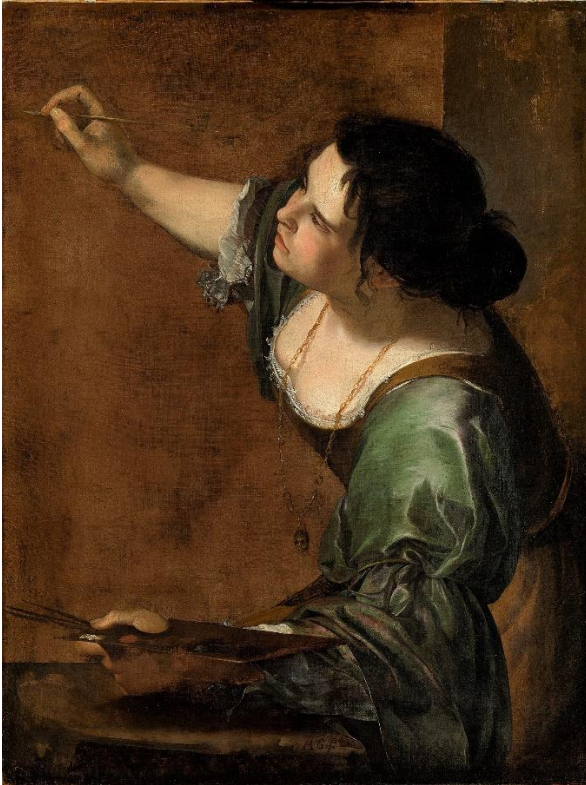


ARTEMISIA GENTILESCHI



1) Watch the trailer for the film 'Artemisia': <https://www.youtube.com/watch?v=mwe78Rdz8FI>

2) Now watch an expert from the National Gallery in London talking about Artemisia and her life.

<https://www.youtube.com/watch?v=5eM3KLNOV-Q>

i) How old was Artemisia Gentileschi in 1611?

ii) What was her father, Orazio Gentileschi's job?

iii) What did Agostino Tassi teach her?

iv) What crime did Agostino Tassi commit?

iv) When did Artemisia paint her self-portrait as St Catherine of Alexandria?


v) Which noble family ruled Florence at that time?

vi) Who was the first woman elected to the Accademia del Disegno?

vii) How did Artemisia know Caravaggio?



DESCRIBING PAINTINGS

- 1**  Listen to Mary and Peter, two tour guides, describing two famous paintings and fill in the grid with the information required.

	Artist	Title	Date
1 st painting			
2 nd painting			

- 2**  Listen again to the tour guides' commentaries and choose the right answer.

- As you can see, Venus stands
 - on the right.
 - in the background.
 - in the middle.
- Near the top of the painting is
 - Cupid.
 - Zephyrus.
 - Mercury.

3. Stand back a little so you can focus on
 - a. the compositional balance.
 - b. the painting's dimensions.
 - c. the garden setting.
4. The red tower is
 - a. in the background.
 - b. in the foreground.
 - c. on the right hand side.
5. The empty square is flanked by
 - a. two shadowy figures.
 - b. dark arcades.
 - c. equestrian monuments.
6. The painting's elements convey a sense of
 - a. freedom and carelessness.
 - b. mystery and solitude.
 - c. anguish and despair.

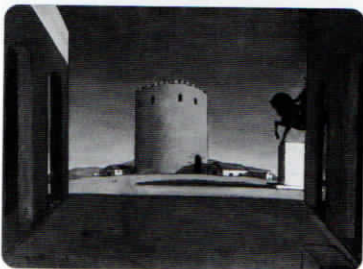


no. 1
Mary: Let's take a closer look at a wonderful work by Botticelli, *La Primavera*. Painted for the villa of Lorenzo di Pierfrancesco de' Medici at Castello, this painting dates back to the late 15th century.

As you can see, Venus, the goddess of love, stands in the centre of the picture. To her right are the three Graces and the god Mercury. Above her, near the top of the painting is Cupid **aiming** an arrow at one of the three Graces. On her left is another group of three. From right to left: Zephyrus, the god of wind, holding the nymph Chloris and, standing next to Venus, Flora the goddess of Spring and flowers.

If you could stand back a little so that you can **take in** the whole picture, I would like you to focus on the beautiful garden setting in the background...

no. 2
Peter: This painting is by one of my favourite painters, Giorgio De Chirico.



Its title is *The Red Tower* and it was painted in the second decade of the 20th century, which is known as the artist's metaphysical period.

The tower that you see in the background right in the middle of the painting dominates the entire scene. Take a moment to look at the empty square, **flanked by** dark arcades, the partly **concealed** equestrian monument on the right, the elongation of shadows and the irrational perspective. All these elements convey a sense of mystery and solitude. Does anybody have any questions about this painting before we go on?

to aim: to point or direct a weapon towards someone or something that you want to hit
to take in: to watch
flanked by: having at its sides
concealed: hidden

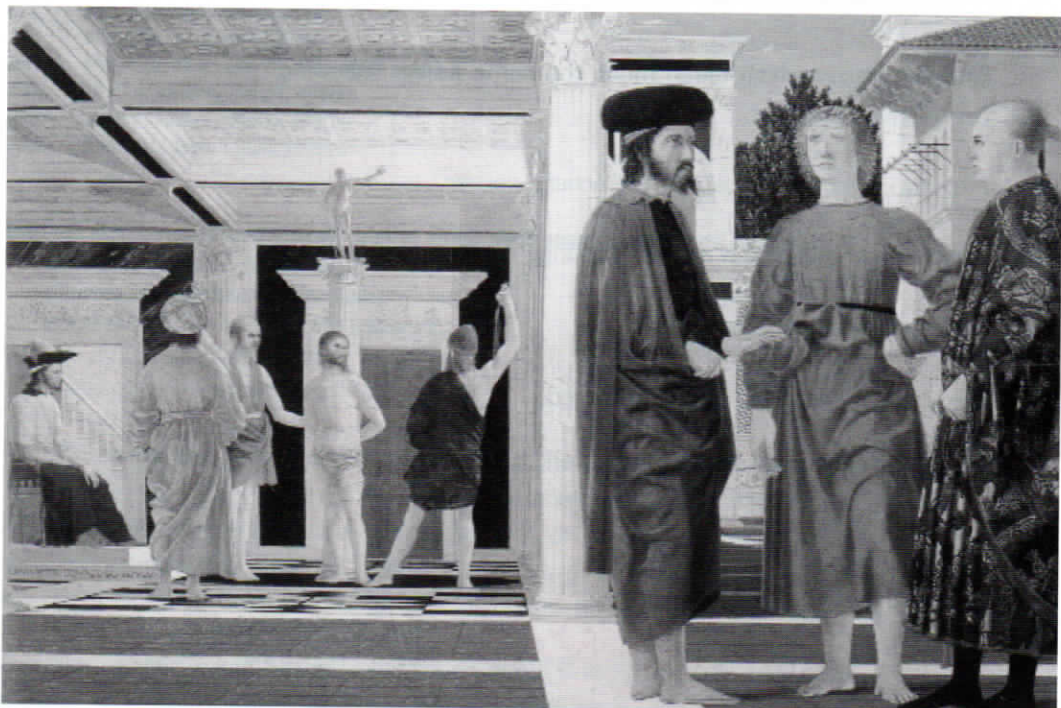


3 Match each of the following sentences with those with a similar meaning.

- | | |
|--|--|
| 1. Let's have a closer look at... | a. Could you please concentrate on... |
| 2. If you could stand back a little... | b. Let's have a look at details. |
| 3. I would like you to focus on... | c. Would you like to ask something about it? |
| 4. These elements convey a sense of... | d. All these details give a feeling of... |
| 5. Does anybody have any questions? | e. Let's look at the overall context. |

4 Match each of the following expressions with its Italian translation.

- | | |
|------------------------------------|-------------------------------------|
| 1. In the background. | a. In basso/Nella parte inferiore. |
| 2. On the left hand side. | b. In cima/Nella parte superiore. |
| 3. On the right hand side. | c. In primo piano. |
| 4. At the top of. | d. Nell'angolo a sinistra in basso. |
| 5. At the bottom of. | e. Sullo sfondo. |
| 6. In the bottom left hand corner. | f. Sul lato destro. |
| 7. In the upper right hand corner. | g. Nell'angolo a destra in alto. |
| 8. In the foreground. | h. Sul lato sinistro. |





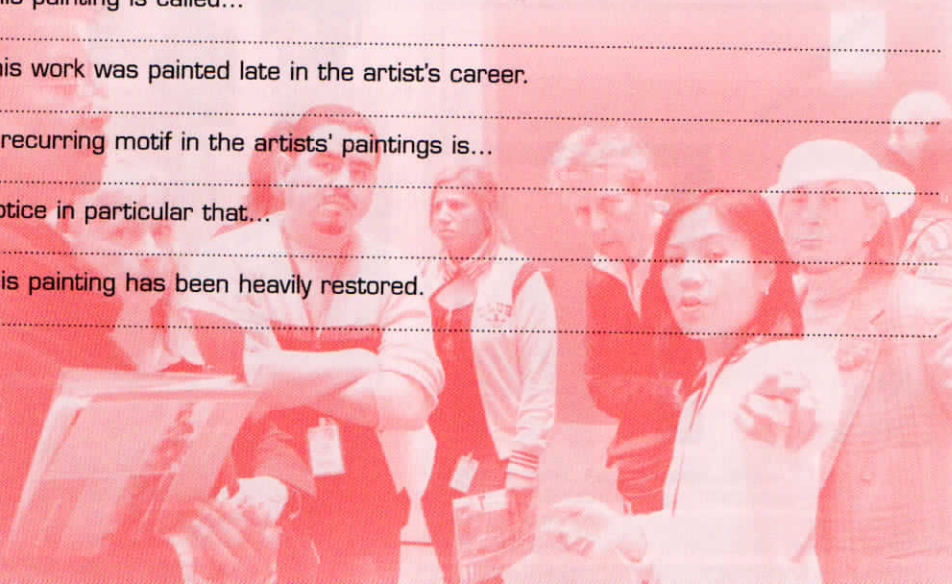
PRACTICE YOUR LANGUAGE

Here are some sentences that may be useful when describing paintings.

- The artist cannot be closely identified with any school of painting.
- The painting represents/shows/depicts...
- The title of the painting is...
- This is one of the artist's earlier/latest paintings.
- We are very lucky to have this painting.
- What is quite interesting is...
- If you look over here you can see...
- Take a moment to look at...
- If you look at this painting very carefully you can see...
- Originally the painting was meant to...
- I would like you to focus on...
- The figure of... dominates the scene.
- The eye is captivated by...
- In many areas of the painting you can see...
- Stand anywhere along the length of the painting.
- A constant theme of the artist's work is...
- This painting is in very good condition.
- This painting has to be very carefully looked after.
- This painting has undergone several restorations.

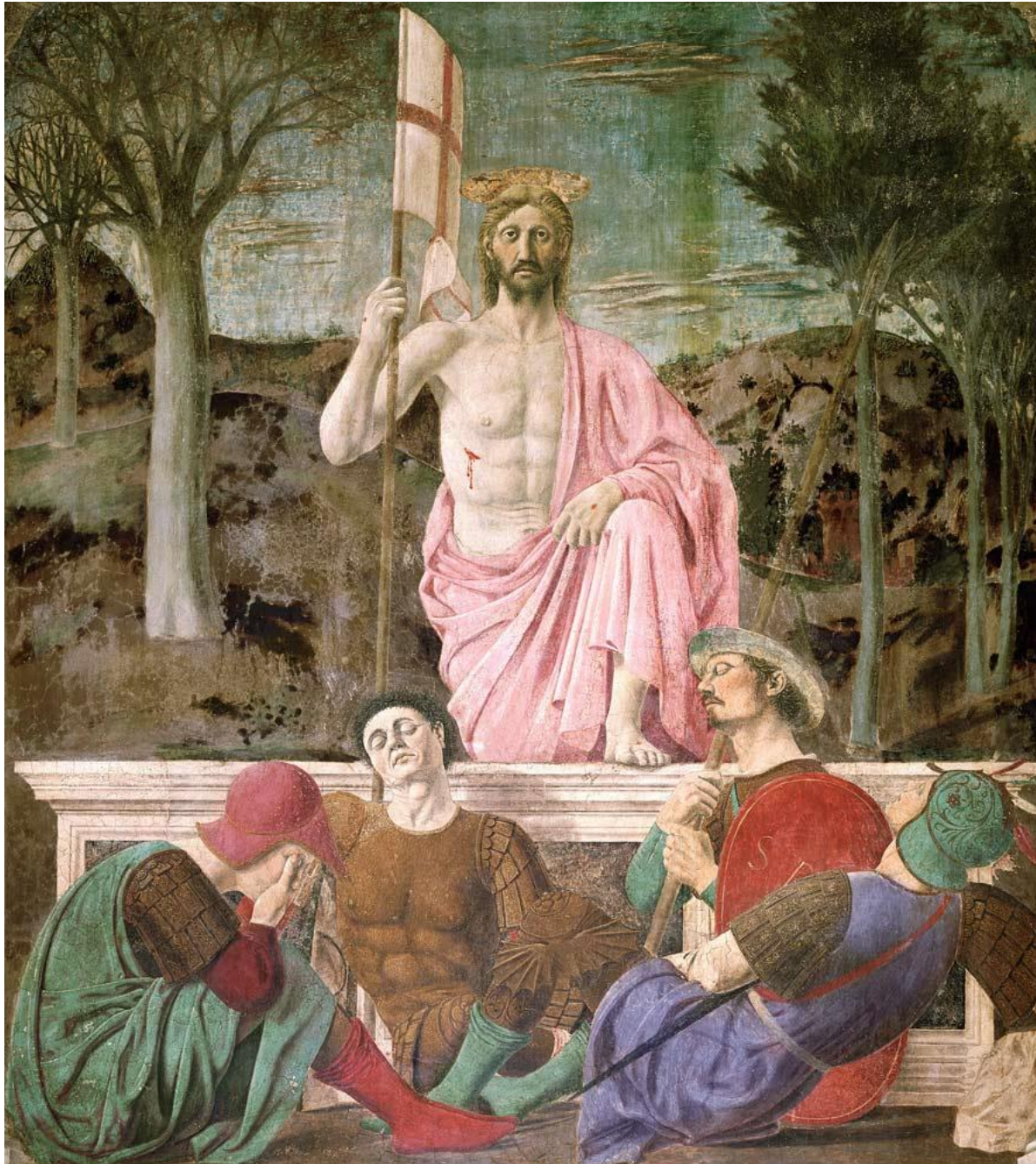
5 Find sentences which mean much the same as the following.

1. This painting is called...
.....
2. This work was painted late in the artist's career.
.....
3. A recurring motif in the artists' paintings is...
.....
4. Notice in particular that...
.....
5. This painting has been heavily restored.
.....



Piero Della Francesca





'JUPITER PAINTING BUTTERFLIES' by Dosso Dossi - 1523-1524





Aggettivi possessivi

Gli aggettivi possessivi sono i seguenti:

my	mio
your	tuo, tua, tuoi, tue
his	suo, sua, suoi, sue (di lui)
her	suo, sua, suoi, sue (di lei)
its	suo, sua, suoi, sue (di animale o cosa)
our	nostro, nostra, nostri, nostre
your	vostro, vostra, vostri, vostre
their	il loro, la loro, i loro, le loro

Importante ricordare

Esistono alcune regole fondamentali relative all'uso degli aggettivi possessivi in inglese:

- precedono sempre il sostantivo;
- non sono mai preceduti dall'articolo;
- non vi sono distinzioni di genere e numero.

Es. *This is his best known painting.*

This is one of my favourite paintings.

GRAMMAR CHECK

6 Complete the following sentences using the correct possessive adjective.

1. Since time is very limited, we shall do just the highlights of the gallery.
2. Botticelli painted *La Primavera* at the peak of career.
3. The painting has survived with original frame.
4. De Chirico is best known for the paintings he produced between 1909 and 1919, metaphysical period.
5. You will find some further information about it in brochure.

COLOURS AND TECHNIQUES

7 Listen to the tour guides talking about the technique and colours used in *La Primavera* by Botticelli and in *The Red Tower* by Giorgio De Chirico and complete the following sentences using the lexicon given.

■ oil medium ■ egg medium ■ rich oil emulsion ■ light and shadow ■ tones
■ wood ■ canvas ■ varnishes

1. All visitors are struck by the beauty of this huge tempera painting on
2. Traditionally tempera is a painting method in which finely ground pigment is mixed with an
3. In this painting the artist used tempera mixed with a
4. The applied during the various restorations were removed.
5. Now we can see the original of the painting.
6. *The Red Tower* is an oil painting on
7. Oil paint is a medium consisting of pigments mixed with a
8. The use of greatly contributes to the painting's scenographic effect.

no. 1

Mary: *The Primavera* is a tempera painting on wood. As you probably know tempera is the oldest paint known and it is made by binding pigment in an egg medium. Tempera dried right away, that is why artists had to apply it quickly with small brushstrokes. Botticelli used tempera mixed with a very rich oil emulsion that permitted him to create this wonderful sfumato (or nuance) as well as brilliant colour effects. This painting has been restored several times. Luckily in the late twentieth century the **varnishes** added during the various restorations were removed and we can now see the original **tones** of the painting.



no. 2

Peter: As I told you *The Red Tower* by Giorgio De Chirico is an oil painting on canvas. Oil painting is done on surfaces with pigments, that are ground and mixed with an oil medium. A drier of some sort is used as oil sometimes takes too long to dry. The colours – the dark-toned sky and arcades, the black outline of the equestrian statue – contribute to the creation of a mysterious and solitary atmosphere, which is the most striking aspect of the painting. The painting's scenographic effect is stressed by the unnaturally sharp contrasts of light and shadow.

varnish: a liquid which is applied to wood or paintings to protect the surface
tone: a form or degree of a colour

8 Match each of the following verbs with its synonym.

- | | |
|--------------|-----------------|
| 1. to bind | a. to take away |
| 2. to apply | b. to emphasize |
| 3. to remove | c. to tie |
| 4. to grind | d. to put on |
| 5. to stress | e. to crush |

PRACTICE YOUR LANGUAGE

Here are some terms that may be useful when dealing with technique, colour and tools.

Techniques

charcoal	<i>carboncino</i>
engraving	<i>incisione</i>
etching	<i>acquaforte</i>
mosaic	<i>mosaico</i>
oil painting	<i>pittura a olio</i>
oil pastel	<i>pastello a olio</i>
pencil drawing	<i>disegno a matita</i>
sketch	<i>schizzo, bozzetto</i>
tempera	<i>tempera</i>
watercolour	<i>acquerello</i>

Colours

brightness	<i>brillantezza, luminosità</i>
cool colour	<i>colore freddo</i>
darkness	<i>oscurità</i>
hue	<i>colore, tonalità di colore</i>
shade	<i>tonalità, sfumatura</i>
strength	<i>forza, potenza</i>
tint	<i>sfumatura, venatura</i>
tinted colour	<i>colore sfumato</i>
tone	<i>sfumatura, grado di luminosità o intensità</i>
warm colour	<i>colore caldo</i>



9 Complete each of the following definitions with the appropriate term from the lists above.

1. A picture or decorative design made by setting small coloured pieces, such as stone or tile, into a surface:
2. Painting made with a pigment ground in gum, usually gum arabic, and applied with brush and water to a surface, usually paper:
3. A particular gradation of colour; a shade or tint:
4. An artistic print made from a metal plate on which an artist has cut a design with a graver or a small chisel:
5. A colour with a yellowish or reddish cast:
6. A hasty or rough drawing or painting often done as a preliminary study:
7. A drawing done with a stick of black carbon material:

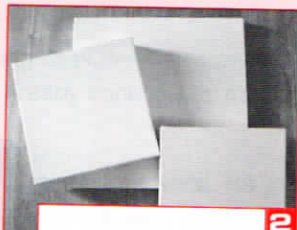
Tools & Materials

brush	<i>pennello</i>
canvas	<i>tela</i>
charcoal	<i>carboncino</i>
chisel	<i>scalpello, bulino</i>
colour pencil	<i>matita colorata</i>
crayon	<i>pastello, carboncino, gessetto colorato</i>
ink	<i>inchiostro</i>
marker	<i>pennarello</i>
paint	<i>tinta</i>
paper	<i>carta</i>
pencil	<i>matita</i>
sketch book	<i>album per schizzi</i>
varnish	<i>vernice</i>

10 Label the following pictures using some of the terms above.



1



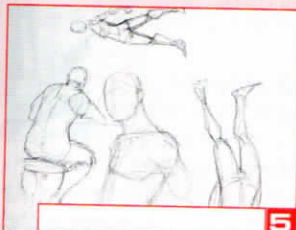
2



3



4



5



6

Some/any/no

Some, any e no corrispondono al partitivo italiano ("del", "della" ecc.), quindi si usano per esprimere un concetto di quantità non ben precisata. Possono anche avere un valore pronominale e in questo caso corrispondono all'italiano "ne".

Si usano rispettivamente:

1. **some** nelle frasi affermative, interrogative e quando si offre qualcosa;

Es. Would you like some historical details about this painting?

2. **any** nelle frasi interrogative e negative;

Es. Are there any leaflets left?

Sorry, we haven't got any leaflets

3. **no** nelle frasi negative (sempre seguito da un sostantivo singolare o plurale).

Es. There are no maps left.

GRAMMAR
CHECK

11 Complete the following sentences using *some*, *any* or *no*.

1. Today we are going to see unique Renaissance masterpieces.
2. Unfortunately there are special events on schedule this afternoon.
3. The gallery houses of Botticelli's greatest works.
4. Have you seen of De Chirico's paintings?
5. The artist hasn't put paint on the lower section of the painting.
6. The artist used very fluid lines in this painting.

12 With the help of the information and the sentences provided, write down a short presentation of the painting below.

- **Title:** *The Gran Canal Veiwed from the Palazzo Balbi*.
- **Artist:** Canaletto (real name Giovanni Antonio Canal).
- **Artist's lifespan:** 1697-1768.
- **Location:** Venice.
- **Date:** 1728.
- **Additional information:**
 - Canaletto was a prolific painter famous for his views of Venice and the surrounding countryside, but also for his English scenes and landscapes;
 - we have many paintings with this very same subject;
 - striking contrast of colours.

- Here we are in front of a typical Venetian painting
- The painting represents...
- This one is at his best as a painter of views
- Here he creates...



Paintings

1 Listen to the tour guides, Mary and Peter, who describe two famous paintings and fill in the gaps.

no. 1

Mary: We are now standing in front of one of Leonardo Da Vinci's It's called *The Last Supper* and it was painted in the Leonardo chose to paint the moment when Jesus reveals to the apostles that one of them will betray him. Leonardo chose to depict the scene in quite an The most eye-catching element of the painting the figure of Christ flanked by the apostles. Notice that Leonardo represented the figures in four groups of three men each leaving Christ in dramatic isolation. As you can see in the background there are three windows and the painting three lunettes with the Sforza coat of arms. Before talking about the which is incredible, let's have a closer look at the single figures of this painting. From left to right we can see...

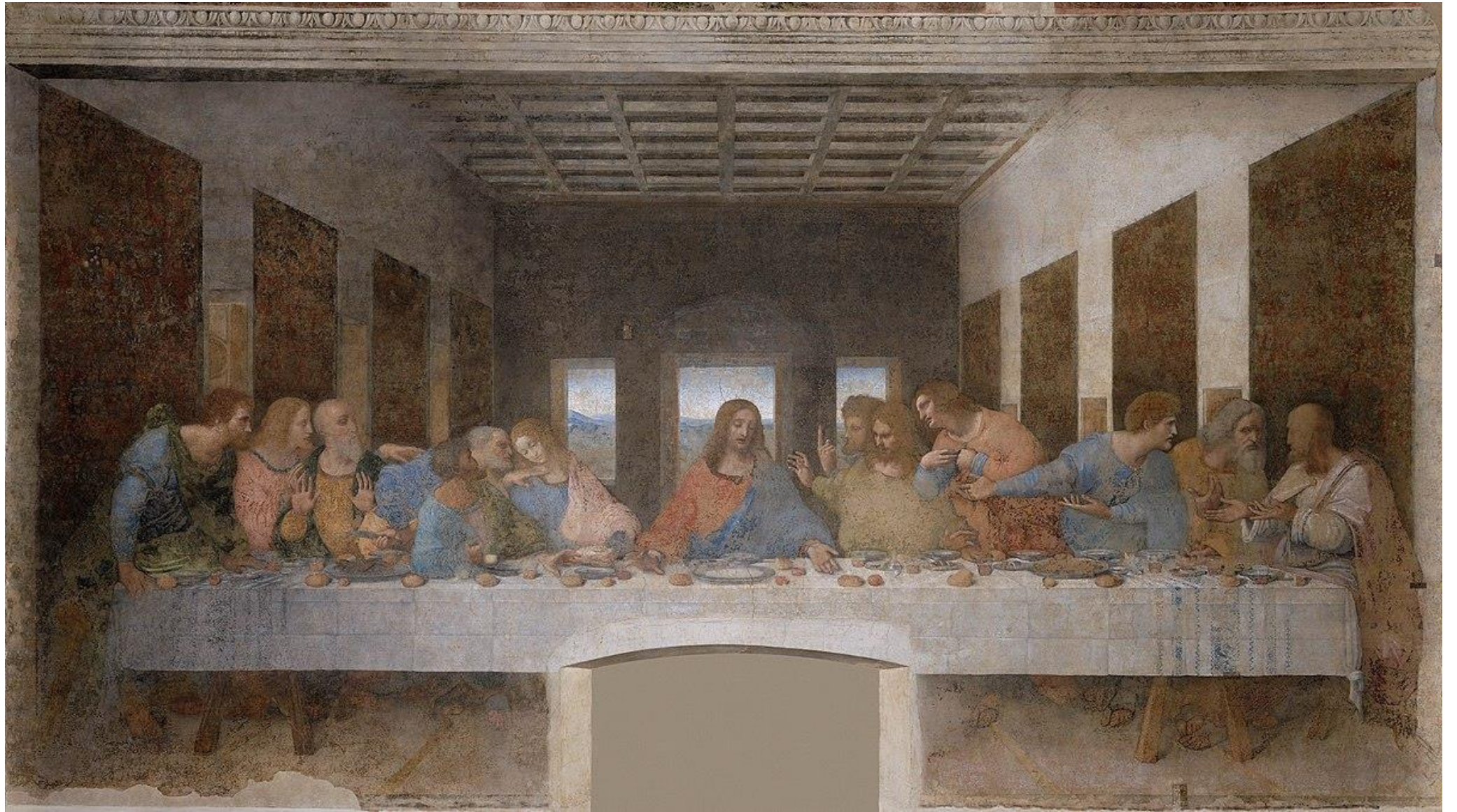
no. 2

Peter: This is a still life entitled *Bottles and Fruit Bowl* by the Italian Giorgio Morandi. Painted in, this is one of his earliest works and is considered his first masterpiece. The subject of bottles and bowls on a table top is one of his Morandi had a very limited repertoire of motifs. Throughout his career, he produced almost exclusively, except for a few self-portraits. As you can see his paintings appear to transcend time and place, an impression he achieved by removing labels from his bottles, faces from his clocks, and people from his landscapes.

2 Find sentences in the text which mean much the same as the following.

1. Siamo ora di fronte a...
.....
2. Decise di rappresentare il momento...
.....
3. L'elemento che dà più nell'occhio.
.....
4. Sullo sfondo ci sono...
.....
5. Aveva un repertorio molto limitato di temi.
.....
6. Per tutta la sua carriera.
.....





3 Can you match each of the following words with the appropriate picture?

1. still life

2. landscape


3. portrait

4. self-portrait

5. sketch



Colours and Techniques

4  Listen to the tour guides talking about the technique and the colours used in *The Last Supper* by Leonardo Da Vinci and in *Bottles and Fruit Bowl* by Giorgio Morandi and answer the following questions.

1. I understand that this is not a real fresco. Why?

2. What did Leonardo use instead of tempera paint?

3. Why is the painting so damaged?

4. Although Morandi depicted the same motifs over and over, each of his paintings has a distinctive quality. Why?

5 Write down a short description of the painting in the picture using both the information and the sentences given.

- **Title:** *Battle of San Romano*.
- **Artist:** Paolo Uccello.
- **Artist's lifespan:** 1397-1475.
- **Location:** Uffizi Gallery, Florence.
- **Date:** circa 1450-1456.
- **Additional information:**
 - represents the battle that took place between Florence and Siena in the 15th century;
 - commissioned by the Bartolini Salimbeni family to celebrate the victory of the Florentines;
 - part of a set of three showing scenes from the same battle – the others being in the Louvre (Paris) and National Gallery (London).

■ use of brilliant colours and fantastic effects ■ peculiar use of perspective



'The Battle of San Romano' by Paolo Uccello



PROFESSIONAL SKILLS

SPEAKING TO A GROUP



A



B



C



D



Speaking

DESCRIBING A WORK OF ART

1 Look at the images of different works of art A–E and match them with the genres 1–5. Check your answers with a partner. Which do you like/not like? Why?

- 1 a fresco 2 a vase (a piece of pottery) 3 a tapestry
4 a statue/sculpture 5 wood carving

2 Complete the descriptions with the names and places in the box. Which works of art A–E do they refer to?

Achilles vase Mosque of Uqba Pompeii
The Lady and the Unicorn The Thinker

- 1 _____ is the title of a series of six tapestries held in the Cluny Museum in Paris.
- 2 The first bronze cast of Auguste Rodin's sculpture _____ was made in 1902 and is now in the Musée Rodin in Paris.
- 3 The door to the main prayer hall of the _____ is richly carved with geometric motifs.
- 4 This _____ or amphora is one of the earliest examples of Greek pottery.
- 5 This fresco showing a domestic scene was painted on a wall of a building in _____.

Vocabulary

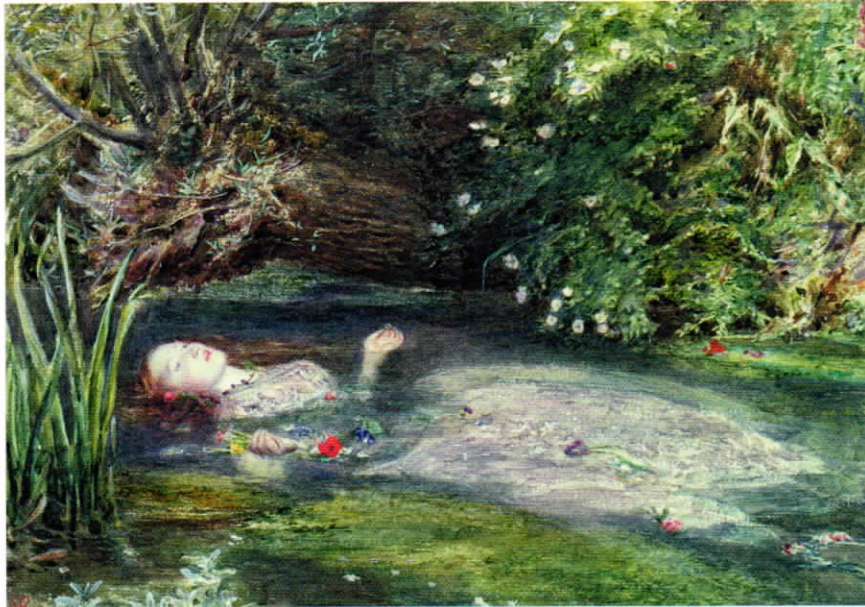
TALKING ABOUT WORKS OF ART

3 Match the groups of words 1–6 with the descriptions a–f.

- | | |
|--|---------------------------------------|
| 1 still life, landscape, portrait, abstract, historical | a painter's equipment |
| 2 marble, bronze, stone, wood, clay | b adjectives to describe colour |
| 3 paint, carve, model, sculpt, engrave, cast | c major art movements and periods |
| 4 oil paint, watercolour, pastels, canvas, brush, easel | d genres in painting |
| 5 bold, rich, vibrant, light, dark | e raw materials |
| 6 Cubism, Impressionism, Fauvism, Renaissance, Romanticism | f verbs to describe artistic creation |

4 Complete the sentences with the appropriate form of words from Exercise 3.

- 1 The artist Rembrandt used himself as a model and painted many self-p_____.
- 2 The *Venus de Milo* is a white m_____ statue by an unknown Greek sculptor.
- 3 Van Gogh's paintings are remarkable for their b_____ and v_____ colours.
- 4 There is a beautifully c_____ wooden staircase in the main hall of the castle.
- 5 I_____ is a term associated with a group of French painters in the late 19th century.
- 6 She put the new canvas on the e_____ and started to get her paints ready.
- 7 His famous s_____ painting of a bowl of lemons is in the National Gallery.
- 8 B_____ is the most popular metal for cast metal sculptures.



Listening

GUIDED TOUR OF AN ART GALLERY

5))) 5.2 Listen to a guide describing the painting *Ophelia* above. Are the statements true (T) or false (F)? Correct any false statements.

- 1 Millais was a great admirer of the paintings of Raphael. T / F
- 2 This painting dates from the late 19th century. T / F
- 3 The Pre-Raphaelites were inspired by works of literature. T / F
- 4 Ophelia killed herself by drowning in a river. T / F
- 5 It took several months to complete the painting. T / F
- 6 Millais paid Elizabeth's father £50 to use her as a model. T / F

PROFESSIONAL SKILLS: SPEAKING TO A GROUP

6 Complete the tips for speaking to a group with the words in the box.

Don't speak Drink Make sure Rehearse Research Sound Speak

- 1 _____ everyone can hear you.
- 2 _____ clearly and distinctly.
- 3 _____ the subject matter.
- 4 _____ what you are going to say.
- 5 _____ plenty of water as your voice may get tired.
- 6 _____ enthusiastic. Use some humour or an anecdote to maintain interest.
- 7 _____ for too long. Most people just want an overview, not detail.

7))) 5.3 Listen and write the dates and dimensions you hear for six paintings.

8 Practise saying these dates with a partner.

1 1659 2 circa 1850 3 2nd century 4 C17th 5 1942 6 1267

Writing

A CATALOGUE DESCRIPTION

9 Use your audio guide commentary to write an entry in the gallery's catalogue. Use the examples in the Writing bank on page 97 to help you.

RESEARCH

RESEARCHING A PAINTING
Do some research on a painting you like. Prepare an audio guide commentary for visitors to the gallery.

Catalogue entries

Catalogues are printed to accompany temporary and permanent exhibitions of art works. The type of text varies; some provide information about the artistic period and the life of the painters, others describe the canvas and what it represents.

Landscape and Houses at Céret (1913) by Juan Gris

Oil on canvas, 100 cm x 65 cm

Juan Gris (1887–1927) was a Spanish painter and sculptor who lived and worked in Paris for most of his life. He was a friend of some of the most famous painters of the early 20th century including Matisse, Braque, Fernand Léger, Modigliani and his fellow countryman Pablo Picasso. He is regarded as one of the founder members of the artistic movement known as Synthetic Cubism.

Gris favoured bold, vibrant colours as in the painting here of Céret, a village in the Pyrenees in south-west France. The landscape is depicted not as the eye normally 'sees' it but as the artist 'thinks' it, deprived of volume and portrayed in a series of two-dimensional planes. The canvas is designed as an abstract geometrical structure into which Gris has inserted different features of the countryside, houses, trees and fields into the composition.



Return of the Bucintoro to the Molo on Ascension Day (1732) by Canaletto

Oil on canvas, 77 cm x 126 cm

Canaletto (1697–1768) was the most famous Italian landscape painter of the 18th century. His pictures were great favourites with the British aristocracy who purchased them as souvenirs during their Grand Tours of Italy which were so popular at the time. *The Return of the Bucintoro to the Molo on Ascension Day* was one of a series of paintings commissioned by Joseph Smith, a British business man living in Venice.



Canaletto's works were displayed in Smith's house where he introduced them to potential buyers. Kings and queens such as Catherine the Great of Russia and George III of England possessed substantial collections.

Essential Art Movements and Styles



Throughout history, artists have produced art in a variety of media and styles following different philosophies and ideals. Although labelling may often result in being reductive, different artistic tendencies or styles can be grouped in collective titles known as art movements.

If speaking art seems like a discipline in itself to you, here we provide you with the top terms of art movements and styles, from Classicism to Futurism, from Baroque to Avant-garde.



Abstract Expressionism

The designation Abstract Expressionism encompasses a wide variety of American 20th century art movements, and is usually characterized by large abstract painted canvases. Also known as The New York School, this movement in abstract art includes sculpture and other media as well. The term 'action painting' is associated with Abstract Expressionism, describing a direct and highly dynamic kind of art that involves the spontaneous application of vigorous, sweeping brushstrokes and the effects of dripping and spilling paint onto the canvas.



Art Deco

A decorative style that flourished between 1890 and 1910 throughout Europe and the U.S. Art Nouveau, also called Jugendstil (Germany) and Sezessionstil (Austria), is characterized by sinuous, asymmetrical lines based on organic forms. Although it influenced painting and sculpture, its chief manifestations were in architecture and the decorative and graphic arts, aiming to create a new style, free of the imitative historicism that dominated much of 19th century art movements and design.



Art Nouveau

A decorative style that flourished between 1890 and 1910 throughout Europe and the U.S. Art Nouveau, also called *Jugendstil* (Germany) and *Sezessionstil* (Austria), is characterized by sinuous, asymmetrical lines based on organic forms. Although it influenced painting and sculpture, its chief manifestations were in architecture and the decorative and graphic arts, aiming to create a new style, free of the imitative historicism that dominated much of 19th-century art movements and design.


DEMARCO GALLERY
175 CANONGATE ROYAL MILE

Edinburgh International Festival
FESTIVAL EXHIBITIONS 1980

AUG 17-SEPT 6

AVANT GARDE ART
WHAT'S GOING UP IN THE 80'S?

ALTERNATIVE TECHNOLOGIES VERSUS NUCLEAR POWER ■
NORTH-NORTH: NORTH-SOUTH: SOLUTIONS TO UNEMPLOYMENT AND WORLD TRADE RECESSION ■ **HISTORY OF CULTURAL IMAGES IN THE NORTH OF IRELAND** ■ **CREATIVE SPACE IN PRISON: BARLINNIE SPECIAL UNIT** ■



FREE INTERNATIONAL UNIVERSITY
COMPONENTS OF THE FREE EXHIBITION PROGRAMME FOR THE DEMARCO GALLERY

An exhibition relating to the creativity of alternative and radical technologies, including social and political questions raised by new technology and by the nuclear power programme. This will involve the Centre for Alternative Industrial Technologies among other groups such as the Anti-Nuclear Campaign, Science for People on pheromones, SCUM, and the Aberdeen/Dalgety Bay Action Group which for two years has held up the building of a natural gas liquefaction plant in the Firth of Forth.

Creativity of the Special Unit HM Prison Barlinnie which is a radical approach to the problem of rehabilitation of top-security, long-term prisoners who have a history of violence (often in response to the inability of traditional methods to cope with them). The exhibition will centre on the Special Unit which, since its creation 7 years ago has become internationally known and is now a potential model which may be attempted in English prisons and in other countries such as Australia where there is considerable interest.

An exhibition of the work of Seánide Lifford (Keele University) of visual images and symbols throughout the history of Northern Ireland since the earliest times of the Celtic past, up to the present day.

An exhibition to explain the current debate about World Trade and the North-South problem discussed by the Brandt Commission Report and the World Trade Model of the Cambridge Economic Policy Group. This will also include an explanation of the UK economic decline in the 1970s with a discussion of alternative policies and the work of the FIC European Periphery Project and the work of the FIC section in Bologna and Sicily (ISMERIA-Institute for the Interdisciplinary Study of the Mediterranean Area). The presentation will mainly be by two artists, Angelo Rizzolli and Robert McDowell.

A documentary exhibition of the Demarco Gallery and the history of Edinburgh Arts from its beginnings as a Summer School in 1972 to its present format as a voyage aboard the "Hercules".

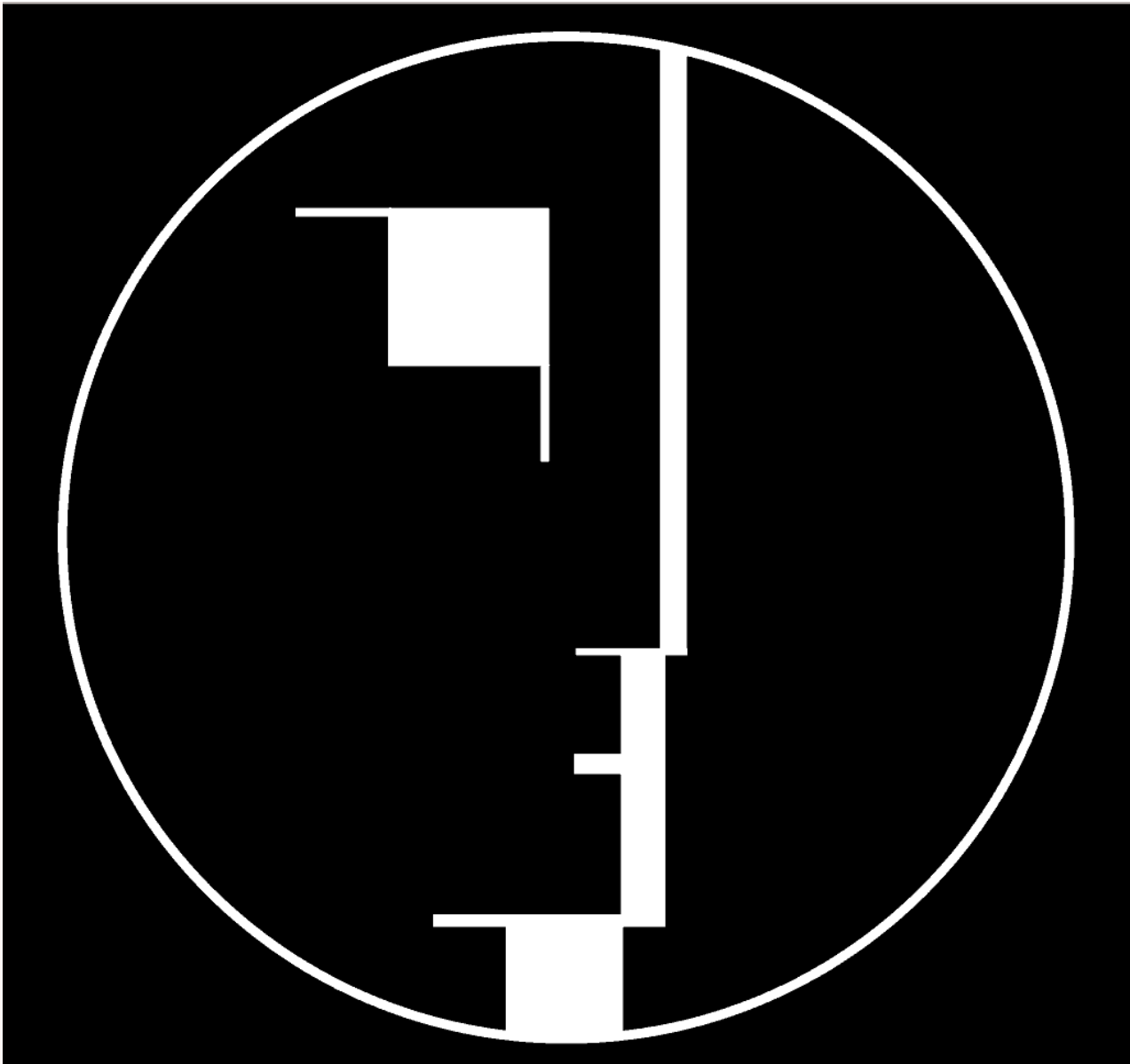
Avant-garde

In French, avant-garde means "advanced guard" and refers to innovative or experimental concepts, works or the group or people producing them, particularly in the realms of culture, politics, and the arts.



Baroque

The term Baroque, derived from the Portuguese 'barocco' meaning 'irregular pearl or stone', is a movement in art and architecture developed in Europe from the early seventeenth to mid-eighteenth century. Baroque emphasizes dramatic, exaggerated motion and clear, easily interpreted, detail, which is a far cry from Surrealism, to produce drama, tension, exuberance, and grandeur.



Bauhaus

The school of art and design founded in Germany by Walter Gropius in 1919, and shut down by the Nazis in 1933. The faculty brought together artists, architects, and designers, and developed an experimental pedagogy that focused on materials and functions rather than traditional art school methodologies. In its successive incarnations in Weimar, Dessau, and Berlin, it became the site of influential conversations about the role of modern art and design in society.



Classicism

The principles embodied in the styles, theories, or philosophies of the different types of art from ancient Greece and Rome, concentrating on traditional forms with a focus on elegance and symmetry.



Conceptual art

Conceptual art, sometimes simply called conceptualism, was one of several 20th century art movements that arose during 1960s, emphasizing ideas and theoretical practices rather than the creation of visual forms. The term was coined in 1967 by the artist Sol LeWitt, who gave the new genre its name in his essay "Paragraphs on Conceptual Art," in which he wrote, "The idea itself, even if not made visual, is as much a work of art as any finished product."



Constructivism

Developed by the Russian avant-garde around 1915, constructivism is a branch of abstract art, rejecting the idea of “art for art’s sake” in favour of art as a practice directed towards social purposes. The movement’s work was mostly geometric and accurately composed, sometimes through mathematics and measuring tools.



Cubism

An artistic movement began in 1907 by artists Pablo Picasso and Georges Braque who developed a visual language whose geometric planes challenged the conventions of representation in different types of art, by reinventing traditional subjects such as nudes, landscapes, and still lifes as increasingly fragmented compositions.



Dada / Dadaism

An artistic and literary movement in art formed during the First World War as a negative response to the traditional social values and conventional artistic practices of the different types of art at the time. Dada artists represented a protest movement with an anti-establishment manifesto, sought to expose accepted and often repressive conventions of order and logic by shocking people into self-awareness.



Expressionism

Expressionism is an international artistic movement in art, architecture, literature, and performance that flourished between 1905 and 1920, especially in Germany and Austria, that sought to express the meaning of emotional experience rather than physical reality. Conventions of expressionist style include distortion, exaggeration, fantasy, and vivid, jarring, violent, or dynamic application of colour in order to express the artist's inner feelings or ideas.



Fauvism

Coined by the critic Louis Vauxcelles, Fauvism (French for “wild beasts”) is one of the early 20th century art movements. Fauvism is associated especially with Henri Matisse and André Derain, whose works are characterized by strong, vibrant colour and bold brushstrokes over realistic or representational qualities.



Futurism

Fairly unique among different types of art movements, it is an Italian development in abstract art and literature, founded in 1909 by Filippo Tommaso Marinetti, aiming to capture the dynamism, speed and energy of the modern mechanical world.



Impressionism

Impressionism is a 19th-century art movement, associated especially with French artists such as Claude Monet, Pierre Auguste Renoir, Camille Pissarro and Alfred Sisley, who attempted to accurately and objectively record visual 'impressions' by using small, thin, visible brushstrokes that coalesce to form a single scene and emphasize movement and the changing qualities of light. Being anti-academic in its formal aspects, the impressionists responded to traditions that had recently excluded them from the government-sponsored annual exhibitions called Salons by creating independent exhibitions outside of the established venues of the day.



Installation Art

Installation art is movement in art, developed at the same time as pop art in the late 1950s, which is characterized by large-scale, mixed-media constructions, often designed for a specific place or for a temporary period of time. Often, installation art involves the creation of an enveloping aesthetic or sensory experience in a particular environment, often inviting active engagement or immersion by the spectator.



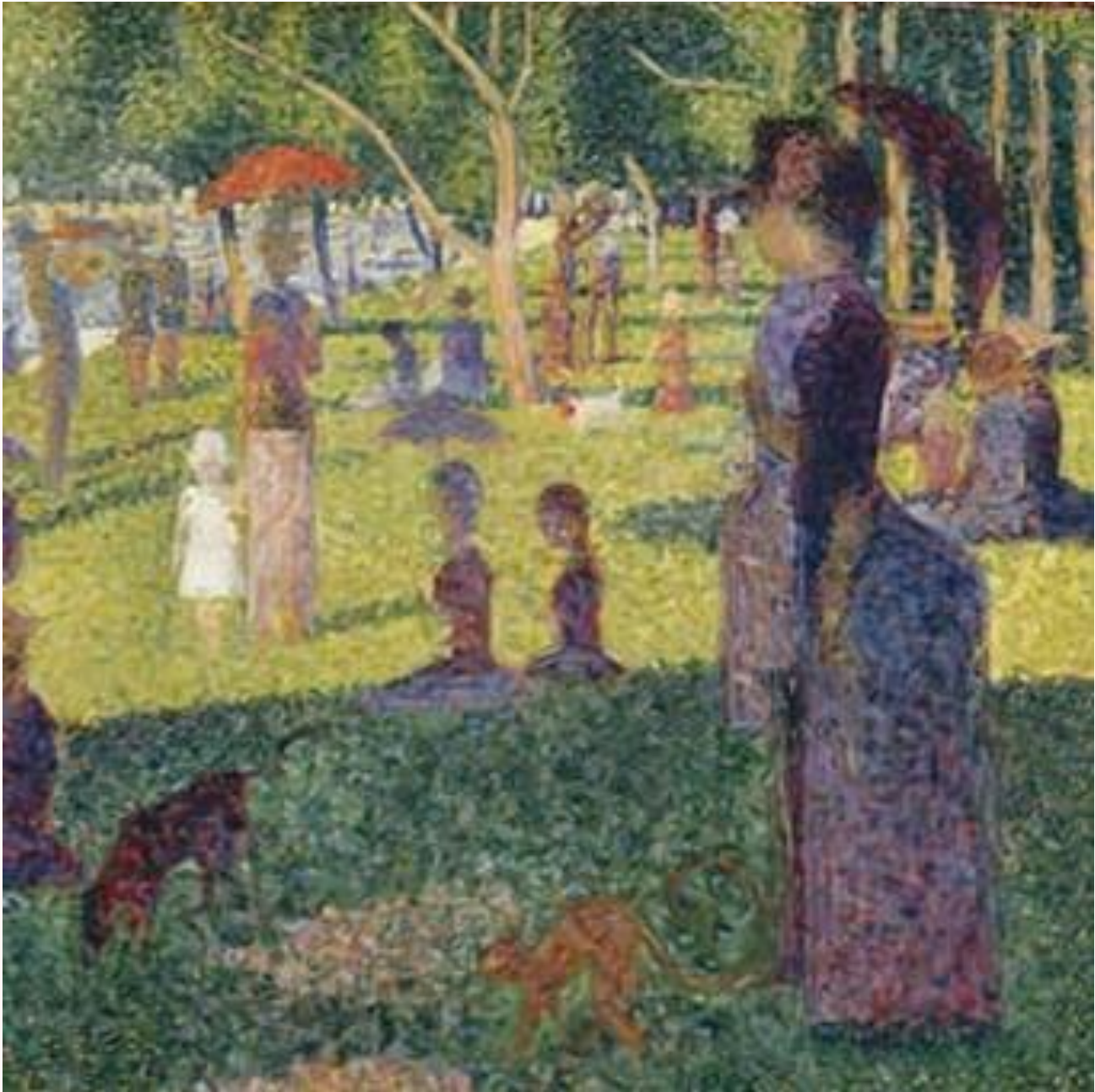
Land Art

Land art, also known as Earth art, Environmental art and Earthworks, is a simple art movement that emerged in the 1960s and 1970s, characterized by works made directly in the landscape, sculpting the land itself into earthworks or making structures in the landscape using natural materials such as rocks or twigs. It could be seen as a natural version of installation art. Land art is largely associated with Great Britain and the United States, but includes examples from many countries.



Minimalism

Another one of the art movements from the 1960s, and typified by works composed of simple art, such as geometric shapes devoid of representational content. The minimal vocabulary of forms made from humble industrial materials challenged traditional notions of craftsmanship, the illusion of spatial depth in painting, and the idea that a work of abstract art must be one of a kind.



Neo-Impressionism

A term applied to an avant-garde art movement that flourished principally in France from 1886 to 1906. Led by the example of Georges Seurat and Paul Signac, Neo-Impressionists renounced the spontaneity of Impressionism in favour of a measured and systematic painting technique known as pointillism, grounded in science and the study of optics.



Neoclassicism

Almost the opposite of pop art in terms of inspiration, this style is one that arose in the second half of the eighteenth century in Europe, drawing inspiration from the classical art and culture of Ancient Greece and Ancient Rome, which is not uncommon for art movements.



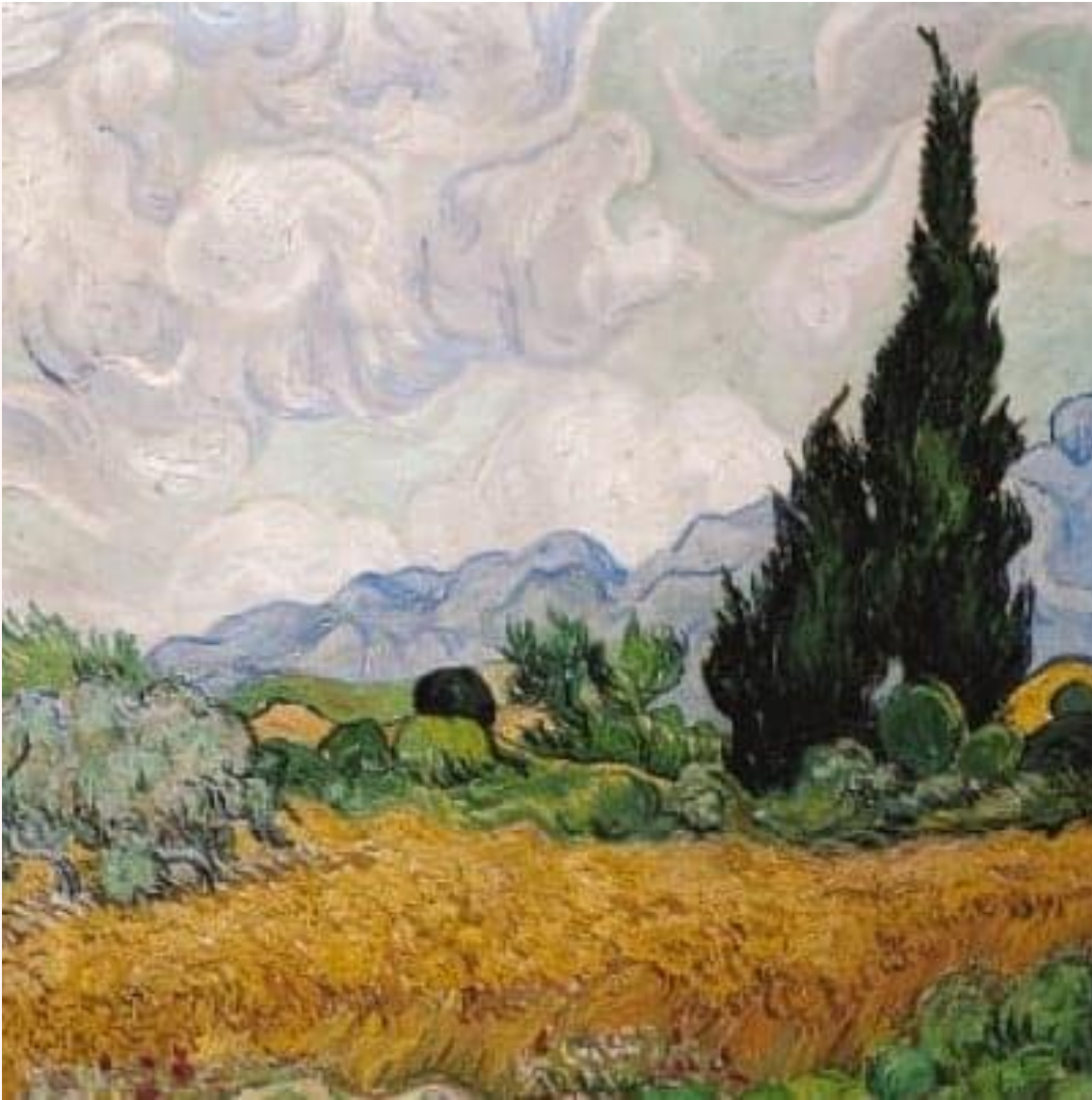
Performance Art

A term that emerged in the 1960s to describe different types of art that are created through actions performed by the artist or other participants, which may be live or recorded, spontaneous or scripted. Performance challenges the conventions of traditional forms of visual art such as painting and sculpture by embracing a variety of styles such as happenings, body art, actions, and events.



Pop Art

The pop art movement emerged in the 1950s, composed of British and American artists who draw inspiration from 'popular' imagery and products from popular and commercial culture, as opposed to 'elitist' fine art. Pop art reached its peak of activity in the 1960s, emphasizing the banal or kitschy elements of everyday life in such forms as mechanically reproduced silkscreens, large-scale facsimiles, and soft pop art sculptures.



Post-Impressionism

Post-Impressionism is a term coined in 1910 by the English art critic and painter Roger Fry to describe the reaction against the naturalistic depiction of light and colour in Impressionism. Artists like Paul Cézanne, Paul Gauguin, and Vincent van Gogh developed a personal, distinctive style although unified by their interest in expressing their emotional and psychological responses to the world through bold colours and expressive, often symbolic images.



Precisionism

Precisionism was the first real indigenous modern art movement in the United States and contributed to the rise of American Modernism. Taking its cues from Cubism and Futurism, Precisionism was driven by a desire to bring structure back to art and celebrated the new American landscape of skyscrapers, bridges and factories.



Rococo

Rococo is a movement in art, particularly in architecture and decorative art, that originated in France in the early 1700s. Rococo art characteristics consist of elaborate ornamentation and a light, sensuous style, including scroll work, foliage, and animal forms.



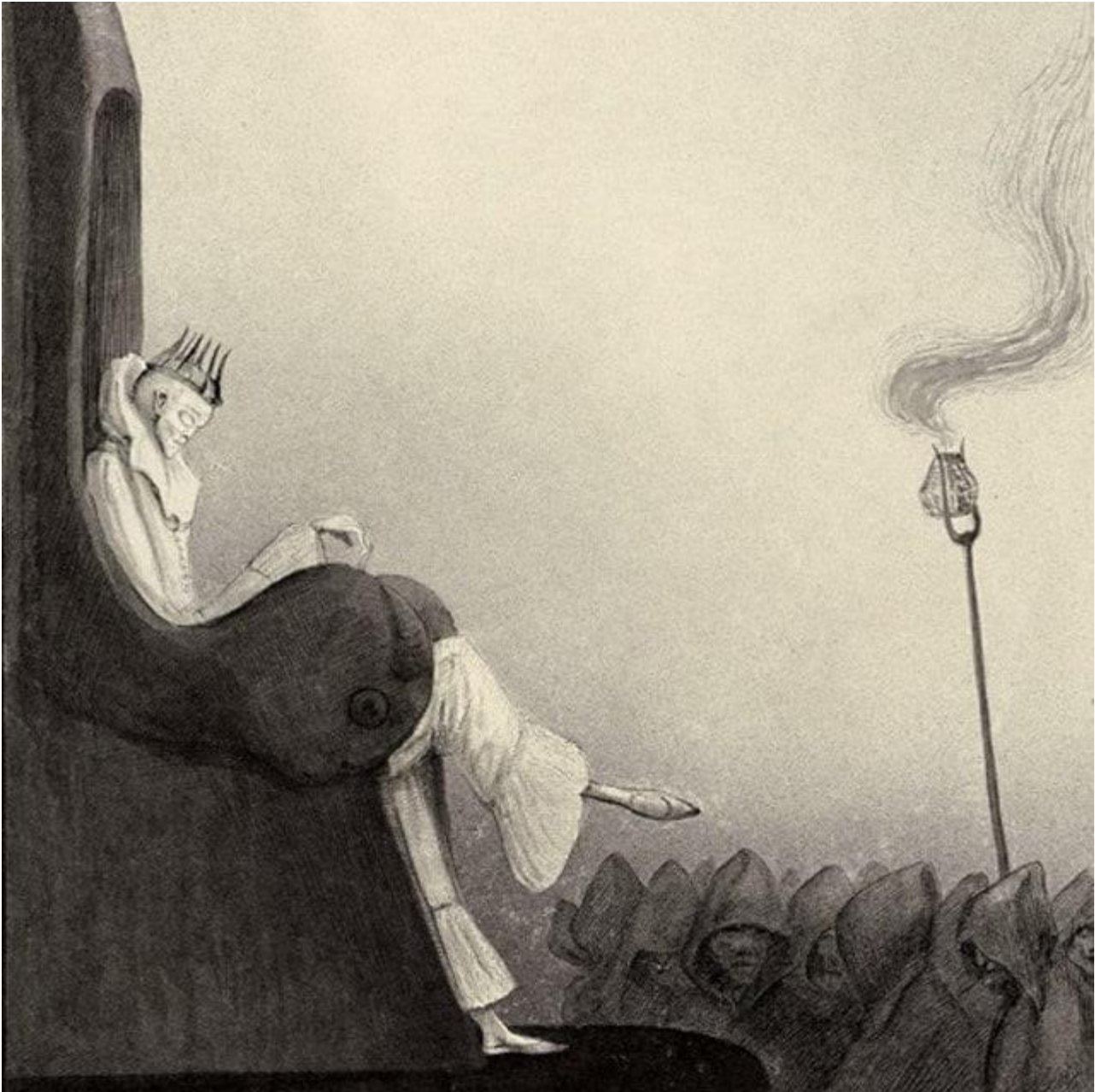
Surrealism

Founded by the poet André Breton in Paris in 1924, Surrealism was an artistic and literary movement which was active through World War II. The main goal of Surrealism painting and Surrealism artworks was to liberate thought, language, and human experience from the oppressive boundaries of rationalism by championing the irrational, the poetic and the revolutionary.



Suprematism

Found to be a relatively unknown member of the different types of abstract art movements, outside of the art world that is. A term coined by Russian artist Kazimir Malevich in 1915 to describe an abstract style of painting that conforms to his belief that art expressed in the simplest geometric forms and dynamic compositions was superior to earlier forms of representational art, leading to the “supremacy of pure feeling or perception in the pictorial arts.”



Symbolism

Symbolism emerged in the second half of the 19th century, mainly in European countries where the population was largely Catholic and industrialisation had developed to a great degree. Starting as a literary movement, Symbolism was soon identified with a young generation of painters who wanted art to reflect emotions and ideas rather than to represent the natural world in an objective way, united by a shared pessimism and weariness of the decadence in modern society.