

ART NOUVEAU
LLI – Sept. 18 & 25, 2019 – Wed, 10-11:30 AM – CN 219
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Art Nouveau, the beautiful decorative arts style of the late 19th and early 20th century, flourished in several major cities in Europe. The styles in Brussels, Paris, Nancy, Vienna, Barcelona, Glasgow, Munich and Weimar were quite different from each other. There were two main modes: 1) curvilinear with whiplash and biomorphic lines derived from nature, and 2) geometric with rigid and elongated lines. The name Art Nouveau comes from the name of a shop opened by Samuel Bing in Paris in December of 1895. During the fin du siècle, the style was also known by many other names: Stile Liberty (Italy), Modernismo (Spain), Sezessionstil (Austria) and Jugendstil (Germany). The high point of Art Nouveau came at the 1900 Paris Exposition after which there was a rapid decline. The style disappeared around 1914 with the beginning of World War I, but there was a revival of interest in the 1960s which has persisted.

Decorative Art (furniture, jewelry, etc.)

English Proto-Art Nouveau

Mackmurdo, Beardsley

France – abstract, floral, organic

Guimard, Vallin, Charpentier, Lalique, Galle, Jensen, Mucha, de Feure

Belgium – abstract, structural, floral

Van de Velde, Horta, Wolfers

Scotland – linear, geometric, symbolic

Charles Rennie Mackintosh & Margaret MacDonald Mackintosh

Austria (Secession) – geometric

Hoffmann

Germany (Jugendstil) –whiplash line, floral, functional

Obrist, Koepping, Riemerschmid

U.S. – plant inspiration

Tiffany

Art Poster – In 1881, a new French law lifted much censorship and posters were allowed on almost any surface. The streets filled with advertising and color. The development of lithography and chromolithography led to the creation of large scale posters advertising products, as well as the circus, theater, night clubs and individual performers.

France – transition from Victorian to Art Nouveau, posters became increasingly simple
Cheret, Grasset, Mucha, Bonnard, Toulouse-Lautrec, de Feure

Netherlands / Belgium – sometimes line obscured the message, often clear and simple
Toorop, Van de Velde, Livemont

Scotland – elongated, linear, mysterious
Mackintosh, MacDonald sisters, MacNair (The Four)

Austria – early curving approached turned geometric
Moser, Roller

Germany – Plakatstil (poster style) – bold, simple, flat – one word, one image
Bernhard, Erdt, Hohlwein

England – simplicity with flat color and omitted areas
Beggarstaffs

U.S. – busy Arts & Crafts influence or flat simplicity; 60s psychedelic revival
Bradley, Penfield; Byrd, Kelley & Mouse

Architecture

France – organic, nature inspiration
Guimard: Paris Metro entrances, 1900

Belgium – abstract linear, Horta successors moved decoration outside
Horta: Tassel House, Brussels, 1892-3
Strauven: St. Cyr House, Brussels, 1900-3

Scotland – rectilinear with curving decorative details, white interiors
Mackintosh: Glasgow School of Art, 1898-9, 1907-9
Hill House, Helensborough, 1903-4
Willow Tea Room, Glasgow, 1903

Austria – rectilinear, geometric simplicity
Hoffman: Palais Stoclet, Brussels, 1905-11

Germany – asymmetry, bizarre fantasy
Endell: Atelier Elvira, Munich, 1896, destroyed WWII

Spain – textures, undulating forms, mosaic tile, parabolic arches
Gaudí: Casa Mila, Barcelona, 1907
Sagrada Familia, Barcelona, 1896-1926, work ongoing