so. In this case, it will be assessed as part of their critical judgement (AO3). As part (c) questions always ask for reference to at least two named works, candidates who are unable to cite a second work will be limited to Level 2 credit – a maximum of 6 marks, as they are clearly offering only a partial response.

#### Part (c) mark scheme

Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1–3	Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1] Analysis and interpretation are limited, showing basic understanding of visual language. [AO2] Basic critical judgement, with limited reasoned argument and evidence. [AO3]
<b>Level 2</b>	4–6	Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1] Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2] Partially-adequate critical judgement supported by uneven reasoned argument and evidence. [AO3]
<b>Level 3</b>	7–9	Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1] Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2] Competent critical judgement, supported by appropriate reasoned argument and evidence. [AO3]
<b>Level 4</b>	10–12	Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1] Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2] Good critical judgement, supported by coherent reasoned argument and evidence throughout. [AO3]
<b>Level 5</b>	13–15	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. [AO1] Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2] In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. [AO3]

Part (d) responses invite students to build an argument around a question which asks 'How far do you agree?'. Obviously, students are free to entirely agree or disagree with the premise offered or to conclude with a mixed opinion, but it is the quality of their argument, evidence and analysis that is evaluated for credit here. This is obviously the longest and most valuable question of the four, and students are expected to spend between 50 and 55 minutes on this response.

The questions will always ask for named works of art and again this does not mean that they must be by their selected specified artists, but that they are discussing individual works in detail. Obviously, in some years, the questions may ask students to evaluate the works of their specified artists and in this case, they will need to discuss these works to earn credit (although naming influential works by other artists may still be a valid part of this discussion). As with part (c) questions, part (d) responses are assessed across all three Assessment Objectives equally (10 marks on each). Please note that students must refer to their study of critical texts in these long questions, and the mark scheme for part (d) questions includes an additional strand under AO3 to reflect this.

The questions do not specify exactly how many works of art or architecture a student must discuss, but candidates will need to balance up the requirement for detailed knowledge and analysis together with a full critical argument in order to create and conclude their argument in response to the question. It is therefore unlikely that a student who names many works, but fails to offer detailed contexts or analysis on any of them, could achieve the upper levels of the mark scheme, but similarly unlikely that a student who chooses to discuss only two works (the minimum to clear the 'works of art' rubric) could create a sufficiently convincing argument to reach these upper levels.

### Part (d) mark scheme

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1] Analysis and interpretation are limited, showing basic understanding of visual language. [AO2] Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]
Level 2	7–12	Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1] Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2] Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]
Level 3	13–18	Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1] Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2] Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]

#### C4: Brave new world: Modernism in Europe (1900–39)

Level 4	19–24	Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i> Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. <i>[AO3]</i>
Level 5	25–30	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. <i>[AO3]</i>

## Resources

---

This list is wide ranging to flag up the books that you may already have in your existing library. We do not, however, wish to give the impression that schools must spend heavily on books in order to offer this course. There is now a wealth of material available via the internet free of charge and these resources are often very engaging, allowing students to see inside and around a building from multiple angles and to hear other voices in their learning. There is also a wide range of monographs which have not been listed here for reasons of space. Any of the following would be helpful:

- Acton, M; *Learning to Look at Modern Art*, Routledge, 2004
- Ades, D; *Dada and Surrealism Reviewed*, Arts Council of Great Britain, 1978
- Antliff, M & Leighton, P; *Cubism and Culture*, Thames and Hudson, 2001
- Brettell, R; *Modern Art 1851–1929*, Oxford History of Art 1999
- Curtis, WJR; *Modern Architecture Since 1900*, Phaidon 1996
- Dempsey, A; *Styles, Schools and Movements*, Thames and Hudson, 2002
- Duthuit, G; *The Fauvist Painters*, New York Wittenborn, 1950
- Foster, H et al; *Art Since 1900: Modernism, Antimodernism and Postmodernism*, Thames and Hudson, 2004
- Frampton, K; *Modern Architecture: A Critical History*, Thames and Hudson, 1992
- Glancey, J; *Twentieth Century Architecture*, Carlton Books, 2000
- Graham-Dixon, A; *Art*, Dorling Kindersley, 2008
- Green, C; *Art in France 1900–1940*, Yale, 2000
- Harrison, C & Wood, P (eds); *Art in Theory 1900–2000: An Anthology of Changing Ideas*, Blackwell, 1992
- Harrison, C, Frascina, F & Perry, G; *Primitivism, Cubism, Abstraction: The Early Twentieth Century*, Open University, 1993
- Honour, H & Fleming, J; *A World History of Art*, Laurence King, 2005
- Hughes, R; *Nothing If Not Critical: Selected Essays on Art and Artists*, Harvill, 2005
- Hughes, R; *The Shock of the New*, Thames and Hudson, 2002
- Humphreys, R; *Futurism*, Tate Publishing, 1998
- Huntsman, P; *Thinking about Art*, Wiley-Blackwell, 2015
- Lynton, N; *The Story of Modern Art*, Phaidon, 1989
- Movements in Modern Art Series, Various authors, Tate Publishing
- Padovan, R; *Paris 1900: Art at the Crossroads*, Catalogue for Royal Academy, 2000
- Padovan, R; *Towards Universality, Le Corbusier, Mies and De Stijl*, Spon Press, 2001
- Rosenblum, R; *Cubism and Twentieth Century Art*, Abrams, 2001
- Rhodes, C; *Primitivism and Modern Art*, Thames and Hudson, 1994
- Rubin, WS; *Primitivism in 20th Century Art: Affinity of the Tribal and the Modern*, Museum of Modern Art, 1984
- Stangos, N (ed); *Concepts of Modern Art*, Thames and Hudson, 1994
- Sylvester, D; *About Modern Art: Critical Essays 1948–96*, Chatto and Windus, 1996

#### C4: Brave new world: Modernism in Europe (1900–39)

- Tisdall, C & Bozzolla, A; *Futurism*, World of Art, 1978
- Wood, P (ed); *The Challenge of the Avant-Garde*, Yale University Press 1999

The digital, film and online resources available for Art History continue to grow rapidly. Again, initial suggestions would include:

- [www.smarthistory.org.uk](http://www.smarthistory.org.uk)
- [www.khanacademy.org](http://www.khanacademy.org)
- <https://henitalks.com/find-talks/>
- Open University Open Access podcasts: [www.openartsarchive.org/open-arts-objects](http://www.openartsarchive.org/open-arts-objects)
- Web Gallery of Art: [www.wga.hu](http://www.wga.hu)
- [www.artcyclopedia.com](http://www.artcyclopedia.com)
- [www.arthistory.about.com](http://www.arthistory.about.com)
- [www.artlex.com](http://www.artlex.com)
- [www.bubl.ac.uk](http://www.bubl.ac.uk)
- [www.artuk.org](http://www.artuk.org)
- [www.academia.edu](http://www.academia.edu)
- Annenberg Learner 'Art of the Western World': <https://www.learner.org/resources/series1.html>

### First-hand learning and museum education

---

We have a huge treasure of Modern works in British collections across the country and would urge you to ensure that your students benefit from first-hand investigation of relevant works. Many of these organisations have extensive outreach programmes and students are strongly encouraged to see works at first hand, either individually or as a class. We have deliberately selected the specified artists and freedom of choice around key works in UK collections so that all teachers may coordinate their choice of key works with those that are on public display in their vicinity. A brief starting list of links is given here:

- Ashmolean Museum, Oxford: [www.ashmolean.org](http://www.ashmolean.org)
- Baltic Centre for Contemporary Art: [www.balticmill.com](http://www.balticmill.com)
- Birmingham Museum & Art Gallery: [www.birminghammuseums.org.uk/bmag](http://www.birminghammuseums.org.uk/bmag)
- Brighton Museums: [www.brightonmuseums.org.uk](http://www.brightonmuseums.org.uk)
- Bristol Museum & Art Gallery: [www.bristolmuseums.org.uk](http://www.bristolmuseums.org.uk)
- Burrell Collection: [www.glasgowmuseums.org](http://www.glasgowmuseums.org)
- Ferens Art Gallery: [www.hullcc.gov.uk/museums](http://www.hullcc.gov.uk/museums)
- Fitzwilliam Museum, Cambridge: [www.fitzmuseum.cam.ac.uk](http://www.fitzmuseum.cam.ac.uk)
- Harewood House: [www.harewood.org](http://www.harewood.org)
- IWM: [www.iwm.org.uk](http://www.iwm.org.uk)
- Leeds Art Gallery: [www.leeds.gov.uk/artgallery](http://www.leeds.gov.uk/artgallery)
- Manchester Art Gallery: [www.manchesterartgallery.org](http://www.manchesterartgallery.org)
- Museum of Liverpool: [www.liverpoolmuseums.org.uk/mol](http://www.liverpoolmuseums.org.uk/mol)
- National Museum, Cardiff: [www.museum.wales](http://www.museum.wales)
- Scottish National Galleries: [www.nationalgalleries.org](http://www.nationalgalleries.org)
- Tate: [www.tate.org](http://www.tate.org)

- The Courtauld Gallery, London: [www.courtauld.ac.uk](http://www.courtauld.ac.uk)
- The Hepworth Wakefield: [www.hepworthwakefield.org](http://www.hepworthwakefield.org)
- The National Gallery, London: [www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)
- The National Portrait Gallery, London: [www.npg.org.uk](http://www.npg.org.uk)
- The Royal Collection, London: [www.rmg.co.uk](http://www.rmg.co.uk)
- The Wallace Collection, London: [www.wallacecollection.org](http://www.wallacecollection.org)
- The Whitworth: [www.manchester.ac.uk/whitworth](http://www.manchester.ac.uk/whitworth)
- Turner Contemporary: [www.turnercontemporary.org](http://www.turnercontemporary.org)
- Ulster Museum: [www.nmni.com/um](http://www.nmni.com/um)
- V&A: [www.vam.co.uk](http://www.vam.co.uk)
- Walker Art Gallery: [www.liverpoolmuseums.org.uk/walker](http://www.liverpoolmuseums.org.uk/walker)
- Yorkshire Sculpture Park: [www.ysp.co.uk](http://www.ysp.co.uk)

Internationally, further resources are available from museums and galleries around the world. Some initial suggestions are given here in a very short list:

- Metropolitan Museum of Art, New York: [www.metmuseum.org](http://www.metmuseum.org)
- The Louvre, Paris: [www.louvre.fr](http://www.louvre.fr)
- Kunsthistorisches Museum, Vienna: [www.khm.at](http://www.khm.at)
- National Gallery of Art, Washington DC: [www.nga.gov](http://www.nga.gov)
- The Pompidou Centre, Paris: [www.centrepompidou.fr](http://www.centrepompidou.fr)
- Museum of Modern Art, New York: [www.moma.org](http://www.moma.org)
- The Prado, Madrid: [www.museodelprado.es](http://www.museodelprado.es)
- Alte Nationalgalerie, Berlin: <http://www.smb.museum>
- Rijksmuseum, Amsterdam: [www.rijksmuseum.nl](http://www.rijksmuseum.nl)



#### C4: Brave new world: Modernism in Europe (1900–39)

### Sample key works

---

Scope of works	French	Other European country
Painting of modern, urban life	Derain <i>Pool of London</i>	Kirchner <i>Street Scene Berlin</i> Hannah Höch <i>Cut with a Kitchen Knife</i>
Painting or sculpture influenced by 'primitive' ideas	<b>Braque</b> <i>Large Nude</i>	Picasso <i>Les Femmes d'Alger (O. J. R. Version O)</i> <b>Epstein</b> <i>Adam</i>
Female figure in painting or sculpture	Valadon <i>The Blue Room</i>	Giacometti <i>Woman with her Throat Cut</i> <b>Epstein</b> <i>Female Figure in 'Flenite'</i>
Portrait in painting or sculpture	Vlaminck <i>Portrait of Derain</i>	Brancusi <i>Portrait of Mlle Pogany</i>
Landscape in painting	<b>Braque</b> <i>Houses at L'Estaque</i>	Miro <i>Catalan Landscape – The Hunter</i>
Still life in painting	<b>Braque</b> <i>Glass, Bottle and Newspaper</i>	Nolde <i>Mask Still Life III</i>
Human figure in sculpture	Matisse <i>The Serpentine</i>	Boccioni <i>Unique Forms of Continuity in Space</i> <b>Epstein</b> <i>Rock Drill</i>
Commercial or public architecture	Perret <i>Church of Notre Dame, Raincy</i>	Gropius <i>Fagus Factory</i>
Domestic architecture	Le Corbusier <i>Villa Savoye</i>	Rietveld <i>Schroder House</i>

This is a sample selection of works only. In this example **Braque** is the specified painter and **Epstein** is the specified sculptor. A longer list of suitable works is given at the end of this topic guide.

## Blank grid for you to complete

Scope of works	French	Other European nationality
Painting of modern, urban life		
Painting or sculpture influenced by 'primitive' ideas		
Female figure in painting or sculpture		
Portrait in painting or sculpture		
Landscape in painting		
Still life in painting		
Human figure in sculpture		
Commercial or public architecture		
Domestic architecture		

- **Three** works by a specified painter (Matisse, Kirchner or Braque)
- **Three** works by a specified sculptor (Brancusi, Epstein or Giacometti)
- Overlap rules (no single work of art may be studied for more than one Theme or Period) must always be respected.
- Artists are defined by their nationality, even if the work is produced abroad. The choice of work 'by an artist of a different European nationality' may span any European country and may change across different categories.
- At least one example of each of the following styles: Fauvism, Cubism, German Expressionism, Futurism, Dada and Surrealism.
- At least one work of Modernism in architecture.

## A longer list of possible works

Scope of works	French	Other European country
Painting of modern, urban life	<p>Delaunay <i>Homage to Bleriot</i> 1914                      Helion <i>For the Cyclist</i> 1939                      Delaunay <i>The Cardiff Team</i> 1912                      Leger <i>The City</i> 1919                      Gleizes <i>The City and the River</i> 1923                      Leger <i>The Wedding</i> 1910                      Leger <i>Transport of Forces</i> 1937</p>	<p>Boccioni <i>The City Rises</i> 1910                      Boccioni <i>The Street Enters In</i> 1911                      Grosz <i>Dawn Marries her Pedantic Automaton</i> 1920                      Hannah Höch <i>Cut with a Kitchen Knife</i> 1919–20                      Hausman <i>Tatlin at home</i> 1920                      Kirchner <i>Street Scene Berlin</i> 1913</p>
Painting or sculpture influenced by 'primitive'	<p>Braque <i>Large Nude</i> 1907                      Derain <i>Crouching Man</i> 1907                      Derain <i>Dance</i> 1908                      Gaudier-Breszka <i>Red Stone Dancer</i> 1913                      Gaudier-Brzeska <i>Boy with a Rabbit</i> 1914                      Laurens <i>Head of a Young Girl</i> 1920                      Matisse <i>Music</i> 1910                      Matisse <i>Young Sailor</i> 1907                      Rousseau <i>The Dream</i> 1910</p>	<p>Brancusi <i>Adam and Eve</i> 1916                      Brancusi <i>The Kiss</i> 1907                      Brancusi <i>Little French Girl</i> 1914                      Epstein <i>Female Figure in 'Flenite'</i> 1913                      Giacometti <i>The Couple</i> 1926                      Goncharova <i>Haycutting</i> 1910                      Kirchner <i>Bathers Throwing Reeds</i> 1909                      Kirchner <i>Franzi in Front of a Chair</i> 1910                      Modersohn-Becker <i>Seated Nude Girl with Flowers</i> 1907                      Moore <i>Reclining Figure</i> 1929                      Nolde <i>Man, Fish and Woman</i> 1912                      Pechstein <i>Palau Triptych</i> 1917                      Picasso <i>Les Femmes d'Alger (O. J. 'R' Version O)</i> 1911</p>
Female figure in painting or sculpture	<p>Bonnard <i>Nude in the Bath</i> 1936                      Camille Claudel <i>Sakounthala</i> 1905                      Charmy <i>Sleeping Nude</i> 1925                      Derain <i>Bathers</i> 1907                      Duchamp <i>LHOOQ</i> 1919                      Duchamp <i>Nude Descending a Staircase</i> 1912                      Laurencin <i>Maternity</i> 1921                      Le Fauconnier <i>Abundance</i> 1911                      Marval <i>Les Odalisques</i> 1902                      Matisse <i>The Blue Nude– Souvenir of Biskra</i> 1907                      Matisse <i>The Serpentine</i> 1909</p>	<p>Brancusi <i>Little French Girl</i> 1914                      Chagall <i>Madonna of the Village</i> 1938                      Epstein <i>Female Figure in 'Flenite'</i> 1913                      Giacometti <i>Cubist Figure</i> 1926                      Giacometti <i>Spoon Woman</i> 1927                      Giacometti <i>Woman with her Throat Cut</i> 1932                      Hoch <i>The Sweet One</i> 1926                      Magritte <i>The Rape</i> 1934                      Marc <i>Red Woman</i> 1912</p>

	<p>Metzinger <i>Tea-time</i> 1911</p> <p>Valadon <i>The Blue Room</i> 1923</p>	<p>Miro <i>The Nude</i> 1926</p> <p>Modersohn-Becker <i>Reclining Mother and Child</i> 1906</p> <p>Mondrian <i>Evolution Triptych</i> 1910</p> <p>Pechstein <i>Early Morning</i> 1911</p> <p>Schiele <i>Woman with Green Stockings</i> 1914</p>
Portrait in painting or sculpture	<p>Charmy <i>Portrait of Berthe Weill</i> 1917</p> <p>Charmy <i>Self Portrait with an Album</i> 1907</p> <p>Derain <i>Portrait of Matisse</i> 1905</p> <p>Laurencin <i>Apollinaire and his Friends</i> 1908</p> <p>Matisse <i>Self Portrait</i> 1907</p> <p>Matisse <i>Madame Matisse</i> 1905</p> <p>Sonia Delaunay <i>Young Finnish Girl</i> 1907</p> <p>Sonia Delaunay <i>Portrait of Philomene</i> 1907</p> <p>Vlaminck <i>Portrait of Derain</i> 1905</p>	<p>Arp <i>Portrait of Tristan Tzara's Shadows</i> 1916</p> <p>Brancusi <i>Portrait of Mlle Pogany</i> 1913</p> <p>Carra <i>Portrait of Marinetti</i> 1910</p> <p>Chagall <i>Self Portrait with 7 fingers</i> 1913</p> <p>Epstein <i>Joseph Conrad</i> 1924</p> <p>Epstein <i>George Bernard Shaw</i> 1934</p> <p>Gwen John <i>Self Portrait</i> 1902</p> <p>Kirchner <i>Self Portrait as a Soldier</i> 1915</p> <p>Kokoschka <i>Portrait of Adolf Loos</i> 1909</p> <p>Modersohn-Becker <i>Old Peasant Woman Praying</i> 1905</p> <p>Picasso <i>Portrait of Ambroise Vollard</i> 1910</p> <p>Picasso <i>Portrait of Kahnweiler</i> 1910</p>
Landscape in painting	<p>Braque <i>Houses at L'Estaque</i> 1908</p> <p>Braque <i>The Small Bay, La Ciotat</i> 1907</p> <p>Cezanne <i>Mont Sainte-Victoire</i> 1904</p> <p>Dali <i>Persistence of Memory</i> 1931</p> <p>Derain <i>Charing Cross Bridge</i> 1906</p> <p>Dufy <i>Street Decked with Flags</i> 1906</p> <p>Gleizes <i>Landscape near Montreuil</i> 1914</p> <p>Matisse <i>Joy of Life</i> 1906</p> <p>Matisse <i>View of Notre Dame</i> 1914</p> <p>Vlaminck <i>The Restaurant de la Machine, Bougival</i> 1906</p> <p>Vlaminck <i>Landscape at Chatou</i> 1906</p>	<p>De Chirico <i>Place d'Italie</i> 1912</p> <p>Ernst <i>The Large Forest</i> 1926</p> <p>Kandinsky <i>Landscape near Murnau</i> 1909</p> <p>Magritte <i>The Murder of the Sky</i> 1927</p> <p>Miro <i>Catalan Landscape - The Hunter</i> 1924</p> <p>Miro <i>The Tilled Field</i> 1923</p> <p>Nash <i>Menin Road</i> 1819</p> <p>Nolde <i>The Sea</i> 1930</p> <p>Schiele <i>The Old Mill</i> 1916</p> <p>Schmidt-Rottluff <i>Dangast Landscape</i> 1910</p> <p>Soutine <i>View of Ceret</i> 1922</p>
Still life in painting	<p>Braque <i>Glass, Bottle and Newspaper</i> 1914</p> <p>Braque <i>Still Life with Coffee Jug</i> 1908</p> <p>Braque <i>Still Life with Guitar</i> 1921</p> <p>Derain <i>Still Life on a Table</i> 1910</p> <p>Laurens <i>Fruit Dish with Grape</i> 1918</p>	<p>Gwen John <i>Vase of Flowers</i> 1910</p> <p>Marevna <i>Still Life: Tulips</i> 1944</p> <p>Miro <i>Still Life with Old Shoe</i> 1937</p> <p>Munter <i>Still Life with St George</i> 1911</p> <p>Nolde <i>Mask Still Life III</i> 1911</p> <p>Pechstein <i>Still Life in Grey</i> 1913</p>

#### C4: Brave new world: Modernism in Europe (1900–39)

	<p>Matisse <i>Artist and Goldfish</i> 1914  Matisse <i>Open Window</i> 1905  Matisse <i>Still Life with Oranges</i> 1913  Soutine <i>Carcass of Beef</i> 1925</p>	<p>Picasso <i>Still Life with Chair Caning</i> 1912  Picasso <i>Guitar, Sheet music and Glass</i> 1912</p>
Human figure in sculpture	<p>Bourdelle <i>France</i> 1923  Claudel <i>Profound Thought</i> 1905  Claudel <i>Sakounthala</i> 1905  Laurens <i>Le Petit Boxeur</i> 1920  Maillol <i>Pomona</i> 1908  Matisse <i>The Serpentine</i> 1909</p>	<p>Boccioni <i>Unique Forms of Continuity in Space</i> 1913  Brancusi <i>Little French Girl</i> 1914  Epstein <i>Adam</i> 1938  Epstein <i>Rock Drill</i> 1913 -16  Hannah Hoch <i>Dada Dolls</i> 1923  Mukhina <i>Industrial Worker and Collective Farm Girl</i> 1937  Taeuber-Arp <i>Elementary Forms</i> 1917</p>
Commercial or Public architecture	<p>Le Corbusier <i>Headquarters of the Soviet trade unions, Moscow</i> 1928  Le Corbusier <i>Pessac housing estate, Bourdeaux, 1926</i>  Le Corbusier <i>Salvation Army Refuge, Paris</i> 1933  Perret <i>Church of Notre Dame, Raincy</i> 1923  Perret <i>Theatre des Champs-Élysées</i> 1913  Sauvage <i>La Samaritaine Department Store</i> 1926</p>	<p>Behrens <i>AEG Factory</i> 1908  Bruno Taut <i>Glass Pavilion</i> 1914  Gropius <i>Bauhaus</i> 1925  Gropius <i>Fagus Factory</i> 1910  Mendelsohn &amp; Chermayeff <i>De la Warr Pavilion</i> 1936  Mendelsohn <i>Einstein Observatory</i> 1920  Piacentini <i>City University, Rome, 1935</i>  Speers <i>New Reich Chancellery</i> 1935</p>
Domestic architecture	<p>Le Corbusier <i>Schwob House</i> 1916  Le Corbusier <i>Villa Savoye</i> 1929  Mallett-Stevens <i>Villa Noaille</i> 1923  Mallett-Stevens <i>Villa Paul Poiret</i> 1921  Sauvage <i>Villa Majorelle</i> 1902</p>	<p>Breuer <i>Sea Lane House, Sussex</i> 1936  Loos <i>Steiner House</i> 1910  Rietveld <i>Schroder House</i> 1924  Van der Rohe <i>Tugendhat House</i> 1930</p>

