The Victorian Age

- English Arts & Crafts Movement (1880s)
  - John Ruskin: industrialization has caused tasteless mass-produced goods, decline in creativity, prominence of engineering over art
  - William Morris: return to handmade crafts and communal life; art is not separate from craft; any object can become an artwork
  - Nature-inspired textiles, handpainted tiles, stained-glass windows, furniture
  - First magazine devoted to the visual arts: “The Century Guild Hobby Horse” (1884)
The Victorian Age

• English Arts & Crafts Movement (1880s)
  – Return to rural environments
  – Revival of old techniques
  – Inspired by British flora and fauna
  – 1902: The village of Chipping Campden becomes a commune of the arts & crafts guild
The Victorian Age

- English Arts & Crafts Movement

William Morris’ fantasy novel “The Story of the Glittering Plain” (1891)
The Victorian Age

- English Arts & Crafts Movement

William Morris' edition of Chaucer (The Kelmscott Chaucer, 1896)
The Victorian Age

• European Arts & Crafts Movement (1900s)
  – Henri van de Welde/Velde (1863, Belgium): “The Renaissance in Modern Applied Art” (1901)
    • Machine-made objects can be art too
    • Weimar’s “Academy of Fine Arts” (1902), predecessor of the Bauhaus
    • Architecture can help create a utopian society
The Victorian Age

- German Arts & Crafts Movement (1900s)
  - 1907: Werkbund (Craftsmen Association) in Munich
  - Design for the age of the machine (vs William Morris’ contempt for machine-made goods)
  - The “Gesamkultur”: culture for a world in which humans and machines coexist
  - Peter Behrens (1868, Germany) designs furniture, appliances and industrial components

Peter Behrens: Electric kettle (1910)
The Victorian Age

- German Arts & Crafts Movement (1900s)
  - Werkbund

Walter Gropius and Adolf Meyer: Werkbund Pavilion, Cologne (1914)
The Victorian Age

• **Ukiyo-e influence (1880s)**
  – Japanese painting style that becomes famous in Europe after Japan is forced to open up by the USA
The Victorian Age

- Painting
  - James Ensor: “Entry of Christ into Brussels” (1888)
  - Ferdinand Hodler: “Night” (1890)
This is a chapter in piero scaruffi’s “A Visual History of the Visual Arts”: http://www.scaruffi.com/art/history