

Farm Near Duivendrecht, 1916



In 1908 Mondrian became deeply involved in the latest developments in art, and in the course of the next 10 years or so he developed a series of styles. He began to use pure, glowing colors and expressive brushwork, almost like those of Van Gogh in their vivid colors and intensity of expression.

In the painting titled “**Farm Near Duivendrecht**”, strong lines dominate this scene of a farmhouse at twilight, highlighting the linear patterns created by their branches.

Piet Mondrian often visited this farm and made many paintings of the building and surrounding

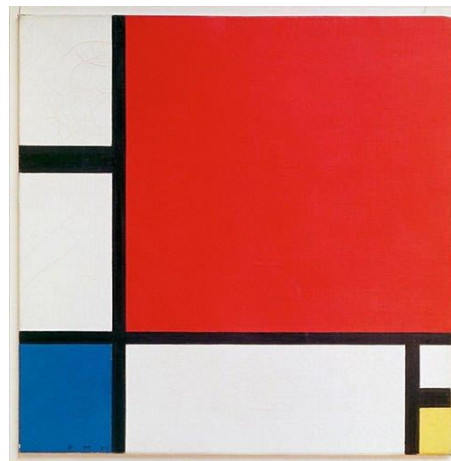
trees. This scene captures his attentiveness to the distinctions of light, shadow, and reflection. The painting also hints at the artist's growing interest in the flattening of forms and the linear structures of his later fully abstract paintings.

Though Piet Mondrian is best known for his non-representational paintings, his basic vision was rooted in landscape. He was particularly inspired by the flat landscape of his native Holland, a subject he returned to even after he had begun working in an abstract style.

Masterpieces of Piet Mondrian



Composition No.10 (Pier and Ocean)
1915



Composition II in Red, Blue, and Yellow

1930



The Grey Tree
1912

10 facts about *Piet Mondrian*

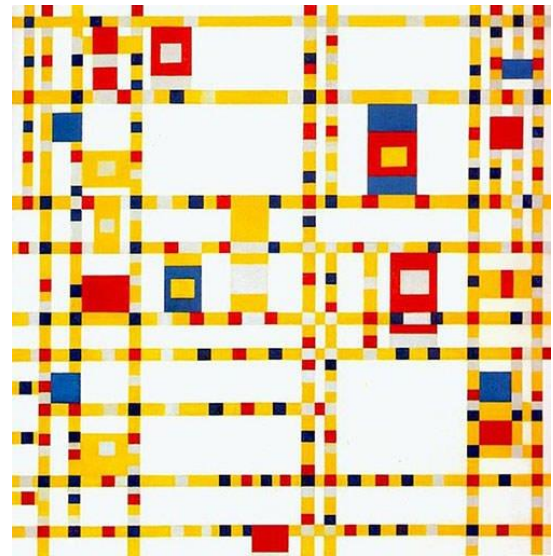
1. Piet Mondrian was born on 7th March 1872 in Amersfoort, the Netherlands.
2. From a very young age, Piet Mondrian was exposed to art. His father was a qualified art instructor and his uncle was an artist.
3. Piet Mondrian became a primary school teacher and he painted in his spare time.
4. His early paintings were mainly landscapes, featuring fields, rivers and windmills.



The Red Tree

1908-10

5. Mondrian moved to Paris in 1911. He was immediately influenced by the Cubist style of Picasso and Braque, and his work started to incorporate more geometric shapes, moving away from being purely naturalistic.
6. Piet Mondrian returned to the Netherlands for the duration of the First World War. He met the artist Bart van der Leek, who only used primary colors in his paintings. Mondrian started to develop his own painting theory and style.
7. After WW1, Mondrian returned to Paris and he began to produce the grid-based abstract paintings for which he is best known.
8. Mondrian left Paris in 1938 to escape the inevitable advance of the Nazis. He moved to London and then to Manhattan.
9. In Manhattan, Mondrian started to develop a new technique using pieces of paper tape to create small rectangles of color.
10. Piet Mondrian died on 1st February 1944. He had pneumonia.



Broadway Boogie Woogie

1942-43

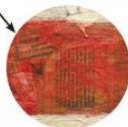
Symbols & Statements

Jasper Johns transforms everyday images into meaningful art



How do the materials Johns used relate to the subject of this painting?

Jasper Johns, *Flag*, 1954. Encaustic on canvas. 100 1/2 x 130 1/2 in. (256.8 x 330.3 cm). Gift of Philip Johnson to honor of Alfred H. Shaw, Jr. © 2015 Guggenheim Museum, NY. NY: Guggenheim Museum, NY. NY: Guggenheim Museum, NY.



Jasper Johns in front of his iconic *Target*



Artist Jasper Johns photographed at an exhibition of his work at the Whitney Museum of American Art in 2011. Photo by Jack Mitchell/Getty Images. Art © Jasper Johns. Licensed by WGA, New York, NY.

After the devastation of World War II, artists questioned their place in the world. At the Cedar Tavern in New York City, a group of visual artists, musicians, and dancers gathered nearly every night to debate the meaning and purpose of art. The painter Barnett Newman exclaimed, "After the monstrosity of the war, what do we do? What is there to paint? We have to start all over again." Newman and others believed that art should no longer represent the real world. It should be completely abstract—a pure expression of the artist's emotions. These artists came to be called Abstract Expressionists.

Jasper Johns hung out with this group, but he disagreed with them. Johns believed that art should be carefully planned and familiar. He worked with **symbols**, which he explains are "things the mind already knows." He thought that if viewers recognized a symbol in an artwork, perhaps they could focus on the art's meaning.

A Fresh Start

Born in Georgia in 1930 and raised in South Carolina, Johns fought in the Korean War. In 1953, he moved to New York City. Johns struggled to find his artistic voice and got tired of saying he was "going to be" an artist. He decided to go ahead and be one. In a drastic act, he destroyed all the artwork he had created up to that point and set out to develop his own style.

One night, Johns had a dream about painting the American flag, so that's what he did. He re-created the symbol in his 1954 work *Flag*, above left. The artist affixed newspaper to plywood. Then he painted on



"Using the design of the American flag took care of a great deal for me, because I didn't have to design it... This gave me room to work on other levels."

—Jasper Johns

the surface using **encaustic**, a mixture of pigment and melted wax, which gives the painting a raised **texture**. Areas of newspaper show through, so the news stories connect the **iconic** (familiar) image of the flag to a specific time and place. The symbol of America becomes a commentary on what was happening in the country at that time.

Familiar Subjects

Johns encourages his viewers to look more closely at the symbols they see every day. His brightly colored 1961 *Map*, above, might look like it belongs on a classroom wall. But Johns blurs the normally clean lines that define the borders of the states. He invites viewers to consider the characteristics that define a map. If Johns's *Map* blurs and obscures state boundaries, is it really a map?

Layers of Meaning

Johns painted flags and other **graphic** images, like his 1955 *Target* on this issue's cover and at left, repeatedly, changing them slightly each time. Targets attract or focus the eye. They also resemble the human eye. The circle in the center is like a pupil, and **concentric circles** suggest an iris. By painting a target, Johns draws the viewer's eye to look at his work and gives the viewer the sense that the target may just be looking back.

Not long after Johns painted *Flag*, an important New York gallery owner saw it. He gave the artist a one-man show that launched a career that has spanned more than 50 years. Johns's work served as a bridge between the Abstract Expressionist work of the 1950s and the commercial Pop Art that would soon follow it in the 1960s.

How does Johns challenge his viewers to think about maps in a new way?

Jasper Johns, *Map*, 1961. Oil on canvas. 100 1/2 x 130 1/2 in. (256.8 x 330.3 cm). Gift of Philip Johnson to honor of Alfred H. Shaw, Jr. © 2015 Guggenheim Museum, NY. NY: Guggenheim Museum, NY.

Watch a Slide Show!

Q&A With Jasper Johns

The artist spoke with *Scholastic Art* about his life and work



Jasper Johns

SCHOLASTIC ART: When did you first know you wanted to become an artist?

JASPER JOHNS: I don't know when I first learned that there were such things, but I can't think of a time when I didn't hope to be one.

SA: Were there any early experiences that influenced you?

JJ: I lived in my grandfather's house for much of my childhood. When I was perhaps 6, a traveling artist stayed with us while he painted decorations on the mirrored walls of the town's Greek café. He seemed to have an excessive number of brushes and tubes of paint. So thinking that he could not miss them, I stole a few of each. I knew nothing about oil paint and made a mess of them. Fortunately for me, the artist did not tell my grandparents but negotiated with our cook to get me to return his damaged goods.

SA: Did you have access to art when you were a kid?

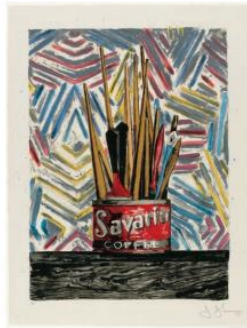
JJ: Several relatives had paintings in their houses that I was told had been painted by my grandmother. There were cows in fields, swans in streams, perhaps copied from examples supplied by a teacher.



Jasper Johns, *Brushes in a Coffee Can*, 1963, mixed media, 10 1/2 x 10 1/2 x 10 1/2 inches, 2015.10.100, The Metropolitan Museum of Art, New York

Johns works in a variety of materials. Here he represents a coffee can full of paintbrushes as a lithograph and as a cast-metal sculpture.

Right: Jasper Johns, *Brushes*, 2015 (lithograph, composition 1899), 24 1/2 x 24 1/2 inches, 2015.10.100, The Metropolitan Museum of Art, New York. Below: Jasper Johns, *Brushes in a Coffee Can*, 1963 (cast metal sculpture), 10 1/2 x 10 1/2 x 10 1/2 inches, 2015.10.100, The Metropolitan Museum of Art, New York. Image: Bridgeman Images/RETNA/Jasper Johns/ Licensed by WGA, New York.



SA: Did your teachers encourage you?

JJ: My first-grade teacher, Virginia Green, encouraged me, as did a number of others along the way. Such encouragement was so important to me that I may exaggerate the extent to which it occurred. Instructors at college in South Carolina helped me find my way to New York.

SA: When was your first experience with seeing a great work of art?

JJ: There would have been reproductions in some homes, and in magazines and books. I was able to see "important" paintings only after I went to New York.

SA: How did you get your first big break in the art world?

JJ: There were many things that might be considered "breaks," but I suppose you are referring to my first meeting with Leo Castelli, who took an early interest in my work and who regularly exhibited it in his gallery until he died in '99.

SA: How do you decide which materials to use in your work? How do the materials support your ideas?

JJ: An idea may seem particularly appropriate to one medium. But an artist may also move about among media out of frustration or boredom. Ideas affect the ways in which one thinks. And any medium inevitably affects the way the idea is formed or, perhaps, found.

SA: Some imagery, such as flags, targets, and maps, often appears in your work. Will you return to these again?

JJ: In recent years, I have done almost no work using those images. Maybe they will show up again. But, first, they have to enter the mind as new possibilities.



SA: What challenges have you encountered during your career?

JJ: I can't think of challenges. Maybe any artist has, at times, mental barriers that seem to block thought and action. One seems never to erase that kind of discomfort—torture, almost.

SA: How do you know when a piece you're working on is finished?

JJ: I have the luxury of being able to work almost every day. Perhaps a work is never finished, but one loses the impulse to add to it or to subtract from it.

How is this target different than the one shown on the cover of this issue?

Jasper Johns, *Target with Four Faces*, 2005. The artist's use of newspaper and cloth over canvas demonstrated by four framed profiles faces in wood base with target form. 24 1/2 x 24 1/2 x 10 1/2 inches. © 2005 Jasper Johns. Gift of Mr. and Mrs. Robert C. Gould, II, 2005. Image: Art Resources, NY, NY/RETNA/Jasper Johns/ Licensed by WGA, New York.

WRITE ABOUT ART

Study the two works on page 6. What do you notice about the coffee can and brushes in the print that you don't notice in the sculpture?

SPOTLIGHT ANSEL ADAMS

How does Adams emphasize value in this photograph?

Ansel Adams, *Sand Dunes, Sierrita, Death Valley, California*, ca. 1918. Collection Center for Creative Photography, The University of Arizona, MC102. The Ansel Adams Publishing Rights Trust.



Exploring Abstraction

Adams highlights the simple beauty of shapes, lines, shadows, and light

During his long life, Adams looked closely at the natural shapes he encountered. In fact, when he was traveling, Adams often slept in a rack on the roof of his car (see page 4).

This eccentric arrangement allowed him fresh air and a view of the stars. Adams aimed to “look at the world beyond the lens,” and to do so, he often drew attention to the **abstract** shapes he found in nature.

Shifting Shapes

One morning in 1948, after spending the night on top of his car, Adams woke before the sun was up in one of the most desolate corners of the American wild. He made

coffee, ate some beans, and set out across Death Valley’s sand dunes. He trudged through the sand, set up his camera, and waited for the “legendary dune sunrise.” As the sun peeked over a nearby mountain range, the artist got to work. In his *Sand Dune, Sunrise, Death Valley, California*, above, Adams captures the moment “the light of sunrise traced a perfect line down a dune that alternately glowed with the light and receded into shadow.”

The light crosses the scene from very low in the sky, creating a wide range of values. Since Adams places so much emphasis on the light, the image is about the dunes’ forms, rather than the dunes themselves. Notice the gentle ripples that



cross the sand in the foreground. How does this texture compare with the smooth, gray **planes** in the background?

Intriguing Isolation

In his 1948 photograph *Roots, Foster Gardens, Honolulu*, above, Adams crops the scene to isolate a tree’s roots. By removing traditional **context**, he transforms the roots into curving, **organic** forms. Adams juxtaposes the smooth wood surfaces, which reflect the light, with the softness of the tiny, round plants growing on the forest floor. The play of highlights and shadows across the scene brings focus to the twisting path each root takes into the background. Upon first glance, this photograph might look more like a tangle of snakes than a photograph of a tree. Adams pulls his viewers into the work by inviting them to look closer.



How does Adams use abstraction in the photograph at left?

Ansel Adams, *Sand Fence near Keeler, California*, ca. 1948. Collection Center for Creative Photography, The University of Arizona, MC102. The Ansel Adams Publishing Rights Trust.

Why is repetition important in the composition above?

Ansel Adams, *Sand Fence near Keeler, California*, ca. 1948. Collection Center for Creative Photography, The University of Arizona, MC102. The Ansel Adams Publishing Rights Trust.

Dramatic Diagonals

Adams returns to his signature grand landscape in his 1948 *Sand Fence near Keeler, California*, above right. The scene is recognizable, but the **repetition** of the vertical fence posts adds an element of abstraction. The bright fence contrasts with the dark sand, creating a sense of movement, as in an **optical illusion**. The fence is a **leading line**, drawing the eye to the mountains and the **vanishing point**.

When he was young, Adams saw photography as a visual record of his experiences in nature, much like a journal. But over time, his approach changed. As in the works shown here, he experimented with the characteristics of photography. He invites viewers to look beyond his subjects—sand dunes, roots, and landscapes—and instead at the formal properties of each work: value, contrast, and form.

“Even in portraying the character and spirit of a little cascade, one must rely solely upon line and tone.”

—Ansel Adams

SKETCHBOOK STARTER

Isolate a part of an object in your classroom. Sketch it using simple shapes and bold contrast.

My kids could do that! How many times have you heard that phrase uttered about some truly complex abstract art?

How do you get across to your students the true nature of what abstract art is and where it starts in a way that makes sense to them? Use this abstract art lesson to teach this difficult concept.

Roy Lichtenstein, *Bull VI*, 1973

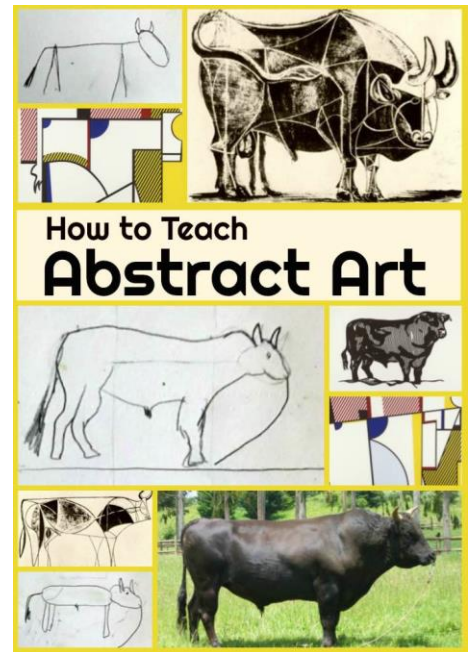
Take a look at this artwork by Roy Lichtenstein. It is non-objective art, which means it doesn't show an image that most people would recognize.



The composition is made up of lines, shapes, and colors arranged into a pleasing composition. Then it gets a little confusing because non-objective art is abstract, but not all abstract art is non-objective.

What would you think if you found out that this print was originally representing a bull?

Do you see it? *No, not really.*

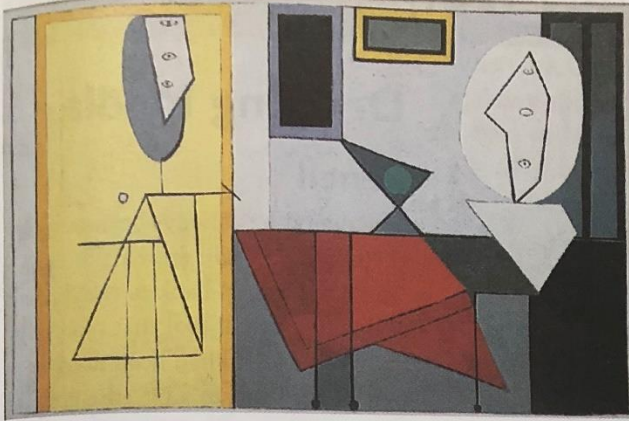


Now take a look at all of them together. You can see that in each print Lichtenstein simplified the image before it until the bull was no longer recognizable.

Roy Lichtenstein, *Bull Series*, 1973

Artlex.com (may it rest in peace) defined abstract art as "Imagery which departs from representational accuracy to a variable range of possible degrees, for some reason other than [appearing to be true or real]." Abstract art can have identifiable things in it and still be abstract.





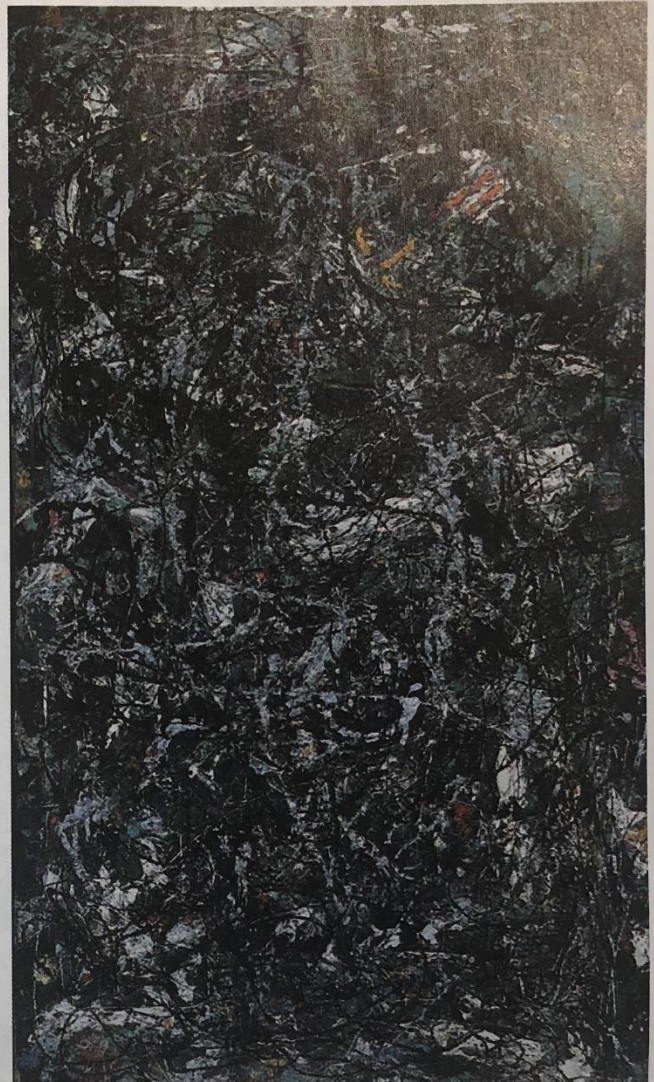
Abstraction

Abstraction is the simplification of subject matter into basic and often geometric shapes. Some modern artists, such as Picasso, so simplified the objects in a painting that the simplification, not the objects, became the subject matter. Picasso here uses his studio as a starting point. He depicts a table as simplified shapes. The whitish oval on the right may be a sculpture. The two triangles in the center are a container. Pictures are on the back wall. The artist and his easel are at the left. While viewers may identify these elements, the painting is first and foremost an abstract arrangement of lines, shapes and colors. The abstracted design was far more important to Picasso than the studio objects.

Notice that the artist in the picture has three eyes. What may Picasso be suggesting about the visual awareness of artists?

2-17 Pablo Picasso, *The Studio*, 1927–1928. Spanish. Oil on canvas, 59" x 91" (150 x 231 cm). The Museum of Modern Art, New York, gift of Walter P. Chrysler, Jr.

2-18 Jackson Pollock, *Full Fathom Five*, 1947. American. Oil on canvas, 51" x 30 1/4" (130 x 77 cm). The Museum of Modern Art, New York, gift of Peggy Guggenheim.



Nonobjective Painting

In the late nineteenth century, artists gradually created more abstract works. However, their art, like Picasso's *The Studio*, still presented recognizable objects. Even Cézanne, who stated that the painting was more important than the subject matter, included identifiable forms. During the early

twentieth century, some artists painted fully abstract works that were composed of only color, shape and line. When artists such as Jackson Pollock began a painting, they did not think of trees and people. Instead, they thought of color and line. Today, such nonobjective painting is common.

15.2 The Influence of Abstraction

IF THE ASHCAN EIGHT HAD PROBLEMS being accepted by Americans, the small group of Abstract painters had an even greater struggle. But, Abstraction persisted. In America, there was one stronghold for the young experimenters—the studio of the master photographer Alfred Stieglitz. He admired the work of Cézanne, Rodin, Brancusi and Picasso and encouraged young American Abstractionists, such as Georgia O’Keeffe and John Marin, by showing their work in his New York studio.

The 1913 New York Armory Show opened American eyes to the European art scene. American artists realized they either had to change direction or be left out. Following World War I, American artists flocked to France to study and to work. Gradually, Abstraction became an important element in American art, even though it was not yet fully accepted by the public. The American public made little attempt to understand the language and meaning of the Abstractionists. Thus, the artists worked in isolation, receiving encouragement from each other and from a small, but growing, number of patrons, museums and galleries.

Key Notes

- New York Armory Show convinces American artists that they have to change direction.
- Despite the ridicule of the public, the Abstractionists forge a new path in American art.

Vocabulary

mobiles
stables

Special Feature

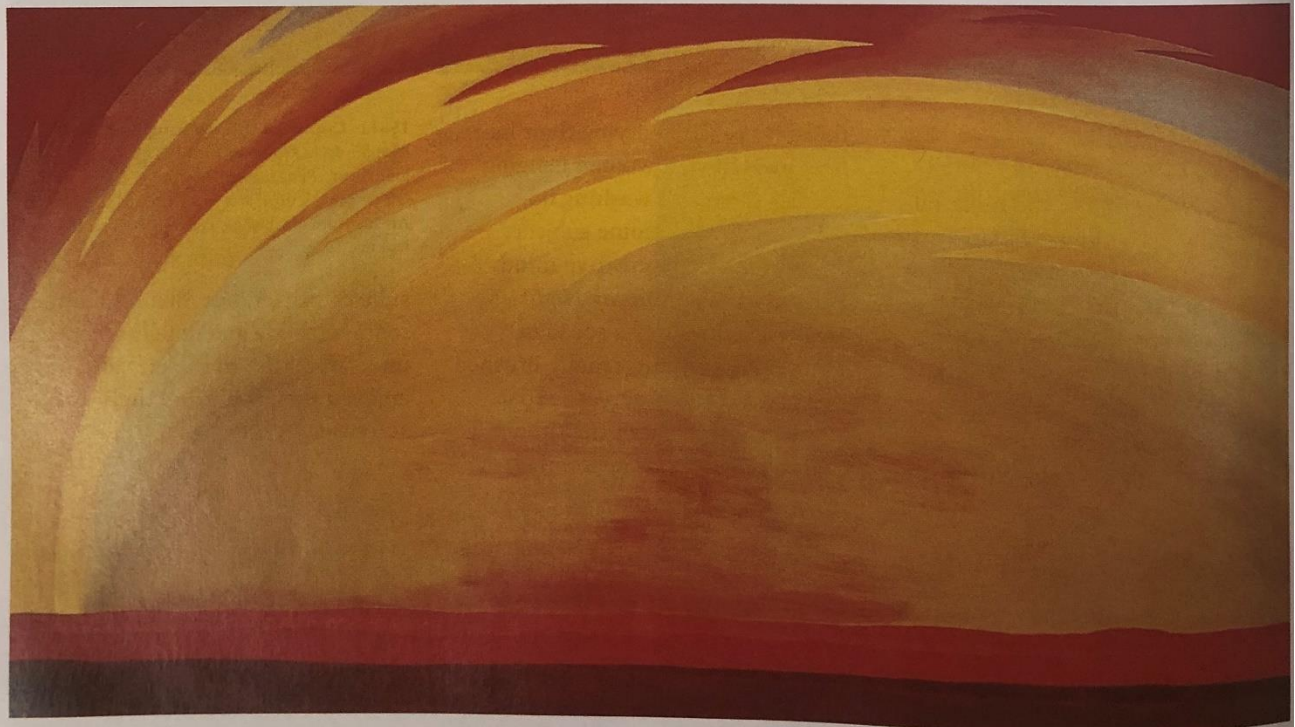
Georgia O’Keeffe

(1887–1986)

Born and raised on a large farm in Wisconsin, Georgia O’Keeffe was an American pioneer of Abstraction. Unlike other ground-breaking artists, her training and influences were entirely American.



O’Keeffe first drew and painted representationally, but this work did not satisfy her and she began making abstract drawings of landforms from memory. She mailed some of these charcoal drawings to a friend with express instructions not to show them to anyone else. The friend took them to Alfred Stieglitz, the famous photographer, who was running an avant-garde gallery in New York. Stieglitz loved



15–12 O’Keeffe did not study in Europe, but invented her own variety of American Abstraction based on natural forms. Georgia O’Keeffe, *From the Plains I*, 1953. Oil on canvas, 48" x 84 1/4" (122 x 214 cm). McNay Art Institute, San Antonio, Texas.

them and showed them in an exhibition with two other artists. When O'Keeffe heard about this, she rushed down to New York to confront Stieglitz and make him take down the drawings. However, Stieglitz managed to persuade her to leave them up. Eight years later, they were married.

O'Keeffe's early subjects were gigantic close-up paintings of flowers or flower parts. She said, "I'll make them big like the huge buildings going up. People will be startled; they'll have to look at them." She moved in closer and closer to blown-up images of flowers until the vibrating center of a flower was sometimes all there was on her canvas. Nature's abstract forms always pleased her and, when Stieglitz died in 1946, she settled permanently in her beloved desert landscape of New Mexico.

From the Plains I (fig.15-12) is a powerful and dramatic work that captures the austere and quiet vastness of the plains. The yellow, red and orange hues add a hot and savage feeling to a flat land. In this painting, there is no monumental mountain to break the horizon; the horizon line itself becomes monumental.

O'Keeffe always took her forms from nature, no matter how abstractly she depicted them. The 1923 charcoal drawing, *Alligator Pears in a Basket* (fig.15-13), is one of these fluid, organic images derived from nature. The deliberate ambiguity of the composition makes us want to look very carefully at the image. A close look reveals subtle shadings of grays and blacks. The grays are so luscious they seem almost to be colors. O'Keeffe often worked with an element of surprise in order to shock the viewer into seeing differently.



In this drawing, the two thick charcoal lines ringing the fruit give us two different views of the pears.

Georgia O'Keeffe was one of the American artists who chose not to go to Europe to learn about abstraction. Her abstract paintings are a purely American invention.

15-13 How has the artist made full use of her medium?

Georgia O'Keeffe,
Alligator Pears in a Basket, 1923.

Charcoal drawing, 24" x 18" (61 x 46 cm).

National Museum of Women in the Arts, gift of Wallace and Wilhelmina Holladay.

14.2 Abstract Art

EXPRESSIONIST ARTISTS were primarily concerned with the psychological and social drama of life. They expressed their feelings in symbolic and personal ways. Artists working with abstraction were mainly concerned with the design on the canvas and how the various parts related to each other.

Twentieth-century painters explored many avenues of expression for varying lengths of time. In 1910, almost all who were so inclined tried their hands at Cubism. Futurism, dealing with dynamic energy, was another movement explored by writers and painters during the first decades of the twentieth century. In Holland, a nonrepresentational approach to art was called "De Stijl."

Cubism, Futurism and De Stijl were three important directions that abstract art took in the first half of the twentieth century.

Key Notes

- Abstract artists are interested in the design on the canvas and how the various parts relate to each other.
- Abstract art is explored in a variety of ways, including Cubism, Futurism and De Stijl.

Vocabulary
simultaneity

Special Feature Joseph Stella

(1880–1946)

Joseph Stella came from Italy to the United States at the age of twenty-five. He returned to his homeland when Futurism was in its developmental stages. Futurism was a branch of abstract art that emphasized the lines of force or dynamism of each object.

Stella brought this particular type of abstraction to his interpretations of New York. His painting of the *Brooklyn Bridge* (fig. 14-22), the construction that had become a symbol of New York, is a visual song of praise to a structure that



14-23 What characteristics of Futurism do you find in this painting of the famous amusement park?

Joseph Stella, *Battle of Lights, Coney Island, Mardi Gras*, 1913–14. Oil on canvas, 6'4" x 7'4" (195.2 x 215 cm). Yale University Art Gallery. Bequest of Dorothea Dreier to the Collection Société Anonyme.





14-22 The Brooklyn Bridge was a triumph of human engineering capabilities. Stella celebrates this fact in his painting.

Joseph Stella,
Brooklyn Bridge,
1918-1920. Oil on
canvas, 84" x 76"
(214 x 194 cm).
Yale University Art
Gallery, gift
Collection of Société
Anonyme.

was considered an industrial and engineering triumph. Towers, cables and beams of lights are all woven together with distant skyscrapers, tunnels and water. Together, they create a dynamic vision of interlocking space, light, form and color. Such glorification of industrialization is a positive expression of twentieth-century technology. It is the opposite of German Expressionism, which saw such mechanization as dehumanizing.

Like other abstract artists, Stella was concerned with the design on the canvas and how the various parts relate to one another. He often relied—as he does here—on a symmetrical balance on either side of a strong central axis to hold the composition together.

In *Battle of Lights, Coney Island, Mardi Gras*, 1913-14 (fig.14-23), we are immediately struck by the energy of an amusement park filled with crowds of people. Stella's is not a

literal depiction. Instead, he uses light, color and line to relate to the viewer the tumultuous nature of the scene.

As we have begun to learn, movements in art in the twentieth century follow neither a unified nor sequential path. The concept of abstraction, however, remains a vital force in art even today.

Bending the Rules

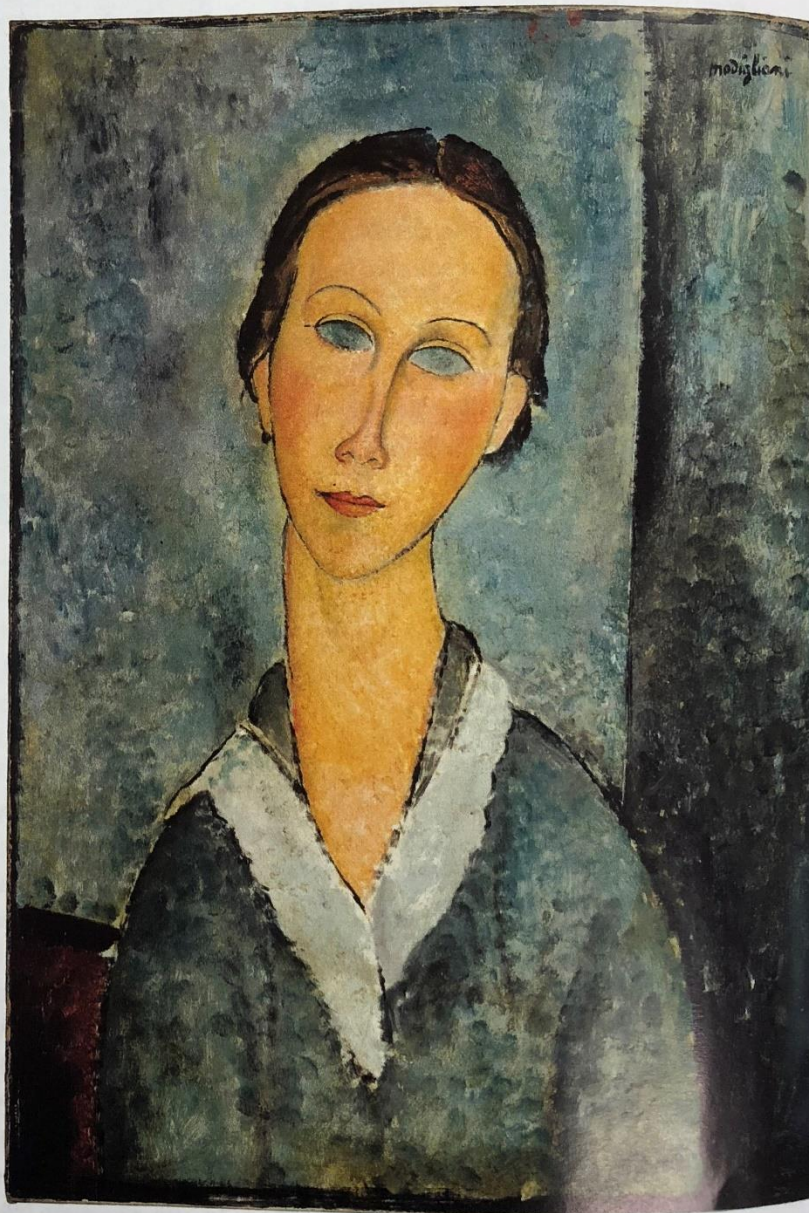
Learn the canon of proportion, and then experiment with it

Look at the artworks on these pages. Do you think the artists who painted them used the canon of proportion? After learning this set of rules, many artists experiment with the traditional proportions of the figure and the face. Through these intentional choices about how they depict people, artists can experiment with their technical style and visually convey their ideas.

Elongated Features

Italian painter Amedeo Modigliani (ah-me-DAY-oh moh-deel-YAH-nee) moved to Paris when he was 22. There, he saw experimental paintings by many important modern artists. He also saw examples of African art and masks. The **simplified** and **abstracted** shapes in these modern paintings and African artworks influenced Modigliani's developing style. He began rendering the figures in his paintings with **elongated** necks, torsos, heads, and facial features. In his 1918 *Girl in a Sailor's Blouse*, right, Modigliani lengthens his model's head and nose, giving her face a masklike quality. Her shoulders slope away from her long neck, **exaggerating** the figure's stretched proportions.

Although his paintings are only loosely realistic, Modigliani always worked from life. He often asked friends, local children, and shopkeepers to model for him. "To do any work, I must have a living person," the artist once explained. "I must be able to see him opposite me."



What details give this portrait a masklike quality?

Amedeo Modigliani (1884-1920), *Girl in a Sailor's Blouse*, 1918. Oil on canvas, 25 3/4 x 18 1/4 in. (65.4 x 46.4 cm). The Metropolitan Museum of Art, New York. Gift of Charles F. Iklé, 1960. Accession #60.118. The Metropolitan Museum of Art/Art Resource, NY.

Emphasis on Shape and Color

French artist Henri Matisse (ahn-REE ma-TEESS) was interested in color and shape. In his 1940 *The Romanian Blouse*, right, the artist portrays a woman. Her facial features are in the correct proportions, but Matisse simplifies them to a few black lines. The woman's figure, however, is not in accurate proportion relative to her head and face. One of her arms is longer than the other. The artist also inflates the shoulders of her blouse so the curves echo the shape of her face. Matisse uses black paint to **outline** the figure and **flat colors** to **emphasize** the simple shapes he uses to compose the portrait.

Distorted Figures

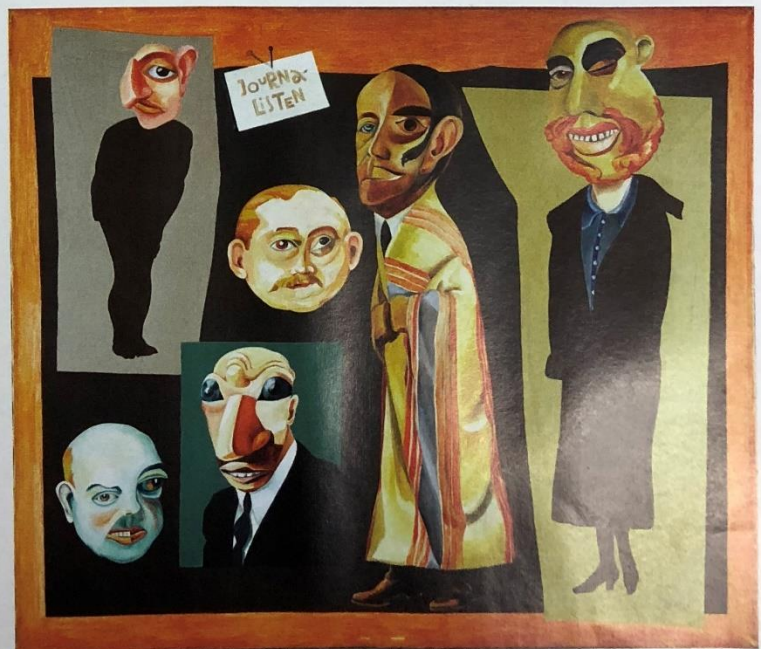
Hannah Höch (hoo-SH), a German artist, began working between the World Wars. Her political artworks explore gender roles and criticize the post-WWI German government. Höch was a master of **photomontage**, a method of creating collages using photographs. Although her 1925 work *The Journalists*, below right, is a painting, the style is similar to a photomontage. Each figure appears to be **assembled** and pasted onto the canvas. Höch **distorts** the figures, playing with the shapes, sizes, and colors of their features. The figure on the right has tiny feet and an enlarged head. Some of the faces even seem to float in space without bodies.

Höch specifically exaggerates features related to the senses and observation: noses, ears, and eyes. In doing so, the artist seems to comment on the subjects'—journalists'—roles as observers of German society following the first World War.

Each of these artists makes deliberate choices about how to twist the rules of proportion. How can you play with the conventions of the figure and the face to develop your own style and to convey ideas?

How does Matisse use shape to create emphasis?

Henri Matisse (1869-1954), *The Romanian Blouse*, 1940. Oil on canvas, 36.22x28.74in. (92x73cm). Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France. Accession #AM3245P. Philippe Migaut. ©Succession H. Matisse/Artists Rights Society (ARS), New York. ©CNAC/MNAM/Dist. RMN-Grand Palais/Art Resource, NY.



How does Höch use distortion?

Hannah Höch (1889-1978), *The Journalists*, 1925. Oil on canvas, 33.85x39.75in. (86x101cm). Berlinische Galerie, Berlin, Germany. Erich Lessing/Art Resource, NY.

Discuss As a Group: Compile a Class List – 2 per group

What are **2 insightful interpretations/findings** from your assigned reading related to abstraction?

- 1.
- 2.

Individually, with peer feedback:

What's your object?

1. What is one approach or creative process that you learned from this reading that you can use for part 2 or 3 of your Abstract series?
2. What about future artwork (sketchbook drawings??)