

ART

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8th grade notes

Art

8th grade notebook

Eighth grade art covers art history from the Impressionist in the late 19th century to the Op artists of the 20th century. This course will cover the styles and techniques of various art periods and artists. Students will use what they learned in sixth and seventh grade art and see how artists used color, shading, and composition in order to create their style. Everyone can draw if exposed to the proper information. Learning different styles and techniques along with the basics can give the artist within us the permission and freedom to relax and unfold.

By
Susan Frank

Updated August, 2002

Impressionism and Post Impressionism

Different aspects of art were studied throughout history. The Greeks, by fifth century B. C., had mastered the secrets of the human anatomy. The Romans introduced the use of light and shade. The Renaissance was a period of investigation and experimentation, and the representation of the human figure, perspective, and foreshortening were mastered. Succeeding generations of artists up to about the middle of the nineteenth century were concerned with the suggestion of atmosphere. By the nineteenth century almost all the technical problems in picture-making had been mastered, opening up the way for new expressions in styles.

Impressionism

By the nineteenth century one secret remained to be explored - how to **suggest brilliant sunshine** playing over the colors of a flower-filled world, with sparkling streams, mist, fog, and atmosphere. This new group of artists were called the Impressionist and their style was called Impressionism. The Impressionists were the first painters to consistently make a practice of painting out of doors. In its purest form, Impressionism was about capturing the fleeting moment, recording on canvas the immediate visual sensations as observed by the eye.

The Impressionist depicted **objects dissolved in bright sunlight**. They reasoned that if light is made up of all the colors in the rainbow, they might be able to give the effect of brilliant light over colored objects by using **short strokes of colors**. The Impressionist believed that if you used short strokes of colors in a picture and stand back far enough, the color-mix would take place in your eyes and the effect of sunshine would result.

At the time when the Impressionist artists began painting **they were considered to be revolutionary in their theory, technique, and subject matter**. Their style was considered radical compared with the academic artists who preceded them. Instead of colors being blended and smooth, most of the colors were applied in **short strokes placed side by side**. Critics said that their paintings were sketchy and had an unfinished quality. It was the rejection of the traditional standards that paved the way for the basic elements of modern art now taken for granted. The camera had been invented which freed the artist from traditional styles of painting realistically. The development of paints in a tube freed the artist to paint outside on location. The opening of Japan to trade in the 1850's introduced many of the Impressionist artists to Japanese painting and prints, influencing their rendering of subject matter.

CHARACTERISTICS of the Impressionist style:

- The goal of the artist was to render an **impression of light** playing over colored objects.
- To capture the effects of sunlight and shadow in any type of weather condition.
- Objects did not have a clear outline, but faded into the background, giving the painting an out-of-focus effect.
- The use of vivid, vibrant color.
- The use of short, small, quick sketchy brushstrokes of rainbow and pastel colors to get the effect of brilliant sunshine flooding over objects.
- The illusion of light and atmosphere
- Sunshine, Sunlight, Sunshine!!!!
- The use of yellows, oranges and reds, and the use of blues, purples, and complementary colors for shadows. (NO black)
- The paintings tend to be bright and cheerful.
- To capture the fleeting moment and recording on canvas the immediate visual sensations as observed by the eye.

SUBJECT MATTER:

- Outdoor scenes (trees, gardens, grassy landscapes, and street scenes)
- Children and people at play (the lighthearted, joyful side of life)

Prominent Impressionist Artists

Claude Monet, Camille Pissarro, Auguste Renoir, Edgar Degas, and Mary Cassatt, Berthe Morisot



Claude Monet (Born, Nov. 4, 1840 - Died, Dec. 5, 1926)

Monet, a French painter was considered the leader of the Impressionist movement. The Impressionist movement received its name from his painting called "Impression - Sunrise". Monet died at the age of 86. His way of seeing and of painting had an enormous impact and influence on his fellow artists and successors.

His early paintings were realistic and gained him some acceptance at official exhibitions. Later his style changed forming the Impressionist style. His revolutionary ideas and techniques were frequently rejected by the public. He spent most of his middle years in poverty. His wife, Camille, were in many of his paintings. She was also in many of Renoir's paintings. Camille died of tuberculosis and their good friend Alice Hochede took care of Monet's two children plus her own, so that Monet

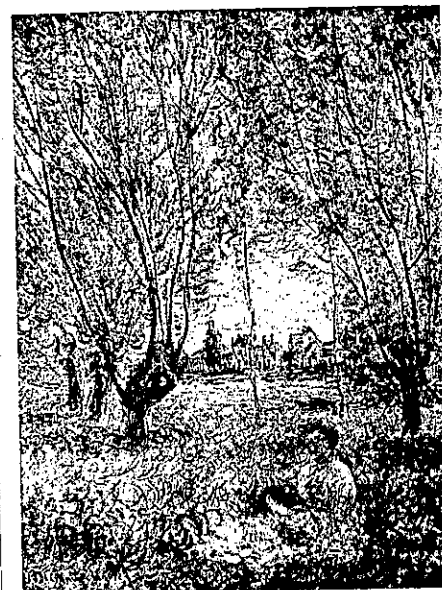
could paint. After her husband died, Monet and Alice were married. Monet was seldom satisfied with his paintings and he was constantly reworking them. He met and worked with other artists such as Manet, Renoir, Sisley, and Cezanne.

- STYLE**
- Short brush strokes and patches of bright colors.
 - He used small dabs of pure, contrasting colors, called a "broken color" technique. Colors were blended by the eye of the observer.
 - He was concerned with light, sunshine, and atmosphere.
 - He would like to capture a moment of time in his paintings.

(In order to do this he would start several paintings in a day. One showing the garden at dawn, another in full morning light, and a third in late afternoon. The following morning he would take up the dawn scene where he had left off the day before and when the light changed he would set it aside for the next painting.)

SUBJECT MATTER

- Boating, village life, and garden scenes
- Garden scenes from his home in Giverny and surrounding city and country side.
- Haystacks, cathedrals, and poplar trees painted at different times of the day
And at different seasons of the year.



Pierre-Auguste Renoir (Born, February 25, 1841 - Died, December 3, 1919)

Renoir, at the age of fifteen became an apprentice porcelain painter and soon was skilled in other branches of decorative painting. About four years later the introduction of printed designs on pottery drove Renoir's employer out of business. Renoir turned to painting. In order to raise money he also painted fans, window blinds, and café walls. The color and brushstrokes of Renoir's early paintings were similar to Monet's. Later he preferred to paint his figures a little more solid looking.

Renoir continued painting even after rheumatism began to cripple him in 1902. By 1908, Renoir could only walk with the aid of two sticks, and by 1912 he had to work in a wheel chair with brushes strapped to his wrists. His later paintings became larger and had less detail. Some of Renoir's artist friends were Monet, Sisley, Braque, Whistler (an American artist), and Cezanne.

STYLE - His paintings had a very luminous quality to them.

- You can usually find a red hat or bow on the women he painted, or the painting has a reddish glow to it.
- Brushstrokes were loose and colorful (he used complementary colors to intensify the colors.)

SUBJECT MATTER

- city parks and sidewalk cafes
- middle-class people at work, eating, drinking, dancing, boating, or playing instruments.
- Everyday pleasure and relaxation, the lighter side of life.



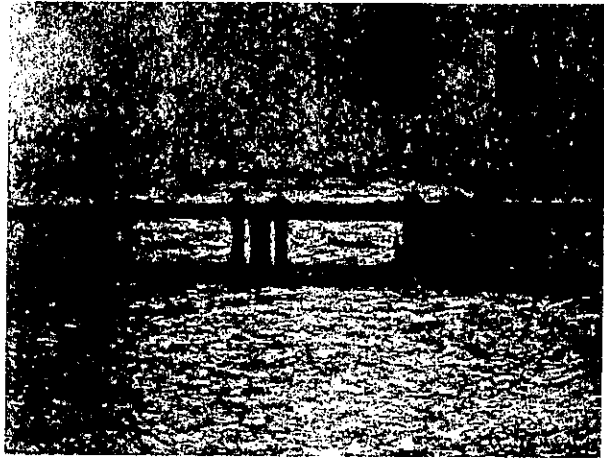
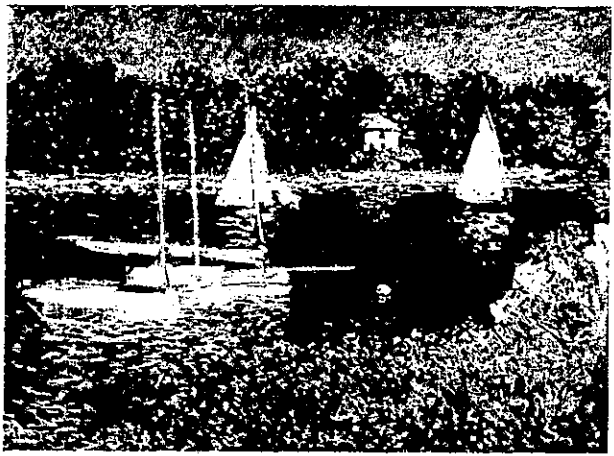


Plate 46. ROUEN CATHEDRAL, WEST FACADE SUNLIGHT (1894) by Claude Monet.



Monet

Renoir

Edgar Degas (Born, July 19, 1834 - Died, September 27, 1917)

Degas was the son of a wealthy banker. He entered law school to please his father, but spent much of his time in museums sketching. By the end of the 1860's he quit law to paint. Degas was most interested in showing movement in his compositions.

Degas wanted to show life as we experience it, minute by minute. In "real life" people aren't always in the center of our vision; we see them from many angles. Our eye selects certain objects and crops others out. Degas wanted to present a realistic view of the world with nothing edited out --- a "slice of life". Degas would set up his paintings with an unusual viewpoint, from the side, from above or below.

Degas got many of his compositional ideas from the new art of photography. He was fascinated with the camera and many of his pictures have the same frozen "moment of time" feeling of the camera photo. His subjects were often unposed. Degas also created sculpture and was highly accomplished in pastel drawing.

Degas' eyesight started to fail causing his pictures to change. The compositions became simplified, his colors brighter, and his shapes more abstract. His pictures became flat, abstract patterns of motion. In 1907, Degas became totally blind and had to stop painting.

- STYLE** - His work suggests a "candid" snapshot like pose.
- His favorite medium was pastels. (He used layers of colors)
 - He was interested in creating movement in his paintings.

SUBJECT MATTER

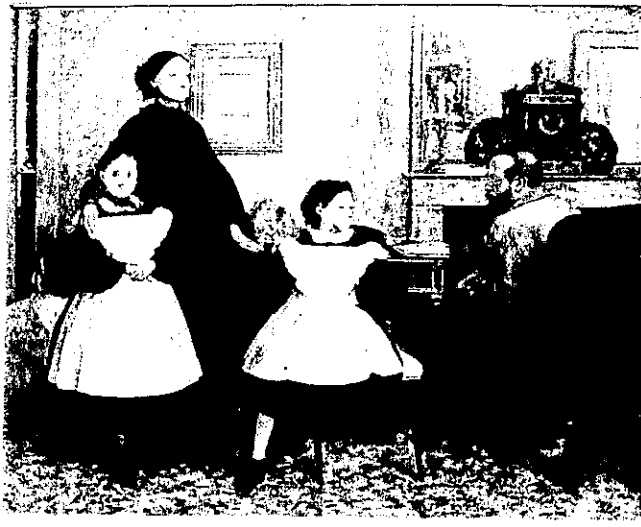
- Participants and spectators, and people involved with their work.
- Most famous for his graceful paintings of ballet dancers preparing for a performance.
- Dance halls, racetracks, cafes, concerts, and theaters.





Degas





Edgar
Degas
←



Edgar ↑
Degas



← Pierre ↑
Renoir ↓

↑
Renoir
←



Mary Cassatt (Born: May 22, 1844 - Died: June 14, 1926)

Cassatt was born into a wealthy Philadelphia family. She went to Paris in 1866 to study art. In 1877 she met Degas who invited her to exhibit with the other Impressionists. Cassatt was the first American woman to be acclaimed a great painter. The French considered her to be one of their own because of her life-long residence in the country.

Mary Cassatt is most famous for her intimate depictions of the tender and relaxed relationships between mothers and children. Both Edgar Degas and Edouard Manet (not Monet) were her mentors and advisors. These artists influenced Cassatt in technique and composition. She was interested in the effects of the light range of colors and the use of vigorous brushwork. She never painted a landscape and instead chose to paint the working-class women who cared for their own children.

Mary was independently wealthy which made it possible for her to pursue a career as an artist. Women in art was frowned upon as an occupation. Mary was a well respected art collector and was important in the introduction of the Impressionist style to the United States. Cassatt suffered from cataracts and lost her eyesight in 1914. She was no longer able to paint.

- STYLE**
- Paintings are light-filled
 - Her works rarely show the broken or divided color seen in the works of Monet and Renoir.
 - She used the light range of colors and vigorous brushwork

- SUBJECT MATTER**
- Mother and child theme
 - Middle-class and working-class women in varied aspects of their lives.



Figure 41
The Letter, 1891



Figure 40
The Boating Party, 1893/1894



Camille Pissarro



◀ The Star 1876.
Pastel on paper

Edgar Degas ↗



Mary Cassatt



Berthe Morisot (Born: 1841 - Died: 1895)

Several women were involved in the Impressionist movement, including Berthe Morisot, who was a member of the movement from its beginnings. Even though it was unusual for women to become professional artists in the 1800's, her parents encouraged her to study art and become a professional. She was influenced by Manet, who later became her brother-in-law. Manet was later influenced by her art and the plein air painting (painting outdoors). Her work primarily involved scenes related to her own world of upper-middle-class domestic life. She shared the Impressionists' love of iridescent light but did not use the short, broken brushstrokes that they did. Instead, she developed a fragile, feathery technique. Her brushwork was sketchy, with thick brush strokes, and bright colors. Her pastel color was applied with great sensitivity.



Camille Pissarro, *Boulevard des Italiens*,

Camille Pissarro (Born: July 10, 1830 - Died: November 13, 1903)

As a young man Pissarro rejected his family's values by running away from home to become an artist. His father owned a clothing and general merchandise store that his sons had to work at. From the ages of 11 through 17, he attended a boarding school. Pissarro was the most widely read of all the Impressionist. He had an easy going personality which allowed him to maintain influential friendships with other temperamental artists such as Degas, Cezanne, Seurat, and Gauguin. Pissarro was also an outstanding teacher to Cezanne and Gauguin.

When Pissarro started his artistic career he would visit art museums and study the Old Masters, he also studied under other artists. For the most part, Pissarro was a self-taught artist. Pissarro was influenced by the Impressionist ideas and he loved

painting out of doors. He used a lighter, brighter palette, which rarely included black. A greater variety of brighter and purer colors were available. Artists' colors were packaged already ground and mixed in collapsible tubes, making it easier to paint outside. His brush strokes became shorter and more varied that blurred outlines and suppressed details.

Pissarro contracted an eye condition which required several eye surgeries. The problem never went away and was aggravated by wind and dust. This made painting outside impossible. He would rent hotel rooms with a view and paint city and street scenes from his window. In the last year of his life he completed fifty-seven paintings, more than in any recent years. In September of 1903 he caught a cold while moving into a new apartment. An abscess developed in his prostate and blood poisoning set in. Pissarro believed in homeopathic medicine and would not let his doctor operate until it was too late. He died on November 13, 1903.



Post-Impressionist

The Post-Impressionist were artists who at first fell under the influence of the Impressionist movement, but began to abandon many of the principles of the movement. They kept some of the Impressionist's basic features such as bright colors, light and shadow, but modified and experimented with the ideas of light, color, and brushstrokes. Painting became an adventure in problem solving. These artists sought a return to the structural organization of the objects in the picture, the exaggeration of the natural appearance of objects for emotional effects, and the use of decorative organization for the sake of unity. There is not one style associated with the Post-Impressionist, but a variety of styles that developed from the ideas of the Impressionist artists. The Post-Impressionists opened the path towards Modern Art a little bit more.

CHARACTERISTICS of the Post-Impressionist:

- Use of light and shadow
- Bright colors
- A variety of techniques from dots, swirls of colored strokes, flat shading, more defined shapes

SUBJECT MATTER

- Landscapes (fields, hillsides, towns, parks)
- Still life arrangements
- Groups of people (in a park, at an event, or relaxing)

Prominent Post-Impressionist Artists:

Georges Seurat, Vincent van Gogh, Paul Gauguin, Paul Cezanne, and Henri de Toulouse-Lautrec

Edvard Munch and Henri Rousseau were influenced by the Post-Impressionists and painted towards the end of that period. Edvard Munch is considered to be a German Expressionist

Georges Seurat (Born: December 2, 1859 - Died: March 29,1891)

Seurat was fascinated with the relationship between lines and images and their aesthetic appeal. At the age of sixteen, Seurat, began to study art. Instead of working out of doors like most Impressionist, Seurat carefully composed his large canvas in his studio over a period of years. His most famous oil painting entitled "Sunday Afternoon on the Island of La Grand Jatte", measures a little over six feet nine inches in height and ten feet in length. When Seurat showed this painting at an Impressionist Group Show in 1886, his pointillism technique generated a lot of enthusiasm and interest. The pointillist brushwork and the calculated use of optically mixed color depart from the sketchy and fleeting aspect of Impressionism. The figures appear geometrically solid and immobile.

Seurat's artistic career was brief, painting only seven very large paintings. He did have many sketches and small studies. He became exhausted while organizing an exhibition of paintings and caught a chill developing infectious angina. He died on Easter Sunday. His one year old son contracted his father's illness and died a few weeks after his father's death.

Seurat developed a style called Pointillism. He covered his canvas with a mass of colorful dots that seemed to make his paintings flicker with beautiful light and dreamlike haziness. Seurat would do many preliminary works that were informal Impressionist color studies, but his final compositions were meticulously executed in the studio. They were often static and formal in design with the figures appearing geometrically solid and immobile, and not the quick, sketchy, fleeting brushstrokes of the Impressionists. Pointillism was also called Divisionism. The basic idea behind Divisionism was the optical mixture of color presented in a more structured framework than the Impressionist style. The idea was to have your eye blend the dots of varied colors together to form new colors and shades.

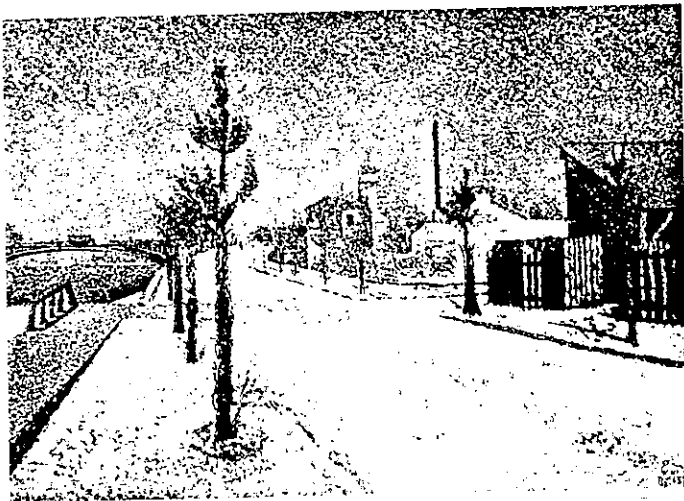
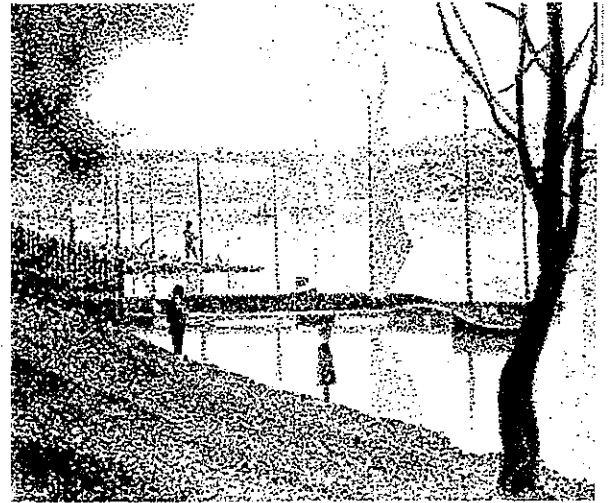
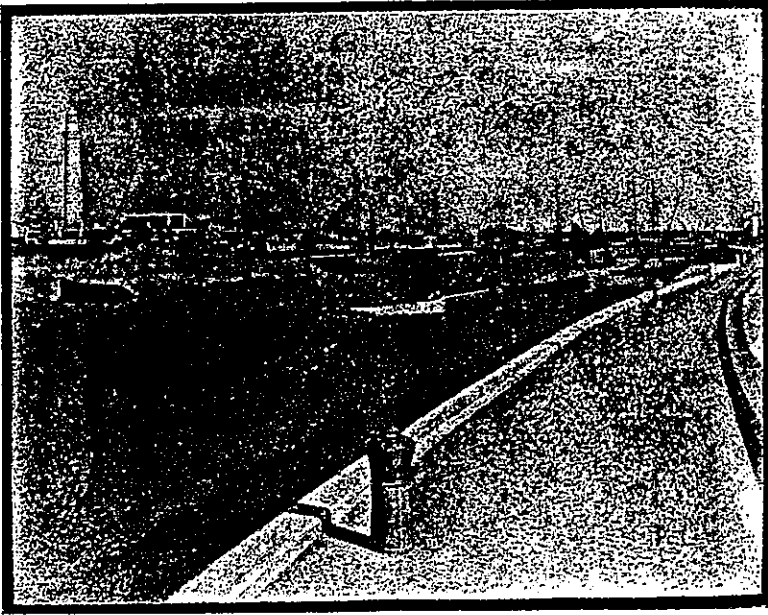
STYLE - Pointillism (thousands of dots of uniform size applied to the canvas)

SUBJECT MATTER

- People in circus and park scenes
- landscapes



Georges
Seurat



Vincent van Gogh (Born: March 30, 1853 - Died: July 27, 1890)

Van Gogh was born in Holland. He was the oldest of six children. He was very close to his brother Theo who supported van Gogh throughout his life. From the age of sixteen to twenty-three, van Gogh worked in his uncle's Art Galleries in Holland, England, and France, and mastered the three languages. He studied to be a priest, but did not qualify for further religious studies. He did take on a job as a preacher in the mine fields of Belgium. A year later he was dismissed from that job because of his "irregular behavior." Van Gogh decided to study art. The colors in his first paintings were dark and dull. They were of poor farmers and coal miners. Later Vincent moved to Paris where he met the Impressionist artists. He was also introduced to Japanese art that he loved. Vincent liked the bright colors of the Impressionist paintings and the simplicity, serenity, and confident brushstrokes of the Japanese art work.

Vincent van Gogh would often start painting without stopping, becoming exhausted and undernourished. He suffered from illness often throughout his life. He moved to the Arles in the south of France, because the weather was warmer. There he spent long hours painting in the fields and orchards. Even though he often felt depressed and lonely, he rarely allowed himself to rest. He painted about 200 paintings while he was there. He invited his friend, Paul Gauguin, to visit him. They painted together for about six weeks before they started to have arguments. Gauguin became angry and left. Van Gogh was so distraught that he cut off part of his ear. He was unconscious for three days and suffered from another breakdown. He was later admitted to an asylum at Saint-Remy, where he spent a year. He painted while he was at the hospital. In his final 10 years of life he created over one thousand seven hundred works of art and sold only one during his life time. Vincent could not stand the strain between his work, life, and mental illness. He shot himself out in the fields on July 27, 1890, and died two days later. Among some of his artist friends were Emile Bernard, Paul Gauguin, Georges Seurat, Camille Pissarro, Monet, Cezanne, and Paul Signac.

- STYLE**
- Use of brilliant colors yellow, red, green, orange, and blue
 - Yellow was his favorite color, he loved warm vibrant colors.
 - Paints were applied in very thick strokes that often formed some type of linear pattern.
 - Brush strokes were placed to form swirls of colors.
 - His swirling and directional brush strokes gave a sense of movement and a rhythmic flow to his paintings.

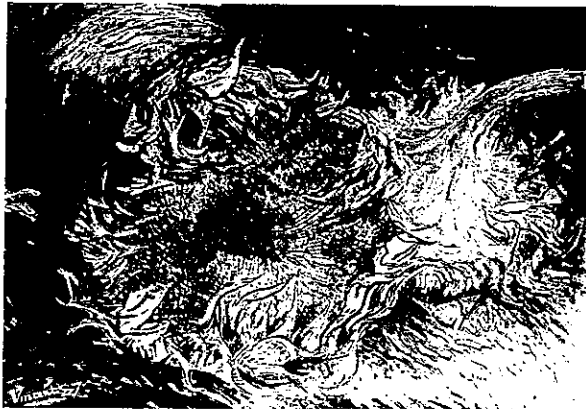
SUBJECT MATTER

- landscapes, cypress trees, fields, nature
- people, portraits, and self-portraits
- still lifes and room interiors





Vincent
van
Gogh



Paul Gauguin (Born: June 7, 1848 - Died: 1903)

Gauguin was born in Paris, but after his father's death he and his mother spent four years in Lima, Peru. His father was a journalist and his mother was the daughter of, Flora Tristan, a famous writer. At the age of seven he returned to France to begin his schooling. Gauguin was a sailor and a stock broker before he was a painter. At the age of 25 he married a Danish woman. They had five children in the next 10 years. During the financial depression he lost his job and was forced to move his family to Denmark. He eventually left his family behind and went back to Paris to study art and become a professional painter. He started out as an Impressionist and was later influenced by Japanese art. He also painted with Vincent van Gogh which had an influence on his style. In later years he was seeking a simple, natural way of life and lived out his years on islands in the South Pacific.

Gauguin developed a simplistic, symbolic world of decorative patterns. The style he developed kept the bright colors of Impressionism but it departed from naturalism. He relied on flat, simplified color shapes. He used unnatural colors. His paints became thinner when he was painting in the South Pacific, because he needed to stretch them out since it was not easy to obtain the oil paints. Some artists that he knew were Pissarro, Bernard, Van Gogh, and Degas.

- STYLE** - paintings and woodcuts are simple, almost primitive
- earlier work is very impressionistic in paint application
 - later work especially after he moved to the South Pacific became very simplified, flat, with the use of unnatural colors and flat curvilinear patterns.
 - There was a minimal use of shadows
 - Colors and composition used more symbolically



SUBJECT MATTER

- Tahitian life and people
- Studies of landscapes and the peaceful ways of the people
- Peasant people in France who lived their lives simply



CLOISSONNISE. Yellow Christ by Paul Gauguin. Note the artist's use of areas of flat, unblended colour and pronounced dark outlines.





Paul Gauguin: *The Day of God*, 1894



Paul Cezanne (Born: January 19, 1839 - Died: October 22, 1906)

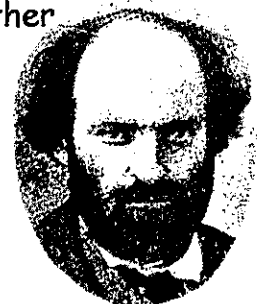
Cezanne was born in the south of France. He was the oldest child in a wealthy family. He enjoyed sketching and wanted to study art, but his father had other plans. After two years studying law, Cezanne was allowed to go to Paris. After 5 months he began to doubt his artistic ability and returned home to work in his father's bank. After a year he returned to Paris to study art and stayed.

His earliest paintings were dark thick layers of paint. Cezanne painted with the Impressionist artists for awhile, but wanted to find his own style. He wanted his shapes to be more solid. He studied composition and color from the Old Masters. He painted with Pissarro and was also friends with Monet, Renoir, Degas, and Gauguin. Compared to the other artists he associated with, Cezanne was considered to be self-taught.

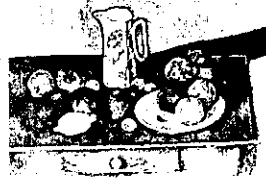
Cezanne was a very intellectual painter, constantly searching for new ways to represent his subjects in his paintings. He was able to achieve great solidity and depth in his paintings. In his later landscape paintings, he was able to portray deep space and flat design at the same time. Cezanne used Impressionist techniques while emphasizing the form and underlying structure in the objects he painted. Cezanne's use of geometric shapes laid the foundation for the later development of the art movement known as Cubism. He worked very slowly, often never finishing his work. He died from diabetes complications prompted by a chill when he was caught in a rain storm while painting in the fields.

The paintings of Paul Cezanne display a greater regard for compositional structure than for expression of feeling. He was not interested in color at the expense of solid form. He did not allow light to disintegrate and dissolve forms in his paintings as did Monet. His art used forms observed in nature but conveyed them through solid geometric shapes based on the cone, sphere, and cylinder. In his paintings he would use blocks of color and slanting brushstrokes. He also would define space by using color modeling. This involved using color as a perspective tool. The basic idea involved manipulating warm and cool colors, creating a spatial system where some color forms advanced while others receded. In many of his portraits he would use complementary colors in order to intensify the colors.

Cezanne was considered the "father of modern art", because his style influenced and inspired the art styles of the 20th century. Cubism, Expressionism, and other abstract styles originated from the work of Cezanne.

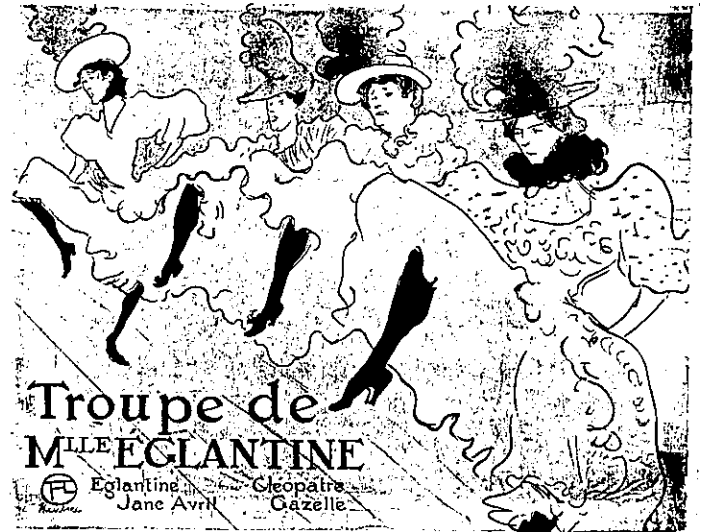


Paul Cezanne





Henri de Toulouse-Lautrec



Henri de Toulouse-Lautrec: *The Englishman at the Moulin Rouge*, 1892

STYLE - strong brushstrokes

- simplified forms
- he outlined with dark contours
- the lack of symmetry was always deliberate and an important component of Cezanne's work.
- Work appeared to be almost geometrical in form
- Flat design with blocks of color.

SUBJECT MATTER

- still lifes (usually bowls of fruit)
- landscapes
- portraits

Henri de Toulouse-Lautrec (Born: November 24, 1864 - Died: 1901)

Henri was born into an aristocratic family, but an accident he suffered in as an adolescence overshadowed his life. Both of his legs were broken and never healed properly causing his legs to remain short and stunted. He developed into an artist of unique talent but lived a life of nightclubs and alcohol. He died of alcoholism. His art is characterized by his sensitive portrayal of people who lived in the seamy world that he inhabited. Unlike the Impressionists, he did not provide the viewer with merely an objective "slice of life". Instead his work was much more expressive of his feelings. The cropping effect of his compositions show the influence of Degas and the curvilinear line and expressive color show Gauguin's influence. Many of his works are of nightclubs and the nightlife painted in poster type fashion.

Edvard Munch (1863 - 1944)

Edvard Munch was a Norwegian who arrived in Paris in 1899, where he was influenced by the styles of Van Gogh, Gauguin, and Toulouse-Lautrec. Munch's earlier work showed the influence of the Impressionist. His paintings were light flickers of color. His style was soon to change into dark sinister paintings. The death of his mother and sister when he was young had a big impact on his life. His father's death had a great effect on the artist and he wrote "No longer shall I paint interiors with men reading and women knitting. I will paint living people who breathe and feel and suffer and love." **Munch broke away from the Post-Impressionist and developed a form of art called Expressionism.** Even though he painted at the time of the Post-Impressionist his style was changed by his personal tragedies and the events of the times to that of the Expressionist. His art work was meant to express his psychological feelings.

He used flat shapes, curving lines, abrupt croppings, skull like faces, and shadowy figures. Many of his pictures like "The Scream" communicates the idea of extreme anxiety combined with despair and a feeling of terror. He would also use black outlines and clashing colors to add the sense of tension and anxiety to his work. One of his exhibits were closed for a week, because the critics and public were so outraged. One critic called the paintings "visions of a sick brain"

When Munch was doing his work society was being completely transformed—politically, socially, and technologically. New machines like the airplane, the automobile, the telephone, and the radio were changing people's lives. Modern cities were growing rapidly, and with them a sense of isolation and alienation. The advances in science and psychology were establishing the importance of emotions and the unconscious. Some artists like Munch needed to express their feelings about these disturbing changes.

Henri Rousseau (Born: May 21,1844 - Died: 1910)

Henri Rousseau was a retired customs collector who began painting in middle age. He never had any formal art training and was not part of the Parisian art community. He might be described as a folk artist or so-called primitive or naive painter. Picasso was one of the first artists to discover Rousseau. Many of Rousseau's paintings did not fall in the fine art tradition of the Post-Impressionists, but his flat and decorative style is part of the spirit of much of the twentieth-century art. You could say that Rousseau was an artist before his time. His art work is Surrealistic in quality and is admired by many of the Surrealists. He is most remembered for his paintings of jungles. He had never seen a jungle before and many of his plants were made-up. His exotic jungle fantasies were based on the sketches he made in the botanical gardens and zoo of Paris.



Henri Rousseau



NAIVE ART. Tropical Storm with a Tiger by Henri Rousseau. Rousseau's imaginary jungle was based on tropical plants and animals he saw at the Paris Zoo and Botanical Gardens.

Edvard Munch

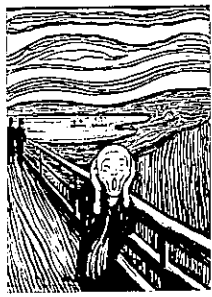




Fig. 187. PINES AND ROCKS (ca. 1904) by Paul Cézanne. Cézanne looked for the essential



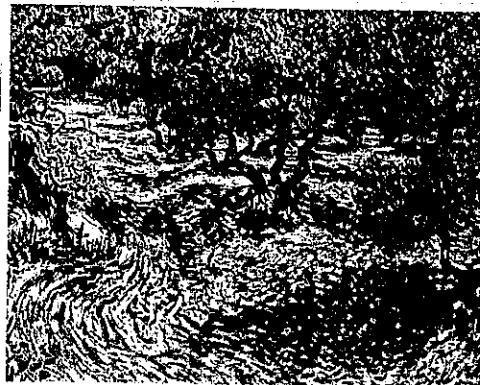
Paul Cézanne; *Turning Road at Montgeroult*, 1895

Paul Cezanne



PLATE 78. CYPRESSES (1890) by Vincent van Gogh. This highly personal style exaggerates

Vincent van Gogh



20th Century Art

Major developments occurred in art during the first two decades of the twentieth century. Most of these developments grew out of Post-Impressionism. Many important artistic movements such as Cubism and Expressionism emerged at this time. While Paris remained the art capital of the world, important advances occurred elsewhere, especially in Germany, Italy, and Russia. One of the distinguishing characteristics in twentieth-century art was the general shift from naturalism into abstraction and non-representation.

Fauvism

A group of artists known as the Fauves started in France in 1905. They were known as radical artists and drew much criticism for the bold colors, distortions, and brushstrokes and unconventional color combinations used in their paintings. Critics called the artists "fauves", which means "wild beasts" in French. The artists liked the name and adopted the name for their movement, which lasted from 1905 to 1908. The Fauves were linked together by friendship. They often painted together as a group. The Fauvist believed that lights and shadows were equally luminous, which resulted in works which contrasted hues rather than tones. Realism and capturing the effects of light were not important to the Fauves. They were interested in bright, bold colors to decorate and balance their work. The Fauves were primarily influenced by the Post-Impressionist artists: Van Gogh, Gauguin, Cezanne, and Seurat. Fauvism was a short-lived movement and within two years many of its followers had adopted other styles.

CHARACTERISTICS

- bold, bright colors that made their work look very decorative
- colors are often complementary making them appear even brighter
- brush strokes are loose dashes similar to Van Gogh's
- objects are colored unnatural colors such as purple water, red trees, green sky
- objects are flat and lack detail

SUBJECT MATTER

- Mainly landscapes and seascapes
- still life, people, and interiors (mainly by Matisse)

Artists : Henri Matisse, Andre Derian, Georges Rouault, Vlaminck, Dufy

Henri Matisse (Born: December 31, 1869 - Died: 1954)

Matisse was the leading painter in the Fauve movement. When he was twenty years old, he became ill with appendicitis. While he was recuperating, his mother gave him a box of paints. The colors were so exciting to Matisse that they changed his entire life. He used bright colors and simple lines. He studied in art schools in Paris, but he wasn't interested in repeating the styles of the past. He began to experiment with vivid colors to express feelings. He went to the seaside, where he boldly painted blue and orange fishing boats in shocking pink seas. He loved simple contrasting colors and believed they could tell stories. He would sometimes use color symbolically such as using blue to show truth or heaven, orange to show love or gentleness, red to show excitement or fire, green to show growth or change. He was an artist in love with joyous, vibrant color, color in musical harmony with the lines, shapes, and patterns on his canvas. The overall effect of his paintings are flat and decorative.

When Matisse was old, ill and confined to his bed, he began making paper cutouts. Since he was crippled, it was easier for him to cut-out interesting shapes from paper than it was to paint on canvas. The paper shapes he cut out (flowers, leaves, shells) were called the "positives", and the paper cut-aways (the leftover paper scraps) were called "negatives." He used both in his collages. Many of his designs were used for stain glass windows, designs for textiles, tapestries, and glassware, book illustrations and etchings. Matisse's work did not emphasize subject matter as much as the pleasure and excitement of color to the eye.

STYLE



- bold, flat, decorative colors
- use color symbolically
- simplified drawings and two-dimensional designs
- paintings and paper cut-out designs

SUBJECT MATTER

- female figures, portraits
- room interiors
- still-life and landscapes



Fig. 120. THE KNIFE THROWER, (1947) from Jazz by Henri Matisse.



Henri Matisse

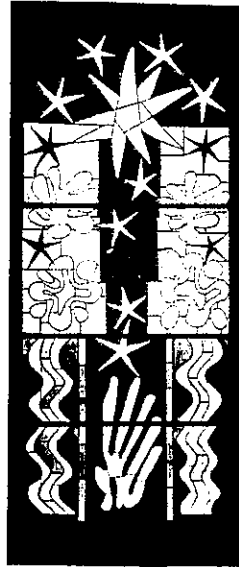


Figure 47
Woman with Exotic Plants, c. 1925
 Henri MATISSE



Figure 46
Woman with Amphora and Pomegranates, 1952
 Henri MATISSE



Les Gêtes de la mer...
 H. MATISSE 59



Plate 57. HENRI MATISSE. *Roumanian House*, 1940.



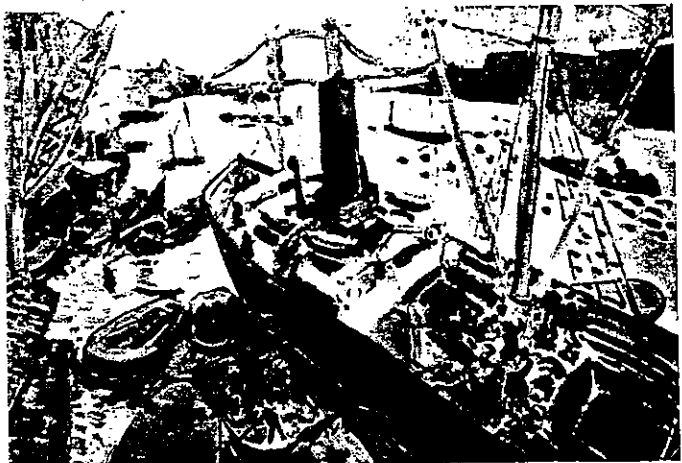
Henri Matisse: *The Dream*, 1940

Andre Derain (1880 - 1954)

He used bright, bold, and expressive colors. Color choices were unnatural making his paintings look more flat and decorative instead of realistic. He visually expresses his beliefs in the compositional and structural importance of color without regard for natural appearances. His painting style was influenced by van Gogh, Gauguin, and Seurat. In his painting "London Bridge" he uses traditional perspective to establish a deep pictorial space and a new regard for flat color application and expressive brushwork. Derain later abandoned the Fauvism principles and returned to a more traditional form of representation.

- STYLE**
- bright, bold, unnatural, expressive colors
 - Uses flat, decorative colors
 - Brush strokes similar to van Goghs
 - Main concern was with line and color, especially pinks, blues and violets.

SUBJECT MATTER - landscapes



Georges Rouault (1871 - 1958)

His work is very expressive and emotional. Rouault uses expressive color and slashing, energetic brushwork. He had been apprenticed in a stained-glass shop in his youth. Some of his paintings used heavy black outlines around expressive color shapes creating the look of stain-glass. Unlike the other Fauvist artists, he used the emotional as well as the formal elements of van Gogh, and Gauguin. A devout Roman Catholic, his paintings reflect his religious feelings.

STYLE - expressive and energetic brushstrokes

- bold colors
- dark, heavy outlining on some pictures.

SUBJECT MATTER

- religious themes



Raoul Dufy (Born: 1877 - Died: 1953)

Dufy's work is characterized by decorative seascapes and landscapes. The bright coloring and expressionistic handling of the paint are a sign of Dufy's Fauvism. Dufy was greatly influenced by Matisse's use of pure, flat areas of color, boldly juxtaposed. He would often use expressionistic outlines to suggest movement. By the 1930's he was painting the race-courses, regattas and casinos of the South of France.

Maurice de Vlaminck (Born: 1876 - Died: 1958)

Vlaminck was an energetic giant of a man whose early works were painted in brilliant orange, red, and blue. He experimented with Cubism and showed a preference for pure whites and deep blues. After 1915 he began painting strong, stormy landscapes, overcast skies, and lonely villages in a turbulent style. Vlaminck was a self-taught artist, who initially supported himself by playing the violin and writing novels.





Georges Rouault



452. GEORGES ROUAULT / *The Old Clown* / 1917. Collection

Raoul Dufy



Maurice de Vlaminck



445. MAURICE VLAMINCK / *Houses at Chatou* / 1904.

Cubism

The Cubist movement started about 1908 and ended with the outbreak of World War I. Cubism developed alongside Expressionism. The aim of the Cubist artist was to break down an object's single appearance into the many angular planes of its structure. The viewer looking at a Cubist picture is made more aware of the lines and planes of the human figure through the distortion. The early Cubist works were influenced by the geometric compositions of Paul Cezanne and by the simplified features of African masks and sculpture and by Egyptian work. Cezanne had stated his concept that the artist should seek the universal forms of nature in the cube, the cone, and the sphere. Cezanne began the trend toward the search for reality by observing and emphasizing the basic structure of nature. These ideas used by Cezanne were important to Picasso and the Cubist Movement. Cubism freed art from its dependence on actual appearances. The Cubist paintings changed the course of modern art. Cubism broke all the "rules" of art - Perspective was flat, bodies fragmented and angular, colors unnatural. A cubist painting was like looking at a picture through broken glass. The cubist were the first artists to paste paper onto the canvas as a part of the painting. Cubism is the major revolution of 20th century painting.

CHARACTERISTICS

- The Cubist painter tries to show all sides of an object at the same time.
- The unity of the object and the unity of space was destroyed with distortions.
- An artistic style that uses mostly geometric shapes and shallow ambiguous space.
- Cubism developed into two phases "analytic" and "synthetic"
- Objects, shadows, and background are broken down into geometrical shapes.

SUBJECT MATTER - Still-life, portraits, human figure

Analytical Cubism - *early cubism*

- The artist looked at objects with varied viewpoints and combined all the viewpoints together in one painting.
- Objects are analyzed and broken down
- The form of a figure, for example, would be shattered and its various parts reduced to simplified geometric shapes arranged in the composition.
- Artist used a limited color range of muted browns, greens, blues, grays, and tans or a monochromatic color scheme.

Synthetic Cubism - later stage of Cubism

- Color and texture restored to Cubist paintings
- More freedom of choice in color and form
- Line, color, form, patterns, and texture are a very important part of the composition. Colors are brighter.
- An introduction of cut-out shapes as collage elements in paintings.
- Some paintings were entirely collage, others imitated collage effects, without actually containing collage elements. (*The actual origin of collage is uncertain, but both Picasso and Braque began to paste such things as ticket stubs, paper, cloth and newsprint to their paintings.*)
- Arranging shapes to form a decorative pattern and interesting design was more important than the representation of a real-life object.
- Synthetic cubism freed painting from many of its traditional limitations and paved the way for abstract art.

Artists: Pablo Picasso, Georges Braque, Fernand Leger, and Juan Gris.

Pablo Picasso (Born: October 25, 1881 - Died: April 8, 1973)

Picasso was influenced by Cezanne and other Post-Impressionist artists. He was one of the most original artists of the 20th century. Picasso grew up in Spain and later studied and lived in Paris. As a child, Picasso showed incredible artistic talent and was considered a child prodigy. His father was an artist and teacher and encouraged Picasso to paint and draw. In his teens he had already mastered the conventional techniques of painting and drawing. By the time he was 19, he was a fully trained, professional painter.

Of all contemporary painters, Picasso is the most productive painter of all time. His painting style changed more over the period of his life than any other great artist. He was always trying new and different things. Picasso was always shocking people with his work. His Cubist style was influenced by the work of Cezanne and African art, masks, and sculpture.

The thing that made Picasso such a great artist was his originality. He had the imagination to try new and different things through his entire life. Picasso continued his art work up until his death at the age of ninety-one.

Some of his styles were the Blue Period, Rose Period, First Classic Period, African Period, Cubism, Second Classical Period, and Cubism again.

The Blue Period

- Paintings are melancholy cold blue tones
- Paintings express social pessimism, dejection, despair, and loneliness
- The atmosphere of the pictures are of solitude, hunger and everyday misery.
- Backgrounds are silent, vague, and empty
- Figures in his paintings had the elongated forms used by El Greco's style
- Subject matter are beggars, blind men, street musicians and the poor working class.

The Rose Period

- The use of pale rose, brown and red ocher colors
- Painting show more tenderness, lightheartedness, and happiness
- Backgrounds have specific surroundings
- Subject matter are circus performers, comedians, and carnival performers
- The Rose period marked a happier turn in Picasso's life.



Blue Period

"First Classical" Period

- Concerned with compositional values, volumes, and balance instead of emotional content
- Paintings tended toward simplification and greater objectivity of form, to less detail and stronger spatial and plastic construction

African Period

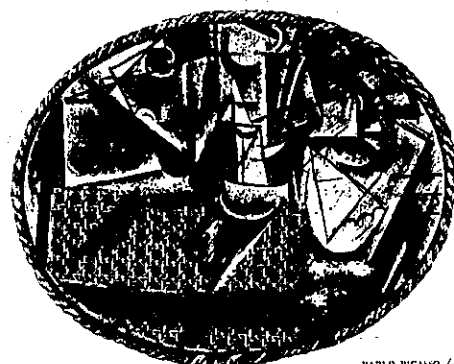
- Picasso became interested in primitive African sculpture.
- This period only lasted a few months
- The African period merged into cubism

Cubism

- pictures looked more like puzzles with pieces all out of order
- all sides of the picture were painted at once
- objects were divided up into geometric shapes
- faces would face various directions all at once
- paintings looked as if you were looking through pieces of broken glass



Figure 6.19 Pablo Picasso, Guernica, 1937.

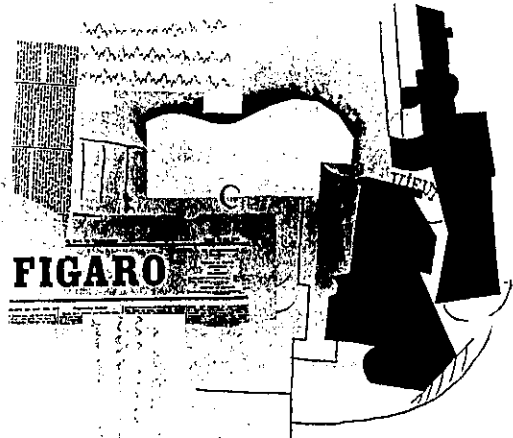
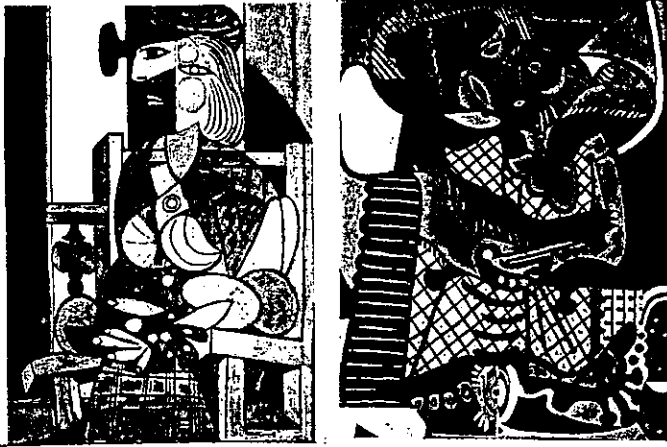
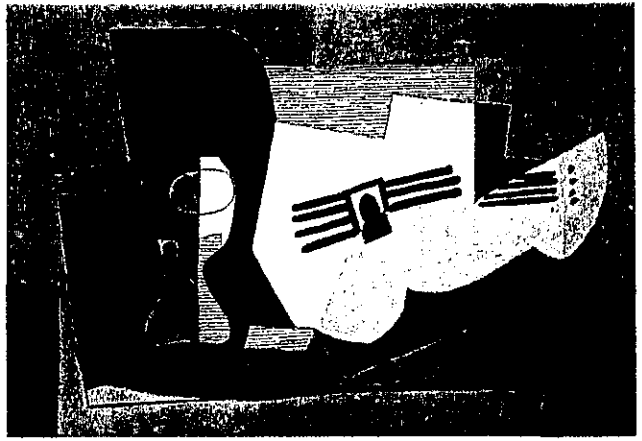


PABLO PICASSO / Still Life with Chair Caning / 1911-

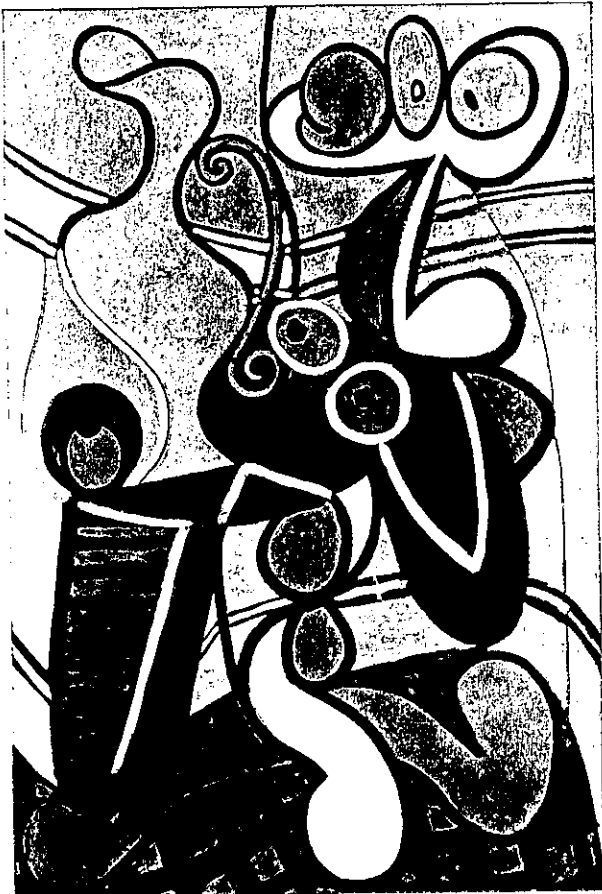
Rose Period



Pablo Picasso

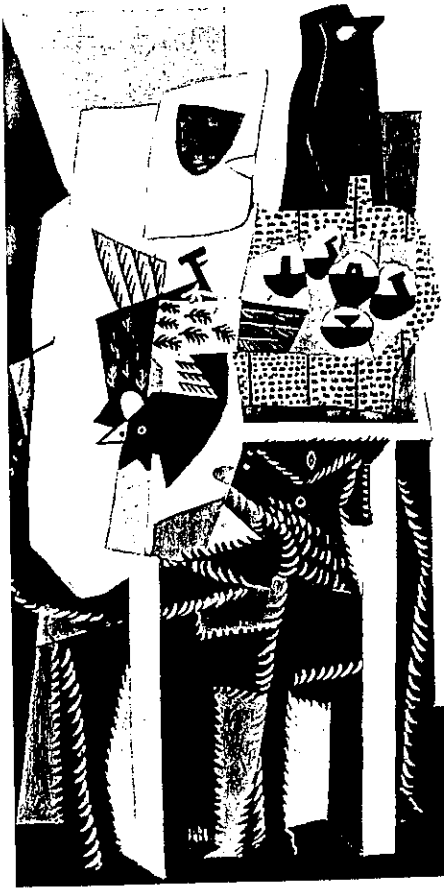


COLLAGE. Bottle of Vieux Marc, Glass, Guitar and Newspaper by Pablo Picasso. The flat planes of Cubist painting have been replaced by cut-out paper. The use of newspapers and lettering brings into question the distinction between illusion and reality.



Pablo Picasso

Plate 28. DOG AND COCK (1921) by Pablo Picasso. The contemporary artist (such as Picasso) often uses abstract textures which may depend on the use of value but not for the purpose of description. Values indicating abstract textures, such as the linear or geometric symbols of "Dog and Cock" are used for compositional purposes such as variety, accent, or emphasis.



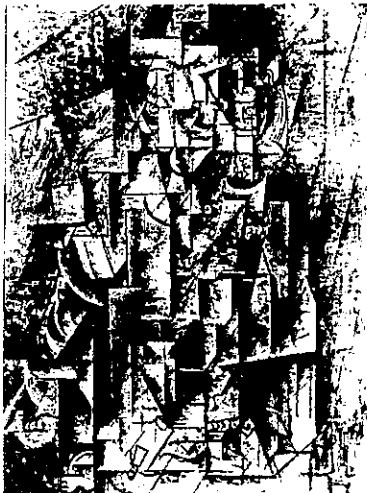
sculpture

PABLO PICASSO.
Woman's Head, c. 1909. Bronze,
16 1/4" high.

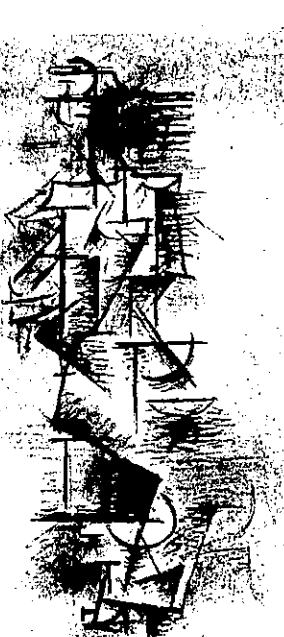
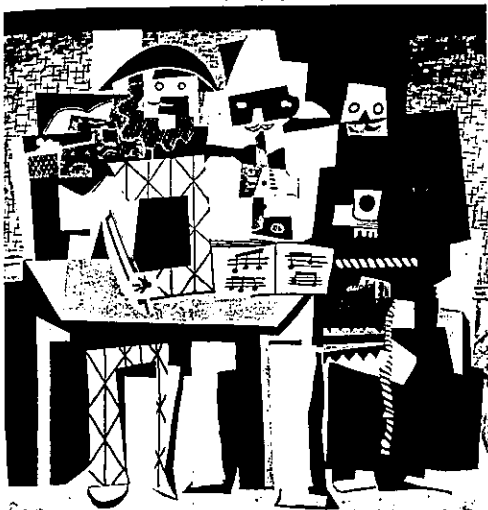


Fig. 85. MA JOLIE (WOMAN WITH A ZITHER OR GUITAR) (1911-12) by Pablo Picasso. The Cubist Picasso in his exploration of the shallow-space concept broke up natural forms into flat planes that are individually shaded and semi-illusionistically rendered.

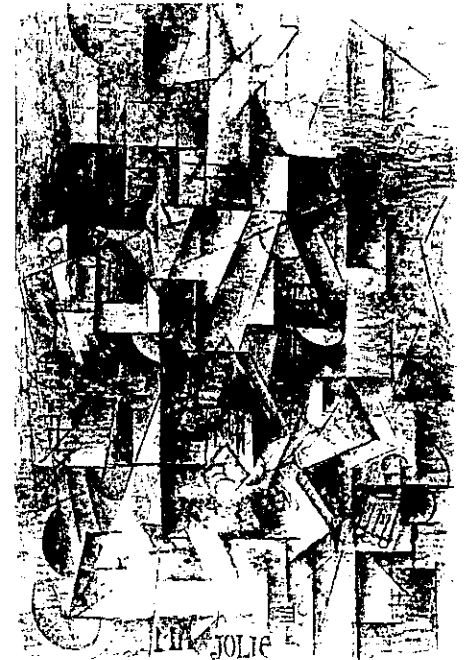
Collection, the Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest



MAN WITH VIOLIN (1911) by Pablo Picasso.



458. PABLO PICASSO / Nudo (charcoal drawing) /



Georges Braque (Born: 1882 - Died: 1963)

Braque worked for his father as an exterior house painter in a small town in France. He later moved to Paris where he studied art. For a short time he painted with members of the Fauve group. After working with the Fauve group he started to change his style and began to develop cubism. Picasso was also developing the cubist style at this time. The two painters met in 1908 and began working together. The two artists shared the same studio and often worked on each other's paintings. After developing Cubism, they separated, and Braque went to a less abstract and more moderate style.

As a Cubist painter Braque and Picasso were the first artists to experiment with looking at shapes as geometric and abstract, often presenting several views at the same time. Braque added unrelated elements and cut out shapes to his paintings developing the technique known as collage. He often mixed sand with his paints and had a distinct palette of colors that used blacks, grays, dull greens and browns. The subject matter of his best known paintings are still life arrangements of musical instruments, bottles, flowers, and pitchers.

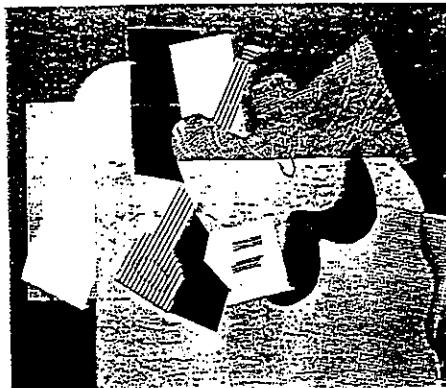
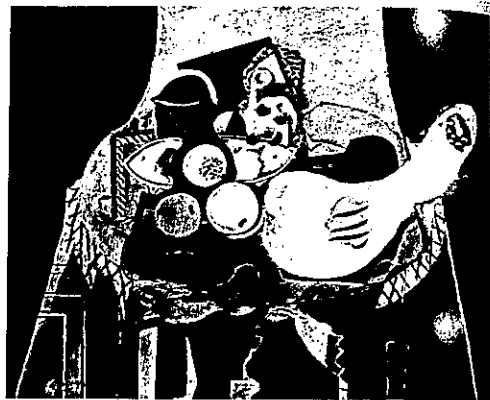


Fig. 97. STILL LIFE (ca. 1917-18) by Georges Braque. This Cubist painter pioneered in invention of the papier collé and collage forms which are works of art created from actual materials having textural interest fastened to a flat working surface. They may be used to stimulate natural textures, but are usually created for decorative purposes.

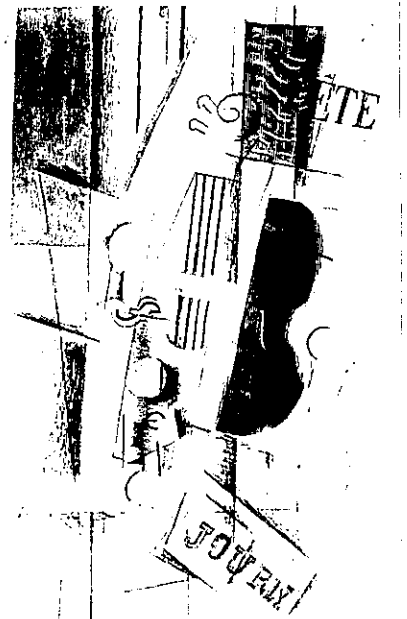
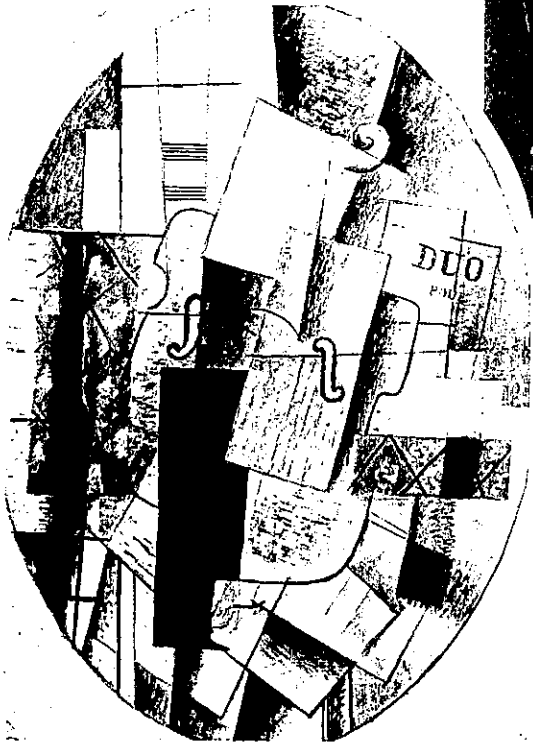
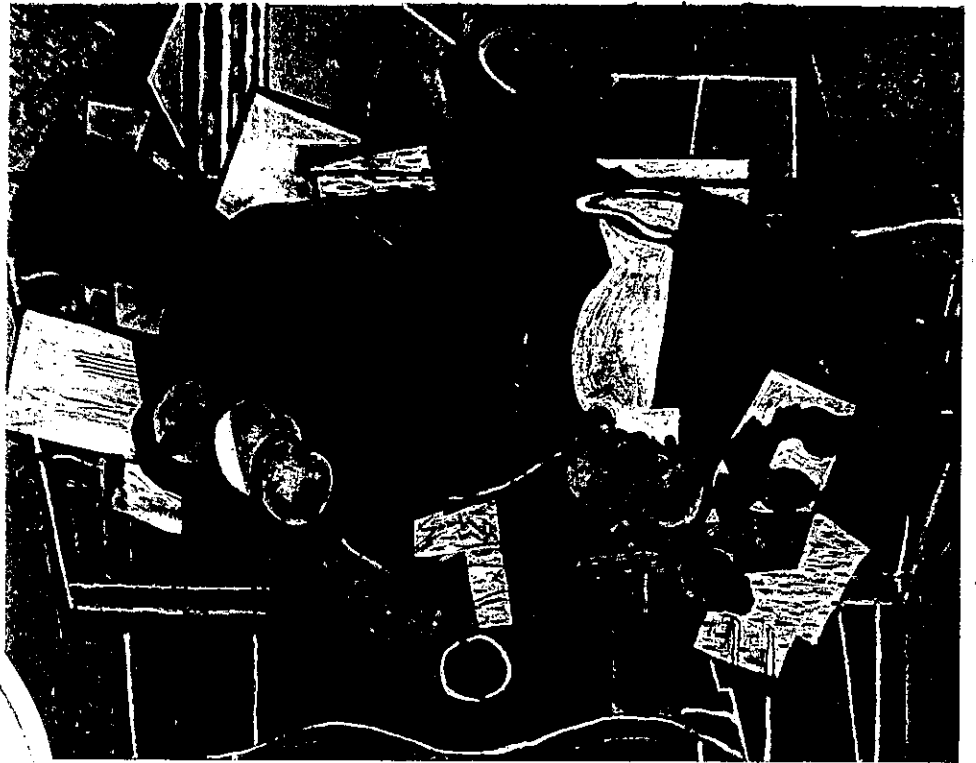
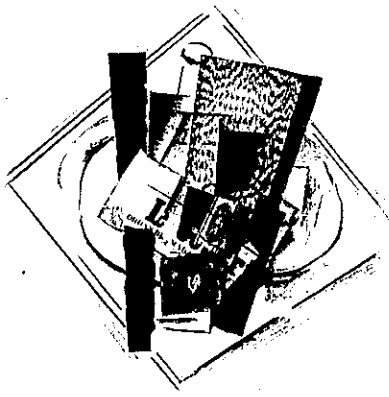
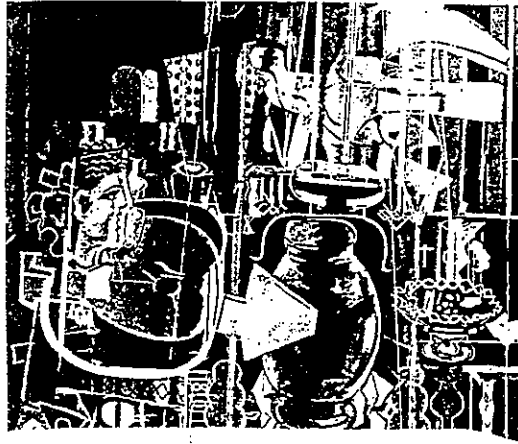


Fig. 198. MUSICAL FORMS (1913) by Georges Braque. Braque varies the usually Cubist handling of form by the inventive inclusion of textured foreign materials. Such textures added a new beauty of surface manipulation to the repertoire of contemporary art.



Georges Braque: Oval Still Life (Le Violon), 1914

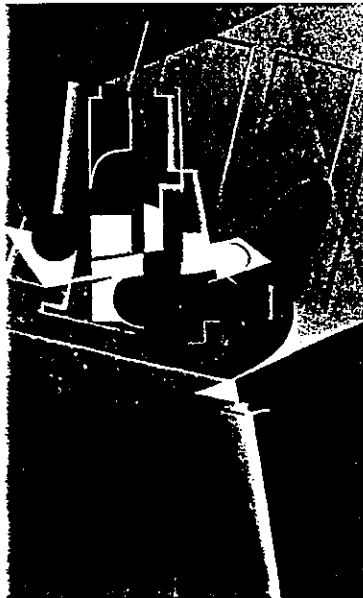


Georges
Braque

Juan
Gris



Fig. 55. GUITAR AND FLOWERS (1912) by Juan Gris. In direct contrast to biomorphic shapes are rectilinear or straight line shapes preferred by the Cubists. Shape families such as biomorphic and rectilinear are used by artists to unify, through repetition, their picture surface.



Juan Gris: The Man on the Floor, 1912

Fernand Leger (Born: 1881 - 1955)

Fernand was born in Argentan, a small town in northern France, in 1881. His father, a live stock farmer, died three years later. Leger grew up with his mother and dreamed of becoming an artist. When he was sixteen, his uncle encouraged him to study architecture. He later worked as both an apprentice and draftsman for architects in Paris. By the time he was twenty-two, Leger had completed his military service at Versailles and was finally able to pursue his career as an artist.

Leger was greatly influenced by the cinema as an exciting new means of communication. He was impressed at how rapidly the camera could cut from image to image without regard for time or location. Leger's cubist style was based on the geometrical representation of machinery. He simplified the wheels, cogs, and pistons of machines into cones and cylinders. He makes the human figure look like a metal robot. Machine forms are used to represent city streets, architecture, and every day objects. Some of Leger's paintings are flat areas of vivid color, other paintings, especially those of machinery, are shaded to make cylinder shapes.

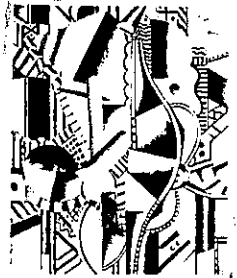


Plate 52. PROPELLERS (1918) by Fernand Leger. Although a variety of strong colors appear in this painting, the careful repetition of a key hue (yellow) creates harmony and color balance.

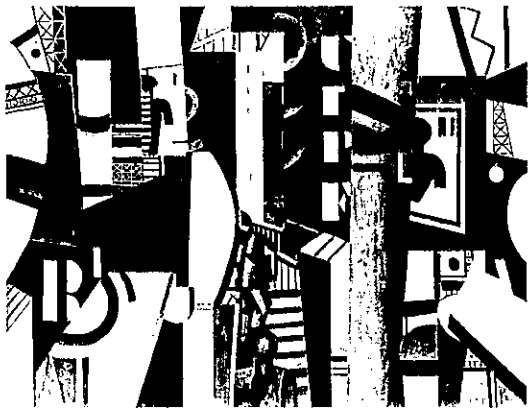
Juan Gris (Born: 1887 - Died: 1927)

Gris moved to Paris from his native Madrid in 1906, and rented a studio close to Picasso. A highly intelligent and influential artist, he enjoyed close relationships with some of the greatest figures of this century, including Braque, Matisse, and Picasso. An asthma sufferer, he died at the age of 40.

Gris combined elements he had learned from Picasso and Braque, such as the representation of objects from different angles, with his own bright palette. Gris emphasized constructive rhythms and abstract components. Gris dealt with volumes or decorative patterns which suggested recognizable objects. He would then develop these shapes in the direction of object recognition without resort to mere imitation of superficial appearance. Gris not only simplified shape into larger, more dominant areas, but gave each shape a characteristic value producing a carefully conceived light-dark pattern.



Plate 34. BREAKFAST (1914) by Juan Gris. Gris, an example of a later Cubist, not only simplified shape into larger, more dominant areas, but gave each shape a characteristic value producing a carefully conceived light-dark pattern.



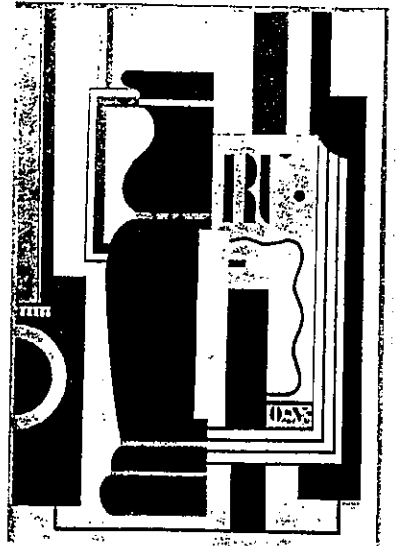
Fernand Léger, *The City*, 1919. Oil on canvas, 91" x 117" (231 cm x 297 cm).



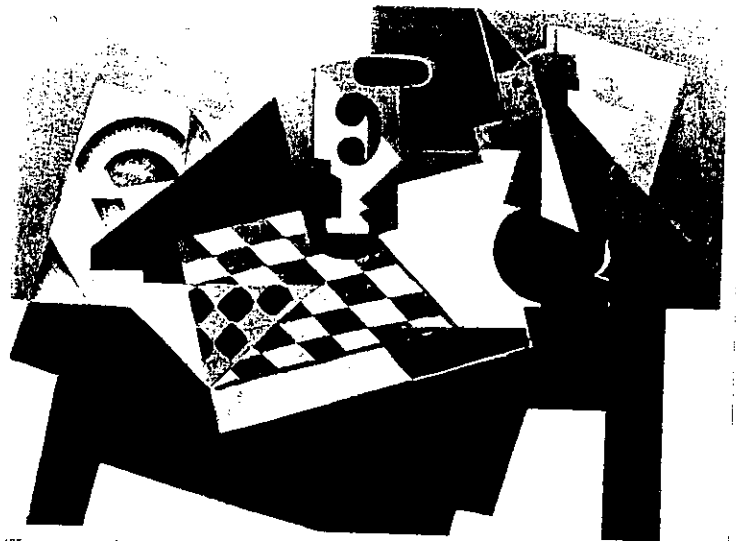
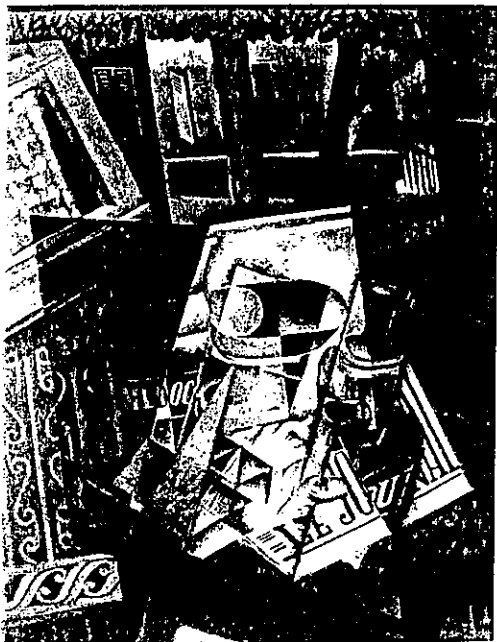
Fernand Léger



Plate 26. *THREE WOMEN (LE GRAND DEJEUNER)* (1921) by Fernand Léger. Léger often used sharply defined shape edges which act as barriers or fences to temporarily halt eye travel. However, in order to avoid complete isolation of shapes, the artist uses basic interval, shape direction, and variation in strength of shape edges to encourage unity and visual passage.



Juan Gris



465. *JUAN GRIS The Chessboard* 1917. Museum of Modern Art, New York. Gris, a few years younger than Braque and Picasso, had become a Cubist in 1912, and soon developed a highly distinguished personal style. The Chessboard has a somber harmony, a tightness of construction unmatched by either Braque or Picasso, yet there is enough tension within its balance to avoid the cagy symmetry of the merely unanxious.

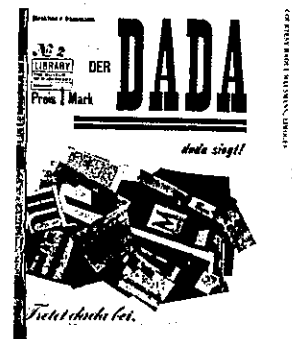
Dadaism

Dadaism was art that emphasized the irrational side of human behavior. Dada was a reaction to the horrors of World War I. The movement originated in Switzerland and then spread to Zurich, New York and at the end of World War I, Dadaism spread into Germany. The art work was meant to shock the public by presenting absurd concepts, nonsense art, non-art. Many say Dada was more of an intellectual and political revolt than an artistic movement. The Dadaist art was intended as a protest against conventional art, logic, and civilization. Dada artists rejected reason, believing that rational thought was ineffective for solving the world's problems. During this time writers gave public readings on nonsensical poems and delivered in comprehensible lectures in unison. The name "Dada" was chosen at random by a group of intellectuals and who plunged a knife into a dictionary striking the word "dada", which means the nonsense baby talk word for hobby-horse in French. The Dadaist movement lasted from about 1916 to 1924. Many of the Dadaist artists merged into Surrealism.

CHARACTERISTICS AND SUBJECT MATTER

- It exploited the techniques of paper collage
- Painted objects such as paper, wood, metals, ticket stubs, newspapers, and other objects from the contents of wastebaskets.
- Some paintings were a combination of paint and collage.
- Sculptures would be sinks, urinals, and junk yard scraps and other objects that would shock the public
- Artists would sign and exhibit objects such as sinks, bicycle wheels, and windows and call them works of art.
- Another example is the reproduction of the "Mona Lisa" on which the artist, Marcel Duchamp, penciled a moustache and goatee.
- At an exhibition in 1920, spectators were given an axe to smash the exhibits.
- Some paintings made the human or animal form machinelike, suggesting the robotizing of man.

ARTISTS : Marcel Duchamp, Man Ray, Hans Arp, Kurt Schwitters, and Meret Oppenheim



Marcel Duchamp (Born: 1887 - Died: 1968)

Duchamp was one of the founders of the Dada movement. He left France to escape World War I, and established the New York wing of Dada. He began his career as a painter. He was influenced by Analytical Cubism, Futurism, and by the theme of mechanization. Turning to Dada, he abandoned painting and devoted himself to making what he called "Ready-Mades". This was actually a form of "nonart" or antiart. He took discarded, mass-produced objects and presented them within the context of art exhibitions. For example, he presented a urinal turned on its side as one of his Ready-Mades entitled *Fountain*. Duchamp created a Ready-Made by placing a bicycle wheel on top of a kitchen stool, rendering both objects useless. Visitors were invited to spin the bicycle wheel, which defied the concept that art work was an untouchable, precious commodity created by an artist. Duchamp's rejection of traditional artistic practice is typical of the Dada movement. A painter, intellectual, and theorist, he provoked outrage throughout his career. Duchamp's later work is sometimes characterized as Surrealistic and is also associated with the Surrealist movement.

Man Ray (Born: 1890 - Died: 1976)

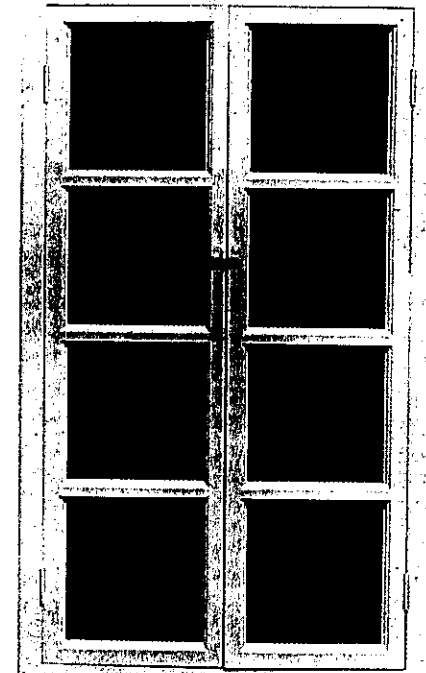
Man Ray started his career as a painter, but his best-known works are photographs and he was perhaps the first artist to recognize the potential of that medium as more than simply a way of reproducing reality. Born in New York, he moved to Paris, the center of progressive art. He became involved with the anti-art Dadaists and then went on to produce some Surrealist art. Man Ray's art work *The Gift* was an assemblage of an iron that had tacks glued to its bottom surface, rendering it useless for utilitarian purposes.

Hans (Jean) Arp (Born: September 16, 1891 - Died: 1966)

Hans Arp, also known as Jean Arp, was a sculptor, graphic artist, painter and writer who lived mostly in Zurich, Switzerland. He designed tapestries and wrote many pieces of poetry and prose in both French and German. One of his most interesting ideas was to make collages by tearing up pieces of paper and letting them fall on a whole sheet of paper. After manipulating them somewhat he glued them in place. He referred to his compositions as being arranged "according to the laws of chance." Hans later worked with the Surrealist movement where he is most recognized for his organic, rounded, biomorphic sculptures. His sculpture shapes became so famous that almost all kinds of rounded shapes were called "Arp Shapes."

Marcel Duchamp

COLLECTOR GALLERY, SEATTLE, WASH.

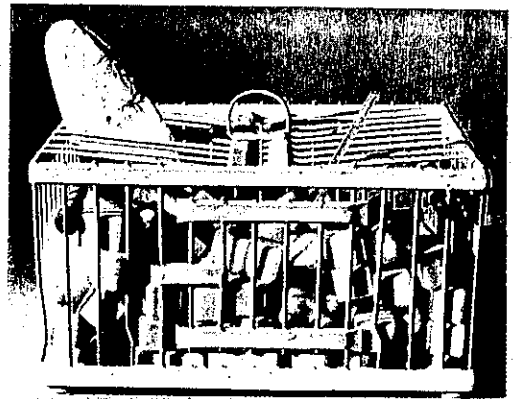


FRESH WIDOW ROSE SÉLAVY 1920

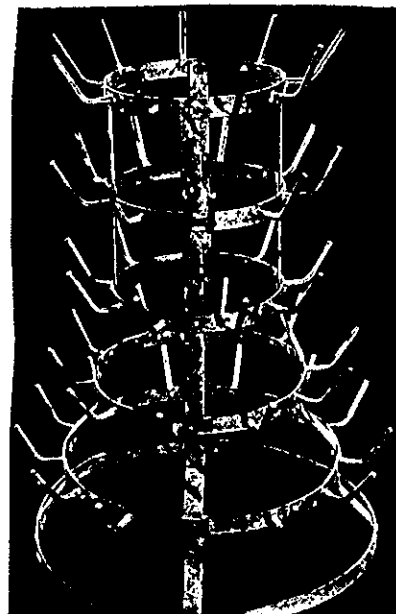
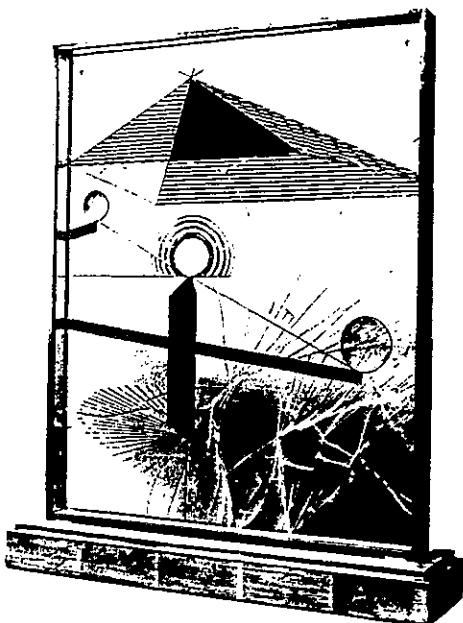
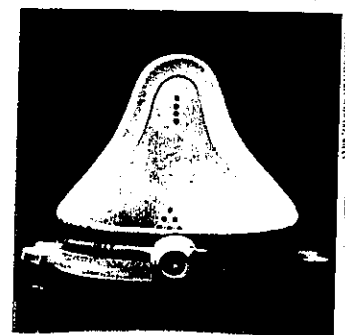
Rose Sélavy made *Fresh Widow* during Duchamp's visit to New York in 1920 and 1921. The work is an ironic pun utilizing a carpenter's sample French window with black leather for panes. *Why Not Sneeze?* (below) was commissioned by Katherine Dreier's sister, who refused to accept the completed object—a bird cage filled with sugar-cube-sized lumps of marble, a thermometer and a cuttlebone.



Large Glass, 1915-1923 (photograph retouched for easier study)



"Ready-mades"



READY-MADE. Bottle-rack by Marcel Duchamp.

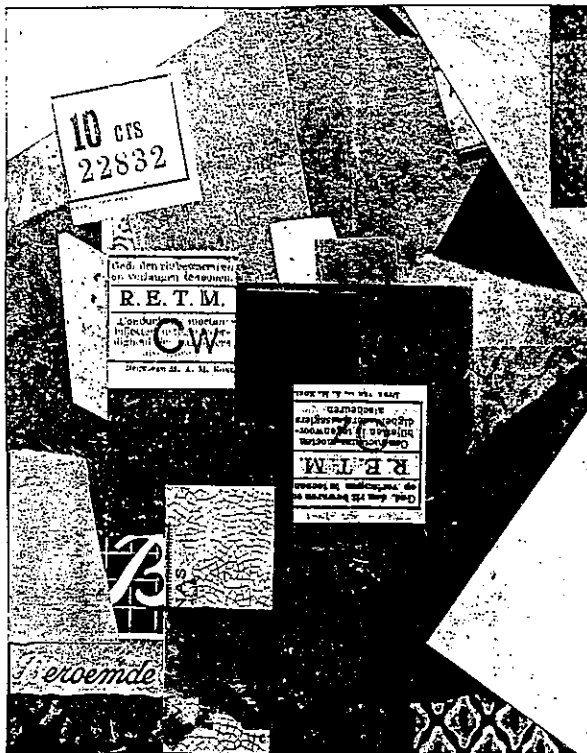
Kurt Schwitters (Born: 1887 - Died: 1948)

Schwitters would create collages using overlapping squares and rectangles of textured and mottled paper glued to a board. He called this art form "Merz", a nonsense term, chosen at random from a newspaper. It became Schwitters's playful trademark, which he translated as "freedom." His first collages led to a passion for collecting rubbish - bus tickets, corks, worn-out shoes - to create "art from non-art". He had three constructions in Hanover, Norway, and London where he filled entire houses with found objects.

Meret Oppenheim (Born: 1913 - Died: 1985)

Oppenheim, an American Artist, considered herself a member of the Dadaist movement, although she is also considered a Surrealist. She would use found objects and arrange them in such a way that they would make a Surrealist statement. One of her art pieces is a cup, saucer, and spoon made of fur. Another example is a self-portrait that is an X-ray in which only her skeleton and jewelry is visible.

Kurt Schwitters



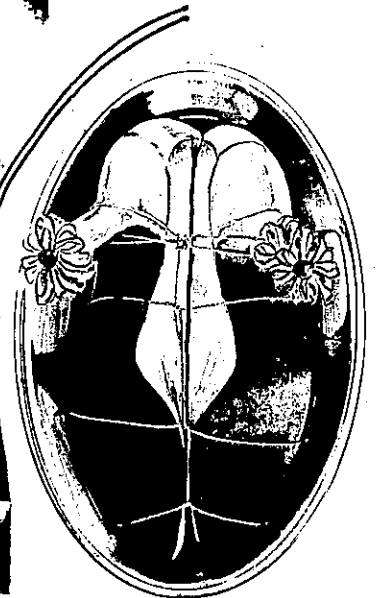
My 163

*K. Schwitters, 1920
mit Graffiti und*



17-13 KURT SCHWITERS, Merz Picture 10, 1920. Collage.

Meret Oppenheim



Surrealism

Imagination is the key word of Surrealism. The outstanding feature of Surrealism is the complete release of the imagination. Surrealism began as an extension of Dadaism. It began about 1924 with the Surrealist Manifesto written by Andre Breton. He proposed that art was the unification of the subconscious with the conscious, dream with reality. Surrealism was the major period of fantasy between the World Wars. Surrealism, which delved into the subconscious, freed art from reason and evolved into an imagery of dreams. Surrealism depends on a state of mind, or looking into the inner self more than any particular style. Surrealism allowed each artist to go his own way developing into two styles: Representational and Automatism. The Surrealists believed that the unexpected and the unbelievable could happen in art. A clock might melt into a strange, dripping shape. A chair might have the legs of a cat. Stairs could climb yet somehow end beneath themselves. Surrealism is the art of the unreal. The rules of gravity do not apply and anything can happen.

CHARACTERISTICS AND SUBJECT MATTER

- Fantasy, dreams, images of the subconscious
- Paintings appear as unreal as dreams
- The images of the subconscious mind turned into art
- The background in the paintings had an empty, timeless feeling
- The Surrealist painters often used symbols to portray bizarre, dreamlike landscapes.

Representational Surrealism

is a realist style that jumbles the realistic objects of the painting or combines them in a confusing way to create an unreal world with recognizable and realistic objects. The artists that worked with this style were De Chirico, Dali, Magritte.

Automatism (Abstract) Surrealism

used the subconscious mind to create unrealistic, abstract images. Some of these images looked like creatures from an imaginary world. Other images look similar to Cubism. The artists that used this style were Miro and Klee.

Artists - Giorgio de Chirico, Paul Klee, Marc Chagall, Joan Miro, Rene Magritte, Salvador Dali, Max Ernst, Yves Tanguy

Marc Chagall (Born: July 7, 1887 - Died: 1978)

Marc Chagall was a Russian-born artist who enjoyed reliving the memories of his childhood very much. He let his imagination shape and reshape his recollections of Russian folk tales and Jewish proverbs, of the countryside near his childhood home, and of his family and friends. Chagall included in his art work fantastical images of reality, imagination, and dreams splashed with bright and beautiful color. The dream-like and colorful images, reflecting themes from folklore, legend, and Chagall's own cherished memories, distinguish him as a master at conveying visual stories.

He was the oldest son in a family of nine children. He studied the elements of drawing, and later painting in the studio of a local artist. When Chagall was twenty-three he received a small scholarship to study art in Paris. While in Paris he met many poets and painters and was encouraged to paint the very poetic inner imaginings of his mind. Chagall said that it was the city of Paris itself that taught him more about life and art than any art academy or professor. Often Chagall included rooftop violinist (his favorite uncle was a violinist), upside-down and floating people, and animals with human features.

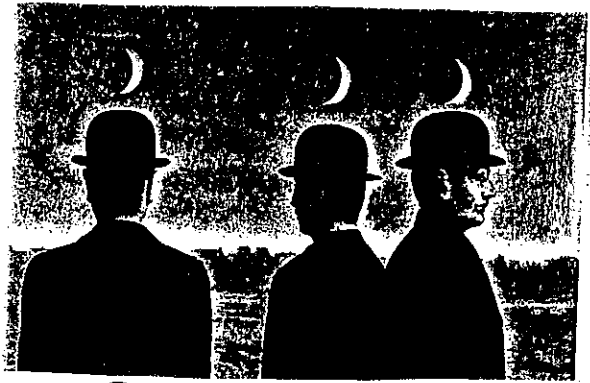
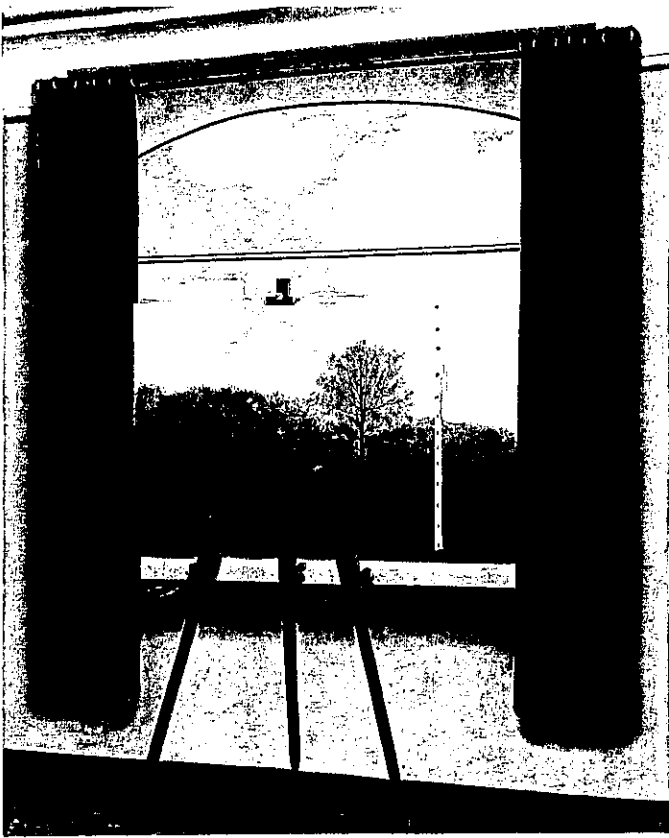
Chagall returned to Russia in 1914 and had to stay there because of World War I. While there he met Bella and married her. He also painted huge sceneries for the Jewish Art Theater, where his wife was an actress. He moved back to Paris in 1922, but had to leave Europe during the persecution of the Jews in World War II. Chagall and his family escaped to the United States. His wife, Bella, died in 1944 and he did not paint for almost a year. He went back to France, remarried, and once again started to paint.

In addition to his many paintings, Chagall produced many stage sets and costumes for plays. He also did murals for the Kamerny Theatre in Moscow, and over a hundred etchings to illustrate books, fables, and the Bible, and stained-glass windows. Chagall painted a kind of fantasy that has been called the beginnings of Surrealism. Chagall was initially influenced by Cubism, but he abandoned that style and remains a unique person who defies neat categorization into any one movement. He inspired Surrealism with many of his imaginative paintings and he is associated with Surrealism even though he did not consider himself a Surrealist.

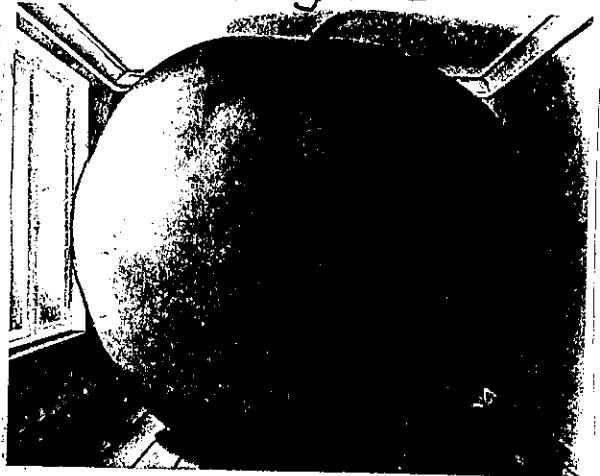
STYLE AND SUBJECT MATTER

- bright lively colors such as red, blue, green and yellow
- objects are arranged in a collage type fashion
- flower bouquets, fiddlers on the roofs, floating lovers and angels
- animals with human-like characteristics, painted unrealistically





Rene Magritte



Marc Chagall



Fig. 208. I AND THE VILLAGE (1911) by Marc Chagall. The fairy-tale world of the imagination is found in this example by another artist who evades fixed classification. Recent technological concepts are reflected in the freely interpreted transparency of object forms and the disregard for gravity.

Rene Magritte (Born: 1898 - Died: 1967)

Magritte lived in Belgium. He led a simple ordinary life that many people would think was fairly dull. However, his artworks show the most remarkable images, such as a painting of a person's eye filled with a cloudy sky, a pair of boots that turn into feet at the toes, and a woman's face patched together as if it were made out of puzzle pieces. Magritte painted everyday objects but turned them into something different, transforming them into magical images that make us stop and think. He would transform everyday objects by changing the size, making something much larger or smaller than it would appear in the real world, such as painting an apple that was so big it filled an entire room. His approach often combined wit with subconscious dream images that juxtaposed reality with fantasy. Magritte's art work, like Dali's, is an example of Representational Surrealism.

STYLE AND SUBJECT MATTER

- taking everyday objects and putting them in strange combinations with each other
- paint was applied smoothly
- objects were painted realistically



Giorgio de Chirico (Born: 1888 - Died: 1978)

Chirico typically painted empty Italian cityscapes in which he placed a solitary figure or statue, often in conjunction with a train or lighthouse. He started painting his surrealistic style about 10 years before the foundation of the Surrealist movement. Surrealist painters recognize Chirico as a forerunner of their movement. Several of his paintings depict dreamlike landscapes similar to those painted later by Dali. Chirico frequently painted deserted city square landscapes, with one or two small lonely figures placed by huge and windowless buildings. As in dreams, the objects in his paintings are unrelated to one another and strange events are unexplained. Broken statues or dressmaker's dummies, among Greek and Italian architectural ruins, give an effect of mystery and uneasiness.

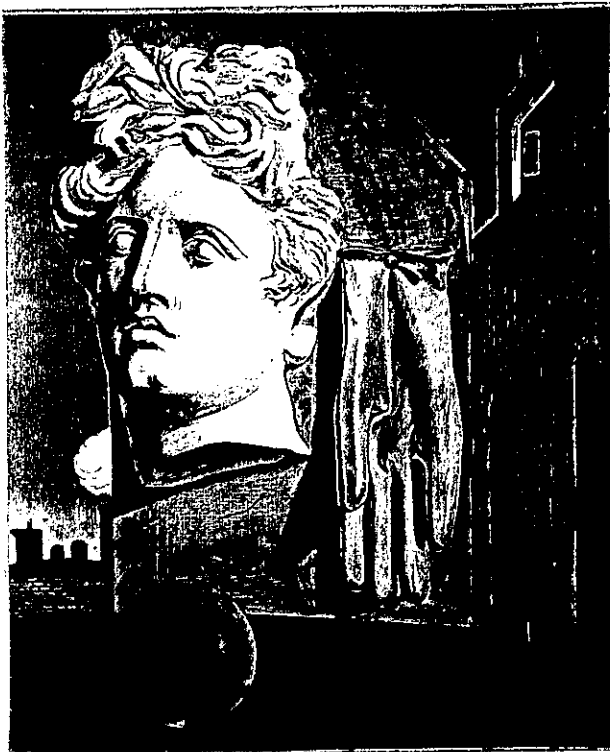
STYLE AND SUBJECT MATTER

- broken statues, dress maker's dummies, Greek and Italian architectural ruins, lonely figures, windowless buildings, deserted city landscapes
- combine symbols of the past with objects of the present, such as a classical statue and Renaissance architecture with a railroad train.
- Smooth shaded paintings with long cast shadows, timeless feeling

Giorgio de Chirico

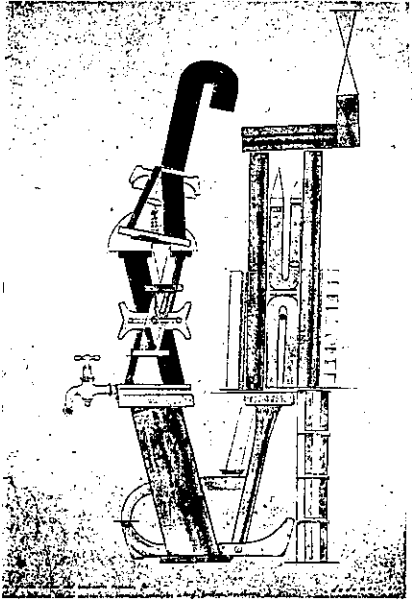
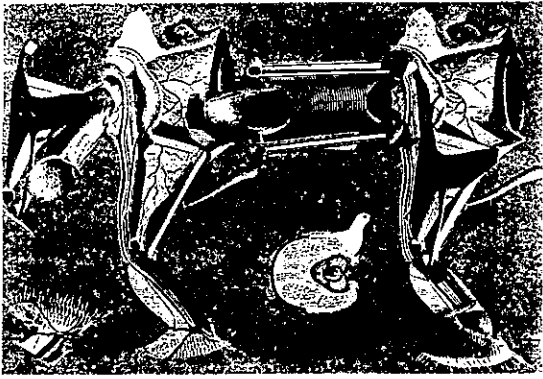


Fig. 207. THE SOOTHSAYER'S RECOMPENSE (1913) by Giorgio de Chirico. This picture combines with poetic fullness symbols of the past (classical statue and Renaissance architecture) with forms of the modern world (railroad train) to create a feeling of vast timelessness and universality. In this way, de Chirico was able to create the "reality of a personal symbolism."



Giorgio de Chirico: *Song of Love*, 1914





← ↑ Max Ernest ↘ Yves Tanguy



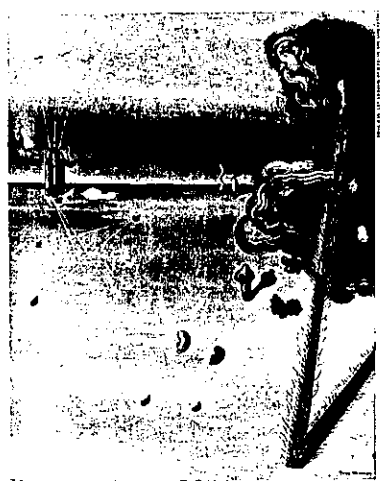
Max Ernest (Born: 1891 - Died: 1976)

Ernest began his art career as a major figure in the Dada Movement, but is also associated with the Surrealist. He is famous for his use of "frottages", a technique used by the Surrealists to shut off the conscious mind. Frottages were rubbings made on rough surfaces with crayon, pencil, or similar media. In the resulting impressions, the artist would search for a variety of images while boarding on a state of mind close to self-hypnosis. His paintings, especially during his Dada period, looked like machinelike humanized or animal forms.

Yves Tanguy (Born: 1900 - Died: 1955)

Tanguy's method allowed his hands to wander in free and unconscious doodlings, he used his creative visualization to bring on nonfigurative objects which suggested life. His pictorial shapes have the appearance of alien organisms living in a mystical twilight land. Tanguy was very interested in the ideas of the psychoanalyst Sigmund Freud. He believed that a painting could be a 'dream scene' onto which he could project subconscious mental activity. Tanguy spent two years in the merchant navy before taking up painting in 1923, after being inspired by the work of De Chirico.

Fig. 210. MULTIPLICATION DES ARCS (1954) by Yves Tanguy. Commonly working with nonfigurative objects in a polished technique, the Surrealist Tanguy invents a new world that gives the appearance of being peopled by lifelike gems.



Yves Tanguy



Salvador Dali (Born: March 11, 1904 - Died: 1989)

A Spanish painter and a leader of the Surrealist movement, Dali is the most famous of the Surrealist painters. In his work he tries to represent the images and symbols of dreams, hallucinations, and the subconscious mind. Salvador Dali was born in Spain and later lived and created his art work in the United States. He called his surrealist paintings "hand painted dream photographs" and has amazed others with his outrageous and impossible subjects and ideas. The objects are portrayed with minute accuracy of a photograph. Dali was also a talented jewelry designer, sculptor, and even dabbled in producing motion pictures. Dali, more than any other Surrealist, combined realism into his strange landscapes giving them a startling, familiar quality. His goal was "to record the subconscious objects as precisely as possible."

STYLE

- paintings represent images and symbols of dreams, hallucinations, and the subconscious mind.
- Paints are smooth and blended showing minute detail and shading
- Paintings show strange combinations of objects and figures.
- Mountains may transform into the human face or form
- Melted watches, doorways in the human form
- Some paintings had religious or violent references

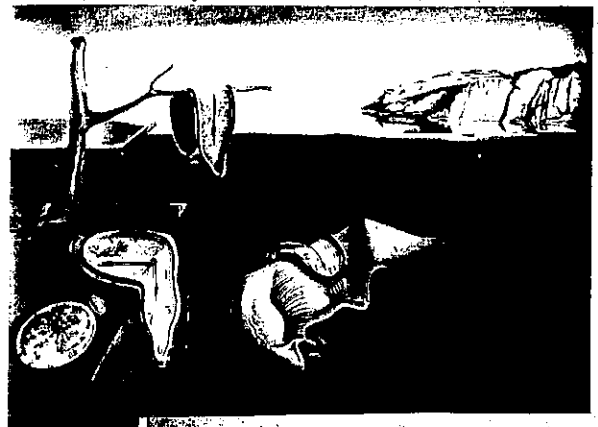
SUBJECT MATTER

- Barren, desolate landscapes
- People
- Various objects mixed in with people and landscapes in a dreamlike, unreal situation

Fig. 209. THE PERSISTENCE OF MEMORY (1931) by Salvador Dali. Here we find a naturalistic technique of representation to give authenticity to improbable Surrealist images. Dali bends watches as if they were made of a soft, rubbery substance and otherwise adjusts natural objects to suit the fantastic world of his imagination.



Colorplate 45. SALVADOR DALI. *Appetition of a Face and Fruit Dish on a Beach*. 1938. Oil on canvas.



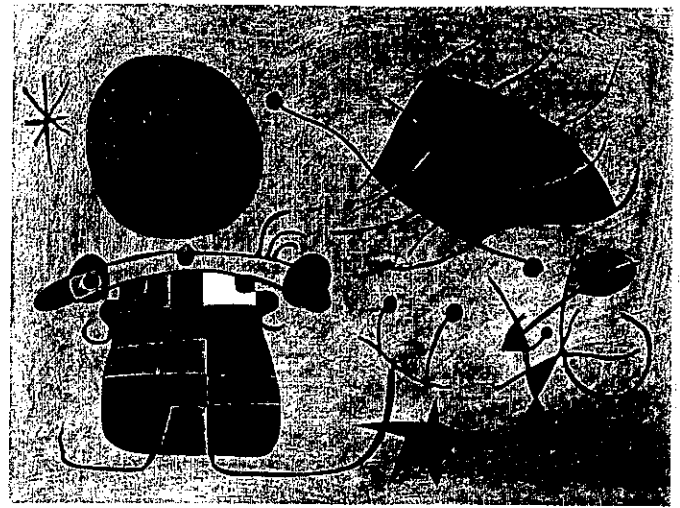
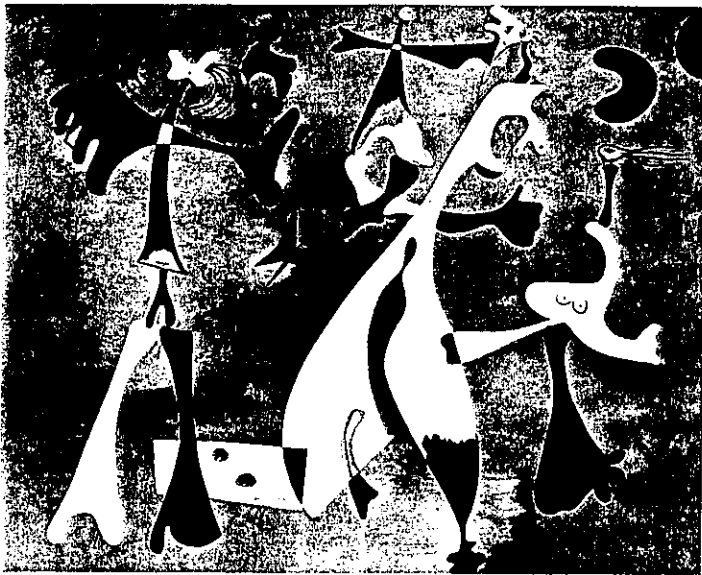
Joan Miro (Born: April 20, 1893 - Died: December 25, 1983)


The Spanish painter Joan Miro represented the abstract side of Surrealism. His paintings relied on flatly colored nongeometric, organic shapes. These shapes are sometimes referred to as biomorphic, meaning that they resemble biological organisms. His art was based on automatism, the combination of abstract with partially recognizable shapes. His work looks like something you might see under a fairy-tale microscope. His fanciful paintings are distinguished by their brightly colored, animated lines and forms.


Miro was born in Barcelona, Catalonia in northeastern Spain. His use of expressive color was not well accepted at that time. His parents found him a job as an accountant's clerk when he was seventeen. This work did not suit him and he became very ill about a year later. His family sent him to the family's farm in the Catalan countryside to recover. There he fell in love with the spacious landscape and vivid colors. Miro was introduced to the ideas of Cubism and Fauvism by an art dealer, Josep Dalmau, who set up an exhibition of artists such as Matisse, Redon, and Cezanne. Miro and his friends developed a Catalan style of painting which aimed for the "mystical dimension of the Catalan temperament." Common features of the Catalan landscape appeared regularly in these pictures. Carob and eucalyptus trees, snails, and snakes were used as symbols to suggest the atmosphere of the local landscape rather than representing one particular object. In his paintings of this period, he used strong, flat colors and the realistic aspect by fine, detailed lines.

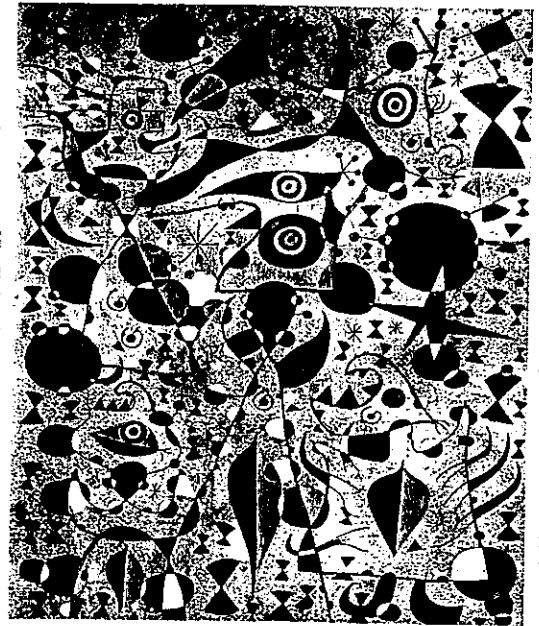
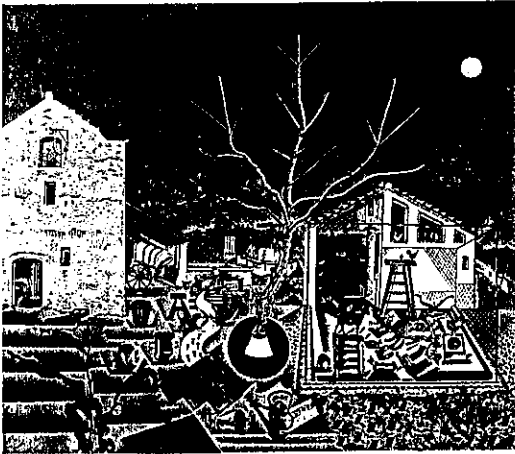
After World War I he visited Paris. When he returned home he began to search for a new reality in his paintings. He painted every detail of his subjects, including aspects that could not be seen but were known to be there, such as the drainage system underground. Miro tried to include everything that he knew to be real. At the age of thirty-two he presented several paintings at the Surrealist Gallery and became universally acclaimed. There is no specific meaning to his picture, *Harlequin's Carnival*, and no traditional rules of painting are observed. It is a random choice of images in illogical arrangement. Miro made no attempt to explore the workings of the mind. He simply tried to paint the bizarre yet creative nature of our dreams.

Miro painted a series of paintings called the *Constellations* by starting each painting with a random line drawn on the paper. He then allowed himself to find shapes and figures within the line, which he filled in and decorated with paint. Miro also made prints and illustrations, worked with sculptures and painted set designs. Miro would explore the use of different materials such as burlap, board, brown wrapping paper or canvas that might have wire or plaster sticking through the painted surface. Miro said, "for me, a form is never something abstract: it is always a man, a bird, or something else."

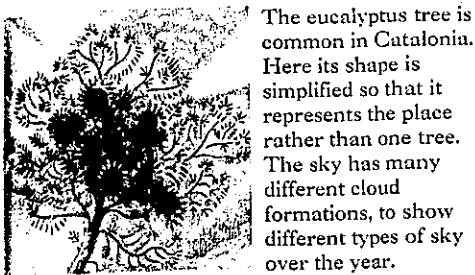


 *The Smile of Flaming Wings*, 1953, shows the refined lines and careful coloring of Miró's "slow paintings."

 *The Farm*, 1922, is an inventory of every detail of a small farm.



To create *Woman Encircled by the Flight of a Bird* in 1941, Miró drew a random line, then filled it in with color.



The eucalyptus tree is common in Catalonia. Here its shape is simplified so that it represents the place rather than one tree. The sky has many different cloud formations, to show different types of sky over the year.

Joan Miró

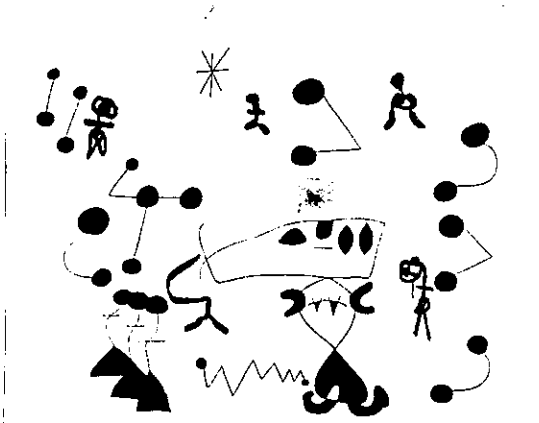
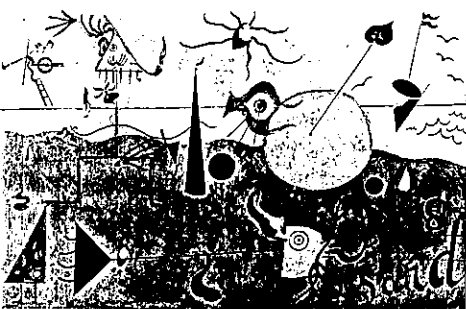
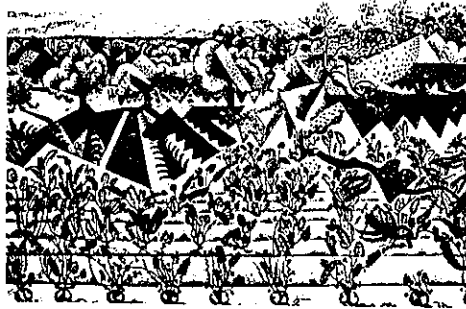
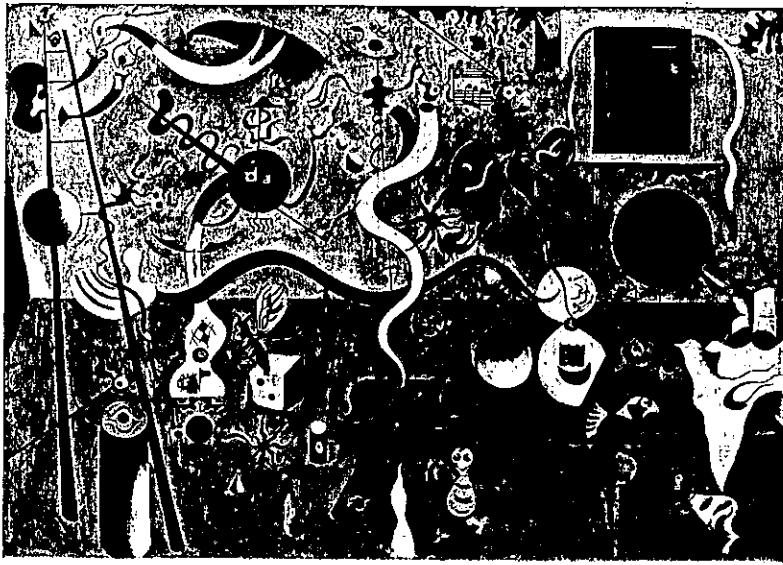

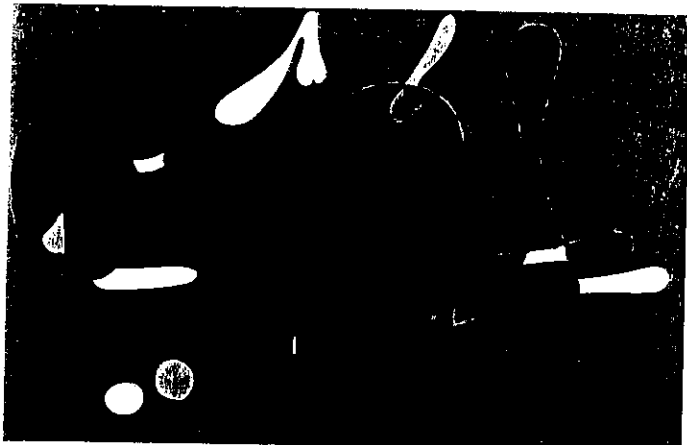


Figure 3.32 Joan Miró, *Woman in the Night*. Solomon R. Guggenheim Museum, New York. Fractional Gift of Evelyn Sharp to the Solomon R. Guggenheim Museum, 1977. Photo: Robert E. Mates. Variety is limited to achieve a unified effect in this painting. Black dots vary in size and placement and are connected to each other and other floating shapes by thin lines.

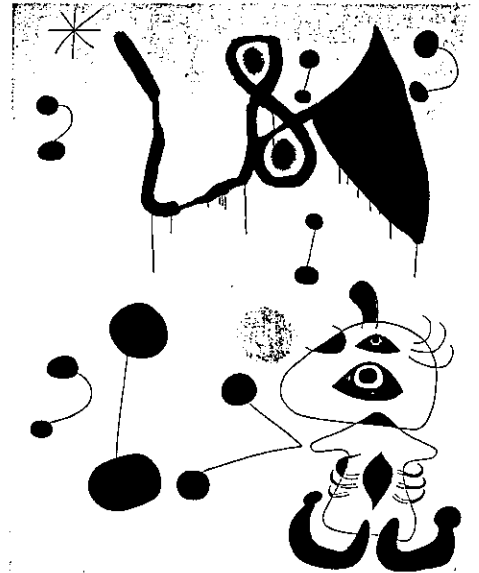



 *Dutch Interior I, 1928, was based on The Lute Player by H. M. Sorgh.*

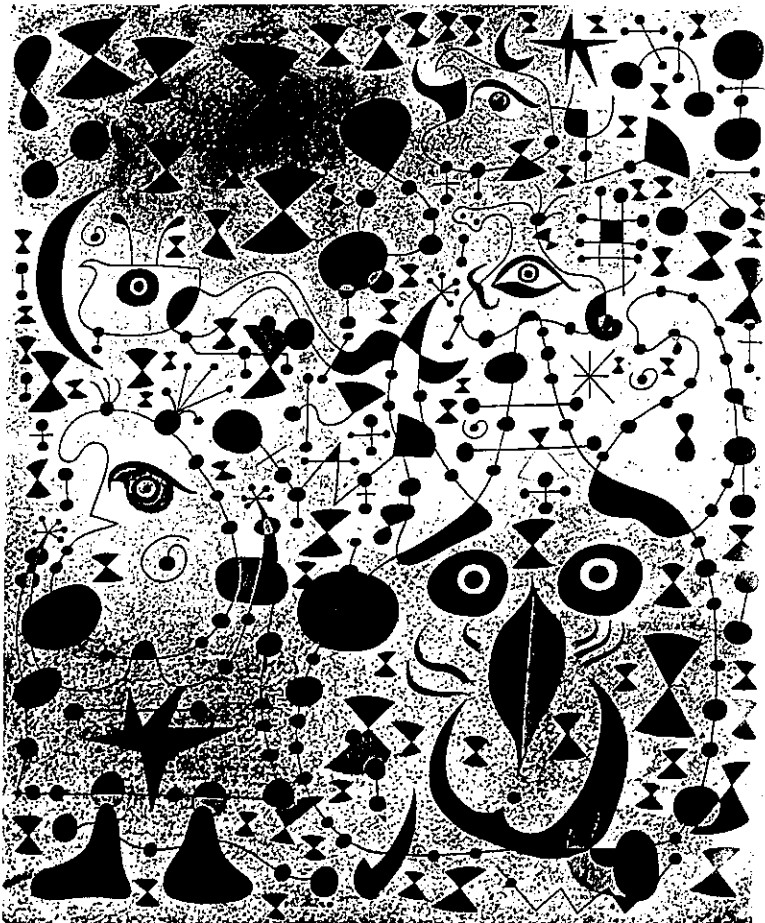


Joan Miró: *Composition, 1933*

Joan
Miró



 *Woman and Bird in the Night, 1945, shows Miró's spontaneous style.*



Max
Ernest

STYLE AND SUBJECT MATTER

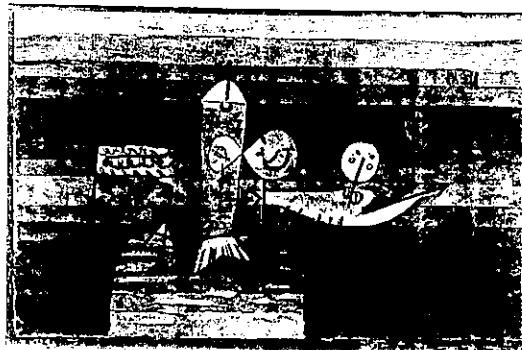
- use of bright primary colors, flat colored shapes and detailed lines
- might use canvas or burlap or paper bags for background texture
- earlier paintings are very detailed showing what can and can not be seen by the eye
- uses bright colored amoeba-like shapes and organic, linear creatures that float and wiggle, defying the laws of gravity
- nongeometric, organic shapes and thin lines

Paul Klee (Born: December 18, 1879 - Died: 1940)

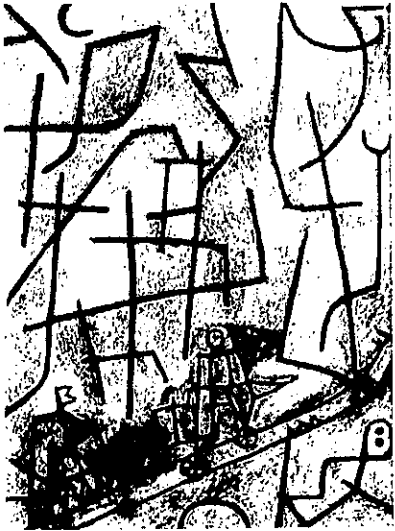
A German-Swiss painter, Klee was one of the great innovators in modern art. His style consisted of free form, brilliant fantasy and spontaneity. His art has been compared to that of children's drawings and to dreams. **In many of his works he includes mysterious series of arrows, dots, and other signs.** The background in some of his paintings are broken up into squares of varying value changes of a hue. Other backgrounds may be painted over burlap or other materials. In his own words, he simply "takes a line for a walk."

Paul Klee came from a musical family and lived a musical life. He was a trained violinist and studied music in Germany. Klee's wife was a piano teacher. Because he didn't have an art studio, he painted at his kitchen table while his wife taught piano lessons. Klee was deeply interested in the art of children and tried to capture the creativity of children's art in his own paintings. Like some children, he often drew with a scratchy line and soft tones. He often combined colorful paintings with line drawings, sometimes incorporating hieroglyphics in his art. Klee's paintings and drawings combine folk art, abstract art, and humor.

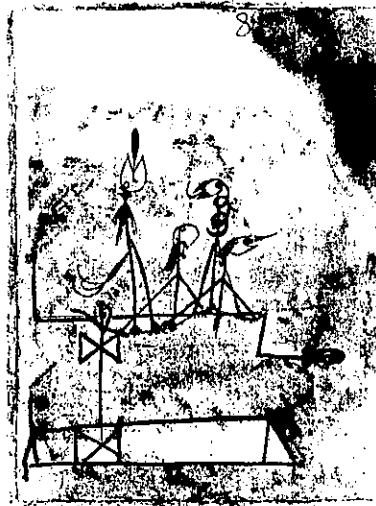
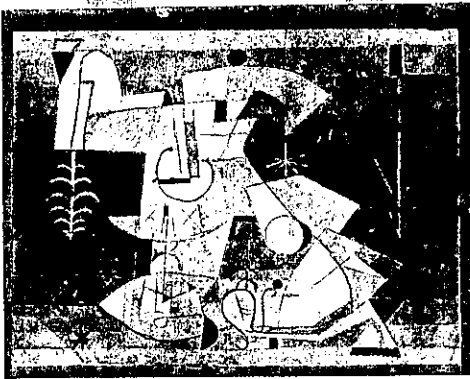
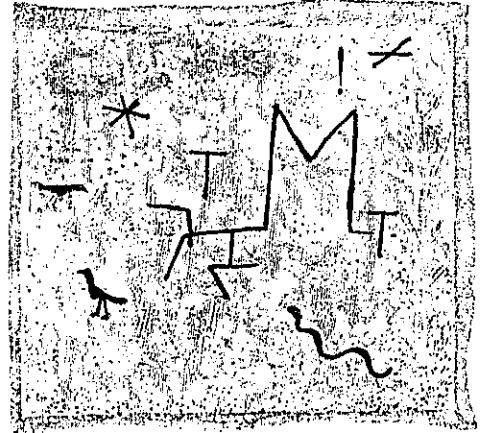
Although Klee's works had many of the characteristics of Surrealism he never officially considered himself as a member of the movement. Klee worked with several different styles from Cubism, Expressionism, to Surrealism and combined qualities of these styles together with his imagination to create a primitive, child-like art. His paintings showed his interest in dreams and subconscious doodles and captured the spontaneous gaiety of children's art.



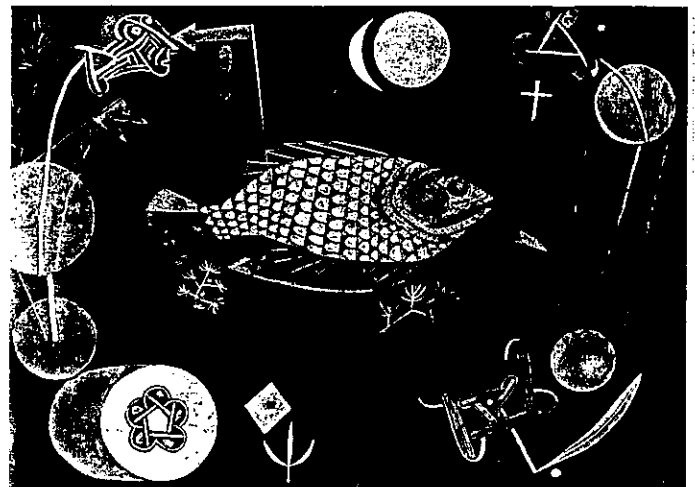
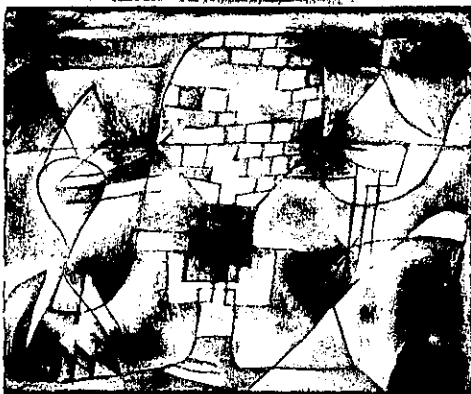
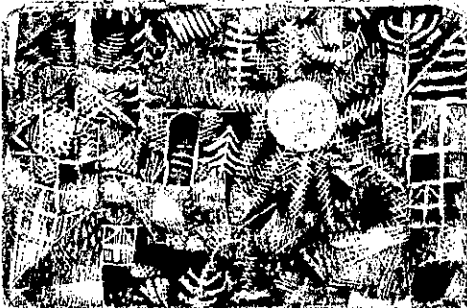
Paul Klee



486. PAUL KLEE, / *Conquest of the Mountain* / 1939. Mr. and Mrs. Fern Saarhuu, Bloomfield Hills, Michigan. Despite its playful theme—the toy engine glowing with effort—this picture is severely disciplined in design and purpose; Klee's mountains are a maze that challenges and frustrates conquest by man.



487. Paul Klee, / *The Face* / 1939. Mrs. Pauline, in the background. For a simple, well-known, all-around, and for the most part, unproblematic, and unproblematic, the drawing is a study of going beyond the grid. It is a study of the grid as a tool for the artist's eye.



POP and OP Art

POP Art

Abstract Expressionism and the other abstract work that had dominated the art world made many Americans wish for a return to realistic art. The new movement of the early 1960's was described as twentieth-century urban folk art. The new art style caught the public unprepared and dismayed. This new form of art was **first termed the "New Realist"**, but was quickly changed to "Pop Art". Pop art has been important as a reaction against the abstract, nonrepresentational style that prevailed in the years following World War II.

The new movement was called Pop Art, because its artists took their subjects from the popular graphic art of magazine advertisements, movie posters, and popular consumer products. The public reacted by saying the subjects on pop art were commercial art and not museum art. The Pop artists replied that seventeenth-century artists painted the still lifes of wine bottles, fruits, and vegetables that were representational of their times, and the museums displayed them, and that soup cans and beer cans were their modern equivalent.

Pop artists painted their culture. They were making a general satirical comment about their modern, consumer-oriented, advertising - inspired society. **Pop Art seemed to say, "This is our culture, look at it."**

CHARACTERISTICS

- Bright and realistic coloring of images of everyday scenes and objects
- Still life of common everyday objects and of popular personalities.
- Look of commercial advertisement, comic-strip enlargements, and billboard or outdoor sign art

SUBJECT MATTER

- familiar objects
- images of magazines, movies, advertisements, and television that are seen everyday.
- Campbell's Soup cans, Heinz Ketchup, Coca Cola bottles, pies and pastries, hamburgers, hot dogs, comic-strip enlargements, and pop-star faces.

POP Artists: Roy Lichtenstein, Robert Rauschenburg, Andy Warhol, Claes Oldenburg, Jasper Johns, James Rosenquist, Tom Wesselmann, Wayne Thiebaud, Robert Indiana

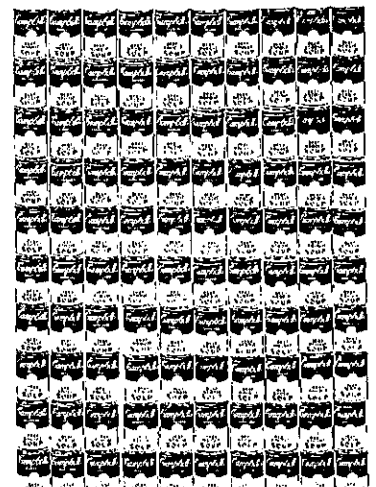
Roy Lichtenstein (Born: 1923)

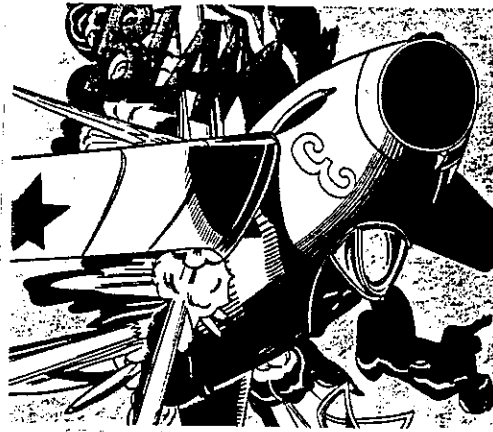
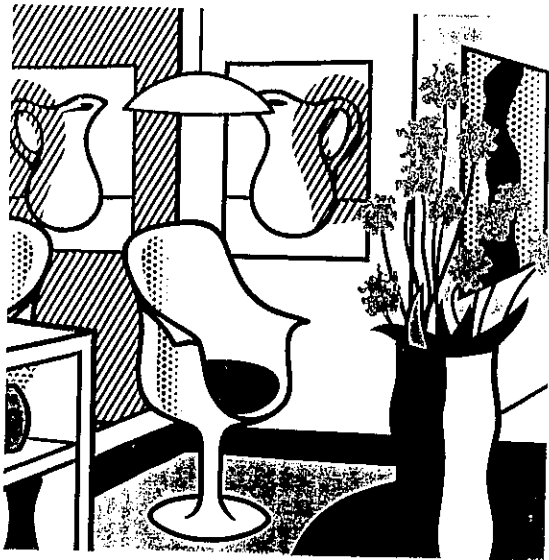
Roy Lichtenstein, an American art teacher, window-display designer, and commercial artist, based his art work completely on comic strips, advertising, and bubble-gum wrappers. He reproduced comic art on a large billboard size canvas. Although he seems to be copying comics, he actually is creating them with a connection of dots and color. He often includes a white talk-balloon so the cartoon characters can say things to the viewers. Instead of working small like the size of a normal cartoon or comic, all of Lichtenstein's work is done at the scale of a great large mural painting. The flesh tones and backgrounds of the enlarged comics were usually done with an enlargement of dots, to look like the dots used in printing. This type of printing dots is called **Benday dots**. Lichtenstein used a stencil which enlarged the dots to the size of a dime in order to fit the large size of his paintings. This process made his paintings look like a magnification of printed material.

Andy Warhol (Born: 1931 - Died: 1987)

Andy Warhol was the most famous Pop artist. He began his career as a commercial artist working with advertising and window-displays. When he turned to fine art, Warhol decided to make **popular culture and the commercial world the source of his subject matter**. The images of objects seen in everyday life but seldom really noticed by the public were now to be taken seriously as important art.

Warhol often depicted **repetitious rows of commercial products, such as Campbell's soup cans and Coca Cola bottles** in his paintings. He created his images by using a mechanized commercial process such as a photographic screen printing, giving his art work a depersonalized appearance. He also **repeated small portraits of popular personalities** such as Marilyn Monroe, Jacqueline Kennedy, Elizabeth Taylor, and Elvis Presley. Each portrait would be the same except for the coloring. The coloring was not done realistically. The repetition suggests the repeated exposure the personalities received on television, movies, etc., and the boredom that developed from over exposure and fading popularity.





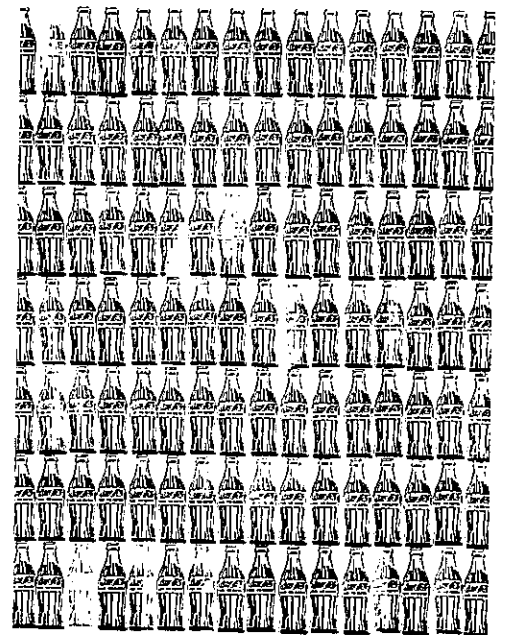
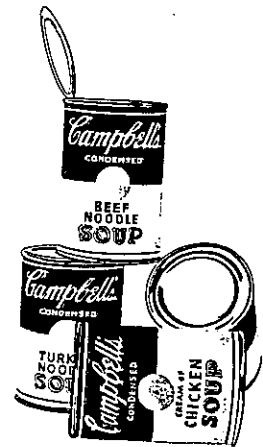
WHAT? WHY DID YOU ASK THAT? WHAT DO YOU KNOW ABOUT MY IMAGE DUPLICATOR?



Roy Lichtenstein



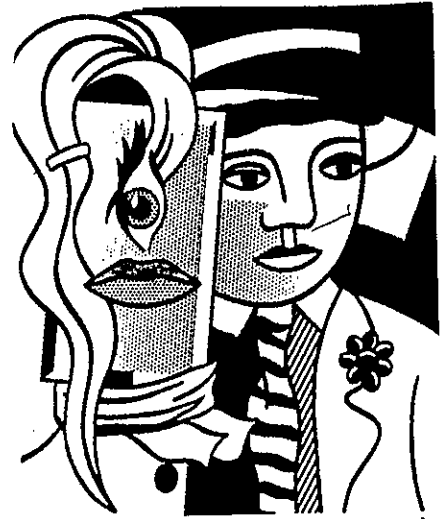
Andy Warhol



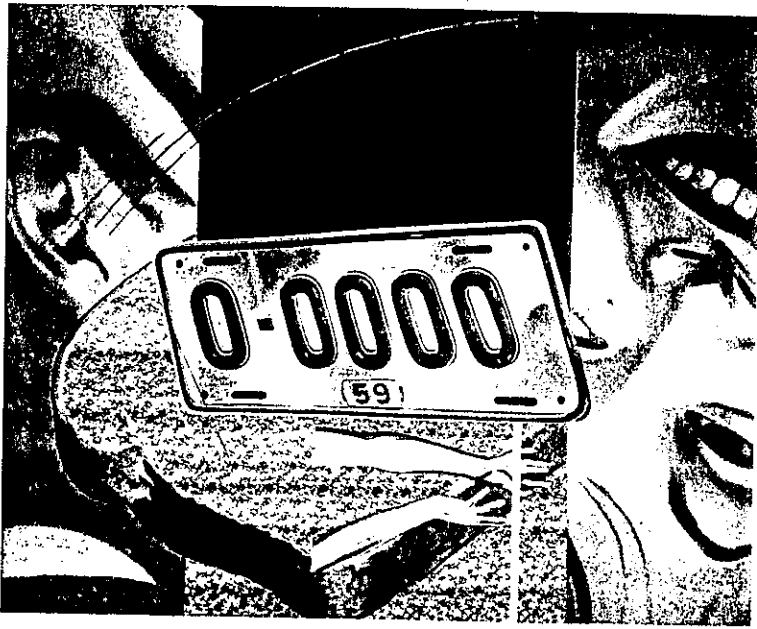
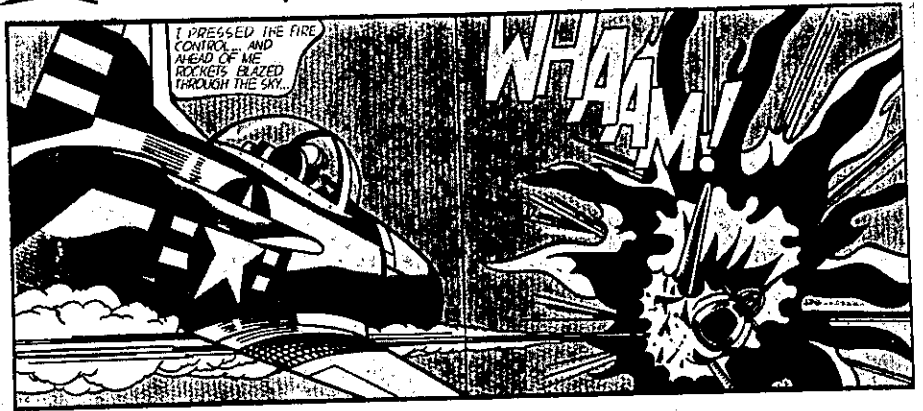
Coca-Cola



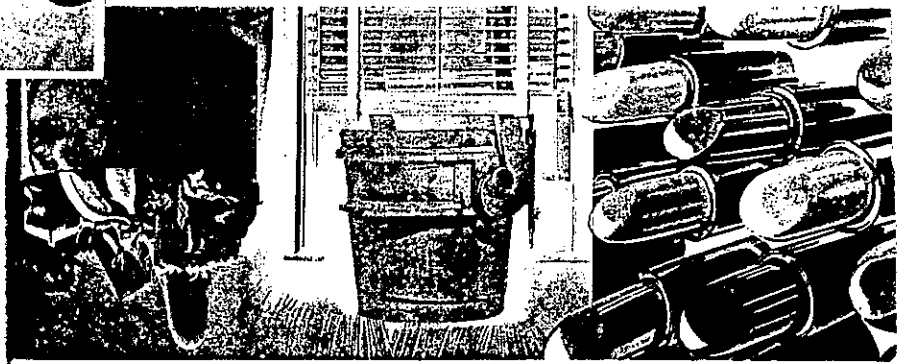
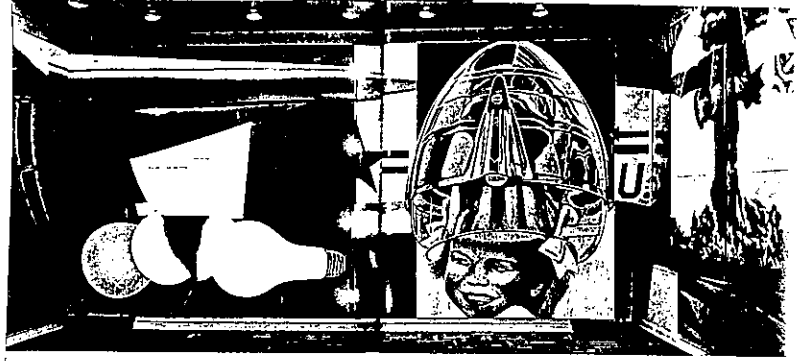
Figure 3.26 Andy Warhol, Green Coca-Cola Bottles. Whitney Museum of American Art, New York. Purchase with funds from the Howard and Jean Lipman Foundation, Inc. Acq. #68.71
Monotonous, regular repeat of a single motif purposely makes a statement about consumerism and contemporary life in this artwork classified as "pop art."



Roy Lichtenstein



James Rosenquist



James Rosenquist (Born: November 19, 1933)

Rosenquist is an American born artist who supported himself by painting outdoor advertising on billboards and grain silos. In the late 1950's he decided to apply what he had learned painting billboards to his own paintings on canvas. As a billboard painter Rosenquist had often worked from small black and white photographs that he had to enlarge and tint. The images for his own paintings came from magazines and other print media. His studio was filled with magazines that he used for his paintings. He cut out pictures from magazines and newspapers, cropped them and rearranged them in a collage fashion for his paintings. The fragmented pictures would be tilted, upside-down, and unexpectedly place side by side. Rosenquist was not interested in telling a specific story with the juxtaposed images. To him the bits and pieces and jumbled-up images increased the possibilities of many meanings. **His work looks like a collage billboard style.**

Tom Wesselmann (Born: 1931)

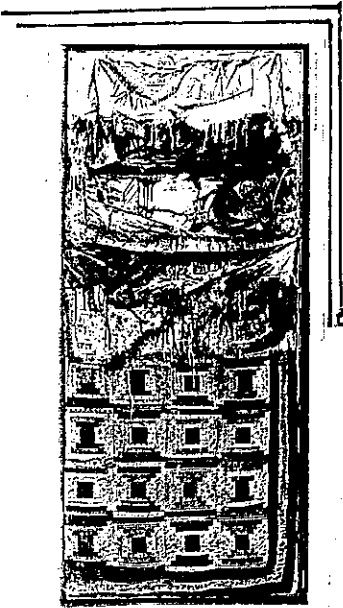
Wesselmann worked in the cool mechanical branch of Pop Art in which he painted in a very smooth manner showing no brushstrokes. This method showed no emotional response. He often painted still life arrangements of everyday objects. The subject matter would be a loaf of bread, a pack of cigarettes, Lipton soup mix or any other common day products painted realistically.

Robert Rauschenberg (Born: October 22, 1925 - Died: March 26, 2008)

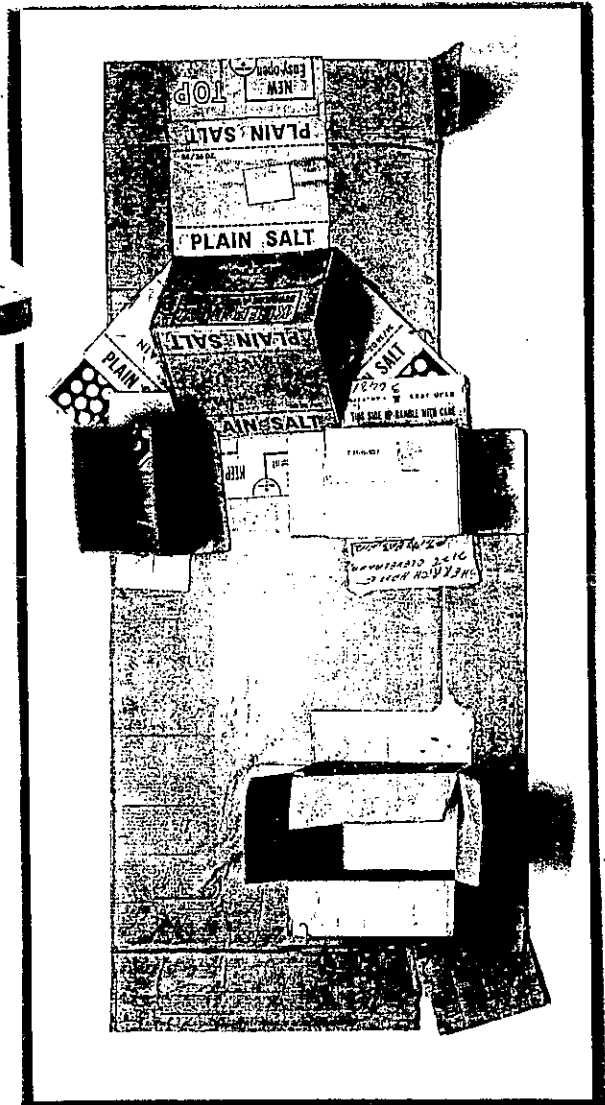
Rauschenberg didn't study art until 1947 after he had returned from fighting in World War II. From the beginning, Rauschenberg's style was unconventional and controversial, often using found objects and materials not traditionally associated with art. His art work is a cross between Dada and Pop. He used Marcel Duchamp's "readymades" of everyday urban objects for his art work, sometimes combining them with collage. His "combine-painting" method incorporated collage or found objects with paint applied in an Abstract Expressionist brushwork technique.



Tom
Wesselmann

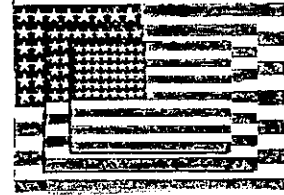


Robert Rauschenburg



Jasper Johns (Born: 1930)

Jasper Johns also used combine-paintings, but is most noted for his paintings of targets, flags, and numbers. Johns's technique is more painterly and expressive than most Pop artists showing the influence of the Abstract Expressionists. With his choice of mundane and straightforward subject matter, such as numbers, targets, and flags, and his rapid method of painting with large, gestural brushstrokes, Johns is often seen as the bridge between the two movements, Pop and Abstract Expressionism. He was primarily interested in the nature of painting, expanding its boundaries by combining collage and sculpture on the painted surface.

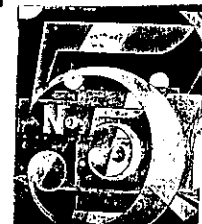


Claes Oldenburg (Born: January 28, 1929)

Claes Oldenburg was born in Stockholm, Sweden. When he was a child, his family moved to Chicago. His first job was as a newspaper reporter, but he soon realized that instead of writing about events, he wanted to create them. His love of art gave him that opportunity. In 1960, Oldenburg drove down a street in New York City and noticed many shops packed with merchandise. He saw the stores as museums and the colorful items on display as important as paintings. Oldenburg began sewing and stuffing a sculpture in the shape of a sneaker. In 1961, he opened up a shop called "The Store". At "The Store" he displayed his soft sculptures and held events called **Happenings**. He put people, objects, sounds and music together with his sculptures and watched to see what happened. **He made giant-sized soft sculptures of hamburgers, furry Good Humor bars, typewriters, and telephones. He also painted giant plaster replicas of ordinary food such as pies, pastries, hot dogs, and ice-cream cones.** In 1961, Oldenburg wrote, "It is important to me that a work of art be constantly elusive, mean many different things to many different people... What I care most about is living possibilities."

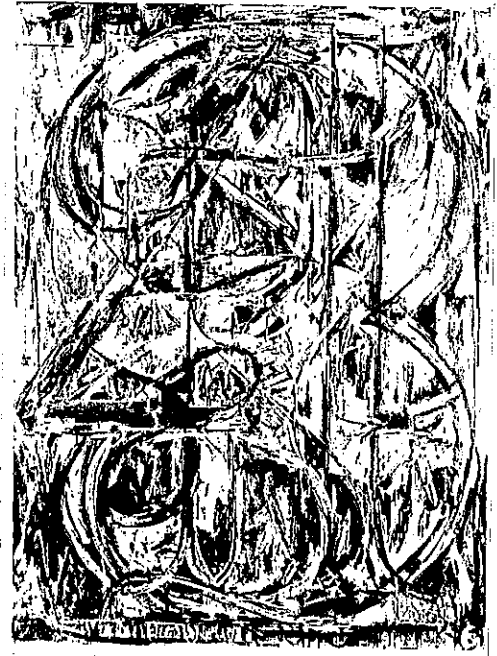
Robert Indiana (Born: 1928)

Indiana's paintings were painted in a flat, decorative style that was combined with blocks of pure color. **The subject matter consists of emblems, words, and numbers that reflect small-town America's gas stations, motels, and diners.** Indiana has been obsessed by numbers throughout his life, a situation he claims arose from having to move 21 times as a child. He uses the signs and advertisements of American urban life and combines them with words and numbers to make his own personal statements. Indiana also made sculptures usually made from wood and wheels.

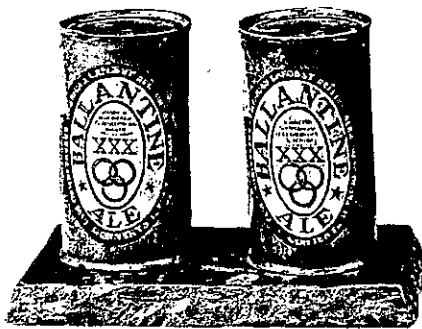




Jasper Johns: *Map*, 1961



Jasper Johns



Jasper Johns: *Painted Bronze (Beer Cans)*, 1960



Claes Oldenburg



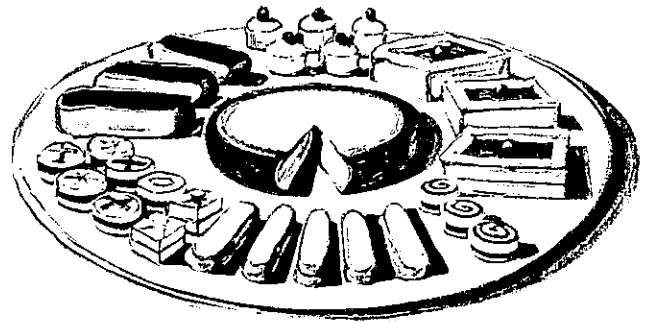
SOFT SCULPTURE. *Soft Drainpipe—Blue (Cool)* Version by Claes Oldenburg.



Fig. 229. *FALLING SHOESTRING POTATOES* (1955) by Claes Oldenburg. Pop artists generally disregard all consideration of form in the belief that they would create a barrier between the observer and the everyday objects which serve as subjects. Pop Art is an art of the "now" things.

Wayne Thiebaud (Born: 1920)

Wayne Thiebaud was born in Arizona and later moved to California. While participating in high school sports, he received a severe injury. During his recuperation he became interested in cartooning. Later, he worked for a short time for Walt Disney Studio. Thiebaud joined the Air Force to become a pilot, but changed his mind when he realized that he could put his illustration abilities to good use. Thiebaud worked as a commercial artist for Rexall Drug Company in Los Angeles. Later he decided that he would like to work in the fine arts. At the age of twenty-nine, he returned to school to study painting. He exhibited his work in restaurants, furniture stores, and snack bars at drive-in-movies. In the early 60's his work began to focus on food images. He painted pies, cakes, and pastries because of their simple shapes. He has given viewers a close look at objects we might otherwise take for granted. He painted the objects that were often overlooked and unappreciated. The surface of his paintings are textured with thick paint that resembles the thick icing of the pastries. He uses many tints and contrasts them with shades of blue and brown. (Recently, Thiebaud designed some of the special design California licenses plates.)



Wayne Thiebaud

Robert Indiana

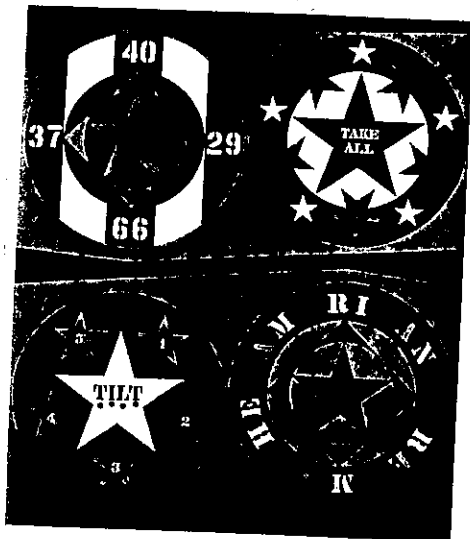


Fig. 230. THE AMERICAN DREAM I (1911) by Robert Indiana. This is an example of Pop Art. Robert Indiana utilizes the Pop convention of commonly seen images of advertising. He mixes it with slogan-conscious idioms of daily American life to create new experiences in which the conventional becomes unconventional. Collection, the Museum of Modern Art, New York. Larry Alosia Foundation Fund



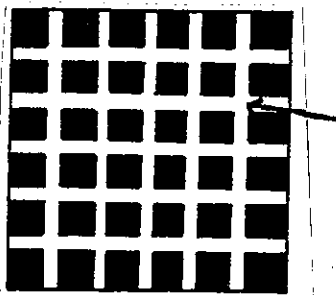
Op Art

By the 1960's a new movement had returned art to nonobjective or nonrepresentational painting. This movement carefully arranged shapes and colors to produce a variety of optical sensations. It is called Op Art, a name sounding like the Pop Art that preceded it. Op is from optical, "of the eye", this is art that produces sensations for the eyes. **Op Art plays tricks on the eye and explores color relationships.**

Op Art deals with how color theory works and the ways in which color can produce illusions of movement. Some Op Art actually does move or shift colors, and is called kinetic art. Op Art like all art is based on the fundamental elements of art, color and form. In moving away from recognizable images, artists were able to express themselves in a way that was free of associations with the external world.

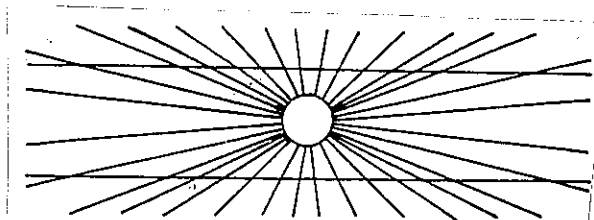
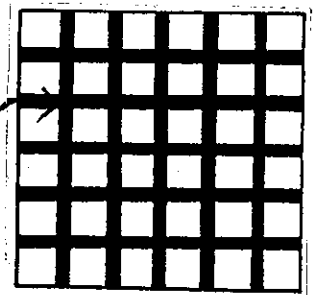
There are **two types** of Op Art, **European and American**. European Op Art used visual effects, playing tricks on the eye (also called kinetic art.) American Op Art explored simple, bold forms and bright color combinations (also called formalist art.)

Op Art was developed out of earlier works of Mondrian, and was based on the paintings of Josef Albers and Victor Vasarely.



OP ART works on these illusions:

There is no gray dot on the white or black line. The dot is an optical illusion produced by the afterimage the eye sees from the black or white square.



These horizontal lines are straight but appear to bend.

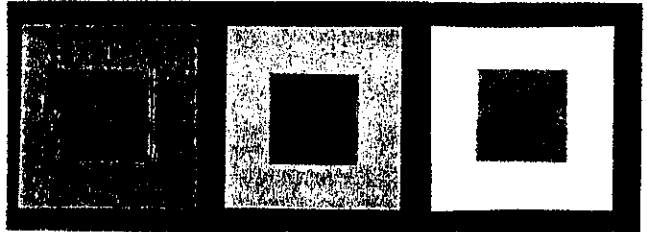
CHARACTERISTICS:

- Lines, colors, and shapes placed to produce optical sensations for the eyes
- Some forms appear to move and shift colors and lines (kinetic art)
- The viewer is to respond directly to the formal elements and principles of composition --- shapes, lines, colors, spaces, balance, rhythm, and harmony

SUBJECT MATTER:

- Nonobjective (no realistic subject matter)
- Lines, colors, and shapes are placed to form optical patterns
- Simple geometric shapes such as circles, squares, rectangles, triangles, pentagons, and hexagons.

Op Artists: Josef Albers, Victor Vasarely, Frank Stella, Ellsworth Kelly, Bridget Riley, Kenneth Noland

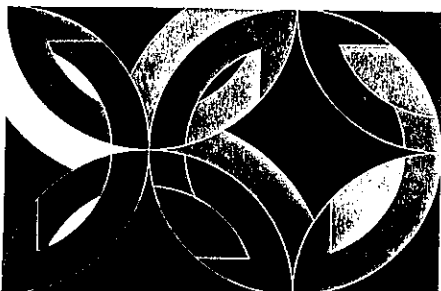


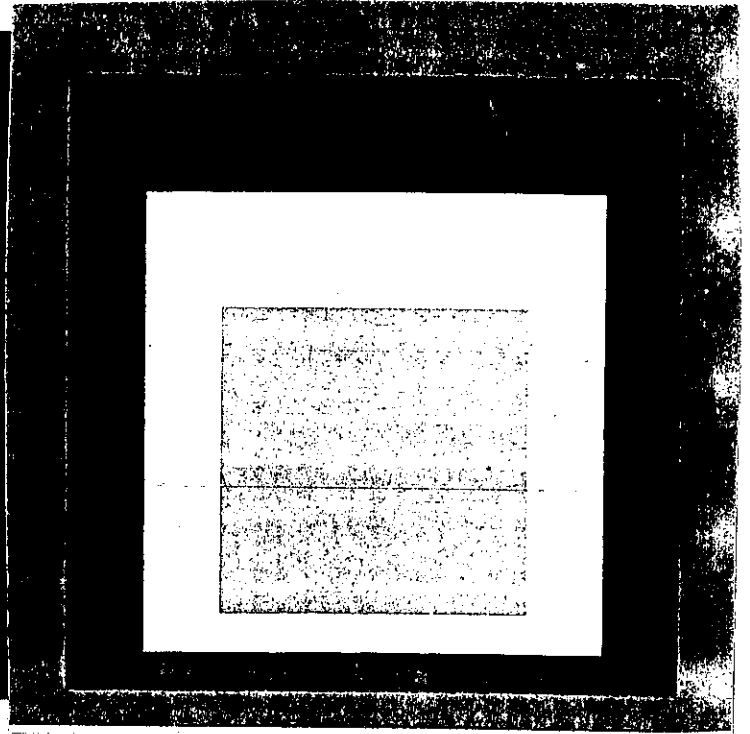
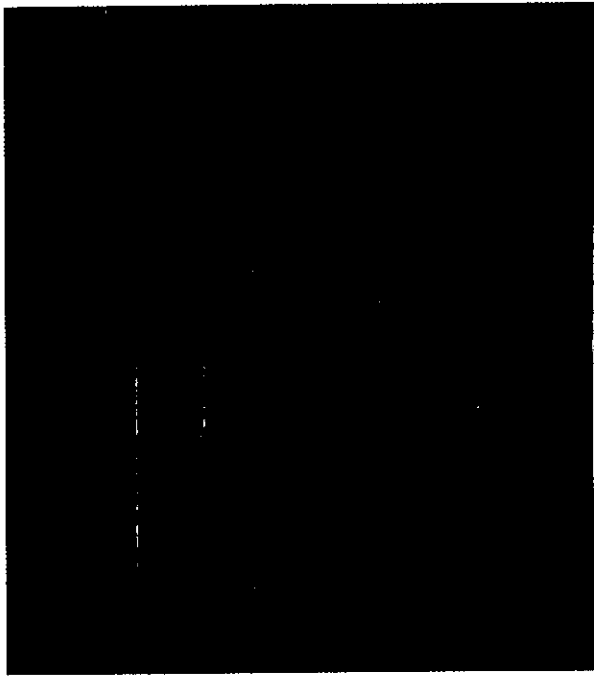
Josef Albers (Born: 1888 - Died: 1976)

Albers was an instructor at Germany's famous Bauhaus and taught color theory and abstract art. In 1933 he moved to the United States and taught color theory at Yale. His classes helped launch Op Art as an art movement. He did over one hundred paintings of squares within squares entitled "Homage to the Square", in which he explored color relationships. The interaction of the colors is disorientating after long viewing, giving the illusion that the squares are moving in and out of the picture plane. Albers is also known as a Hard Edge painter, because the color edges are straight, precise, well-defined areas of flat color. Albers' style would be considered American Op Art (formalist).

Frank Stella (Born: 1936)

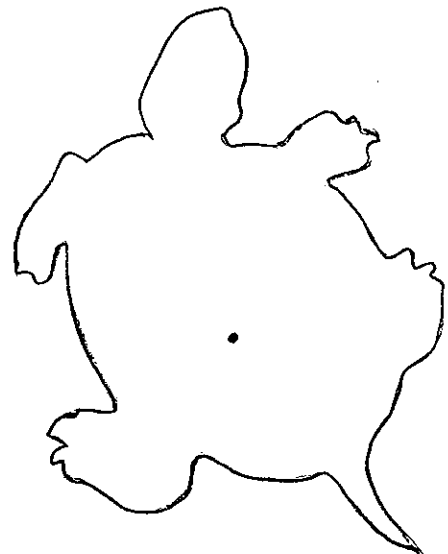
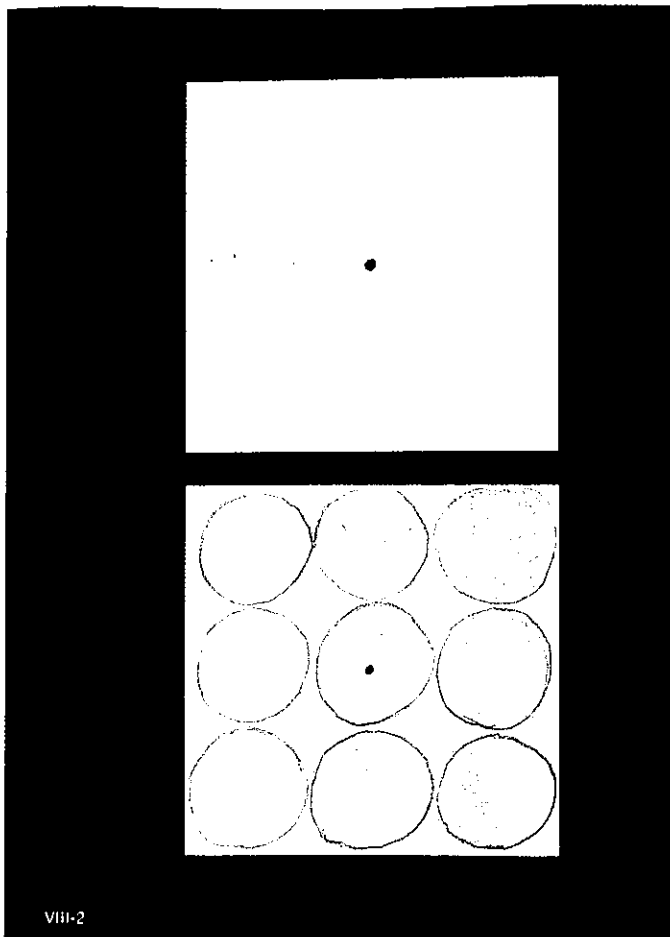
Stella is an American born artist known for his formal, impersonal abstract style. He believed that art should concern itself exclusively with new techniques of organizing the canvas and other innovations in form. This type of technique is called formalist art. Stella developed a style that relies on geometrical designs and a clean-edged, impersonal application of paint. He avoids any representation of subject matter or any expression of emotion. He painted many works on large and unusually shaped canvases such as rectangles, trapezoids, triangles, and combinations of these and other shapes. Stella's style is considered as formalist, American Op Art.



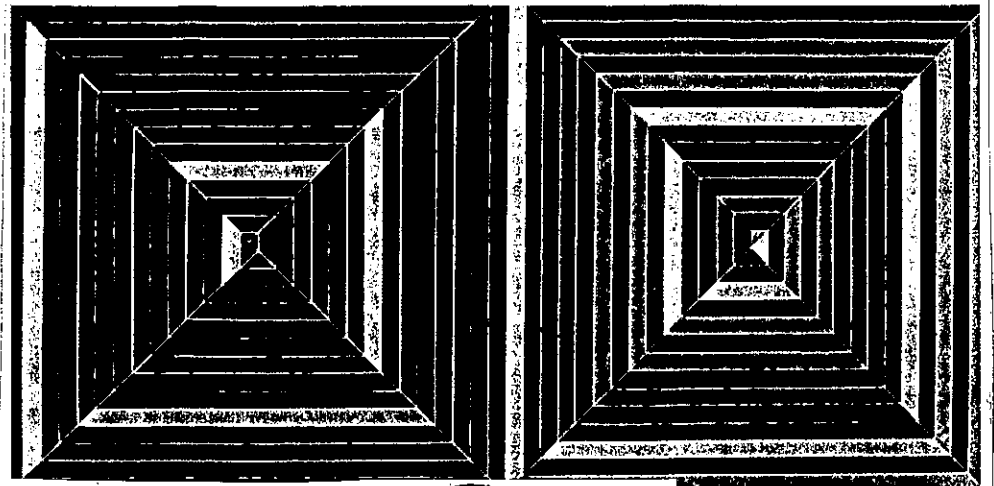


* For the illusion to work the dots need to be *
 * colored yellow and the turtle colored red. *

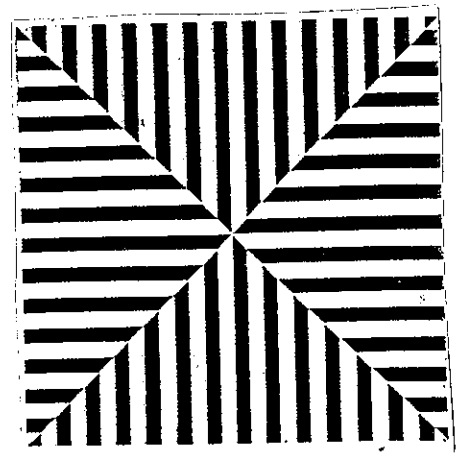
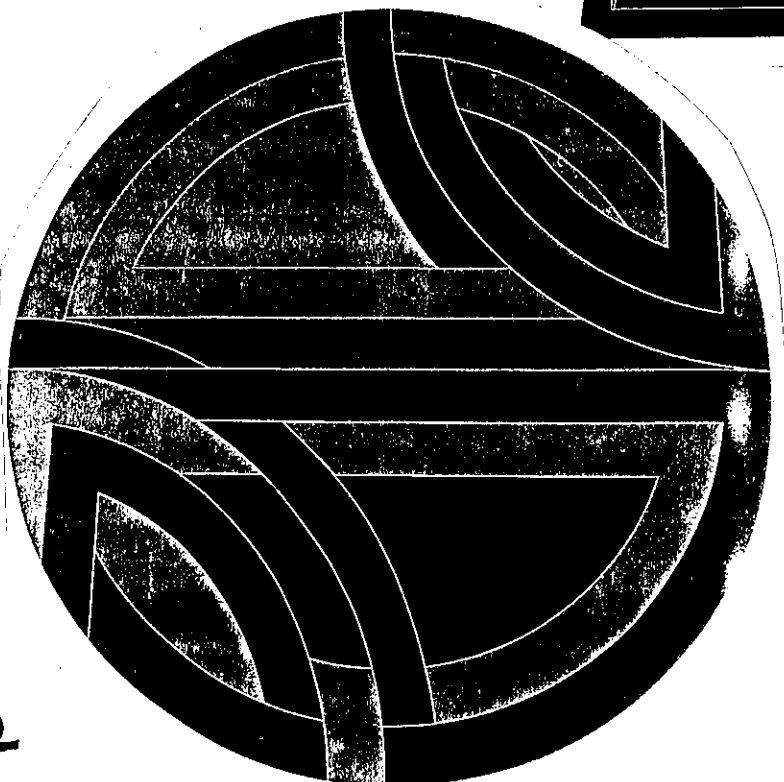
Josef Albers



3.4 JOSEF ALBERS, Color Diagram VIII-2 Stare at the dot in the center of the yellow circles for 30 seconds. Then quickly look at the dot in the white square above. Note everything you see in each case.



Frank Stella



Ellsworth Kelly (Born: 1923)

Ellsworth Kelly is best described as a Hard-edge painter. The linear boundaries or edges of his color shapes are crisply defined. Kelly avoided all traces of brushwork on his flatly painted surfaces. The shape of his canvases were not the conventional rectangular shape, instead they would be formed to fit the various color shapes that were being created. His use of color creates an intense optical experience without expression or symbolism. Kelly would be considered a formalist, American Op Artist.

Kenneth Noland (Born: 1924)

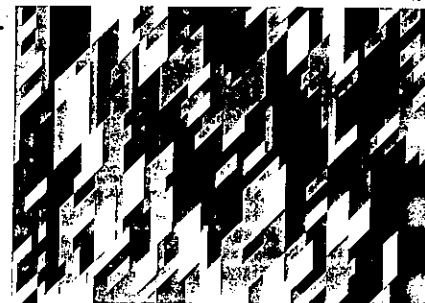
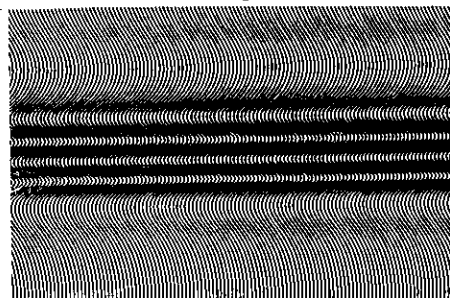
Noland worked in Washington D.C. His paintings had distinct linear forms such as chevrons, circular targets, and strips. His canvases took on various shapes such as circular and diamond. The surface of his paintings were flat avoiding all traces of brushwork. He didn't want to show any emotional qualities in his paintings.

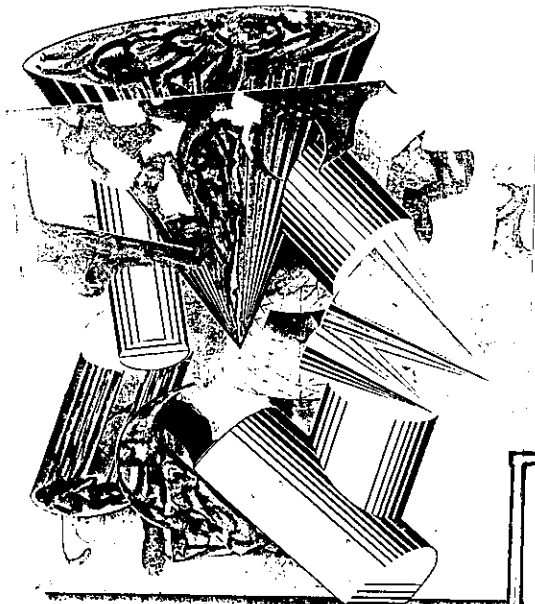
Victor Vasarely (Born: 1908)

Vasarely was born in Hungary and later moved to Paris to be a part of the Op Art and Surrealist artists studying and working there. He is well known for his stark black and white checkerboard designs and colored designs that are optical illusions. Vasarely manipulated lines and shapes to create the deceptive effect of the illusion of space and depth in his paintings. His geometrical patterns illustrate form, color, rhythm, and visual tension and create the movement and vibration that tricks the eye. Vasarely was a major contributor to the European Op Art of playing tricks on the eye. His was an example of kinetic art.

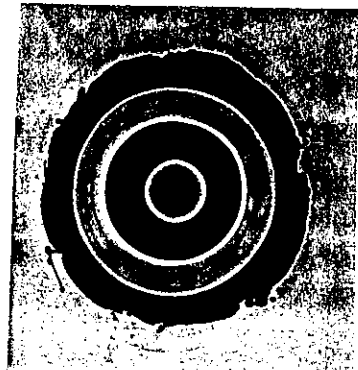
Bridget Riley (Born: 1931)

Riley, a British artist was one of the best known Op artists. She frequently used graph paper to plan elaborate designs that seemed to vibrate or change character. She used closely placed parallel wavy black lines against a white field to create an illusion of rhythmic motion. Later in her career she experimented with variations in tone and color to set up visual vibrations and rhythms suggesting musical tonalities.





Frank Stella



Kenneth Noland; *Provence*, 1960

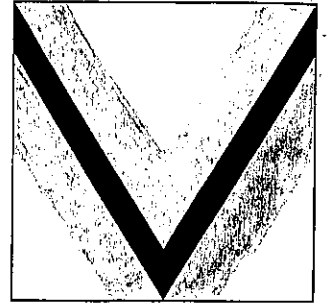
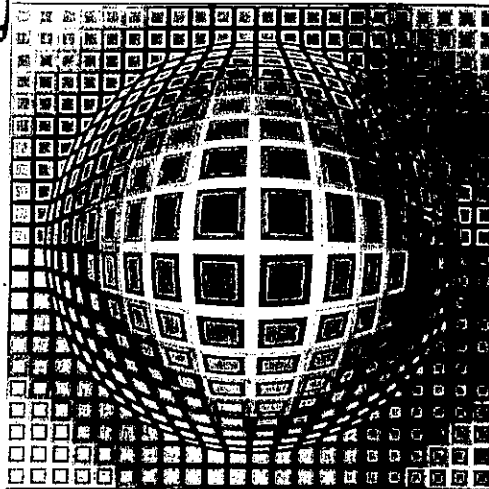


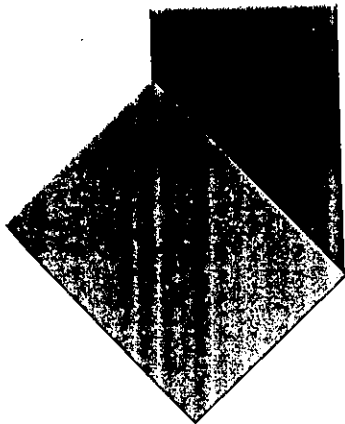
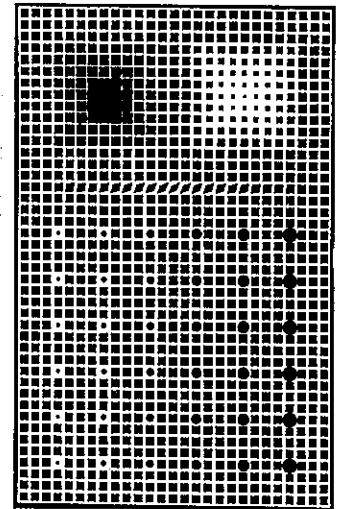
Fig. 229. PURPLE IN THE SHADOW OF RED by Kenneth Noland. Field painters of the late 1950s and early 1960s discovered the power of pure color surface that were differentiated only by hard-edged lines, or shapes, of intense hues which give a feeling that the art object is an extension of modern technology.

Kenneth Noland

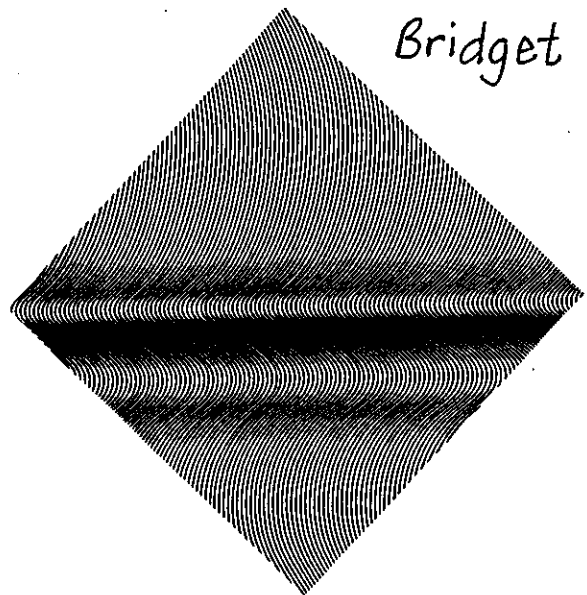
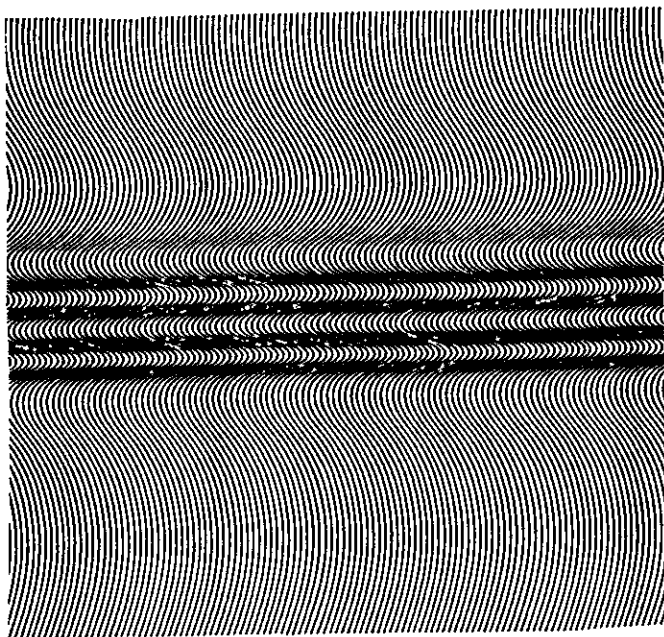
OP ART. *Supernovac* by Victor Vasarely. The artist has deliberately organized the elements in this painting to confuse the retina of the eye.



Victor Vasarely



Ellsworth Kelly



Bridget Riley

Other Terms to Know

Abstract Art - Art with a basis in visual reality, but without realistic representation as its primary concern. Forms observed in the natural world may be simplified or altered to suit the artist's concepts.

Abstract Expressionism - A style of painting, developed primarily in the United States after World War II. The works are characteristically large canvases painted in a bold, expressive abstract or nonobjective style.

Acrylic - A clear plastic resin used as the medium for acrylic paints. It is fast-drying, water soluble and can be used much like oils or thinned to a watercolor transparency.

Action Painting - An active form of Abstract Expressionism where paint is dripped, splashed and thrown with expressive, spontaneous gestures.

Afterimage - The lingering image that occurs after an original visual stimulus is removed. The eye's color receptors become fatigued after staring at an intense color and produce a similarly shaped illusion of its complementary color after the first hue is removed from sight.

Art Nouveau - (French for "new art") A late nineteenth-century style characterized by curvilinear, organically based ornamental forms.

Automatism - An action performed by the subconscious. The Surrealists adapted the concept to mean automatic drawing.

Avant-garde - A term used about artists who are experimental, innovatory and otherwise ahead of the established art of the time.

Batik - A resist technique for making designs on textile fabric. The areas not to be colored are waxed and the fabric is then immersed in dye.

Biomorphic - A shape that has the form of a living organism. Biomorph forms in art characteristically resemble the freely developed curves of organic life.

Bleed - When a wash of watercolor or other thin medium runs into and combines with another area of color.

Chiaroscuro - Italian for light and dark. The gradations of light and dark in a two-dimensional work that creates the illusion of space or atmosphere.

Collage - A work made by pasting various materials such as paper, cloth, and newsprint onto a flat surface.

Color Field Painting - A style of painting developed in the 1950's in which large stained or painted areas of single colors make up their large scale works, filling the viewer's field of vision and evoking a unique aesthetic response. Many of the formalist Op artists fall into this category.

Conceptual Art - Art in which the concept or idea takes precedence over a created art "product."

Constructivism - A twentieth-century art movement in non-representational constructed sculpture which grew out of Cubism and collage.

De Stijl - The De Stijl movement developed in neutral Holland during World War I. It was a formalist trend in nonrepresentation which grew out of Cubism. Mondrian was the best known painter in the movement.

Divisionism - The term Georges Seurat and other Post-Impressionist painters used for Pointillism and optical mixture.

Expressionism - A major trend in twentieth-century art which opposed formalism and was about conveying personal emotion in art.

Fine Arts - Arts whose primary concern is aesthetic rather than utilitarian.

Folk art - Art produced by people who are not formally trained as fine artists.

Formalism - An approach in art based on a rational regard for formal organization and a rejection of emotional concerns in art.

Fresco - A painting technique in which pigments are applied to wet, fresh lime plaster. Over time, the pigments become chemically bound into the surface.

Futurism - An early twentieth century movement concerned with dynamism related to the modern machine age. Italian Futurists depicted people and machines in motion, often relying on Cubist principles in their compositions.

Gesso - A mixture of glue and chalk or plaster of Paris applied to canvas or panels as a base for painting.

Gouache - Watercolor with added white pigment which makes it opaque rather than transparent.

Happening - An event produced by artists, usually unscripted and unrehearsed, incorporating chance and audience participation.

Hard Edge painting - A term originated in the 1950's to describe abstract paintings with sharp-edged, well-defined areas of flat color.

Impasto - Application of paint with a thick, paste-like consistency, often highly textural in appearance. Van Gogh used an impasto technique in applying his paints.

Kinetic art - Art that incorporates actual movement and the optical illusion of movement as part of the art work.

Minimalism - A trend in art of the 1960's which stressed elementary, simplified forms, as the basis of sculpture.

Modernism - A broad term designating a major trend in twentieth-century art that stressed abstraction and non-representation.

Mural - A large wall painting in any media.

Naturalism - A style which attempts to capture what the eye sees in nature.

Non-representational - Art without a reference to anything outside itself, nonobjective.

Photo-realism - A style that emerged in the late 1960's and the 1970's which was based on replication of the photographic image.

Representational art - Art which depicts a subject in a realistic style.

Still life - A composition depicting an arrangement of inanimate objects, such as flowers in a vase, or a table set with food.

Subject matter - The objects or themes represented in art works.

Two-dimensional - Having only the dimensions of length and width.

Wash - Thin, transparent layers of paint or ink.