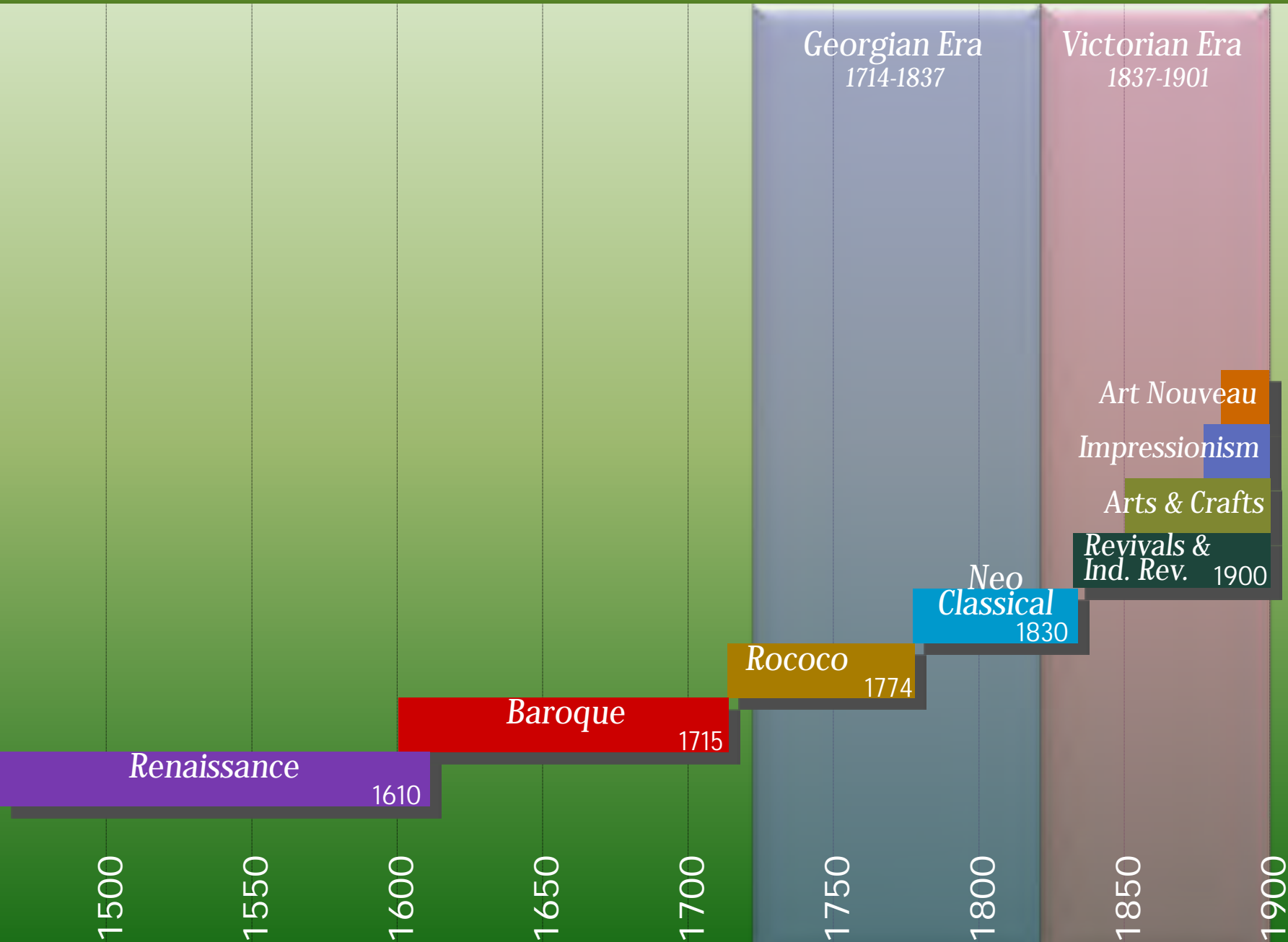


Art Nouveau



Timeline of Western Art



Art Nouveau

Late 1800's

- Embraced all forms of art and design.
- Name taken from French for “new art”.
- Flourished in a number of European countries – also called Jugendstil.
- Reached its peak during the 1890's.

Art Nouveau

Late 1800's

- Reaction to Arts and Crafts movement & historicism.
- Drew design elements from nature.
- Expressed itself in botanical form including flower stems and ornamental vines.
- Alternatively it emphasised in geometric form inspired by Japanese art.

Art Nouveau

Late 1800's

ARCHITECTURE – Victor Horta (1861-1947)

Hôtel Solvay,
Brussels, 1895-1900



Art Nouveau

Late 1800's

ARCHITECTURE – Victor Horta (1861-1947)

Hôtel Tassel,
Brussels, 1892-1893



Hôtel Solvay,
Brussels, 1895-1900



Art Nouveau Late 1800's

ARCHITECTURE – Henri Guimard (1867-1942)

Metropolitan Subway Entrances, Paris, c. 1900



Art Nouveau

Late 1800's

ARCHITECTURE – Antoni Gaudi (1852-1926)



- Spanish designer and architect.
- Designs represent a highly personal response to the art nouveau ideas of his time.
- His style was a blend of neo-Gothic and art nouveau, but also has surrealist and cubist elements.

Art Nouveau Late 1800's

ARCHITECTURE – Antoni Gaudí (1852-1926)

La Pedrera (Casa Milà), Barcelona, 1906-1910



Art Nouveau

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Art Nouveau Late 1800's

ARCHITECTURE – Antoni Gaudí (1852-1926)

Casa Batlló, Barcelona, 1904-1906



Art Nouveau Late 1800's

ARCHITECTURE – Antoni Gaudí (1852-1926)

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Art Nouveau

Late 1800's

ARCHITECTURE – Antoni Gaudí (1852-1926)

*Templo Expiatorio de la Sagrada
Famiglia (Church of the Holy
Family), Barcelona, 1883- current*



Art Nouveau Late 1800's

ARCHITECTURE – Antoni Gaudi (1852-1926)



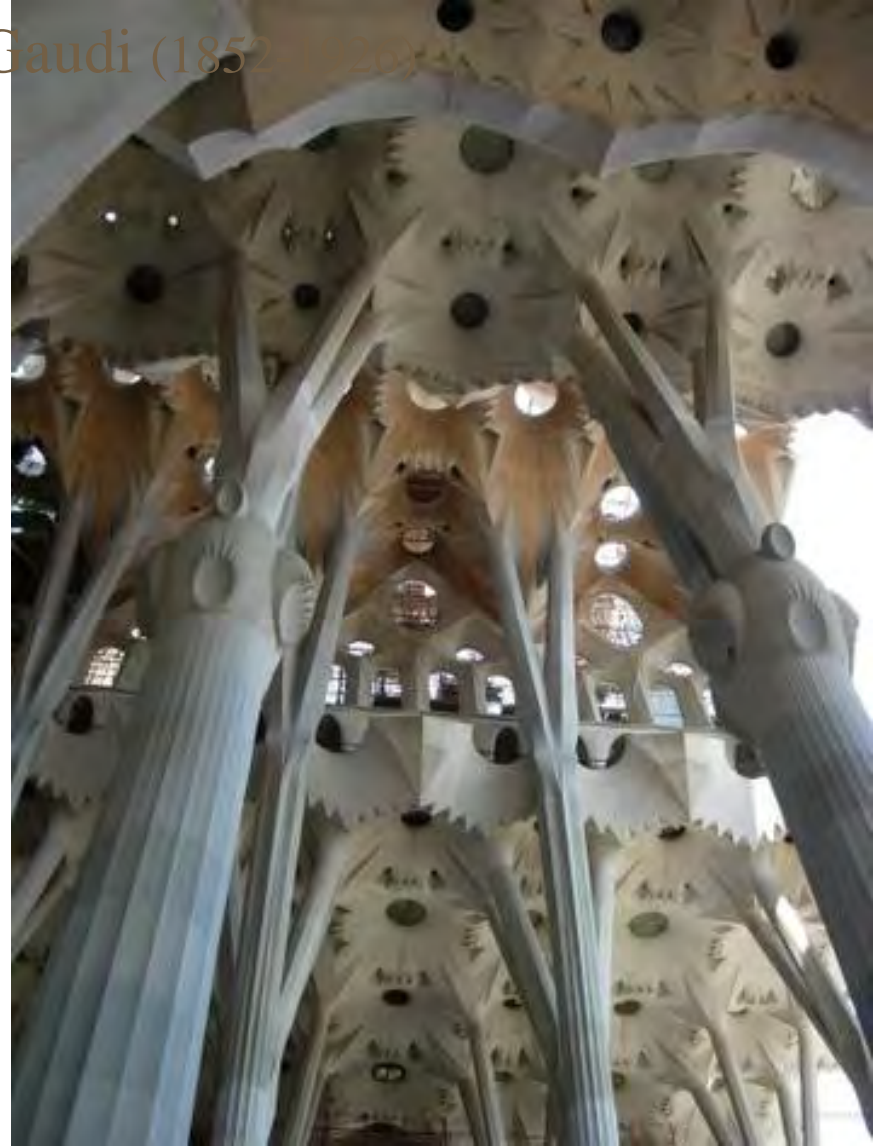
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Art Nouveau

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Art Nouveau Late 1800's

INTERIORS

Alphons Mucha, *Interior for Parisian Jeweller*
Georges Fouquet, Paris, 1900



Art Nouveau Late 1800's

DESIGN

Alphonse Mucha, *Theatre of the Renaissance* poster
Paris, 1895



Art Nouveau

Late 1800's

DESIGN & FURNITURE

- The declared goal of Art Nouveau was the incorporation of artistic designs into all areas of life.
- Everyday items such as furniture and tableware were to be designed by artists.
- Theoretically this should have led to simpler and more functional forms than before.
- In reality only wealthy households could afford most of the elaborately made products.
- This is why this style had already disappeared by the start of the World War I.

Art Nouveau

Late 1800's

DESIGN & FURNITURE – Louis Comfort Tiffany (1848-1933)



- American artist and designer who worked in the decorative arts and is best known for his work in stained glass.
- Most associated with the Art Nouveau and Aesthetic movements.
- Designed stained glass windows and lamps, glass mosaics, blown glass, ceramics, jewellery, enamels and metalwork.
- Affiliated with a prestigious collaborative of designers known as the Associated Artists.

Art Nouveau Late 1800's

DESIGN & FURNITURE – Louis Comfort Tiffany (1848-1933)

- Organic character of the lamp is emphasised throughout the piece in its details.
- Bronze support replicates broad, flat lily pads clustered around a base, out of which rise attenuated climbing stems that disappear into the shade and re-emerge in glass at the crown.
- A variety of glass was used to great advantage.

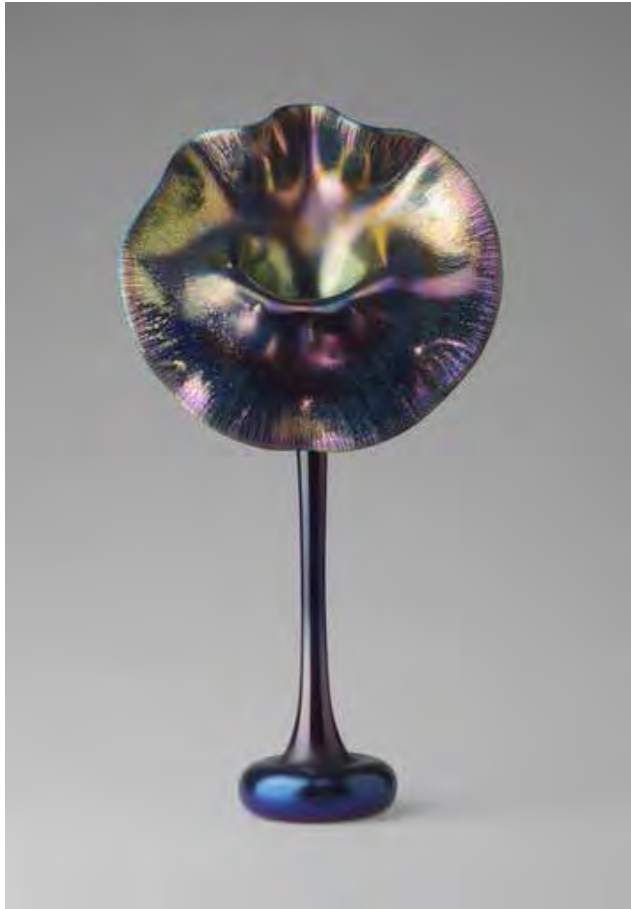


*Lotus or Water-lily table lamp,
Leaded Favrile glass and bronze
New York, 1904-1915*

Art Nouveau

Late 1800's

DESIGN & FURNITURE – Louis Comfort Tiffany (1848-1933)



Vase,
New York, 1913



Vase,
New York, 1893-1896

Art Nouveau

Late 1800's

DESIGN & FURNITURE – Archibald Knox (1864-1933)



- Scottish born Archibald Knox began designing for Liberty & Co.
- Introduced new Celtic design work such as ‘Cymric’ and ‘Tudric’ range, (silver and pewter respectively).
- The feature of this development is the complete breaking away from convention in the matter of design treatment.
- In addition to metalwork and jewellery Knox designed terracotta garden ornaments, carpets, wallpaper and fabrics.

Art Nouveau Late 1800's

DESIGN & FURNITURE – Archibald Knox (1864-1933)



Tudric range Clock,
pewter, enamel, copper
London, c. 1905

Vase,
Terracotta with green glaze,
London, c. 1905



Art Nouveau

Late 1800's

DESIGN & FURNITURE

The sinuous and sensual design, with the elegant, curved forms of the cradle and the long vertical arm that supported draped netting, reflects the popular Art Nouveau style of the time.

J. & J. KOHN
Cradel,
c. 1878, Vienna



Art Nouveau

Late 1800's

DESIGN & FURNITURE

Carlo Bugatti was an Italian furniture designer most active in the Art Nouveau era, around 1900. His eclectic, striking designs are unlike any others and are immediately recognisable.

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Carlo BUGATTI
Chair,
1902, Italy



Art Nouveau Late 1800's

DESIGN & FURNITURE



Gustave Serrurier-Bovy
Cabinet-vitrine,
1899, Belgium

Art Nouveau

- Represents the beginning of modernism in design.
- Occurred at a time when mass-produced consumer goods began to fill the marketplace, and designers, architects, and artists began to understand that the handcrafted work of centuries past could be lost.
- While reclaiming this craft tradition, art nouveau designers simultaneously rejected traditional styles in favour of new, organic forms that emphasised humanity's connection to nature.
- Good design was applied to all aspects of living—from architecture to silverware to painting.
- In this integrated approach art nouveau had its deepest influence. A variety of ensuing movements continued to explore integrated design, including De Stijl, and the German Bauhaus school.
- Although the stylistic elements of art nouveau evolved into the simpler, streamlined forms of modernism, the fundamental art nouveau concept of a thoroughly integrated environment remains an important part of contemporary design.

Art Nouveau

- f Embraced all forms of art and design.
- f Name taken from French for “new art”.
- f Flourished in a number of European countries.
- f Reached its peak during the 1890s.

Art Nouveau

Characteristics

- f Flat, decorative patterns
- f Intertwined organic forms such as stems or flowers.
- f Handcrafting as opposed to machine made.
- f The use of new materials.
- f The rejection of earlier styles.
- f Sinuous, curving lines also characterize art nouveau.



Victor Horta

1861 - 1947

- f Belgian designer working in Brussels
- f Created a new style, free from past traditions.
- f Rejected historical styles.
- f Used natural forms as a basis for a new style.
- f Used standard wrought-iron and cast-iron technology, but created unique new forms.

In 1893 Horta built his first true Art Nouveau house, the house of the Tassel family.



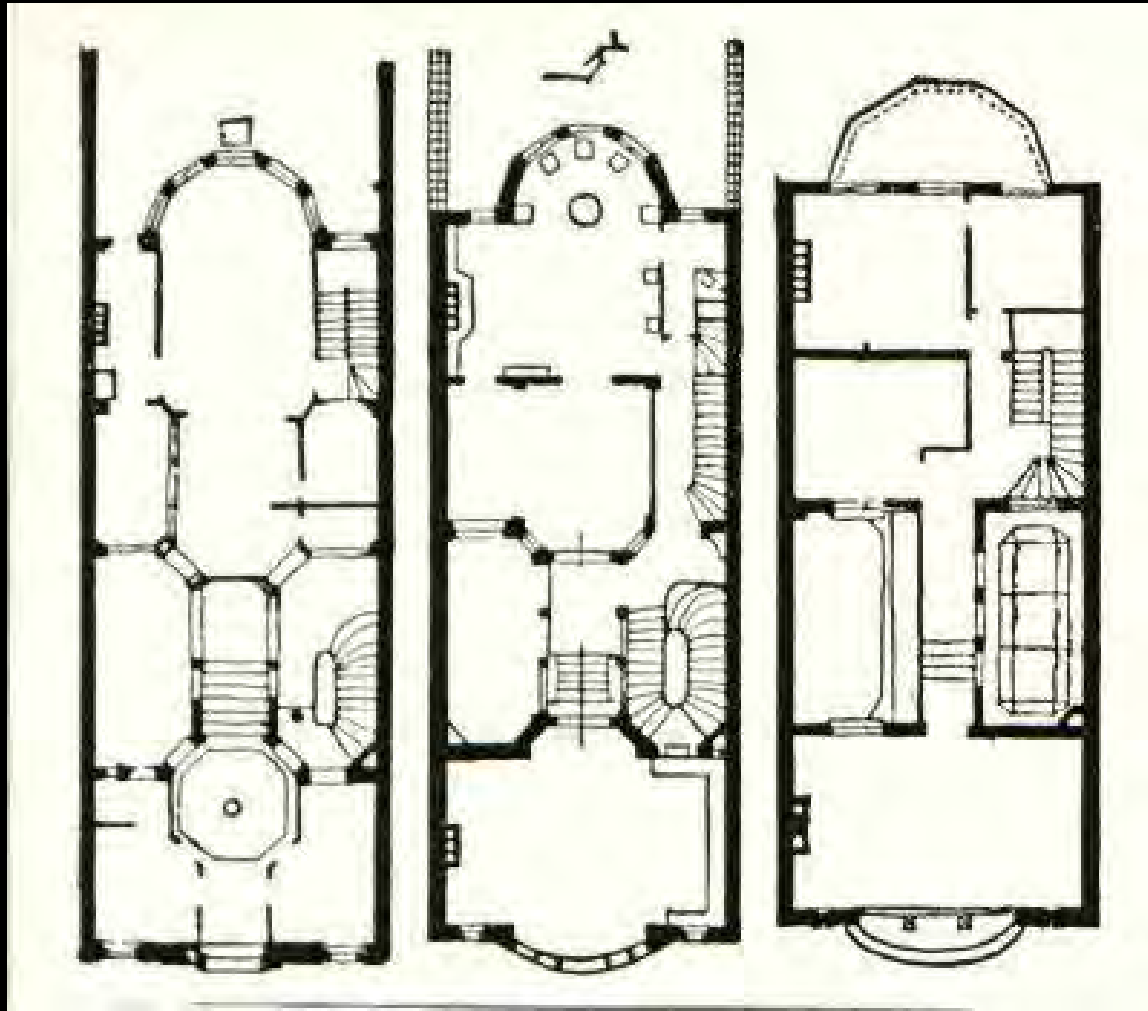
Hôtel Tassel in Brussels (1892 - 1893)



The restrained, Art Nouveau facade is almost Neoclassical in appearance, although a few details do suggest a more exuberant, free-flowing interior.

Hôtel Tassel in Brussels (1892 - 1893)





The house consists of three levels and also shows one of the great innovations of Horta: the rooms are built around a central hall. From the beautiful glass ceiling light falls into the house and thereby creating a much more natural illumination of the building than was the case in the traditional late 19th century houses in Brussels and Belgium.

Hôtel Tassel in Brussels (1892 - 1893)



Foyer



Vestibule and mezzanine

As well as being one of the first buildings in the Art Nouveau style, it was also the first private residence to incorporate ironwork for both structural and decorative purposes.

Hôtel Tassel in Brussels (1892 - 1893)



Its remarkable visual lightness and interesting spatial qualities were achieved through innovative planning and the use of slender ironwork supports. These stem-like elements branched out into naturalistic tendrils and led to the coining of the term "Horta Line".

View of living and dining rooms from vestibule

Hôtel Tassel in Brussels (1892 - 1893)

Another common characteristic of his architecture focuses on his staircases. Iron banisters and stone steps combine to make a prime example of his mastery over organic forms and tightly organised spaces. His staircases mapped out movement throughout the building as it carried its users through the spaces. The lines of the steps and the rails avoid any 90-degree angles. The exposed ironwork of the rails is distinguished by intricate curves and connections. The actual banister appears to be one whole, free-floating piece of wood.



Hôtel Tassel in Brussels (1892 - 1893)



Horta revealed the structural column that supports the second floor and transformed its cast-iron form into a plant-like stem that terminates in a burst of intertwined tendrils as it connects with other structural elements.

Hôtel Tassel in Brussels (1892 - 1893)



Interior, winter garden



Hôtel Solvay in Brussels (1895 - 1900)



Hôtel Solvay in Brussels (1895 - 1900)



In these detail images of the façade we can see the ever present elegant sinuous lines so typical of Horta's work.



Hôtel Solvay in Brussels (1895 - 1900)

Grand staircase opposite main entrance

Again we see that the house plan is centered around the grand staircase with its flowing lines. Another great feature Horta made the most of is also visible in this image. His murals, an example of which is here, come from the heart of art nouveau ideals. The paintings don't act as a backdrop for the structural work, but rather, they work with the structural work, incorporating all architectural elements together.



Hôtel Solvay in Brussels (1895 - 1900)

Grand staircase



Horta used the combination of natural light and mirrors to optimise the effect of a continuous series of spaces.

Hôtel Solvay in Brussels (1895 - 1900)

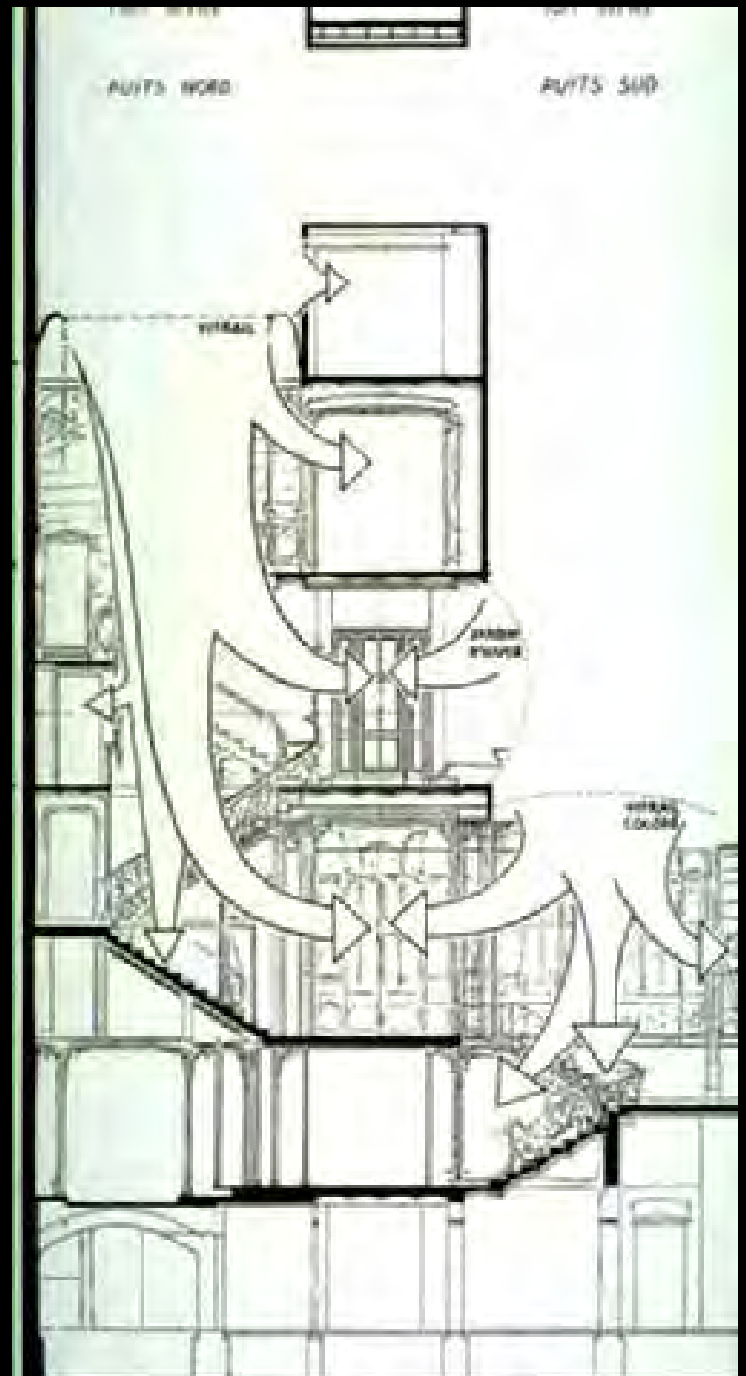




Hôtel Solvay in Brussels (1895 - 1900)

Plant conservatory

Here is a copy of a light distribution drawing that Horta drew for the building. The natural daylight enters from large skylights and is spread throughout the house, and all levels, by the use of mirrors and glass.



Hôtel Solvay in Brussels (1895 - 1900)



Hôtel Solvay in Brussels (1895 - 1900)

Dining room, 2nd floor



Light fitting

Hôtel Solvay in Brussels (1895 - 1900)

Alphonse Mucha

1860 - 1939

- f Born in Czechoslovakia.
- f Worked in Paris as a graphic artist and interior designer.
- f Posters show typical art nouveau graphic design style with
 - elaborately stylised natural forms
 - fluid curving lines
 - rich colours

Mucha is most often remembered for the dominant role he played in shaping the aesthetics of French Art Nouveau at the turn of the century. As a struggling and relatively unknown artist of Czech origin, Mucha achieved immediate fame when, in December 1894, he accepted a commission to create a graphic to advertise the greatest actress of the time, Sarah Bernhardt. That first widely circulated artwork and those that followed were so revolutionary in concept and style that Mucha's art became widely known throughout Europe as "le style Mucha."



Sara Bernhardt 1903



Amants 1895

Mucha's own sense of style was well-suited to new trends in both art and society. His adoration of women and feminine forms appropriately expressed the Victorian idealization of womankind. His love of sinuous curves and flowing lines and the ease with which he abstracted and stylized motifs from the natural world into curvilinear decorative forms coincided perfectly with the growing interest in the strictly decorative qualities of art.

Parfum Rodo 1896



With this highly successful poster, Mucha took his place in the celebrated Salon Des Cent. His first exhibition was held under the auspices of the magazine "La Plume", whose publisher, Leon Deschamps, discovered this poster motif – with its "half-naked woman, her head encircled, halo-like, by golden hair cascading in arabesques" – almost by chance. His advice to Mucha: "*Execute this design just as it is, and you will have created the masterpiece of the illustrated decorative poster.*"

Salon des Cent 1896



These medallion-like compositions, bearing the additional titles of *The Blonde* and *The Brunette*, are among Mucha's most impressive creations. In addition to the subtly captured faces and the rich nuances of colour, their enchantment is due above all to the luxuriously fantastical headgear, intended to conjure up the vanished splendour of Byzantine culture. The success of this pair of pictures is evidenced by the numerous preprints, the art postcards on which they featured, and abundance of copies.

*Byzantine Heads: The
Blonde, The Brunette.*
1897



Mucha exerted a profound influence on the look and application of Art Nouveau style.

His involvement in shaping and disseminating the decorative style of Art nouveau has gained critical stature of historical significance and for which he will always be remembered and revered.

Femme Aux Coquelcots
Lithograph 1898





Antoni Gaudí (

1852 - 1926

- f Spanish designer and architect.
- f Designs represent a highly personal response to the art nouveau ideas of his time.
- f His style was a blend of neo-Gothic and art nouveau, but also has surrealist and cubist elements.



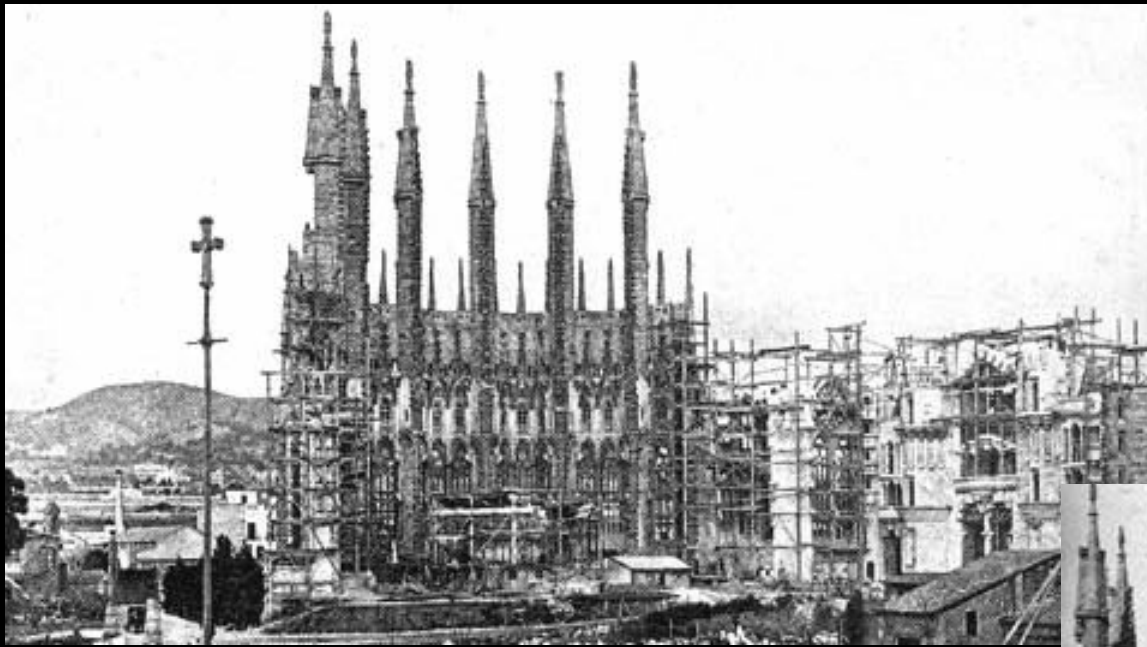
Templo Expiatorio de la Sagrada Família
(Church of the Holy Family)
Barcelona, 1883 - current

The spires of La Sagrada Família are more than 100 metres tall and dominate the skyline of Barcelona, Spain. In 1891, nine years after construction started on the neo-Gothic cathedral, Catalan architect Antoni Gaudí y Cornet took over as official architect and made the project a personal obsession. When Gaudí died in a trolley (tram) accident in 1926, the cathedral was left unfinished. Despite controversy over whether the cathedral should remain in its uncompleted form as a monument to the architect, construction began again in 1979, closely following Gaudí's original plan.

Its lofty semi cubist towers, with mosaic-covered finials, dominate the Barcelona skyline, and its imaginative forms, colors, and textures are unmatched in European architecture.

Templo Expiatorio de la Sagrada Família
(Church of the Holy Family)
Barcelona, 1883 - current





State of the works at the beginning of 1897

Gaudi modified the previous architect's design, making more naturalist capitals and opened a trench around the crypt to allow light and direct ventilation.

Templo Expiatorio de la Sagrada Família
(Church of the Holy Family)
Barcelona, 1883 - current

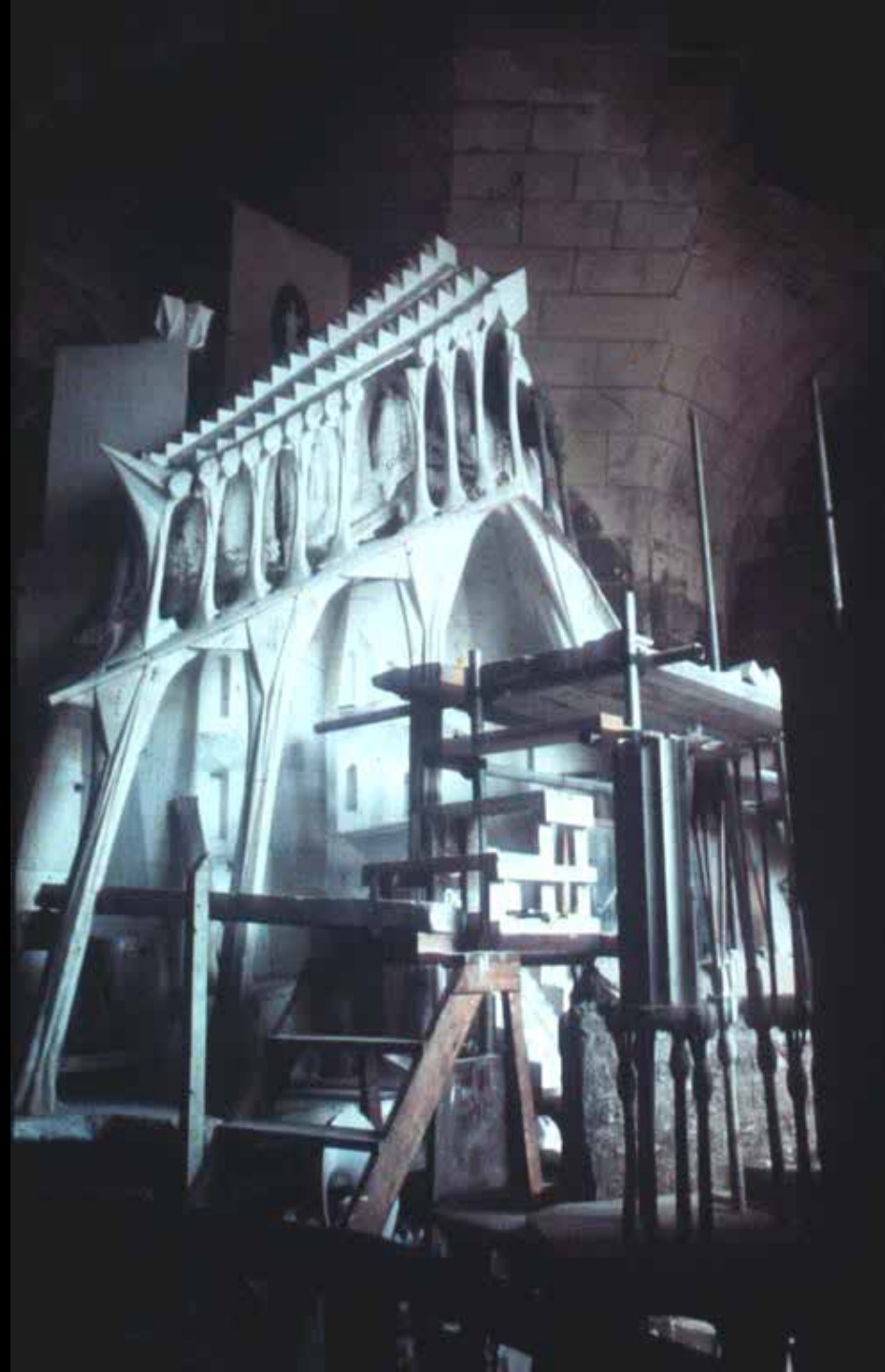


Inside of the temple in 1904

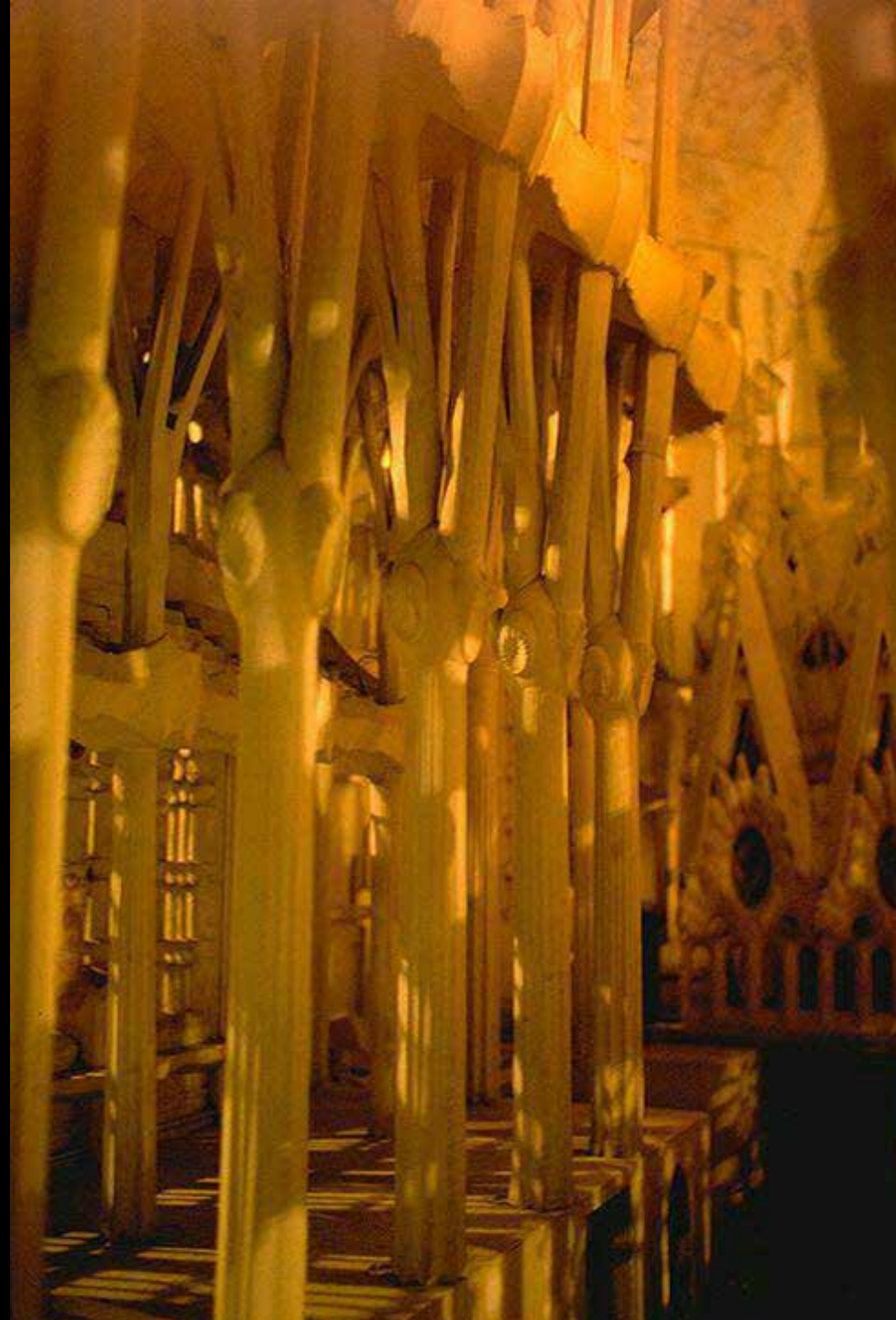
Model of structure

Gaudi moulded the whole structure into a massive sculpture reaching towards the heavens, a fantastical expressionist monument of gigantic dimensions. The building functioned as a kind of open field for his architectural imagination. There is no other building like this tall bed of stone vegetation anywhere in the world. Gaudi lived austere in the crypt of the building until his death. Here he worked on a model with structures that were logical, but with a weird sense of geometry that was rooted in nature and natural forms.

Templo Expiatorio de la Sagrada Família
(Church of the Holy Family)
Barcelona, 1883 - current



Interior view of physical model



Templo Expiatorio de la Sagrada Família
(Church of the Holy Family)
Barcelona, 1883 - current



Templo Expiatorio de la Sagrada Família
(Church of the Holy Family)
Barcelona, 1883 - current

The construction of this church continues today, after being recommenced in 1979, and still remains unfinished. This is an exterior photo from elevated position, showing interior side of towers.

Templo Expiatorio de la Sagrada Família
(Church of the Holy Family)
Barcelona, 1883 - current





Among Gaudí's other celebrated works are two apartment buildings, one of which is this building, the Casa Milà (1905-07). These large stone and iron structures minimise traditional straight lines and flat surfaces by the use of rounded, irregularly spaced openings and a roof and balconies that have a wavelike appearance.

La Pedrera (Casa Milà, 1906-1910)



La Pedrera (Casa Milà, 1906-1910)

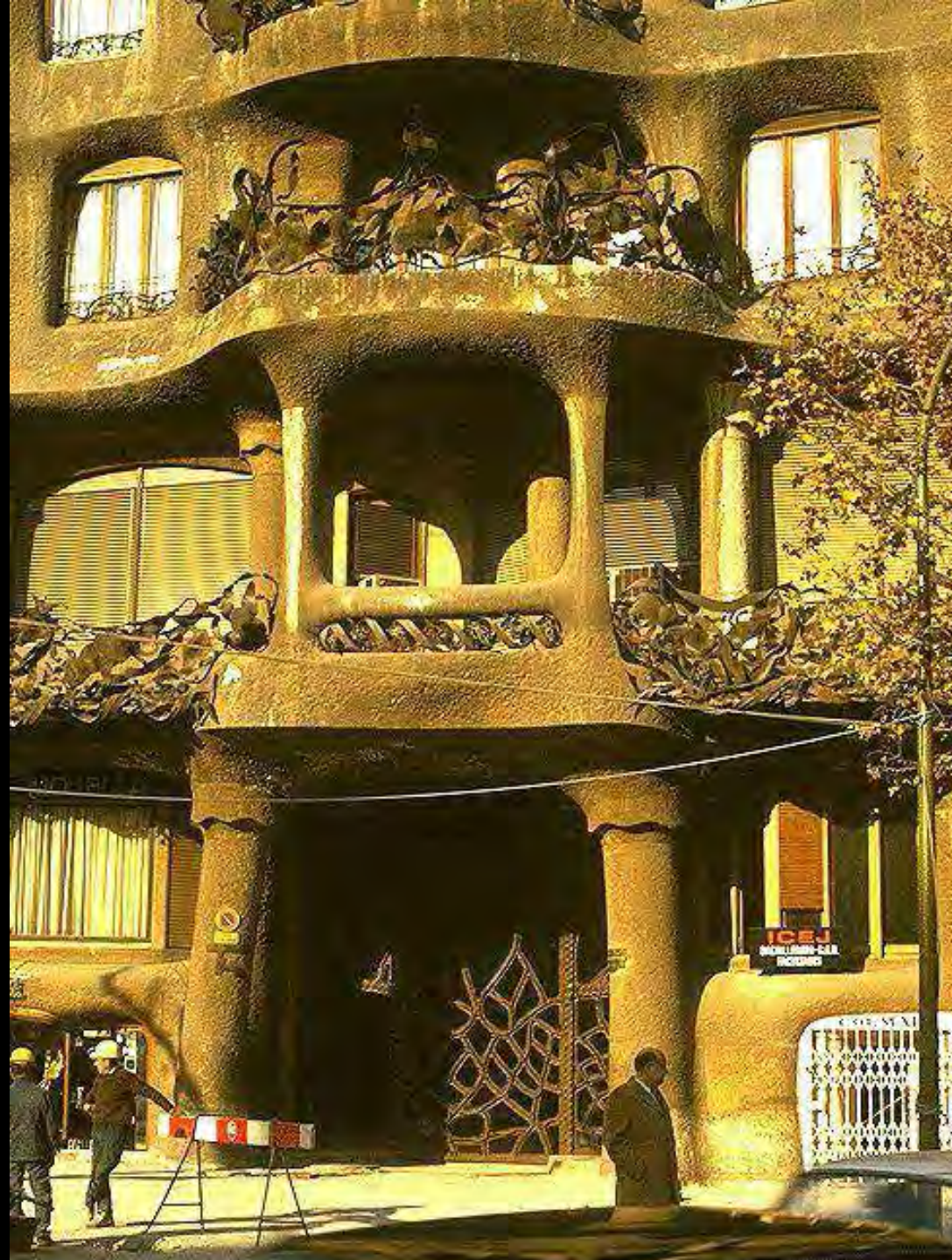


La Pedrera (Casa Milà, 1906-1910)



La Pedrera (Casa Milà, 1906-1910)

In his Casa Milá apartment complex Gaudí created the illusion of a limestone reef hollowed out by centuries of seawater. Although the entire complex was executed in cut stone, there is not one straight line in the façade. La Pedrera was declared a World Heritage Site by UNESCO in 1984.



La Pedrera (Casa Milà, 1906-1910)

The end