

# STUDY GUIDE:

*MODERN ART II, ARTH 324*

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# Symbolism

At the end of the nineteenth century artists turned to a more internal vision, one that was highly imaginative and often more abstract in approach. This contrasted tremendously with Gustave Corbet's earlier Realist contention that the art of painting should consist solely of real, visible objects. This Realist aesthetic dominated avant-garde art in France in the 1860s and in the 1870s, becoming most well known through the works of the Impressionists. By the end of the 1880s the move away from an external to a more internal vision developed into a widespread movement which became known as Symbolism. It was both a literary and artistic movement. Symbolist artists sought to express themselves through forms in words or paint that would correlate to an idea, rather than simply describe an object.

There are two different types of Symbolist painting. The first of these connects to the work and ideas of Paul Gauguin and Emile Bernard and is known as Synthetism or Cloisonnisme. Artists who follow this mode simplify and distort figures and objects, treating them as flat color shapes which they often outline in black or another dark hue. Color is expressive rather than local and often non-naturalistic. This form of Symbolism had a great impact on the development of abstract painting in the early part of the 20th century, while the second approach was more influential upon the later Surrealist artists.

The second style of Symbolism is actually less radical in the artist's conception of form and color. Artists who pursued this avenue were also reacting against Realism, but their images often dealt with a return to the past, with subjects that were religious, historical, mythological, or literary. The inventors of this style are the English Pre-Raphaelites, especially Rossetti and Burne-Jones, and the French painters Gustave Moreau, Pierre Puvis de Chavannes and Odilon Redon. In the 1890s the most extreme version of this second approach could be seen at the annual "Salons de la Rose-Croix" (1892-97) in Paris, organized by the artist Joséphin Péladan.

Whistler's early experiments with flattened surfaces that corresponded to musical compositions were also an important source of information for Symbolist artists.

## Artists:

Gauguin, Redon, Puvis de Chavannes, Moreau, Péladan, Van Gogh, Rossetti, Burne-Jones, Denis, Whistler, Munch, Ensor, Toorop, Khnopff, Hodler, Vuillard, Bonnard, Sérusier, Carrière, Rodin.

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Pincus-Witten, R. Occult Symbolism in France, Joséphin Péladan and the Salons de la Rose+Croix, 1976.  
Rewald, John. Post-Impressionism, 1978.  
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# Post-Impressionism

Not specifically a movement, the term “Post-impressionism” refers to the work of artists who painted and sculpted after the Impressionist period and who were considered by art historians to be generally more concerned with form than content. Such painters as Gauguin and Van Gogh fit into both areas—Symbolism and the more general style of Post-Impressionism. Artists like Cézanne and the Neo-Impressionists such as Seurat, Fénéon, and Signac are placed within this loose category of Post-Impressionism. One-point perspective, *chiaro scuro* and illusionism were denied in favor of flat reductive forms.

## Four major Post-Impressionist Artists:

Gauguin, Van Gogh, Seurat, and Cézanne.

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# Fauvism

Although the term “Fauvism” has come to refer to a style of bright colors that are quickly and loosely applied to the canvas and most closely identified with the paintings of artist Henri Matisse at the turn of the 20th century, it does not actually describe an art movement with clear and commonly shared objectives. None of the artists who exhibited together in Paris between the years of 1903 and 1910 wrote a manifesto. In fact, like so many art movements of the twentieth century, the name was given to it by a critic, in this case, Louis Vauxcelles, at the 1905 Paris Salon d’Automne, when he described the work of a more conservative sculptor who was exhibiting along with Matisse, Rouault, Derain, Vlaminck and others. Vauxcelles spoke of the tame artist as a “Donatello” among the “fauves” or wild beasts. It was not meant to be a flattering description of the group’s work and it referred to their extremely wild and exciting color experiments, whose subject matter, sometimes prostitutes (Rouault) and nudes also disturbed. The flattened, stylized forms and rhythmic surface designs logically evolved out of the work of the earlier Post-Impressionists: Cézanne, Seurat, van Gogh and Gauguin.

The artists, whose work has come to be defined as “fauve,” were reacting against the kind of literary Symbolism favored by Gustave Moreau, as well as the elegance of Art Nouveau. Additionally, these artists too were feeling the influences of the current interest in the avant-garde art world of what was called “primitive” art. Fauvism represents an international trend away from elegance and toward expressionism in the early part of the twentieth century.

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# CUBISM

Cubism represents a shift in thinking that is as much a change from the ideas that came before it as was the Renaissance from the Medieval. Cubism, whose stated objective was a greater reality in art, was extremely influential around the world. Some of the ideas that were more fully developed by the Cubists artists, like a new emphasis on a flattened picture surface and a move away from naturalistic painting, were begun by the post-Impressionists in the nineteenth century. New ideas in other fields like science, literature, photography, and engineering also stimulated artists. Experiments by scientists into time and motion were of great interest to the public as well as to artists. Cézanne's late paintings with their fractured and staccato forms, there was a memorial exhibition in 1907, greatly influenced a number of artists working in Paris at the time. Modern artists also discovered the anti-naturalistic approach to representation of the African artists. All of these ideas helped bring to fruition a new approach to painting the visible world. The inventors of Cubism were Pablo Picasso and Georges Braque, although they did not contribute to the now famous group exhibitions of 1910-11. In literature the major writers associated with Cubism were Apollinaire and Gertrude Stein.

## Artists:

Picasso, Braque, Gris, Léger, Duchamp, Gleizes, Metzinger, Le Fauconnier, Marcoussis, Lhôte, Picabia, Villon, Kupka, Chagall, Archipenko, Duchamp-Villon, Laurens, and Lipchitz.

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# ORPHISM

Orphism or “Orphic Cubism” was the term coined in 1912/13 by the poet Apollinaire principally to describe the work of Robert Delaunay and his wife Sonia Delaunay-Terk and to distinguish it from Cubism generally. While Picasso and Braque were moving into the Synthetic phase of cubism, Delaunay was moving away from the object toward full abstraction through the examination of color and color theory. Paintings such as Robert’s *Windows*, 1912 and Sonia’s *Electric Prism*, 1914 represent the Orphic phase of Cubism.

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# FUTURISM

Futurist artists wanted to break with the traditional aesthetics of the nineteenth century, which was especially strong in Italy with its long history of classical art. This movement, founded by the writer F. T. Marinetti, included literature, painting, sculpture, architecture and music. Marinetti published his first Futurist manifesto in an article in Le Figaro on February 20, 1909, demanding a new form of art that would reflect the contemporary world. Futurism was initially a movement more defined by language than by visual form, as seen in the proliferation of manifestos to follow: February 1910, the “Manifesto of Futurist Painting,” signed by C. Carrà, U. Boccioni, G. Balla and G. Severini, April 1910 a “Technical Manifesto of Futurist Painting,” in 1912 and 1914 manifestos on sculpture and architecture, respectively. All wanted to see the implementation of the Futurist principle of universal dynamism. Futurists glorified movement and speed. They hoped to create a synthesis of time, place, form and color. Initially, the Futurist style was strongly influenced by Neo-Impressionism and Fauvism. However, once introduced to Cubist concepts, the Futurists were able to find a stylistically viable modern expression for their already clearly developed intellectual ideas.

## Artists:

Carrà, Boccioni, Balla, Severini, Russolo, Marinetti, Sant’Elia

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# GERMAN EXPRESSIONISM

A group of German artists, some of whom worked together and who shared a rejection of Impressionism and Art Nouveau as well as a stylistic preference for pictorial forms that would express the artist's innermost feelings through simple powerful marks, dramatic brushstrokes, caricature, and non-local color. Many of the artists also shared a sense of social commitment and were interested in psychological factors. These artists were concerned with a non-naturalistic interpretation of the world and their subject matter could often be sexually charged or demonstrate the artist's religious zeal. They looked to the Germanic culture as a basis for understanding the nature of the spirit. The German Expressionist artist turned to physical reality only as a starting point from which he then moved into the world of inner experiences.

## Artists:

Paula Modersohn-Becker, Christian Rohlf, Emil Nolde, Ernst Ludwig Kirchner, Fritz Bleyl, Erich Heckel, Karl Schmidt-Rottluff, Max Pechstein, Otto Mueller.

## Bibliography:

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Vergo, Peter. Twentieth Century German Painting, 1992.

# BLAUER REITER

Other German artists worked towards a modern aesthetic that evolved out of Symbolism and Fauvism. They formed a group through seceding from the New Artists' Association in 1911 and mounting an exhibition entitled Der Blaue Reiter (Blue Rider) after a 1903 painting of that title by Kandinsky. They also published an almanac by that name. This group did not have a manifesto and styles differed amongst its members, but they agreed on a general idea of form defined by Auguste Macke as “mystical” and “inward.” The leadership of the group included the highly intellectual and worldly Kandinsky, and the romantic Marc, as well as Auguste Macke and Alexander Jawlensky. Paul Klee too played a vital role. Each of the artists was sensitive to the inner vision and a number of them brought with them the mysticism of Russian folk culture and religion. Out of this diverse group emerged a shared aesthetic for non-objective painting.

## Artists:

Marc, Münter, Kandinsky, Macke, Klee, Jawlensky and Werefkin.

## Bibliography:

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- Expressionism: A German Intuition, 1905-1920. Guggenheim, 1980.
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# BAUHAUS

Founded by Walter Gropius in 1919, The Bauhaus school of design, craftsmanship and architecture, first located at Weimar, Germany, is perhaps the most renowned art school of the twentieth century. It not only shaped a generation of artists, but they, in turn, went out into the world and their ideas influenced the whole of post-1945 art and design. The faculty consisted of some of the leading artists of the day, including Johannes Itten, Marcks, and Feininger, and Klee, Kandinsky, Schlemmer and Moholy Nagy. In 1925-26 the Bauhaus moved to Dessau, where several of the early students—such as Albers, Bayer and Breuer—were appointed to the teaching staff. By 1926 Gropius had left. The school came under increasing pressure from the growing Nazi regime and eventually moved to Berlin, where it was ended c. 1933. The idea of combining craft and fine art, function and non-function, was entirely new and made up the foundation of the teaching approach at the school. Following the entrance of artists like Kandinsky and Moholy Nagy onto the faculty, the stylistic foundation moved toward a reductive modernism with an emphasis on functionalism.

## Artists:

Gropius, Itten, Marcks, Feininger, Klee, Kandinsky, Schlemmer, Moholy-Nagy, Albers, Bayer, Breuer, Mies van der Rohe.

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Tower, B.S. Klee and Kandinsky at the Bauhaus, 1981.  
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# RUSSIAN AVANT-GARDE

There was an avant-garde culture in Russia immediately before and directly following the revolution of 1917, which involving painting, sculpture, theater, film, photography, literature, design, and was linked directly to political issues. A period of tremendous exploration with major achievements in the area of pure, abstract, non-representational art, it is represented through a number of important exhibitions including *The Donkey's Tail*, 1912, and *The Target* of 1913. A work that exemplifies the experimentation and interaction of the arts of the period is *Victory Over the Sun*, a futurist opera that was the result of collaboration between the painter Malevich, the poet Kruchenyk, and the painter-musician Matiushin. It was an almost totally abstract piece with nonsensical phrases, atonal music and nonrepresentational costumes and sets. The power struggle between Trotsky and Stalin in 1925 pretty much determined the end of the movement, with the subsequent style of social realism dominating all official Soviet art from this point forward. The art work from the early years of the movement is closely tied to the avant-garde art of Paris, the work of Cézanne, Matisse, and Picasso, while the later years represents a fully independent abstract vision that parallels other experiments at the time into fully non-representational art. Russian artists were able to see European avant-garde work through a number of important private collections in their country, thus keeping artists abreast of the latest theory and images of the larger European community.

## Artists:

Marc Chagall, Iliia Grigorievich Chashnik, Vera Mikhailovna Ermolaeva, Alexandra Alexandrovna Exter, Naum Gabo, Natalia Sergeevna Goncharova, Wassily Kandinsky, Mikhail Fedorovich Larionov, El Lissitzky, Kazimir Malevich, Lubov Sergeevna Popova, Alexandr Mikhailovich Rodchenko, Olga Rozanova, Vladimir Evgrafovich Tatlin.

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Guerman, Mikhail. *Art of the October Revolution*, 1979.  
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# DE STIJL

In Holland in 1917, the artists Theo van Doesburg and Piet Mondrian founded an artistic movement and magazine which they called de Stijl. Other members of the movement included Vilmos Huszar, Antonie Kok, Bart van der Leck, Gerrit Rietveld, J.J. Oud, Rovert van't Hoff, Georges Vantongerloo, and Hans Richter. The de Stijl approach to art making was completely abstract and its followers rejected any aspect of visual reality. They also believed in reducing the elements in their work to a basic canon. This canon is most recognizable for its geometric, rectilinear structure and use of primary colors, along with white and black. Their vision was utopian and based on an understanding of a universal consciousness as espoused by the Dutch philosopher Shoenmacker. De Stijl ideas continue to influence the design world, perhaps most known to students today by the packaging of L'oreal shampoo.

## Artists:

Theo van Doesburg, Piet Mondrian, Vilmos Huszar, Antonie Kok, Bart van der Leck, Gerrit Rietveld, J.J. Oud, Rovert van't Hoff, Georges Vantongerloo, and Hans Richter

## Bibliography:

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Milner, John. Mondrian, 1992.  
Overly, Paul. De Stijl, 1991.  
Padovan, Richard. Towards Universality: Le Corbusier, Mies, and De Stijl, 2001.  
Shapiro, Meyer. Mondrian: On the Humnity of Abstract Painting, 1995.  
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# PURISM

Another movement interested in a kind of utopian vision of art and the modern world was Purism which was comprised of only two artists: Amédée Ozenfant and Edouard Jeanneret (Le Corbusier). In their own manifesto, Après le Cubisme, published in 1918, they criticized the Cubists for turning to decoration, which they believed to be inferior to an approach that would give attention to the basic, essential form of objects. Moreover, they believed that fantasy and individuality had no place in modern art. Architectonic form most defines their paintings and their ideas were largely influenced by the machine and modern technology. Ultimately Jeanneret turned his attentions fully to architecture, which would be the logical extension of this approach.

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# DADA AND SURREALISM

## Dada:

Dada, which began as an expression of anti-establishment sentiment, especially in response to the large institutions that represented the war machine of World War I, ultimately influenced art more in form and concept than as political demonstration. While naming itself in Zurich, Switzerland, it became an international movement whose main activities fell between the years 1916-23. The name “Dada” was supposedly arbitrarily chosen by the Zurich group, from a French dictionary in 1916. In 1916, Hugo Ball founded the Cabaret Voltaire in Zurich which promoted performances of nonsensical poetry and atonal, arrhythmic music. The first Dada presentations in Zurich were organized by Jean Arp, Hugo Ball, Richard Huelsenbeck, Marcel Janco and Tristan Tzara, as group activities, magazine articles, pamphlets and exhibitions. Dada presented a nihilist point of view, often termed “anti-art.” Certainly the Dada aesthetic made use of non-art, found objects, denied or ignored traditional art training and even the more modern forms of art making, like Cubism, which still relied on such skills as painting and drawing. Dada artists did not want to be influenced by the past and wanted to free themselves from all historic institutions. Dada ideas can be found as early as 1913, with the found objects of Duchamp, and it appeared in New York City c. 1915 with Alfred Stieglitz and his associates (Picabia and de Zayas) and around Walter Arensberg and his circle, including Duchamp, Picabia and Man Ray. Stieglitz put forth their ideas through his magazine 291. In addition to those artists who had sought refuge from the First World War in Switzerland, other Dada artists could be found later in Germany, in Berlin, Cologne and Hanover. Dada publications included the magazines The Blind Man and Wrong-Wrong in New York, and Picabia’s magazine 391 in Barcelona.

## Surrealism:

Dada and Surrealism are connected in so much as many of the Dada artists moved naturally into Surrealism in the 1920s. However, while Dada is perceived as nihilist, Surrealism promoted actual art making, giving many Dada artists a direction and focus. The ideas of accident and chance, so much a part of the Dada aesthetic continued to play a role in Surrealism. Although Surrealism received its name from the poet Guillaume Apollinaire, it was the writer André Breton who was the actual founder of Surrealism. He said: “I believe in the future resolution of these two states which in appearance are so contradictory, that of the dream, and that of reality, into a kind of absolute reality, a surreality if one may call it such.” In 1924 he published the First Manifesto of Surrealism, in which he defined Surrealism as pure psychic automatism that was intended to express either verbally or in writing the true function of thought. Surrealism was a reaction against the rationalism of Cubism and other geometric and technologically driven forms of art; the Surrealists looked back to the nineteenth century, to the more literary vein of Symbolist art. There are two major approaches to Surrealism: “fixed image” and “abstract.” Dali, Magritte, and Delvaux represent the “fixed image” approach while Matta, Masson and Miro represent the more abstract method of Surrealism.

## Artists:

Picabia, Duchamp, Man Ray, de Zayas, Arp, Ernst, Schwitters, Dali, Magritte, Delvaux, Matta, Mason, Miro, Tanguy, Kahlo, Carrington, Sage.



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# ABSTRACT EXPRESSIONISM

The term “Abstract Expressionism” in American art refers to a group of artists who ended up in New York City during and after WWII. They are also known as the New York School. While their styles were different from one another there were some key ideas that they shared including the continued presence of the work of Picasso as a dominating force for structural organization, an interest in some of the ideas of the Surrealists, especially the abstract Surrealists, a new approach to scale in terms of abstract painting, and the influence of various ideas and theories such as Jungian psychology and later, Existentialism. There were two major approaches defined by art historians and critics: “color field” and “gestural” or “action” painting. Not all work fits within these two parameters, nonetheless, Rothko represents the colorfield path, while Pollock and de Kooning the gestural. Not immediately accepted by the American public, by the 1950s their art and ideas spread across the US and beyond, creating an international development. An important supporter of the American Abstract Expressionist artists was the critic Clement Greenberg, who believed that the future of western art depended on this kind of American painting.

## Artists:

Arshile Gorky, Jackson Pollock, Lee Krasner, Robert Motherwell, William Baziotes, Hans Hofmann, Ad Gottlieb, Mark Rothko, Clyfford Still, Willem de Kooning, Elaine de Kooning, Franz Kline and Philip Guston, Joan Mitchell, Grace Hartigan.

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# POP ART

Although Pop Art is largely identified with the decade of the 1960s, it actually first emerged in the mid-1950s. It is closely aligned with mass media and industrial products—the world of the modern consumer. Sources for imagery are taken from such diverse areas as comic strips, advertisements, supermarket products, the urban landscape and the industrial world. Some Pop artists simply employ these motifs as subjects and themes for their work, while others depend upon these subjects as well as use the technical and structural means for their production (air brush, ben-day dots, mass production methods such as screen prints for instance). The subjects and methods of production used in commercial art—the so-called traditional low or applied arts, now become the themes and methods of production for high art.

## Artists:

Laurence Alloway, Reyner Banham, Richard Hamilton, Eduardo Paolozzi and Alison and Peter Smithson, Richard Smith, Peter Blake, David Hockney, Allen Jones, Peter Phillips, Jasper Johns, Robert Rauschenberg, Roy Lichtenstein, Claes Oldenburg, James Rosenquist, Andy Warhol, Tom Wesselmann, Edward Kienholtz, Mel Ramos, Wayne Thibaud, Faith Ringgold, Marisol.

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# Arte Povera

An innovative art movement that took place in Italy during the same period that Pop Art dominated American Art in the 1960s. It is characterized by the idea of a revolt against post-World War II painting and consumer culture and moves across mediums, including sculpture, drawing, photography, installation, film, and performance. The works is often raw with powerful forms, especially in terms of the sculpture. Artists involved include: Giovanni Anselmo, Alighiero Boetti, Pier Paolo Calzolari, Luciano Fabro, Piero Gilardi, Jannis Kounellis, Mario Merz, Marisa Merz, Giulio Paolini, Pino Pascali, Giuseppe Penone, Michelangelo Pistoletto, Emilio Prini, and Gilberto Zorio.

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# POST-PAINTERLY ABSTRACTION

Another “movement” whose title was invented by a critic, in this case, the American critic Clement Greenberg when he curated an exhibition of contemporary painting at the Los Angeles County Museum of Art in 1964. Greenberg put together a number of artists of diverse styles who he believed all shared a move toward a flatter picture plane, which he believed to be the ultimate correct path. These artists were creating abstract images in the 1960s, parallel to Pop Art, which Greenberg did not admire. They largely came out of color field Abstract Expressionism and their works are often large scale with flat surface of color, sometimes “stained” into the canvas and sometimes applied in thin veils. Many are included under the category of Minimalism as well.

## Artists:

Ellsworth Kelly, Fiedel Dzubas, Ray Parker, Kenneth Noland, Frank Stella, Jules Olitski, Edward Avedesian, Darby Bannard, Al Held, Helen Frankenthaler, Sam Francis, Paul Feeley, Gene Davis, Morris Louis, Larry Poons, Ronald Davis.

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# MINIMALISM

In many ways Minimalism is a response to the more Romantic and emotional Abstract Expressionism. De Kooning was such an overwhelming presence in the art world in the 1950s that a number of artists working in various styles, from neo-dada (Pre-Pop) to Minimalism, fought to emerge from under his influence. Minimalism, begun in the late 1960s, had its most influential years in the decade of the 1970s; it tends to be defined by hard edges, use of industrial materials, reductive forms and repetition of forms. Often seen as an opposite voice to that of the satirical Pop Art, it does, however, share in many ways, with the cool withdrawn nature and neutral and impersonal quality of Pop Art. The sources of Minimal art can be traced back to Kasimir Malevich's work of c. 1913 *Black Square on a White Ground*, (1913, Leningrad, State Russian Museum) and Marcel Duchamp's readymades. The key ideas learned from these earlier works was that anything on canvas is a picture and that any object is a work of art. The definition of "art" had been permanently altered by 1913. Certainly the reductive color experiments of Ad Reinhardt and Josef Albers also provided inspiration for Minimalist painting. While retaining the scale and directness of the Abstract Expressionists, the Minimalist artist attempted to eliminate the visible presence of the hand of the artist.

## Artists:

Ellsworth Kelly, Frank Stella, Charles Hinman, Larry Zox, Robert Huot, Darby Bannard, Eva Hesse, Donald Judd, Jules Olitski, Kenneth Noland, Jack Youngerman, Larry Poons, Al Held, Morris Louis, Sol Lewitt.

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# OP ART

The term “Op” refers to the word “optical,” meaning all works of art in which special importance is attached to the purely visual relationship between viewer and work, with special attention placed on the ability to change our perceptions. This is done in large abstract compositions, usually paintings, that contrast or overlap colours, forms and structures thereby forcing the viewer to concentrate on unusual visual phenomena. It too is an anonymous approach to art making, also connected to the forms and materials of the new industrial world.

## Artists:

Victor Vasarély, Josef Albers, Richard Anuskiewicz, Almir Mavignier, Larry Poons, Agam, de Soto, Bridget Riley.

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# SUPER-REALISM

A resurgence of interest in realism and figurative art, combined often with an extreme utilization of photography as a compositional foundation, appeared in the decade of the 70s. This departure from abstract painting has been seen as a reaction against abstract painting, both abstract expressionism and minimalism; but the cool, hard edge surfaces and anonymous canvases are really very similar to minimalism's own anonymity.

## Artists:

Chuck Cbse, Richard Estes, Janet Fish, Alfred Leslie, Jack Beal, Philip Pearlstein, Stephen Posen, Sidney Goodman, Neil Welliver, Joseph Raphael.

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Storr, Robert. Chuck Close, 1998.  
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# PATTERN AND DECORATION

Artists of this movement are loosely grouped together because of a common interest in art that is decorative, derived ultimately from the work of artists like Gustave Klimt, Bonnard and Vuillard, as well as the Fauves and non-western art. Very often sources are specifically decorative, non-fine arts works like that of textile design. This type of painting is closely aligned with the post-modernism movement in architecture and its ideas were formed during the height of the women's movement—during the decade of the seventies while continuing on into the early part of the 1980s.

## Artists:

Miriam Shapiro, Robert Kushner, Valerie Jaudon, Donna Dennis, Ned Smyth, Thomas Lanigan-Schmidt, Cynthia Carlson, Kim MacConnel, Robert S. Zakanitch, Rodney Ripps, Joyce Kozloff, Arlene Slavin, Richard Kalina.

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## The 1980s—NEW IMAGE, FIGURATIVE PAINTING, AND NEO-EXPRESSIONISM

The decade of the eighties was marked by a return to painterly qualities, some say a revival of expressionist painting. The works tended to be large, very often of mixed media, and unlike Abstract Expressionism, often figurative. This movement has received a tremendous amount of critical attention, certainly more acclaim than any work since that of Abstract Expressionism and Pop Art, and museums collected works by these artists. In addition to new-expressionist painting there was a general return to painterlyness and to the figure.

### Artists:

Robert Beauchamp, Richard Bosman, Charles Clough, Peter Dean, Rafael Ferrer, Eric Fischl, Louise Fishman, Lucian Freud, Mike Glier, Leon Golub, Bill Jensen, R.B. Kitaj, Anselm Kiefer, Malcolm Morley, Judy Pfaff, Katherine Porter, Paula Rego, Gerhard Richter, Susan Rothenberg, David Salle, Julian Schnabel, Joan Snyder, Pat Steir, Frank Young.

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# CONCEPTUAL ART

Conceptual art covers a large range of works loosely categorized together because they do not fit neatly into the areas of painting, sculpture etc. . . . Often, individual pieces by artists are unconnected in media and technique to other works by that same artist. Conceptual also encompasses earthworks and environments as well as theatrical like productions in which there is no permanent product. Often crossing over into the area of performance, it is difficult to define these artists by specific media. The key idea that ties all of this art together is the fact that there is often no lasting monument or work and that the concept, rather than the craft, is given primary importance. Photography and video document much of this work. More recently, installation art has become quite influential. One could say that the installation, which is difficult to define, but which implies a site oriented grouping of parts or objects, is the art form of the 90s.

## Artists:

Joseph Beuys, Robert Smithson, Christo, Carl Andre, Michael Heizer, Robert Morris, Walter De Maria, Sol Lewitt, Joseph Kosuth, Bruce Nauman, Ilya Kabakov, Robert Wilson, Robert Gober, Ann Hamilton, Robert Irwin, Hans Haacke, Jason Rhoades.

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# PERFORMANCE AND INSTALLATION

Performance has been a part of the avant-garde scene from the time of the Futurists mixing the visual arts with that of theater, dance, and music. Artists who see themselves primarily as visual creators, invent performance pieces that address personal and social issues. Installation refers to art that is related to sculpture, but three-dimensional spaces created as complete environments. Artists often create installations and then perform within these spaces or have others interact in some way with the space.

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Warr, Tracey. The Artist's Body (Themes and Movements), 2000.

## THE RESEARCH PAPER

You are asked to write a five to seven page (typed, double-spaced) paper on a topic of your choice. You may write about an individual artist, but do so by concentrating on a particular work or several works by that artist. Make careful observations of the work or works and through that address a specific problem. Support your visual observations with your acquired information, learned through research and reading. You will be expected to write for a scholarly publication with all the necessary notes and brief bibliography considered standard in a short paper.

It is important that you choose a very specific topic. The biggest problem with student papers is choosing too broad a topic. For example, a poor topic for a paper would be “The life and Work of Henri Matisse.” A good topic would be something like “Matisse’s Understanding of Color as Seen in the Painting The Blue Nude.” Much of the paper will be your own observations of the work. However, you can back up your observations with some pertinent facts gathered through your research.

It is important that you narrow your topic from the broad suggestions above. Once you have narrowed your topic (usually accomplished through a visit to a museum or gathering and reading of books), collect your information using the UMS, Art Index, Art Abstracts, and newspaper indexes, like the Index for The New York Times. You may also use such tools as art encyclopedias and reference texts like Who’s Who in American Art. Photocopy articles that are important; collect books that you need to call in from other libraries. Look at the bibliography list provided for this course and the one in the back of your text. You will probably get some good ideas from looking through your text and its bibliography. Read your information, look at the art carefully, and write an outline for your paper. Use the outline as the skeleton of your article, expanding where necessary. If you write a good outline the paper will be much easier to write. Finally, after your first draft is finished, revise several times. Make writing lab appointments for editing help and tutorial appointments for consultation with your professor if you feel the need.

A research paper is not the stringing together of quotes or paraphrases. You should read your sources, assimilate the information, but ***always write the paper using your own language.*** **Do not quote from secondary sources.** Use only primary sources for quotes (although you will probably find that information in a secondary source). Use quotes briefly and carefully to support an idea upon which you have already expounded or upon which you will expound following the quoted statement. Do not depend upon the reader to understand why you have that particular quote in your paper. In a seven page paper there should be few, if any, quotes.

***HOW MANY SOURCES SHOULD YOU HAVE?*** *Actually not that many are needed in a short paper.* However, you should have the most recent and/or key references available on your topic. Do not depend upon books from 1980, for instance, unless they remain the key source for that topic. Look for the most recent articles, monographs, and exhibition catalogs on your artist or topic. Probably no fewer than five and no more than ten sources should be listed in your bibliography. You may not use broad survey texts like Janson or Gardner.

### **GRADING OF THE RESEARCH PAPER:**

Your papers will be graded upon content, writing, and form. Content means that the thesis is clearly stated and that your paper has a well-developed body with logical support for the thesis

statement and a satisfactory conclusion. It also means that the level of thinking demonstrated reflects that of an upper division course. Writing refers to things like sentence structure and usage; your sentences should be complete with a variety of simple, compound, and complex sentences. Your word choices must be appropriate and your grammar should be correct. Finally, form refers to the mechanics of your paper: correct spelling and punctuation, proper margins, correct note and bibliographic formats.



# NOTE GUIDELINES FOR WRITING ABOUT ART

The standards of academic writing have been established over time and most of you learned this information when you were in high school. However, this style sheet is a synopsis of the salient points on the use of notes in academic writing. Notes (either endnotes or footnotes) are used as a means of documentation of research and to give credit to those who have previously researched in the field. Specifically, it is considered plagiarism when one does not credit the sources of one's information. When someone reads your text they should be able to tell quite clearly your writing from someone else's (quotations) and your ideas from someone else's (paraphrases and rewording of borrowed ideas). Moreover, historical methodology is similar to scientific methodology; in science, when a scientist has documented and published his/her findings it is only valid when another scientist is able to duplicate the findings. The same is true for historical methodology where others must be able to follow your paper trail through your notes, thus able to recreate and document your research. Therefore, notes must be used in the following situations:

1. When a quotation is used. A simple phrase or short sentence may be quoted by placing it within quotation marks and including it in the body of the text. It is then accompanied by a note. A larger quote is separated from the body of the text with indentation and single spacing, not quotation marks, and accompanied by a note.
2. When you borrow an idea from someone, if not their words. The idea must be accompanied by a note which indicates the original source of this idea.
3. When the factual information you are using is not common knowledge it must be accompanied by a note which indicates the source for such information.
4. When you wish to have a discussion that either might disrupt the flow of your text or in which you mention such things as the fact that your idea was taken from a specific source but that you are stating the idea differently or that you disagree with the original source even though it is the origin of your idea.

We follow The Chicago Manual of Style for note and bibliographic forms in art history. We do not use the parenthetical style, as it eliminates the possibility for discussant notes. The Chicago Manual of Style is available in a simplified form in Kate Turabian Manual of Style for Writers which is always on reserve in the library and available in paperback form in most bookstores.

**Quotations** may be included in the body of the paragraph if they are not too long. If they are longer than a phrase or sentence they should be separated from the body of the paragraph by indentation. Quotation marks are only used when the quote is NOT inset, that is when it is part of the body of the paragraph. Insetting acts as quotation marks.

**Ex.** Henri Focillon clearly defined the role of the architect in the medieval world when he wrote that "the architect is simultaneously to a greater or less degree geometer, engineer, sculptor and painter."

OR:

**Ex.** Henri Focillon clearly defined the role of the architect in the medieval world when he wrote:

The architect is simultaneously and to a greater or less degree geometer, engineer, sculptor and painter—geometer in the interpretation of spatial area through the plan, engineer in the solution of the problem of stability, sculptor in the treatment of volumes, and painter in the handling of materials and light.

**PRIMARY AND SECONDARY SOURCES:** Students often feel the need to consult secondary sources. A clear understanding of sources must be established. A primary source is the artist's own words, or those by someone of his time. A secondary source is a critic or art historian writing about an artist from the past. It is called secondary because it is removed from the artist and his/her time period. Generally, students should not quote from secondary sources in their papers. Read the sources, assimilate the information, but develop your own ideas and write with your own words. This does not mean that you should not use notes. If you use an idea taken from a secondary source, then note it, but write using your own words. Bibliography and notes are two different things.

**EX.** Henri Focillon clearly defined the role of the architect in the medieval world describing him as simultaneously geometer, engineer, sculptor, and painter.

The above statement indicates that the student has read the secondary source, understood the material, assimilated it, and written the ideas in a single sentence which is noted because the ideas come from a particular source. Another example is the following:

**EX.** The role of the architect in the medieval world was simultaneously that of geometer, engineer, sculptor, and painter.

In this example the scholar is not even mentioned, but we know the ideas come from a source because they are noted. This is the best way to use a secondary source for most forms of undergraduate art history papers.

Some standard examples:

Bibliography—

Bradley, Laurel. "Elizabeth Siddal: Drawn into the Pre-Raphaelite Circle," *Museum Studies* 18 (Spring 1992): 136-45+.

Note—

1Laurel Bradley, "Elizabeth Siddal: Drawn into the Pre-Raphaelite Circle," *Museum Studies* 18 (Spring 1992): 139.

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<sup>1</sup>Henri Focillon. The Art of the West In The Middle Ages: Romanesque vol.1. (Ithaca, New York: Cornell University Press, 1980), 65-66.

<sup>2</sup>Focillon, The Art of the West, 65-66.

Bibliography—

Steele, James. Charles Rennie Mackintosh: Synthesis in Form. New York: St. Martin's Press, 1994.

Note—

<sup>1</sup>James Steele. Charles Rennie Mackintosh: Synthesis in Form (New York: St. Martin's Press, 1994), 237.

The abbreviated format used in your study guide is not acceptable for your papers. It was used to save space since this is such a large document.

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<sup>3</sup>Focillon, *The Art of the West*, 65-66.

<sup>4</sup>Focillon, *The Art of the West*, 65-66.