

in the late 19th century cultures of peoples on  
outside western or eastern civilization. Not called native  
peoples.

1. Art of African Negro

2. Abrogines of the Americas (Indian) before European contact.

these arts are more integrated with its culture than western  
arts.

Around 1902 France and Germany came upon primitive art  
and other artists took it up.

In France Vlaminck called attention of Picasso and  
Matisse to primitive art.

In Germany Kirchner discovered primitive as well as  
African art.

Africa exerted the first strong influence.

Monday, Oct. 1st.

Knowledge of primitive art before 1904. Cezanne became  
known after 1905. (Belgian) Ensor. (Norwegian) Munch. Rousseau  
and Picasso. Cezanne became major influence on Century  
by breaking from visual reality to actual reality in terms  
of feeling. Trees and rock next step Picasso took in abstract.  
Gauguin frustrated by European culture of 19th century.

Day of the god. Emphasis on design, linear pattern reminiscent  
of abstracts to appear 20 years later. Highly symbolic.

Van Gough not influenced by the primitives - emphasis on  
personal expression. Primitive art is full of tradition.

Ensor - haunted furniture and masks are not ethnological,  
Sources came from Bosch and Bruegel.

Munch - The street, same date as Ensor - concerned with  
human emotions. Treatment of faces as masks shows depersonal-  
ization in a crowd. - not primitive. The foregoing are painters

who developed their styles before 1880.

Vlaminck associated with Fauve, Matisse, Derain, Picasso, Roualt

Matisse - landscape 1902 good example of revolt against  
impressionist color.

Picasso - The old guitarist highly romantic - but not  
academic. Transition from blue to rose group 1903-04. highly  
successful. Woman ironing - rose period angular romantic  
expression.

Sculpture of Africa - in modern pain come from west Africa xx  
Ivory Coast Camerouns and Sudan. wide belt south of Sahara.

When a group of styles have enough basic elements in  
common they may be considered as in a tradition.

Sudan area bend of Niger.

styles: 1. Barbara - upper Niger

2. Bago - live near coast in French Guinea.

3. Dogon.

Barbara seated female figure stained a dull flat black.  
rigidity of pose, vertical cylinder serves as an axis -  
functions as a tapering shaft. There is a marked linear pattern  
in the Barbara style. Arms are in opposition to the cylinder.

Treatment of the head developed forward from the neck.  
Cranium is separated from the forehead. Forehead develops  
along a sloping surface, deeply set beneath the brows in the  
flatness of the face. The nose comes straight down from the  
brows. Arms hands and feet seem to be that of a crocodile.

decoration is cut into the surface. Strongly under the  
influence of the Arabs. Details suggest Arab metal work. Lack  
of concern with reality. Barbara and other sudanese used masks

Europe