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| <p>The Kiss. Gustav Klimt. 1907–1908 C.E. Oil and gold leaf on canvas.</p> <p>klimtkiss.jpg</p> | <p>Content: A perfect square, the canvas depicts a couple embracing, their bodies entwined in elaborate robes. The robes are decorated in a style influenced by both linear constructs of the contemporary Art Nouveau style and the organic forms of the earlier Arts and Crafts movement.</p> <p>Style: The work is Art Nouveau. The robes are decorated in a style influenced by both linear constructs of the contemporary Art Nouveau style and the organic forms of the earlier Arts and Crafts movement.</p> <p>Contextual Analysis: This is Klimt's most famous piece and is the highpoint of his 'golden period.' The Kiss is emotional, and shows passion, and sexuality. The figures in this piece show great volume.</p> <p>The artist was a follower of Sigmund Freud. Freud placed emphasis on sexuality underlying human behavior. The figures blend together in amoeba like shape. The sexual act of merging together is a union of opposites. In Klimt's work, male figure is dominant, overtaking the woman. The decoration and ornament on the male are straight, rectangular, and simple while the decoration on female are circular, and static.</p> <p>http://en.wikipedia.org/wiki/The_Kiss_%28Klimt%29</p> |
| <p>The Kiss. Constantin Brancusi. 1907–1908 C.E. Limestone.</p> | <p>Content: <i>The Kiss</i>, for example, presents a symbolic rendering of a male and a female body merging into one. The anatomical forms of the couple are subordinated to the contours of the</p> |

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| <p>kiss.jpg</p> | <p>Style:</p> <p>Brancusi worked directly with his materials, pioneering the technique of direct carving, rather than working with intermediaries such as plaster or clay models.</p> <p>Contextual Analysis: The work of Constantin Brancuși at the beginning of the century paved the way for later abstract sculpture. His work is a revolt against the naturalism of Rodin and his late 19th-century contemporaries. His sculptures are deceptively simple, with their reduced forms aiming to reveal hidden truths. This version (there is a series) reflects the influence of Cubism in its sharply defined corners. Brancusi's was interested in the forms and spirituality of African, Assyrian, and Egyptian art. This led Brancusi to craft The Kiss using direct carving, a technique that had become popular in France at the time due to an interest in "primitive" methods. These sculptures signify his shift toward simplified forms, as well as his interest in contrasting textures.</p> <p>http://www.theartstory.org/artist-brancusi-constantin.htm</p> |
| <p>The Portuguese. Georges Braque. 1911 C.E. Oil on canvas.</p> <p>portuguese.jpg</p> | <p>Content: The portrait of a guitar player and the dock is portrayed in broken form, almost broken glass.</p> <p>Style: The style is Analytical Cubism. The first phase of Cubism, developed jointly by Pablo Picasso and Georges Braque, in which the artists analyzed form from every possible vantage point to combine the various views into one pictorial whole.</p> |

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| | <p>Contextual Analysis: The title is only clue that we are dealing with a portrait, but there inclusion of small clues to reality (rope, guitar). The work shows a multiplicity of vantage points and perspectives. Cubism often looks like shattered glass or looking at one object from multiple views. The work shows an immigrant on a bridge of a boat and harbor in the background. Braque adds a new element of letters and numbers, which seem to exist outside of space. The work has the monochromatic color palette associated with Cubism. The subdued hues to focus on form. The letters play with viewers' perception of two and three-dimensional space.</p> |
| <p>Goldfish. Henri Matisse. 1912 C.E. Oil on canvas.</p> <p>goldfish.jpg</p> | <p>Content: The painting shows a goldfish bowl on a table surrounded by a plant and the chair of a wicker chair.</p> <p>Style: The painting has a Fauvist style. The work is a still life.</p> <p>Contextual Analysis: Blue and orange, as well as green and red, are complementary colors and, when placed next to one another, appear even brighter. This technique was used extensively by the Fauves, Although the palette is softened, the bold orange is reminiscent of Matisse's Fauvist years, which continued to influence his use of color throughout his career. Matisse paints the plants and flowers in a more decorative manner. The upper section of the painting, above the fish bowl, looks like patterned wallpaper made of flattened shapes and colors.</p> |

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| | <p>The tabletop is tilted upwards, and making one wonder how the goldfish and flowerpots actually manage to remain on the table.</p> <p>Matisse uses multiple viewpoints and ambiguous space. He was influenced by Cézanne's still-life paintings.</p> <p>https://www.khanacademy.org/humanities/art-1010/early-abstract/fauvism-matisse/a/matisse-goldfish</p> |
| <p>Improvisation 28 (second version). Vassily Kandinsky. 1912 C.E. Oil on canvas.</p> <p>kandinsky28.jpg</p> | <p>Content:</p> <p>The work is an abstract work of art that is closely becoming a non-objective.</p> <p>There is vague image of a horse, images of a boat and waves, a serpent, and, perhaps, cannons emerge on the left, while an embracing couple, shining sun, and celebratory candles appear on the right.</p> <p>Style:</p> <p>The work is German Expressionism-specifically Der Blaue Reiter, or the Blue Rider.</p> <p>Contextual Analysis:</p> <p>His parents instilled in him a love of music that led him to pursue a kind of painting that could be as abstract and emotional as music.</p> <p>Many of the titles that Kandinsky gives to his paintings are terms more usually associated with music.</p> <p>The artist described the Improvisations series as manifestations of events of an inner spiritual character.</p> <p>In Improvisation 28 (Second Version) his style had become more abstract and nearly schematic in its spontaneity.</p> <p>This painting's sweeping curves and forms, which dissolve significantly but</p> |

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| | <p>remain vaguely recognizable, seem to reveal cataclysmic events on the left and symbols of hope and the paradise of spiritual salvation on the right. In the painting, an image of a boat and waves (signaling the global deluge) emerges on the left, while the paradise of spiritual salvation appears on the right.</p> <p>He believed that certain colors and color combinations represent natural and universal ideas.</p> <p>He tries to reduce his paintings to nothing but symbolic color and shape; he finally kills the observation of nature.</p> <p>This could be considered the beginning of non-objective painting; abstraction can still be based in nature, but distorted, while non-objectiveness removes any reference to nature.</p> <p>It is purely formal; an arrangement of colors and shapes based on an internal structure that is self-referential.</p> <p>http://www.guggenheim.org/new-york/collections/collection-online/artwork/1861</p> |
| <p>Self-Portrait as a Soldier. Ernst Ludwig Kirchner. 1915 C.E. Oil on canvas.</p> <p>kirchner.jpg</p> | <p>Content:</p> <p>The work is a self- portrait in uniform with his right hand cut off.</p> <p>Style:</p> <p>The work is German Expressionism. He was the leader of the Die Brücke or "The Bridge."</p> <p>Contextual Analysis:</p> <p>Kirchner was a soldier in World War I, but was discharged after a mental break down.</p> <p>This famous self-portrait shows Ernst Ludwig Kirchner his dismissal from</p> |

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| | <p>military service. Kirchner wears the uniform of the 75th artillery regiment. The background is the artist's studio surrounded by tools of his trade. His right hand is cut off. This fictitious stump on his right arm represents the trauma he experienced in the war. It also symbolizes the anxiety he felt about the possible negative effect of the war on his art. Kirchner feared that his mental health would prevent him from painting. Kirchner committed suicide in 1938, after the Nazis had branded his artwork "degenerate."</p> <p>http://germanhistorydocs.ghi-dc.org/sub_image.cfm?image_id=1671</p> |
| <p>Memorial Sheet for Karl Liebknecht. Käthe Kollwitz. 1919–1920 C.E. Woodcut.</p> <p style="text-align: center;">kolwitz.jpg</p> | <p>Content: This work, <i>In Memoriam Karl Liebknecht</i> was created in 1920 in response to the assassination of Communist leader Karl Liebknecht during an uprising of 1919. The work shows mourners at the body of Karl Liebknecht.</p> <p>Style: Woodblock printing is a technique in which a design is carved into a slab of wood, which is then covered with ink and printed onto paper. Ink coats the original surface of the wood block, which prints as black, while the cut away areas stay the color of the paper. This is different from printmaking methods such as engraving in which the ink is caught in the recesses carved into the metal plate by the stylus and therefore the lines print black and the untouched areas of the plate come out white in the print.</p> <p>Contextual Analysis: The artist rarely depicted real people, though she frequently used her talents in support of causes she believed in. This work is unique among her prints, and though it memorializes the man, it</p> |

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| | <p>does so without advocating for his ideology.</p> <p>Military units called in by the German Socialist suppressed the uprising and captured two of the leaders, Karl Liebknecht and Rosa Luxemburg. Liebknecht and Luxemburg were murdered while in custody on January 15, 1919. Their deaths resulted in them being considered martyrs for the Communist cause.</p> <p>Kollwitz was not a Communist, but she admired his charisma, so she agreed to memorialize him when the family asked.</p> <p>https://www.khanacademy.org/humanities/art-1010/art-between-wars/neue-sachlichkeit/a/kthe-kollwitz-in-memorial-karl-liebknecht</p> |
| <p>Villa Savoye. Poissy-sur-Seine, France. Le Corbusier (architect). 1929 C.E. Steel and reinforced concrete.</p> <p>.</p> <p>VillaSavoye.jpg</p> | <p>Content:</p> <p>The structure is a three-bedroom villa with servant's quarters.</p> <p>Style:</p> <p>The building is designed in the International Style.</p> <p>The internal structure is a skeletal system that holds the building up from within and allows large pieces of glass to be placed around the sides with ferroconcrete construction.</p> <p>Contextual Analysis:</p> <p>The Villa Savoye, being a country vacation home, implemented nature with its roof garden and partially exterior principle floor.</p> <p>The house is box-like in its horizontal quality.</p> <p>Le Corbusier designed his houses to be like machines. He said, "houses are a machine for living in".</p> <p>His houses like the Villa Savoye are very mechanical looking and are tailored to function for the owner's desired purpose.</p> <p>The freestanding posts that hold up the structure, pilotis, elevates the first floor, allows for an interior/exterior layout.</p> |

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| | <p>This coupled with the roof patio/garden is supposed to harmonize one with nature. Large ribbon windows maximized natural light. The free, open design plan maximizes interior space. Villa Savoye's original colors influenced by his machine inspired Purist style of painting - dark green base, cream walls, rose and blue windscreen. There is no traditional façade. The inside and outside space intermingle.</p> <p>http://quizlet.com/63159258/lecourbousier-and-frank-lloyd-wright-flash-cards/</p> |
| <p>Composition with Red, Blue and Yellow. Piet Mondrian. 1930 C.E. Oil on canvas.</p> <p>mondrian.jpg</p> | <p>Content: The painting consisted of white ground, upon which was painted a grid of vertical and horizontal black lines and the three primary colors.</p> <p>Style: Mondrian and Doesburg, shared Suprematists' utopian spirit, founded the Dutch De Stijl, The Style, in 1917. De Stijl believed in birth of new age after WWI - time of balance between individual and universal values; machine would assure ease of living. De Stijl revealed underlying eternal structure of existence.</p> <p>Contextual Analysis: Mondrian was attracted to Theosophy, literally "God's wisdom" in Greek, which based knowledge of nature and human condition on divine or spiritual powers. He abandoned Theosophy for conception of nonobjective design,</p> |

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| | <p>"pure plastic art." Neoplasticism, "pure plastic art" used primary colors and values - purest, perfect tools to construct harmonious composition with dynamic tension from size and position of lines, shapes, and colors. He said, "Art should be above reality, otherwise it would have no value for man. To create a universal expression an artist must communicate, "a real equation of the universal and the individual."</p> <p>http://quizlet.com/41639327/ap-art-history-modernism-in-europe-and-america-flash-cards/</p> |
| <p>Illustration from The Results of the First Five-Year Plan. Varvara Stepanova. 1932 C.E. Photomontage.</p> <p>firstyear.jpg</p> | <p>Content: The photomontage is an image depicting a crowd with Communist banners, Lenin, and an electricity pylon.</p> <p>Style: A movement emerged called Russian Constructivism, which was essentially the Russian form of Modernism.</p> <p>The work is a photomontage, the process of making a composite image by juxtaposing or mounting two or more photographs in order to give the illusion of a single image. A photomontage can include photographs, text, words and even newspaper clippings.</p> <p>Contextual Analysis: She was a leading member of the Russian avant-garde and later in her career, she became well known for her contributions to the magazine <i>USSR in Construction</i>, a propagandist publication that focused on the industrialization of the Soviet Union under Joseph Stalin. As its title suggests, this photomontage is an ode to the success of the First Five-Year Plan,</p> |

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| | <p>an initiative started by Stalin in 1928. The Plan was a list of strategic goals designed to grow the Soviet economy and accelerate its industrialization. These goals included collective farming, creating a military and artillery industry and increasing steel production. By the end of the First Five-Year Plan in 1933, the USSR had become a leading industrial power, though it's worth noting that contemporary historians have found that economists from the USSR inflated results to enhance the image of the Soviet Union. In this work of art, Stepanova has also used the tools of the propagandist. This photomontage is an ideological image intended to help establish, through its visual evidence, the great success of the Plan.</p> <p>A photo of Lenin presides over the revolution. An electricity pylon is depicted; technology was being used to transform society by spreading electrical power around the country. But the pylon is also used for its visual properties – it has been arranged in sharp diagonals, giving the image a sense of dynamism.</p> <p>https://www.khanacademy.org/humanities/art-1010/art-between-wars/intl-avant-garde/a/stepanova-the-results-of-the-first-five-year-plan</p> |
| <p>Object (Le Déjeuner en fourrure). Meret Oppenheim. 1936 C.E. Fur-covered cup, saucer, and spoon.</p> <p>meretoppenheim.jpg</p> | <p>Content: The sculpture consists of a teacup, saucer and spoon that the artist covered with fur from a Chinese gazelle.</p> <p>Style: The sculpture is Surrealist in style.</p> <p>Contextual Analysis:</p> |

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| | <p>She continued to contribute to Surrealist exhibitions until 1960. Many of her pieces consisted of everyday objects arranged as such that they allude to female sexuality and feminine exploitation by the opposite sex. Oppenheim's paintings focused on the same themes. Her originality and audacity established her as a leading figure in the Surrealist movement.</p> <p>http://en.wikipedia.org/wiki/M%C3%A9ret_Oppenheim</p> | |
| <p>Fallingwater. Pennsylvania, U.S. Frank Lloyd Wright (architect). 1936–1939 C. E. Reinforced concrete, sandstone, steel, and glass.</p> <p>fallingwater.jpg</p> <p>fallingwaterplan.jpg</p> | <p>Content: Fallingwater, or the Kaufmann Residence, is a house designed by architect Frank Lloyd Wright in 1935 in southwestern Pennsylvania. The home was built partly over a waterfall on Bear Run in the Mill Run section of Stewart Township, Fayette County, Pennsylvania.</p> <p>Style: The home is made of reinforced concrete, stone, and glass. Organic architecture is a philosophy of architecture that promotes harmony between human habitation and the natural world through design approaches so well integrated with its site that buildings, furnishings, and surroundings become part of a unified, interrelated composition. It is comprised of a series of concrete cantilever "trays" 30-feet above a waterfall.</p> <p>Contextual Analysis: The home is built by a series of concrete cantilever trays on top of a waterfall, making the house feel like it was floating in the air. The floor plans are very open, making use of natural light. The intent was to match the house</p> | |

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| | <p>with the rock formations of the falls so the structure harmonized with nature. The house was layered into the landscape so, as Wright said, the house felt like it was "of" the hill not "on" the hill.</p> <p>The floor of the living room and walls of the building are made from stones of the area.</p> <p>The living room contains a glass curtain wall around three of the four sides, so that the surrounding woods could be seen and appreciated.</p> <p>http://quizlet.com/63159258/lecourbousier-and-frank-lloyd-wright-flash-cards/</p> | |
| <p>The Two Fridas. Frida Kahlo. 1939 C.E. Oil on canvas.</p> <p>twofridas.jpg</p> | <p>Content: It is a double self-portrait, depicting two versions of Kahlo seated together. One is wearing a white European-style dress while the other is wearing a traditional Tehuana dress.</p> <p>Style: The Mexican artist is often likened to the Surrealist artists, but she was not a member of the group.</p> <p>Contextual Analysis: The work was created the same year she divorced Diego Rivera. The figure in the left is the European Frida, wearing a Victorian style dress. The figure on the right is Mexican Frida, wearing the traditional Tehuana dress and holding small portrait of Rivera. The portrait may suggest a matronly relationship to him. Each of the figures has prominent hearts. Hearts are important symbols in Aztec Art and the Mexican identity as well as the symbol of life.</p> <p>This portrait shows Frida's two different personalities. The two Fridas are holding hands. They both have visible hearts and the</p> | |

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| | <p>heart of the traditional Frida is cut and torn open.</p> <p>The surgical pincers held in the lap of the traditional Frida cuts off the main artery, which comes from the torn heart down to the right hand of the traditional Frida.</p> <p>The blood keeps dripping on her white dress and she is in danger of bleeding to death.</p> <p>The work is symbolic of the artist's pain during her divorce from Rivera and the subsequent transitioning of her constructed identity. Throughout their marriage, given Rivera's strong nationalism, Kahlo became increasingly interested in indigenism and began to explore traditional Mexican costume, which she wears in the portrait on the left. It is the Mexican Kahlo that holds a locket with an image of Rivera. The stormy sky in the background, and the artist's bleeding heart - a fundamental symbol of Catholicism and also symbolic of Aztec ritual sacrifice - accentuate Kahlo's personal tribulation and physical pain.</p> <p>http://www.fridakahlo.org/the-two-fridas.jsp</p> <p>http://www.theartstory.org/artist-kahlo-frida.htm</p> |
| <p>The Migration of the Negro, Panel no. 49. Jacob Lawrence. 1940–1941 C.E. Casein tempera on hardboard.</p> <p>Lawrence.jpg</p> | <p>Content:</p> <p>This panel shows a public dining space in the North. A yellow barrier that zigzags through the center of the painting divides blacks and whites. The yellow dividing line is emphasized by the tilted tabletops and chairs situated against the background of the restaurant floor. Tables and chairs are placed to reinforce the diners' separation.</p> <p>Style:</p> <p>The work is tempera on cardboard. Heavily influenced by the Harlem Renaissance, he called his style,</p> |

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| | <p>Dynamic Cubism.</p> <p>Contextual Analysis: Inspired by political work of Goya, Daumier, Orozco, influenced by Harlem Renaissance as well as lectures/exhibitions at the 135th Street NY Public Library. He painted The Migration Series at age 23. There are 60 paintings depicting mass movement of hundreds of thousands of African Americans from rural South to urban North after WWI seeking economic opportunities and a more hospitable political/social environment. To unify series, Lawrence used a consistent palette, applying one color at a time to every painting, requiring planning all 60 paintings in detail at once. The work is influenced by Cubism and patterns in colored scatter rugs of childhood homes. The series shown at Downtown Gallery in Manhattan in 1941, making Lawrence the first black artist represented by a New York gallery.</p> <p>http://quizlet.com/41639327/ap-art-history-modernism-in-europe-and-america-flash-cards/</p> |
| <p>The Jungle. Wifredo Lam. 1943 C.E. Gouache on paper mounted on canvas.</p> <p>jungle.jpg</p> | <p>Content: The painting depicts a group of figures with crescent shaped faces that recall African or Pacific Islander masks, against a background of vertical, striated poles suggesting Cuban sugarcane fields.</p> <p>Style: Wifredo Lam, was a Cuban artist who sought to portray and revive the enduring Afro-Cuban spirit and culture. It has a Surrealistic and Cubistic nature. It is painted in gouache.</p> <p>Contextual Analysis:</p> |

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| | <p>Lam painted <i>The Jungle</i>, his masterpiece, two years after returning to his native Cuba from Europe, where he had been a member of the Surrealist movement.</p> <p>The work, “intended to communicate a psychic state,” Lam said.</p> <p>Together these elements are meant to address the history of slavery in colonial Cuba.</p> <p>The polymorphism puts together aspects of humans, animals and plants, creating monstrous, hybrid creatures.</p> <p>The dense composition creates a claustrophobic feeling while the forms remain difficult to differentiate.</p> <p>The figures’ elongated limbs lack definition, while much emphasis is placed on their large feet, round bottom, and African-inspired masked heads.</p> <p>The iridescent quality of the forms enhances the painting’s tropical feeling.</p> <p>http://www.moma.org/collection/object.php?object_id=34666</p> <p>http://en.wikipedia.org/wiki/Wifredo_Lam</p> |
| <p>Dream of a Sunday Afternoon in the Alameda Park. Diego Rivera. 1947–1948 C.E. Fresco.</p> <p>Sunday.jpg</p> | <p>Content:</p> <p>This fifty-foot fresco takes the viewer on a Sunday walk through Alameda Park, Mexico City’s first city park that was built on the grounds of an ancient Aztec marketplace. The large mural represents three principal eras of Mexican History: The Conquest, The Porfiriato Dictatorship, and The Revolution of 1910. In chronological order starting from left to right we meet numerous prominent figures from Mexican history</p> <p>Style:</p> <p>Rivera was among the leading members and founders of the Mexican Muralist movement. Rivera made the painting of murals</p> |

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| | <p>his primary method, appreciating the large scale and public accessibility—the opposite of what he regarded as the elitist character of paintings in galleries and museums.</p> <p>Contextual Analysis: Mexican culture and history constituted the major themes and influence on Rivera's art. Rivera, who amassed an enormous collection of pre-Columbian artifacts, created panoramic portrayals of Mexican history and daily life, from its Mayan beginnings up to the Mexican Revolution and post-Revolutionary present, in a style largely indebted to pre-Columbian culture.</p> <p>In the center of the mural is Diego Rivera at the age of ten being led by the hand by the Dame Catrina ("La Calavera Catrina"), a skeleton figure parodying vanity created by the popular Mexican engraver Jose Guadalupe Posada.</p> <p>The well-dressed gentleman in a black suit and derby hat is Posada, who stands on the right of Dame Catrina and gallantly offers her his arm.</p> <p>Posada was highly respected by Rivera, who claimed him as one his artistic luminaries and teachers. Posada's narrative style was an extremely influential model for Rivera's mural painting.</p> <p>Calavera Catrina, a symbol of the urban bourgeoisie at the turn of the nineteenth century must be taken here as an allusion to the Aztec Earth Mother Coatlicue, who is frequently represented with a skull.</p> <p>Coatlicue wears the plumed serpent, symbolic of her son Quetzalcoatl, around her neck as a boa. Her belt-buckle displays the Aztec astrological sign of Ollin, symbolizing perpetual motion.</p> <p>The adjacent figure is Frida Kahlo in a traditional Mexican dress holding in</p> |
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| | <p>her left hand the Yin-Yang symbol of duality taken from Chinese philosophy, which also represents the duality from pre-Columbian mythology.</p> <p>Kahlo's other hand rests maternally on the shoulder of the young Diego, who sets out on his walk through life and through the world.</p> <p>Some notable figures include Francisco I. Madero, Benito Juárez, Sor Juana Inés de la Cruz, Porfirio Díaz, Agustín de Iturbide, Ignacio Manuel Altamirano, Maximilian I of Mexico, Juan de Zumárraga, Antonio López de Santa Anna, Winfield Scott, Victoriano Huerta, José Martí, Manuel Gutiérrez Nájera and Hernán Cortés.</p> <p>http://www.brownpride.com/history/history.asp?a=diegorivera/rivera_dream</p> |
| <p>Fountain (second version). Marcel Duchamp. 1950 C.E. (original 1917). Readymade glazed sanitary china with black paint.</p> <p>fountain.jpg</p> | <p>Content:</p> <p>The scandalous work was a porcelain urinal turned upside down, which was signed "R.Mutt" and titled <i>Fountain</i>.</p> <p>Style:</p> <p>The work is a work of Dada.</p> <p>The work is referred to as a ready-made. (a found object Duchamp deemed to be art)</p> <p>Contextual Analysis:</p> <p>R.Mutt was his alter ego along with Rose Selavy.</p> <p>The New York Society in Independent art wouldn't accept it because it was deemed "immoral and vulgar" and not original work.</p> <p>The work is a pun as fountains spout liquid while urinals are made to collect it.</p> <p>According to Duchamp, the only things America has given was its plumbing and its bridges.</p> <p>Dadaists' pessimism and disgust surfaced in disdain for convention and tradition.</p> |

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| | <p>"Like everything in life, Dada is useless, everything happens in a completely idiotic way . . ."</p> <p>The "art" lay in artist's choice of object - conferred status of art on it, forcing viewers to see object in new light.</p> |
| <p>Woman, I. Willem de Kooning. 1950–1952 C.E. Oil on canvas.</p> <p>womanI.jpg</p> | <p>Content:</p> <p>In this work, the abstracted female form becomes threatening Woman I. Her threatening stare and ferocious grin are heightened by de Kooning's aggressive brushwork and frantic paint application.</p> <p>Style:</p> <p>The work is Abstract Expressionism. The work is an oil on canvas. His works are known for a vigorous gestural style.</p> <p>Contextual Analysis:</p> <p>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. His paintings are examples of 'action painting, and are violent looking. His work looks fragmented. (Cubist sensibility of fragmentation of the human form).</p> <p>Carl Jung says that an archetype is something that can be found through the unconscious and are repressed cultural memories and are universal ex: female nudes in paintings as an archetype and the Venus of Willendorf.</p> <p>Woman I is not static like traditional cubist works. There is movement in paint strokes.</p> <p>De Kooning was influenced by the 1930s and 40s pin up girls where the archetype female nudes are</p> |

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| | <p>displayed. Marilyn Monroe may have been the model. He did paint Marilyn in 1954 so he definitely studied her. The work could be an attack of women (misogyny), but is definitely a reaction to the perceived objectification of the female form in advertising. Combining voluptuousness and menace, Woman I reflects the age-old cultural ambivalence between reverence for and fear of the power of the feminine.</p> <p>http://quizlet.com/3352311/art-history-ii-flash-cards/</p> |
| <p>Seagram Building. New York City, U.S. Ludwig Mies van der Rohe and Philip Johnson (architects). 1954–1958 C.E. Steel frame with glass curtain wall and bronze</p> <p>seagram.jpg</p> | <p>Content: The skyscraper stands 515 feet (157 m) tall with 38 stories. It is made of a steel frame with curtain wall, bronze exterior "columns."</p> <p>Style: Much copied but not matched, the Seagram Building is generally recognized as the finest example of skyscrapers in the International Style. It stands as one of the finest examples of the functionalist aesthetic and a masterpiece of corporate modernism. It is made of a steel frame with curtain wall, bronze exterior "columns."</p> <p>Contextual Analysis: Mies believed that "less is more" and that "God is in the details." Both of these tenets are in evidence (and occasionally in contradiction) in his sleek, modern Seagram Building – an avant-garde statement when it was completed in 1958. Flaunting its glass and metal, and foregoing the heavy stone and brick</p> |

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| | <p>used in ornamental facades of previous decades, the Seagram Building helped usher in a new era of simple, straightforward skyscrapers – buildings that embraced and celebrated their structures and minimalist geometries, rather than camouflaging them with superfluous ornament and detail.</p> <p>He sought to establish a new architectural style that could represent modern times just as Classical and Gothic did for their own eras.</p> <p>He created an influential twentieth-century architectural style, stated with extreme clarity and simplicity</p> |
| <p>Marilyn Diptych. Andy Warhol. 1962 C.E. Oil, acrylic, and silkscreen enamel on canvas.</p> <p>marilyndiptych.jpg</p> | <p>Content:</p> <p>The repeated image of the Marilyn Monroe's face is silkscreened onto the canvas.</p> <p>Each image constantly varies by changes in the registration of the different colors or the amount of paint put through the screen.</p> <p>In the right panel of 'Marilyn Diptych' Warhol uses black, while the left uses brilliant colors.</p> <p>The effects of blurring and fading strongly of the black side versus the colorful side implies a contrast between life and death.</p> <p>Style:</p> <p><i>Marilyn Diptych</i> is an icon of Pop art due to its references to pop culture and its comments on mass production and consumption.</p> <p>The work is image crate by silkscreen.</p> <p>Contextual Analysis:</p> <p>Everything mass culture- movies, music, advertisements- became the central subject of Pop art.</p> <p>Warhol's studio became known as The Factory.</p> <p>The <i>Marilyn Diptych</i> was the first painting in which Warhol used the assembly-line technique of silk-screening photographic images onto a</p> |

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| | <p>canvas, permitting him to create many versions of a single subject. Warhol liked to use images that anyone would instantly recognize in his art.</p> <p>The five rows of Monroe's portrait resemble the filmic strip, acknowledging her status as a movie star.</p> <p>The repetition signals mass production, as products and images are turned out one by one, while also serving to undermine the image's meaning.</p> <p>The diptych style is taken from the Byzantine icons of Christian saints. By placing Monroe's portraits in the diptych, Warhol is commenting on the saint-like nature of the famous, which gives them a kind of immortality.</p> <p>https://arthistoryoftheday.wordpress.com/2011/08/16/andy-warhol-marilyn-diptych-1962/</p> |
| <p>Narcissus Garden. Yayoi Kusama. Original installation and performance 1966. Mirror balls.</p> <p>narcissus.jpg</p> | <p>Content:</p> <p>Narcissus Garden comprised hundreds of mirrored spheres outdoors in what she called a "kinetic carpet".</p> <p>Kusama, dressed in a golden kimono, began selling each individual sphere for two dollars until the Biennale organizers stopped her.</p> <p>Style:</p> <p>Kusama's work is based in conceptual art.</p> <p>Contextual Analysis:</p> <p>Yayoi Kusama is a Japanese artist and writer.</p> <p>Kusama's works are always composed from swathes of her signature repeat patterns, which are minutely worked in bright color and display her approach to reflectivity as concept, process and metaphor.</p> <p>The work is composed of 1500 silver balls gathered on a lawn at the Venice Biennale.</p> |

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| | <p>The artist was censured for selling 1,500 mirrored globes under a sign that read "Your Narcissism for Sale." She has worked in a wide variety of media, including painting, collage, sculpture, performance art, and environmental installations, most of which exhibit her interest in psychedelic colors, repetition and pattern.</p> |
| <p>The Bay. Helen Frankenthaler. 1963 C.E. Acrylic on canvas.</p> <p>thebay.jpg</p> | <p>Content: The work is a stain painting comprising of a large area made of blues on a green field.</p> <p>Style: Acrylic paints are thin and poured on unprimed canvas. She is considers a Color Field Painter.</p> <p>Contextual Analysis: Frankenthaler thought the first blue shape reminded her of Provincetown Bay, which she could see from her studio window. She did not want the work to represent that particular bay, however, so she gave the painting a more generic title. Frankenthaler instead wanted to create the "theme of a bay and the feeling of water." The horizontal band of gray was a typical unifying element that Frankenthaler sometimes used across the bottom of her canvases. She applied paint to an unprimed canvas which allowed the diluted color to soak into and stain the fibers of the fabric and become a part of the canvas itself. This process resulted in areas of color with soft, fuzzy edges that created a halo around the colors. Frankenthaler devised the revolutionary and original technique of "stain painting."</p> <p>http://pal.loswego.k12.or.us/pdf/Frankenthaler-Vol%20Presentation-</p> |

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| <p>Lipstick (Ascending) on Caterpillar Tracks. Claes Oldenburg. 1969–1974 C.E. Cor-Ten steel, steel, aluminum, and cast resin; painted with polyurethane enamel.</p> <p>Lipstickcaterpillar.jpg</p> | <p>Content: Lipstick (Ascending) on Caterpillar Tracks is a weathering steel sculpture by Claes Oldenburg. It is exactly what the title suggests.</p> <p>Style: Swedish-born conceptual artist Claes Oldenburg began proposing large-scale sculptures of everyday objects in the 1960s in the spirit of Andy Warhol's tongue-in-cheek pop art tributes to American consumer culture. It had a soft, inflated lipstick section, and wooden treads</p> <p>Contextual Understanding: It was installed on May 15, 1969, in Beinecke Plaza at Yale University, as a speakers' platform for anti-war protests. It was redone in weathering steel and fiberglass, and reinstalled at Morse College, on October 17, 1974. "Its missile-shaped lipstick was initially made of a soft material that would slowly deflate until someone wishing to speak from the sculpture's platform pumped it up with air to attract attention. Like many of Oldenburg's sculptures, Lipstick (Ascending) incorporates both male and female forms, while exploring themes of eros, death, power, and desire."</p> <p>http://www.artnetweb.com/oldenburg/scale.html</p> |
| <p>Spiral Jetty. Great Salt Lake, Utah, U.S. Robert Smithson. 1970 C.E. Earthwork: mud, precipitated salt crystals, rocks, and water coil.</p> <p>spiraljetty.jpg</p> | <p>Content: Robert Smithson's earthwork <i>Spiral Jetty</i> is located at Rozel Point peninsula on the northeastern shore of Great Salt Lake. Using over six thousand tons of black basalt rocks and earth from the site, Smithson formed a coil 1,500 feet long and 15 feet wide that winds counterclockwise off the shore into the water.</p> |

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| | <p>Style:</p> <p>The work is an earthwork sculpture. Artist working with natural materials are known as Earth Artists.</p> <p>Contextual Analysis:</p> <p>The water level of the lake varies with precipitation in the mountains surrounding the area, revealing the jetty in times of drought and submerging it during times of normal precipitation.</p> <p>http://en.wikipedia.org/wiki/Spiral_Jetty</p> |
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