

**GIOTTO****Giotto**

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Giotto's masterwork is the decoration of the Scrovegni Chapel, in Padua, also known as the Arena Chapel, which was completed around 1305. The fresco cycle depicts the Life of the Virgin and the Life of Christ. It is regarded as one of the supreme masterpieces of the Early Renaissance. Cycles of scenes showing the Life of Christ and the Life of the Virgin were the grandest form of religious art in the period, and Giotto's cycle is unusually large and comprehensive, showing the ambition of the commission. Allowing for this, the selection and iconography of the scenes is broadly comparable to other contemporary cycles; Giotto's innovation lies in the monumentality of his forms and the clarity of his compositions.

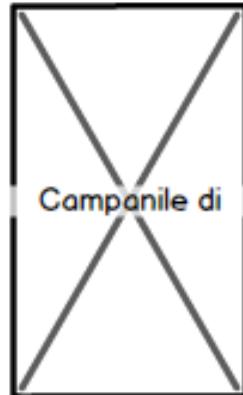
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**Style**

Unlike those by Cimabue and Duccio, Giotto's figures are not stylized or elongated and do not follow the Byzantine models of his contemporaries

**Dante**

They are solidly three-dimensional, have faces and gestures that are based on close observation and are clothed, not in swirling formalized drapery, but in garments that hang naturally and have form and weight. He also took bold steps in foreshortening and with having characters face inwards, with their backs towards the observer creating the illusion of space. The figures occupy compressed settings with naturalistic elements, often using forced perspective devices so that they resemble stage sets. This similarity is increased by Giotto's careful arrangement of the figures in such a way that the viewer appears to have a particular place and even an involvement in many of the scenes.

**Campanile di**

In 1334, Giotto was appointed chief architect to Florence Cathedral. He designed the bell tower, known as Giotto's Campanile, begun on July 18, 1334. It was not completed entirely to his design.

**MASSACIO**

Masaccio (December 21, 1401 – summer 1428), born Tommaso di Ser Giovanni di Simone, was a Florentine artist who is regarded as the first great Italian painter of the Quattrocento period of the Italian Renaissance.

**Massacio Img****The Expulsion**

According to Vasari, Masaccio was the best painter of his generation because of his skill at imitating nature, recreating lifelike figures and movements as well as a convincing sense of three-dimensionality. Masaccio died at twenty-six and little is known about the exact circumstances of his death.

The style of Masaccio's scenes shows the influence of Giotto especially. Figures are large, heavy, and solid; emotions are expressed through faces and gestures; and there is a strong impression of naturalism throughout the paintings.

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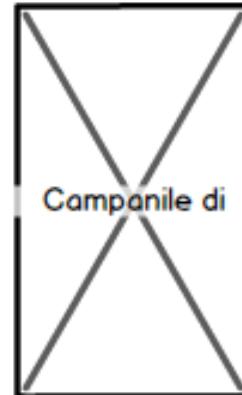
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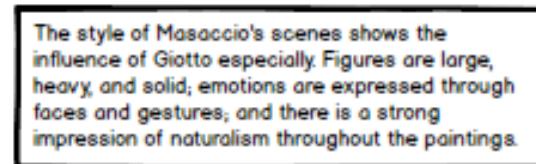
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### The Tribute Money-Massacio

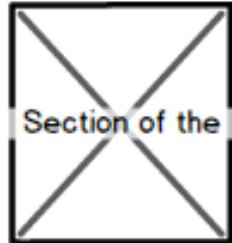
Unlike Giotto, however, Masaccio uses linear and atmospheric perspective, directional light, and chiaroscuro, which is the representation of form through light and color without outlines. As a result, his frescoes are even more convincingly lifelike than those of his trecento predecessor. Despite his brief career, he had a profound influence on other artists and is considered to have started the Early Italian Renaissance in painting with his works in the mid- and late-1420s.

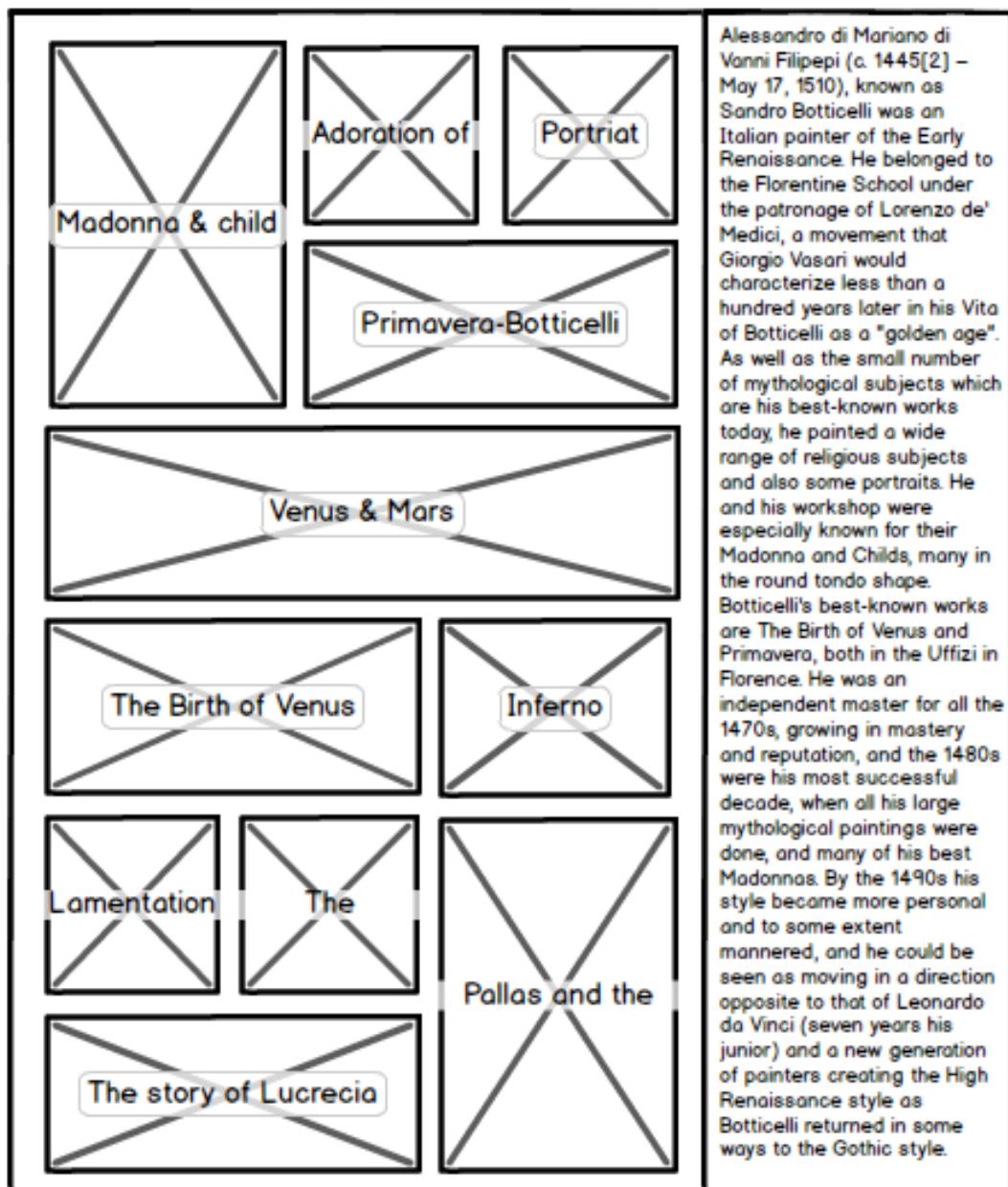
### Holy Trinity-

He was one of the first to use linear perspective in his painting, employing techniques such as vanishing point in art for the first time. He moved away from the International Gothic style and elaborate ornamentation of artists like Gentile da Fabriano to a more naturalistic mode that employed perspective and chiaroscuro for greater realism. According to Vasari, all "most celebrated" Florentine "sculptors and painters" studied his frescoes extensively to "learn the precepts and rules for painting well."

### FILLIPO BRUNELLESCHI

Filippo Brunelleschi (1377 – April 15, 1446) was an Italian designer and a key figure in architecture, recognized to be the first modern engineer, planner and sole construction supervisor. He was one of the founding fathers of the Renaissance. He is generally well known for developing a technique for linear perspective in art and for building the dome of the Florence Cathedral. Heavily dependent on mirrors and geometry, to "reinforce Christian spiritual reality", his formulation of linear perspective governed pictorial depiction of space until the late 19th century. It also had the most profound – and quite unanticipated – influence on the rise of modern science. His accomplishments also include other architectural works, sculpture, mathematics, engineering, and ship design.





Alessandro di Mariano di Vanni Filipepi (c. 1445[2] – May 17, 1510), known as Sandro Botticelli was an Italian painter of the Early Renaissance. He belonged to the Florentine School under the patronage of Lorenzo de' Medici, a movement that Giorgio Vasari would characterize less than a hundred years later in his *Vita* of Botticelli as a "golden age". As well as the small number of mythological subjects which are his best-known works today, he painted a wide range of religious subjects and also some portraits. He and his workshop were especially known for their *Madonna and Childs*, many in the round tondo shape. Botticelli's best-known works are *The Birth of Venus* and *Primavera*, both in the Uffizi in Florence. He was an independent master for all the 1470s, growing in mastery and reputation, and the 1480s were his most successful decade, when all his large mythological paintings were done, and many of his best *Madonnas*. By the 1490s his style became more personal and to some extent mannered, and he could be seen as moving in a direction opposite to that of Leonardo da Vinci (seven years his junior) and a new generation of painters creating the High Renaissance style as Botticelli returned in some ways to the Gothic style.

**self-portrait**

Andrea del Verrocchio.

Saint Jerome

**Leonardo di ser Piero da Vinci** (15 April 1452 – 2 May 1519), was an Italian polymath of the Renaissance, whose areas of interest included invention, painting, sculpting, architecture, science, music, mathematics, engineering, literature, anatomy, geology, astronomy, botany, writing, history, and cartography. He has been variously called the father of paleontology, ichnology, and architecture, and is widely considered one of the greatest painters of all time. Sometimes credited with the inventions of the parachute, helicopter and tank, he epitomised the Renaissance humanist ideal.  
Born out of wedlock to a notary, Piero da Vinci, and a peasant woman, Caterina, in Vinci in the region of Florence, Leonardo was educated in the studio of the renowned Florentine painter

Much of his earlier working life was spent in the service of Ludovico il Moro in Milan. He later worked in Rome, Bologna and Venice, and he spent his last years in France at the home awarded to him by Francis I of France. In the 1480s, Leonardo received two very important commissions and commenced another work that was of ground-breaking importance in terms of composition. One of these paintings was Saint Jerome in the Wilderness, which Bortolon associates with a difficult period of Leonardo's life, as evidenced in his diary: "I thought I was learning to live; I was only learning to die."

Another important work of this period is the Virgin of the Rocks, commissioned in Milan for the Confraternity of the Immaculate Conception. The painting, to be done with the assistance of the de Predis brothers, was to fill a large complex altarpiece.

Virgin of the Rock

Leonardo's most famous painting of the 1490s is The Last Supper, commissioned for the refectory of the Convent of Santa Maria della Grazie in Milan. It represents the last meal shared by Jesus with his disciples before his capture and death, and shows the moment when Jesus has just said "one of you will betray me", and the consternation that this statement caused. The novelist Matteo Bandello observed Leonardo at work and wrote that some days he would paint from dawn till dusk without stopping to eat and then not paint for three or four days at a time. Among the works created by Leonardo in the 16th century is the small portrait known as the Mona Lisa or "La Gioconda", the laughing one. In the present era, it is arguably the most famous painting in the world. Its fame rests, in particular, on the elusive smile on the woman's face, its mysterious quality perhaps due to the subtly shadowed corners of the mouth and eyes such that the exact nature of the smile cannot be determined.

### The last supper

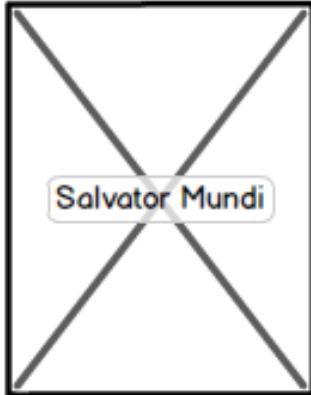
The shadowy quality for which the work is renowned came to be called "sfumato", or Leonardo's smoke. Vasari, who is generally thought to have known the painting only by repute, said that "the smile was so pleasing that it seemed divine rather than human; and those who saw it were amazed to find that it was as alive as the original".

In the painting Virgin and Child with St. Anne, the composition again picks up the theme of figures in a landscape and harks back to the St Jerome picture with the figure set at an oblique angle. What makes this painting unusual is that there are two obliquely set figures superimposed. Mary is seated on the knee of her mother, St Anne. She leans forward to restrain the Christ Child as he plays roughly with a lamb, the sign of his own impending sacrifice.

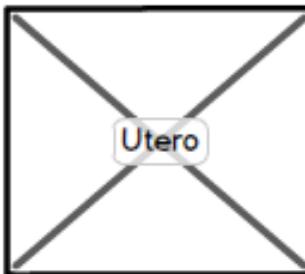
### La Gioconda

### Madonna and Saint

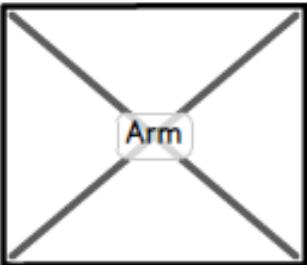
A painting by Leonardo, Salvator Mundi, sold for a world record \$450.3 million at a Christie's auction in New York, 15 November 2017, the highest price ever paid for a work of art.



Leonardo's anatomical drawings include many studies of the human skeleton and its parts, and of muscles and sinews. He studied the mechanical functions of the skeleton and the muscular forces that are applied to it in a manner that prefigured the modern science of biomechanics. He drew the heart and vascular system, the sex organs and other internal organs, making one of the first scientific drawings of a fetus in utero.



He documented that the humours were not contained in the heart or the liver, and that it was the heart that defined the circulatory system.



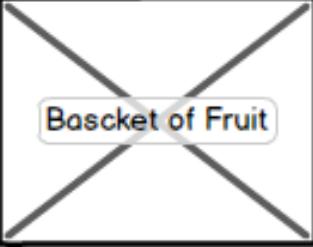
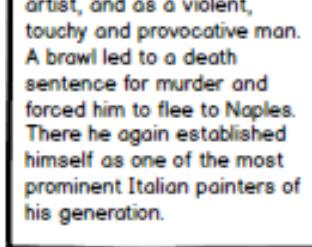
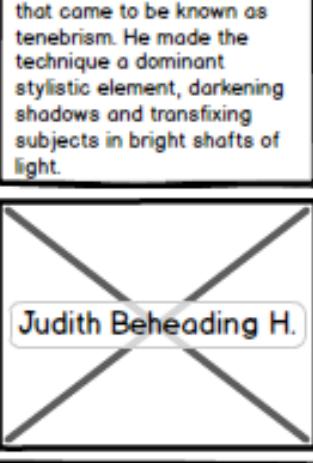
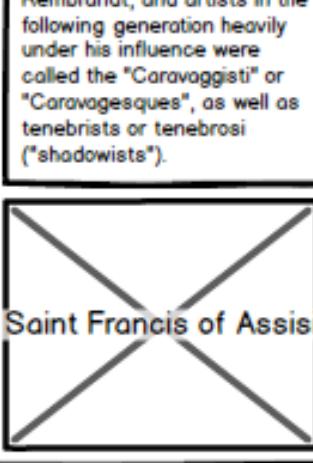
He made substantial discoveries in anatomy, civil engineering, geology, optics, and hydrodynamics, but he did not publish his findings and they had no direct influence on later science. Leonardo started his study in the anatomy of the human body under the apprenticeship of Andrea del Verrocchio. As an artist, he quickly became master of topographic anatomy, drawing many studies of muscles, tendons and other visible anatomical features.

Leonardo also closely observed and recorded the effects of age and of human emotion on the physiology, studying in particular the effects of rage. He drew many figures who had significant facial deformities or signs of illness. He made the observations that humours were not located in cerebral spaces or ventricles.

He was the first to define atherosclerosis and liver cirrhosis. He created models of the cerebral ventricles with the use of melted wax and constructed a glass aorta to observe the circulation of blood through the aortic valve by using water and grass seed to watch flow patterns.



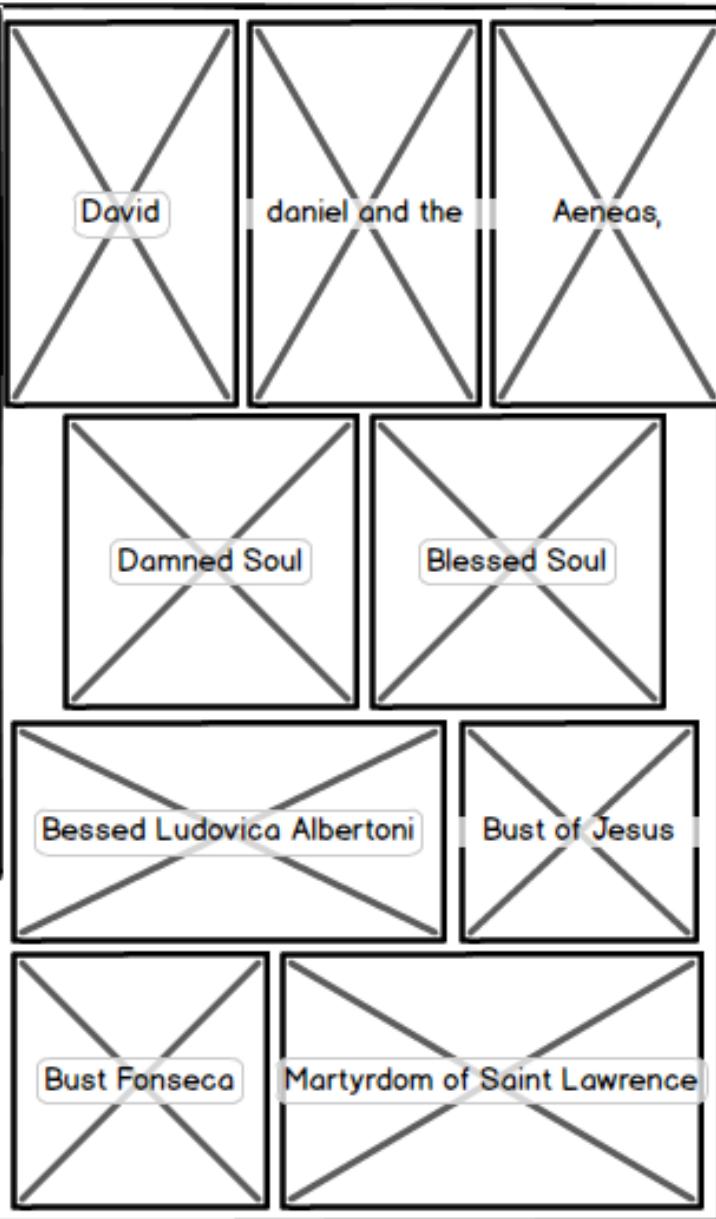
<p>Michelangelo di Lodovico Buonarroti Simoni or more commonly known by his first name Michelangelo ( March 1475 – 18 February 1564) was an Italian sculptor, painter, architect and poet of the High Renaissance born in the Republic of Florence, who exerted an unparalleled influence on the development of Western art. Considered by many the greatest artist of his lifetime, and by some the greatest artist of all time, his artistic versatility was of such a high order that he is often considered a contender for the title of the archetypal Renaissance man, along with his rival, the fellow Florentine and client of the Medici, Leonardo da Vinci.</p>	<p>best-documented artist of the 16th century. He sculpted two of his best-known works, the Pietà and David, before the age of thirty.</p>	<p>Younger as the architect of St. Peter's Basilica. He transformed the plan so that the western end was finished to his design, as was the dome, with some modification, after his death.</p>
<p>David</p>	<p>The last Judgement</p>	
<p>Pieta</p>	<p>Despite holding a low opinion of painting, he also created two of the most influential frescoes in the history of Western art: the scenes from Genesis on the ceiling of the Sistine Chapel in Rome, and The Last Judgment on its altar wall. His design of the Laurentian Library pioneered Mannerist architecture.<sup>2</sup> At the age of 74, he succeeded Antonio da Sangallo the</p>	<p>In his lifetime, Michelangelo was often called Il Divino ("the divine one").<sup>4</sup> His contemporaries often admired his terribilità—his ability to instil a sense of awe. Attempts by subsequent artists to imitate<sup>[5]</sup> Michelangelo's impassioned, highly personal style resulted in Mannerism, the next major movement in Western art after the High Renaissance.</p>
<p>A number of Michelangelo's works of painting, sculpture and architecture rank among the most famous in existence.<sup>1</sup> His output in these fields was prodigious; given the sheer volume of surviving correspondence, sketches and reminiscences, he is the</p>	<p>The sistime Chapel</p>	

 <b>Bascket of Fruit</b>	<p>Caravaggio vividly expressed crucial moments and scenes, often featuring violent struggles, torture and death. He worked rapidly, with live models, preferring to forego drawings and work directly onto the canvas.</p>	 <b>boy with a basket of</b>
<p>Michelangelo Merisi (Michele Angelo Merigi or Amerighi) da Caravaggio (28 September 1571[2] – 18 July 1610) was an Italian painter active in Rome, Naples, Malta, and Sicily from the early 1590s to 1610. His paintings combine a realistic observation of the human state, both physical and emotional, with a dramatic use of lighting, which had a formative influence on Baroque painting. Caravaggio employed close physical observation with a dramatic use of chiaroscuro that came to be known as tenebrism. He made the technique a dominant stylistic element, darkening shadows and transfixing subjects in bright shafts of light.</p>	 <b>The Musicians</b>	<p>Caravaggio trained as a painter in Milan before moving in his twenties to Rome. He developed a considerable name as an artist, and as a violent, touchy and provocative man. A brawl led to a death sentence for murder and forced him to flee to Naples. There he again established himself as one of the most prominent Italian painters of his generation.</p>
	<p>His influence on the new Baroque style that emerged from Mannerism was profound. It can be seen directly or indirectly in the work of Peter Paul Rubens, Jusepe de Ribera, Gian Lorenzo Bernini, and Rembrandt, and artists in the following generation heavily under his influence were called the "Caravaggisti" or "Caravagesques", as well as tenebrists or tenebrosi ("shadowists").</p>	 <b>The Calling of Saint</b>
 <b>Judith Beheading H.</b>	 <b>Saint Francis of Assisi</b>	

<p>St. Jerome</p>	<p>Caravaggio "put the oscuro (shadows) into chiaroscuro." [69] Chiaroscuro was practiced long before he came on the scene, but it was Caravaggio who made the technique a dominant stylistic element, darkening the shadows and transfixing the subject in a blinding shaft of light. With this came the acute observation of physical and psychological reality that formed the ground both for his immense popularity and for his frequent problems with his religious commissions. Caravaggio had a noteworthy ability to express in one scene of unsurpassed vividness the passing of a crucial moment.</p>	<p>In the 20th century interest in his work revived, and his importance to the development of Western art was reevaluated. The 20th-century art historian André Berne-Joffroy stated, "What begins in the work of Caravaggio is, quite simply, modern painting."</p>
<p>david with the</p>		
<p>Salome with the head</p>		<p>Supper at emmaus</p>
<p>the beheading of saint</p>	<p>Caravaggio's innovations inspired Baroque painting, but the Baroque incorporated the drama of his chiaroscuro without the psychological realism. The style evolved, and fashions changed, and Caravaggio fell out of favor.</p>	<p>Crucifixion of saint</p>

 self-portrait	<p>As architect and city planner, he designed both secular buildings and churches and chapels, as well as massive works combining both architecture and sculpture, especially elaborate public fountains and funerary monuments and a whole series of temporary structures for funerals and festivals.</p>	 Ecstasy of Saint
<p>Gian Lorenzo Bernini (7 December 1598 – 28 November 1680) was an Italian sculptor and architect. While a major figure in the world of architecture, he was, also and even more prominently, the leading sculptor of his age, credited with creating the Baroque style of sculpture. In addition, he was a painter and a man of the theater: he wrote, directed and acted in plays (mostly Carnival satires), also designing stage sets and theatrical machinery, as well as a wide variety of decorative art objects including lamps, tables, mirrors, and even coaches.</p>	 Fontana della	 the rape of proserpina
 St. Peter	<p>Bernini possessed the ability to depict dramatic narratives with characters showing intense psychological states, but also to organize large-scale sculptural works that convey a magnificent grandeur. His skill in manipulating marble ensured that he would be considered a worthy successor of Michelangelo, far outshining other sculptors of his generation, including his rivals, François Duquesnoy and Alessandro Algardi.</p>	 Saint Sebastian

His talent extended beyond the confines of sculpture to a consideration of the setting in which it would be situated; his ability to synthesize sculpture, painting, and architecture into a coherent conceptual and visual whole has been termed by the art historian Irving Lavin the "unity of the visual arts". In addition, a deeply religious man (at least later in life), working in Counter Reformation Rome, Bernini used light both as an important theatrical and metaphorical device in his religious settings, often using hidden light sources that could intensify the focus of religious worship or enhance the dramatic moment of a sculptural narrative. Bernini was also a leading figure in the emergence of Roman Baroque architecture along with his contemporaries, the architect Francesco Borromini and the painter and architect Pietro da Cortona.



Rembrandt Harmenszoon van Rijn (July 15, 1606[1] – October 4, 1669) was a Dutch draughtsman, painter and printmaker. An innovative and prolific master in three media,[3] he is generally considered one of the greatest visual artists in the history of art and the most important in Dutch art history. Rembrandt's works depict a wide range of style and subject matter, from portraits and self-portraits to landscapes, genre scenes, allegorical and historical scenes, biblical and mythological themes as well as animal studies. His contributions to art came in a period of great wealth and cultural achievement that historians call the Dutch Golden Age, when Dutch art (especially Dutch painting), although in many ways antithetical to the Baroque style that dominated Europe, was extremely prolific and innovative, and gave rise to important new genres. Like many artists of the Dutch Golden Age, such as Jan Vermeer of Delft, Rembrandt was also an avid art collector and seller.

The Mill

Rembrandt's portraits of his contemporaries, self-portraits and illustrations of scenes from the Bible are regarded as his greatest creative triumphs. His self-portraits form a unique and intimate biography, in which the artist surveyed himself without vanity and with the utmost sincerity.

the three trees      the windmill

self-      an old      portrait of  
the return      susanna      the

Rembrandt's foremost contribution in the history of printmaking was his transformation of the etching process from a relatively new reproductive technique into a true art form, along with Jacques Callot. His reputation as the greatest etcher in the history of the medium was established in his lifetime and never questioned since. Few of his paintings left the Dutch Republic whilst he lived, but his prints were circulated throughout Europe, and his wider reputation was initially based on them alone.

In a number of biblical works, including The Raising of the Cross, Joseph Telling His Dreams and The Stoning of Saint Stephen, Rembrandt painted himself as a character in the crowd. Durham suggests that this was because the Bible was for Rembrandt "a kind of diary, an account of moments in his own life". Among the more prominent characteristics of Rembrandt's work are his use of chiaroscuro, the theatrical employment of light and shadow derived from Caravaggio, or, more likely, from the Dutch Caravaggisti, but adapted for very personal means. Also notable are his dramatic and lively presentation of subjects, devoid of the rigid formality that his contemporaries often displayed, and a deeply felt compassion for mankind, irrespective of wealth and age.

the storm on the

The stoning of Saint

Throughout his career Rembrandt took as his primary subjects the themes of portraiture, landscape and narrative painting. For the last, he was especially praised by his contemporaries, who extolled him as a masterly interpreter of biblical stories for his skill in representing emotions and attention to detail. Stylistically, his paintings progressed from the early "smooth" manner, characterized by fine technique in the portrayal of illusionistic form, to the late "rough" treatment of richly variegated paint surfaces, which allowed for an illusionism of form suggested by the tactile quality of the paint itself.

andromeda

the bliding of salomon

old woman reading

Anathomy Lesson

the night watch

the conspiracy of

 Anibal vencedor	 san bernardino	Francisco José de Goya y Lucientes (30 March 1746 – 16 April 1828) was a Spanish romantic painter and printmaker. He is considered the most important Spanish artist of the late 18th and early 19th centuries and throughout his long career was a commentator and chronicler of his era. Immensely successful in his lifetime, Goya is often referred to as both the last of the Old Masters and the first of the moderns. He was also one of the great contemporary portraitists. He was born to a modest family in 1746 in the village of Fuendetodos in Aragon. He studied painting from age 14 under José Luzán y Martínez and moved to Madrid to study with Anton Raphael Mengs. He married Josefa Bayeu in 1773; their life was characterised by an almost constant series of pregnancies and miscarriages, and only one child, a son, survived into adulthood. Goya became a court painter to the Spanish Crown in 1786 and this early portion of his career is marked by portraits of the Spanish aristocracy and royalty, and Rococo style tapestry cartoons designed for the royal palace.	
 Nacimiento de regina	 la pradera de san isidro	 duques de	
 cristo crucificado	 la gallina	 el	
 La triple	 el quitasol		

He suffered a severe and undiagnosed illness in 1793 which left him deaf. Sick and disillusioned, after 1793 his work became progressively darker and pessimistic. His later easel and mural paintings, prints and drawings appear to reflect a bleak outlook on personal, social and political levels, and contrast with his social climbing. In the late 1790s, commissioned by Godoy, he completed his *La maja desnuda*, a remarkably daring nude for the time and clearly indebted to Diego Velázquez. In 1801 he painted Charles IV of Spain and His Family, also influenced by Velázquez. In 1807 Napoleon led the French army into the Peninsular War against Spain. Goya remained in Madrid during the war which seems to have affected him deeply. Although he did not vocalise his thoughts in public, they can be inferred from his *Disasters of War* series of prints (although published 35 years after his death) and his 1814 paintings *The Second of May 1808* and *The Third of May 1808*.



Other works from his mid-period include the *Caprichos* and *Los Disparates* etching series, and a wide variety of paintings concerned with insanity, mental asylums, witches, fantastical creatures and religious and political corruption, all of which suggest that he feared for both his country's fate and his own mental and physical health. His late period culminates with the *Black Paintings* of 1819–1823, applied on oil on the plaster walls of his house the *Quinta del Sordo* (House of the Deaf Man) where, disillusioned by political and social developments in Spain he lived in near isolation. Goya eventually abandoned Spain in 1824 to retire to the French city of Bordeaux. There he completed his *La Tauromaquia*. Following a stroke which left him paralyzed on his right side, and suffering failing eyesight and poor access to painting materials, he died and was buried on 16 April 1828 aged 82. His body was later re-interred in the Real Ermita de San Antonio de la Florida in Madrid.

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Jean-Auguste-Dominique Ingres (29 August 1780 – 14 January 1867) was a French Neoclassical painter. Ingres was profoundly influenced by past artistic traditions and aspired to become the guardian of academic orthodoxy against the ascendant Romantic style. Although he considered himself a painter of history in the tradition of Nicolas Poussin and Jacques-Louis David, it is his portraits, both painted and drawn, that are recognized as his greatest legacy. His expressive distortions of form and space made him an important precursor of modern art, influencing Picasso, Matisse and other modernists.

Napoleon I

Male Torso

Grande Baigneuse

Born into a modest family in Montauban, he travelled to Paris to study in the studio of David. In 1802 he made his Salon debut, and won the Prix de Rome for his painting The Ambassadors of Agamemnon in the tent of Achilles. By the time he departed in 1806 for Rome, he was finally recognized at the Salon in 1824,

when his Raphaelesque painting of the Vow of Louis XIII was met with acclaim, and Ingres was acknowledged as the leader of the Neoclassical school in France. While working in Rome and subsequently Florence from 1806 to 1824, he regularly sent paintings to the Paris Salon, where they were faulted by critics who found his style bizarre and archaic. He received few commissions during this period for the history paintings he aspired to paint but was able to support himself and his wife as a portrait painter and draughtsman.

la grande odalisque

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The Vow of Louis

The Martyrdom of

The Illness of Antiochus



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## Massaccio Img

### Style

Unlike those by Cimabue and Duccio, Giotto's figures are not stylized or elongated and do not follow the Byzantine models of his contemporaries



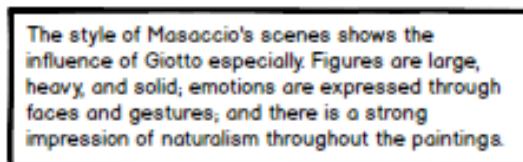
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## The Expulsion

According to Vasari, Masaccio was the best painter of his generation because of his skill at imitating nature, recreating lifelike figures and movements as well as a convincing sense of three-dimensionality. Masaccio died at twenty-six and little is known about the exact circumstances of his death.



The style of Masaccio's scenes shows the influence of Giotto especially. Figures are large, heavy, and solid; emotions are expressed through faces and gestures; and there is a strong impression of naturalism throughout the paintings.

In his later years he painted new versions of many of his earlier compositions, a series of designs for stained glass windows, several important portraits of women, and *The Turkish Bath*, the last of his several Orientalist paintings of the female nude, which he finished at the age of 83.

Ingres's style was formed early in life and changed comparatively little.<sup>88</sup> His earliest drawings, such as the *Portrait of a Man* (or *Portrait of an unknown*, 3 July 1797, now in the Louvre[89]) already show a suavity of outline and an extraordinary control of the parallel hatching which model the forms. From the first, his paintings are characterized by a firmness of outline reflecting his often-quoted conviction that "drawing is the probity of art". He believed colour to be no more than an accessory to drawing.

### The Source

Ingres's influence on later generations of artists was considerable. One of his heirs was Degas, who studied under Louis Lamothe, a minor disciple of Ingres. In the 20th century, his influence was even stronger. Picasso and Matisse were among those who acknowledged a debt to Ingres; Matisse described him as the first painter "to use pure colours, outlining them without distorting them."

The composition of paintings, bringing the figures to the foreground and eliminating the traditional depth and perspective of 19th-century paintings, and flattening the figures presenting them "like the figures in a deck of cards", were new and startling effects, which were criticized in the 19th century but welcomed by the avant-garde in the 20th century.

Portrait of Charles

Joan of Arc at the

Portrait of

Mme. Moitessier,

The Princesse de

Portrait of Monsieur

Mademoiselle

Portrait of Baronne



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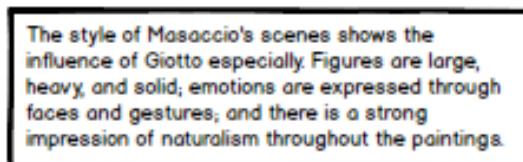
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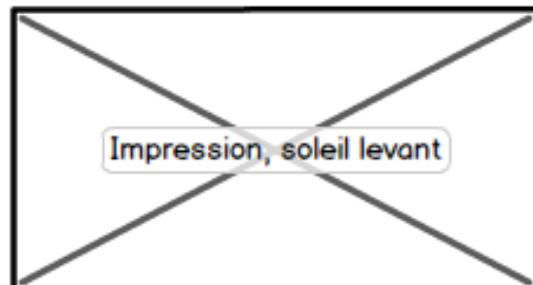
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Oscar-Claude Monet (14 November 1840 – 5 December 1926) was a French painter, a founder of French Impressionist painting and the most consistent and prolific practitioner of the movement's philosophy of expressing one's perceptions before nature, especially as applied to plein air landscape painting.<sup>[2]</sup> The term "Impressionism" is derived from the title of his painting *Impression, soleil levant* (*Impression, Sunrise*), which was exhibited in 1874 in the first of the independent exhibitions mounted by Monet and his associates as an alternative to the Salon de Paris.



Monet's ambition of documenting the French countryside led him to adopt a method of painting the same scene many times in order to capture the changing of light and the passing of the seasons. From 1883, Monet lived in Giverny, where he purchased a house and property and began a vast landscaping project which included lily ponds that would become the subjects of his best-known works. In 1899, he began painting the water lilies, first in vertical views with a Japanese bridge as a central feature and later in the series of large-scale paintings that was to occupy him continuously for the next 20 years of his life.

Monet has been described as "the driving force behind Impressionism". Crucial to the art of the Impressionist painters was the understanding of the effects of light on the local colour of objects, and the effects of the juxtaposition of colours with each other.<sup>60</sup> Monet's long career as a painter was spent in the pursuit of this aim. In 1856, his chance meeting with Eugène Boudin, a painter of small beach scenes, opened his eyes to the possibility of plein-air painting. He began to think in terms of colours and shapes rather than scenes and objects. He used bright colours in dabs and dashes and squiggles of paint. Having rejected the academic teachings of Gleyre's studio, he freed himself from theory, saying "I like to paint as a bird sings."



In 1877 a series of paintings at St-Lazare Station had Monet looking at smoke and steam and the way that they affected colour and visibility, being sometimes opaque and sometimes translucent. He was to further use this study in the painting of the effects of mist and rain on the landscape.<sup>62</sup> The study of the effects of atmosphere was to evolve into a number of series of paintings in which Monet repeatedly painted the same subject in different lights, at different hours of the day, and through the changes of weather and season. This process began in the 1880s and continued until the end of his life in 1926.





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The grid consists of 12 boxes arranged in three rows and four columns. The first column contains two large boxes: the top one is a placeholder for a painting and the bottom one is a text box. The second column contains two boxes for 'Wheatstacks' and 'Grainstacks'. The third column contains two boxes for 'The Cliffs at Etretat' and 'Sailboats behind the'. The fourth column contains two boxes for 'Rouen' and 'Morning on the'. The fifth column contains two boxes for 'Two paintings from' and 'London, Houses of'. The sixth column contains two boxes for 'Grand Canal,' and 'Grand Canal,'. The seventh column contains a single large box for the text about Monet's death.

Study of a Figure Outdoors: Woman with

His first series exhibited as such was of Haystacks, painted from different points of view and at different times of the day. Fifteen of the paintings were exhibited at the Galerie Durand-Ruel in 1891. In 1892 he produced what is probably his best-known series, twenty-six views of Rouen Cathedral.<sup>60</sup> In these paintings Monet broke with painterly traditions by cropping the subject so that only a portion of the façade is seen on the canvas. The paintings do not focus on the grand Medieval building, but on the play of light and shade across its surface, transforming the solid masonry. Other series include Poplars, Mornings on the Seine, and the Water Lilies that were painted on his property at Giverny.

Wheatstacks (End)

Grainstacks, Snow

La

La

Rouen

The Cliffs at Etretat

Sailboats behind the

The Seine Near

Morning on the

Two paintings from

London, Houses of

Grand Canal,

Grand Canal,

Monet died of lung cancer on 5 December 1926 at the age of 86 and is buried in the Giverny church cemetery. <sup>47</sup> Monet had insisted that the occasion be simple; thus only about fifty people attended the ceremony.<sup>56</sup> At his funeral, his long-time friend Georges Clemenceau removed the black cloth draped over the coffin, stating, "No black for Monet!" and replaced it with a flower-patterned cloth.



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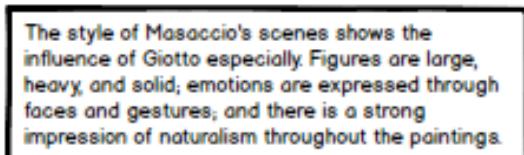
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Camille Pissarro (10 July 1830 – 13 November 1903) was a Danish-French Impressionist and Neo-Impressionist painter born on the island of St Thomas. His importance resides in his contributions to both Impressionism and Post-Impressionism. Pissarro studied from great forerunners, including Gustave Courbet and Jean-Baptiste-Camille Corot. He later studied and worked alongside Georges Seurat and Paul Signac when he took on the Neo-Impressionist style at the age of 54.



Paisaje



Two Women



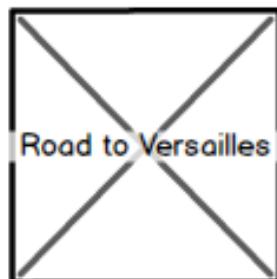
Jalais Hill,

he would later have seven children. They lived outside Paris in Pontoise and later in Louveciennes, both of which places inspired many of his paintings including scenes of village life, along with rivers, woods, and people at work. By the 1880s, Pissarro began to explore new themes and methods of painting to break out of what he felt was an artistic "mire". As a result, Pissarro went back to his earlier themes by painting the life of country people, which he had done in Venezuela in his youth. Degas described Pissarro's subjects as "peasants working to make a living". It was Pissarro's intention during this period to help "educate the public" by painting people at work or at home in realistic settings, without idealizing their lives.

His initial paintings were in accord with the standards at the time to be displayed at the Paris Salon, the official body whose academic traditions dictated the kind of art that was acceptable. The Salon's annual exhibition was essentially the only marketplace for young artists to gain exposure. As a result, Pissarro worked in the traditional and prescribed manner to satisfy the tastes of its official committee. In 1859 his first painting was accepted and exhibited. His other paintings during that period were influenced by Camille Corot, who tutored him.<sup>11</sup> He and Corot both shared a love of rural scenes painted from nature. It was by Corot that Pissarro was inspired to paint outdoors, also called "plein air" painting.



Entrée du village



Road to Versailles

In 1859, while attending the free school, the Académie Suisse, Pissarro became friends with a number of younger artists who likewise chose to paint in the more realistic style. Among them were Claude Monet, Armand Guillaumin and Paul Cézanne. In 1871 in Croydon he married his mother's maid, Julie Vellay, a vineyard grower's daughter, with whom

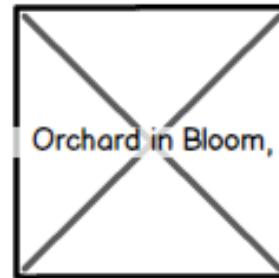


Landscape at

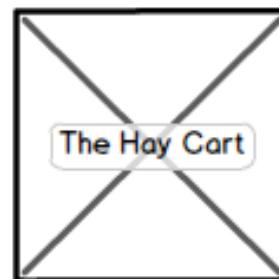


Le grand noyer à

Pierre-Auguste Renoir, in 1882, referred to Pissarro's work during this period as "revolutionary," in his attempt to portray the "common man." Pissarro himself did not use his art to overtly preach any kind of political message, however, although his preference for painting humble subjects was intended to be seen and purchased by his upper-class clientele. He also began painting with a more unified brushwork along with pure strokes of color.



Orchard in Bloom,



The Hay Cart



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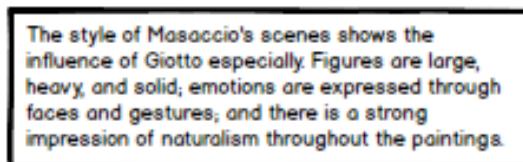
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In 1885 he met Georges Seurat and Paul Signac,[21] both of whom relied on a more "scientific" theory of painting by using very small patches of pure colours to create the illusion of blended colors and shading when viewed from a distance. Pissarro then spent the years from 1885 to 1888 practicing this more time-consuming and laborious technique, referred to as pointillism. The paintings that resulted were distinctly different from his Impressionist works, and were on display in the 1886 Impressionist Exhibition, but under a separate section, along with works by Seurat, Signac, and his son Lucien.



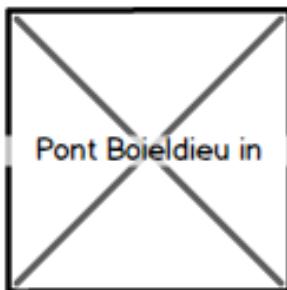
Hay Harvest at Gleaners



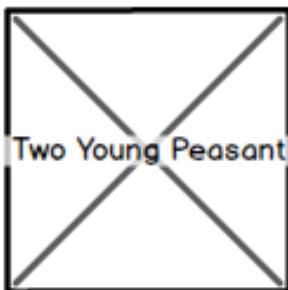
La Récolte des Moissons

In his older age Pissarro suffered from a recurring eye infection that prevented him from working outdoors except in warm weather. Because of this disability, he began painting outdoor scenes while sitting by the window of hotel rooms. He often chose hotel rooms on upper levels to get a broader view. He moved around northern France and painted from hotels in Rouen, Paris, Le Havre and Dieppe. On his visits to London, he would do the same.<sup>8</sup>

Pissarro died in Paris on 13 November 1903 and was buried in Père Lachaise Cemetery.



Pont Boieldieu in Rouen, Morning Effect

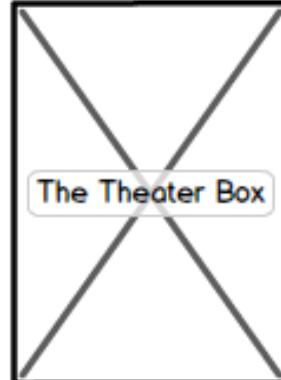


Two Young Peasant Girls in a Wood

Pierre-Auguste Renoir, commonly known as Auguste Renoir (25 February 1841 – 3 December 1919), was a French artist who was a leading painter in the development of the Impressionist style. As a celebrator of beauty and especially feminine sensuality, it has been said that "Renoir is the final representative of a tradition which runs directly from Rubens to Watteau."

Renoir's paintings are notable for their vibrant light and saturated color, most often focusing on people in intimate and candid compositions. The female nude was one of his primary subjects. In characteristic Impressionist style, Renoir suggested the details of a scene through freely brushed touches of color, so that his figures softly fuse with one another and their surroundings.

His initial paintings show the influence of the colorism of Eugène Delacroix and the luminosity of Camille Corot. He also admired the realism of Gustave Courbet and Édouard Manet, and his early work resembles theirs in his use of black as a color. Renoir admired Edgar Degas' sense of movement.



The Theater Box



La Grenouillère

In the late 1860s, through the practice of painting light and water en plein air (outdoors), he and his friend Claude Monet discovered that the color of shadows is not brown or black, but the reflected color of the objects surrounding

them, an effect known today as diffuse reflection. Several pairs of paintings exist in which Renoir and Monet worked side-by-side, depicting the same scenes (La Grenouillère, 1869).



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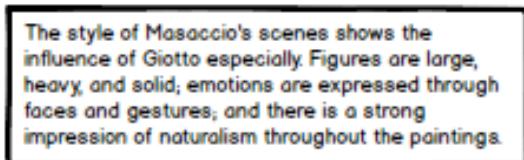
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**La Grenouillère**

**Dance at Le Moulin**

One of the best known Impressionist works is Renoir's 1876 Dance at Le Moulin de la Galette (Bal du moulin de la Galette). The painting depicts an open-air scene, crowded with people at a popular dance garden on the Butte Montmartre close to where he lived. The works of his early maturity were typically Impressionist snapshots of real life, full of sparkling color and light.

**Girl Braiding**

**Young**

**Young Girl**

**La**

**Portrait of**

**A Girl with a**

**Portrait of**

**Portrait of**

**Portrait of**

**Portrait of Jeanne**

**By the Water**

**Luncheon of the**

**The Piazza San**

**The Large Bathers**

By the mid-1880s, however, he had broken with the movement to apply a more disciplined formal technique to portraits and figure paintings, particularly of women. It was a trip to Italy in 1881 when he saw works by Raphael and other Renaissance masters, that convinced him that he was on the wrong path, and for the next several years he painted in a more severe style in an attempt to return to classicism. Concentrating on his drawing and emphasizing the outlines of figures, he painted works such as Blonde Bather (1881 and 1882) and The Large Bathers (1884–87) during what is sometimes called his "Ingres period".

Around 1892, Renoir developed rheumatoid arthritis. In 1907, he moved to the warmer climate of "Les Collettes," a farm at Cagnes-sur-Mer, close to the Mediterranean coast.<sup>16</sup> Renoir painted during the last twenty years of his life even after his arthritis severely limited his mobility. He developed progressive deformities in his hands and ankylosis of his right shoulder, requiring him to change his painting technique. Renoir died in the village of Cagnes-sur-Mer, Provence-Alpes-Côte d'Azur, on 3 December 1919.



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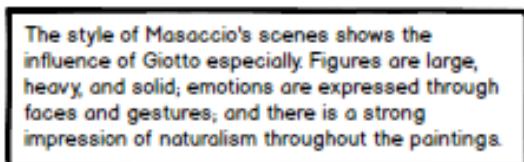
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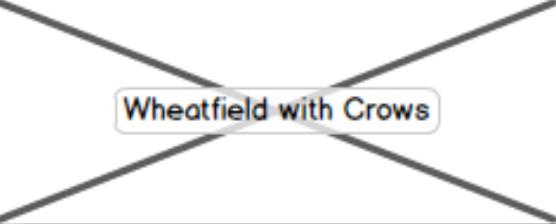
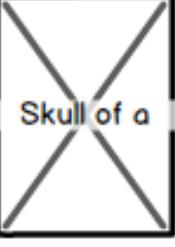
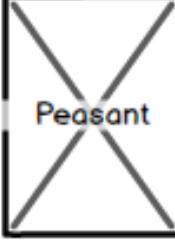
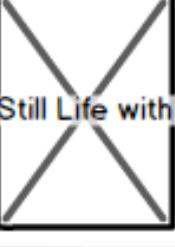


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 the starry night	Vincent Willem van Gogh (30 March 1853 – 29 July 1890) was a Dutch Post-Impressionist painter who is among the most famous and influential figures in the history of Western art. In just over a decade he created about 2,100 artworks, including around 860 oil paintings, most of them in the last two years of his life. They include landscapes, still lifes, portraits and self-portraits, and are characterised by bold colours and dramatic, impulsive and expressive brushwork that contributed to the foundations of modern art. However, he was not commercially successful and his suicide at 37 followed years of mental illness and poverty. Born into an upper-middle-class family, Van Gogh drew as a child and was serious, quiet and thoughtful. As a young man he worked as an art dealer, often travelling, but became depressed after he was transferred to London.	
<p>He drifted in ill health and solitude before taking up painting in 1881, having moved back home with his parents. His younger brother Theo supported him financially, and the two kept up a long correspondence by letter. His early works, mostly still lifes and depictions of peasant labourers, contain few signs of the vivid color that distinguished his later work. In 1886, he moved to Paris, where he met members of the avant-garde, including Émile Bernard and Paul Gauguin, who were reacting against the Impressionist sensibility. As his work developed he created a new approach to still lifes and local landscapes. His paintings grew brighter in colour as he developed a style that became fully realised during his stay in Arles in the south of France in 1888. During this period he broadened his subject matter to include series of olive trees, wheat fields and sunflowers.</p>  Wheatfield with Crows	<p>Van Gogh suffered from psychotic episodes and delusions and though he worried about his mental stability, he often neglected his physical health, did not eat properly and drank heavily. His friendship with Gauguin ended after a confrontation with a razor; when in a rage, he severed part of his own left ear. He spent time in psychiatric hospitals, including a period at Saint-Rémy. After he discharged himself and moved to the Auberge Ravoux in Auvers-sur-Oise near Paris, he came under the care of the homeopathic doctor Paul Gachet. His depression continued and on 27 July 1890, Van Gogh shot himself in the chest with a revolver. He died from his injuries two days later.</p> <p>Van Gogh was unsuccessful during his lifetime, and was considered a madman and a failure. He became famous after his suicide, and exists in the public imagination as the quintessential misunderstood genius, the artist "where discourses on madness and creativity converge".<sup>6</sup> His reputation began to grow in the early 20th century as elements of his painting style came to be incorporated by the Fauves and German Expressionists. He attained widespread critical, commercial and popular success over the ensuing decades, and is remembered as an important but tragic painter, whose troubled personality typifies the romantic ideal of the tortured artist.</p>  Skull of a  Peasant  Le Moulin de la Galette	
 Still Life with Onions	 Van Gogh's Self-portrait	

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Georges-Pierre Seurat (2 December 1859 – 29 March 1891) was a French post-Impressionist painter and draftsman. He is noted for his innovative use of drawing media and for devising the painting techniques known as chromoluminism and pointillism. Seurat's artistic personality was compounded of qualities which are usually supposed to be opposed and incompatible: on the one hand, his extreme and delicate sensibility; on the other, a passion for logical abstraction and an almost mathematical precision of mind.<sup>2</sup> His large-scale work, *A Sunday Afternoon on the Island of La Grande Jatte* (1884–1886), altered the direction of modern art by initiating Neo-impressionism, and is one of the icons of late 19th-century painting.

Although influenced in its use of color and light tone by Impressionism, the painting with its smooth, simplified textures and carefully outlined, rather sculptural figures, shows the continuing impact of his neoclassical training. *Bathers at Asnières* was rejected by the Paris Salon, and instead he showed it at the Groupe des Artistes Indépendants in May 1884. Soon, however, disillusioned by the poor organisation of the Indépendants, Seurat and some other artists he had met through the group – including Charles Angrand, Henri-Edmond Cross, Albert Dubois-Pillet and Paul Signac – set up a new organisation, the Société des Artistes Indépendants.<sup>11</sup> Seurat's new ideas on pointillism were to have an especially strong influence on Signac, who subsequently painted in the same idiom.

**View of Fort Samson**

**A Sunday Afternoon on the**

He spent 1883 working on his first major painting—a large canvas titled *Bathers at Asnières*,<sup>[11]</sup> a monumental work showing young men relaxing by the Seine in a working-class suburb of Paris.

**Bathers at Asnières**

**Jeune femme se**

Seurat died in Paris in his parents' home on 29 March 1891 at the age of 31.<sup>4</sup> The cause of his death is uncertain, and has been variously attributed to a form of meningitis, pneumonia, infectious angina, and diphtheria. His son died two weeks later from the same disease.<sup>20</sup> His last ambitious work, *The Circus*, was left unfinished at the time of his death.

Seurat took to heart the color theorists' notion of a scientific approach to painting. He believed that a painter could use color to create harmony and emotion in art in the same way that a musician uses counterpoint and variation to create harmony in music. He theorized that the scientific application of color was like any other natural law, and he was driven to prove this conjecture. He thought that the knowledge of perception and optical laws could be used to create a new language of art based on its own set of heuristics and he set out to show this language using lines, color intensity and color schema. Seurat called this language Chromoluminism.

**The Circus**



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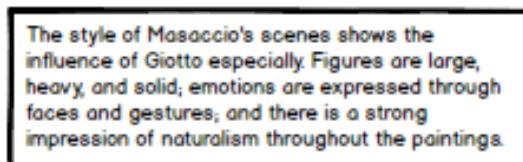
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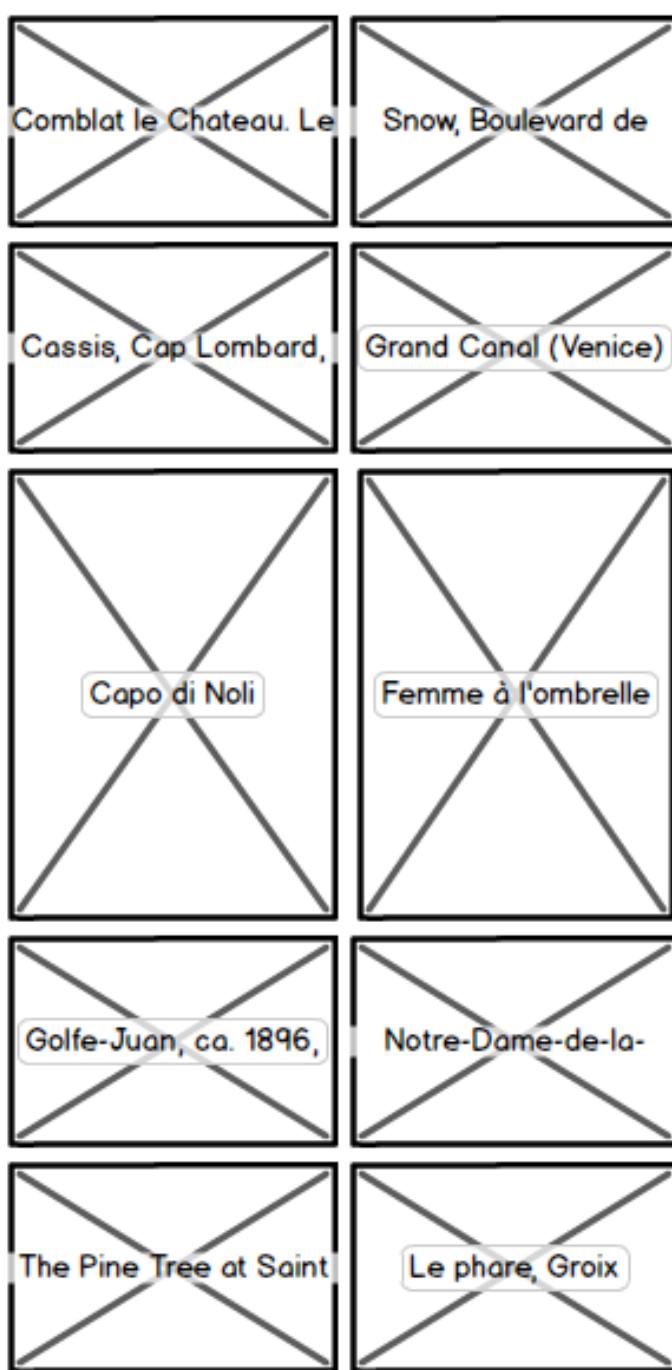
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Paul Signac was born in Paris on 11 November 1863. He followed a course of training in architecture before deciding at the age of 18 to pursue a career as a painter after attending an exhibit of Monet's work. He sailed around the coasts of Europe, painting the landscapes he encountered. He also painted a series of watercolors of French harbor cities in later years. In 1884 he met Claude Monet and Georges Seurat. He was struck by the systematic working methods of Seurat and by his theory of colors and became Seurat's faithful supporter, friend and heir with his description of Neo-Impressionism and Divisionism method.<sup>1</sup> Under Seurat's influence he abandoned the short brushstrokes of Impressionism to experiment with scientifically juxtaposed small dots of pure color, intended to combine and blend not on the canvas but in the viewer's eye, the defining feature of Pointillism. Many of Signac's paintings are of the French coast. He loved to paint the water. He left the capital each summer, to stay in the south of France in the village of Collioure or at St. Tropez, where he bought a house and invited his friends. In 1888, Signac discovered anarchist ideas by reading Elisee Reclus, Kropotkin and Jean Grave, who all developed the ideas of anarchist communism. With his friends Angrand Cross, Maximilien Luce and Camille Pissarro he contributed to Jean Grave's paper *Les Temps Nouveaux* (New Times). Signac's 1893 painting, *In the Time of Harmony* was originally titled *In the Time of Anarchy* but political repression targeting the anarchists in France at this time forced him to change it before the work could be accepted by a gallery. Signac himself experimented with various media. As well as oil paintings and watercolors he made etchings, lithographs, and many pen-and-ink sketches composed of small, laborious dots. The Neo-Impressionists influenced the next generation: Signac inspired Henri Matisse and André Derain in particular, thus playing a decisive role in the evolution of Fauvism. Paul Signac died from septicemia in Paris on 15 August 1935 at the age of 71. His body was cremated and buried three days later, on 18 August, at the Père Lachaise Cemetery.

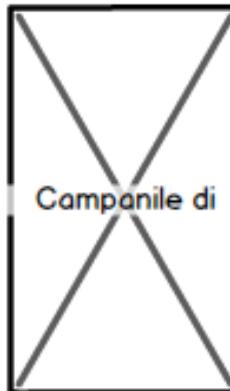


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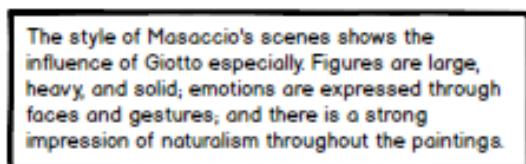
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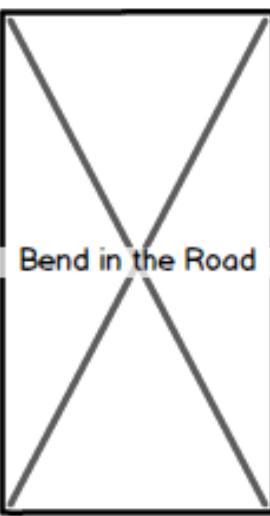
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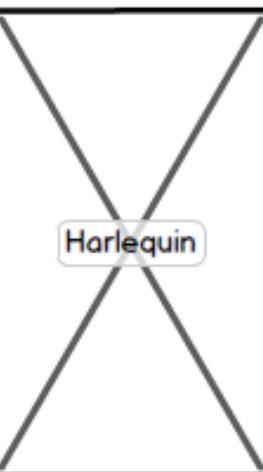
Paul Cézanne (19 January 1839 – 22 October 1906) was a French artist and Post-Impressionist painter whose work laid the foundations of the transition from the 19th-century conception of artistic endeavor to a new and radically different world of art in the 20th century. Cézanne's often repetitive, exploratory brushstrokes are highly characteristic and clearly recognizable. He used planes of colour and small brushstrokes that build up to form complex fields. The paintings convey Cézanne's intense study of his subjects. Cézanne is said to have formed the bridge between late 19th-century Impressionism and the early 20th century's new line of artistic enquiry, Cubism. Both Matisse and Picasso are said to have remarked that Cézanne "is the father of us all." In Paris, Cézanne met the Impressionist Camille Pissarro. Initially the friendship formed in the mid-1860s between Pissarro and Cézanne was that of master and disciple, in which Pissarro exerted a formative influence on the younger artist.

Over the course of the following decade their landscape painting excursions together, in Louveciennes and Pontoise, led to a collaborative working relationship between equals.

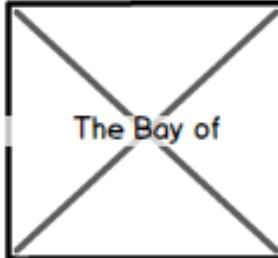


Cézanne's early work is often concerned with the figure in the landscape and includes many paintings of groups of large, heavy figures in the landscape, imaginatively painted.

Later in his career, he became more interested in working from direct observation and gradually developed a light, airy painting style. Nevertheless, in Cézanne's mature work there is the development of a solidified, almost architectural style of painting. Throughout his life he struggled to develop an authentic observation of the seen world by the most accurate method of representing it in paint that he could find. To this end, he structurally ordered whatever he perceived into simple forms and colour planes. His statement "I want to make of impressionism something solid and lasting like the art in the museums", [18] and his contention that he was recreating Poussin "after nature" underscored his desire to unite observation of nature with the permanence of classical composition.



In 1863 Napoleon III created by decree the Salon des Refusés, at which paintings rejected for display at the Salon of the Académie des Beaux-Arts were to be displayed. The artists of the refused



works included the young Impressionists, who were considered revolutionary. Cézanne was influenced by their style but his social relations with them were inept—he seemed rude, shy, angry, and given to depression. His works of this period [32] are characterized by dark colours and the heavy use of black. They differ sharply from his earlier watercolours and sketches at the École Spéciale de dessin at Aix-en-Provence in 1859, and their violence of expression is in contrast to his subsequent works.

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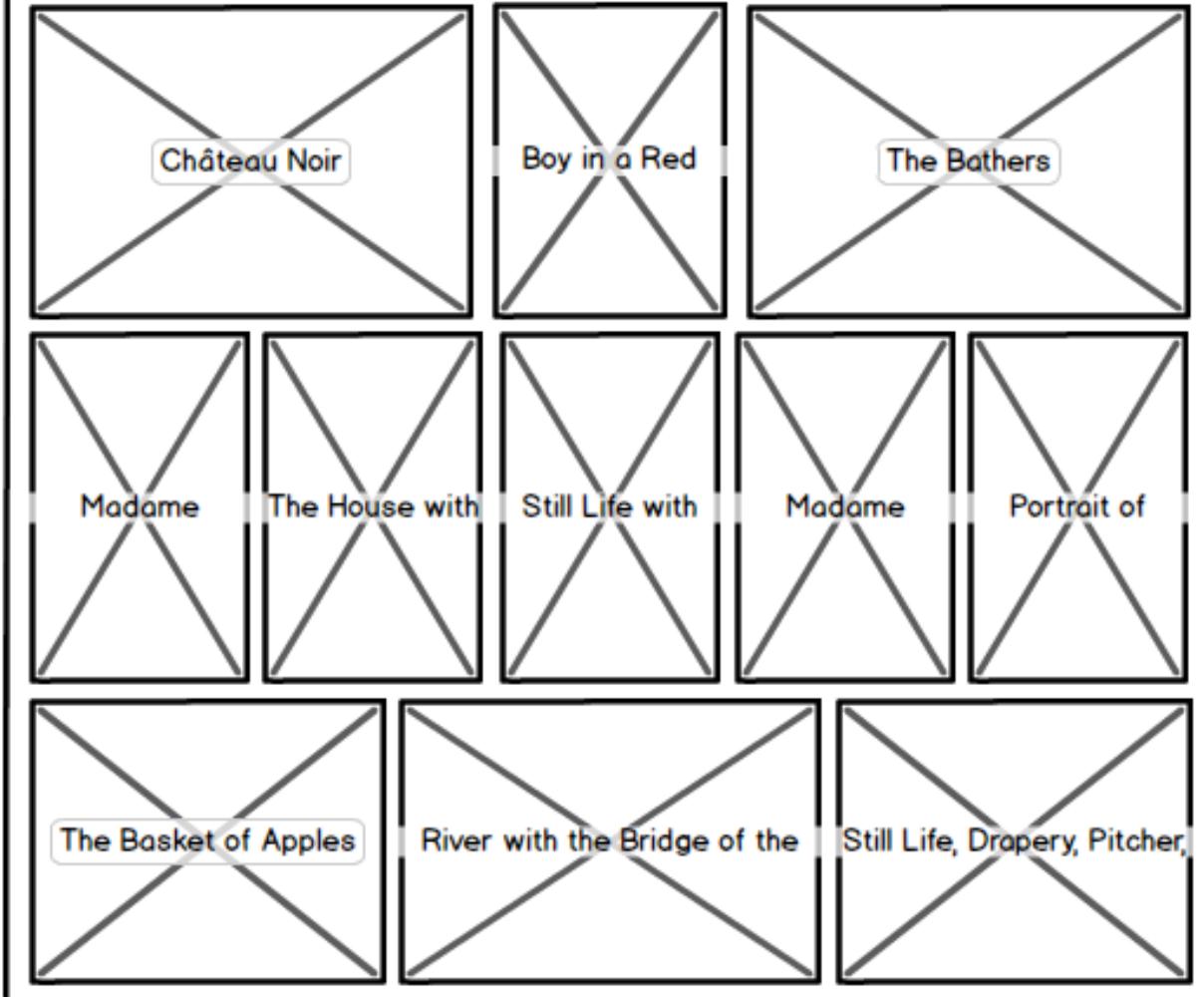
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Camille Pissarro lived in Pontoise. There and in Auvers he and Cézanne painted landscapes together. For a long time afterwards, Cézanne described himself as Pissarro's pupil, referring to him as "God the Father", as well as saying: "We all stem from Pissarro." Under Pissarro's influence Cézanne began to abandon dark colours and his canvases grew much brighter. Cézanne's idyllic period at Jas de Bouffan was temporary. From 1890 until his death he was beset by troubling events and he withdrew further into his painting, spending long periods as a virtual recluse. His paintings became well-known and sought after and he was the

object of respect from a new generation of painters. Cézanne alternated between painting at Jas de Bouffan and in the Paris region, as before. In 1895, he made a germinal visit to Bibémus Quarries and climbed Montagne Sainte-Victoire. The labyrinthine landscape of the quarries must have struck a note, as he rented a cabin there in 1897 and painted extensively from it. The shapes are believed to have inspired the embryonic "Cubist" style.

From 1903 to the end of his life he painted in his studio, working for a month in 1904 with Émile Bernard, who stayed as a house guest. After his death it became a monument, Atelier Paul Cézanne, or les Lauves.



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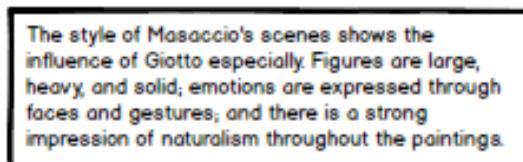
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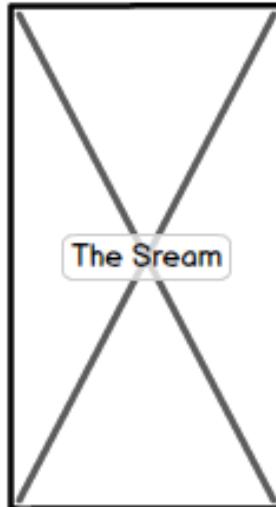
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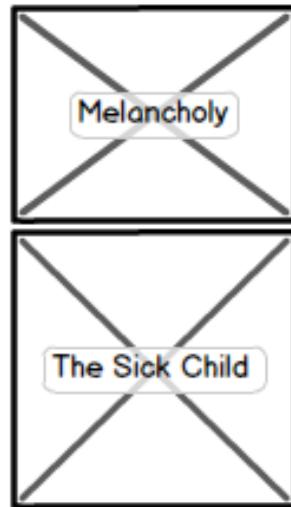
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Edvard Munch (12 December 1863 – 23 January 1944) was a Norwegian painter and printmaker whose intensely evocative treatment of psychological themes built upon some of the main tenets of late 19th-century Symbolism and greatly influenced German Expressionism in the early 20th century. Edvard Munch was born in a farmhouse in the village of Adalsbruk in Løten, United Kingdoms of Sweden and Norway, to Laura Catherine Bjølstad and Christian Munch, the son of a priest. Munch was particularly inspired by Gauguin's "reaction against realism" and his credo that "art was human work and not an imitation of Nature", a belief earlier stated by Whistler. Influenced by Gauguin, as well as the etchings of German artist Max Klinger, Munch experimented with

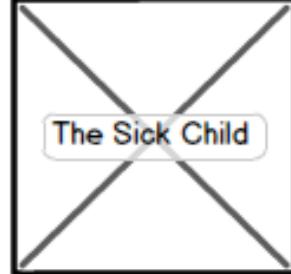
Already, Munch was showing a reluctance to part with his paintings, which he termed his "children". In December 1893, Unter den Linden in Berlin was the location of an exhibition of Munch's work, showing, among other pieces, six paintings entitled Study for a Series: Love. This began a cycle he later called the Frieze of Life—A Poem about Life, Love and Death. Frieze of Life motifs, such as The Storm and Moonlight, are steeped in atmosphere. Other motifs illuminate the nocturnal side of love, such as Rose and Amelie and Vampire. In Death in the Sickroom, the subject is the death of his sister Sophie, which he re-worked in many future variations. The dramatic focus of the painting, portraying his entire family, is dispersed in the separate and disconnected figures of sorrow. In 1894, he enlarged the spectrum of motifs by adding Anxiety, Ashes, Madonna and Women in Three Stages.



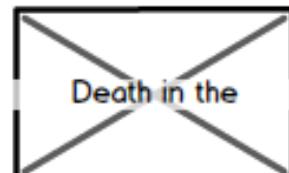
The Scream



Melancholy



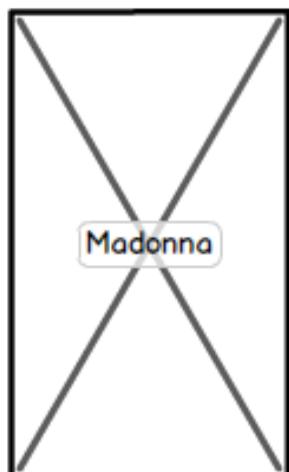
The Sick Child



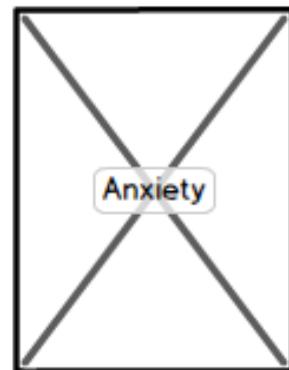
Death in the



Starry Night



Madonna



Anxiety



Vampire



Ashes

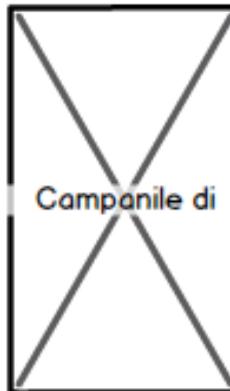
prints as a medium to create graphic versions of his works. In 1896 he created his first woodcuts—a medium that proved ideal to Munch's symbolic imagery.<sup>34</sup> Together with his contemporary Nikolai Astrup, Munch is considered an innovator of the woodcut medium in Norway. By 1892, Munch formulated his characteristic, and original, Synthetist aesthetic, as seen in Melancholy (1891), in which color is the symbol-laden element. During his four years in Berlin, Munch sketched out most of the ideas that would comprise his major work, The Frieze of Life, first designed for book illustration but later expressed in paintings.<sup>44</sup> He sold little, but made some income from charging entrance fees to view his controversial paintings.

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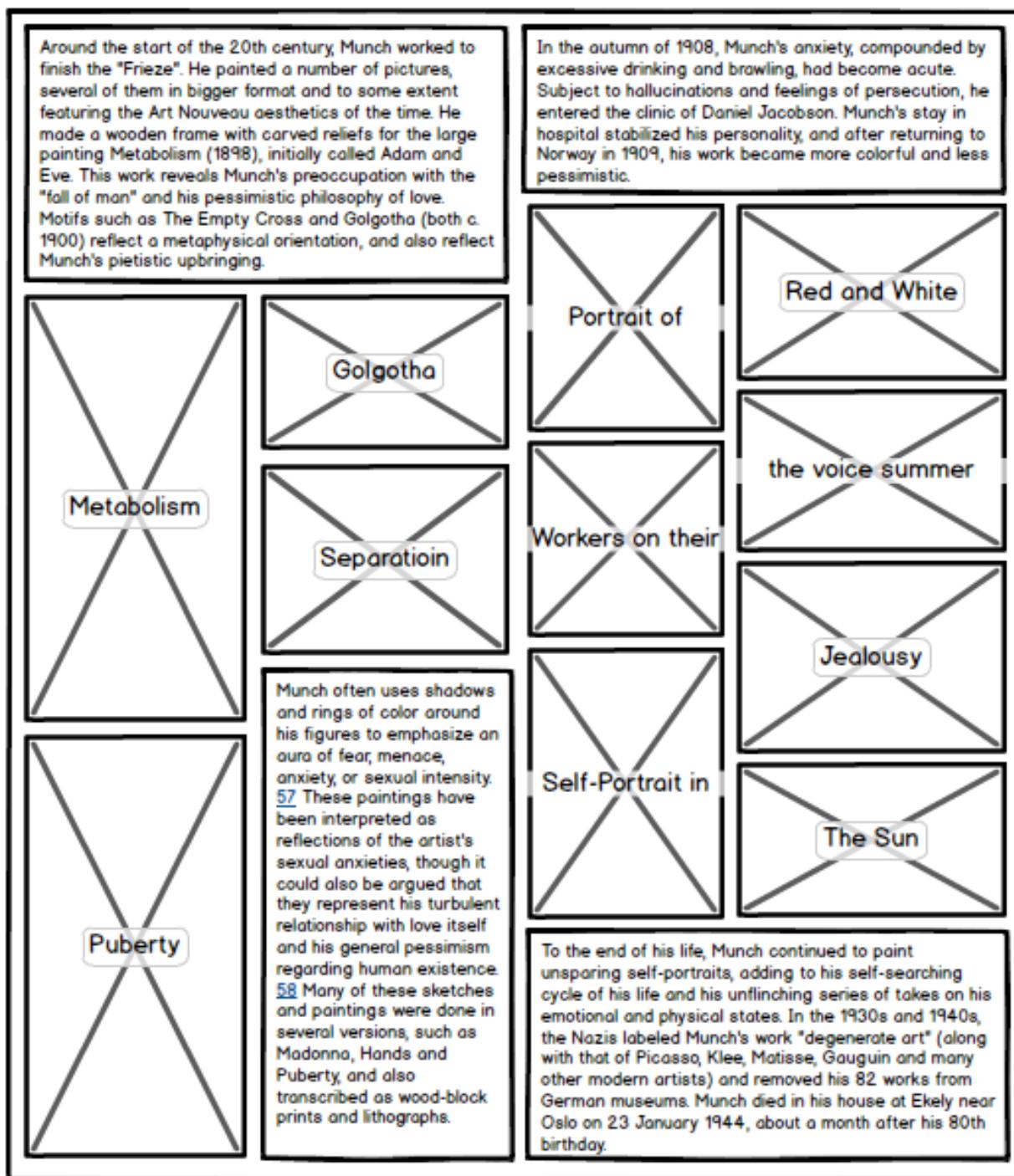
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Gustav Klimt (July 14, 1862 – February 6, 1918) was an Austrian symbolist painter and one of the most prominent members of the Vienna Secession movement. Klimt is noted for his paintings, murals, sketches, and other objets d'art. Klimt's primary subject was the female body,[1] and his works are marked by a frank eroticism.<sup>2</sup> In addition to his figurative works, which include allegories and portraits, he painted landscapes. Among the artists of the Vienna Secession, Klimt was the most influenced by Japanese art and its methods.

Early in his artistic career, he was a successful painter of architectural decorations in a conventional manner. As he developed a more personal style, his work was the subject of controversy that culminated when the paintings he completed around 1900 for the ceiling of the Great Hall of the University of Vienna were criticized as pornographic. He subsequently accepted no more public commissions but achieved a new success with the paintings of his "golden phase", many of which include gold leaf.

A section of the

Stiller Weiher

The Three Ages of

Portrait of Fritza

Danaë

The Kiss

Farm Garden with

Judith and the Head

Die Umarmung

Avenue in Schloss

Girlfriends or Two

Rosebushes under

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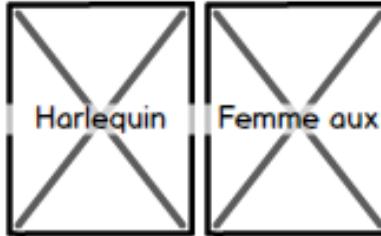
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Pablo Ruiz Picasso (25 October 1881 – 8 April 1973) was a Spanish painter, sculptor, printmaker, ceramicist, stage designer, poet and playwright who spent most of his adult life in France. Regarded as one of the most influential artists of the 20th century, he is known for co-founding the Cubist movement, the invention of constructed sculpture,[3][4] the co-invention of collage, and for the wide variety of styles that he helped develop and explore. Among his most famous works are the proto-Cubist *Les Demoiselles d'Avignon* (1907), and *Guernica* (1937), a dramatic portrayal of the bombing of Guernica by the German and Italian airforces during the Spanish Civil War.

Picasso demonstrated extraordinary artistic talent in his early years, painting in a naturalistic manner through his childhood and adolescence. During the first decade of the 20th century, his style changed as he experimented with different theories, techniques, and ideas. After 1906, the Fauvist work of the slightly older artist Henri Matisse motivated Picasso to explore more radical styles, beginning a fruitful rivalry between the two artists, who subsequently were often paired by critics as the leaders of modern art.

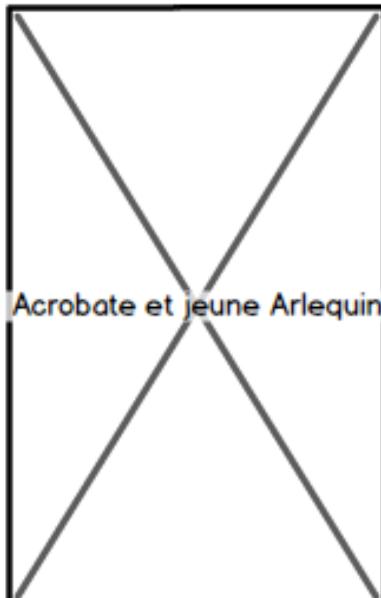
Picasso's work is often categorized into periods. While the names of many of his later periods are debated, the most commonly accepted periods in his work are the Blue Period (1901–1904), the Rose Period (1904–1906), the African-influenced Period (1907–1909), Analytic Cubism (1909–1912), and Synthetic Cubism (1912–1919), also referred to as the Crystal period. Much of Picasso's work of the late 1910s and early 1920s is in a neoclassical style, and his work in the mid-1920s often has

characteristics of Surrealism. His later work often combines elements of his earlier styles. Exceptionally prolific throughout the course of his long life, Picasso achieved universal renown and immense fortune for his revolutionary artistic accomplishments, and became one of the best-known figures in 20th-century art. Picasso's Blue Period (1901–1904), characterized by sombre paintings rendered in shades of blue and blue-green, only occasionally warmed by other colours, began either in Spain in early 1901, or in Paris in the second half of the year.



The Rose Period (1904–1906)[27] is characterized by a lighter tone and style utilizing orange and pink colours, and featuring many circus

people, acrobats and harlequins known in France as saltimbanques. The harlequin, a comedic character usually depicted in checkered patterned clothing, became a personal symbol for Picasso.



Picasso's African-influenced Period (1907–1909) begins with his painting *Les Demoiselles d'Avignon*. Picasso painted this composition in a style inspired by Iberian sculpture, but repainted the faces of the two figures on the right after being powerfully impressed by African artefacts he saw in June 1907 in the ethnographic museum at Palais du Trocadéro.





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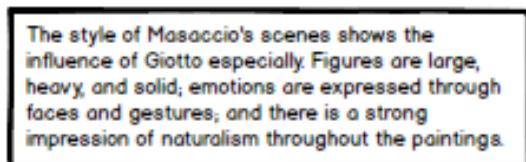
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Analytic cubism (1909–1912) is a style of painting Picasso developed with Georges Braque using monochrome brownish and neutral colors. Both artists took apart objects and "analyzed" them in terms of their shapes. Picasso and Braque's paintings at this time share many similarities. Synthetic cubism (1912–1919) was a further development of the genre of cubism, in which cut paper fragments – often wallpaper or portions of newspaper pages – were pasted into compositions, marking the first use of collage in fine art.

L'Homme aux Nature morte  
L'anis del mono Guitariste, La  
Nu assis s'essuyant le  
Girl with a Portrait of  
Violon (Violin) Bouteille,  
Femme Head (Tête)

Acrobate et jeune Arlequin (Acrobat and Young)

In February 1917, Picasso made his first trip to Italy.<sup>44</sup> In the period following the upheaval of World War I, Picasso produced work in a neoclassical style. Arguably Picasso's most famous work is his depiction of the German bombing of Guernica during the Spanish Civil War – Guernica. This large canvas embodies for many the inhumanity, brutality and hopelessness of war. Asked to explain its symbolism, Picasso said, "It isn't up to the painter to define the symbols. Otherwise it would be better if he wrote them out in so many words! The public who look at the picture must interpret the symbols as they understand them."

Picasso was one of 250 sculptors who exhibited in the 3rd Sculpture International held at the Philadelphia Museum of Art in mid-1949. In the 1950s, Picasso's style changed once again, as he took to producing reinterpretations of the art of the great masters. He made a series of works based on Velázquez's painting of Las Meninas. He also based paintings on works by Goya, Poussin, Monet, Courbet and Delacroix. Pablo Picasso died on 8 April 1973 in Mougins, France from pulmonary edema and heart failure, while he and his wife Jacqueline entertained friends for dinner.



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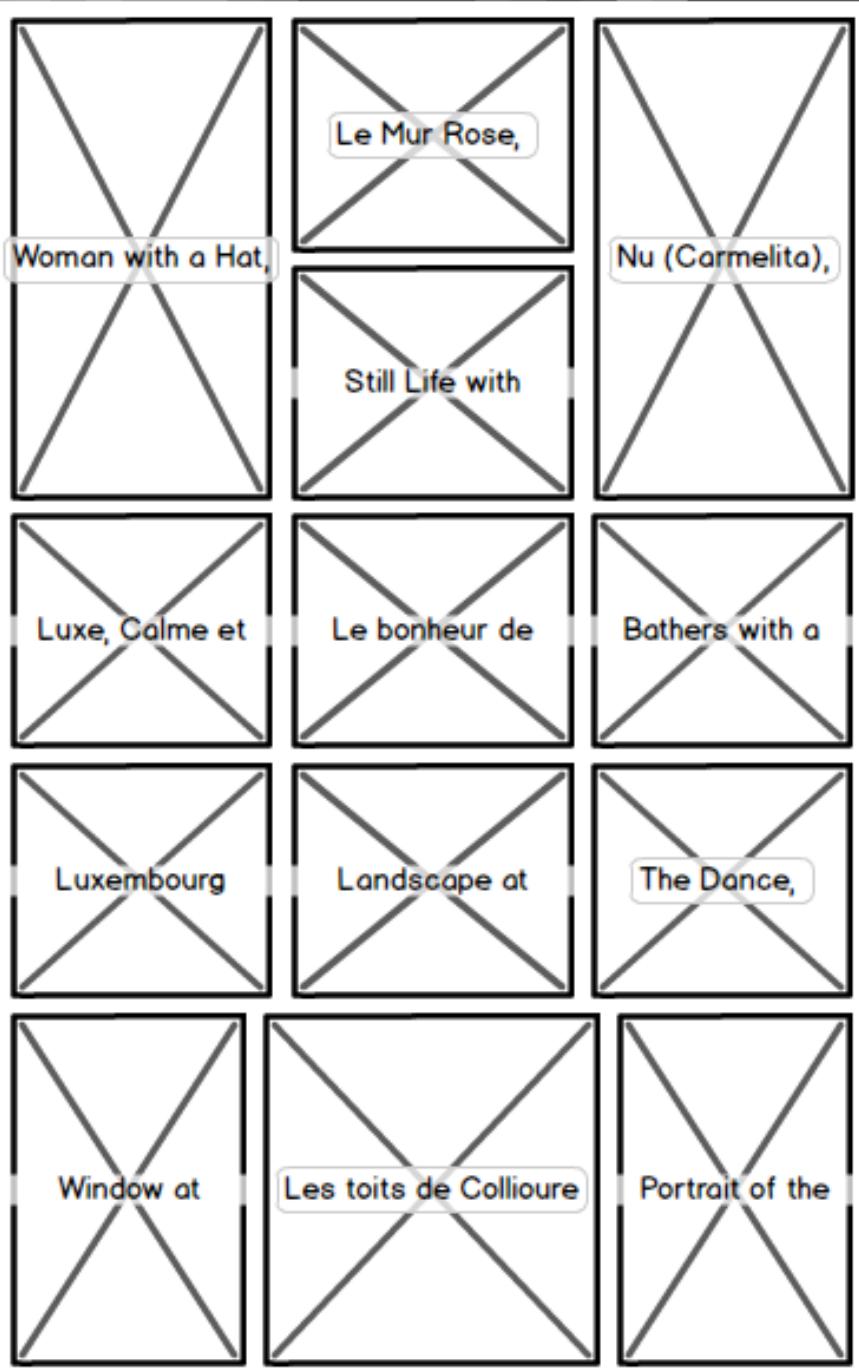


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Henri Emile Benoit Matisse (31 December 1869 – 3 November 1954) was a French artist, known for both his use of colour and his fluid and original draughtsmanship. He was a draughtsman, printmaker, and sculptor, but is known primarily as a painter.<sup>1</sup> Matisse is commonly regarded, along with Pablo Picasso, as one of the artists who best helped to define the revolutionary developments in the visual arts throughout the opening decades of the twentieth century, responsible for significant developments in painting and sculpture. The intense colorism of the works he painted between 1900 and 1905 brought him notoriety as one of the Fauves (wild beasts). Many of his finest works were created in the decade or so after 1906, when he developed a rigorous style that emphasized flattened forms and decorative pattern. In 1917 he relocated to a suburb of Nice on the French Riviera, and the more relaxed style of his work during the 1920s gained him critical acclaim as an upholder of the classical tradition in French painting. After 1930, he adopted a bolder simplification of form. When ill health in his final years prevented him from painting, he created an important body of work in the medium of cut paper collage. His mastery of the expressive language of colour and drawing, displayed in a body of work spanning over a half-century, won him recognition as a leading figure in modern art.





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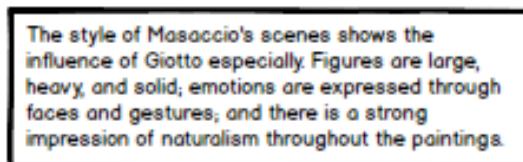
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Frida Kahlo de Rivera (born Magdalena Carmen Frida Kahlo y Calderón; 6 July 1907 – 13 July 1954) was a Mexican artist who painted many portraits, self-portraits and works inspired by the nature and artifacts of Mexico. Inspired by the country's popular culture, she employed a naïve folk art style to explore questions of identity, postcolonialism, gender, class and race in Mexican society.<sup>1</sup> Her paintings often had strong autobiographical elements and mixed realism with fantasy. In addition to belonging to the post-revolutionary Mexicayotl movement, which sought to define a Mexican identity, Kahlo has been described as a surrealist or magical realist.

### Self-Portrait with

Born to a German father and a mestiza mother, Kahlo spent most of her childhood and adult life at her family home in Coyoacán, La Casa Azul, now known and publicly accessible as the Frida Kahlo Museum. She was disabled by polio as a child. Until a traffic accident at age eighteen caused lifelong pain and medical problems, she

had been a promising student headed for medical school. During her recovery, she returned to her childhood hobby of art with the idea of becoming an artist. Kahlo's interests in politics and art led to the next stage of her life. In 1927, she joined the Mexican Communist Party, through which she met fellow Mexican artist Diego Rivera, whom she married in 1928.

The relationship was volatile and included a year-long divorce; both had extramarital affairs. Kahlo spent the late 1920s and early 1930s travelling in Mexico and the United States with Rivera. During this time, she developed her own style as an artist,

drew her main inspiration from Mexican folk culture, and painted mostly small self-portraits which mixed

elements from pre-Columbian and Catholic mythology.

### What the Water

### The Two Fridas

Her paintings raised the interest of Surrealist artist André Breton, who arranged for Kahlo's first solo exhibition at the Julien Levy Gallery in New York in 1938. The exhibition was a success and was followed by another in Paris in 1939. While the French exhibition was less successful, the Louvre purchased a painting from Kahlo, *The Frame*, making her the first Mexican artist to be featured in their collection. Throughout the 1940s, Kahlo participated in exhibitions in Mexico and the United States. Kahlo's always fragile health began to decline in the same decade. She had her first solo exhibition in Mexico in 1953, shortly before her death in 1954 at the age of 47. Kahlo was mainly known as Rivera's wife until the late 1970s, when her work was rediscovered by art historians and political activists. By the early 1990s, she had become not only a recognized figure in art history, but also regarded as an icon for Chicanos, the feminism movement and the LGBTQ movement. Kahlo's work has been celebrated

### The Border

### The Love Embrace

internationally as emblematic of Mexican national and indigenous traditions and by feminists for what is seen as its uncompromising depiction of the female experience and form.



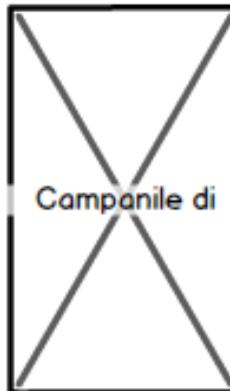
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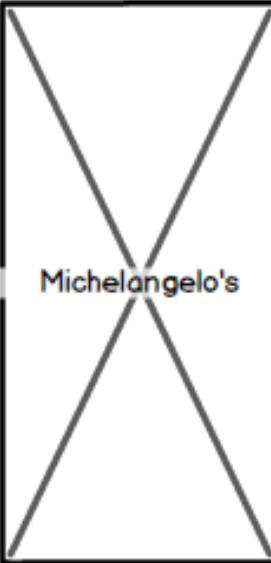
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David is a masterpiece of Renaissance sculpture created in marble between 1501 and 1504 by the Italian artist Michelangelo. David is a 5.17-metre (17.0 ft)<sup>[a]</sup> marble statue of a standing male nude. The statue represents the Biblical hero David, a favoured subject in the art of Florence. Because of the nature of the hero it represented, the statue soon came to symbolize the defence of civil liberties embodied in the Republic of Florence, an independent city-state threatened on all sides by more powerful rival states and by the hegemony of the Medici family. The eyes of David, with a warning glare, were turned towards Rome. The statue appears to show David after he has made the decision to fight Goliath but before the battle has actually taken place, a

moment between conscious choice and action. His brow is drawn, his neck tense and the veins bulge out of his lowered right hand. His left hand holds a sling that is draped over his shoulder and down to his right hand, which holds a rock.<sup>22</sup> The twist of his body effectively conveys to the viewer the feeling that he is in motion, an impression heightened with contrapposto. In the High Renaissance, contrapposto poses were thought of as a distinctive feature of antique sculpture. This is typified in David, as the figure

Michelangelo's



David is a life-size marble sculpture by Gian Lorenzo Bernini. The sculpture was one of many commissions to decorate the villa of Bernini's patron Cardinal Scipione Borghese – where it still resides today, as part of the Galleria Borghese. It was completed in the course of seven months from 1623 to 1624.

The subject of the work is the biblical David, about to throw the stone that will bring down Goliath, which will allow David to behead him. Compared to earlier works on the same theme (notably the David of Michelangelo), the sculpture broke new ground in its implied movement and its psychological intensity. The Baroque saw significant changes in the art of sculpture; Bernini was at the forefront of this.<sup>23</sup> The statues of the Renaissance

masters had been strictly frontal, dictating the spectator to view it from one side, and one side only. Bernini's David is a three-dimensional work that needs space around it and challenges the viewer to walk around it, in order to contemplate its changing nature depending on the angle from which it is seen.<sup>14</sup> The sculpture relates to an unseen entity – in the form of Goliath, the object of David's aggression – as well as to the spectator, caught in the middle of the conflict.<sup>15</sup> The warrior even literally oversteps the boundaries

Bernini's David

stands with one leg holding its full weight and the other leg forward. This classic pose causes the figure's hips and shoulders to rest at opposing angles, giving a slight s-curve to the entire torso. The contrapposto is emphasised by the turn of the head to the left, and by the contrasting positions of the arms. Michelangelo's David has become one of the most recognized works of Renaissance sculpture, a symbol of strength and youthful beauty. The proportions of the David are atypical of Michelangelo's work; the figure has an unusually large head and hands (particularly apparent in the right hand). The small size of the genitals, though, is in line with his other works and with Renaissance conventions in general, perhaps referencing the ancient Greek ideal of pre-pubescent male nudity.

between life and art, putting his toes over the edge of the plinth.<sup>16</sup> The conventions of time, as well as space, were challenged. Instead of the serene constancy of, for example, Michelangelo's David, Bernini has chosen to capture a fraction of time in the course of a continuous movement. Thus the latent energy that permeates Michelangelo's David is here in the process of being unleashed.<sup>7</sup> On an emotional level, Bernini's sculptures were revolutionary for exploring a variety of extreme mental states, such as the anger seen here.<sup>17</sup> David's face, frowning and biting his lower lip, is contorted in concentrated aggression.<sup>[c]</sup>



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The Last Supper is the final meal that, in the Gospel accounts, Jesus shared with his Apostles in Jerusalem before his crucifixion. The three Synoptic Gospels and the First Epistle to the Corinthians include the account of the institution of the Eucharist in which Jesus takes bread, breaks it and gives it to the Apostles, saying "This is my body given to you". The Gospel of John does not include this episode, but tells of Jesus washing the feet of the Apostles, giving the new commandment "to love one another as I have loved you", and has a detailed farewell discourse by Jesus, calling the Apostles who follow his teachings "friends and not servants", as he prepares them for his departure. The Last Supper has been a popular subject in Christian art.

By the Renaissance, the Last Supper was a favorite topic in Italian art. There are three major themes in the depictions of the Last Supper: the first is the dramatic and dynamic depiction of Jesus's announcement of his betrayal. The second is the moment of the institution of the tradition of the Eucharist. The depictions here are generally solemn and mystical. The third major theme is the farewell of Jesus to his disciples, in which Judas Iscariot is no longer present, having left the supper. The depictions here are generally melancholy, as Jesus prepares his disciples for his departure. Well known examples include Leonardo da Vinci's depiction, which is considered the first work of High Renaissance art due to its high level of harmony.

Such depictions date back to early Christianity and can be seen in the Catacombs of Rome. Byzantine artists frequently focused on the Apostles receiving Communion, rather than the reclining figures having a meal.



Tintoretto's depiction which is unusual in that it includes secondary characters carrying or taking the dishes from the table[73] and Salvadore Dali's depiction combines the typical Christian themes with modern approaches of Surrealism.[74](#)

The Last Supper is a painting by the Italian Renaissance artist Jacopo Tintoretto. An oil painting on canvas executed in 1592–94, it is housed in the Basilica di San Giorgio Maggiore in Venice, northern Italy. Tintoretto depicted the Last Supper



the table. The table at which the apostles sit recedes into space on a steep diagonal. Also personal is Tintoretto's use of light, which appears to come into obscurity from both the light on the ceiling and from Jesus' aureola. A host of angels hover above the

several times during his artistic career. His earlier paintings for the Chiesa di San Marcuola (1547) and for the Chiesa di San Felice (1559) depict the scene from a frontal perspective, with the figures seated at a table placed parallel to the picture plane. This follows a convention observed in most paintings of the Last Supper, of which Leonardo da Vinci's late 1490s mural painting in Milan, Italy, is perhaps the best-known example. Tintoretto's painting of 1592–94, a work of his final years, departs drastically from this compositional formula. The centre of the scene is occupied not by the apostles but instead by secondary characters, such as a woman carrying a dish and the servants taking the dishes from

scene. Tintoretto's Last Supper makes use of Mannerist devices, notably its complex and radically asymmetrical composition. In its dynamism and emphasis on the quotidian—the setting is similar to a Venetian inn—the painting points the way to the Baroque. "The ability of this dramatic scene to engage viewers was well in keeping with Counter-Reformation ideals and the Catholic Church's belief in the didactic nature of religious art."[\[1\]](#)

divisor

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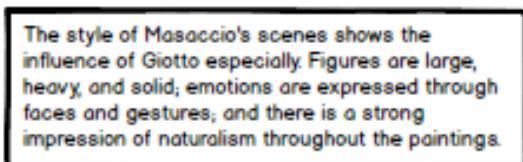
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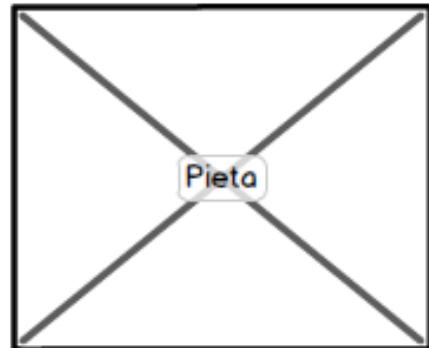
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The Pietà (1498–1499) is a work of Renaissance sculpture by Michelangelo Buonarroti, housed in St. Peter's Basilica, Vatican City. This famous work of art depicts the body of Jesus on the lap of his mother Mary after the Crucifixion. The theme is of Northern origin. Michelangelo's interpretation of the Pietà is unprecedented in Italian sculpture. It is an important work as it balances the Renaissance ideals of classical beauty with naturalism.

The structure is pyramidal, and the vertex coincides with Mary's head. The statue widens progressively down the drapery of Mary's dress, to the base, the rock of Golgotha. The figures are quite out of proportion, owing to the difficulty of depicting a fully-grown man cradled full-length in a woman's lap. Much of Mary's body is concealed by her monumental drapery, and the relationship of the figures appears quite natural.



Pietà

Michelangelo's interpretation of the Pietà was far different from those previously created by other artists, as he sculpted a young and beautiful Mary rather than an older woman around 50 years of age.<sup>1</sup> The marks of the Crucifixion are limited to very small nail marks and an indication of the wound in Jesus' side. Christ's face does not reveal signs of the Passion. Michelangelo did not want his version of the Pietà to represent death, but rather to show the "religious vision of abandonment and a serene face of the Son".<sup>[2]</sup> thus the representation of the communion between man and God by the sanctification through Christ.

The Rondanini Pietà is a marble sculpture that Michelangelo worked on from 1552 until the last days of his life, in 1564. Several sources indicate that there were actually three versions, with this one being the last.<sup>[2]</sup> The name Rondanini refers to the fact that the sculpture stood for centuries in the courtyard at the Palazzo Rondanini in Rome.<sup>3</sup> Certain sources point out that biographer Giorgio Vasari had referred to this Pietà in 1550, suggesting that the first version may already have been underway at that time. This final sculpture revisited the theme of the Virgin Mary mourning over the emaciated body of the dead Christ, which he had first explored in his Pietà of 1499. Like his late series of drawings of the Crucifixion and the sculpture of the Deposition of Christ

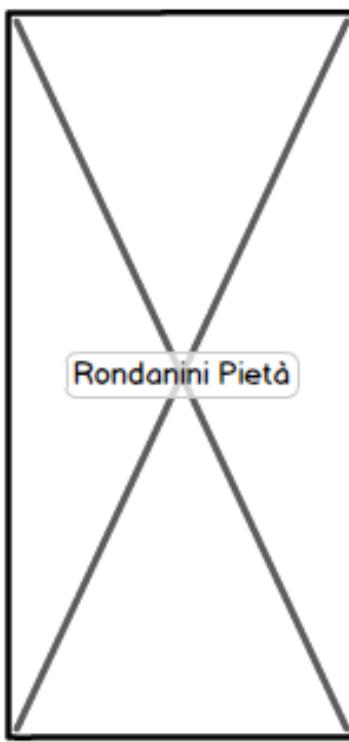
intended for his own tomb, it was produced at a time when Michelangelo's sense of his own mortality was growing.<sup>5</sup> He had worked on the sculpture all day, just

six days before his death.<sup>7</sup> The Rondanini Pietà was begun before The Deposition of Christ was completed in 1555. In his dying days, Michelangelo hacked at the marble block until only the dismembered right arm of Christ survived from the sculpture as originally conceived.

The elongated Virgin and Christ are a departure from the idealised figures that exemplified the sculptor's earlier style, and have been said to bear more of a resemblance to the attenuated figures of Gothic sculpture than those of the Renaissance.<sup>8[9]</sup> Some also suggest that the elongated figures are reminiscent of the style used in Mannerism.

It has also been suggested that the sculpture should not be considered unfinished, but a work in a continuous

process of being made visible by the viewer as he or she moves around to see it from multiple angles.



Rondanini Pietà

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