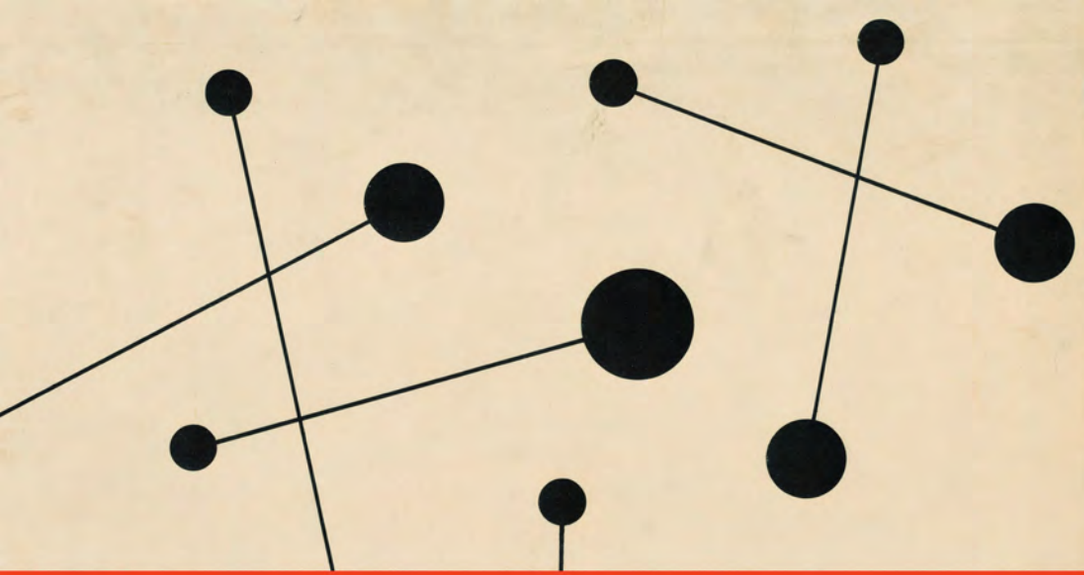
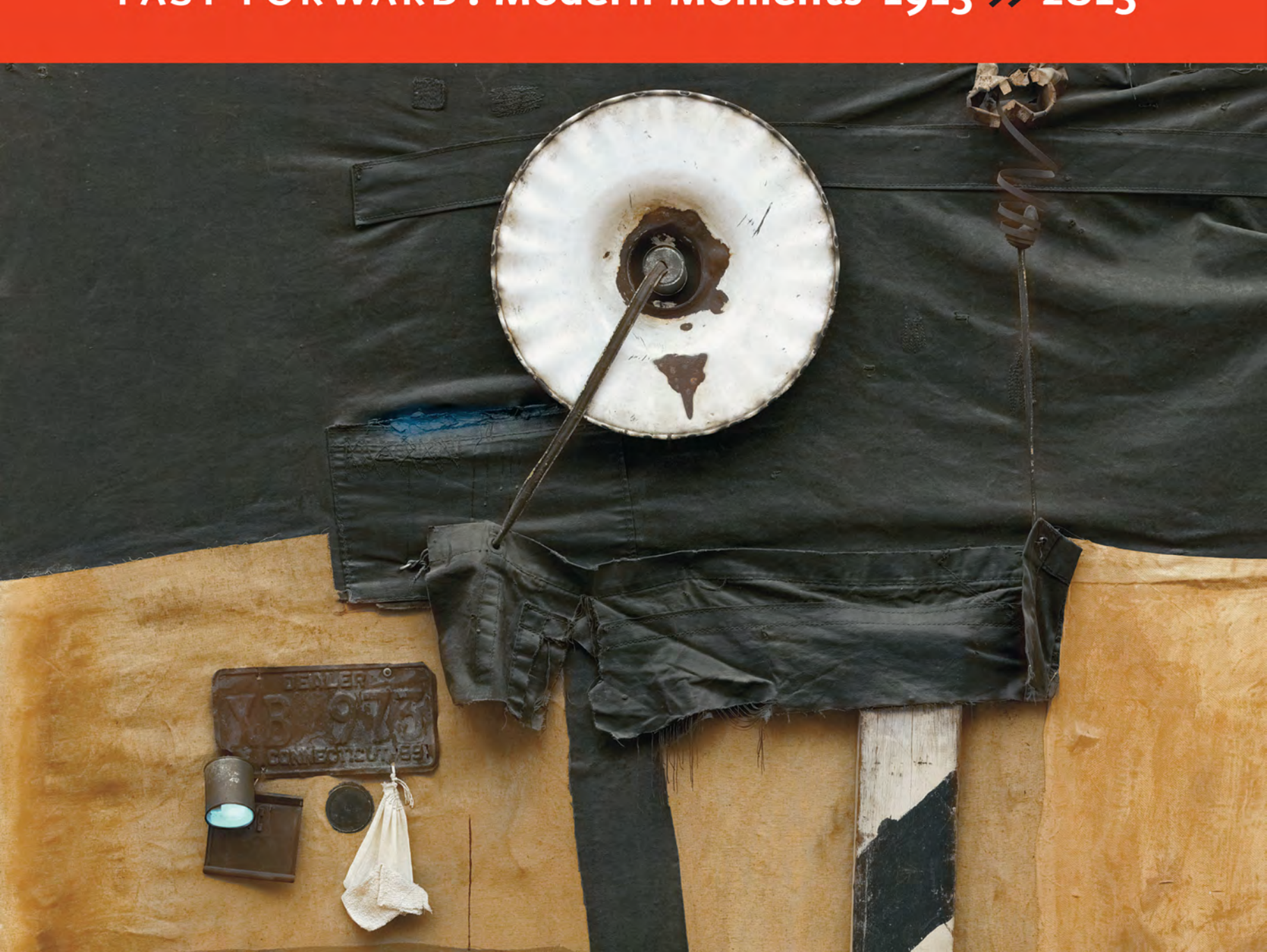


FAST FORWARD: Modern Moments 1913 >> 2013



FAST FORWARD: Modern Moments 1913 >> 2013

Jodi Hauptman

with essays by
Samantha Friedman
and Michael Rooks

High Museum of Art, Atlanta
The Museum of Modern Art, New York

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Page 2: Pablo Picasso, *Glass, Guitar, and Bottle* (detail), early 1913 (plate 4). Right: Francis Bruguière, Untitled (detail), c. 1928–29 (plate 36). Page 7: Bradley Walker Tomlin, *Number 9: In Praise of Gertrude Stein* (detail), 1950 (plate 69). Page 11: Sonia Delaunay-Terk and Blaise Cendrars, *La Prose du Transsibérien et de la petite Jehanne de France (Prose of the Trans-Siberian and of the Little Jeanne of France)* (detail), 1913 (plate 2)

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Once Upon a Time . . .

JODI HAUPTMAN

Curator, Department of Drawings,
The Museum of Modern Art

In his book *A Little History of the World*—written to make history accessible to children—the famed art historian Ernst Gombrich deploys a series of metaphors to help his readers conjure the past: a tale that begins "once upon a time," a hall of mirrors, a bottomless well, a faraway journey, and a joyous return home.[1] Though seemingly plucked straight out of a fairy tale, each one nonetheless offers important history lessons for children and adults.

With "once upon a time," Gombrich emphasizes the importance of narrative to explaining the past—history is, first of all, a story. "Behind every 'Once upon a time,'" he points out, "there is always another. . . . And so it goes on, further and further back." He provides another emblem of the past's infinity as well: "A long line of shiny mirrors, each one smaller than the one before, stretching away into the distance, getting fainter and fainter, so that you never see the last." This journey back in time is, Gombrich writes, an opportunity to tour another era, with the return passage a "coming home." It is his "bottomless well," however, that most viscerally describes the depth of the past. To stress the well's profundity, he asks his readers to imagine lighting a scrap of paper and dropping it down: "It will fall slowly, deeper and deeper," he writes. "And as it burns it will light up the sides of the well. Can you see it? It's going down and down. . . . It's getting smaller and smaller . . . and now it's gone."[2]

To look down into infinity, Gombrich acknowledges, "makes your head spin." Equipped with tools of inquiry and analysis, however, the historian ably restores balance by recording memories, deciphering scraps, and most of all, asking questions (note that the word *history* means inquiry). "*When* did that happen?" and "*How* exactly did that happen?"[3] are two that Gombrich specifically poses, pinpointing chronology and causality as key elements of any historical investigation. We can supply a host of others: What was the order of events? Who was involved? What provoked the action? What were the results? To ask, Gombrich insists, is to shout "Stop!" and thus momentarily halt time, thwarting the pull "back down into that bottomless well," alleviating the dizziness that looking into the past incites.[4]

The "once upon a time" of this exhibition begins just about one hundred years ago. Looking down into the century's well, we have followed Gombrich's lead, shouting "Stop!" not once, but six times, halting at 1913, 1929, 1950, 1961, 1988, and finally, at the very edge of our own time. For museum curators, "Stop!" is also "Look!" What constitutes the history we tell is not text — "old scraps of paper that people once wrote on," to borrow Gombrich's words (though they may play a role)—but objects that have been made.[5] As Neil MacGregor, director of the British Museum, succinctly puts it, "Telling history through things is what museums are for" (see fig. 1).[6]

Fast Forward: Modern Moments 1913 >> 2013 slices time into core samples: for each of the selected years, we extract synchronous artistic strategies, themes, subjects, and players. Each excavation yields a complex picture of that particular moment. As opposed to a survey honed by a sharp gaze used to precisely define masters and masterworks, *Fast Forward* offers an opening up: to diversity, to irresolution, to miscellany. In this way, our method also functions as a critique of tidy one-after-another sequencing, a rethinking of the familiar succession of key achievers, a comment on notions of linear progress and progression. Our account emphasizes the multiplicity of movements, events, and practices overlapping at the same time — an approach that observes the logic of confrontation, juxtaposition, and collision. Gombrich's well is less apt here; a better metaphor is montage, borrowed from another philosopher of history, Walter Benjamin.

For Benjamin, whose own project was a layered history of the nineteenth century, montage is both poetic and radical, allowing the historian to gather "materials of widely differing kinds in a new, intuitive relationship" while ridding "the image of history of any trace of 'development.'"[7] History, to Benjamin, is not a "cumulative, additive narrative in which the uninterrupted syntagm of time flows homogeneously from past to future, but rather a montage where any moment may enter into sudden adjacency with another."[8]

Benjamin's choice of montage as a mode of historical practice — with its suggestion of a cinematic method defined by the "rapid-fire juxtaposition of 'small, fleeting pictures'" — also implies a particularly imagistic view of the past.[9] "I need say nothing," he writes, "only show . . . I will not describe but instead exhibit."[10] Ultimately, though, Benjamin was a writer, and what he "showed" of the nineteenth century in what came to be called *The Arcades Project (Das Passagen-Werk)* were literary impressions composed of an enormous volume of notes, commentary, and citations copied directly from primary sources or contemporary thinkers, all ordered by topic into files or "convolutes."[11] These citations were "set up to communicate among themselves," resulting in, Benjamin hoped, "a world of secret affinities."[12]

The museum offers a visual counterpart to Benjamin's wide-ranging montage. We might think of its galleries as the equivalent of the historian's files, the works of art as fragments of a lost world. Our goals, like Benjamin's, are both macro and micro: to illuminate the century's achievements in art by spotlighting particular moments when innovative movements and radical strategies emerged. These stories are told through objects selected from the collection of The Museum of Modern Art. In choosing them, we abided by one strict rule: each work was created during the year in question.

Though we might think of texts as being the most eloquent transmitters of history, objects — here, works of art — communicate equally well; they "speak of whole societies and complex processes . . . and tell of the world for which they were made, as well as of the later periods which reshaped or relocated them."[13] To Benjamin, each object is a "magic encyclopedia" that encapsulates "the period, the region, the craftsmanship, the former ownership."[14] A lone object tells us much — articulating such specific details as medium, maker, strategic choices, provenance — and, when joined by others in pairs or groups, can convey a story significantly enhanced by debate and dialogue.

Look, for example, at *La Prose du Transsibérien et de la petite Jehanne de France (Prose of the Trans-Siberian and of the Little Jeanne of France)*, 1913, a collaborative visual/textual work by painter Sonia Delaunay-Terk and poet Blaise Cendrars (plate 2). Neither painting nor sculpture, this work

1
Giovanni Paolo Panini (Italian, 1691–1765). *Modern Rome*. 1757. Oil on canvas, 67¾ in. × 7 ft. 7¾ in. (172.1 × 233 cm). The Metropolitan Museum of Art, New York. Gwynne Andrews Fund, 1952

2
Envelope for Sonia Delaunay-Terk and Blaise Cendrars. *La Prose du Transsibérien et de la petite Jehanne de France*. 1913.
See plate 2 and page 11

is an unusual accordion book, printed by pochoir (a stencil technique), and measuring more than six feet in length. Its medium and form tell us about the expansion of artistic activities during this period. The vibrantly colored and mostly nonrepresentational shapes running down the left side — among the earliest self-consciously abstract images made — and the text (a poem, in fact) printed in a variety of fonts, type sizes, and hues running down the right side speak to the importance of abstraction at this moment, the possibilities for collaboration, and the vitality of putting together pictures and words. The authors' own description of the work as a "*livre simultané*" (simultaneous book) (fig. 2) is not only a nod to the simultaneous presentation of word and image, but also situates *La Prose du Transsibérien* in contemporary debates about the term *simultaneity*. The word was deployed by artists and writers of the period to describe and encapsulate the collapse of spatial and temporal distance in what they felt was an increasingly sped-up, crowded, and spectacular world, while also reflecting a resultant radical shift in perception.[15]

Just as a single object tells many stories, when multiple objects are organized according to the six core years of *Fast Forward*, the groupings display a mix of practices, styles, and approaches, proving that movements (like Cubism, Abstract Expressionism, and Pop) or inventions (like abstraction or the readymade) do not emerge in a neat chronology, in one place, or in a single form. In 1913, for example, all of the major avant-garde movements of the early twentieth century are dramatically in force: Cubism, Futurism, German Expressionism, Dada. Moreover, these developments take place across Europe and the U.S., encompassing the experiments of Pablo Picasso, Henri Matisse, and Delaunay-Terk in France; Piet Mondrian in the Netherlands; Kazimir Malevich in Russia; Umberto Boccioni and Giacomo Balla in Italy; and Ernst Ludwig Kirchner and Oskar Kokoschka in Germany and Austria — to name just a few. We see artworks in many shapes and sizes, from bronze sculpture and oil on canvas to printed books and found objects. Of course, these activities did not emerge in isolation in different capitals but resulted from networks of friendships among artists, writers,

curators, and gallerists, facilitated by newly efficient modes of transportation and communication. Similarly, in 1929, activities associated with Surrealism and international Constructivism unfolded in multiple venues. Artists involved in these movements worked as far afield as Moscow, Barcelona, and Cologne, exploring a vast array of mediums and materials, including painting, photography, posters, and film.

Though our groupings foreground miscellany and mixture, there are also convergences within each year, indicating a common spirit, cultural climate, or zeitgeist. In 1913 we see the attempts of the early twentieth-century avant-gardes to make a new art for a new world. This new world was defined by dramatic shifts in experience, from the rapid growth of the city and industry to the invention of the airplane and the automobile to the expansion of visual spectacle in cinema and advertising. How does our vision change when we can look down from unprecedented heights or gaze out the window of a speeding train, when we see images projected on a screen or reproduced on billboards? How can we capture motion in still formats or make art without the figure? In answering these questions, artists turned to abstract (or almost abstract) visual languages. In 1929 we see efforts to understand and represent a new kind of vision, a pull between looking inward to investigate the workings of the mind and outward to depict an increasingly technological world. Though visually distinct — compare, for example, Salvador Dalí's little theaters (plate 21) to Aleksandr Rodchenko's *Chauffeur* (plate 55), one about desire, the other about the relations of photographer and subject to the outside world — there are commonalities in medium and in strategy: the increasing use of and dialogue with photography, especially the exploration of innovative points of view and the close-up, as well as an interest in juxtaposition and montage.

In our pantheon of years, 1950 is the most uniform in its preference for large-scale abstract painting that uses gestural mark making as a vehicle of expression. Though just a little more than a decade later, 1961 is a world away from the existential and material concerns of midcentury. With the incorporation of real-world objects into the space of art — through assemblage or appropriated subject matter and through close attention to mass consumption and media culture — artists of this moment aspire to the integration of art and life. Appropriation is still a dominant method in 1988, but to different ends. Artists explore identity, showing how creators and their works are embedded in specific experiences of race, class, and sexuality. Without the benefit of hindsight, assessing the art of our own time is more difficult. Characteristics that we can identify are an impulse toward ever more diverse practices and expanded definitions of traditional forms. Our representatives of 2013 — Aaron Curry, Katharina Grosse, and Sarah Sze — offer a sense of the range and reach of contemporary art in their works installed at the High Museum.

An unanticipated benefit of our aim to illuminate artistic invention at particular moments has been the recognition of threads connecting chronologically distant efforts, whether in the echoes of form from one moment to the next or in the way that strategies prevalent in one era so clearly feed subsequent achievements (in this sense, historical development has not been completely abandoned). Some of these connections will be familiar to attentive students of the art history survey. Duchamp's readymade of a bicycle wheel and stool (plate 3), 1913, for example, paved the way for Robert Rauschenberg's Combine of a tire, license plate, and lightbulb (plate 91), 1961. (Is it a coincidence that the major element in both works is a wheel?) Bauhaus and Constructivist graphics, 1929, are the ancestors of Otl Aicher's midcentury posters. By renouncing gesture in 1961, Andy Warhol, Richard Hamilton, and Roy Lichtenstein are reacting against the Action Painting of Jackson Pollock and Willem de Kooning from 1950. By juxtaposing these moments, many other relationships become apparent. Move beyond the wheels of Duchamp and Rauschenberg — along with those of Alberto Giacometti's *Chariot* (plate 76) — to a chain of circles including Jean Arp's heads, his and Walter Cyliax's polka dots, Aicher's mosaics of colorful shapes, Lee Bontecou's ominous void, Jim Dine's beads and doughnut, Lichtenstein's beach ball, Kenneth Noland's graphic rings, David Wojnarowicz's spinning disk, and Annette Messager's rounded assemblage. While admittedly this reduces art history to morphology, it is nonetheless fascinating to see artists from many generations stacking the building blocks of art in such different ways. We also see the use of words as messages, graphics, or pure form. René Magritte's arrangement of words and pictures (plate 23) is a progenitor of later combinations of text and image or text *as* image, including Jenny Holzer's *Laments* (plates 142–43), Glenn Ligon's *Untitled (There is a consciousness we all have…)* (plate 144), and Mona Hatoum's *Measures of Distance* (plate 145). The photograph is repeatedly exploited in new and radical ways: compare Alfred Stieglitz's Equivalents (plates 28–31) to Messager's *My Vows* (plate 139). And the body is deconstructed into its constituent parts, mechanized, and reconstructed; links in this chain connect Joan Miró's *Portrait of Mistress Mills in 1750* (plate 24) to de Kooning's *Woman, I* (plate 71) to Jeff Koons's *Pink Panther* (plate 152).

The identification of such links is itself another approach to history, one based on reassessment, rethinking, and reinvention: a reanimation of the past through the present.[16] From this perspective, the past is not remote — is not a foreign country, as the saying goes — but instead is in constant dialogue with the present.[17] Similarly, the museum is not, as sometimes claimed, a mausoleum where "we put the art of the past to death,"[18] but an arena for the lively combat of ideas and approaches. Art historian Erwin Panofsky contends that the humanities, of which museums and the stories they tell are a part, "are not faced by the task of arresting what otherwise would slip away, but of enlivening what otherwise would remain dead."[19] To sharpen this sense of history's ongoing function in the present, we might offer a reading of Allen Ruppersberg's poster *Nostalgia 24 Hours a Day* (plate 158). Rather than a critique of sentimental immersion in the past, it can be seen as a demand to pay vigilant attention to history. Only through the present can we access the past; only through the past can we understand the present. Traveling forward into the past, we might turn once more to Ruppersberg, who, in another poster from the same series (plate 159), offers an enthusiastic "Good Luck!"

1. E. H. Gombrich, *A Little History of the World*, trans. Caroline Mustill (1936; New Haven, Conn., and London: Yale University Press, 2008), pp. 1–4.

2. Ibid.

3. Ibid., p. 4.

4. Ibid.

5. Ibid., p. 2.

6. Neil MacGregor, *A History of the World in 100 Objects* (London: Trustees of the British Museum and the BBC; New York: Viking Press, 2011), p. xiii.

7. Walter Benjamin, "One-Way Street (selection)," in *Reflections: Essays, Aphorisms, Autobiographical Writings*, ed. Peter Demetz, trans. Edmund Jephcott (New York: Schocken Books, 1986), p. 69; and Benjamin, quoted in Richard Sieburth, "Benjamin the Scrivener," in *Benjamin: Philosophy, Aesthetics, History*, ed. Gary Smith (Chicago: University of Chicago Press, 1989), p. 23.

8. Sieburth, "Benjamin the Scrivener," p. 24.

9. Benjamin, quoted ibid., p. 23.

10. Ibid., p. 21.

11. See Walter Benjamin, *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge, Mass.: Belknap Press of Harvard University Press, 1999).

12. "Set up" from Eiland and McLaughlin, "Translators' Foreword," *Arcades Project*, p. x; "a world of secret affinities" is a quotation from Benjamin, ibid.

13. MacGregor, *History of the World*, p. xv.

14. Walter Benjamin, "Unpacking My Library," in *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn (New York: Schocken Books, 1969), p. 60.

15. Stephen Kern, *The Culture of Time and Space: 1880–1918* (Cambridge: Harvard University Press, 1983), pp. 65–88. For a brief discussion of debates about the term *simultaneity* in relationship to *La Prose du Transsibérien*, see my essay on Sonia Delaunay-Terk in *Modern Women: Women Artists at The Museum of Modern Art*, ed. Cornelia Butler and Alexandra Schwartz (New York: The Museum of Modern Art, 2010), pp. 84–87.

16. Benjamin writes, "The past can be seized only as an image which flashes up at the instant when it can be recognized and is never seen again." Walter Benjamin, "Theses on the Philosophy of History," in *Illuminations*, p. 255.

17. Benjamin would call this dialogue a dialectic. See Walter Benjamin, *Arcades Project*, and Benjamin, "Theses on the Philosophy of History," pp. 253–64. See also Sieburth, "Benjamin the Scrivener," pp. 18–19.

18. Theodor W. Adorno, "Valéry Proust Museum," in *Prisms*, trans. Samuel and Shierry Weber (Cambridge, Mass.: MIT Press, 1983), p. 177.

19. Erwin Panofsky, *Meaning in the Visual Arts* (Garden City: Doubleday Anchor Books, 1955), p. 24. Discussed in Hal Foster, *Design and Crime* (London: Verso, 2002), p. 74.

1913

In their "Rayonist Manifesto" of 1913, Mikhail Larionov and Natalia Goncharova extol the marvels of contemporary life: "We exclaim: the whole brilliant style of modern times — our trousers, jackets, shoes, trolleys, cars, airplanes, railways, grandiose steamships — is fascinating, is a great epoch, one that has known no equal in the entire history of the world."[1] This elated outburst reflects the love affair of these two artists — and their avant-garde colleagues — with new technologies of transportation. The forceful velocity of a rumbling train, the convenience of a city trolley, the sheer power of a large ship, and especially, the heights and distances made available via air travel sparked the imaginations of artists and writers, provoking what became a pervasive ambition: to represent these new subjects in radically new ways.[2]

The airplane provided perhaps the most dramatic shift in both experience and perception, inspiring many artists to make aviation a central element in their oeuvres. Following milestones such as Orville and Wilbur Wright's twelve-second flight at Kitty Hawk, North Carolina, in 1903, and Louis Blériot's first-ever air crossing of the English Channel in 1909, in 1913 Roger de La Fresnaye presented his take on "The Conquest of the Air" (plate 1). For him, it was a particularly French story: the tricolor flag presides over two men playing cards, who have been identified as the artist himself and his brother Henri, director of an aircraft manufacturing plant near Meulan, France.[3] Towering over the small Cubist houses that dot the landscape, the cardplayers

Plate 1

Roger de La Fresnaye. *The Conquest of the Air*. 1913. Oil on canvas, 7 ft. 8⅛ in. × 6 ft. 5 in. (235.9 × 195.6 cm)

1
Kazimir Malevich. *Suprematist Composition: Airplane Flying*. 1915 (dated on reverse 1914). Oil on canvas, 22⅞ × 19 in. (58.1 × 48.3 cm). The Museum of Modern Art, New York. 1935 Acquisition confirmed in 1999 by agreement with the Estate of Kazimir Malevich and made possible with funds from the Mrs. John Hay Whitney Bequest (by exchange)

2
Robert Delaunay (French, 1885–1941). *Homage to Blériot*. 1914. Oil on canvas, 6 ft. 4½ in. × 50½ in. (194.3 × 128.3 cm). Kunstmuseum, Basel

have a larger-than-life monumentality. There is no airplane in the picture; instead, we see two other means of "conquering" the air: the yellow hot-air balloon in the upper center and the sailboat at center right.[4] La Fresnaye pays tribute here to France's early role in air travel: the invention of the hot-air balloon in 1783 by another pair of French brothers, Joseph-Michel and Jacques-Étienne Montgolfier. This reference, according to art historian Kenneth Silver, expresses "pride and confidence in the role that France was destined to play in the future of aviation."[5]

The experience of flight — whether in bodily, aural, visual, or perceptual terms — became a widespread symbol of the modern, appearing in paintings and drawings by Fernand Léger, poems by Guillaume Apollinaire, and musical compositions by Igor Stravinsky. Kazimir Malevich's landmark opera of 1913, *Victory over the Sun,* opens with the "growling of propellers," an airplane wing falls to the stage, and the aviator-protagonist makes an entrance as "the man of the future."[6] In subsequent years, even as Malevich's formal language became wholly abstract, the airplane continued to stand for dynamism and technological optimism in his paintings and works on paper. Composed of multicolored blocks placed diagonally across the canvas, *Suprematist Composition: Airplane Flying* (fig. 1) suggests the path of flight. Other artists created ever more ecstatic visions of the invention of the airplane and the experience of flying. In Robert Delaunay's *Homage to Blériot* (fig. 2), the rotating propeller seems to generate not only speed but what might be described as psychedelic perception, a prismatic vision of light and hue, spinning toward the viewer and back into the distance.

Many other works by artists, writers, composers, and architects embodied this fascination with the airplane and, in particular, its speed. Their rapturous belief in the transformative power of flight was paralleled by a conviction that our humanness would be altered so that we would ultimately function more like machines. Malevich looked forward to the day when the pilot would "graft onto himself this new-grown body, to use it inseparably with his organism,"

while the Futurist provocateur F. T. Marinetti held close a faith "in the possibility of an incalculable number of human transformations, and we say without smiling that wings sleep in the flesh of man."[7] Other artists and writers, however, were less optimistic about such new technologies, concerned that a machine might "enslav[e] humanity through its domination of the skies."[8] "For all that was being gained," historians Charles Harrison and Paul Wood have noted, "there was a sense that life was losing a depth, a dimension of freedom, and that human beings were becoming imprisoned in what German sociologist Max Weber saw as the 'iron cage' of modernity."[9]

Whether enunciating a utopian or dystopian view of the future, the rhetoric of this period favored analogies between artist and pilot, art making and flying.[10] The Russian poet Vasily Kamensky was especially eloquent on this point: "I wanted to participate in the great discovery not merely with words, but with deeds. What are poems and novels? The airplane — that is the truest achievement of our time.... If we are people of the motorized present, poets of universal dynamism, newcomers and messengers of the future, masters of action and activity, enthusiastic builders of new forms of life — then we must be, we have no choice but to be flyers."[11] Though Kamensky felt he had to choose between piloting and poetry, writing — specifically the manifesto — often took the airplane and other forms of transportation as its subject and found its syntax in the energy, vitality, and force of the new technologies. According to Marinetti, its most famous and most talented practitioner, the manifesto required "violence, *precision,*" "a *precise* accusation, a well-*defined* insult."[12] He led the way with his own Futurist Manifesto of 1909, but by 1913 there was an outpouring of belligerent, fervent, violent, ecstatic proclamations representing every avant-garde ism, including Cubism by Apollinaire, Simultaneism by Robert Delaunay, Dada by Marcel Duchamp, Imagism by Ezra Pound, and Futurism in Italy and Russia by Carlo Carrà, Luigi Russolo, Velimir Khlebnikov, Alexei Kruchenykh, and Larionov and Goncharova. The era was infected with "manifesto fever."[13]

Though the manifesto had existed as a "public declaration or proclamation" as far back as the seventeenth century, the particular form it took in 1913 is rooted in Karl Marx and Friedrich Engels's *Communist Manifesto* of 1848. Marjorie Perloff explains: "In the wake of the French Revolution, the manifesto had become ... the voice of those who are contra — whether against king or pope or ruling class or simply against the existing state of affairs.... Indeed, it is the curiously mixed rhetoric of the *Communist Manifesto,* its preamble itself something of a prose poem, that paved the way for the grafting of the poetic onto the political discourse that we find in Futurist, and later in Dada and Surrealist, manifestos."[14] This poetic and political *No* to authority, along with anticipation of an exhilarating new order, is the common language of the early twentieth-century manifesto. Consider, for example, a few declarations from Larionov and Goncharova's "Rayonist Manifesto":

We have no modesty — we declare this bluntly and frankly — we consider ourselves to be the creators of modern art. We are against the West, which is vulgarizing our forms and

Eastern forms, and which is bringing down the level of everything.
We are against art societies, for they lead to stagnation.
We've had enough of this manure; now we need to sow.[15]

Similarly, in his 1913 manifesto "Destruction of Syntax — Imagination without Strings — Words-in-Freedom," Marinetti calls for the "acceleration of life to today's swift pace," "Dread of the old and the known. Love of the new, the unexpected."[16] He also calls for a complete overhaul of written language itself, a "typographical revolution" that would overthrow the harmony of the well-composed page. He writes, "By the imagination without strings I mean the absolute freedom of images or analogies, expressed with unhampered words and with no connecting strings of syntax and no punctuation."[17]

This assault on the verbal and the written extended to the visual as well. Rejecting aesthetic conventions, artists of 1913 set out on a quest for a new pictorial language. Many turned toward abstraction. In inventing an abstract grammar, Sonia Delaunay-Terk, Morgan Russell, Stanton Macdonald-Wright, and Larionov employed contrasts of color and fractured or splintered form (plates 2, 14, 15, and 10), while Piet Mondrian explored the structure of the grid (plate 11). Even without figuration, these works reflect the era's rapid pace, its simultaneity, its amplified spectacle. Pablo Picasso, Juan Gris, and Malevich drew close to abstraction during this period without losing their subjects entirely: all deployed Cubism to fragment traditional genres — flattening the planes of their pictures, reducing elements to simple geometries, and making vivid use of pattern and ornament (plates 4, 6, and 9). In devising methods to describe in static mediums what they perceived as the defining characteristics of modern life — movement and velocity — the Futurist Giacomo Balla repeated lines and forms in a staccato rhythm, while his compatriot Umberto Boccioni created winglike flares that extend beyond the body of his sculpted figure to make visible its path striding through space (plates 12 and 13). Similarly attuned to the new conditions of modern life, Ernst Ludwig Kirchner took on the subjects of the twentieth-century city, compressing and tilting his urban dwellers and their surroundings to create a sense of destabilization and anxiety (plate 18).

It was Duchamp, however, who formulated the most radical syntax of all. At New York's famed Armory Show, in 1913, the first exhibition of international advanced art in the United States, he was represented by the painting *Nude Descending a Staircase (No. 2)* (fig. 3). Borrowing from Cubism and Futurism, he splintered the figure and the stairs into discrete planes, creating an optical vibration and a sense of motion. As outrageous as this work may have seemed — one viewer mocked it as "an explosion in a shingle factory"[18] — it was soon surpassed by Duchamp's next step: turning away from painting entirely in favor of selecting a manufactured object and calling it a "readymade" work of art. The readymade subverted such principles of aesthetic appreciation as originality, authorship, skill, and taste. But for Duchamp, whether the artist "with his own hands made the . . . [work] or not has no importance. He CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view — created a new thought for that object."[19] This act set out the terms of a new grammar far different from those we have already considered: not of gesture nor color nor speed nor dynamism, but of naming, what the artist called "pictorial nominalism." In 1913 Duchamp had "begun to construe *naming* art — that is nominating a given image or object as art — as tantamount to *making* art."[20] After that, what artists did would never be the same. — JODI HAUPTMAN

3
Marcel Duchamp. *Nude Descending a Staircase (No. 2)*. 1912. Oil on canvas, 57⅞ × 35⅛ in. (147 × 89.2 cm). The Philadelphia Museum of Art, The Louise and Walter Arensberg Collection, 1950

1. Mikhail Larionov and Natalia Goncharova, "A Manifesto," 1913, in Mary Ann Caws, ed., *Manifesto: A Century of Isms* (Lincoln: University of Nebraska Press, 2001), p. 242.

2. Charles Harrison and Paul Wood write: "It is hard retrospectively to capture the extent of the transformation that was taking place. In developing societies in Europe at the turn of the twentieth century the new was ousting the old at a pace for which there was no historical precedent." See Charles Harrison and Paul Wood, eds., *Art in Theory, 1900–2000: An Anthology of Changing Ideas* (Malden, Mass.: Blackwell, 2003), p. 128.

3. Helen M. Franc, *An Invitation to See: 150 Works from The Museum of Modern Art* (New York: The Museum of Modern Art, 1992), p. 52. For an alternative reading of the two men as another set of French brothers, Henry and Marcel Kapferer, see Laura Morowitz, "La Conquête de l'air: The 'right' brothers: les frères Wright ou les frères Kapferer?" in *Roger de La Fresnaye, 1885–1925: Cubisme et tradition,* ed. Françoise Lucbert (Paris: Somogy Éditions d'Art, 2005), pp. 83–93.

4. Discussed in Franc, *Invitation to See,* p. 52.

5. For Silver, the flag is the key to a reading of nationalism in the picture. His argument — originally presented as a paper, "Tricolorism Revisited," at Self and History: A Symposium in Honor of Linda Nochlin, Institute of Fine Arts, New York University, April 17, 1999 — is summarized by Mary Chan, "The Conquest of the Air," in John Elderfield et al., *Modern Starts* (New York: The Museum of Modern Art, 1999), p. 253.

6. For "growling": see Robert Wohl, *A Passion for Wings: Aviation and the Western Imagination, 1908–1918* (New Haven, Conn., and London: Yale University Press, 1994), p. 173. For "man of the future": ibid., p. 171. See also Wohl's discussion of *Victory over the Sun* and Malevich, pp. 157–79.

7. For Malevich, see Wohl, *Passion for Wings,* p. 175; for Marinetti, see Robert Wohl, "Messengers of a Vaster Life," in *Defying Gravity: Contemporary Art and Flight,* ed. Huston Paschal and Linda Johnson Dougherty (Raleigh: North Carolina Museum of Art, 2003), p. 19.

8. Velimir Khlebnikov, quoted in Wohl, *Passion for Wings,* p. 161.

9. Harrison and Wood, eds., *Art in Theory,* p. 126.

10. In their collaborative invention of Cubism, Pablo Picasso and Georges Braque compared themselves to Orville and Wilbur Wright. See Kirk Varnedoe, *A Fine Disregard: What Makes Art Modern* (New York: Harry N. Abrams, 1990), p. 271.

11. Kamensky, quoted in Wohl, "Messengers of a Vaster Life," pp. 19–20.

12. "De la violence et de la *précision,*" "l'accusation *précise,* l'insulte bien *définie*": Marinetti, quoted in Marjorie Perloff, *The Futurist Moment: Avant-Garde, Avant Guerre, and the Language of Rupture* (Chicago: University of Chicago Press, 1986), pp. 81–82.

13. This is Perloff's phrase; see ibid., p. 81. For a compilation of these manifestos, see Caws, ed., *Manifesto.*

14. Perloff, *Futurist Moment*, p. 82. For an extensive discussion of the manifesto, see Perloff's "Violence and Precision: The Manifesto as Art Form," ibid., pp. 80–115.

15. Larionov and Goncharova, "A Manifesto," 1913, in Caws, ed., *Manifesto,* pp. 240–43.

16. F. T. Marinetti, "Destruction of Syntax — Imagination without Strings — Words-in-Freedom" (1913), in Umbro Apollonio, ed., *Futurist Manifestos,* trans. Robert Brain et al. (Boston: MFA Publications, 2001), p. 96.

17. Ibid., p. 99.

18. Julian Street described the painting this way in an article in the *New York Sun.* Discussed in Joseph Masheck, *Marcel Duchamp in Perspective* (Cambridge, Mass.: Da Capo Press, 2002), p. 4.

19. Marcel Duchamp, "The Richard Mutt Case," *Blind Man* (New York) 2 (1917): 5. Reprinted in Kristine Stiles and Peter Selz, eds., *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings* (Berkeley and Los Angeles: University of California Press, 1996), p. 817.

20. Hal Foster et al., "1914," in *Art since 1900: Modernism, Antimodernism, Postmodernism* (New York: Thames and Hudson, 2004), p. 128.

Plate 2

Sonia Delaunay-Terk and Blaise Cendrars. *La Prose du Transsibérien et de la petite Jehanne de France (Prose of the Trans-Siberian and of the Little Jeanne of France)*. 1913. Illustrated book with pochoir, sheet: 6 ft. 9⅝ in. × 14¼ in. (207.4 × 36.2 cm)

Plate 3

Marcel Duchamp. *Bicycle Wheel*. 1951 (third version, after lost original of 1913). Metal wheel mounted on painted wood stool, 51 × 25 × 16½ in. (129.5 × 63.5 × 41.9 cm)

Plate 4

Pablo Picasso. *Glass, Guitar, and Bottle.* Early 1913. Oil, pasted paper, gesso, and pencil on canvas, 25¾ × 21⅛ in. (65.4 × 53.6 cm)

Plate 5

Henri Matisse. *The Blue Window.* Summer 1913. Oil on canvas, 51½ × 35⅝ in. (130.8 × 90.5 cm)

Plate 6

Juan Gris. *Grapes*. October 1913. Oil on canvas, 36¼ × 23⅝ in. (92.1 × 60 cm)

Plate 7

Pablo Picasso. *Card Player*. Winter 1913–14. Oil on canvas, 42½ × 35¼ in. (108 × 89.5 cm)

Plate 8

Olga Rozanova. *The Factory and the Bridge*. 1913. Oil on canvas, 32¾ × 24¼ in. (83.2 × 61.6 cm)

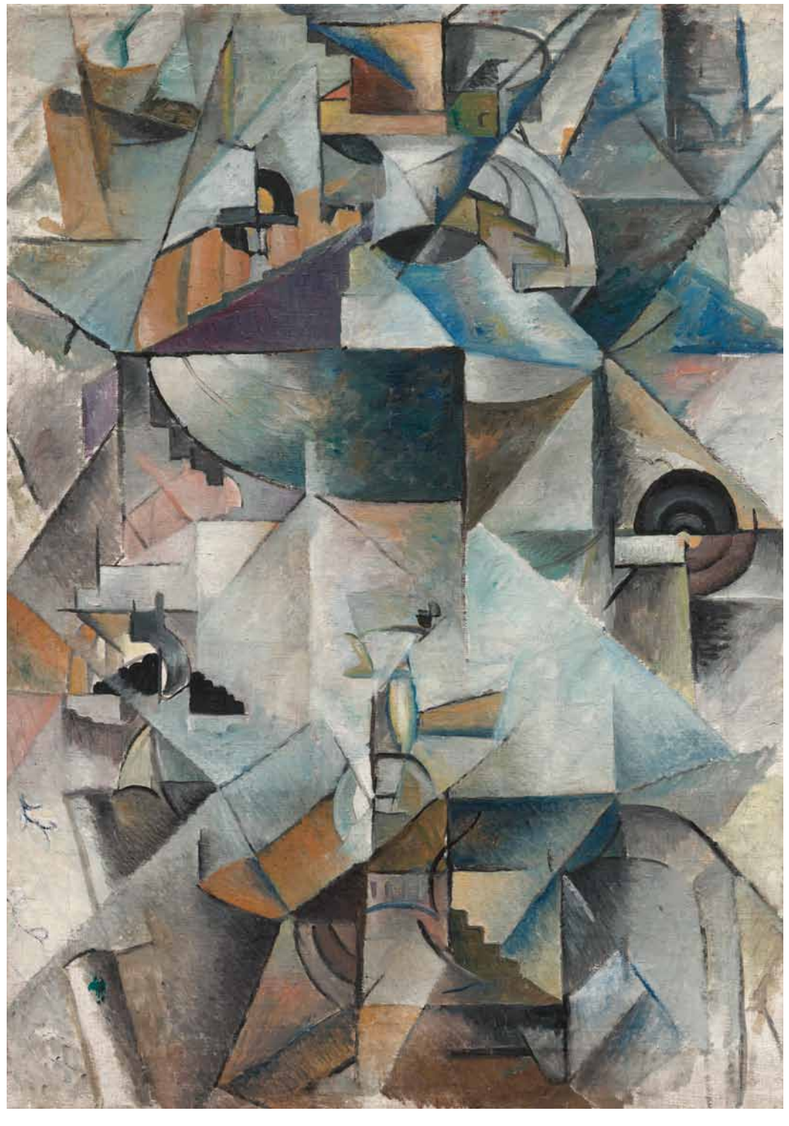

Plate 9

Kazimir Malevich. *Samovar*. 1913. Oil on canvas, 35 × 24½ in. (88.5 × 62.2 cm)

Plate 10

Mikhail Larionov. *Rayonist Composition*. c. 1912–13. Oil on cardboard, 20 × 17⅛ in. (50.2 × 43.5 cm)

Plate 11

Piet Mondrian. *Gemälde no. II/Composition no. IX/Compositie 5 (Composition in Brown and Gray)*. 1913. Oil on canvas, 33¾ × 29¾ in. (85.7 × 75.6 cm). © 2012 Mondrian/Holtzman Trust c/o HCR International Washington, D.C.

Plate 12

Giacomo Balla. *Swifts: Paths of Movement + Dynamic Sequences*. 1913. Oil on canvas, 38⅛ × 47¼ in. (96.8 × 120 cm)

Plate 13

Umberto Boccioni. *Unique Forms of Continuity in Space*. 1913 (cast 1931). Bronze, 43⅞ × 34⅞ × 15¾ in. (111.2 × 88.5 × 40 cm)

Plate 14

Morgan Russell. *Creavit Deus Hominem (Synchromy Number 3: Color Counterpoint).* 1913. Oil on canvas, mounted on cardboard, 11⅞ × 10¼ in. (30.2 × 26 cm)

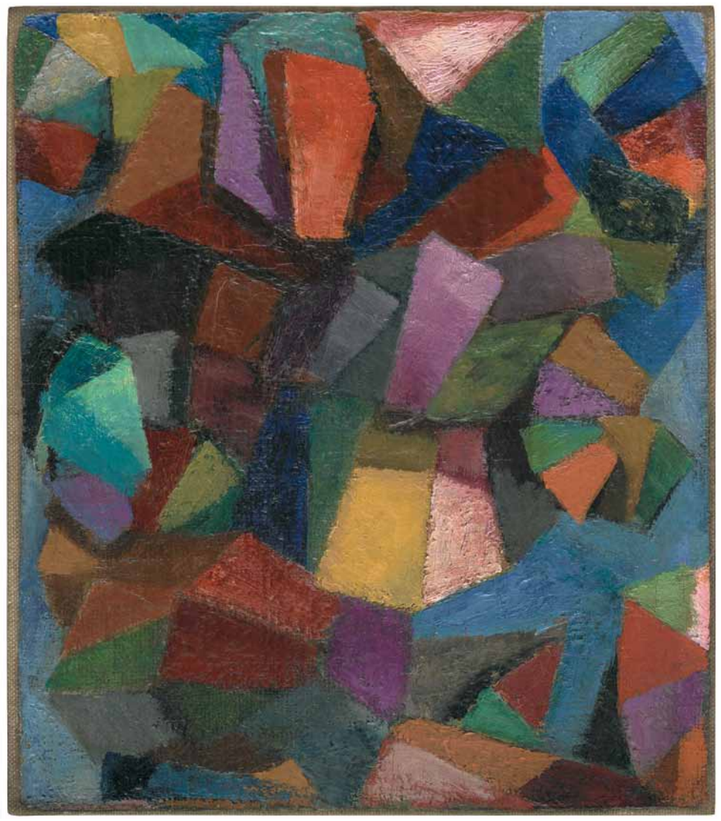

Plate 15

Stanton Macdonald-Wright. *Still Life Synchromy.* 1913. Oil on canvas, 20 × 20 in. (50.8 × 50.8 cm)

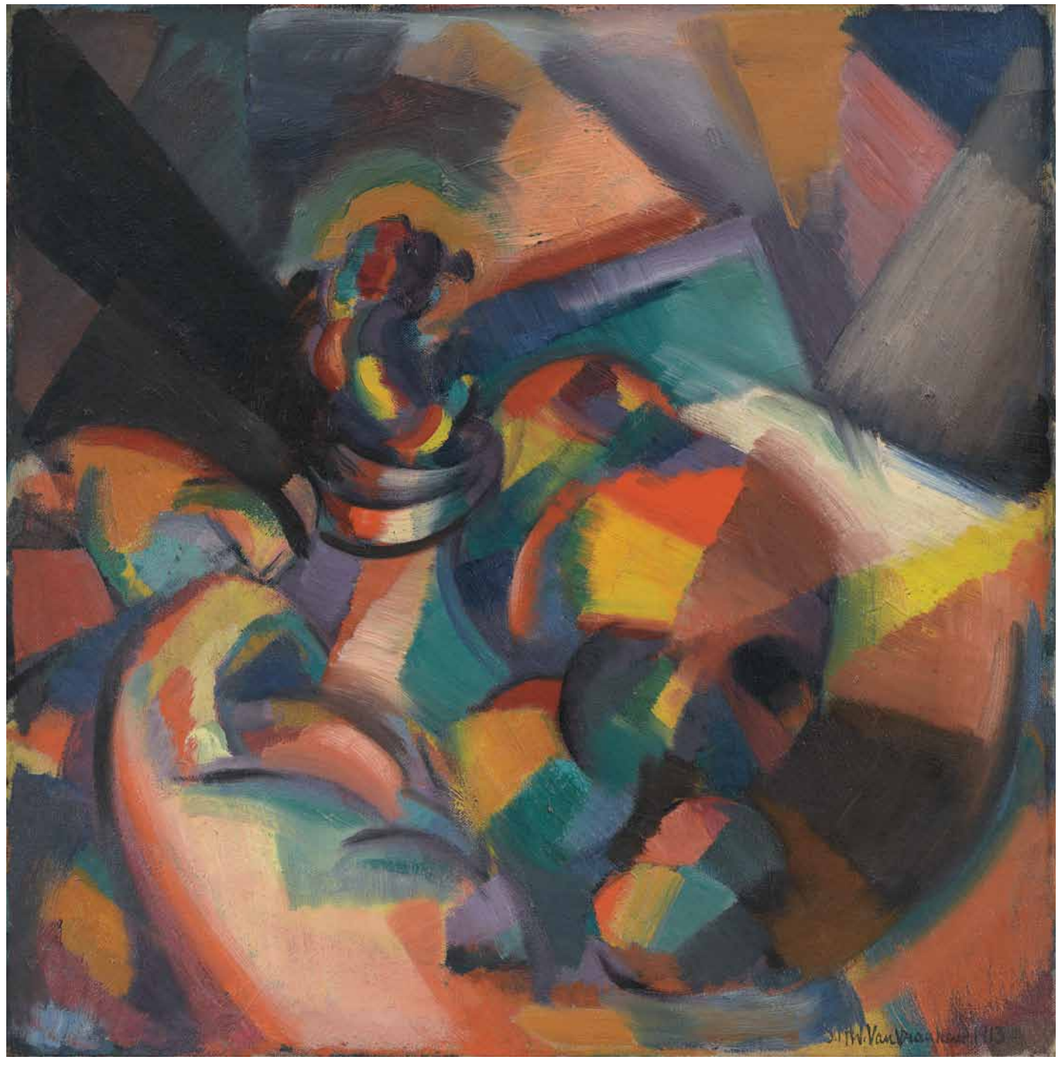

Plate 16

Erich Heckel. *Woman Kneeling near a Rock*. 1913 (published 1921). Woodcut, sheet (irreg.): 24 3/8 × 20 3/16 in. (61.9 × 51.2 cm)

Plate 17

Erich Heckel. *Siblings*. 1913 (published 1921). Woodcut, sheet: 24 3/16 × 18 1/2 in. (61.4 × 47 cm)

Plate 18

Ernst Ludwig Kirchner. *Street, Berlin*. 1913. Oil on canvas, 47 1/2 × 35 7/8 in. (120.6 × 91.1 cm)

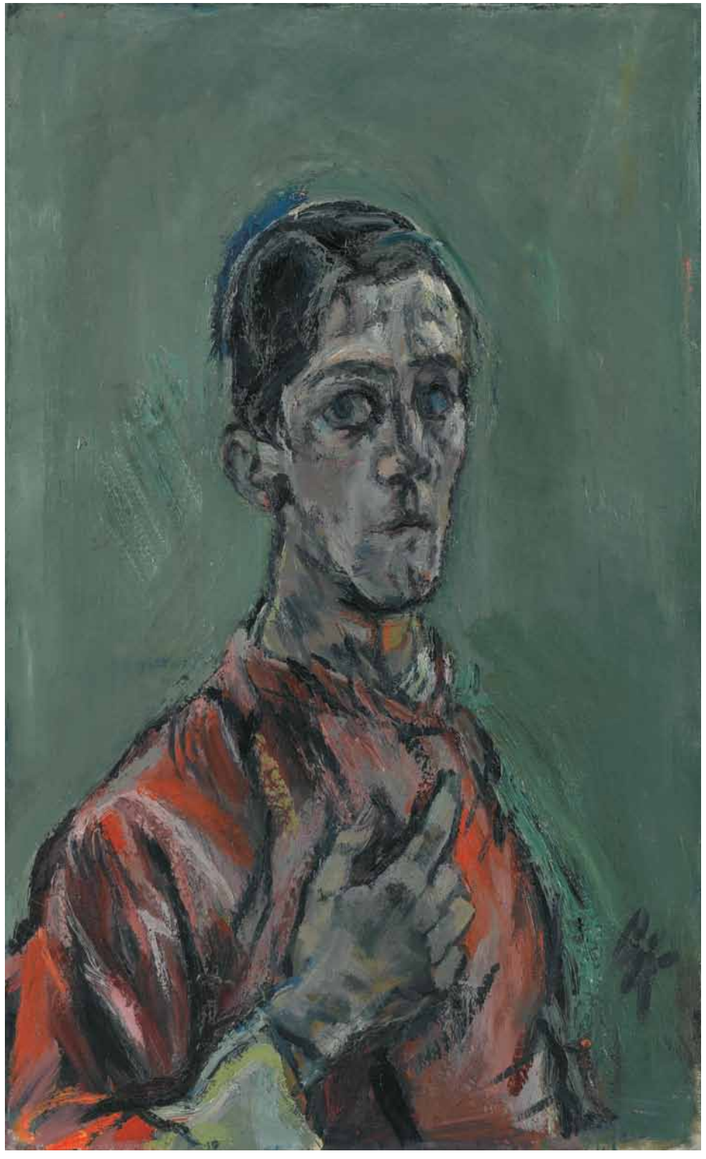

Plate 19

Oskar Kokoschka. *Self-Portrait*.
1913. Oil on canvas, 32⅛ × 19½ in.
(81.6 × 49.5 cm)

Plate 20

Franz Marc. *The World Cow*.
1913. Oil on canvas, 27⅞ × 55⅝ in.
(70.7 × 141.3 cm)

1929

In 1929 the Catalan artist Salvador Dalí had his first Paris solo exhibition, at the Galerie Goemans. In the introductory essay to the show's catalogue, André Breton — ringleader of the Surrealist movement — declared, "It is perhaps with Dalí that for the first time the windows of the mind are opened fully wide."[1] While Breton was undoubtedly referring generally to the artist's ability to represent interior mental states with vivid clarity, he may also have been thinking more specifically of a particular painting in the exhibition. With its diorama-like boxes, lit up with fantastic dream scenes, *Illumined Pleasures* (plate 21) quite literally pictures the workings of the mind as a series of windows.

And yet, another important milestone for Dalí that same year compels us to consider the central forms of this painting not only as windows but also as cinematic screens. On June 6, 1929, Dalí's short film made in collaboration with fellow Spaniard Luis Buñuel, *Un Chien Andalou* (*An Andalusian Dog*), premiered in Paris. This time-based medium allowed Dalí and Buñuel to experiment with new visual techniques: the cut enabled disjunctions in narrative flow, the fade permitted unrelated objects to metamorphose into each other, and the close-up encouraged unsettling decontextualizations.[2] This cinematic logic would find its parallel in Dalí's painted compositions, as the juxtapositions and transformations of *Illumined Pleasures* demonstrate.[3] Rather than presenting a fluid narrative, the canvas is composed as a series of cuts between unrelated scenes: a man confronts an enormous egg that seems to have rolled in front of the facade of a church;[4] a mass of men ride bicycles with

Plate 21

Salvador Dalí. *Illumined Pleasures*. 1929. Oil and collage on composition board, 9⅜ × 13¾ in. (23.8 × 34.7 cm)

similar white ovoids on their heads. A woman's profile is transmogrified into a vessel while also seeming both to grow out of a smaller, forward-facing head and to merge with the head of a lion. Spotted through a hole in a box of blue sky, a grasshopper looms uncannily large.

But it is perhaps *Un Chien Andalou*'s most iconic and terrifying shot, even more than its formal innovations, that provides the most dramatic call for a break in historical ways of seeing: in full moonlight, a straight razor slices through a woman's eyeball (fig. 1). The image heralds the kinds of new vision — metaphorically blinded or mechanically magnified — that would preoccupy the majority of the artists gathered in this section of *Fast Forward.* In 1929 an obsession with changing the way we see proved common to painters, sculptors, photographers, filmmakers, and graphic designers from France to Russia, Germany to America. By looking inward or skyward, through lenses or mirrors, these artists reenvisioned familiar subjects from surreal new perspectives.

If the emblem of Dalí's cinematic vision constitutes an act of ocular violence, the Russian filmmaker Dziga Vertov amplified the human eye in 1929 by fusing it with the camera. The film *The Man with the Movie Camera* (plate 47), which Vertov regarded as "a theoretical manifestation on the screen,"[5] epitomizes his concept of "Kino-Glaz," or the

1
Luis Buñuel (Spanish, 1900–1983) and Salvador Dalí. Frame enlargement from *Un Chien Andalou* (*An Andalusian Dog*). 1928. 35mm film, black and white, silent, 16 minutes (approx.). The Museum of Modern Art, New York. Gift of Luis Buñuel

2
Dziga Vertov. Frame enlargement from *Chelovek s Kinoapparatom* (*The Man with the Movie Camera*). 1929. 35mm film, black and white, silent, 65 minutes (approx.). The Museum of Modern Art, New York. Gosfilmofond (by exchange)

"Cine-Eye" — the synthesis of the human eye with a mechanical prosthesis that can make its vision more perfect (fig. 2). Writing in the avant-garde journal *LEF,* Vertov extolled the possibilities of this marriage between man and technology: "I am kino-eye, I am a mechanical eye. I, a machine, show you the world as only I can see it. . . . My path leads to a fresh perception of the world. I decipher in a new way a world unknown to you."[6] Embodying this principle, *The Man with the Movie Camera* is a montage of footage from the Soviet cities of Moscow, Kiev, and Odessa in which everyday activities and architectures are seen from dizzying perspectives: the street observed from high above, a looming bridge regarded from far below, a train hurtling straight toward the cameraman — and the viewer — until it runs right over us, exposing its undercarriage as it rushes overhead.

Vertov's utopian belief in the possibilities of machine-enhanced vision was shared by the Hungarian photographer László Moholy-Nagy, who coined the phrase "*neue Optik*," or the "New Vision," to characterize international trends in photography that emerged in the years following World War I. Laying out his principles in the book *Painting, Photography, Film,* originally published in 1925 while he was teaching at the Bauhaus, Moholy-Nagy echoed Vertov's faith in the truthfulness of the image afforded by the camera, which can "*make visible* existences which cannot be perceived or taken in by our optical instrument, the eye."[7] The landmark exhibition *Film und Foto* — held in Stuttgart in 1929 and featuring over a thousand works by approximately two hundred artists — evidenced the aesthetic innovations summarized by Moholy-Nagy. Revolutionary techniques like the photogram, made by placing objects on photosensitive paper and exposing it to light (see fig. 3 for an example), and photomontage, created from cut-and-pasted photographic fragments, were on display. These methods served not only the high-art realm of abstraction but also the sphere of commercial advertising.

The photography on view in this section of *Fast Forward* reflects the kinds of experiments seen in *Film und Foto,* with the same transnational scope. Featuring

3
Lázló Moholy-Nagy. *Photogram*.
1929. Gelatin silver print (photogram),
11¾ × 9⅜ in. (29.8 × 23.8 cm).
The Museum of Modern Art, New York.
Gift of James Johnson Sweeney

destabilizing views similar to those in *The Man with the Movie Camera,* works by photographers as diverse as the Bauhaus-trained Americans Theodore Lux Feininger (plate 38) and Florence Henri (plate 41), French Surrealist Man Ray (plate 44), Russian Constructivist Aleksandr Rodchenko (plate 55), and Moholy-Nagy himself (plate 39) all dispense with horizon lines in favor of vertiginous, disorienting perspectives. These compositions reflect Moholy-Nagy's exhortation not to "regard the ability of the lens to distort — the view from below, from above, the oblique view — as in any sense merely negative, for it provides an impartial approach, such as our eyes, tied as they are to the laws of association, do not give."[8] One of two publications that accompanied the Stuttgart show, *Photo-Eye* features a photomontage by El Lissitzky on its cover, in which the artist's hand is fused, through superimposition, with his eye (plate 50). The volume was designed and co-edited (with the German art historian Franz Roh) by Jan Tschichold — the Swiss typographer whose theory of the "New Typography" would become the graphic design counterpart to Moholy-Nagy's "New Vision."

Published in Berlin in 1928, *The New Typography* highlights works by many of the artists in this section as examples of Tschichold's call for clarity and dynamism in modern design. A preference for simplified, sans serif fonts can be seen in Herbert Bayer's printed card for the annual meeting of the Deutsche Werkbund — the German association of industrial artists that organized *Film und Foto* (plate 60) — and in Walter Dexel's film and exhibition posters (plates 42, 45, and 61). Johannes Canis's layout marketing a "Progress Chair" (plate 56) and Johannes Molzahn's poster for the Deutsche Werkbund exhibition *Dwelling and Workplace* (plate 57) both incorporate the principle of "typophoto," the integration of text and photography that Tschichold adopted from Moholy-Nagy. Finally, each of these examples embraces asymmetry, exemplifying Tschichold's belief that "the liveliness of asymmetry is also an expression of our own movement and that of modern life."[9] Indeed, all of these typographic principles reflect the larger values of their modern industrial moment, such as clarity in communication and an emphasis on functionality.

Though art by American modernists is often considered — and frequently displayed — independently from that of their European contemporaries, the works included here testify to common aesthetic concerns. Alfred Stieglitz's Equivalents, a series of cloud photographs he made in the 1920s and '30s (plates 28–31), are often discussed in subjective and spiritual terms at odds with the New Vision aim for objectivity.[10] Yet, their groundlessness causes the same vertigo as Moholy-Nagy's aerial views. As Rosalind Krauss writes, "The incredible verticality of these clouds as they rise upward along the image creates an extraordinary sense of disorientation. . . . We do not understand what is up and what is down. . . . These are images without grounds."[11] Georgia O'Keeffe's *Farmhouse Window and Door* (plate 32) is widely recognized for its evocative description of Adirondack architecture — it shows the Lake George house where O'Keeffe and Stieglitz spent their summers. But the painting's abstract language reduces its referent to a geometric arrangement not terribly far from the Dutch artist Theo van Doesburg's purely nonrepresentational *Simultaneous Counter-Compositions* (plates 63 and 64); both artists use thin black lines and thicker black rectangles to define their fields. Finally, Gerald Murphy's variation on the still life, *Wasp and Pear* (plate 34), relies on "technological extensions of sight" in much the same way that Vertov endorses; he "graphically represent[s] the multiple levels of reality opened up by modern science by depicting both a wasp and a microscopic segment of a wasp's leg."[12]

Murphy's wasp scrutinized through a microscope, Dalí's grasshopper glimpsed through a hole in a screen that is also the sky — artists in 1929 made the very act of seeing their subject matter. Thanks to the way their works play with transparency and opacity, magnifying the most common objects or imagining the most fantastic surrealities, "We may say," as Moholy-Nagy did, "that we see the world with entirely different eyes."[13] — SAMANTHA FRIEDMAN

1. Breton, in *Dalí* (Paris: Galerie Goemans, 1929), n.p. Translated in Simon Wilson, "Salvador Dalí," in *Salvador Dalí* (London: Tate Gallery, 1980), p. 15.

2. Chronological disjunctions occur with the help of title cards that read successively: "once upon a time," "eight years later," "around three in the morning," "sixteen years ago," and finally "in spring." Perhaps the most notable metamorphosis in this film is the fade between a hairy armpit and a sea urchin; uncanny close-ups include ants crawling on a man's palm and a stick poking a severed hand.

3. For a larger discussion of the relationship between painting and film in the artist's work, see Matthew Gale, ed., *Dalí and Film* (New York: The Museum of Modern Art, 2007).

4. This architectural setting is a photomechanically reproduced collage element; for its identification as a church facade, see Dawn Ades and Michael Taylor, *Dalí* (New York: Rizzoli, in association with the Philadelphia Museum of Art, 2005), p. 124.

5. Dziga Vertov, "The Man with a Movie Camera," in *Kino-Eye: The Writings of Dziga Vertov,* ed. Annette Michelson, trans. Kevin O'Brien (Berkeley: University of California Press, 1984), p. 83.

6. Dziga Vertov, "Kinocks: A Revolution," *LEF,* no. 3 (1923). Translated in Michelson, ed., *Kino-Eye,* pp. 17–18.

7. Lázló Moholy-Nagy, *Painting, Photography, Film,* trans. Janet Seligman (Cambridge, Mass.: MIT Press, 1969), p. 28.

8. Ibid., p. 7.

9. Jan Tschichold, *The New Typography: A Handbook for Modern Designers,* trans. Ruari McLean (Berkeley: University of California Press, 1995), p. 68.

10. "In 1924 or 1925 Stieglitz began to call his sky pictures Equivalents; they were to be seen as the '*equivalents* of my most profound life experience, my basic philosophy of life.'" John Szarkowski, "The Sky Pictures of Alfred Stieglitz," *MoMA,* no. 20 (Autumn 1995): 17.

11. Rosalind Krauss, "Stieglitz / 'Equivalents,'" *October* 11 (Winter 1979): 135.

12. George H. Roeder, Jr., "What Have Modernists Looked At? Experiential Roots of Twentieth-Century American Painting," *American Quarterly* 39, no. 1 (Spring 1987): 73.

13. Moholy-Nagy, *Painting, Photography, Film,* p. 29.

Plate 22

Alberto Giacometti. *Gazing Head*. 1928–29. Bronze, 15½ × 14½ × 2½ in. (39.3 × 36.8 × 6.3 cm)

Plate 23

René Magritte. *The Palace of Curtains, III*. 1928–29. Oil on canvas, 32 × 45⅞ in. (81.2 × 116.4 cm)

Plate 24

Joan Miró. *Portrait of Mistress Mills in 1750*. Winter–spring 1929. Oil on canvas, 46 × 35¼ in. (116.7 × 89.6 cm)

Plate 25

Jean (Hans) Arp. *Two Heads*. 1929. Painted wood, 47¼ × 39¼ in. (120 × 99.7 cm)

Plate 26

Max Ernst. *Birds above the Forest*.
1929. Oil on canvas, 31¾ × 25¼ in.
(80.6 × 64.1 cm)

Plate 27

Pierre Roy. *Daylight Savings Time*.
1929. Oil on canvas, 21½ × 15 in.
(54.6 × 38.1 cm)

February 17
The Armory Show, an exhibition of modern art organized by the Association of American Painters and Sculptors, opens in New York. Many viewers, accustomed to figurative art, are shocked by the Cubist works on display.

March 3
Eight thousand women march up Pennsylvania Avenue in Washington, D.C., to demand the right to vote. Ida B. Wells, an African-American journalist and civil rights advocate, protests against the self-enforced segregation of the parade and instead joins a march in Illinois.

April 24
The Woolworth Building opens — at 792 feet (241 meters), it is the tallest building in the world. With its impressive height, neo-Gothic architecture, and role as headquarters of the Woolworth Company, the structure earns the nickname "Cathedral of Commerce."

May 13
Igor Sikorsky designs and pilots the world's first multi-engine aircraft, referred to as *Sikorsky Russky Vityaz* (Russian Night) or *Le Grande* (The Big One).

September 23
French aviator Roland Garros crosses the Mediterranean in a Morane-Saulnier plane. The 454-mile (730-kilometer) journey from southern France to Tunisia leaves him only seven minutes of fuel to spare.

November 17
Although the tugboat *Gatun* had made an earlier test run through part of the Panama Canal, the USS *Ancon* is the first ship to travel the entire length of the canal connecting the Pacific and the Atlantic.

December 1
Ford Motor Company introduces the moving assembly line to its factories, decreasing the manufacturing time of a Model T car from twelve hours to two hours and thirty minutes.

December 16
Charlie Chaplin launches his film career by signing a contract with Keystone Studios.

Time Line

1913

COMPILED BY SARAH ZABRODSKI

1


2


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6


7


1.
A cartoon parody of Marcel Duchamp's *Nude Descending a Staircase (No. 2)*, published on the occasion of the Armory Show in New York.

2.
Suffragists on their way to the Woman Suffrage Procession in Washington, D.C.

3.
Construction of the Woolworth Building nears completion.

4.
Igor Sikorsky flies *Le Grande*, the world's first four-engine plane.

5.
Roland Garros, posing in civilian clothes, in front of his plane after landing in Bizerte, Tunisia.

6.
The tugboat *Gatun* enters the Panama Canal.

7.
Employees of the Ford Motor Company Highland Park Plant assemble cars on a moving assembly line.

January 20
The Adventures of Tintin, a comic created by Hergé, debuts in the children's supplement of a Belgian newspaper. The first series, "Tintin in the Land of Soviets," is immediately successful.

February 14
Al Capone's gang executes several members of a rival mob on Chicago's North Side in what comes to be known as the Saint Valentine's Day Massacre.

May 16
The first Academy Awards ceremony takes place at the Hollywood Roosevelt Hotel in Los Angeles. It lasts only fifteen minutes.

May 20
The Barcelona Chair, designed by Ludwig Mies van der Rohe, debuts at the German Pavilion of the International Exposition in Barcelona.

June 27
Bell Telephone Laboratories holds the first public demonstration of color television, in New York City. A bouquet of roses and an American flag are among the first images broadcast.

August 8
The *Graf Zeppelin* begins its round-the-world flight from Lakehurst, New Jersey. Over the course of twenty-one days, the hydrogen-filled airship travels 20,651 miles (33,234 kilometers) and stops in several international cities.

October 24–29
Stock prices plummet in the Wall Street crash, causing widespread panic. The crisis marks the end of the Roaring Twenties and the beginning of the decade-long Great Depression.

November 7
The Museum of Modern Art, which consists of six rented rooms on the twelfth floor of the Heckscher Building in Manhattan, opens to the public.

1929

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1.
The first Tintin cartoon debuts in Belgium.

2.
Victims of the Saint Valentine's Day Massacre in a Chicago garage.

3.
The Barcelona Chair, designed by Ludwig Mies van der Rohe.

4.
A woman sits at the scanning end of a color television system while her image is received at the opposite end of the machine.

5.
The *Graf Zeppelin* flies above curious onlookers.

6.
Front page of a newspaper dated October 30, 1929, announcing panic after the stock market crash.

7.
A postcard of the Plaza Hotel includes the Heckscher Building at left, site of MoMA's first galleries.

January 31
President Harry Truman orders development of the hydrogen bomb following the Soviet Union's detonation of the first nuclear bomb in 1949. Albert Einstein delivers a speech in response, warning the public of the dangers of nuclear war and the threat of mutual destruction.

February 8
Frank McNamara, Ralph Schneider, and Matty Simmons, founders of the Diners Club credit-card company, make the first credit-card charge, at Major's Cabin Grill in New York City.

February 9
During a speech to the Republican Women's Club in West Virginia, Senator Joseph McCarthy warns of "enemies from within" and accuses the U.S. Department of State of employing 205 known Communists.

February 19
Seventeen Modern American Painters: The School of New York opens at the Yale University Art Gallery. In his preface to the exhibition catalogue, Robert Motherwell introduces the term "School of New York."

April 27
The first Group Areas Act is passed in South Africa, making apartheid a lawful form of racial segregation and discrimination.

June 27
Following the North Korean People's Army surprise crossing of the thirty-eighth parallel into South Korea, President Harry Truman orders U.S. military forces to aid in South Korea's defense against the Communist invasion.

October 2
Peanuts, the long-running comic strip by Charles M. Schulz, makes its first appearance, in eight newspapers across America.

October 13
The film *All about Eve* premieres in New York to widespread critical acclaim and goes on to win six Academy Awards, including Best Picture.

1950

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1.
Albert Einstein delivers a speech at Princeton University about the perils of nuclear weapons.

2.
Senator Joseph McCarthy speaks about Communist infiltration of the government at a U.S. Congressional hearing.

3.
South Africans protest new laws that restrict their civil rights.

4.
Three American soldiers load a howitzer artillery gun during the Korean War.

5.
The first published *Peanuts* cartoon.

6.
Ann Baxter and Bette Davis, playing Eve Harrington and Margo Channing, in a scene from *All about Eve*.

January 31
Ham the Chimp is rocketed into outer space by the United States. His flight lasts a total of sixteen minutes and thirty-nine seconds.

February 9
The Beatles make their debut at the Cavern Club in Liverpool, England. They develop a massive following and will play 292 shows at the club over the next two and a half years.

April 11
Bob Dylan makes his first professional appearance, at Gerdes Folk City in New York's West Village.

April 12
The USSR sends the first human being into space; Yury Gagarin orbits Earth for two hours. Less than a month later, Alan B. Shepard becomes the first American astronaut in space.

April 17
In an attempt to overthrow Premier Fidel Castro, a group of Cuban exiles launches an invasion of Cuba, with support from the American government. The unsuccessful mission is named after the invaders' landing point, the Bay of Pigs.

May 4
The first Freedom Riders depart from Washington, D.C., with the intent of traveling to New Orleans on public buses. Although a recent law banned segregation on bus and transit facilities along interstate routes, the interracial activists are met with violence on their journey.

August 13
East Germany begins construction of the Berlin Wall. The barrier separates East and West Berlin, with armed guards in towers preventing emigration from one half of the divided city to the other.

October 2
The Art of Assemblage opens at The Museum of Modern Art, focusing on art constructed from found objects and other unconventional materials.

1961

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1.
U.S. Air Force personnel examine Ham the Chimp following his successful trip into space.

2.
The Beatles perform at the Cavern Club in Liverpool, England.

3.
A poster promotes a concert series featuring Bob Dylan at Gerdes Folk City in the Village.

4.
Yury Gagarin, the first man to orbit Earth.

5.
Freedom Riders wait to board a bus in Birmingham, Alabama.

6.
Workers lay bricks during construction of the Berlin Wall.

January 1
Soviet Union leader Mikhail Gorbachev introduces a program of economic and political restructuring called Perestroika.

February 13
Michael Jackson, while traveling on his "Bad Tour," purchases Neverland Valley Ranch in California for $17 million.

May 15
Following nine years of military conflict, foreign troops withdraw from Afghanistan, ending the Soviet War.

July
The *Freeze* exhibition, organized by artist Damien Hirst, opens in a warehouse in London. Featuring works by Hirst and fellow students from Goldsmiths College of Art, the show launches the careers of a group quickly labeled "Young British Artists" or "YBAs."

September 26
Salman Rushdie's controversial novel *The Satanic Verses* is published. Nine days later, it is banned by the Indian government, and the Iranian leader Ayatollah Ruhollah Khomeini eventually issues a *fatwa* calling for Rushdie's death.

September 29
After a thirty-two-month hiatus following the *Challenger* disaster, NASA resumes space shuttle flights with the launch of *Discovery*.

October 5
The October Riots begin in Algiers, as thousands protest against the Algerian government, resulting in hundreds of deaths and injuries. Although democratic reform is eventually introduced, the conflict ultimately leads to the Algerian Civil War.

1988

» 2013

December 1
The first World AIDS Day is observed in an effort to raise awareness of the pandemic and to mobilize global efforts to stop the spread of HIV.

December 2
Benazir Bhutto is sworn in as prime minister of Pakistan, becoming the first female head of government in an Islamic state.

December 31
Pan Am flight 103, en route to New York from London, is blown up over Lockerbie, Scotland. Although Libyan involvement is strongly suspected, no one is brought to trial until the year 2000.

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1.
Mikhail Gorbachev and Ronald Reagan talk in Red Square, Moscow.

2.
Michael Jackson performs in East Rutherford, New Jersey, as part of his "Bad Tour."

3.
A convoy of armored vehicles crosses a bridge during the withdrawal of Soviet Army troops from Afghanistan.

4.
A poster by Gran Fury illustrates the anger directed at the U.S. government for its inaction in dealing with the AIDS pandemic.

5.
The space shuttle *Discovery* lifts off from NASA's Kennedy Space Center on Merritt Island, Florida.

6.
A woman walks by rubble left in the aftermath of violent rioting in Algiers.

7.
Benazir Bhutto makes a public appearance in Punjab, Pakistan, during her election campaign.

8.
Policemen overlook the wreckage of Pan Am flight 103 in Lockerbie, Scotland.

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