

STUDY GUIDE

ART 102 MODERN and CONTEMPORARY ART HISTORY

INSTRUCTOR: TOM DOWLING

REALISM AND IMPRESSIONISM

IMPORTANT EVENTS OF THE ERA

Daguerre invents photography, 1837

Karl Marx and Friedrich Engels write The Communist Manifesto, 1848

Commodore Perry forces the opening of Japanese ports to foreign trade, 1854

Dred Scott decision, 1857

Darwin publishes The Origin of the Species, 1859

American Civil War, 1860 to 1865

Salon des Refuses, Paris, 1863

Women's Suffrage Movement in America begins, 1869

Franco – Prussian War, 1870 to 1871

First Impressionist Exhibition, 1874

Alexander Graham Bell patents the telephone, 1876

Thomas Edison invents the electric light bulb, 1879

Britain declares Egypt a British protectorate, 1882

19th CENTURY REALISM:

Realism was a term used to describe a certain type of art and literature in mid 19th century France. The style took root in the United States as well. Realism began around 1845 in France and lasted into the 1890's especially late in America. This movement rejected the subjective, emotional, and exotic characteristics of Romanticism. Instead, artists and writers concentrated on observable, contemporary reality. These artists were interested in depicting the down to earth everyday subjects of life. Landscapes; peasants; working class people, avoiding mythology, religion and history. Only the visible world is shown. The style is based on naturalism. The accurate depiction of contemporary life and nature was deemed more "truthful". These artists and writers were influenced by the more "realistic" artists of the past, Caravaggio, Rembrandt, Velazquez, & the LeNain Bros. Contemporary writers, like Charles Baudelaire, who called for "the heroism of modern life" as subject matter and the philosophy of Socialism, the European revolts of 1848 and the new invention of photography.

BARBIZON SCHOOL

Refers to the village of Barbizon on the edge of the Fontainebleau Forest, 30 miles southeast of Paris. This movement lasted from 1830-1860 in France but was very influential on American landscape painting well into the 1890's. Although part of the Realist movement, Barbizon School artists tended to cast a romantic and atmospheric glow onto their subjects. Their subjects were landscape and genre scenes of peasant life.

ARTS AND CRAFTS MOVEMENT

The movement's name derives from the Arts And Crafts Exhibition Society, founded in 1888, and the writings of the art critic John Ruskin. William Morris and Walter Crane are the leading artist / designers of the style as well as the influence of the Pre- Raphaelite Brotherhood. The high point of the movement in Britain was from 1860 up to the beginning of WW I in 1914. In America the style lasted well into the 20th century and has had several revivals in the subsequent years. The Arts & Crafts philosophy was a reaction to the sub-standard quality of mass produced goods of the Industrial Age. Instead, they advocated a return to the excellent craftsmanship that was characteristic of the medieval guilds .The writer, John Ruskin wrote about the detrimental effects, both aesthetic and social, of industrialization, but it took William Morris to translate these ideas into practical activity .The products of the Arts & Crafts Movement were hand woven, hand printed, hand carved designs and objects. Stylistically similar to medieval art the art objects encompassed everything from architecture to furniture to books and textiles, all executed with a sense of personal craftsmanship and a connection to nature in the materials and in the design. The movement also included a very humane, inclusive view toward workers and labor.

CHARACTERISTICS OF THE PERIOD:

MAJOR ARTISTS:

CHARACTERISTIC WORKS

REALISM

FRANCE

CAMILLE COROT

"View of Rome: The Bridge and Castel San Angelo" 1826-27

"Morning, Dance of the Nymphs" 1850

THEODORE ROUSSEAU

"A Meadow Bordered by Trees" 1840-45

JEAN - FRANCOIS MILLET

"The Sower" 1850

"The Gleaners" 1857

ROSA BONHEUR	“ <i>The Horse Fair</i> ” 1853-55 “ <i>Plowing in the Nivernais</i> ” 1849
HONORE DAUMIER	“ <i>Rue Transnonain</i> ” 1834, Lithograph “ <i>The Third Class Carriage</i> ” 1862 “ <i>Nadar Raising Photography to the Height of Art</i> ” 1862, Lithograph
GUSTAVE COURBET	“ <i>The Stone Breakers</i> ” 1845 “ <i>Burial at Ornans</i> ” 1849 “ <i>Studio of a Painter: A Real Allegory Summarizing My Seven Years of Life As An Artist</i> ”
EDOUARD MANET	“ <i>Luncheon On the Grass</i> ”1863 “ <i>Olympia</i> ” 1863 “ <i>The Fifer</i> ” 1866 “ <i>Portrait of Emile Zola</i> “ 1868

ENGLAND

FORD MADDOX BROWN	“ <i>The Last of England</i> ” 1852-55 “ <i>Work</i> “1852
PRE RAPHAELITE BROTHERHOOD	
WILLIAM HOLMAN HUNT	“ <i>The Awakening Conscience</i> ” 1853
JOHN EVERETT MILLAIS	“ <i>Ophelia</i> ” 1852
DANTE GABRIEL ROSSETTI	“ <i>Beata Beatrix</i> ” 1872
EDWARD BURNE- JONES	“ <i>The Wheel of Fortune</i> ” 1877-83
REALISM	
JOHN SINGER SARGENT	“ <i>The Daughters of Edward Darley Boit</i> ” 1882
JAMES ABBOTT McNEILL WHISTLER	“ <i>Arrangement in Black and Gray: The Artist’s Mother</i> ” 1871 “ <i>Nocturne in Black and Gold: Falling Rocketts</i> ” 1874

UNITED STATES

WINSLOW HOMER

“The Veteran in a New Field” 1865

THOMAS EAKINS

“Snap the Whip” 1872

“The Gross Clinic” 1875

“William Rush Carving His Allegorical Figure of the Schuylkill River” 1877

“Max Schmidt in a single Scull” 1871

HENRY O. TANNER

“The Banjo Lesson” 1893

“The Thankful Poor” 1894

TERMS TO KNOW:

ACADEMIC ARTISTS

ERNEST MEISSONIER

ALEXANDER CABANEL

THOMAS COTOURE

WILLIAM BOUGUEREAU

PARIS COMMUNE

BARBIZON SCHOOL

LITHOGRAPH

SALON DES REFUSES

JOHN RUSKIN

ART FOR ARTS SAKE

THE PRE RAPHAELITE BROTHERHOOD

IMPRESSIONISM:

The derogatory term “Impressionism” was coined by critic Louis Leroy of the Parisian journal *Le Charivari* in response to the seemingly unfinished quality of Monet’s *Impression: Sunrise* of 1872, [exhibited at the first Impressionist Exhibition in 1874]. For Leroy, the work appeared more like an “impression” rather than a finished, factual painting. The artists in the exhibition came to like this term and adopted it for themselves. Edouard Manet was most certainly their inspiration, however he never exhibited with the group as an “impressionist”. But, undoubtedly his later works are part of the Impressionist sensibility. Edgar Degas, Claude Monet, Auguste Renoir, Mary Casatt, Berthe Morisot, Camille Pissarro are some of the leading painters of the style. As a group they held exhibitions from 1874 through 1886, [eight altogether]. These artists formed together as an opposition to the government sponsored Salon. Impressionist artists were concerned with the transient effects of light and atmosphere on natural or man made objects. The fragmented and painterly brushwork of

Impressionism makes it a forerunner of the modern idea that a painting is an art object not subject to the constraints of nature. The group's aims were best represented by painters, though some sculptors, [Rodin, Degas , Renoir, Claudel } did manage to employ their concerns with light and reflection onto media other than paint and canvas. Toward the end many of the Impressionists pursued separate paths with respect to subject matter and style. Impressionism's "joy of life" attitude makes it one of the most loved and popular movements in modern art. The Impressionists championed subject matter of modern life including, cityscapes, portraits, scenes of Parisian life, the dance halls, the cafes, the bars, and ballet. Outdoor scenes, landscapes, were painted "Plein Aire" out of doors with a sense of the experience of nature not an academic approach. They leaned toward bright colors with visible strokes and an absence of glazing. The Impressionists also gave validation to the artist as a conduit, an essential part to the creation of art, not a mere slave to technique and observable fact.

CHARACTERISTICS OF THE PERIOD:

MAJOR ARTISTS:

CHARACTERISTIC WORKS

EDOUARD MANET

" Bar at the Follies-Bergere" 1882

CLAUDE MONET

" The River" 1868

" Impression: Sunrise" 1872

" Boulevard des Capucines, Paris " 1873

" Red Boats, Argenteuil" 1875

" Gare Saint-Lazare" 1877

" Rouen Cathedral" 1894

" Water Lilies" 1907

PIERRE-AUGUSTE RENIOR

" Le Moulin de la Galette" 1876

" Luncheon of the Boating Party" 1881

EDGAR DEGAS

" The Glass of Absinthe" 1876

" Prima Ballerina" 1876

"The Tub", pastel, 1886

CAMILLE PISSARO

" La Placedu Theatre Fancais" 1898

" Les Cote des Boeufs at Hermitage, Near Pontoise " 1877

" Spring Sunshine" 1887

GUSTAVE CAILLEBOTTE

" Paris: A Rainy Day" 1877

MARY CASATT

" The Bath" 1892

BERTHE MORISOT

" Villa at the Seaside" 1874

" Reading" 1888

“Boats Under Construction” 1874

SCULPTURE

AUGUSTE RODIN

“Man With a Broken Nose” bronze, 1864

“The Thinker” bronze, 1879-1889

“The Gates of Hell”, plaster, 1879-1889

“The Kiss” marble, 1886-1898

“The Burghers of Calais” bronze, 1884-

“Monument to Balzac” 1897-98

“Walking Man” 1905

“Ripe Age”, 1907

CAMILLE CLAUDEL

EDGAR DEGAS

“Little Ballerina” bronze & fabric, 1878-

TERMS TO KNOW

IMPRESSIONISM

EXPRESSIONISM

PASTEL

JAPANESE PRINTS

CIRE PERDUE [LOST WAX CASTING]

EMILE ZOLA

ARCHITECTURE

HENRI LABROUSTE

“Bibliothèque Ste-Genève, Paris” 1843-1850

SIR JOSEPH PAXTON

“The Crystal Palace, London” 1851

J.L.CHARLES GARNIER

“The Paris Opera” 1861-1874

“Grand Staircase e, Paris Opera”

JOHN AND WASHINGTON ROEBLING

“The Brooklyn Bridge” 1867-1883

GUSTAVE EIFFEL

“ The Eiffel Tower, Paris 1887-1889

ARTS & CRAFTS MOVEMENT

WILLIAM MORRIS

various interior designs, furniture,
wallpaper, tiles

JAMES ABBOTT McNEILL WHISTLER

“The Peacock Room” 1876-77

TERMS TO KNOW

CAST IRON

SHEET GLASS

ARTS AND CRAFTS MOVEMENT

PHOTOGRAPHY

JOSEPH NICEPHORE NIEPCE

*“ View from His Window at Le Gras”
1826, Heliograph*

WILLIAM HENRY FOX TALBOT

“ Sailing Craft “ Calotype

LOUIS-JACQUES-MANDEE DAGUERRE

*“Still Life in the Studio” 1837
Daguerreotype*

EUGENE DURIEU & EUGENE DELACROIX

“Draped Model” 1854, Albumen Print

NADAR

*“ Eugene Delacroix” 1855
“Sarah Bernhardt” 1864*

JULIA MARGARET CAMERON

“ Ophelia” 1867, Albumen Print

MATTHEW BRADY, ALEXANDER GARDNER,
TIMOTHY O’SULLIVAN

*“ Ellen Terry at the Age of 16 “ 1863
various images of the Civil War
and prominent people of the time
“ Ancient Ruins at Canyon de Chelle”
1873*

JACOB RIIS

*“ Bandit’s Roost “ 1888
Gelatin silver Print*

EDWEARD MUYBRIDGE

*“Horse Galloping” 1878 serial photo
“ Female Semi-Nude in Motion” 1887*

ETIENNE- JULES MAREY

*“ Man in Black Suit with White stripes....”
Chronophotograph*

GERTRUDE KASEBIER

*“Blessed Art Thou Amongst Women”
1889, Platinum Print*

*“ The Magic Crystal “ 1904
Platinum Print*

EDWARD STEICHEN

*“ Rodin with his Sculptures” 1902
Gum Print*

POST-IMPRESSIONISM and SYMBOLISM

IMPORTANT EVENTS OF THIS ERA

German Empire formed, Germany united, 1871
French establish a Protectorate in Africa, north of the Congo River
Britain declares Egypt a British Protectorate, 1882
French establish dominance in Indochina, 1887
Movie Camera patented, 1891
Sigmund Freud publishes his first psychoanalytic work.

POST IMPRESSIONISM

Post- Impressionism is a term that refers to the period after Impressionism. It was first used by the British art critic Roger Fry, as the title of his 1910 London Exhibition, "*Manet and the Post-Impressionists*". Almost all of the practitioners of this style had died by the time of the exhibition. The Post- Impressionists weren't reacting against Impressionism; they were trying to take the ideas and subject matter of Impressionism further. They were not interested in the momentary effects or the preoccupation of naturalism that Impressionism expounded. The Post -Impressionists wanted to fuse Impressionism's ideas with a more lasting theory of art. One that would make it ageless and part of the history of art. Still, almost all of the Post- Impressionists went through an Impressionist stage. Since Post-Impressionism refers to a time and not a style, there are many styles occurring simultaneously. Some of the other styles at this time and influenced by Post-Impressionism are, Symbolism, The Nabis, Art Nouveau, and the later styles of The Fauves, Cubism, and German Expressionism. The leading Post-Impressionists had a very personal and emotional approach to their art. They each believed in a theory of color as form that would shape their composition.

CHARACTERISTICS OF THE PERIOD:

MAJOR ARTISTS

CHARACTERISTIC WORKS

PAUL CEZANNE

“ *A Modern Olympia* ” Early 1870’s
“ *Self-Portrait* ” 1879

“ *The Basket of Apples* ” 1895

“ *Monte Sainte-Victoire* ” 1902-04

“ *The Great Bathers* ” 1898-1906

“ *Boy in a Red Waistcoat* ” 1888-95

GEORGES SEURAT

“ *A Sunday on La Grande Jatte* ” 1884-86

“ *Chahut* ” 1889-90

“ *The Circus* ” 1890-91

VINCENT VAN GOGH

“ *The Potato Eaters* ” 1885

“ *Wheatfield and Cypress Trees* ” 1889

“ *Self-Portrait* ” 1889

“ *The Night Café* ” 1888

“ *Starry Night* ” 1889

PAUL GAUGUIN

“ *Yellow Christ* ” approx. 1888

“ *The Vision After the Sermon* ” 1888

“ *The Yellow Christ* ” 1889

“ *Where do We Come From ? What Are We ? Where Are WE Going ?* ” 1897

“ *Offerings of Gratitude* ” 1893-94, wood engraving painted black.

“ *The Spirit of the Dead Watching* ”
{ *manao tupapau* } 1892

“ *Be In Love and You Be Happy* ” 1888
painted wood relief

ALFRED SISLEY

PAUL SIGNAC

HENRI DE TOULOUSE-LAUTREC

“ *At the Moulin Rouge* ” 1892

“ *La Goulue* ” 1891, color lithographic poster

AUGUSTE RODIN

late works like “ *Walking Man* ”

And “ *Balzac* ”

TERMS TO KNOW

DIVISIONISM

POINTILISM

AMBROISE VOLLARD
COLOR THEORY
EXPRESSIONISM
THEO VAN GOGH
BLOOMSBURY GROUP
ROGER FRY

SYMBOLISM:

A term first used in reference to a certain style and subject matter in French Literature and Poetry around 1886. In early 1892 the term was applied to the visual arts by the critic G. Albert Aurier. In 1886 the writer Jean Moreas wrote a Symbolist Manifesto regarding music and literature, in which he rejected the everyday, contemporary world popular with the Realists and Impressionists in favor of timeless myths. Aurier made the visual connection to these ideas using Gauguin's imagery and use of color. The term has come to refer to subjective, and anti Realist tendencies in art and in literature. The Symbolists were interested in the exotic, the erotic, the spiritual, the occult, and the mystical. Some Symbolist artists drew their subject matter from Symbolist Poetry. Subject matter such as the *femme fatale* or themes dealing with sin and death became very popular. The grand epic story overshadowed the everyday. The Symbolist artists shared a sense of subject not really a sense of style. There were many different approaches to the stylistic and formal considerations of the movement. Some artists used a style nearer to Neoclassicism, some Romanticism, brushy and gestural, still others a more Expressionistic approach. Artists as diverse as Paul Gauguin, Edvard Munch, Gustave Moreau, Pierre Puvis de Chavannes, Aubrey Beardsly, Odilon Redon, James Ensor, Albert Pinkham Ryder and even Pablo Picasso worked in the Symbolist style. Again, not really a style as much as an approach, which was manifested in a melancholy *fin de siecle*, [end of the century] attitude. Symbolist Poets believed there was a connection between the sound and the rhythm of their words and the word's meaning. Symbolist Painters continued this thought and believed that color and line could be expressive of ideas and emotions.

NABIS

The Hebrews used the term "Nabi" for "prophet", in 1888 the poet Henri Cazalis appropriated the word and applied it to the group of young, Parisian poets and artists who were attracted to Paul Gauguin's Brittany paintings. They were also part of the larger Symbolist movement. As their name

suggests, they were interested in mysticism, Eastern faiths, and religion in general. The group was actually a semi-secretive society. In addition to painting and poetry they were interested in theater, poster design, crafts and stained glass. The Nabi's believed that, on a basic level, every painting is a collection of colors. They sought to organize those colors into beautiful, harmonious compositions, which often have a decorative look. Through the use of non-naturalistic colors and flat shapes often outlined in dark, thick line the art has a distinctive medieval quality to it. They opposed the Realists and to a large degree, the Impressionists as well.

CHARACTERISTICS OF THIS PERIOD:

MAJOR ARTISTS:

CHARACTERISTIC WORKS

GUSTAVE MOREAU	"The Apparition "[Dance of Salome]" 1876 "Jupiter and Semele" 1875
PIERRE PUVIS DE CHAVANNES	"The Sacred Grove " 1883-84 "Summer " 1873
ODILON REDON	"The Eye, Like a Strange Balloon Mounts Toward Infinity " 1882 Lithograph
EDOUARD VUILLARD	"Cyclops " 1895-1900 "Interior at L'Etang-la-Ville {The Suitor}" 1893
EMILE BERNARD	"Self Portrait" 1892 "Market in Brittany" 1888 "The Annunciation " 1889
PAUL SERUSIER	"The Talisman" 1888
PIERRE BONNARD	"Nude Against the Light" 1908 "La Revue Blanche" 1894, poster "Dining Room on the Garden " 1934-35 "Whirlwind " 1894, woodcut
FELIX VALLOTON	
RODERICK O'CONNOR	
ARNOLD BOCKLIN	"Island of the Dead" 1880
FERDINAND KNOPFF	"I Lock My Door Upon Myself" 1891
HENRI ROUSSEAU	"The Dream " 1910 "The Sleeping Gypsy" 1897
PAULA MODERSOHN-BECKER	"Self Portrait " 1906
EDVARD MUNCH	"The Scream " 1893 Tempera and Casein on cardboard "The Dance of life "1889-90 "Puberty " 1894 "Christ Entering Brussels in 1889 " 1888
JAMES ENSOR	"Salome " 1882 Pen Drawing
AUBREY BEARDSLEY	"The Yellow Book" Cover, Vol. I 1894 "Moonlight Marine " 1890
ALBERT PINKHAM RYDER	"The Abduction" 1881, etching
MAX KLINGER	"Butcher's Feast " 1900, ink wash
ALFRED KUBIN	
PABLO PICASSO	"The Old Guitarist " 1903 "La Vie " 1903 "Family of Saltimbanques" 1905

SCULPTURE

ARISTIDE MAILLOL	“ <i>Le Mediterranee</i> ” 1901 stone
CONSTANTIN MEUNIER	“ <i>Bust of a Puddler</i> “ 1885-90 bronze
GEORGE MINNE	“ <i>Kneeling Boy</i> “ 1898 Marble
ERNST BARLACH	“ <i>Man Drawing a Sword</i> “ 1911 wood

TERMS TO KNOW

“LE DOUANIER”
RANIER MARIA RILKE
ALFRED JARRY
WORPESWEDE COLONY
OSCAR WILDE
“ BLUE PERIOD “
“ ROSE PERIOD “

“ *Ubu Roi* “

ART NOUVEAU

The name derives from Seigfried Bing’s Parisian shop, opened in 1895, L’Art Nouveau, {The New Art}. The shop sold new and original designs. The style had emerged more than a decade earlier under different names in different countries, but came to be known as Art Nouveau. It is a self-conscious style that saw itself as modern. It refers mainly to architectural and design concerns, some visual artists, such as, Gustave Klimt, Aubrey Beardsley and Alophonse Mucha contain striking elements of the Art Nouveau style. The goal was to raise the standards of the crafts, [furniture, graphic design, textiles, glassworks, and jewelry to the level of the “fine arts” Architects and designers used such varied materials as stained glass, mosaics, cast and wrought iron, etc. They rejected the 19th century trend of drawing literally from historical sources, such as Neo-Classicism and instead looked to nature for inspiration. Their subject matter was usually organic and flowing, movement and a sense of the erotic seems always present. Leaves, stems, flowers, the curve of the landscape or the female form, anything sinuous was at the heart of the Art Nouveau style.

CHARACTERISTICS OF THIS STYLE:

MAJOR ARTISTS

CHARACTERISTIC WORKS

FERDINAND HODLER

“ *Night* ” 1890

C.F.A. VOYSEY

“*Wallpaper*” 1889

ANTONI GAUDI

“ *Casa Mila* “ 1905-07

VICTOR HORTA	“ <i>Sagrada Familia</i> “ “ <i>Guell Park</i> “ Barcelona
HECTOR GUIMARD	“ <i>Interior Stairwell, Tassel House</i> “ Brussels
CHARLES RENNIE MACKINTOSH	“ <i>Glasgow School of Art</i> “ Scotland
HENRY VAN DE VELDE	“ <i>Interior, Library, School of Art</i> “ 1896-10 “ <i>Theater, Werkbund Exhibition</i> “ Cologne, Germany 1914 destroyed
LOUIS COMFORT TIFFANY	“ <i>Tiffany Lamp</i> “
HENRY HOBSON RICHARDSON	“ <i>Marshall field Wholesale Store</i> “ 1885-87 Chicago, destroyed 1930
LOUIS SULLIVAN	“ <i>Wainwright Building</i> “ 1890-91 St. Louis Destroyed “ <i>Carson, Pirie, Scott Dept. Store</i> “ 1899-04 Chicago

TERMS TO KNOW

ECOLE DES BEAUX-ARTS, PARIS
 WROUGHT IRON
 CAST IRON
 SHEET GLASS
 GREAT FIRE OF CHICAGO OF 1871
 STEEL FRAME CONSTRUCTION
 “ FORM FOLLOWS FUNCTION “

VIDEO WORKSHEET

ART OF THE WESTERN WORLD: “ A FRESH VIEW: IMPRESSIONISM AND POST-IMPRESSIONISM

- The Impressionists started out as _____.
 A] Architects B] Radicals C] Farmers D] Bankers
- The Parisian art world was dominated by the _____, a vast, state sponsored exhibition.
 A] Eiffel Tower B] Louvre C] Salon D] Café
- Gustave Courbet called his art _____.
 A] Realist B] Impressionist C] Post-Impressionist D] Academic
- With Courbet, modern landscape and modern people were now the raw material for a _____ form of painting.

A] Raw B] Humorous C] Fantasy D] Serious

5. Courbet felt the artist could only realize himself through immersion in the _____ world.
A] Physical B] Dream C] Classical D] Cultural
6. Courbet's insistence on being true to the appearance of the modern world had a great influence on Manet and the _____.
A] Neoclassicists B] Impressionists C] Pessimists D] Parisians
7. _____ was criticized for treating everything alike in his paintings; for example chairs are given as much significance as a face.
A] Pierre Auguste Renoir B] Edouard Manet C] Claude Monet
D] Gustave Courbet
8. The first major scandal of Edouard Manet's career was his "Luncheon on the Grass", which was rejected by the _____.
A] Church B] Salon C] Mayor D] Louvre
9. With Manet's "Olympia", viewers were shocked by the simple painting style and the _____, which was unlike academic painting.
A] Harsh Lighting B] Smell of oil paint C] Scale D] Red Tones
10. Edgar Degas' compositions were influenced by _____ color prints, with their cut-off compositions.
A] American B] French C] Japanese D] Hawaiian
11. Pierre Auguste Renoir painted a more _____ vision of his era.
A] Sad B] Festive C] Angry D] Shocking
12. At the First Impressionist Exhibition in 1874, critics complained that the paintings looked Unfinished with their visible _____ and imprecise definition of form.
A] Brushwork B] Pencil Outlines C] Nudes D] Underpainting
13. One of _____'s painted sketches, "Impression, Sunrise", caused the naming of the group as Impressionists.
A] Claude Monet B] Edouard Manet C] Camille Pissaro
D] Edgar Degas
14. In the 1890's, _____ began to build his water garden at Giverny, which soon Became his principal subject.
A] Gustave Courbet B] Edgar Degas C] Claude Monet
D] Pierre Auguste Renoir
15. Although they started out as radicals, the _____ ended up being the art of the establishment; creating the most sought after, well known, and reproduced in the history of art.
A] Americans B] Neo Classicists C] Realists D] Impressionists
16. In the 1880's, a number of young artists tried to push beyond the Impressionist

Technique in a variety of ways. We call them the _____.

- A] Pre-Impressionists
- B] Post-Impressionists
- C] Post-Modernists
- D] Expressionists

17. Georges Seurat developed a systematic method of painting called _____, in which he applied his paint by means of small dots of color.

- A] Pointillism
- B] Cubism
- C] Litledots
- D] Seuratism

18. Many Post-Impressionists left _____ to go to “primitive, mystic and strange” locations to do their art.

- A] New York
- B] Rome
- C] London
- D] Paris

19. In Paul Gauguin’s _____, pious women vividly imagine a scene from a sermon They have just heard.

- A] “Starry Night”
- B] “Spirit of the Dead Watching”
- C] “Portrait”
- D] “The Vision After the Sermon”

20. Vincent Van Gogh left Paris, settled in the south of France and invited _____ to visit him.

- A] Claude Monet
- B] Pablo Picasso
- C] Paul Gauguin
- D] Mary Cassatt

21. For Vincent Van Gogh, the influence of _____ gave him confidence to use color more brilliantly and arbitrarily.

- A] his brother Theo
- B] Japanese Prints
- C] alcohol
- D] textiles

22. One of Van Gogh’s most famous paintings, _____, shows his attempt To make a modern religious art.

- A] “Last Supper”
- B] “Starry Night “
- C] “Self Portrait”
- D] “Rouen Cathedral “

23. In the 1880’s, _____ rejected Impressionism and instead built up his pictures by small facets of color.

- A] Paul Cezanne
- B] Henri de Toulouse-Lautrec
- C] Paul Gauguin
- D] Vincent Van Gogh

24. Female Impressionists and Post-Impressionists such as, _____, represented the rituals and disciplines of middleclass womanhood.

- A] Mary Casstt
- B] La Golue
- C] Frida Kahlo
- D] Madame X

25. In 1891, _____ traveled to the South Pacific and used his new, 13 year old Tahitian wife as his model.

- A] Vincent Van Gogh
- B] Paul Cezanne
- C] Paul Gauguin
- D] Henri Matisse

26. Modern male artists used _____ for their most extreme innovations and fantasies.

- A] Women’s bodies
- B] Landscapes
- C] Religious scenes
- D] Abstractions

VIENNA SECESSION

During the last decade of the 19th century, progressive artists in Germany and Austria found themselves at odds with the official artists' organizations and establishment. They therefore "seceded" or broke away from the traditional groups. These breakaway groups were given the title "Secession" or "Sezession". The most important Secessionist groups were in Munich, Vienna, and Berlin. The Vienna Secession was founded in 1897 by Gustave Klimt, whose Art Nouveau and Symbolist leanings determined the initial outlook of this group. Klimt was also the group's first president. Like Art Nouveau, members of the Vienna Secession wanted to raise the status and quality of the arts and crafts to that of fine art. In many ways, the Vienna Secession was the main conduit for Art Nouveau as a style in Austria. The Berlin Secession was officially formed in 1899, though one of the reasons for its founding dates back to 1892. In that year Edvard Munch exhibited about 50 paintings at The Society of Berlin Artists. These paintings caused a furor at the Society. The radical wing of the Society, led by Max Liebermann resigned and later formed the Berlin Secession. The group would split again in 1910 and form the Neue Sezession. From this group would come the many artists that would dominate the German Expressionist Movement of the early to mid 20th century. Some of the artists include Emil Nolde, Max Pechstein, Wassily Kandinsky and Alexji Jawlensky.

CHARACTERISTICS OF THIS STYLE:

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MAJOR ARTISTS

CHARACTERISTIC ARTWORKS

GUSTAVE KLIMT

"The Kiss" 1907-08
"Death and Life" 1908-11
"Expectation" 1905-09

EGON SCHIELE

"Beethoven Frieze" 1902
"Nude Self Portrait" 1910
Gouache & crayon on Paper
"The Painter Paris von Gutersloh"
1918
"Drawing a nude model before a Mirror"
1910, pencil on paper
"Nude Girl with Crossed Arms" 1910

OSKAR KOKOSCHKA

"Portrait of the Architect Adolf Loos"
1909

ARCHITECTURE

JOSEPH MARIA OLBRICH

"House of the Vienna Secession" 1898

JOSEF HOFFMANN

“ *Palais Stoclet* “ 1905-11
Brussels

TERMS TO KNOW

SIGMUND FREUD

“ *THE INTERPRETATION OF DREAMS* “

JUGENSTIL

AUSTRO-HUNGARIAN EMPIRE

INDEPENDENT ARCHITECTURE IN AMERICA

FRANK LLOYD WRIGHT

“ PRARIE STYLE “

“ *Robie House* “ 1909

ART OF THE EARLY TWENTIETH CENTURY

IMPORTANT EVENTS OF THE ERA

Sigmund Freud writes “ *The Interpretation of dreams* “ 1900

Wright Brothers first powered flight, 1903

Albert Einstein, “ *Special Theory of Relativity* “ 1905

“ *General Theory of Relativity* “ 1916

Revolution in Mexico, 1910-17

Armory show in New York City, 1913

World War I, 1914 to 1918

United States enters WWI, 1917

Russian Revolution, October, 1917

Bolsheviks under Lenin establish communist control

Treaty of Versailles, 1919

Weimar Republic established in Germany, 1919

Facist Party founded in Italy, 1919

Stalin wins control of U.S.S.R., 1927

The Great Depression begins, 1929

Adolf Hitler becomes Chancellor of Germany, 1933

Spanish Civil War, 1936-39

Generalissimo Franco emerges as leader of Facist Spain, 1939

Germany annexes Austria, 1938

Germany invades Czechoslovakia and Poland, 1939

World War II, 1939-1945

Fall of France, 1940

Battle of Britain, 1940

Japanese attack Pearl Harbor, bringing the United States into the war, 1941

Allies invade North Africa, 1942

Allies invade Italy, 1943
 Allies invade France, 1944
 U.S. drops Atomic Bombs on Japan, 1945
 United Nations formed, 1945

FAUVES:

The first original painting style of the 20th century emerged in 1905. A group of young artists inspired by recent exhibitions of the life works of Paul Cezanne, Vincent Van Gogh and Paul Gauguin as well as the emergence of tribal arts from Africa and Oceania exhibited in the museums of Paris, began to show their paintings. The Fauves, {wild beasts}, so named by critic Louis Vauxcelles, shocked the public with their bold use of color and distorted forms. Ultimately, a short-lived group, whose connection was a shared a sense of liberation and experimentation. Most of the artists found it hard to sustain their inspiration in this form and so moved on to other styles and concerns. But, undoubtedly, the Fauvist experiment would leave a lasting impression on subsequent Expressionist movements throughout the 20th century. The Fauves subject matter would follow the previous generations interest in the poetic, the landscape and scenes of modern life. The most lasting of these subjects were the idylls of Henri Matisse. He captured a sense of a time before civilization, when man and beast lived in harmony, in nature, before the pressure of modern life. Matisse would keep this poetic vision throughout his long career.

CHARACTERISTICS OF THIS PERIOD:

MAJOR ARTISTS:

CHARACTERISTIC WORKS

HENRI MATISSE

“ *Carmelina* ” 1903
 “ *Luxe, Calme, et Volupte* ’ ” 1904-05
 “ *The Joy of Life* “ 1905-06
 “ *The Woman with a Hat* “ 1905
 “ *Portrait of Madame Matisse* “ 1905
 “ *The Open Window* “ 1905 1907
 “ *Le Luxe II*’
 “ *The Red Studio* “ 1911
 “ *The Back* “ I 1909
 “ *The Back* “ II 1916
 “ *The Back*” III 1916
 “ *The Back* “ IV 1931
 “ *The Serpentine* “ 1909
 “ *The Dance II* “ 1910
 “ *Music* “ 1910

ANDRE DERAIN

“ *The Winding Road*” 1905-06
 “ *The Dance* “ 1905-06
 “ *London Bridge* “ 1906

RAOUL DUFY

MAURICE VLAMINCK
LOUIS VALTAT
ALBERT MARQUET
HENRI MANQUIN
OTHON FRIESZ
KEES VAN DONGEN
GEORGES BRAQUE
ARISTIDE MAILLOL

“ *Westminster Bridge* “ 1906
“ *Three Figures Sitting on the Grass* “
1905-06
‘ *Street Decked with Flags, Le Havre*’
1906
“ *Portrait of Derain* “ 1906

“*Viaduct at L’Estaque*” 1907
“ *Le Mediterranee* “

TERMS

"THE WILD BEASTS"
EXPRESSIONISM
SALON DE AUTOMME, 1905
FRENCH EXPRESSIONISM

EXPRESSIONISM IN GERMANY

The Fauves had a decisive influence on the expressionist artists of Germany, as did the art of Edvard Munch and the Secessionist groups. But the Northern mind had a deeper, emotional, sometimes even morbid approach to their expressions. The German psyche was one of introspection and when combined with experimentation in art it came out in vibrant, raw, spontaneous creations filled with anxiety and sexuality. Die Brücke, [The Bridge}, was the first group to emerge. Centered in Dresden, these young artists led bohemian lives and exalted in the avant- garde. Ernst Ludwig Kirchner was the leader of this freethinking group. This initial German Expressionist group was also the first to connect with the tradition of graphic arts in Germany. The woodcut and the etching were revived under this modern style. A second group emerged in 1911 led by the Russian émigré Wassily Kandinsky. They called themselves “Der Blaue Reiter”, [The Blue Horseman [. Some of these artists would also be influenced by Cubism. That tendency would push them towards abstraction. After WW I the debacle of the war and its aftermath would see yet another aspect to German Expressionism. Artists who survived the war would use their art as way to play out their feelings and concerns of a world gone mad. The German Expressionist movement would embrace many styles and ideas from Cubism to Dada, but would always have at its core the raw emotional content of the early movement. German Expressionism would last throughout the first half of the 20th century and even have a revival in the 1970’s and 80’s.

CHARACTERISTICS OF THIS PERIOD & STYLE:

MAJOR ARTISTS

CHARACTERISTIC WORKS

PAULA MODERSOHN-BECKER

“Mother and Child” 1905

“Self Portrait with an Amber Necklace”
1906

“Self Portrait on her 6th Wedding Anniv.”
1906

DIE BRUKE: 1905-1913

These artists believed their work to be a kind of bridge between revolutionary elements and the art of the future. Their art was known for its flat, linear, rhythmic expression, with a simplification of form and the use of bright color.

ERNST LUDWIG KIRCHNER

“ *Self Portrait with Model* “1907

“ *The Street* “ 1908

“ *Head of Henry van de Velde* “
1917, woodcut

“*Five Women in the Street*” 1913

“*Die Brücke*” Poster, 1910

ERICH HECKEL

“ *Woman Before a Mirror* “1908,
Woodcut

“ *Standing Child*” 1910, color
woodcut

“ *Two Men at a Table* “ 1912

“ *Rising Moon* “1912

“ *Woman at her Toilette* “ 1912

KARL SCHMIDT-ROTTLUFF

“ *The Last Supper* “ 1909

EMIL NOLDE

“ *Saint Mary of Egypt* “ 1912

“ *Tropical Sun* “ 1914

MAX PECHSTEIN

“ *Indian and woman* “1910

OSKAR KOKOSCHKA

“ *Self Portrait* “ 1913

“ *Bride of the Wind* “ 1914
{*The Tempest*”

DER BLAUE REITER: 1911-14

Kandinsky and the other artists adopted the name Der Blaue Reiter for their new group and its almanac, which they published from 1912-1914. This second group of German Expressionist Painters was more international than Die Brücke. There were three main approaches to art for these artists, the spiritual, the expressive and the abstract. They wanted their art to embody spiritual concerns, which they believed had been neglected by earlier art styles.

WASSILY KANDINSKY

“ *Landscape with Tower* “ 1909

“ *Blaue Reiter Almanach* “ 1911

“ *With Three Riders* “ 1911
ink,watercolor

“*Shetch I for Composition VII* “

“ *Improvisation 28*” 1912

“*Improvisation, KLAMM*” 1914

FRANZ MARC

“ *The Fate of Animals* “ 1913

“ *Blue Horses* “ 1911

“ *Stables* “ 1913-14

LYONEL FEININGER	“ <i>Fighting Forms</i> “ 1914 “ <i>Cathedral of the Future</i> “ 1919 woodcut
ALEXEJ JAWLENSKY	“ <i>Harbor Mole</i> “ 1913 “ <i>Love, from the Constructivist Heads</i> “ 1925
WYNDHAM LEWIS	“ <i>The Enemy of the Stars</i> “ 1913 Pen & ink
GABRIELE MUNTER	“ <i>Portrait of Kandinsky</i> “
LATER GERMAN EXPRESSIONISTS: 1918-1939	
This is a diverse group of artists that shared the sensibilities of expressionism and its underlying “Germaness” but each artist had their own style and approach to the changes in German Society brought about by the World Wars and the rise of Facism.	
KATHE KOLLWITZ	“ <i>Never Again War</i> “ 1924 Lithograph
PAUL KLEE	“ <i>Death Seizing a Woman</i> “ 1934 “ <i>Oncde Emerged from the Gray of Night</i> “ 1918 watercolor & Pen “ <i>Hammamet with the Mosque</i> “ 1914 “ <i>Angelus Novus</i> “ 1920 ink & Colored chalk “ <i>Siblings</i> “ 1922 “ <i>Twittering Machine</i> “ 1922 “ <i>Pillars of Society</i> “ 1926 “ <i>The Poet, Max Hermann Neisse</i> “ 1927 “ <i>The City</i> “ 1916 “ <i>Germany’ a Winters Tale</i> “ 1918
GEORGE GROSZ	
MAX BECKMANN	“ <i>Night</i> “ 1918-19 “ <i>The Dream</i> “ 1921 “ <i>The Departure</i> “ 1932-33 “ <i>Self Portrait</i> “ “ <i>Dr. Mayer-Hermann</i> “ 1926 “ <i>Portrait of the Journalist Sylvia von Harden</i> “ 1926 “ <i>The War</i> “ 1929-32s
OTTO DIX	

AUGUSTE MACKE
WILHELM LEHMBRUCK

CHRISTIAN SCHAD
ERNST BARLACH

“ *Great Zoological Garden* “ 1912
“ *Seated Youth* “ 1917, tinted
Plaster
“ *Self Portrait with Model* “ 1927
“ *War Monument* “ 1927

ARCHITECTURE

ADOLF LOOS

“ *Steiner House* “ Vienna, 1910

PETER BEHRENS

“ *A.E.G. Turbine Factory* “ Berlin, 1909

WALTER GROPIUS
ADOLF MEYER

“ *Fagus Shoe Factory*” Alfeld, Germany
1911-14

BRUNO TAUT

“ *The Glass House* “ 1914
“ *Horseshoe Estate*”, Berlin, 1925-30

RUDOLPH STEINER

“ *The Goetheanum II* “ 1925-28

ERICH MENDELSON

“ *The Einstein Tower* “ Potsdam, 1920-21

TERMS

GERMAN AUTUMN SALON
KANDINSKY’S “*CONCERNING THE SPIRITUAL IN ART*”
NON OBJECTIVE PAINTING
BAUHAUS
WEIMAR REPUBLIC
NATIONAL SOCIALISM
“DEGENERATE ART”

GRAPHIC ARTS

ETCHING
WOODCUT
LITHOGRAPHY

EXPRESSIONISM IN FRANCE

CHARACTERISTICS OF THIS STYLE:

MAJOR ARTISTSARTWORKS

GEORGES ROUALT

“ *Head of Christ* “ 1905“ *The Old King* “ 1916-1936

CHAIM SOUTINE

“ *The Communicant* “ 1927

AMEDEO MODIGLIANI

“ *Reclining Nude* “ 1917-18“ *Head* “ 1912, limestone“ *Seated Nude* ” 1912CUBISM

This term, coined by Louis Vauxhalles in 1908, after hearing Matisse refer to a painting by Braque as nothing but “ little cubes “. Like Impressionism and Fauvism the term was originally derogatory. The earlier phase of Cubism, Analytical Cubism, the subjects were depicted as if seen from multiple angles simultaneously. Traditional perspective was abandoned and the depicted space appeared fragmented and shallow. The brushstrokes were faceted and the color was muted and often dull. Synthetic Cubism, the later manifestation, color was used as a unifying element to the composition as well as actual collage elements. The introduction of lettering, and text as well as pattern lent itself to the new compositions making them more accessible to the viewer. Pablo Picasso and Georges Braque are the pioneers in this style, they’re experimentation and move towards abstraction would inspire much 20th century artmaking in the visual arts and literature and music. This style created a new language for art and would influence all painting and sculpture from this time forward.

CHARACTERISTICS OF THIS STYLE:

MAJOR ARTISTSARTWORKS

GEORGES BRAQUE

“ *Large Nude* “ 1908“ *Violin & Palette* “ 1909“ *The Portuguese* “ [the Emigrant]
1911-12“ *Fruit Dish and Glass* “ 1912

PABLO PICASSO

Collage
“ *Newspaper, Bottle, Packet of Tobacco* “ 1914, collage
“ *The Billard Table* “ 1944

“ *Les Demoiselles d’ Avignon* “
1907
“ *Portrait of Gertrude Stein* “ 1906
“ *Three Women* “ 1908
“ *Portrait of Ambrose Vollard* “ 1910
“ *Portrait of Daniel-Henry Kahnweiler*”
1910
“ *Girl with a Mandolin* “ 1910
“ *Still Life with Chair Caning* “ 1912
Collage
“ *Glass and Bottle of Suze* “ 1912
Collage
“ *Guitar, Sheet Music, and Glass* “ 1912
Collage
“ *Olga Picasso in an Armchair* “ 1917
“ *Three Musicians* “ 1921
“ *Mother & Child* “ 1921-22
“ *Three Dancers* “ 1925
“ *Girl Before a Mirror* “ 1932
“ *Guerinica* “ 1937
“ *Guitar* “ 1912, cardboard, string
“ *Violin & Bottle on a Table* “ 1915-16
Painted wood construction
“ *Glass of Absinthe* “ 1914, painted
Bronze with spoon
“ *Medrano II* “1913, painted tin,
Wood, glass, & cloth
“ *Reclining Nude with Guitar* “ 1928,
Bronze
“ *The Great Horse* “ 1914, bronze

“ *Nude Descending a Staircase No.2* “
1912
“ *The Bride* “ 1912
“ *Newspaper & Fruit Dish* “ 1916
“ *Violin and Guitar* “ 1913

ALEXANDER ARCHIPENKO

JACQUES LIPCHITZ

RAYMOND DUCHAMP-VILLON

MARCEL DUCHAMP

JUAN GRIS

FERDINAND LEGER

“ *Contrast of Forms* “ 1913
“ *The City* “ 1919
“ *Three Women*” 1921
‘ *The Baluster* “ 1925
“*Creation of the World*” Stage Model
1923
“ *Purist Still Life* “ 1922

CHARLES-EDOUARD JEANNERET
[LE CORBUSIER]

TERMS

ABSTRACTION
COLLAGE
ANALYTICAL CUBISM
SYNTHETIC CUBISM
TROMPE L'OEIL
PAPIER COLLE
CONSTRUCTION
GUILLAUME APOLLINAIRE
GERTRUDE STEIN
JAMES JOYCE

Orphism:

The name was coined by the writer / poet Guillaume Apollinaire in 1912 for paintings he saw in Paris by Robert Delaunay. Orpheus was the Greek god of music and lyrics. The term also has connections to the Symbolist musical term “Orpheque”, meaning, “entrancingly lyrical”. Delaunay and his followers associated with Orphism infused vivid colors into the somber tones of analytic cubism. They believed that musical, literary or visual sensations had equivalents in other mediums of expression. The earliest works have recognizable images, the later works, [by 1911], are abstract, kaleidoscopic patterns of geometric colors and shapes.

MAJOR ARTISTS

CHARACTERISTIC ARTWORKS

ROBERT DELAUNAY

“ *Fenêtres simultanées sur la ville* “
1911-12
“ *Champs de Mars,*” 1911
“ *Simultaneous Contrasts: Sun & Moon*”
1913
“ *Premier disque simultané*’ “ 1913-14

SONIA TERK-DELAUNAY

“ *The Prose of the Transsiberian
And of the Little Jeanne of
France* “ 1913, watercolor
“*Cover Design for a Book*” Fabric 1912

ABSTRACT ART

CHARACTERISTICS OF THESE STYLES:

MAJOR ARTISTS

ARTWORKS

CONSTANTINE BRANCUSI

“ *The Kiss* “ 1909 stone
“ *Prometheus* “ 1911, marble
“ *The Newborn* “ 1915, marble
“ *The Newborn II* “ 1927
Stainless steel
“ *The Beginning of the World* “ 1924
bronze
“ *Princess X* “ 1915-16, bronze
“ *Bird in Space* “ 1927, bronze
“ *Horizontal Vertical* “ 1917
“ *Amorpha, Fugue in Two Colors* “
1912
“ *The Tomb of Oscar Wilde* “ 1912
“ *Rock Drill* “ 1913-15
“ *Red Stone Dancer* “ 1913

SOPHIE TAEUBER
FRANTISEK KUPKA

JACOB EPSTEIN

HENRI GAUDIER-BREZESKA

TERMS TO KNOW

VORTICISM

EZRA POUND

“ *BLAST* “

FUTURISM:

This self named group of mostly Italian artists believed that society’s redemption lay in the future. Filippo Tommaso Marinetti, a poet, called the group together in his “Futurist Manifesto” of 1909. The manifesto became the rallying cry for these artists, hardly more than a group of acquaintances until Marinetti’s call. The manifesto called for the destruction of museums and libraries, and the glorification of all things machine like, especially speed and violence. The group hoped for a New World order to emerge in the new machine age. War was the cleansing process. It would eliminate the status quo and redefine civilization. Marinetti wrote: “ A speeding car is more beautiful than ‘The Victory of Samothrace’”. These artists tried to merge speed with the static painted or sculpted image. Some of these artists would not survive WW I, the remaining would join with the Facist movement of Benito Mussolini in the 1920’s.

MAJOR ARTISTS

ARTWORKS

FILIPPO TOMMASO MARINETTI

“ *Le Figaro* “ Feb.20, 1909
Front page

UMBERTO BOCCIONI

“ *Unique Forms of Continuity in Space* ”

	Bronze, 1913
	“ <i>Dynamism of a Speeding Horse And House</i> “ 1914-15
	Mixed media
	“ <i>Dynamism of a Soccer Player</i> “ 1913
	“ <i>Development of a Bottle in Space</i> “
	1913, silvered bronze
	“ <i>States of Mind I, The Farewells</i> “
	1911
CARLO CARRA	“ <i>Interventionist Demonstration</i> ”
	1914, collage
GIACOMO BALLA	“ <i>Girl Running on a Balcony</i> “ 1912
	“ <i>Dynamism of a Dog on a Leash</i> “
	1912
	“ <i>Mercury Passing before the Sun</i> “
	1914
	“ <i>Rhythm of a Violinist</i> ” 1912
GINO SEVERINI	“ <i>Amoured Train</i> “ 1915
	“ <i>Dynamic Heiroglyphic of the Bar Tabarin</i> “ 1912

ARCHITECTURE

ANTONIO SANT'ELIA	‘ <i>Project for a Futurist City</i> “ 1914
	“ <i>Central Station Project</i> “ 1914

TERMS TO KNOW

“*THE FUTURIST MANIFESTO*”

FACISM

BENITO MUSSOLINI

CUBO-FUTURISM: 1913-1915

Kasimir Malevich first used this term to describe his own works, which he exhibited in Moscow in 1913. Cubism and Futurism, and also the folk art of Russia influence the aesthetic. It has a firm philosophy grounded in the traditions of Russian peasant culture and the new modern industrial age. Malevich would move onto other ideas and styles, but this would be his foundation philosophically. Other artists, Popova, Larionov and Goncharova would call this same style “RAYONISM”

MAJOR ARTISTS

KASIMIR MALEVICH

ARTWORKS

- “ *Morning in the Village after a
Snowstorm* “ 1912
- “ *Sketch for Victory over the Sun*”
- Act 2, Scene 1, 1913
- Graphite pencil on paper
- “” *Warrior of the First Division,
Moscow, 1914*”

LIUBOV POPOVA

Oil & collage

“ *The Traveler* “ 1915

NATALIA GONCHAROVA

“ *Early Morning* “ 1914

“ *Green Forest* “ 1912

MIKAIL LARIONOV

“ *Linen* “ 1912

“ *Airplane Over a Train*” 1913

“ *The Soldiers*” 1909

ILYA MASHKOV

“*Portrait of a Boy in an Embroidered
Shirt*” 1909

TERMS TO KNOW

OCTOBER REVOLUTION

VLADIMIR ILYCH LENIN

BOLSEHVIKS

RAYONISM

SUPREMATISM: 1915-1923

Again Malevich used this term to describe his own paintings in a 1915 exhibition in Petrograd. Suprematism reflects Malevich’s belief in having reached the ultimate point in artistic expression. He believed his art conveyed an intellectual and spiritual essence. In his words: “the supremacy of pure feeling” A reductive process, form and color are minimized. Suprematism is the first fully abstract geometric art style.

MAJOR ARTISTS

ARTWORKS

KASIMIR MALEVICH

“*Black Square*” 1915

“*Red Square*” [*painterly realism*

Of a Peasant Woman in

Two Dimensions” 1915

“*Suprematist Construction* “ 1915-16

“ *Suprematist Painting*” [*White on White*]
1918

OLGA ROZANOVA

“ *Green Stripe*” 1917

EL LISSITSKY

“ *The Red Wedge* “ graphic design

VARVARA STEPANOVA

“*Lef No. 2*” page spread, 1923

TERMS TO KNOW

“ *0.10* “ EXHIBITION, 1915

RUSSIAN FORMALISM

CONSTRUCTIVISM: 1913-1920'S

The name of this group comes from the “Realist Manifesto” written by Tatlin, Pevsner and Gabo in 1920. One of their directives was “to construct art”. The Constructivists rejected conventional artmaking techniques in favor of utilitarian designs and materials for mass production. Art must apply to social and industrial needs. Most of their artworks were abstract or non-representational, but still, much of what they designed was functional. Architecture, textiles, theater design, graphics, all are functional but the forms are abstracted. Their sculpture are some of the first totally abstract art ever made and their use of industrial materials would open up a whole new world to later artists.

MAJOR ARTISTS

ARTWORKS

VLADIMIR TATILIN

*“ Project for the Monument to the
Third International “ 1919-20
“ Corner Counter-relief” 1915*

ALEKSANDR RODCHENKO

*“Oval Hanging Construction # 12”
1920
“ Pure Red Color, Pure Yellow
Color, Pure Blue Color”
1921
“ Worker’s Club “ Paris Expo
1925*

NAUM GABO

“ Linear Construction “ 1942

ANTOINE PEVSNER

“ Head of a Woman “ 1917

EL LISSITSKY

*“ Construction of the Egg “
1948,bronze*

“ Proun Room “ 1923

“ Proun R.V.N.2 “ 1923

DE STIJL : 1917-1931

The term literally means “ The Style “ in Dutch. Sometimes also called “neo-plasticism” after a 1920 treatise by Piet Mondrian. This group of artists believed in absolute artistic purity and rejected the subjectivity of the individual artist in an effort to create a more universal, spiritual art. De Stijl artworks are always non-objective, with a minimal geometric design, often using straight lines, right angles and the primary colors red, yellow, blue, augmented with white and black.

MAJOR ARTISTS

ARTWORKS

THEO VAN DOESBURG

“Arithmetic Composition “ 1930

PIET MONDRIAN

*“ Tableau # 2 / composition VII “
1913*

*“ Composition # 10 in Black and White
[Pier & ocean]” 1915*

“ Composition in Line “ 1917

*“ Composition with Yellow,Red, Black
Blue, and Gray “ 1920*

“ *Composition in Red, Blue and Yellow* “
1930
“ *Victory Boogie Woogie* “ 1942-44
“ *Compostion B, with Double Line and
Yellow and Gray* “ 1932
“ *Composition No. 9,*” 1939-42
“ *New York City I* “ 1941
“ *Broadway Boogie-Woogie* “ 1942-43

ARCHITECTURE

GERRIT REITVELD
VILMOS HUSZAR

“ *Schroder House*” Utrecht, 1924

J.J.P.OUD

“ *Workers Housing Estate* “ Hook of
Holland, 1924-27

TERMS TO KNOW

THEOSOPHY
NON-REPRESENTATIONAL ART

THE BAUHAUS: 1919-1933

Founded in Weimar, Germany the Bauhaus, [“building house”], was the first truly modern art school .The Visual Arts, Architecture and Functional design were all studied and applied as related activities at the Bauhaus. Many of the designs were intended for mass production. They included architecture, furniture, typography, graphic design, ceramic, and textiles. The Bauhaus is really an institution not a style. The teachers came from a wide background of styles and philosophies bringing the most up to date ideas to the creative process. Walter Gropius, first director and founder would design the campus and buildings, Mies van der Rohe, third director, would become one of the leading architects in the International Style that would dominate architecture for most of the century, Theo van Doesburg, a leading De Stijl artist, Wassily Kandinsky, one of the founders of Non-Objective Art, El Lissitsky, Constructivist, Josef Albers, Laszlo Moholy-Nagy, Lionel Feininger, all, major abstract artists. The Bauhaus legacy would continue even up to today as the model for an arts education in the Universities and Art Institutes. The Nazis would close the Bauhaus in 1933, but its teaching staff and students would fan out across the globe to bring the Modernist aesthetics and goals to rest of the world.

MAJOR ARTISTS

ARTWORKS

WALTER GROPIUS

“ *The Bauhaus* “ Dessau, 1925

SOPHIE TAEUBER ARP
PAUL KLEE
JOHANNES ITTEN

“ *Horizontal Vertical* “ 1917

“ *Elements of Color* “
Vorkurs Workbook

LIONEL FEININGER
JOOST SCHMIDT
LASZLO MOHOLY-NAGY

“ *Cathedral of the Future* “ 1919, woodcut
“ *Bauhaus Exhibition, Weimar*” poster, 1923
“ *Light-Space Modulator* “ 1930
Steel, plastic & wood
“ *Slat Chair* “ 1922

MARCEL BREUER
HERBERT BAYER
OSKAR SCHLEMMER

TERMS TO KNOW
WEIMAR REPUBLIC
DESSAU BAUHAUS
BERLIN BAUHAUS
KINETIC SCULPTURE

DADA :

Rumanian poet, Tristan Tzara, along with a group of poets and artists, stuck a penknife randomly in a French Dictionary. The knife stuck on the word “dada” a word that meant “hobbyhorse” in French but in most languages was nonsensical, babytalk. This term appealed to the group. Dada, as a movement would spring up organically in several cities in different countries in the west. Eventually they would all adopt this name “Dada “. Zurich, Switzerland, Barcelona, Spain, Hamburg, Cologne, & Berlin, Germany, New York, USA, and of course, Paris, France. Having seen the horrors of “modern “ society in bringing about the First World War, the Dadaists embraced the irrational, the intuitive, nihilistic, absurd and playful. They were for anything anti-modern or anti-rational. Dada has even been referred to as anti-art. They saw themselves as anarchists, calling for an end to culture, as we know it. They wanted to break down the museums and get rid of all the art of the past; in fact, they felt that way about civilization in general. Break down all the institutions and conventions of society and start over. Such a group couldn’t stay together long. Many of the artists would embrace Surrealism as the heir to Dada. Dada is not really a style so much as a “world view”. Cubists, Expressionists, Abstractionists, could all take on the mantle of Dada and explore its rejuvenating ideas.

CHARACTERISTICS OF THIS STYLE

MAJOR ARTISTSARTWORKS

HUGO BALL
MARCEL JANCO
JEAN [HANS] ARP

“*Magical Bishop*”, costume, 1916
“*Mask* “ 1919
“*Torso*” 1915, wood
“*Collage of Squares Arranged
According to the Laws of Chance*”
1916-17

FRANCIS PICABIA

“*Collage Arranged Made According
to the Laws of Chance*” 1916
“*Portrait of Steiglitz*” pen & ink, 1915
“*Portrait of a Young American Girl
In the State of Nudity*” 1915

MARCEL DUCHAMP

“*Bicycle Wheel* “ 1913
“*Fountain* “ 1917
“*The Large Glass* “ 1915-23
“*The Bride Stripped Bare
By Her Bachelors, Even* “
“*Three Standard Stoppages* “ 1913-14
“*Tu m’* “ 1918
“*Rose Selavy* “ photo, 1920
“*Boite-en-valise*” 1935-41
“*1,200 Coal Bags Suspended from the
Ceiling over a Stove*” 1938
Environment
“*Sixteen Miles of String* “ 1942
Environment
“*L.H.O.O.Q.* “ 1919 readymade
“*In Advance of the Broken Arm* “1945
“*Mile of String*” 1942
“*The Gift* “ 1921
“*Rayographs* “ 1920’s
“*Andre Breton’s Slipper Spoon*” 1934
“*God* “ 1918
“*The Sweet One, From an Ethnographic
Museum* “ 1926
“*Cut with a Kitchen Knife.....*”
1919, collage
“*Mechanical Head, Spittit of the Age* “
1920, assemblage

MAN RAY

MORTON SCHAMBERG
HANNAH HOCH

RAOUL HAUSMANN

KURT SCHWITTERS	“ <i>Off and fmsbw</i> ” 1918, posters “ <i>Merzbau</i> “ 1924-33
MAX ERNST	“ <i>Merz Construction</i> “ 1921 “ <i>Two Children threatened by a Nightingale</i> “ 1924
JOHN HEARTFIELD	“ <i>The meaning of the Hitler salute....</i> ” 1932, photo montage “ <i>Hurrah, The Butter is Finished !</i> ” 1935, cover for AIZ
GEORGE GROSZ	“ <i>Fit for Active Service</i> “ 1917 pen & ink
GUSTAV KLUTSIS	“ <i>Let Us Fulfill the Plan of the Great Projects</i> “ 1930, poster

SURREALISM:

This term first used by Guillaume Apollinaire in 1917 in reference to his own writings, as well as the work of certain painters, such as Picasso and Marc Chagal. In 1924, one of the founders of Surrealism revived the term and expanded upon it in his “ *Manifesto of Surrealism* “, where he describes a “ super-reality” connecting the dream world and reality. The style originated in France but soon spread to the rest of Europe and North and South America. Although similar to Dada in irrationality, Surrealism is a more positive art philosophy in spirit. The movement is mostly concerned with different aspects of the unconscious mind and representations of the dream state. There are three main stylistic divisions of Surrealism. 1. Automatism, wherein the artist relinquishes conscious control of the creative act. 2. Veristic, in which the style is very realistic and detailed although the subject matter appears irrational. 3. Assemblage, in which unrelated objects are juxtaposed in a suggestion of an alternate reality.

CHARACTERISTICS OF THIS STYLE:

MAJOR ARTISTS

ARTWORKS

GIORGIO DE CHIRICO	“ <i>The Soothsayer’s Recompense</i> “ 1913 “ <i>Melancholy of a Street</i> “ 1914 “ <i>The Great Metaphysician</i> “ 1917 “ <i>Place d’Italie</i> ” 1912
MARC CHAGALL	“ <i>I and the Village</i> “ 1911

	<p>“Paris Through the Window “ 1913 “ Birthday “ 1923 “ The Green Violinist “ 1923-24</p>
<p>ANDRE BRETON “Nadia “ “ Le Amour Fou “</p>	
<p>RENE MAGRITTE</p>	<p>“ The Treachery of Images “1929 “ The Human Condition “ 1933 “ The Phantom Landscape “ 1928-29 ‘ The False Mirror “ 1928 “Minotaure” Cover, 1937 “ The Persistence of Memory “ 1931 “ The Lugubrious Game “1936 “Lobster Telephone” “ Entrance to the City “ 1940 “The Hands [The Dream]” 1941 “ The Elephant Celebes “ 1921 “Europe After the Rain “ 1940-42 “ Un Semaine de Bonte ’ “ graphic “ The Dressing of the Bride “ 1940 “Ghosts Before Breakfast” Film,1928</p>
<p>SALVADOR DALI</p>	
<p>PAUL DELVAUX</p>	
<p>MAX ERNST</p>	
<p>HANS RICHTER</p>	
<p>HANS BELLMER MERET OPPENHEIM</p>	<p>“ Le Poupee “ The Doll, 1938 “ Object” 1936, fur lined teacup & spoon “ My Nurse “ 1936 “Woman with her throat Cut “ 1932, Bronze “ The Palace at 4 A.M. “ 1932-3 wood, glass, wire & string “ Suspended Ball “ 1930-31 “ Bulls Head “ 1942 “Seated Bather “ 1930 “ Model and Surrealist Sculpture “ 1933 Etching “ Head of a Woman “ 1930-31 Painted iron</p>
<p>ALBERTO GIACOMETTI</p>	
<p>PABLO PICASSO</p>	
<p>JOAN MIRO</p>	<p>“ The Harlequin’s Carnival “ 1924-25 “ The Kiss “ 1924 “ Relief Construction “1930 “ Dog Barking at the Moon “ 1926 “Summer” 1938</p>

ANDRE MASSON

MATTA

YVES TANGUY

HANS ARP

JULIO GONZALEZ

FRIDA KAHLO

LEONORA CARRINGTON

DOROTHEA TANNING

“ *Figure* “ 1927 oil and sand

“ *Pasiphae* “ 1943

“ *Disasters of Mysticism* “ 1942

“ *Mama, Papa is Wounded* “ 1927

“ *Human Concretion* “ 1933

“ *Head* “ 1935, wrought iron

“ *Self Portrait with Thorn Necklace* “
1940

“ *The Two Fridas* “ 1939

“ *Self Portrait* “ 1936-37

“ *Some Roses and their Phantoms* “
1952

TERMS TO KNOW

METAPHYSICAL ART

ANTI-ART

"TABULA RASA"

ANARCHY

TRISTAN TZARA

"CABARET VOLTAIRE"

AUTOMATISM

IRRATIONAL ASSOCIATION

"READYMADES"

ISIDORE DUCASSE

“LAUTREMONT”

"MACHINE PORTRAITS"

RAYOGRAPHS

"MERZBILD"

"SURREALIST MANIFESTO" 1924

SIGMUND FREUD

FROTTAGE

LUIS BUNUEL

"*UN CHIEN ANDALOU*"

MAGIC REALISM

EUROPE BETWEEN THE WARS:

CHARACTERISTICS OF THE PERIOD AND THE STYLES:

MAJOR ARTISTS

ARTWORKS

School of Paris

HENRI MATISSE

*“Decorative Figure Against an Ornamental
Background “ 1925-26*

“Pink Nude “ 1935

Paper Colle’, cutouts

“ Ivy in Flowers” 1953

“ Jazz “

“Three Women at the Spring “1921

“Two Women Running on the Beach “1922

PABLO PICASSO

Neo Classic Period

ENGLAND

HENRY MOORE

*“ Four Piece Composition-Recline
Figure “ 1934*

“Recumbant Figure “ 1938

“ The Resurrection of the Soldiers “ 1928-29

“ Portrait of Edith Sitwell” 1923-24

“ Large and Small Forms “ 1934

“Sculpture with Color & String “1939

“ Painted Relief “ 1939

STANLEY SPENCER

WYNDAM LEWIS

BARBARA HEPWORTH

BEN NICHOLSON

SWITZERTLAND

MAX BILL

“Rhythm in Four Squares” 1943

ARCHITECTURE

INTERNATIONAL STYLE

WALTER GROPIUS

LUDWIG MIES VAN DER ROHE

LE CORBUSIER

RUDOLPH SCHINDLER

RICHARD NEUTRA

“ Bauhaus “ 1925-26

“ Model for Glass Skyscraper “ 1922

“ German Pavillion “ 1929

“ Villa Savoye “ 1929-30

“ Villa Savoye “ interior

“ Dr. Lovell’s Beach House “1927

Newport Beach

“Dr. Lovell’s Health House “ 1927,

AMERICA

FRANK LLOYD WRIGHT

Los Angeles
“ *Orange Coast College* “ early 1950’s

“ *Kaufmann House, FALLING WATER* “
1934-37

“ *Johnson & Johnson Administration Bldg.* “
1936-39

“ *Johnson & Johnson* “ interior
Guggenheim Museum “ 1957-59

ART DECO

WILLIAM VAN ALLEN

“ *Chrysler Bldg.* “ 1928-30

THE SKYSCRAPER STYLE

SHREVE, LAMB, AND HARMON

GEORGE HOWE & WILLIAM LESCAZE

REINHARD, HOFMEISTER, MORRIS, CORBETT, HARMON

And MACMURRY, HOOD, & FOUILOUX

“ *Empire State Bldg.* “ 1930-32

“ *Philadelphia Savings* “ 1931-32

“ *Rockefeller Center* “
1931-37

TERMS

SCHOOL OF PARIS

NEO CLASSICISM

"*MINOTAUROMACHY*"

ETCHINGS

FRENCH CLASSICISM

WELDED SCULPTURE

INTERNATIONAL ABSTRACTION

“ *THE SCULPTOR’S AIMS* “

PHOTOGRAPHY

THE SCHOOL OF PARIS

EUGENE ATGET

“ *Saint Cloud* “ 1915-19

“ *Versailles* “ 1924

ANDRE KERTESZ

“ *Blind Musician* “ 1921

“ *Satiric Dancer, Paris* “ 1926

BRASSAI

“ *Bijou of Montmartre* ” 1933

HENRI CARTIER-BRESSON

“ *Mexico, 1934* “ 1934

ROBERT DOISNEAU

“ *Side Glance* “ 1953

THE STEIGLITZ SCOOL

ALFRED STEIGLITZ

“ Sun Rays-Paula-Berlin “1889

‘ The Steerage “ 1907

“Equivalent “1927

“ Equivalent “ 1930

“ Pepper “ 1930

“ Nude “ 1925

“ Greta Garbo “ 1928

“Abstraction, Porch Shadows “ 1916

“ Moonrise, Hernandez, N.M.” 1941

EDWARD WESTON

EDWARD STEICHEN

PAUL STRAND

ANSEL ADAMS

MARGARET BOURKE-WHITE

DOROTHEA LANGE

“Fort Peck Dam, Montana “ 1936

*“Migrant Mother,Nipomo Valley”
1935*

WAYNE MILLER

JAMES VAN DER ZEE

“ Childbirth “ 1955

“ Family Portrait “ 1926

“ At Home “ 1934

CHARLES SCHEELER

“ Pennsylvania Barn “ 1915

GERMANY: “THE NEW OBJECTIVITY

ALBERT RENGER-PATZSCH

“Potter’s Hands “ 1925

“ Natterkopf “ 1925

AENNE MOSBACHER

“ Koralle “1928

AENNE BIERMANN

“ Aschenschale “ 1928

AUGUST SANDER

“ Pastry Cook, Cologne “ 1928

“Farming Couple “ 1932

“ Gentleman Farmer and Wife “ 1924

FORMALISM; FANTASY AND ABSTRACTION

HERBERT BAYER

“Lonely Metropolitan “ 1932

Photomontage

JOHN HEARTFIELD

*“ As in the Middle ages, so in the
Third Reich “1934, poster*

MANRAY

“Untitled ‘ Rayographs

“ Minotaur” 1934

*“ Observatory Time-The Lovers “
1936*

LEE MILLER

LASZLO MOHOLY-NAGY

ALEKSANDR RODCHENKO

“Self Portrait in Hitler’s Bathtub”

Untitled, photogram

“ Woman at the Telephone “ 1928

TERMS TO KNOW

PHOTO-SECESSION

“CAMERAWORK”
“FILM AND FOTO “
PHOTOMONTAGE
PHOTO JOURNALISM
THE ARMORY SHOW

VIDEO WORKSHEET

ART OF THE WESTERN WORLD: “ INTO THE 20TH CENTURY

1. At the beginning of the 20th century, _____ breakthroughs not only questioned our way of seeing the world, but the nature of reality itself.
A] Scientific B] Computer C] Design C] Medical

2. In Vienna in 1887 a group of architects and artists seceded[or broke away] from The Academy of Fine Arts to form their own organization: the _____.
A] Cubists B] Symbolists C] Seccession D] Anarchists

3. The Painter, Egon Schiele’s depictions of the female nude are projections of _____,
A]Male sexual feeling B] Schiele’s unresolved conflicts with his mother

- C] Poor artistic training D] Freud's Theory of Oedipal envy
4. Schiele's willingness to confront himself and his world directly is at the core of _____.
- A] Impressionism B] Classical Art C] Abstraction D] Modern Art
5. Die Brucke, [the Bridge], artists were inspired by the directness and spontaneity of _____.
- A] "Primitive Art" B] Neo-Classicism C] Pop Art D] Academic Art
6. Best known among the Fauve artists was _____.
- A] Frank Fuave B] Pablo Picasso C] Paul Cezanne D] Henri Matisse
7. _____, means "wild beasts". It was a critic's tag referring to the seeming "wildness" in the bright coloring and distortions of the paintings.
- A] Cubism B] Fauve C] Die Brucke D] Orphism
8. In the early years of the 20th century, one city was viewed as the center of modernism and one artist in this city is still for us, *the* modern artist. Who is the artist and what is the city ?
- A] Picasso /Paris B] Dali /Barcelona C] Duchamp / New York
D] Vangogh / Arles
9. Pablo Picasso's _____ is repeatedly claimed to be the first modern painting of the 20th century.
- A] "Nude Descending a Staircase" B] "Les Demoiselles d' Avignon"

- C] “Composition # 1” D] “Still Life with Chair Canning”
10. Picasso’s “Les Femmes d’Alger (O. J. R. M.)” opened the way to the 20th century movement _____.
- A] Realism B] Romanticism C] Cubism D] Fauvism
11. In Picasso’s “Les Femmes d’Alger (O. J. R. M.)”, multiple viewpoints and the flattening of space were to be characteristic of _____ painting.
- A] Abstract Expressionism B] Surrealism C] Dada D] Cubism
12. The nudes in Picasso’s “Les Femmes d’Alger (O. J. R. M.)” are presented to us as _____.
- A] Ordinary women B] Prostitutes C] Saints D] Artists
13. Wassily Kandinsky formed the new group of artists, _____, which was concerned with an impending apocalypse.
- A] Die Brücke B] Die Cubisme C] Der Blaue Reiter D] Der Gruen Mannes
14. _____ artists attacked truth, reason, beauty, and science.
- A] Mama B] Cubist C] Dada D] Yaya
15. Marcel Duchamp produced his _____, ordinary items promoted to the status of art objects simply because the artist had signed them.
- A] “readymades” B] paintings C] junk art D] collage
16. In the early 1920’s, _____ became one of the first western artists to paint in a pure, abstract manner.
- A] Piet Mondrian B] Paul Cezanne C] Henri Matisse D] Salvador Dali
17. Established in 1919, _____ was a design and fine arts school where the objective was to rethink all aspects of the environment.
- A] The White House B] Orange Coast College C] University of Paris D] The Bauhaus
18. In New York, the Rockefellers commissioned a huge mural from the famous _____ Painter, Diego Rivera.
- A] American B] Spanish C] Mexican D] Canadian
19. Through his naturalistic style, _____ gives a sense of reality to images that are unreal, inspired by nightmares and visions.

- A] Pablo Picasso B] Marcel Duchamp C] Henri Matisse
D] Salvador Dali

20. In just a few weeks, _____ painted the huge canvas, “Guernica”. It is a political Statement against blind cruelty.
A] Piet Mondrian B] Pablo Picasso C] Andre Breton D] Max Ernst
21. As Nazi persecution grew more intense, many artists fled to London and especially to _____.
A] The Soviet Union B] The South Pacific C] New York
D] Chicago
22. Around the years 1939-40, the center of creative vitality in the western visual arts moved away from Paris to _____.
A] Los Angeles B] Chicago C] San Francisco D] New York
23. The art of the 40 years at the beginning of the 20th century was an art based on _____, despite war, economic depression and Facism.
A] Optimism B] Pessimism C] Hatred D] Rationality

AMERICAN MODERNISM IN THE EARLY 20TH CENTURY

American Modernism:

Of course there was a long tradition of American artists training in European art schools and the young American artists of the early 20th century were aware of the importance of the emerging philosophies and styles that were coming out of Paris, Berlin, London and other European art centers. But it was the Armory Show of 1913 that really brought home the advances in visual thinking that European artists had produced. As you may have guessed, many Americans found the “new “ art disturbing and antithetical to American culture.

EARLY 20th CENTURY AMERICAN ART

PHOTOGRAPHY

ALFRED STEIGLITZ

LEWIS W. HINE

“ 8 Year old Children Shucking oysters”

JACOB RIIS

“Bandits Roost”

CHARACTERISTICS OF THE STYLES AND PERIOD:

MAJOR ARTISTS

ARTWORKS

THE ASHCAN SCHOOL

ROBERT HENRI

“ Laughing Child “ 1907

JOHN SLOAN

“ The Hairdresser’s Window” 1907

“ The Wake of the Ferry II “ 1907

WILLIAM GLACKENS

“ Chez Mouquin “ 1905

GEORGE LUKS

GEORGE BELLOWES

“ Stag at Sharkey”s”

GALLERY 291

MAX WEBER

“ Chinese Restaurant “ 1915

JOHN MARIN	
GEORGIA O'KEEFE	<i>" Blue Morning Glories, New Mexico II "</i> 1935
	<i>" New York, Night "</i> 1929
	<i>" Black Iris III "</i> 1926
ARTHUR DOVE	<i>" Abstraction No. 2 "</i> 1910
	<i>" That Red One "</i> 1944
	<i>" Foghorns "</i> 1929
MARSDEN HARTLEY	<i>" The Iron Cross "</i> 1915
	<i>" Portrait of a German Officer "</i> 1914
JOSEPH STELLA	<i>" New York Interpreted "</i> 1920-22
	<i>" Brooklyn Bridge "</i> 1917

SYNCHROMISM

STANTON MACDONALD-WRIGHT	<i>" Abstraction on Spectrum "</i> 1914
MORGAN RUSSELL	<i>" Synchromy in Orange: To Form "</i> 1914

PRECISIONISM

CHARLES DEMUTH	<i>" I Saw the Figure 5 in Gold "</i>	1928
	<i>" My Egypt "</i>	1927
	<i>" Buildings, Lancaster "</i>	1930
CHARLES SHEELER	<i>" American Landscape "</i>	1931
	<i>" River Rouge Plant "</i>	1932

AMERICAN SCENE PAINTING

This trend in American art was brought on by the disaster of WW I and the United States having to come to the rescue of its European allies. The devastation the Europeans brought upon themselves and the loss of American lives brought about an isolationist reaction to all things European. Many artists called for a return to American values, a rejection of European Modernism as foreign to American sensibilities. The movement gained headway slowly , but by that time Europe was heading for another conflict and the worldwide depression that began in 1929 emerged, American Scene Art was the dominant style as well as the philosophy of most Americans. American Scene artists would create mainly in a realistic style. Their subject matter would depict American life. Two main groups developed, The Regionalists, who painted mostly scenes of mid-western and southern states lifestyle and history, and The Social Realists, mostly from New York City concentrating on urban and social issues for their imagery. Some if not all of these artists saw the lesson in the formalism of European Modernism and used it to their own advantage, but often rejected the subject matter of the Europeans.

EDWARD HOPPER	<i>" Early Sunday Morning "</i>	1930
	<i>" Nighthawks "</i>	1942

GRANT WOOD
ISABEL BISHOP
THOMAS HART BENTON

“Approaching a City” 1946
“ American Gothic “ 1930
“Waiting “ 1938
“ The Hailstorm “ 1940

BEN SHAHN

*“ The Blind Accordion Player ‘*1945
“Years of Dust” 1935

MILTON AVERY
NORMAN ROCKWELL

“ Yellow Jacket “ 1939
“Freedom from Want” 1943

THE HARLEM RENAISSANCE

This title denotes a rebirth and emergence of artistic activity by African Americans in the Harlem area of New York City. It started off as a literary and musical revival of African American culture but soon spread to the visual arts. This is the “Golden Age” in American culture. So much of our shared culture emerged from the Black community at this time. It’s effects are still being felt today, not just in America but worldwide. One need only to look at the influence of “American Music “ on the world to see the strength of this movement. Their themes, when the style began in the 1920’s were based on historical narratives, social injustice and traditional African American culture.

CHARACTERISTICS OF THIS STYLE:

MAJOR ARTISTS

ARTWORKS

JACOB LAWRENCE

“ Migration of the American Negro “
1940-41 Series

META WARRICK FULLER

“ The Pool Parlor “ 1942
“ The Awakening of Ethiopia “ 1914
bronze

JAMES VAN DER ZEE

“ Family Portrait “ 1926

AARON DOUGLAS

“ The Creation “ 1935

LOIS MAILOU-JONES

“ Noah’s Ark “ 1927

“ Les Fetiches “ 1938

NORMAN W. LEWIS
ELIZABETH CATLETT
ROMARE BEARDEN
HORACE PIPPIN

“ The Lady in the Yellow Hat “ 1936
“ Tired “ 1946 Terracotta
“ The Prevalence of Ritual “ 1964
“ Domino Players “ 1943

TERMS TO KNOW

MUCKRAKERS
ASH CAN SCHOOL
GALLERY 291
"CAMERAWORK"
SYNCHROMISM
AMERICAN SCENE PAINTING
THE GREAT DEPRESSION
W.P.A.
PRECISIONISM
HARLEM RENAISSANCE
AMERICAN SOCIAL REALISM
ARMORY SHOW OF 1913

MEXICAN MURALISTS

This movement emerged from the Mexican Civil War of 1910-1920. A shared cultural philosophy and a belief that art could play a role in the development of a new Mexican State empowered the artists of this period to take on large scale mural projects. No single style was called for, but the artists of this period tended to create in a mode of nationalist social realism. The movements influence was enormous, especially in the United States where the muralist taught American students and obtained many commissions.

CHARACTERISTICS OF THIS STYLE:

MAJOR ARTISTS

ARTWORKS

DIEGO RIVERA

“ History of Mexico ” 1929-35

JOSE CLEMENTE OROZCO

“ Detroit Industry “ 1932-33
“ Flower Day “ 1925
“The Fertile Earth “ 1926-27
“ Modern Migration of the Spirit “ 1933
“ The Trench “ 1926
“ Epic of American Civilization “
1932-34

DAVID ALFARO SEQUEIROS

“Portrait of the Bourgeoisie “ 1939-40
“ Echo of a Scream “ 1937
“ Animals “ 1941

RUFINO TAMAYO

TERMS

PUBLIC ART
SOCIALISM
INDUSTRIAL MATERIALS
FRIDA KAHLO

AMERICAN PHOTOGRAPHY DURING THE DEPRESSION

MAJOR PHOTOGRAPHERS

ARTWORKS

DOROTHEA LANG
MARION POST-WOLCOTT
WALKER EVANS

‘ Migrant Mother “ 1936
“ Houses, Atlanta Georgia “ 1936
“ Steel Mill & Co. Houses “ 1936

ROBERT CAPA
TINA MODOTTI

“ Hands of a Marionette Player “

TERMS TO KNOW

W.P.A. WORKS PROJECT ADMINISTRATION
F.S.A. FARM SECURITIES ADMINISTRATION
GREAT DEPRESSION
“DUST BOWL”

AMERICAN ABSTRACTION BETWEEN THE WARS

CHARACTERISTICS OF THIS STYLE:

MAJOR ARTISTS

ALEXANDER CALDER

STUART DAVIS

GERALD MURPHY

ILYA BOLOTOWSKY

ARTWORKS

“Lobster Trap and Fish Tail “ 1939

“ Untitled “ 1976

“ Le Grand Vitesse “ 1969

“Four Red Systems” 1060

“ Lucky Strike “ 1921

“ House and Street “ 1931

“ Blips and Ifs “ 1963-64

“ Razor “ 1924

TERMS

“COLONIAL CUBISM”

KINETIC ART

MOBILE

STABILE

ALFRED BARR

MUSEUM OF MODERN ART

GUGGENHEIM MUSEUM

STORM KING ART CENTER

SOVIET AND NATIONAL SOCIALIST REALISM

CHARACTERISTICS OF THIS PERIOD:

SOVIET SOCIALIST REALISM:

The rise of totalitarian communism in Russia brought about the end of the modernist experiment in eastern Europe. The political powers in the Soviet Union could only understand and tolerate art that was recognizable and served the state. Art became propaganda for the communist effort, its ideology was foremost, its style was representational and unambiguous.

NATIONAL SOCIALISM:

Hitler's Nazi Party put an end to the German Expressionist movement. Wanting to rid Germany of "degenerates" they created an all out war on Modernism, Bolsheviks , Jews and non-Aryan racial types. Like all totalitarian governments, the official art style was to serve the ideological cause and be unambiguous in its message.

MAJOR ARTISTS

ARTWORKS

ALEKSANDR GERASIMOV
ALEKSANDR DEINEKA
ISAAK BRODSKY

" Lenin on the Tribune " 1929
" Building New Factories " 1926
" Lenin in the Smolny Palace " 1930
*" The People's Commissar for the
Defense, Voroshilov " 1937*
*"Industrial Worker & Collective Farm
Girl" 1937*

VERA MUKHINA

ALBERT SPEER
ARNO BREKER
XANTI SCHAWINSKY

" Reichstag Marches "
" Readiness " 1939
" Year XII of the Fascist Era " 1934

TERMS TO KNOW

VLADIMIR ILYCH LENIN
JOSEF STALIN
COMMUNISM
ADOLF HITLER
JOSEPH GOEBBLES
NAZISM
LENI RIEFENSTAHL
BENITO MUSSOLINI
"BROWN SHIRTS "

"Triumph of the Will " film

THE NEW YORK SCHOOL

A general descriptive term referring to the art movements and styles that emerged in New York City during WW II and immediately afterwards. The styles within this title are: Abstract Expressionism, Action Painting, and Color Field Painting. The young artists of this generation had been influenced and taught by a variety of sources and to one degree or another assimilated those influences to create a unique style and philosophy of art. Their influences range from the American Scene and Mexican Muralist movements to the mass influx of European Modernists emigrating from war torn Europe.

ABSTRACT EXPRESSIONISM

A term first used by Robert Coates, in his article in the March 30, 1946 issue of the “New Yorker” magazine. Commenting on the contemporary painting style that had been emerging in the city throughout the war and just coming to fruition. The leading critics and apologists for the style, Harold Rosenberg and Clement Greenberg would give the style their own names, but it would be “Abstract Expressionism” that would continue to be used. Abstract with an emphasis on the artist expressing everything from personal feelings to universal, spiritual concerns. With the “Action Painters”, the physical act of painting becomes, to a certain extent, the subject matter. Not really a coherent style, far too individually motivated, so much as an attitude against traditional styles, techniques and the “finished” look of previous art styles. The artists shared a reliance on psychic self-expression, employing dripping, splattering and pouring of paint. A need to be spontaneous, intuitive and instinctive in the painting process. The Color Field Painters preferred a cooler, saturated and thin approach to paint application. Large surfaces of slightly modulated or opaque color. Both avenues of Abstract Expressionism produced large canvases. Scale was an heroic aspect to this extremely personal art form.

CHARACTERISTICS OF THESE STYLES:

MAJOR ARTISTS

ARTWORKS

HANS HOFFMANN

“Composition 1942”

“The Gate” 1959-60

ARSHILE GORKY

“The Liver is the Cock’s Comb” 1944

“Agony” 1947

“The Artist and his Mother” 1929-36

“The Betrothal II” 1947

ROBERT GRAHAM

“Blue Abstraction” 1931

ACTION PAINTERS

LEE KRASNER

Untitled, 1940

“Celebration” 1959-60

JACKSON POLLOCK

“Paisiphae” 1943

“Autumn Rhythm” 1950

“One” 1950

“Moon Woman Cuts the Circle”
1943

“No. 1” 1948

“No. 1 [Lavender Mist] 1950/1948

“No. 13A, Arabesque”

ROBERT MOTHERWELL

“Elegy to the Spanish Republic”
Number 128, 1970

“Stravinsky Spring” 1974

WILLIAM BAZIOTES
CLYFFORD STILL
ADOLPH GOTTLIEB
DAVID HARE
WILLEM DeKOONING

collage
“ *At Five in the Afternoon* “ 1949

“ *Painting* “ 1951
“ *Red Earth* “ 1959

Untitled, 1948-49
“ *Pink Angels* “ 1945
“ *Excavation* “ 1950

FRANZ KLINE

“ Woman I “ 1950-52
“ Woman “ 1953
“ Gotham News “ 1955
“ Pirate “ 1981
“Two Standing Women” 1949
“ Cardinal “ 1950
“ Monitor “ 1956

COLOR FIELD PAINTERS

BARNETT NEWMAN

“Vir Heroicus Sublimus “ 1950-51
“ One Ment I “ 1948
“ Who’s Afraid of Red, Yellow and Blue”
1966

AD REINHARDT

“ Abstract Painting “ 1960
“ Abstract Painting No. 5 “ 1962
“ Abstract Painting in Blue “ 1952
“ No. 3/ No. 13 “ 1949
[Magenta, Black Green on
Orange}

MARK ROTHKO

“ Maroon on Blue “ 1960
“ White and Greens in Blue “ 1957
“No. 14 “ 1960
“Black on Maroon” 1958

JACK TWORKOV

SCULPTURE

DAVID SMITH

“ Pillar of Sunday “ 1945
“ Tanktotem V “ 1955-56
“ Voltri Bolton XXIII “ 1963
“ Cubi XVIII “, “Cubi XVII”, “Cubi XIX”
1963-64

ISAMU NOGUCHI

“ Kouros “ 1944-45

TERMS

FEDERAL ARTS PROJECT

THE NEW DEAL

W.P.A.

PEGGY GUGGENHEIM

ART OF THE CENTURY GALLERY

HAROLD ROSENBERG
"ACTION PAINTING"
ABSTRACT EXPRESSIONISM
CLEMENT GREENBERG
COLOR FIELD PAINTING
CARL JUNG
SIGMUND FREUD
PSYCHO ANALYTICAL THERAPY
EXISTENTIALISM

POST WAR EUROPE

The experiences of post-war Europe during WW II produced profound implications in the art that followed those tragic years. An overall sense of despair and disillusion not unlike the years after WW I. Many artists chose to re-invent themselves and their creative style. The Existentialist Movement in western culture became the philosophical backbone for artists and writers trying to cope with the anguish and alienation of this new world. Spurred on by the writings of Jean Paul Sartre, Albert Camus,, and Samuel Beckett the post war artists grappled with ideas and concepts that simultaneously purge/confront/accept their individual wartime experiences. Different movements in different countries would create separate styles but all would be dealing with the existential questions of meaning, purpose and individuality. Many of these styles, listed below, took on the literary terms of Existentialism as the new language of art criticism and discussion. Terms and ideas such as: alienation, absurdity, transformation, new forms, metamorphosis, freedom become touchstones for the creative intellect.

CHARACTERISTICS OF THESE STYLES:

ARTISTS

ARTWORKS

TACHISME'

ANTONI TAPIES

' Ochre Relief with Rose' 1965

ALBERTO BURRI

"Sack" , 1954

COBRA

KAREL APPEL

" A Figure " 1953

ASGAR JORN

“ Angry Landscape “ 1967
“ Questioning Children ” 1949
“ Paris by Night “ 1959
“ The Avant-garde doesn’t give up “
1962

GUY DE BORD

“ Memories “ page from , 1959
“ The Naked City “ Map, 1957

PIERRE ALCHINSKY
CORNEILLE
CONSTANT

“ The New Babylon/ Amsterdam “
Installation, 1958

EXPRESSIONIST FIGURATION

ALBERTO GIACOMETTI

“ Standing Woman, Leoni “ 1947
Bronze

“ Chariot “ 1950 bronze

“ Three Walking Men “ 1948
bronze

BALTHUS

“ The Golden Days “ 1944-46

FRANCIS BACON

“ Head Surrounded by sides of Beef”
1954

“ Study After Velazquez’s Portrait of Pope
Innocent X “ 1953

“ Painting “ 1946

GERMAINE RICHIER

“ Water ” bronze, 1953-54

PAINTERS IN THE FRENCH TRADITION

ROGER BISSIERE

“ The Forest “ 1955

JEAN BAZAINE

ALFRED MANESSIER

L’ ART INFORMEL and ART BRUT

JEAN DUBUFFET

“ Volonte’ de puissance “ 1946

“ La Metafisix “ 1950

“ Virtual Virtue “ 1963

“ Mother Goddess “ 1945

“ Change of View “ 1963

“ Group of Four Trees “ 1971

steel, aluminum, polychromed

“ The Cow with the Subtle Nose ” 1937

JEAN FAURTRIER

“ Head of a Hostage “ 1944

“ The Jewess “ 1943

“ Nude “ 1960

“Hostage” 1945

“ Bird “ 1949

“ Champigny Blue “ 1951

“The Blue Phantom” 1951

“ Untitled T “ 1963

“Untitled” 1961

WOLS [WOLFGANG SCHULZE]

HANS HARTUNG

HENRI MICHAUX

PIERRE SOULAGES

GEORGES MATHIEU

“ Painting “ 1953

“ Painting “ 1953

*“Mathieu from Alsace goes to
Ramsey Abbey” 1951*

Untitled, 1951

“ Composition of Roof Tops “ 1952

NICHOLAS De STAEL

INDEPENDENT GROUP: ENGLAND

DAVID BOMBERG

FRANK AURBACH

LEON KOSSOFF

GRAHAM SUTHERLAND

PATRICK HERON

*“Cadmium with Violet, Scarlet, Emerald,
Lemon & Venetian” 1969*

NOUVEAU REALISME’

NIKKI DE ST. PHALLE

“ She – a Cathedral “ 1966

Sculpted environment

“Venus De Milo” 1962

“ Homage to New York “ 1960

Self Destructing Installation

JEAN TINGUELY

MIMMO ROTELLA

CHRISTO

“ Wall of Barrels, Iron Curtain”

1961-62

“ Leap in to the Void “ Oct. 23, 1960

Documented Performance

“ Blue Monochrome “ 1961

“ Shroud Anthropometry 20

Vampire “ 1960

YVES KLEIN

PIERRE RESTANY
DANIEL SPOERRI

“Anthropometries of the Blue Period”
Documented Performance 1960

“Kishka’s Breakfast’, No. 1”
1960

MARTIAL RAYASSE
ARMAN

“Accumulation of Cans” 1960
“Premier Portrait-robot of Yves Klein”
1960

TERMS

L'ART INFORMEL
EXPRESSIONIST FIGURATION
EXISTENTIAL ART
BEAT GENERATION

TACHISME

ART BRUT

COBRA

[COPENHAGEN, BRUSSELS, AMSTERDAM]

SITUATIONIST ART

OUTSIDER ART

EXISTENTIALISM

JEAN PAUL SARTRE

ALBERT CAMUS

SIMONE DE BEAUVOIR

JEAN GENET

SAMUEL BECKETT

“Being and Nothingness”

“The Stranger”

“The Plague”

“The Second Sex”

“Waiting for Godot”

POST WAR ASIA

Asia, particularly Japan picked up on the American Abstract Expressionist movement in the sense of performance or action. As Harold Rosenberg had written about “action painting” the process of making art as opposed to the “finished product” of painting appealed to Asian artists. The Gutai movement in particular, saw the action of art as the ultimate achievement of art. The

ironic aspect of this movement is that the actual art that inspired it was unavailable to Japanese artists. It's the written word, the criticism and ideology that inspired them . In spite of American influences, the Asian Art of this period is closer to European Art . The search for a new meaning, and new forms was crucial and would give fruit in future generations that would be inspired by them.

MAJOR ARTISTS

ARTWORKS

KAZUO SHIRAGA

“ *Work II* “ 1958

“ *Challenge to the Mud* “ 1955
Performance

SABURO MURIKAMI

“ *Passage* “ 1956 *Performance*

TERMS TO KNOW

GUTAI

ANTIFORM

POP ART & THE NEW REALISM;

Short for “popular”. The term was first used by the British art critic Lawrence Alloway, which was published in the February 1958 issue of *Architectural Design* . In the US the term became widespread in the early 1960's when the magazines, *Time* , and *Newsweek* ran cover stories on the emerging style. Though it began in Great Britain, the style is mostly associated with American artists.

The movement was a reaction against the Abstract Expressionists, which was seen as too elitist and non-objective. Pop Art celebrated the Post-War consumer culture that had emerged . Pop Art tends to be playful and ironic, not spiritual or psychological, more low culture, less high culture. Pop Art appropriated the style and content of mass media, advertisements, comic strips, billboards, packaging and marketing , celebrity commodification and the raising of the commonplace to high art status. These artists are influenced by the Dadaist, especially Marcel Duchamp. Other influences are their contemporaries, Jasper Johns and Robert Rauschenberg.

CHARACTERISTICS OF THIS PERIOD AND THESE STYLES:

MAJOR ARTISTS

ARTWORKS

NEO DADA

LARRY RIVERS

“ *Washington Crossing the Delaware*”
1953

ROBERT RAUSCHENBERG

“ *Rebus*” 1955
“ *Erased De Kooning*” 1953
“ *Automobile Tire Print*” 1953
“ *Bed* “ 1955
“ *Monogram* “ 1959
“ *Canyon* “ 1959
“ *Target with Plaster Casts*” 1955
“ *Three Flags*” 1958
“ *Painted Bronze* “ [*Ale Cans*]
1960
“ *Periscope* “ 1963

JASPER JOHNS

CY TWOMBLY

ITALY

LUCIO FONTANA

“ *Butterfly* “ 1938, bronze
“ *Ceramica Spaziale* “ 1949, bronze
“ *Concetto Spaziale/ La Fina di Dio*”
1963

PIERO MANZONI

“ *Base of the World*” 1961, iron
“ *Achrome* “ 1962
“ *Living Sculpture*” 1961
“ *Artist’s Shit No.066*” 1961

POP ART

ENGLAND

RICHARD HAMILTON

“ *Just what is it that makes today’s homes
So different, so appealing ?*”
1956, collage

EDUARDO PAOLOZZI

“ *I Was a Rich Man’s Plaything* “
1947, collage

DAVID HOCKNEY

“ *I’m in the Mood for Love*” 1961

ALLEN JONES

R.B. KITAJ

USA

ROBERT INDIANA
JIM DINE
JAMES ROSENQUIST
ROY LICHTENSTEIN

"President Elect" 1960
"Mr. Bellamy" 1961
"Popeye" 1961
"In The Car" 1963
"WHAAM !" 1963
"Orange Disaster" 1963
"Marilyn Diptych" 1962
"Green Coca Cola Bottles" 1962
"Mao 6" 1973
"Long Delayed Nude" 1967-75
"Exhibition at Green Gallery" 1962
"Batcolumn" 1977
"The Store" 1961
"Soft Toilet" 1966
"Ghost Typewriter" 1963
"Clothespin" 1976
"Large Trademark with Eight Spotlights"
1962

ANDY WARHOL

TOM WESSELMANN
CLAES OLDENBURG &
COOSJE van BRUGGEN

ED RUSCHA

ASSEMBLAGE AND ENVIROMENTS

ALLAN KAPROW

JOHN CHAMBERLAIN
RICHARD STANKIEWICZ
MARK DISUVERO
LOUISE NEVELSON
LUCAS SAMARAS
WALLACE BERMAN
BRUCE CONNER

"Yard" 1961
"Household" 1964
"Toy" 1961
"Untitled" 1961
"For Lady Day" 1968-69
"Sky Cathedral-Moon Garden" 1957-60
"Untitled, Box No. 3" 1963
"Cross" 1956-57
"BLACK DAHLIA" 1959
"Child" 1959
*"The Temptation of Saint Barney
Google"* 1959

PAUL THEK
EDWARD KIENHOLZ

"Portable War Memorial" 1968
"The Pscho-Vendetta Case" 1960
"State Hospital" 1964-66

GEORGE SEGAL

POST PAINTERLY ABSTRACTION

HELEN FRANKENTHALER

" Bayside " 1967
" The Bay " 1963
" Mountains and Sea " 1952
" Interior Landscape " 1964

MORRIS LOUIS

" Saraband " 1959
" Moving In " 1961

SAM FRANCIS

" Beta Kappa " 1961
" Shinning Black " 1958
" Untitled No. 11 " 1973

KENNETH NOLAND

" A Warm Sound in a Gray Field " 1961
" Golden day " 1964
" Whirl " 1960
" First " 1958

JOAN MITCHELL

" Trans Flux " 1963
" August, Rue Daguerre " 1957
" Land " 1989

JULES OLITSKI

" High a Yellow " 1967

LARRY POONS

" Nixes Mate " 1964

ELLSWORTH KELLY

" Untitled " 1966

JACK YOUNGERMAN

" Red, Blue, Green " 1963

AL HELD

" Colors for a Large Wall " 1951

FRANK STELLA

" Roundabout " 1970

" Flemish IX " 1964

" Mantegna's Edge " mural, 1983

" Mas O Menos " 1964

" Empress of India " 1965

" Jasper's Dilemma " 1962-63

" Agbantana III " 1968

" Die Fahne Hoch ! " 1959

" Takht-I-Sulayman " 1967

" Nunca Pasa Nada " 1964

L.A. SCHOOL; HARD EDGE PAINTING

JOHN McLAUGHLIN

LORSER FEITELSON

HELEN LUNDEBERG

JUNE HARWOOD

KARL BENJAMIN

OP ART:

Short for “Optical Art “, some affiliated titles are “Retinal Art “, and ” Perceptual Abstraction”. The term was coined by the artist George Rickey in 1964 in a conversation with two curators at the Museum of Modern Art in New York, where the styles defining art exhibition, “ The Responsive Eye “ was presented in 1965. These artworks are devoted primarily to optical illusions. Optical art often gives the illusion of movement, when in fact the human eye is what is moving, [vibration and pulsation], in response to the retinal information. Artists such as Josef Albers and his Bauhaus color theories were key to this art movement.

JOSEF ALBERS

RICHARD ANUSZKIEWICZ

BRIDGIT RILEY

VICTOR VASARELY

“ Homage to the Square ‘ series

“ Entrance to Green “ 1970

“Pause” 1964

“Vega-Gyongiy-2” 1971

TERMS

NEO DADA

"COMBINE PAINTINGS"

ENCAUSTIC

POPULAR IMAGES

ASSEMBLAGE

ENVIRONMENTS

HAPPENINGS

POST PAINTERLY ABSTRACTION

STAINING TECHNIQUE

OP ART

HARD EDGE PAINTING

JULES LANGSNER

THE NEW YORK SCHOOL IN PHOTOGRAPHY:

MAJOR PHOTOGRAPHERS

ARKWORKS

WEEGEE
RICHARD AVEDON
ROBERT FRANK

"Coney Island Beach" 1940

'Fourth of July-Jay, N.Y.
No,43 1955

"The Americans" 1955-56

*"Identical Twins, Rozel, N.J.*1967

DIANE ARBUS

LISETTE MODEL
HELEN LEVITT

"Sammy's Bar, New York" 1940

"New York" 1940

POST-WAR ARCHITECTURE:

CHARACTERISTICS OF THIS PERIOD:

ARCHITECTS & DESIGNERS

ARCHITECTURE

PHILLIP JOHNSON
PHILLIP JOHNSON &
LUDWIG MIES VAN DER ROHE

"Glass House" 1949

"Seagram Building,"
New York, 1956-58

LE CORBUSIER

"Notre Dame du Haut "
1950-55

RUDOLPH SCHINDLER
RICHARD NEUTRA
SKIDMORE, OWINGS & MERRILL

"Sears Tower" Chicago
1974

GIO PONTI & PIER LUIGI NERVI
ALVAR ALTO
EERO SAARINEN

JORN UTZON

LOUIS KAHN

R. BUCKMINSTER FULLER

PAOLO SOLERI
MOSHE SAFADIE
RENZO PIANO & RICHARD RODGERS
SITE
JAMES STIRLING

“Pirelli Tower” Milan 1956-59

“TWA Terminal” Kennedy Airport
New York, 1956-62

“Dulles International Airport”
1961-62

“Sydney Opera House”
1959-72

“Salk Institute” La Jolla, CA
1959-65

“U.S. Pavillion, Expo 67”
Geodesic dome

“Arcosanti” Arizona 1970

“Habitat for Expo 67”

“Pompidou Center” Paris 1971-77

*“Stuttgart State Museum and
Theater”* 1977-84

POSTMODERN ARCHITECTURE

CHARLES MOORE

PHILLIP JOHNSON

MICHAEL GRAVES

VENTURI, RAUCH, & SCOTT
FRANK GEHRY

RICHARD MEIER

“Piazza d’Italia” New Orleans,
1975-80

“AT&T Building” New York
1978-84

“Portland Building” Portland
1980

“House in Delaware” 1978-83

“Guggenheim Museum”
Bilbao, 1997

“Getty Center” 1984-97

TERMS

MID-CENTURY MODERNISM

LATE MODERNISM

MEGASTRUCTURES

ENVIRONMENTAL DESIGN

PLANET EARTH

HIGH TECH

DECONSTRUCTION
NEO-MODERNISM

MINIMAL ART:

This term or “Minimalism” came from the writings of Barbara Rose, whose article entitled “ABC ART” made reference to art reduced to the “minimum” of basic forms and structures that appealed to artists of this generation. It was an art consisting of paintings and sculpture reduced to its essentials. An art that was neither expressive nor illusionistic. Associated mostly with sculpture often referred to as “Primary Structures” after an influential exhibition in NYC at the Jewish Museum in 1966. Painters of this philosophy created artwork of a highly reductive nature. Common images would be of a geometric shapes or solid color fields. These paintings are seemingly without content, presenting to the viewer only form.

CHARACTERISTICS OF THESE STYLES:

MAJOR ARTISTS

ARTWORKS

Painters

AGNES MARTIN
ROBERT RYMAN

“Leaf” 1965
“Winsor 34 “ 1966
“” VII “ 1969

BRICE MARDEN
ROBERT MANGOLD

“Elements III” 1983-84
“One Half Gray-Green, Curved Area”
1967

Sculptors

DONALD JUDD

“Untitled,[box with trough]” 1963
“100 Untitled Works in Mill Aluminum”
1982-86
“Untitled” 1969

DOROTHEA ROCKBURNE
TONY SMITH
ROBERT MORRIS

“Installation of Sculptures at Green
Gallery, 1964-65”
“Untitled, Three L beams”, 1965-66

LARRY BELL	<i>"Statement of Aesthetic Withdrawal"</i> 1963 <i>"Card File"</i> 1962 <i>"Untitled"</i> vacuum plated glass box 1969
ROBERT IRWIN DAN FLAVIN	<i>"Untitled"</i> cast acrylic 1968 <i>"Icon I "</i> & <i>"Icon II"</i> , 1961-62 <i>"Monument for V. Tatlin"</i> 1966 <i>"Flourescent Light Installation"</i> 1974 <i>"Hanging Structure with Stripes"</i> , 1963 <i>"Modular Structure"</i> , 1966 <i>"Red Squares, White Letters"</i> 1963 <i>"Two Lines Oblique"</i> 1967-68 <i>"Unfinished Pyramid"</i> & <i>"Pyramid"</i> 1959
SOL LEWITT	<i>"Equivalent [VIII]"</i> , 1966 <i>"Tilted Arc"</i> 1981 <i>"Deaux Plateaux"</i> Palais Royale Paris, 1985-86 <i>"Milk Run III"</i> 2002
GEORGE RICKEY CARL ANDRE	
RICHARD SERRA DANIEL BUREN	
JAMES TURRELL	

TERMS

PRIMARY STRUCTURES
SERIAL IMAGES
SYSTEMIC CONCEPTS
DIA FOUNDATION
CALIFORNIA LIGHT AND SPACE

CONCEPTUAL ART:

Ideas , or the written word that conveys the idea is of supreme importance. The "object" is just a product of the process. Marcel Duchamp is the proto-conceptualist. Always questioning the rules of art, the primacy of the eye. Conceptual Art would lead to the emergence of Earth Art and Body Art and Installation Art.

CHARACTERISTICS OF THIS STYLE:

MAJOR ARTISTS

MICHAEL ASHER
JOSEPH KOSUTH

ARTWORKS

"Pomona College Project" 1970
"One and Three Chairs" 1965
"The Second Investigation"

LAWRENCE WIENER	1969-74 “A Square Removal from a Rug In Use” 1969 “Many Colored Objects...” 1979
JOHN BALDESARRI	“This is Not to be Looked at” 1968 “Ingres” 1971 “100% Abstract” 1968
ART & LANGUAGE	
MARTHA ROSLER	“First Lady, from, Bringing the War Home” 1967-72 “Red Stripe Kitchen” from “Bringing the War Home” Untitled Slide Sequence” 1972 “Variable Piece #70” 1971-97
ALAN SEKULA DOUGLAS HEUBLER	
JOSEPH BEUYS HANS HAACKE	“The Pack” 1969 “Manhattan Real Estate Holdings. 1971 “Solomon R. Guggenheim Museum Board of Trustees” 1974 “MOMA Poll” 1970 “Metro Mobilitan” 1985 “Invitation Card to an Exhibition” Magazine tear sheet 1964
MARCEL BROODTHAERS	
PROCESS ART	
LOUISE BOURGEOIS	“La Fillette” Latex & Plaster 1968 “The Destruction of the Father”

EVA HESSE	1974 "Contingent" Fiberglass & Resin 1969 "Ingeminate" 1965 "Hang Up" 1966 "Infinity Mirror Room" 1965 'Untitled, Tan Felt" 1968
YAYOI KUSAMA ROBERT MORRIS	
GORDON MATTA-CLARK RICHARD SERRA	"Splitting" 1974 "Casting" 1969 "One Ton Prop, House of Cards" 1969 "Corner painting" 1969
LINDA BENGLIS ON KARAWA LUCAS SAMARAS	"Untitled" photo-transformations 1973-74 "Thrust" 1971 "Seven Panels and an Index" 1973 "Every Building on the Sunset Strip" 1966 "From, Twenty-Six Gasoline Stations" 1962
SAM GILLIAM HANNE DARBOVEN ED RUSCHA	

EARTH ART

DENNIS OPPENHEIM ROBERT SMITHSON	"Spiral Jetty" 1970 "A Non-Site, Franklin, N.J." 1968 "Double Negative" 1969-70 "Lightning Field" 1977 "A Circle in Ireland" 1975 "Dwelling" 1981 "Wrapped Coast" Australia 1969 "Surrounded Islands" Florida 1980-83 "The Wrapped Pont Neuf" 1975-85 "Running Fence"
MICHAEL HEIZER WALTER DEMARIA RICHARD LONG CHARLES SIMONDS CHRISTO & JEAN CLAUDE	

VIDEO & PERFORMANCE ART

JOSEPH BEUYS

“Aktion Kukei, akoopee”, Performance,
1964

*“The Silence of Marcel Duchamp is
Overated”* 1964

“Monument for Auschwitz”, 1958

“Auschwitz-Demonstration” 1956-64

“I Like America and America Likes Me”
performance, 1974

CAROLEE SCHNEEMANN

“Meat Joy” 1964

*“Eye Body: Transformative
Actions for Camera”* 1963

“Anti War Naked Happening” 1968

“Piano Activities” 1962

“A Grapefruit in the World of Park...”
1961

“Cut Piece” 1965

“The Red Sculpture” performance, 1976

“Corridor Installation” 1970

*“Wax Impressions of the Knees of Five
Famous Artists”* 1966

“Trademarks” 1970

YAYOI KUSAMA

FLUXUS GROUP

YOKO ONO

GILBERT & GEORGE

BRUCE NAUMAN

VITO ACCONCI

ROBERT WATTS

ALISON KNOWLES

NAM JUNE PAIK

CHARLOTTE MOORMAN

*“Concerto for TV, Cello, and
Videotapes”* 1971

WILLIAM WEGMAN

LAURIE ANDERSON

“Big Science”

“Wired for Light and Sound” from
“Home of the Brave” 1984

“United States” 1978-82

“Projection on South Africa House”
1985

KRZYSZTOF WODICZKO

BILL VIOLA

“Nantes Triptich” 1992

“The Crossing” 1996

“24 Hour Psycho” 1993

DOUGLAS GORDON

STAN DOUGLAS

“Overture” 1986

CHRISTIAN MARCLAY

"Guitar Drag" 2000

BODY ART

BRUCE NAUMAN

"From Hand to Mouth", 1967
"A Cast of the Space under my Chair"
1965-68

JOAN JONAS
CHRIS BURDEN

"Self Portrait as a Fountain" 1966-67
"Left Side, Right Side" 1972
"Trans-fixed" 1974
"Doorway to Heaven" performance
1973

ANNA MENDIETA

*"Untitled, from the Silhouette
Series"* 1976

HANNAH WILKE

"Flowers on Body" 1973
"SOS-Starification Object Series"
1974-82

MARC QUINN

"Self" blood, 1991

FEMINIST ART

JUDY CHICAGO
SUZANNE LACY

"ABLUTIONS" 1972

JUDY CHICAGO

"The Dinner Party" 1974-79

NANCY SPERO

"Codex Artaud VI" 1971

MARY KELLY

"Post-Partum Document" 1978

LINDA BENGLIS

"Untitled" Color Photo, 1974

GUERRILLA GIRLS

*"The Advantages of Being a Woman
Artist"* 1988

EUROPEAN ART OF THE 1960's & 70's

CHARACTERISTICS OF THESE STYLES:

ARTISTS

ARTWORKS

MICHAELANGELO PISTOLETTO
ANTHONY CARO
MARIO MERZ

“Golden Venus of Rags” 1967-71

JANNIS KOUNELLIS
BLINKY PALERMO
PINO PASCALI
LUCIANO FABRO
GIOVANNI ANSELMO
GIUSEPPE PENONE
ALIGHIERO BOETTI

“Igloo” 1984-85
“Object Cache Toi” 1968-77
“12 Cavalli” 1969
“Wall Painting” 1972
“Teatrino” 1964
“Silken Feet” 1968-71
“Torsion” 1968
“Eight Meter Tree” 1969
“World Map” 1971-73

TERMS

POP ART
MINIMALISM
CONCEPTUAL ART
CONCRETE ART
ART POVERA
SITE ART
MICHEL FOUCAULT
DOCUMENTA

LATE MODERNISM, THE 1970's & 80's

CHARACTERISTICS OF THIS PERIOD:

ARTISTS

ARTWORKS

RICHARD DIEBENKORN
FRANK STELLA
BRUCE NAUMAN

“Ocean Park Series” 1976
“Waxing Hot” color photo, 1966
“Life Death” neon, 1983

ED RUSCHA
BERND & HILA BECHER

“Eight Views of a House” 1962-71
“Cooling Towers” 1993
“Clinton Road, London” 1977

THOMAS STRUTH

THOMAS RUFF
ANDREAS GURSKY

“Portrait” 1989
“Salerno” 1990
“Hong Kong & Shanghai Bank”
1994

RICHARD TUTTLE

TERMS

PERFORMANCE ART
DOCUMENTATION
CONCEPTUAL ART
EARTH ART
SITE SPECIFIC ART
MULTIMEDIA
PROCESS ART

PHOTOREALISM, PATTERN PAINTING AND NEW IMAGE ART

CHARACTERISTICS OF THIS PERIOD:

ARTISTS

ARTWORKS

PHOTO REALISM AND SUPER REALISM

AUDREY FLACK
PHILLIP PEARLSTEIN
CHUCK CLOSE

“Marilyn” 1977
“Female Model” 1980
“Mark” 1978-79
“Big Self Portrait” 1967-68

DON EDDY
DUANE HANSON

“Supermarket Shopper” 1970

RICHARD ESTES
MALCOLM MORLEY
JOHN AHEARN

FIGURATIVE ART

LUCIAN FREUD
ALICE NEEL
ROMARE BEARDEN
ALEX KATZ

PATTERN PAINTERS

MILRIAM SHAPIRO

ROBERT KUSHNER
KIM MC CONNELL

NEW IMAGE AND BAD PAINTING

PHILLIP GUSTON

JONATHON BOROFKY
SUSAN ROTHENBERG
JENNIFER BARTLETT
NEIL JENNY

ELIZABETH MURRAY
ROBERT MOSKOWITZ
NICHOLAS AFRICANO
NANCY GRAVES

WILLIAM WEGMAN
ROBERT COLESCOTT

TERMS

SUPER REALISM
HYPER REALISM
COLLAGE
ACRYLLIC PAINT

"Tourists"
"Holland Hotel" 1984

"Veronica & her Mother" 1988

"Mother & Child" 1967
"The Gamble" 1968
"Patti & Martha" 1984

"Anatomy of a Kimono"
1976

"Tryst" 1983

"To B.W.T." 1952
"Double Portrait" 1969
"Installation" 1984-85
"Tattoo" 1979

"Girl & Doll" 1969
"Acid Story" 1984-85
"Can You Hear Me?" 1984
"The Thinker" 1982

"Variability and Repitition..."
1979

"Heels" color photo 1981
*"George Washington Carver
Crossing the Delaware"*
1975

POSTMODERNISM

A decidedly contentious term, Post Modernism, never the less does define many of the issues, debates, and ideas of Late Modernism and its aftermath. It was originally used as a defining term for architecture that rejected the formalism of Modernism and Minimalism. Post Modernism is in a sense, a revival style. It borrows and references styles from the past and can even combine multiple styles within a single artwork. In this sense it is a continuation of the plurality of styles emerging in the late Modernist period. As architecture or sculpture, painting or mixed media, Post Modern artists explore the wide range of style, mediums and issues both formal and social of their era. Unlike Modernism's purity of materials and form, the Post Modern artist combines, blatantly, forms that create a dissonance, materials or images that seemingly can't "go together", but become fused in this new aesthetic. Like Late Modernism, the content can vary from one artist's viewpoint to another's. Post Modern artists found they could create statements on many subjects from culture to society, to form and to context. Anything and everything was available to be developed into a creative statement. This very act made art making more inclusive of style and materials so it was natural that that inclusiveness would encompass more viewpoints as well. Hence, multiculturalism, appropriation, deconstruction, self reflection become systems of thought by which one could engage the art of Post Modernism. It may be that Post Modernism is just an aspect of Modernism or a transition to a new philosophy, much like Mannerism bridged the Renaissance to the Baroque. Whatever the decision of history, Post Modernism has become the philosophical style of cultural and commercial globalization.

CHARACTERISTICS OF THIS PERIOD:

ARTISTS

ARTWORKS

CINDY SHERMAN

"Untitled # 90" 1981
"Untitled, Film Still, #7" 1978
"Untitled, Film Still, #39" 1979
"Untitled Film Still #35" 1979

LOUISE LAWLER

"Arranged by Barbara & Eugene Schwartz" 1982
"Pollock and Soup Tureen" 1984

BARBARA KRUGER

"We Won't Play Nature to Your Culture" 1883
"Untitled" 1991
"Your Gaze Hits the Side of My Face"
1981

NEO EXPRESSIONISM

GERMANY

GEORGE BASELITZ

"Great Night down the Drain", 1962-63
"The Great Friends", 1965

SIGMAR POLKE
GERHARD RICHTER

"Abstraktes Bild [860-3]" 1999
"October 18, 1977: Confrontation I"
1988

ANSELM KIEFER

"October 18, 1977: Funeral" 1988
"Atlas: Panel 9" 1962-68
"Margarethe" 1981

MAGDALENA ABAKANOWICZ

"Occupations, Montpillier" 1969
"Backs" 1982

ITALY

SANDRO CHIA
FRANCISCO CLEMENTE
ENZO CUCCHI

"A Painting of Precious Fires" 1983

UNITED STATES

JULIAN SCHNABEL

"Exile" 1980
"The Walk Home" 1984-85
"Vita" 1983

DAVID SALLE
ERIC FISCHL

"Muscular Paper" 1985
"Bad Boy" 1981
"Cargo Cults" 1984

KEITH HARING
JEAN MICHEL BASQUIAT
LEON GOLUB
MARK TANSEY

"Art in Transit" 1982
"Horn Players" 1983
"Mercenaries IV" 1980
A Short History of Modernist Painting 1982

JIMMIE DURHAM
DAVID HAMMONS

"Often Durham Employs" 1988
"Spade with Chains" 1973
"Bliz-aard Ball Sale" 1983

JACKIE WINSOR
ROBERT LONGO
TONY CRAGG
BILL WOODROW

"Public Enemy" 1991
"Burnt Piece" 1977-78

MARTIN PURYEAR
BRICE MARDEN
HOWARD HODGKIN

SEAN SCULLY
ROSS BLECKNER
PHILLIP TAAFFE
PETER HALLEY
JONATHON LASKER

JEFF KOONS

KENNY SCHARF
ALAN MCCOLLUM
SHERRIE LEVINE

KATARINA FRISCH
ANTHONY GORMLEY
MIKE & DOUG STARN

CHRISTIAN BOLTANSKI
JENNY HOLZER
ILYA KABAKOV

MIKE KELLY
ANISH KAPOOR
JOEL SHAPIRO

TERMS

NEO EXPRESSIONISM
MULTICULTURALISM
PLURALISM

“Cold Mountain 3” 1988-91
“Goodbye to the Bay of Naples”
1980-82

“A Bedroom in Venice” 1988
“Knights not Nights” 1987

“ V “ 1991

*“ The Eternal Silence of Infinite
Space”* 1994

“Two Ball 50/50 Tank” 1985

“ Pink Panther “ 1988

“Michael Jackson and Bubbles”
1988

“Surrogate Paintings” 1978-80

“Untitled, After Edward Weston” 1980

“Fountain, after DuChamp” 1991

“Yellow & Blue, Raft of the Medusa”
1990-91

“Reserve of Dead Swiss” 1990

“ Installation” 1990

*“ The Man who Flew Into Space from
His Apartment”* 1981-88

“ 1000 Names” 1982

POST COLONIALISM
GRAFFITI & STREET ART
NEO ABSTRACTION
APPROPRIATION
TRANSVANGARDIA
JEAN BAUDRILLARD
JACQUES DERRIDA

THE PLURALISTIC 90's AND INTO THE 21st CENTURY

CHARACTERISTICS OF THIS PERIOD:

ARTISTS

ANN HAMILTON
RACHAEL WHITEREAD

MONA HATOUM
KIKI SMITH

ROBERT GOBER
CHRIS BURDEN
STEPHAN BALKENHOL

MIKE KELLY

PAUL McCARTHY

TONY OURSLER

DAMIEN HIRST

CHRIS OFFILI
RENEE GREEN
MARK DION
MARCUS HARVEY
FAITH RINGOLD

ADRIAN PIPER
CARRIE MAE WEEMS

LORNA SIMPSON

ARTWORKS

"Tropos" 1993-94
"Untitled, Amber Double Bed"
1991

"House" 1993
"The Light at the End" 1989
"Blood Pool" 1992
"Untitled" 1990
"Untitled" 1991
"Medusa's Head" 1991

*"Theory, Garbage, Stuffed Animals
Christ"* 1991
"Tomato Heads" 1994

"The Influence Machine" 2000
"Mansheshe" 1997
"This Little Piggy Went to ..."
1996

"Away from the Flock" 1994
"The Holy Virgin Mary" 1996
"Seen" 1990
"Flotsam & Jetsam" 1994
"Myra" 1995
"Who's Afraid of Aunt Jemima?" 1983

"Cornered" 1988
*"Untitled, Man Reading
Newspaper"* 1990
"The Waterbearer" 1986
"Stereo Styles" 1988

YINKA SHONIBARE

KARA WALKER

JAKE AND DINOS CHAPMAN

RAYMOND PETTIBONE

WILLIAM KENTRIDGE

MATHEW BARNEY

MAURIZIO CATTELAN

JENNY SAVILLE

SAM TAYLOR-WOOD

JEFF WALL

“Untitled, from the EFFNICK Series” 1997

“Camptown Ladies” 1998

“Tragic Anatomies”

“No Title, I think the Pencil”
1995

“Felix in Exile” 1994

“Cremaster Series” 1994 -04

“The Ninth Hour” 2000

“Branded” 1992

“Soliloquy I” 1998

“The Storyteller” 1986

TERMS

INSTALLATION ART

DIA FOUNDATION

YOUNG BRITISH ARTISTS

GENDER ISSUES

IDENTITY ISSUES

RACE ISSUES

PATHETIC ART

