

Grade 12 Art History



CONSTANTIN BRANCUSI

THE KISS

C.1912

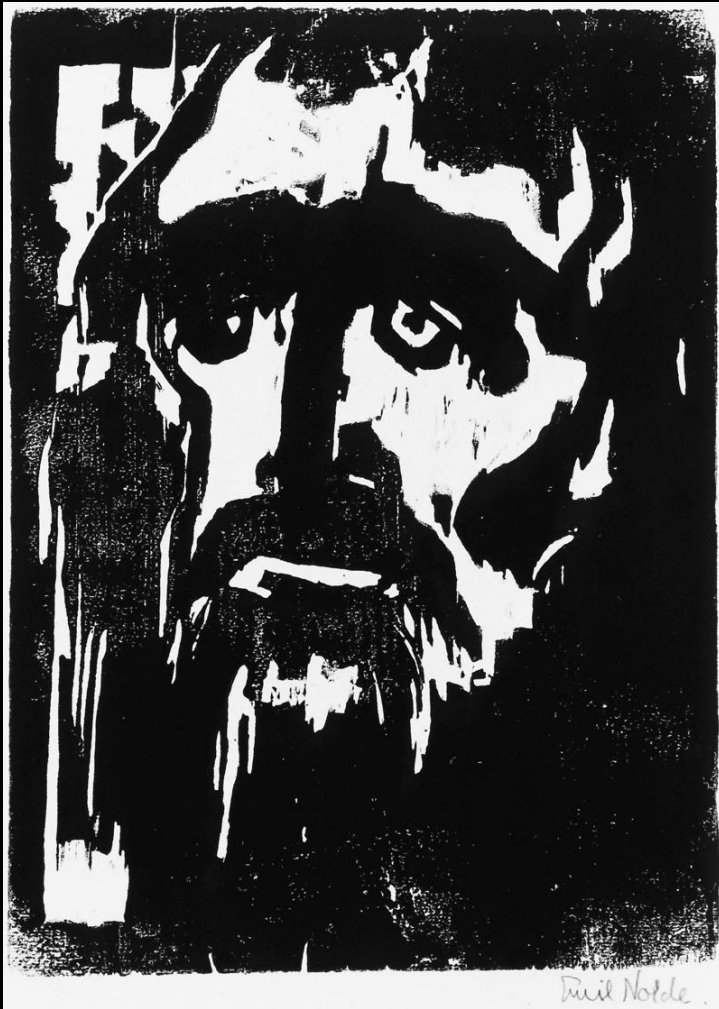
ABSTRACT



- Simplified human forms
- Reduced natural forms to near abstract
- Pushed the limits of his day
- Responded to the modernist ideal of purity
- Influenced the development of 20th C. sculpture
- “what is real is not the external form, but the essence of things.”

Emile Nolde

Prophet 1912 German Expressionism



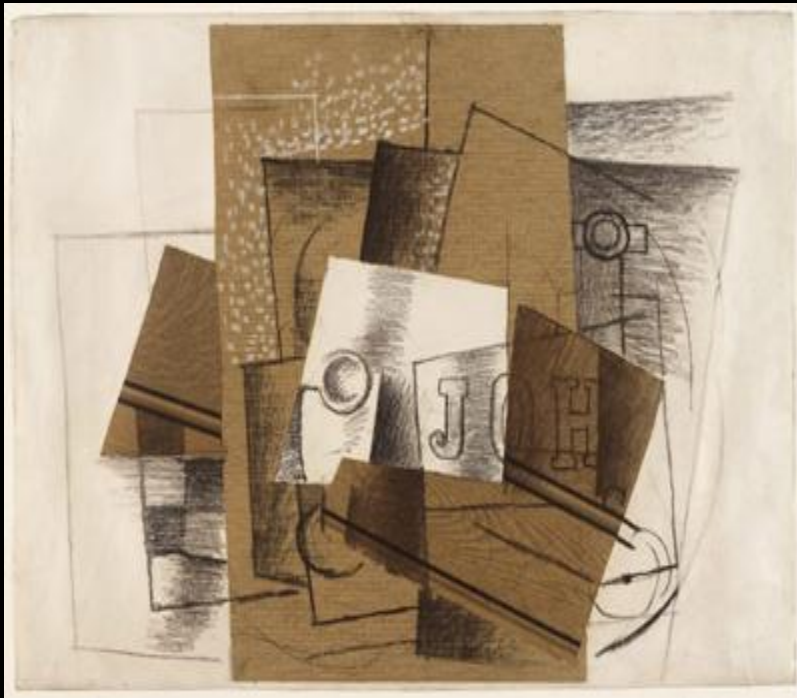
- Woodcut
- Interested in the human condition
- Used emotional themes
- Influenced by African masks
- Intense expression, almost grotesque
- Strong contrast in work
- Wanted work to embody spirituality

Georges Braque

c. 1914

Still Life with Letters

Cubism



- First time letters included in a still life
- Emphasized 2-D quality
- Opened doors for new styles including collage and multi-media
- Rejected traditional techniques of perspective and foreshortening

Pablo Picasso c. 1907 OIL ON CANVAS
Les Femmes d'Alger (O.K.) Cubism



- 5 naked prostitutes in brothel striking erotic poses
- Radical break from traditional composition and perspective
- Figures are flat, splintered planes rather than rounded and voluminous
- Eyes are lopsided and asymmetrical



- 2 women have threatening masks as faces, Picasso was influenced by African art, particularly masks. He thought of masks as magical protectors
- The space which should recede instead comes forward
- Reminiscent of shards of broken glass.

Guernica c. 1937

Pablo Picasso Cubism





- Depicts the devastation of the town of Guernica, Spain from the bombing done by Nazi Germany
- Political commentary
- Very expressive
- Bodies bend and stretch in response to emotional stress
- Bull represents brutality and darkness
- Light symbolizes modern invention
- Dynamic, chaotic scene

Wassily Kandinsky c.1912

Improvisation 28 Abstract Expressionism



- The artist is like a composer
- Thought each shape, line and colour had a symbolic and psychological effect and an artist should paint with them like a composer uses tone and harmony
- Free spontaneous approach
- No recognizable forms, pure abstraction

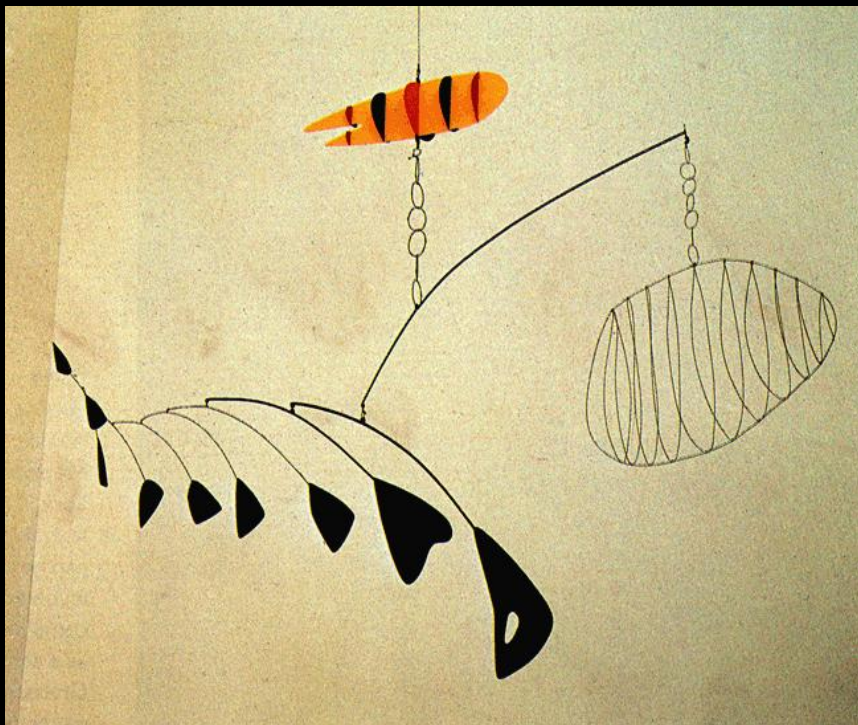


Alexander Calder

c. 1939

Lobster trap & Fishtail

Abstract Expressionism



- Uses motion to express dynamic quality
- Part of a series of balanced structures hanging like mobiles
- Built to respond to air currents and suggest natural patterns (eg. Clouds, leaves or waves)
- Organic shapes resemble surrealist paintings

Willem De Kooning

Abstract Expressionism

c. 1950-52



- Released and expressed thoughts through subconscious
- Act of creating as important as the work itself
- Emotional and subjective pieces
- Broad gestural style
- Rich colours
- Accidents were considered important to the work of art
- This is one of a series of paintings



Magenta, Black, Green on Orange

Mark Rothko c. 1949 Abstract Expressionism



- Large canvas
- Soft edges
- Rectangular shapes
- Colours seem to vibrate and float
- Produces a calming effect
- Vibrant contrasts of colour
- Idea of “spiritual” art
- Pure colour and sense of light communicate to the viewer.

David Smith c. 1963 Steel

CUBI X Abstract Expressionsim



- Fascination with line and how it creates sense of shape and space
- Monumental structure in stainless steel
- Used metals to portray power, structure and movement
- Sculpture seemingly on the edge between one position in space and another. Almost gives the illusion it's about to move.

Jackson Pollock c. 1952-53

Blue Poles Abstract Expressionism



- Illusion of depth
 - Rhythmic order
 - “action” painting
 - Bold use of colour
- used “drip technique”
 - no subject matter (true abstraction)
 - huge canvases
 - linear composition

Robert Rauschenberg c. 1962

Stunt Man II Abstract Expressionism / Pop Art



- Used ordinary images in his art
- Use of collage in paintings and prints
- Combined abstract expressionist brush strokes with photographic images
- Used only partial or blurred images
- Viewer to provide their own meaning

"Marcel Duchamp" 1951 (original 1913)

Bicycle Wheel



Dada

- Meant to outrage viewers and protest against all other styles of art and rational thought
- Totally lacking in uniqueness
- Used “ready made” materials
- A rejection of traditional art
- Strong communication

Claes Oldenburg Garden Shovel

c. 1965
Pop Art

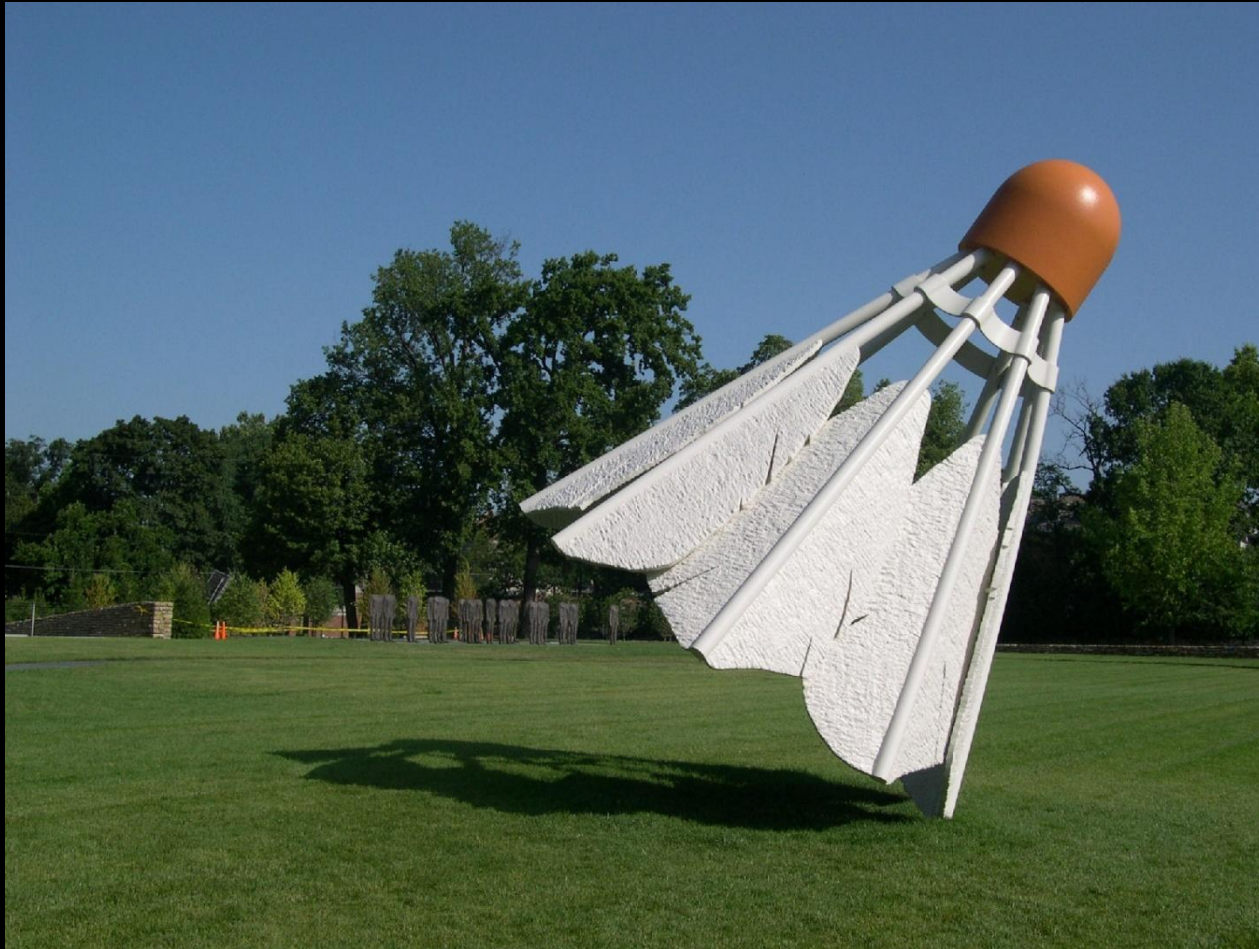


- Works contain objects from everyday modern life
- Plays with scale and texture
- Monumental sized sculpture with playful qualities
- Everyday objects set in unrealistic landscapes

Oldenburg



Oldenburg



Andy Warhol Marilyn Monroe

c. 1967
Pop Art



- Used commercial images for his art
- Screen print reproduction of a publicity photo
- Simplified areas of the face to suggest a mask-like quality
- Fascinated with celebrity and fame, especially the idea that some suffer a double life of public glamour and private sorrow

Duane Hanson

c. 1970

Tourists New Realism /Pop Art

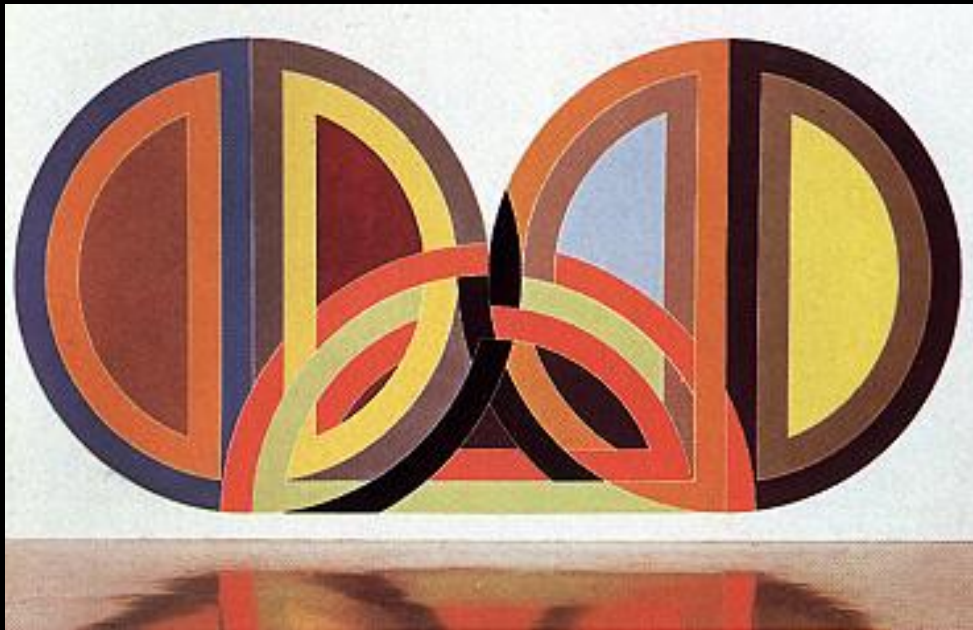


- **Used commonplace subject matter**
- **Revival of figurative and realistic art**
- **Fiberglass figures are cast from models**
- **Extremely life like**
- **Uses poses, dress, and emotions to make a statement about contemporary society and its values.**
- **Works often in satirical such as these stereotypical American tourists**
- **Honesty of work meant to bring both the absurd and serious side of life into focus**

Frank Stella

c. 1968

Hiroqla I Post Painterly Abstraction



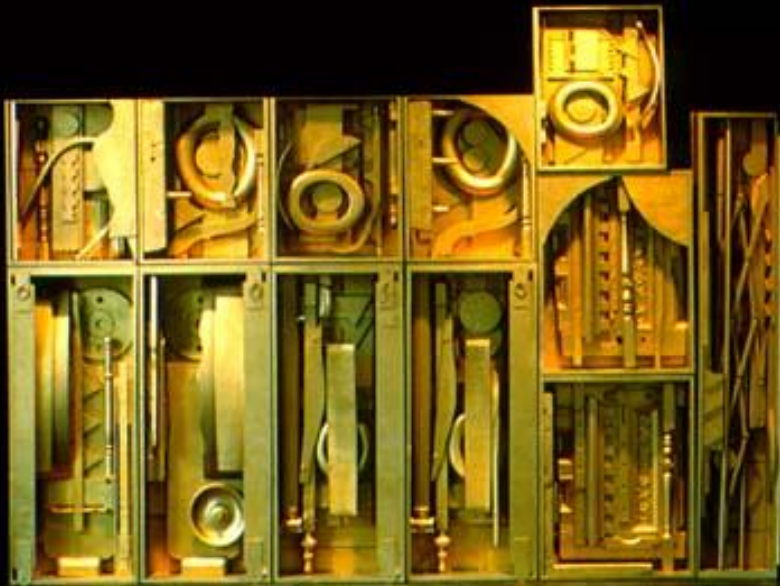
- Vibrant colours, crisp edges, precise and calculated
- Very impersonal
- Shaped canvases
- Flat colours with no shading, abstract and geometric
- 2-D, but overlapping colours give sense of depth
- Springing rhythm

Louise Nevelson

c. 1960

Royal Tide II

Surrealism



- Wooden assemblage of found objects
- Monochromatic colour unifies objects within sculptures
- Found objects express her personal sense of the underlying meanings of life.
- Multiple meanings were important
- Light and shadow create a sense of a magical environment, like a secret hideaway with treasures from childhood

Juan Miro Composition

c. 1933
Surrealism



- Used symbols instead of recognizable subject matter
- Element of fantasy and hallucination
- Use of unconscious mind.
- Precisely drawn fine lines
- Fragmented and collage like
- Spontaneous, free form painting
- Dramatic accents in white and vermilion (red)

Rene Magritte

The Listening Chamber

c. 1953
Surrealism



- Quiet, timeless clarity
- Mixing unrelated objects
- Controlled composition
- Sense of claustrophobia
- Dream-like quality
- Realistic painting technique
- Explores the subconscious mind

The Persistence of Memory
Salvador Dali
Surrealism
1931

- very small in scale
- hallucination / dream-like quality
- first painting that is considered a “dreamscape”
- very lonely landscape
- unbearable sense of quiet
- very realistic rendering of images that are behaving in very unrealistic ways
- ants eating away at timepiece
- strange profile might be Dali’s self portrait
- mountains are from Catalan (Spain) where Dali was from



The Treachery of Images (Ceci n'est pas une pipe)

Renee Magritte

Surrealism

1928-1929



Ceci n'est pas une pipe.

- it is a realistic painting of a pipe but he has written underneath that it is not a pipe
- what he meant was that the painting was only an image of a pipe and not truly a pipe itself
- the image and the text contradict themselves.
- the viewer is not sure which to believe the image or the message
- creates a tension for the viewer.