

Time Period	MODERN ART TIMELINE	Artists
1840 - 1880	Realism	<ul style="list-style-type: none"> • Gustave Courbet • Jean-Francois Millet • Edouard Manet • James Whistler • Thomas Eakins
1872 - 1892	Impressionism	<ul style="list-style-type: none"> • Edouard Manet • Claude Monet • Edgar Degas • Pierre-Auguste Renoir • Berthe Morisot • Camille Pissarro • Alfred Sisley • Mary Cassatt
1885 - 1905	Post-Impressionism	<ul style="list-style-type: none"> • Paul Cézanne • Vincent Van Gogh • Paul Gauguin • Georges Seurat • Edouard Vuillard • Henri Rousseau • Henri de Toulouse-Lautrec
1899 - 1908	Fauvism	<ul style="list-style-type: none"> • Henri Matisse • Georges Braque • André Derain • Raoul Dufy
1905 - 1933	Expressionism	<ul style="list-style-type: none"> • Ernst Ludwig Kirchner • Wassily Kandinsky • Paul Klee • Karl Schmidt-Rottluff • Chaim Soutine • Max Beckmann • Franz Marc • August Macke • Egon Schiele
1907 - 1922	Cubism	<ul style="list-style-type: none"> • Pablo Picasso • Georges Braque • Fernand Léger • Juan Gris • Robert Delaunay • Raymond Duchamp-Villon
1909 - 1920	Futurism	<ul style="list-style-type: none"> • Umberto Boccioni • Giacomo Balla • Gino Severini • Carlo Carrà • Anton Giulio Bragaglia

1916 - 1924	Dada	<ul style="list-style-type: none"> • Francis Picabia • Marcel Duchamp • Man Ray • André Breton • Hugo Ball • Tristan Tzara • Kurt Schwitters
1917 - 1931	De Stijl	<ul style="list-style-type: none"> • Theo van Doesburg • Piet Mondrain • Vilmos Huszar • Ilya Bolotowsky • Bart van der Leek
1924 - 1966	Surrealism	<ul style="list-style-type: none"> • André Breton • Max Ernst • Salvador Dali • Pablo Picasso • Alberto Giacometti • Joan Miró • Louise Bourgeois • Rene Magritte • Man Ray • Yves Tanguy
1943 - 1965	Abstract Expressionism	<ul style="list-style-type: none"> • Jackson Pollock • Willem de Kooning • Mark Rothko • Clyfford Still • Franz Kline • Hans Hoffman • Barnett Newman

Realism

Gustave Courbet

Jean-Francois Millet

Edouard Manet

James Whistler

Thomas Eakins

Though never a coherent group, Realism is recognised as the first modern movement in art, which rejected traditional forms of art, literature, and social organization as outmoded in the wake of the Enlightenment and the Industrial Revolution. Beginning in France in the 1840s, **Realism revolutionised painting, expanding conceptions of what constituted art. Working in a chaotic era marked by revolution and widespread social change, Realist painters replaced the idealistic images and literary conceits of traditional art with real-life events, giving the margins of society similar weight to grand history paintings and allegories.** Their choice to bring everyday life into their canvases was an early manifestation of the avant-garde desire to merge art and life, and their rejection of painterly techniques, like perspective, prefigured the many twentieth-century definitions and redefinitions of modernism.

Purpose

- Marked a formal and stylistic shift away from the idealised, dramatic nature scenes and history paintings of early 19th century art. (Democratisation of Art). Gustave Courbet **“to be able to represent the customs, the ideas, the appearance of my own era according to my own evaluation; to be not only a painter but a man as well, in short, to create living art.”**
- Rapid population growth, successive failed crops and rapid industrialisation had caused deprivation and hardships for the poor in both rural and urban areas.
- Realist painters responded to the social and political changes by rebelling against the art establishment and eschewing Romanticism.
- Means to express the Realists' sympathy for those people whose lives consist of unrelenting toil
- Edouard Manet defied both the public opinion and art establishments by painting every day scenes featuring beggars, and denizens of cafes and taverns.
- Depicted ordinary people in ordinary landscapes and events in a naturalistic, photographic, painting style based on close observation.
- Depicted urban and social ills
- Countryside became an important subject for Realist painters, depicting rural scenes and bleak landscapes that people see every day.
- Rousseau always dwarfed the people in his paintings through the depiction of large landscapes in the background, highlighting the power of nature and the relative powerlessness of man.
- Landscapes are vivid and detailed

Artists	Descriptions
Gustave Courbet	<p>Courbet's Realism can be understood as part of the wider inquiry into the physical world that occupied science in the nineteenth century. But in his own realm of art, he was most inspired by his distaste for strictures of the French Academy. He rejected Classical or Romantic treatments and instead took humble scenes of country life - subjects usually considered the stuff of minor genre painting - and made them material for great history painting. For this he gained huge notoriety</p> <p>In the process of clearing away the rhetoric of Academy painting, Courbet often settled on compositions that seemed collaged and crude to prevailing sensibilities. At times he also abandoned careful modelling in favour of applying paint thickly in broken flecks and slabs. Such stylistic innovations made him greatly admired by later modernists that promoted liberated compositions and amplified surface texture.</p>

Edouard Manet	<p>Manet's modernity lies above all in his eagerness to update older genres of painting by injecting new content or by altering the conventional elements. He did so with an acute sensitivity to historical tradition and contemporary reality. This was also undoubtedly the root cause of many of the scandals he provoked. He is credited with popularising the technique of <i>alla prima</i> painting. Rather than build up colours in layers, Manet would immediately lay down the hue that most closely matched the final effect he sought. The approach came to be used widely by the Impressionists, who found it perfectly suited to the pressures of capturing effects of light and atmosphere whilst painting outdoors.</p> <p>His loose handling of paint, and his schematic rendering of volumes, led to areas of "flatness" in his pictures. In the artist's day, this flatness may have suggested popular posters or the artifice of painting - as opposed to its realism. Today, critics see this quality as the first example of "flatness" in modern art.</p>
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Impressionism

Edouard Manet

Claude Monet

Edgar Degas

Pierre-Auguste Renoir

Berthe Morisot

Camille Pissarro

Alfred Sisley

Mary Cassatt

Impressionism can be considered the first distinctly modern movement in painting. Developing in Paris in the 1860s, its influence spread throughout Europe and eventually the United States. Its originators were artists who rejected the official, government-sanctioned exhibitions, or salons, and were consequently shunned by powerful academic art institutions. In turning away from the fine finish and detail to which most artists of their day aspired, the Impressionists aimed to capture the momentary, sensory effect of a scene - the impression objects made on the eye in a fleeting instant. To achieve this effect, many Impressionist artists moved from the studio to the streets and countryside, painting en plein air (in open air).

Purpose

- To capture the fleeting effects of light
- Rejected Renaissance Perspective, balanced composition, idealised figures and chiaroscuro.
- Influence of photography: How to make paintings better than photographic prints (Edgar Degas)
- Influence of the Japanese: Woodblock prints. (They showed scenes from everyday life using bold, flat colours and simple designs, with dynamic, off-centre compositions.)
- Depicted ordinary subject matter
- Create images of modern life as they saw it, capturing the impression of a passing moment and the fleeting effects of light.
- Differing principles despite agreeable views:
 - A. Monet: Quintessential impressionist because of his modern subject matter and his lifelong commitment to capturing the visual impression created by transient light effects.
 - B. Sisley: Subject matter was more circumscribed and he mostly painted landscapes
 - C. Degas: Committed to drawing and painting indoors
- Rise in popularity and importance of the landscape
- Applied paint in bold, bright colours and in broken brushwork. (Quick landscape paintings as they were made on-the-spot and not in a studio.)
- Ventured out of the studios to observe the world, doing on-the-spot paintings by painting what they saw. Such scenes were deemed radical and improper for a subject matter of artwork at that time. By about 1870, impressionists Pissarro, Sisley, Monet, and Renoir had made a touchstone of open-air painting. Asked by an interviewer about his studio, Monet flung his arms open before the Seine and its buttercup-covered banks, saying "That's my studio."
- Claude Monet's landscapes: Early preoccupations of water, reflections and what he called the "enveloppe" – atmospheric 'envelop' of light that bathes every scene.
- In 1841 an American artist invented collapsible metal tubes for oil paints. For impressionists, who often painted out-of-doors, this new convenience was indispensable.
- About the same time, railway expansion was making the countryside more accessible: new lines connected Paris with Normandy and with towns along the Seine that became home and subject for many impressionist painters. Our strongest image of these artists is out-of-doors, hats shading their eyes, easels alongside a riverbank as they transcribed fleeting effects of light and atmosphere on the landscape.
- Landscapes were not symbolic in meaning, neither was it made to fit the subject matter into a certain context. Instead, it exists on its own to record the exact experiences and observations that the artist has made.

Artists	Descriptions
Claude Monet	<p>Monet's early work is indebted to the Realists' interests in depicting contemporary subject matter, without idealisation, and in painting outdoors in order to capture the fleeting qualities of nature.</p> <p>Inspired in part by Edouard Manet, Monet gradually began to develop a distinctive style of his own in the late 1860s. He departed from the clear depiction of forms and linear perspective, which were prescribed by the established art of the time, and he experimented with loose handling, bold colour, and strikingly unconventional compositions. The emphasis in his pictures shifted from figures to the qualities of light and the atmosphere in the scene, and, as he matured, he became ever more attentive to light and colour.</p>
Edgar Degas	<p>He was intrigued by the human figure, and in his many images of women - dancers, singers, and laundresses - he strove to capture the body in unusual positions.</p> <p>Degas rejected the typical subjects that were made popular by the academies, such as scenes from history and myth, and instead he explored modern life. Like the Realists and Impressionists, he often painted images of middle class leisure in the city.</p> <p>Degas' academic training encouraged a strong classical tendency in his art, which conflicted with the approach of the Impressionists. While he valued line as a means to describe contours and to lend solid compositional structure to a picture, they favoured colour, and more concentration on surface texture. As well, he preferred to work from sketches and memory in the traditional academic manner, while they were more interested in painting outdoors (<i>en plein air</i>).</p>
Pierre-Auguste Renoir	<p>Working alongside Claude Monet, Renoir was essential to developing Impressionist style in the late 1860s, but there is a decidedly human element to his work that sets him apart.</p> <p>Renoir was the first Impressionist to perceive the potential limitations of an art based primarily on optical sensation and light effects. Though his discoveries in this field would always remain integral to his art, he reasserted the necessity of composition and underlying structure in modern painting, achieving in his mature work a structured, monumental style that acknowledged the strengths of High Renaissance art.</p>
Alfred Sisley	<p>Of all of the Impressionist artists of the period, Alfred Sisley was the purest landscape painter. He painted nearly 900 oil paintings, less than a dozen of which were still life and only one or two of which were genre scenes. The remainder were landscapes spanning from the forests of Fontainebleau and Louveciennes, London, to Wales and Moret-sur-Loing. He eschewed cityscapes, industrialisation and human figures for the serenity of a pastoral setting.</p>

Post Impressionism

Paul Cézanne

Vincent Van Gogh

Paul Gauguin

Georges Seurat

Edouard Vuillard

Henri Rousseau

Henri de Toulouse-Lautrec

Post-Impressionism encompasses a wide range of distinct artistic styles that all share the common motivation of responding to the opticality of the Impressionist movement. The stylistic variations assembled under the general banner of Post-Impressionism range from the scientifically oriented Neo-Impressionism of Georges Seurat to the lush Symbolism of Paul Gauguin, but all concentrated on the subjective vision of the artist. The movement ushered in an era during which painting transcended its traditional role as a **window onto the world and instead became a window into the artist's mind and soul**. The far-reaching aesthetic impact of the Post-Impressionists influenced groups that arose during the turn of the twentieth century, like the Expressionists, as well as more contemporary movements, like the identity-related Feminist Art.

Purpose

- Challenged the limits of impressionism
 - Emphasised more on inner emotions than mere raw observations
 - Symbols within the work
 - Moved away from the naturalism of Impressionism; they used even more vivid colours, thickly applied paint, real-life subject matters and expressive brushstrokes that emphasised geometrical forms
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- Cezanne: Focused on pictorial structure
 - Instead of following the footsteps of Impressionist artists who had focused on the fleeting effects of light, Cezanne attempted to analyse landscapes and investigate the underlying geometrical forms of the rocks and vegetation. "to treat nature by the cylinder, the sphere, the cone". Reducing details to geometrical identities.
 - Adapted Impressionism into a means of slow acutely observant painting of familiar scenery, using grid-like structures in an attempt to pursue French Classical painting traditions from outdoors.
 - Seurat: Interested in scientific nature of colour
 - Achieved colour vibrancy through his brainchild technique coined "pointillism". He concluded that his colours would be more vivid and intense if he placed tiny touches of complementary tones side by side rather than mixing them on his palette.
 - Organised his landscapes along classical principles to convey quiet grandeur.
 - Van Gogh: Expressive brushstrokes reflected his emotional intensity
 - The melancholic but prolific landscape artist, whose every painting is autobiographical, distorted form and colour to express his inner feelings rather than simply record his observations. His landscapes include: Cherry Tree (1888); The Old Mill (1888); The Harvest, Arles (1888); Bridge at Arles (1888); View of Arles with Irises (1888); Cypresses (1889); Cornfield with Cypresses (1889); View of Arles (Flowering Orchards) (1889); The Olive Trees (1889); Starry Night (1889); The Olive Pickers (1889); Wheat Field with Crows (1890); Starry Night (1889).
 - Used extremely thick paints, Strong and bold brushstrokes and rhythmic , short lines throughout his works
 - Gauguin: experimented with the symbolic use of colours and line
 - Gauguin visited Martinique in the Caribbean and was inspired by the island's exotic vegetation and scenery. The Martinique paintings demonstrate the artist's adoption of flat, warmer colours and his move towards Cloisonnism, a style of painting in which dark or bold lines enclose areas of bright colour.

Artists	Descriptions
Paul Cézanne	<p>Cézanne ultimately came to regard colour, line, and "form" as constituting one and the same thing, or inseparable aspects for describing how the human eye actually experiences nature.</p> <p>Unsatisfied with the Impressionist dictum that painting is primarily a reflection of visual perception, Cézanne sought to make of his artistic practice a new kind of analytical discipline. In his hands, the canvas itself takes on the role of a screen where an artist's visual sensations are registered as he gazes intensely, and often repeatedly, at a given subject.</p> <p>In Cézanne's mature pictures, even a simple apple might display a distinctly sculptural dimension. It is as if each item of still life, landscape, or portrait had been examined not from one but several or more angles, its material properties then recombined by the artist as no mere copy, but as what Cézanne called "a harmony parallel to nature." It was this aspect of Cézanne's analytical, time-based practice that led the future Cubists to regard him their true mentor.</p>
Vincent Van Gogh	<p>The iconic tortured artist, Vincent Van Gogh strove to convey his emotional and spiritual state in each of his artworks. His canvases with densely laden, visible brushstrokes rendered in a bright, opulent palette emphasise Van Gogh's personal expression brought to life in paint. Each painting provides a direct sense of how the artist viewed each scene, interpreted through his eyes, mind, and heart. This radically idiosyncratic, emotionally evocative style has continued to affect artists and movements throughout the twentieth century and up to the present day, guaranteeing Van Gogh's importance far into the future.</p> <p>Van Gogh's dedication to articulating the inner spirituality of man and nature led to a fusion of style and content that resulted in dramatic, imaginative, rhythmic, and emotional canvases that convey far more than the mere appearance of the subject.</p> <p>Van Gogh's unstable personal temperament became synonymous with the romantic image of the tortured artist. His self-destructive talent that was echoed in the lives of many artists in the twentieth century.</p>
Paul Gauguin	<p>Seeking the kind of direct relationship to the natural world that he witnessed in various communities of French Polynesia and other non-western cultures, Gauguin treated his painting as a philosophical meditation on the ultimate meaning of human existence, as well as the possibility of religious fulfillment and answers on how to live closer to nature.</p>

Georges Seurat

Seurat was inspired by a desire to abandon Impressionism's preoccupation with the fleeting moment, and instead to render what he regarded as the essential and unchanging in life. Nevertheless, he borrowed many of his approaches from Impressionism, from his love of modern subject matter and scenes of urban leisure, to his desire to avoid depicting only the 'local', or apparent, colour of depicted objects, and instead to try to capture all the colours that interacted to produce their appearance.

Seurat was fascinated by a range of scientific ideas about colour, form and expression. He believed that lines tending in certain directions, and colours of a particular warmth or coolness, could have particular expressive effects. He also pursued the discovery that contrasting or complementary colours can optically mix to yield far more vivid tones that can be achieved by mixing paint alone. He called the technique he developed 'chromo-luminism', though it is better known as Divisionism (after the method of separating local colour into separate dots), or Pointillism (after the tiny strokes of paint that were crucial to achieve the flickering effects of his surfaces).

Fauvism

Henri Matisse

Georges Braque

André Derain

Raoul Dufy

Fauvism, the first twentieth-century movement in modern art, was initially inspired by the examples of Vincent van Gogh, Paul Gauguin, Georges Seurat, and Paul Cézanne. The Fauves ("wild beasts") were a loosely allied group of French painters with shared interests. Several of them, including Henri Matisse, Albert Marquet, and Georges Rouault, had been pupils of the Symbolist artist Gustave Moreau and admired the older artist's emphasis on personal expression. Matisse emerged as the leader of the group, whose members **shared the use of intense colour as a vehicle for describing light and space, and who redefined pure colour and form as means of communicating the artist's emotional state**. In these regards, Fauvism proved to be an important precursor to Cubism and Expressionism as well as a touchstone for future modes of abstraction.

Purpose

- Inspired by post-impressionism
- Explored emotions and composition through exploding colours and white spaces in the artworks.
- Separated colours from its descriptive and representational purpose. Colours became the "subject matter" of the works and the subject matter in the foreground is all but a mere context for colours to be expressed upon.
- Overall simplified forms and saturated colours to emphasise on the flatness of the canvas
- Inventions such as the motor car and radio, and the wider availability of electricity, were transforming people's everyday lives. It was in this context that Fauvism burst on to the art scene
- Stage of experimentation with colour and pictorial space instead of focusing on any subject matter. Artist Raoul Dufy once said "In front of this picture... Impressionist realism lost all its charm for me as I looked at this miracle of creative imagination at work in colour and line.
- Work has a complex composition, in which the space has been flattened and compressed. Unnatural colours palette to convey the intense light in the scene. (Instead of painting in the natural light) Matisse and Derain (Derain's Bridge over the Riou)
- Burning, vibrant colours seething everywhere throughout the painting.
- Light was substituted by exaggerated splashes of colours

Artists	Descriptions
Henri Matisse	<p>As he once controversially wrote, he sought to create an art that would be "a soothing, calming influence on the mind, rather like a good armchair." Still life and the nude remained favourite subjects throughout his career; North Africa was also an important inspiration, and, towards the end of his life, he made an important contribution to collage with a series of works using cut-out shapes of colour. He is also highly regarded as a sculptor.</p> <p>Matisse used pure colours and the white of exposed canvas to create a light-filled atmosphere in his Fauve paintings. Rather than using modelling or shading to lend volume and structure to his pictures, Matisse used contrasting areas of pure, unmodulated colour. These ideas continued to be important to him throughout his career.</p> <p>His art was important in endorsing the value of decoration in modern art. However, although he is popularly regarded as a painter devoted to pleasure and contentment, his use of colour and pattern is often deliberately disorientating and unsettling.</p> <p>The human figure was central to Matisse's work both in sculpture and painting. Its importance for his Fauvist work reflects his feeling that the subject had been neglected in Impressionism, and it continued to be important to him. At times he fragmented the figure harshly, at other times he treated it almost as a curvilinear, decorative element. Some of his work reflects the mood and personality of his models, but more often he used them merely as vehicles for his own feelings, reducing them to ciphers in his monumental designs.</p>
Georges Braque	<p>Braque sought balance and harmony in his compositions, especially through <i>papier collés</i>, a pasted paper collage technique that Picasso and Braque invented in 1912. Braque, however, took collage one-step further by gluing cut-up advertisements into his canvases. This foreshadowed modern art movements concerned with critiquing media, such as Pop art.</p> <p>Braque stencilled letters onto paintings, blended pigments with sand, and copied wood grain and marble to achieve great levels of dimension in his paintings. His depictions of still life are so abstract that they border on becoming patterns that express an essence of the objects viewed rather than direct representations.</p>
Andre Derain	<p>Derain and Matisse soon began creating art together. Their paintings were brightly coloured and displayed strong aspects of Impressionism. This new style was called the Fauvist movement. Today, Derain is still considered to be a key founder of this style.</p>

Expressionism

Ernst Ludwig Kirchner

Wassily Kandinsky

Paul Klee

Karl Schmidt-Rottluff

Chaim Soutine

Max Beckmann

Franz Marc

August Macke

Egon Schiele

Expressionism emerged simultaneously in various cities across Germany as a **response to a widespread anxiety about humanity's increasingly discordant relationship with the world and accompanying lost feelings of authenticity and spirituality**. In part a reaction against Impressionism and academic art, Expressionism was inspired most heavily by the Symbolist currents in late nineteenth-century art. Vincent van Gogh, Edvard Munch, and James Ensor proved particularly influential to the Expressionists, encouraging the distortion of form and the deployment of strong colours to convey a variety of anxieties and yearnings. The classic phase of the Expressionist movement lasted from approximately 1905 to 1920 and spread throughout Europe. Its example would later inform Abstract Expressionism, and its influence would be felt throughout the remainder of the century in German art. It was also a critical precursor to the Neo-Expressionist artists of the 1980s.

Purpose

- To depict inner emotions for impact. "Art should express the Artist's feelings rather than the images of the real world."
- Expressionist artists, many of who worked in Germany, wanted to create art that confronted the viewer with an intense, direct and personal depiction of the artist's state of mind.
- Representational art that comprised core elements such as: linear distortion, a reappraisal of the concept of beauty, radical simplification of detail and bold colouration.
- Strived to be frank about the world around them, based on their personal subjective perspective on society.
- Inspired by German renaissance. Their studies convinced the expressionists of the expressive power of black on white and they worked to invigorate the medieval technique of printing from wooden blocks
- Expressionists stepped outside conventional society and rejected conscientious imitation of nature
- Formation of Die Brücke artists, who lived by the belief that "what is great in man is that he is a bridge and not an end." The name Die Brücke was chosen to indicate the group's desire to "bridge" the past and present. From the past, they chose to reassert Germany's rich artistic history, taking inspiration from the print and painting techniques of Albrecht Dürer, Matthias Grünewald, and Lucas Cranach the Elder. Developing the modern example of expressive colourists like Vincent van Gogh, Edvard Munch, and Henri Matisse, sharp and sometimes violently clashing colours are often used in Die Brücke painting to jolt the viewer into the experience of a particular emotion. For the artists of Die Brücke, escaping the academy was part of a larger mission to escape the strictures of modern middle-class life. Nudity and explorations of free sexuality in their work (in domestic interiors and in nature) are often contrasted with images of the city, where human interaction is uncomfortably negotiated through prescribed social attitudes.
- Achieved a heightened sense of urgency through the use of non-naturalistic colour and exaggerated elongated forms.
- Adopted a dazzling colour palette, the artists painted in thick impasto with short, sculpting strokes to create a shimmering effect. (Two Women in the street *Kirchner*)
- Pared down descriptive detail to the bare essence, executing their subjects with an increasingly strong compositional sense. (Church at Murnau – Kandinsky)
- Kandinsky veiled his subject matter to allow colour to achieve its expressive potential. To him, all colours hold a psycho-spiritual meaning. He maintained that his intense colours were not from his imagination but from direct experience of the Murnau landscape
- Landscapes started to become more intangible instead of a simple visual observation, the mood, experiences and movements within the landscape are taken into account in a swirling mix, forming a rather abstract representation of what we conventionally think "landscape" is.

Artists	Descriptions
Wassily Kandinsky	<p>One of the pioneers of abstract modern art, Wassily Kandinsky exploited the evocative interrelation between colour and form to create an aesthetic experience that engaged the sight, sound, and emotions of the public. He believed that total abstraction offered the possibility for profound, transcendental expression and that copying from nature only interfered with this process. Highly inspired to create art that communicated a universal sense of spirituality, he innovated a pictorial language that only loosely related to the outside world, but expressed volumes about the artist's inner experience. His visual vocabulary developed through three phases, shifting from his early, representative canvases and their divine symbolism to his rapturous and operatic compositions, to his late, geometric and biomorphic flat planes of colour.</p> <p>Kandinsky viewed non-objective, abstract art as the ideal visual mode to express the "inner necessity" of the artist and to convey universal human emotions and ideas. He viewed himself as a prophet whose mission was to share this ideal with the world for the betterment of society.</p> <p>Kandinsky viewed music as the most transcendent form of non-objective art - musicians could evoke images in listeners' minds merely with sounds. He strove to produce similarly object-free, spiritually rich paintings that alluded to sounds and emotions through a unity of sensation.</p>
Paul Klee	<p>Klee was fundamentally a transcendentalist who believed that the material world was only one among many realities open to human awareness. His use of design, pattern, color, and miniature sign systems all speak to his efforts to employ art as a window onto that philosophical principle.</p> <p>Klee was a musician for most of his life, often practicing the violin as a warm-up for painting. He naturally saw analogies between music and visual art, such as in the transient nature of musical performance and the time-based processes of painting, or in the expressive power of color as being akin to that of musical sonority.</p> <p>Klee constantly experimented with artistic techniques and the expressive power of color, in the process often breaking traditional or "academic" rules of painting in oils on canvas. Klee also applied paint in unusual ways, such as spraying and stamping during his years at the Bauhaus. Keeping his work within the realm of the "ordinary," Klee also painted on a variety of everyday materials, such as burlap, cardboard panel, and muslin.</p>
Franz Marc	<p>During his career, Franz Marc created about 60 pieces in lithography and woodcut. Many of his pieces depicted animals, in their natural setting and habitat. The use of bold, bright colours were often seen in his works as well. He took a cubist approach, in the display and creation of the animals that he depicted in his works; simplicity was often seen as a means to his creative process as well, as most pieces simply focused on the animal, and the raw emotion, as opposed to drawing in from external factors, to create the printed art works during his career.</p>

Cubism

Pablo Picasso

Georges Braque

Fernand Léger

Juan Gris

Robert Delaunay

Raymond Duchamp-Villon

Cubism was one of the first truly modern movements to emerge in art. It evolved during a period of heroic and rapid innovation between Pablo Picasso and Georges Braque. The movement has been described as having two stages: 'Analytic' Cubism, in which forms seem to be 'analyzed' and fragmented; and 'Synthetic' Cubism, in which newspaper and other foreign materials such as chair caning and wood veneer, are collaged to the surface of the canvas as 'synthetic' signs for depicted objects. The style was significantly developed by Fernand Léger and Juan Gris, but it attracted a host of adherents, both in Paris and abroad, and it would go on to influence the Abstract Expressionists, particularly Willem de Kooning.

Purpose

- Influenced by Cezanne's flat approach on the canvas
- Influenced by Primitivism (African art Mask-like faces of Picassos's Les Femmes d'Alger)
- Cubists insisted that art was not a copy of nature but a parallel to it.
- **Analytical Cubism: Attempted to understand not simply how the camera or eye might capture an image, but also how they believed the mind processed it.**
- Fernand Leger injected a real sense of pleasure and optimism into cubism by painting a series of small, sharply delineated compositions in bright, primary colours. Leger introduced a new aesthetic to painting, an aesthetic that broke firmly with the ideas of the 18th and 19th centuries – the rules about perspective, foreshortening, texture and the use of chiaroscuro.
- **Synthetic Cubism: focused less on a way of seeing and more on a process of structuring and designing. Colour assumes a stronger role in these works and shapes, while remaining fragmented and flat, are larger and more decorative**
- Earthly colour palette
- Broke down structure to analyse their subject matters and recreate them.
- Painting tonally, using grey, black, blue, green and ochre, they constructed austere images, presenting complex, multiple views of an object, which as reduced to overlapping opaque and transparent planes. In these cold, flattened images, natural forms were reduced to geometric shapes.
- Cubists developed a shallow space where they could mix surface pattern and spatial ambiguities with static objects observed from shifting viewpoints
- Collage was introduced Reconstructions and deconstructions
- Landscapes are reduced to geometric shapes and forms. In the absence of foreshortening, the background and foreground blend together seamlessly into a single flat scene.
- Through the use of multiple perspectives, the background sometimes leaps to the fore, and later recedes back to the flat plain. This tactful and playful method of representation is evident in Georges Braque's and Marcel Duchamp's works. (Nude descending a stairs, man with a guitar)

Artists	Descriptions
Pablo Picasso	<p>Picasso first emerged as a Symbolist influenced by the likes of Edvard Munch and Henri de Toulouse-Lautrec. This tendency shaped his so-called Blue Period, in which he depicted beggars, prostitutes, and various urban misfits, and also the brighter moods of his subsequent Rose Period.</p> <p>He deconstructed the conventions of perspectival space that had dominated painting since the Renaissance. These innovations would have far-reaching consequences for practically all of modern art, revolutionising attitudes to the depiction of form in space.</p> <p>Picasso's immersion in Cubism also eventually led him to the invention of collage, in which he abandoned the idea of the picture as a window on objects in the world, and began to conceive of it merely as an arrangement of signs that used different, sometimes metaphorical means, to refer to those objects. This too would prove hugely influential for decades to come.</p>
Fernand Léger	<p>Léger embraced the Cubist notion of fracturing objects into geometric shapes, but retained an interest in depicting the illusion of three-dimensionality. Léger's unique brand of Cubism was also distinguished by his focus on cylindrical form and his use of robot-like human figures that expressed harmony between humans and machines.</p> <p>Influenced by the chaos of urban spaces and his interest in brilliant, primary color, Léger sought to express the noise, dynamism, and speed of new technology and machinery often creating a sense of movement in his paintings that captured the optimism of the pre-World War I period.</p>

Futurism

Umberto Boccioni

Giacomo Balla

Gino Severini

Carlo Carrà

Anton Giulio Bragaglia

The most important Italian avant-garde art movement of the 20th century, Futurism celebrated advanced technology and urban modernity. Committed to the new, its members wished to destroy older forms of culture and to demonstrate the beauty of modern life - the beauty of the machine, speed, violence and change. Although the movement did foster some architecture, most of its adherents were artists who worked in traditional media such as painting and sculpture, and in an eclectic range of styles inspired by Post-Impressionism. Nevertheless, they were interested in embracing popular media and new technologies to communicate their ideas. Their enthusiasm for modernity and the machine ultimately led them to celebrate the arrival of the First World War. By its end the group was largely spent as an important avant-garde, though it continued through the 1920s, and, during that time several of its members went on to embrace Fascism, making Futurism the only twentieth century avant-garde to have embraced far right politics.

Purpose

- The years leading up to WWI saw notions of distance and the time taken to traverse it, changed dramatically with the advent of the aeroplane, motor car and wireless communication.
- Sought to reflect the extraordinary pace of technology and its implications for society by celebrating it. They demanded that Italy stop looking back nostalgically to its past, celebrate modern life, embrace change and develop a culture fit to reflect its recent industrialization.
- The movement was started by Italian poet Filippo Tommaso Marinetti. He declared in an Italian Newspaper "La gazzetta dell'Emilia: "We shall sing the love of danger, the habit of energy and fearlessness." The Futurists called for the rejection of traditional values and the glorification of new technology.
- The love of speed and energy.
- Italian painters issued the Technical Manifesto of Futurist Painting, which stressed the need for artists to express the dynamic nature of movement in their artwork.
- Influenced by Neo-impressionist Paul Signac's Divisionist style of separating colours into individual dots or patches.
- The Futurists attempted to create the illusion of speed by using small dabs of colour that the viewer combines optically, rather than physically mixing pigments
- They took Cubism's broken planes, multiple angles and staggered repetition of the same image and applied it to the depiction of shifting time and space.
- Used vibrant colours to show energy
- Adopted force lines whereby diagonals served to place viewers in the picture's centre, drawing them into the scene. They believed these lines occur when light reflects both off an object's surface and between objects, so a moving object creates an almost infinite number of reflecting rays.
- The Technical Manifesto states, "To paint a human figure you must not paint it, you must render the whole of its surrounding atmosphere"
- Fusion of landscape:
 - Although most paintings are an abstract depiction of a state of flux, once the subject matters are identified, it is possible to assign other abstract shapes an objective status. Landscapes are hence often fused together with the subject matter in the foreground and provide a typographical setting.
 - If explicitly shown, the landscapes are often depicted in motion and full of energy as well, with sharp jarring lines to evoke a sense of imbalance and dynamism.

Artists	Descriptions
Umberto Boccioni	<p>Boccioni was important not only in developing the movement's theories, but also in introducing the visual innovations that led to the dynamic, Cubist-like style now so closely associated with the group.</p> <p>Boccioni believed that scientific advances and the experience of modernity demanded that the artist abandon the tradition of depicting static, legible objects. The challenge, he believed, was to represent movement, the experience of flux, and the inter-penetration of objects. Boccioni summed up this project with the phrase, "physical transcendentalism."</p>

Dada

Francis Picabia

Marcel Duchamp

Man Ray

André Breton

Hugo Ball

Tristan Tzara

Kurt Schwitters

Dada was an artistic and literary movement that began in 1916 in Zurich, Switzerland. It arose as a reaction to World War I, and the nationalism, and rationalism, which many thought had brought war about. Influenced by ideas and innovations from several early avant-gardes - Cubism, Futurism, Constructivism, and Expressionism - its output was wildly diverse, ranging from performance art to poetry, photography, sculpture, painting and collage. Dada's aesthetic, marked by its mockery of materialistic and nationalistic attitudes, proved a powerful influence on artists in many cities, including Berlin, Hanover, Paris, New York and Cologne, all of which generated their own groups. The movement is believed to have dissipated with the arrival of Surrealist in France.

Purpose

- Destruction is also a form of creation
- Dadaists felt that they could no longer trust the establishment and are at odds with societal norms due to the brutalities of the war in which many had experienced. Dadaist felt that art had betrayed humanity by acting as an illusionary mirror held up to society. It was this essentially anti-art stance that made Dada so dynamic and transformed the role of art as a mirror to a hammer in which moulds society and the norm.
- Destroyed the concept of art as an aesthetic entity, and focused more on the artistic values.
- Dadaists mocked all the values of what they believed to be a culture gone mad, by making works of non-art.
- Dada artists vigorously challenged previously held notions of artistic merit: They belittled the traditional emphasis placed on painterly aesthetics, expressiveness and the sanctity of the work of art itself. Instead they promoted the non-aesthetic, the illogical, the self-contradictory ("dada is anti-dada") and the throwaway.
- The artists aimed to create a new reality, socially and artistically; some created assemblages using found objects, which were fixed to boards or canvas and sometimes painted.
- Questioned the purpose and value of art culture.
- Conventional subject matters vanished from existence. Art became more of an expression of an idea, a rebel, in which the idea was more important than the form and actual final product of the work.

Artists	Descriptions
Marcel Duchamp	<p>By challenging the very notion of what is art, his first readymades sent shock waves across the art world that can still be felt today. Duchamp's ongoing preoccupation with the mechanisms of desire and human sexuality as well as his fondness for wordplay aligns his work with that of Surrealists, although he steadfastly refused to be affiliated with any specific artistic movement <i>per se</i>.</p> <p>In his insistence that art should be driven by ideas above all, Duchamp is generally considered to be the father of Conceptual art. A taste for jokes, tongue-in-cheek wit and subversive humour, rife with sexual innuendoes, characterises Duchamp's work and makes for much of its enjoyment.</p> <p>Coined by Duchamp, the term "readymade" came to designate mass-produced everyday objects taken out of their usual context and promoted to the status of artworks by the mere choice of the artist. A performative act as much as a stylistic category, the readymade had far-reaching implications for what can legitimately be considered an object of art.</p> <p>Duchamp rejected purely visual or what he dubbed "retinal pleasure," deeming it to be facile, in favour of more intellectual, concept-driven approaches to art-making and, for that matter, viewing. He remained committed, however, to the study of perspective and optics which underpins his experiments with kinetic devices, reflecting an ongoing concern with the representation of motion and machines common to Futurist and Surrealist artists at the time.</p>
Man Ray	<p>He believed that the idea motivating a work of art was more important than the work of art itself.</p> <p>"Nature does not create works of art. It is we, and the faculty of interpretation peculiar to the human mind, that see art."</p>

De Stijl

Theo van Doesburg

Piet Mondrian

Vilmos Huszar

Ilya Bolotowsky

Bart van der Leck

The Netherlands-based De Stijl movement embraced an abstract, pared-down aesthetic centred in basic visual elements such as geometric forms and primary colours. Partly a reaction against the decorative excesses of Art Deco, the reduced quality of De Stijl art was envisioned by its creators as a universal visual language appropriate to the modern era, a time of a new, spiritualised world order. Led by the painters Theo van Doesburg and Piet Mondrian its central and celebrated figures - De Stijl artists applied their style to a host of media in the fine and applied arts and beyond. Promoting their innovative ideas in their journal of the same name, the members envisioned nothing less than the ideal fusion of form and function, thereby making De Stijl in effect the ultimate style. To this end, De Stijl artists turned their attention not only to fine art media such as painting and sculpture, but virtually all other art forms as well, including industrial design, typography, even literature and music. De Stijl's influence was perhaps felt most noticeably in the realm of architecture, helping give rise to the International Style of the 1920s and 1930s.

Even though De Stijl artists created work embodying the movement's utopian vision, their realization that this vision was unattainable in the real world essentially brought about the group's demise. Ultimately, De Stijl's continuing fame is largely the result of the enduring achievement of its best-known member and true modern master, Piet Mondrian.

Purpose

- Incorporate ideas from philosophical and utopian socialist writings and the contemporary trend towards non-representational painting.
- Reduction of the natural form to geometric shapes (The cow van Doesburg)
- Neo-Plasticism defined the group's approach.
 - Palette was confined to the 3 primary colours plus black, white and grey, and compositional elements were restricted to horizontal and vertical lines and rectangular planes. Furthermore, balance and harmony –the essence of De Stijl design – should not have recourse to symmetry.
 - Mondrian described Neo-Plasticism as a reductive approach to art making that stripped away traditional elements of art, such as perspective and representation, utilising only a series of primary colours and straight lines. Mondrian envisioned that the principles of Neo-Plasticism would be transplanted from the medium of painting to other art forms, including architecture and design, providing the basis of the transformation of the human environment sought by De Stijl artists. In Mondrian's words, a "pure plastic vision should build a new society, in the same way that in art it has built a new plasticism."
- Landscapes became more of compositions which extend out from beyond the boundary of the canvas.
 - Square and rectangular shapes appear incomplete; the forms appear to be cut off by the boundaries of the canvas (As though cropped from a complete image). This lack of visual cohesion is deliberate as the artist wants the viewer to participate and resolve the tension created by the visual anomaly.

Artists	Descriptions
Piet Mondrain	<p>Piet Mondrian, one of the founders of the Dutch modern movement De Stijl, is recognised for the purity of his abstractions and methodical practice by which he arrived at them. He radically simplified the elements of his paintings to reflect what he saw as the spiritual order underlying the visible world, creating a clear, universal aesthetic language within his canvases.</p> <p>A theorist and writer, Mondrian believed that art reflected the underlying spirituality of nature. He simplified the subjects of his paintings down to the most basic elements, in order to reveal the essence of the mystical energy in the balance of forces that governed nature and the universe.</p> <p>Mondrian reduced his shapes to lines and rectangles and his palette to fundamental basics pushing past references to the outside world toward pure abstraction. His use of asymmetrical balance and a simplified pictorial vocabulary were crucial in the development of modern art, and his iconic abstract works remain influential in design and familiar in popular culture to this day.</p> <p>Mondrian chose to distill his representations of the world to their basic vertical and horizontal elements, which represented the two essential opposing forces: the positive and the negative, the dynamic and the static, the masculine and the feminine. The dynamic balance of his compositions reflect what he saw as the universal balance of these forces.</p> <p>Mondrian's book on Neo-Plasticism became one of the key documents of abstract art. In it, he detailed his vision of artistic expression in which "plastic" simply referred to the action of forms and colours on the surface of the canvas as a new method for representing modern reality. According to Mondrian: 'this new plastic idea will ignore the particulars of appearance, that is to say, natural form and colour. On the contrary, it should find its expression in the abstraction of form and colour, that is to say, in the straight line and the clearly defined primary colour'.</p>
Theo van Doesburg	<p>Van Doesburg understood that there was a higher, more spiritual level to art, and that the only way to reach this was through abstraction. Up to this point, Van Doesburg had been more successful at writing about art, than actually producing it. However, he was keen to start a new movement, and began to make the right connections, starting with the Dutch abstract artist Piet Mondrian.</p>

Surrealism

André Breton

Max Ernst

Salvador Dalí

Pablo Picasso

Alberto Giacometti

Joan Miró

Louise Bourgeois

Rene Magritte

Man Ray

Yves Tanguy

The Surrealist movement was founded in Paris by a small group of writers and artists who sought to channel the unconscious as a means to unlock the power of the imagination. Disdaining rationalism and literary realism, and powerfully influenced by Sigmund Freud, the Surrealists believed the conscious mind repressed the power of the imagination, weighting it down with taboos. Influenced also by Karl Marx, they hoped that the psyche had the power to reveal the contradictions in the everyday world and spur on revolution. Their emphasis on the power of the imagination puts them in the tradition of Romanticism, but unlike their forbears, they believed that revelations could be found on the street and in everyday life. The Surrealist impulse to tap the subconscious mind, and their interests in myth and primitivism, went on to shape the Abstract Expressionists, and they remain influential today.

Purpose

- Surrealists believed that the purpose of creativity was to unlock the unconscious mind.
- They considered the human race to be naturally preoccupied with three fundamentals – Sex, violence and death, and held that it was impossible for anyone to act instinctively in Western ‘ordered’ society.
- In their desire to access new mental states, the Surrealists experimented with hypnosis, drugs and alcohol, séances and trance.
- In 1928, Breton published the artistic manifesto *Surrealism and Painting*. In it, he advised all artists to “either seek a purely interior model or cease to exist.”
- Challenged the notion of “what is real and what is not” by blurring the distinctions between imagination and reality. Rene Magritte and his riddles (*Treachery of Images* and the meaning of words)
- Many symbolic images throughout the surrealist landscape
- Salvador Dalí: “My whole ambition in the pictorial domain is to materialise the images of concrete irrationality with the most imperialist fury of precision.”
- Magritte believed that conscious thought leads to the idea and the idea is what matters in painting. “If a picture’s concept is viable, then a reproduction of a picture can serve just as well as the original”
- Incorporation of chance elements
- Joan Miro’s art is more hallucinatory than “oneiric” (Dream-like). His complex landscapes are alive with strange, amoebic or stick-like beings and the bold colours and fantastical forms.
- In “oneiric” surrealism, artists returned to traditional painting and drawing techniques to depict their dream-like or nightmarish visions. (Salvador Dalí, Rene Magritte, Yves Tanguy)
- Tanguy: (*You Must Stay*) frequently included fantastical anthropomorphic stone structures.
- Salvador Dalí (*Persistence of Memory*) Empty coastline

Artists	Descriptions
Salvador Dali	<p>Freudian theory underpins Dali's attempts at forging a formal and visual language capable of rendering his dreams and hallucinations. These account for some of the iconic and now ubiquitous images through which Dali achieved tremendous fame during his lifetime and beyond.</p> <p>Obsessive themes of eroticism, death, and decay permeate Dali's work, reflecting his familiarity with and synthesis of the psychoanalytical theories of his time. Drawing on blatantly autobiographical material and childhood memories, Dali's work is rife with often ready-interpreted symbolism, ranging from fetishes and animal imagery to religious symbols.</p> <p>Paradoxically defined by Dali himself as a form of "irrational knowledge," the paranoiac-critical method was applied by his contemporaries, mostly Surrealists, to varied media, ranging from cinema to poetry to fashion.</p> <p>Academy-trained as an artist, with an extraordinary talent for self-publicity, and a huge waxed moustache, he quickly became one of the best known surrealist artists, being renowned for the vivid and bizarre content of his paintings. These are characterised by meticulous attention to detail, virtuoso technique, and highly creative content, along with symbolic Freudian dream imagery.</p>
Alberto Giacometti	<p>Giacometti's work of the 1930s represents probably the most important contribution to Surrealist sculpture. In an effort to explore themes derived from Freudian psychoanalysis, like sexuality, obsession and trauma, he developed a variety of different sculptural objects. Some were influenced by primitive art, but perhaps most striking were those that resemble games, toys, and architectural models. They almost encourage the viewer to physically interact with them, an idea which was very radical at the time.</p> <p>He wanted to depict figures in such a way as to capture a palpable sense of spatial distance, so that we, as viewers, might share in the artist's own sense of distance from his model, or from the encounter that inspired the work. The solution he arrived at involved whittling the figures down to the slenderest proportions.</p>
Louise Bourgeois	<p>Louise Bourgeois's work, which spanned most of the twentieth century, was heavily influenced by traumatic psychological events from her childhood, particularly her father's infidelity.</p> <p>Bourgeois transformed her experiences into a highly personal visual language through the use of mythological and archetypal imagery, adopting objects such as spirals, spiders, cages, medical tools, and sewn appendages to symbolise the feminine psyche, beauty, and psychological pain.</p>

Rene Magritte	<p>Magritte wished to cultivate an approach that avoided the stylistic distractions of most modern painting. While some French Surrealists experimented with new techniques, Magritte settled on a deadpan, illustrative technique that clearly articulated the content of his pictures.</p> <p>Repetition was an important strategy for Magritte, informing not only his handling of motifs within individual pictures, but also encouraging him to produce multiple copies of some of his greatest works. His interest in the idea may have come in part from Freudian psychoanalysis, for which repetition is a sign of trauma. But his work in commercial art may have also played a role in prompting him to question the conventional modernist belief in the unique, original work of art.</p> <p>The illustrative quality of Magritte's pictures often results in a powerful paradox: images that are beautiful in their clarity and simplicity, but which also provoke unsettling thoughts. They seem to declare that they hide no mystery, and yet they are also marvellously strange. Many of his works often seem motivated more by a spirit of rational enquiry - and wonder - at the misunderstandings that can lurk in language.</p>
Yves Tanguy	Tanguy's art exemplifies the fundamental illogicality and hallucinatory nature of pure surrealism.

Abstract Expressionism

Jackson Pollock

Willem de Kooning

Mark Rothko

Clyfford Still

Franz Kline

Hans Hoffman

Barnett Newman

Abstract Expressionism was never an ideal label for the movement which grew up in New York in the 1940s and 1950s. It was somehow meant to encompass not only the work of painters who filled their canvases with fields of color and abstract forms, but also those who attacked their canvases with a vigorous gestural expressionism. Yet Abstract Expressionism has become the most accepted term for a group of artists who did hold much in common. All were committed to an expressive art of profound emotion and universal themes, and most were shaped by the legacy of Surrealism, a movement that they translated into a new style fitted to the post-war mood of anxiety and trauma. In their success, the New York painters robbed Paris of its mantle as leader of modern art, and set the stage for America's post-war dominance of the international art world.

Purpose

- Non-representational abstract work of the German Expressionists
- Sought to achieve an emotional or expressive effect.
- The artists rejected national style of painting at that time – Precisionism and Realism – in which American urban and rural scene were depicted, usually in a romantic and nationalistic manner.
- Wanted to develop a more abstract pictorial language based partly upon European precedent (Early Jackson Pollock's work – bird)
- Looked toward Surrealism for inspiration Attempted to assimilate into their paintings the psychoanalytic ideas of Carl Jung and Sigmund Freud regarding myth, memory and the unconscious mind.
- Drew upon the idea of sublime as a way of thematically framing their endeavours.
- Newman sought to create art that instilled in the viewer a sense of experiencing a metaphysical encounter.
- Experimented with both the expressive brushworks of action painting and the scale and saturated colour of colour field painting. (Robert Motherwell *Elegy to the Spanish Republic*)
- Abstract Expressionist paintings had little meaning in them, as it was a period of experimentation and exploration of art-making fundamentals. They focused on the process, and not on the outcome.
- **First style emphasized the expressive capacity of the brushmark itself (women 1 by willem de Kooning)**
Action painters such as de kooning took their cue from spontaneous, psychic automatism of Surrealism and sought to uncover fundamental truths that resided within the artist's unconscious mind.
 - Pollock experimented with the first style at first, but later moved on to explore the line itself.
 - For Pollock, the landscape was his canvas.
- **Second style provided a counter-strategy to action painting.**
 - Rather than producing canvases replete with a configuration of variegated painterly marks that supposedly indexed the artist's psyche, painters such as Barnett Newman sought to purge their canvases entirely of extraneous detail so that the viewer could be made aware of "being alive in the sensation of complete space"
 - (Vir Heroicus Sublimis) largest canvas in his career and functions as a chromatic expanse, offering saturated visual field of colour within which the viewer is immersed

Artists	Descriptions
Jackson Pollock	<p>The famous 'drip paintings' that he began to produce in the late 1940s represent one of the most original bodies of work of the century. At times they could suggest the life-force in nature itself, at others they could evoke man's entrapment - in the body, in the anxious mind, and in the newly frightening modern world.</p> <p>Pollock's greatness lies in developing one of the most radical abstract styles in the history of modern art, detaching line from colour, redefining the categories of drawing and painting, and finding new means to describe pictorial space.</p> <p>"It doesn't make much difference how the paint is put on as long as something has been said. Technique is just a means of arriving at a statement."</p>
Willem de Kooning	<p>His pictures typify the vigorous gestural style of the movement and he, perhaps, did more than any of his contemporaries to develop a radically abstract style of painting that fused Cubism, Surrealism and Expressionism. Although he established his reputation with a series of entirely abstract pictures, he felt a strong pull towards traditional subjects and would eventually become most famous for his pictures of women, which he painted in spells throughout his life.</p> <p>De Kooning strongly opposed the restrictions imposed by naming movements and, while generally considered to be an Abstract Expressionist, he never fully abandoned the depiction of the human figure. His paintings of women feature a unique blend of gestural abstraction and figuration. Heavily influenced by the Cubism of Picasso, de Kooning became a master at ambiguously blending figure and ground in his pictures while dismembering, re-assembling and distorting his figures in the process.</p> <p>Although known for continually reworking his canvases, de Kooning often left them with a sense of dynamic incompleteness, as if the forms were still in the process of moving and settling and coming into definition. In this sense his paintings exemplify 'action painting'</p>
Mark Rothko	<p>"If you are only moved by colour relationships, you are missing the point. I am interested in expressing the big emotions - tragedy, ecstasy, doom."</p> <p>Heavily influenced by mythology and philosophy, he was insistent that his art was filled with content, and brimming with ideas.</p>